

# Annual Report 2008

Queensland Theatre Company



Report of

# Queensland Theatre Company

To Anna Bligh MP

Premier of Queensland  
Minister for the Arts

Dear Minister

The Members of the Board of Queensland Theatre Company have the honour to present to you their 40th report, in respect of the period 1 January 2008 to 31 December 2008.



30 March 2009

Dr Kate Foy  
Chair

The Annual Report is available from the Office of Queensland Theatre Company, 78 Montague Road, South Brisbane and [www.qldtheatreco.com.au](http://www.qldtheatreco.com.au)

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## Vision

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

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## Purpose

Be living proof that theatre matters

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## 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 customers' expectations and provides exceptional service

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## 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

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Queensland Theatre Company is the state's flagship theatre company established in 1970 by an Act of Parliament.

The Company presents an annual mainstage season of nine plays including timeless masterpieces, modern drama and new Australian work.

The Company is also dedicated to encouraging artist and artform development across the state through its Emerging Artists Program, Regional Program and Writing Program, which includes the Queensland Premier's Drama Award – Theatre and Public Life.

Developing and inspiring young people to participate in theatre activities is a key focus of the Company through specially devised Education Performances, and a wide range of activities for young people.

In 2008, the Company presented three mainstage productions in the Playhouse, four productions in the Cremorne Theatre, and two at its home venue, Bille Brown Studio. It also toured productions regionally and nationally.

Queensland Theatre Company has built a strong and loyal audience comprised of Season Ticket Holders who buy packages of five or more plays each year, and single ticket buyers who purchase on a less regular basis. The Company regularly undertakes market research to continually build its audience base.

## Play Production Program

Queensland Theatre Company presents a Brisbane season each year. In 2008, nine mainstage plays were presented, including one new work that undertook a two year development process, *The August Moon*.

The Company provides opportunities to profile and develop the skills and talents of the best theatre artists from Queensland and the rest of the country.

From time to time, Queensland Theatre Company also works alongside interstate theatre companies to co-produce plays, such as *Anatomy Titus Fall of Rome A Shakespeare Commentary* with The Bell Shakespeare Company.

## Touring

In 2008, Queensland Theatre Company toured *Heroes* for four months to regional areas and capital cities under the Playing Australia initiative. *Funny Voices*, commissioned for QPAC's 2008 Out of the Box Festival for 3 to 8 year olds, toured to Blackwater and disadvantaged schools in South East Queensland.

## Youth & Education Program

The Company offers an extensive program for children and young people that includes an annual season of productions for primary and secondary audiences, workshops, residencies, young artist development opportunities, playwriting programs, online resources and audience development activities for the mainstage. In 2008, the Company produced three works for at school students.

## Regional Queensland

In addition to mainstage and educational touring shows, the Company continued its activities with schools and performing arts organisations in regional Queensland centres. These projects provided artist development programs in major regional centres and smaller rural communities. In 2008, the Company launched the Wesfarmers Resources Regional Acting Studio with workshops in Ayr, Blackwater, Capella and Cairns.

## Writing Program

The Company has an extensive program for the development of writing for performance. This includes residencies, workshops, readings and playwriting awards, with the Queensland Premier's Drama Award – Theatre and Public Life resulting in a bi-annual production in the mainstage season and publication of the script. In 2008 the Company presented *The Works*, an annual program of public readings showcasing new works developed throughout the year. The Company also produced *The August Moon*, by Adam Grossetti and Jean-Marc Russ, from an original idea by Adam Grossetti in partnership with the Brisbane Festival 2008.

## Development of Theatre Practitioners

In 2008 the Company continued its focus on the development of emerging theatre practitioners with a program of training for two actors, one wardrobe trainee and a workshop apprentice.

The Company also provided training opportunities for assistant designers and directors to work on mainstage productions.

The Company aims to contribute meaningfully to the development of the industry through providing support and assistance to smaller organisations.

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.

## Meeting our Audience

Our relationship with the audience is vital to the Company's success. In 2008 we continued our tradition of making opportunities for audience interaction with artists and other Company members. A play briefing with the director and cast of each mainstage play was held in Bille Brown Studio during the rehearsal period and the popular Night with the Artists were held following at least one performance during each production. Audience members were also invited to join us for an evening at Palace Centro Cinemas, one of our season sponsors. Invitations were extended to donors to meet our artists and attend exclusive Behind the Scenes tours in workshop, wardrobe, QPAC and on the sets of our productions, in addition to our annual season launch.

# Functions of the Company

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**QUEENSLAND THEATRE COMPANY** is a Statutory Authority of the Queensland Government established by an Act of the Queensland Parliament in 1970 (amended 2007). The object of the Act is to contribute to the cultural, social and intellectual development of all Queenslanders. The guiding principles are outlined in Section 1B of the Act. The General Powers are outlined in Section 14 of the Act and include the ability to enter into agreements, acquire, hold and dispose of property and charge and fix terms for goods and services. 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

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2008 was another highly successful year for the Company. We achieved strong attendances and box office income, and provided a broad diversity of experiences for our audiences. 2008 also saw the development and delivery of some wonderful initiatives in our Youth & Education and Regional Programs that continue to add value to the community in which we operate.

More than 126,000 people saw a Queensland Theatre Company production in 2008. From Canberra to Blackwater, Sydney Opera House to the Mater Hospital Special School, the Company presented a total of 469 performances in 50 venues. In Brisbane, the Company presented 255 performances in its mainstage season of 9 productions, and 38 performances of 3 Education productions.

Our aim to provide audiences with a diversity of experiences was evident in the mainstage programming with works such as Heiner Müller's provocative **Anatomy Titus Fall of Rome A Shakespeare Commentary** to well-loved classics such as David Williamson's **Travelling North** and Oscar Wilde's **The Importance of Being Earnest**.

Financially, it was another strong year, and I am pleased to report a surplus of \$377,000 contributing to an overall position of \$2.1 million in accumulated reserves.

Sponsorship continues to be a vital source of additional funding with total cash and in-kind contributions of more than \$440,000. The Company was pleased to have the following companies as production and program sponsors in 2008: Bendigo Bank, Brisbane Airport Corporation, Brookfield Multiplex, Deacons, Griffith University, Philip Bacon Galleries, University of Southern Queensland and Wesfarmers Resources.

Our thanks also go to the numerous Season sponsors who assist the Company in its endeavours.

Our Philanthropy Program continues to grow, and in 2008 we raised over \$70,000 and produced some innovative events and activities that allowed us to meet new donors and bring the existing ones a little closer to the Company.

Funding from State and Federal Governments remains vital for the ongoing success and financial stability of the Company. We continue via our programs and activities to maximise the benefits to the community through the considerable investment in the State and national culture.

I would like to take this opportunity to thank the State Government, and in particular the Honourable Anna Bligh MP, Premier and Minister for the Arts, the Hon Rod Welford MP, former Minister for Education Training and Minister for the Arts, and the Hon Peter Garrett AM MP, Minister for Environment, Heritage and the Arts, for their continued support of the Company.

My sincere thanks also goes to Artistic Director Michael Gow and General Manager Libby Anstis for maintaining the delicate balance of artistic excellence and a sustainable, strong Company, as well as to the whole Company team for a year of great achievements. I am most grateful also to my colleagues on Queensland Theatre Company's Board for their continued support.

And finally, may I express my appreciation and gratitude to everyone who participates so supportively in the Company's varied activities - from our audiences of all ages from all around the State and beyond, through community members and workshop participants in remote communities, to our growing online community. This wholehearted and enthusiastic engagement serves as a reminder of the power and collaborative nature of theatre making.



Dr Kate Foy  
Chair

# Artistic Director's Report

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Our 2008 season looked at the moving, remarkable, heartbreaking and hilarious versions of the world we inhabit – from halfway around our globe, from ancient history, and from right here in our own state.

We opened the year with Joanna Murray-Smith's biting look at feminist provocateurs in *The Female of the Species* and followed up with the gentle and remarkable story of Charlotte von Mahlsdorf, survivor of the Nazi and Communist regimes, in Doug Wright's *I Am My Own Wife*.

Relationships under pressure in Neil Simon's *The Prisoner of Second Avenue*, and David Lindsay-Abaire's award-winning *Rabbit Hole* allowed us to laugh, and empathise with the private worlds of family lives.

The Company's bold new work for the year was *The August Moon* by Adam Grossetti and Jean-Marc Russ, a work based on the real stories behind the headlines of Cyclone Larry in Innisfail. David Williamson's *Travelling North*, a HIT Productions touring show, maintains its currency for the sea-change generation and brought to our stage faces familiar across the country from stage and screen.

One of the most talked about productions of the year, Heiner Müller's *Anatomy Titus Fall of Rome A Shakespeare Commentary* with John Bell as the vengeful Titus Andronicus toured Sydney, Canberra and Melbourne after opening in Brisbane.

Oscar Wilde's *The Importance of Being Earnest*, in a fresh take on the over-indulged world of the super-rich, provided excellent results at the box office and a whole new audience seeing this classic play for the first time. Our final offering in the mainstage season, Marie Jones' *Stones in His Pockets*, explored the impact of Hollywood on a small village in Country Kerry, providing audiences with the sheer joy of watching actors Mitchell Butel and Michael Habib dazzle us with rapid fire character changes.

Our Youth & Education Program took central focus in 2008 with two Education Performances for Secondary Schools in Bille Brown Studio. Both performance seasons, *Ruby Moon* by Matt Cameron and *Beckett x 3*, three short plays by Samuel Beckett, received excellent feedback from teachers and students. The Company also commissioned a new work for children, *Funny Voices* by Scott Witt co-produced with QPAC, which premiered at QPAC's Out of the Box Festival for 3 to 8 year olds, and then toured to Blackwater and disadvantaged schools in South East Queensland.

The Company was proud to see its production of Gerald Sibleyras' *Heroes* tour to venues in regional Queensland and beyond in a 19 venue tour that picked up a national Drover award recognizing the excellence of our touring crew.

We continued our commitment to regional Queensland and in 2008 launched a new initiative, Wesfarmers Resources Regional Acting Studio, taking theatre workshops and a professional play reading to small communities throughout the state.

Our two actors in the Emerging Artists Program, Georgina Symes and Tim Dashwood, experienced a broad range of mainstage, touring and Education Performance seasons adding to their depth and breadth of skills as professional artists. We also welcomed Andrea Moor as emerging director into this program. Our thanks goes to Brisbane Airport Corporation for continuing to support this important program.

My thanks go to Queensland Theatre Company's Board under the guidance of Dr Kate Foy as Chair, for its continued support and contribution; to the Company's amazingly dedicated and energetic staff and all of the artists who worked with the Company to make 2008 a highly successful year. I would also like to thank the State Government through Arts Queensland, and other departments that assist the Company in various ways, and the Federal Government through the Australia Council. We are thrilled that the corporate sector and generous donors in this fast growing State also understand the benefits of contributing to a vibrant cultural community.

Our most important relationship is with everyone in the community who buys tickets, participates in our activities, communicates online and values our contribution to society – thank you for a year of great theatre making.



Michael Gow  
Artistic Director

# Board of Directors and Staff

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## **PATRON**

Her Excellency Ms Quentin Bryce, AC  
Governor of Queensland

Her Excellency Ms Penelope Wensley  
Governor of Queensland

## **BOARD OF DIRECTORS**

Dr Kate Foy (Chair) (from 30 August 2001)  
Terry O'Dwyer (Deputy Chair) (from 27 March 2003)  
Robert Barton (until 15 October 2008)  
Haydon Coles (from 26 August 2004)  
Wendy Edmond (from 26 August 2004)  
Penny Everingham (from 12 October 2006)  
Barbara Houlihan (from 28 November 2002)  
Prof. Ian O'Connor (from 24 June 2005)  
Simon Porter (from 30 August 2001)  
Dr Sally Vickery (from 12 October 2006)

Jenny Galligan (State Government Representative)

## **ARTISTIC DIRECTOR**

Michael Gow

## **GENERAL MANAGER**

Libby Anstis

*Executive Assistant*  
Belinda Park

*Artistic Development Manager*  
Delia O'Hara  
*Artistic Development Coordinator*  
Erica Fryberg  
*Associate Director*  
Jon Halpin

*2008 Emerging Artists*  
Tim Dashwood  
Georgina Symes  
Andrea Moor

*Corporate Development Manager*  
Nikki Porter  
*Corporate Development Coordinator*  
Helen O'Rourke

*Finance Manager*  
Toni Postans (until 21 January 2008)  
Nicola Gregory (from 10 January 2008)  
*Assistant Accountant*  
Roxane Eden  
*Finance Officer*  
Robin Koski

## *Marketing Manager*

Bronwyn Klepp  
*Marketing Coordinator*  
Fiona Skelton

*Publicity & Communications Coordinator*  
Samara Kelly (until 14 November 2008)  
Amanda Doellinger (from 18 November 2008)  
*Ticketing Systems & Services Coordinator*  
Dimity Vowles

## *Promotions*

Jodie Gordon (until 20 December 2008)  
*Receptionist / Marketing Assistant*  
Amanda Doellinger (until 17 November 2008)  
Claire Lennon (from 18 November 2008)

## *Sales & Ticketing Officer*

Helen Mayes (until 6 February 2008)  
*Ticketing Officer*  
Maggie Holmes (from 18 February 2008)

## *Operations Manager*

Kellie May  
*Operations Coordinator*  
Jennie Glover (until 14 November 2008)  
*Operations Officer*  
Roxanne Lorenz  
*Operations Trainee*  
Ashlee Hints (until 22 February 2008)

## *Philanthropy Manager*

Amanda Jolly (from 19 May 2008)  
*Philanthropy*  
Jodie Gordon (until 29 February 2008)

## *Production Manager*

Michael Kaempff  
*Technical Coordinator*  
Daniel Maddison  
*Senior Stage Manager*  
Peter Sutherland

## *Head of Wardrobe*

Gayle MacGregor  
*Head Cutter*  
Madeline Taylor  
*Wardrobe Trainee*  
Isobel Hutton

## *Head of Workshop*

Peter Sands  
*Company Carpenter / Head Mechanist*  
John Pierce  
*Apprentice Carpenter*  
Fred Lullfitz (from 25 February until 6 June 2008)  
Jaydn Bowe (from 14 July 2008)

# Board of Directors and Staff

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## *Youth & Education Manager*

Joseph Mitchell

## *Education Liaison Officer*

Katie Stewart \*

\*On secondment from Education Queensland

## *Youth Projects Officer*

Rebecca Smith

## **Casuals and Staff**

### *Stage Managers*

Rachel Bourke

Sophia Dalton

Amy Forman

Nicola Keene

Shaun O'Rourke

Jodie Roche

### *Assistant Stage Managers*

Jess Audsley

Jennie Buckland

Luke Campbell

Lucy Coronati

Sophia Dalton

Lauren Edwards

Jennie Glover

Chin Ling (Bec) Li

Kathryn O'Halloran

Shaun O'Rourke

Daniel Sinclair

Anika Vilee

### *Wardrobe Coordinators*

Vicki Martin

Jacalyn Smith

### *Cutters*

Vicki Martin

Emma Shakes

Jayne Warrington

### *Costume Makers / Cutters*

Natalie Bak

Katherine Slee

Jacalyn Smith

### *Costume Makers*

Natalie Bak

Sharon Clarke

Rebekah Ellis

### *Wardrobe Maintenance*

Natalie Bak

Jane Lovelock

### *Specialty Tailor*

Arlie McGill

### *Wig Maker*

Cheryl Newton (Postiche)

### *Wig Stylist/Hairdresser/Dresser*

Michael Green

Lynne Swain

### *Make Up*

Jan Huggett

### *Art Finisher*

Kieran Swann

### *Bootmaker*

Pendragon Boot Company

### *Workshop Carpenters*

Craig Goddard

Mark Gover

Justine Nicolson

Gavin Sawford

Aleksis Waaralinna

### *Prop Makers*

Shaun Caulfield

Aleksis Waaralinna

### *Scenic Artists*

Shaun Caulfield

Melissa Creed

### *Production Electricians*

Daniel Black

Jo Currey

Ian Rendell

### *Lighting Assistant*

Caroline Emerson

### *Sound Consultant / Operator*

Tony Brumpton

Matthew Erskine

### *Testing & Tagging*

Michael Leggett

# Board of Directors and Staff

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## *Technical Crew / Bump In & Out*

Jess Audsley  
Scott Barton  
Tony Brumpton  
Naomi Dalton  
Christopher Dickey  
Lauren Edwards  
Caroline Emerson  
Matthew Erskine  
Joann Evans  
Jason Glenwright  
Scott Klupfel  
Michael Leggett  
Kyle Morey  
Ian Rendell  
Damien Richardson  
Felicity Roberts-Thomson  
Gavin Sawford  
Kelly Spice  
Warren Sutton  
Aleksis Waaralinna  
Jeffrey Warnick  
Edward Welsh

## *Touring Head Electrician*

Daniel Black

## *Touring Head Mechanist*

Richard Aishford

## *Artistic Development (casuals/contract)*

Louisa Gordon  
Shaun O'Rourke  
Helen Suter

## *Finance (casuals/contract)*

Anita Hughes  
Heidi Zummo

## *Operations (casuals/contract)*

Carlin Beattie  
Amanda Jane Dinsdale  
Zoe Du Bois  
Ashlee Hints  
Ian Rendell

## *Ticketing (casuals/contracts)*

Nick Backstrom  
Ben Hartney  
Anita Hughes  
Victoria Manley  
Cienda McNamara  
Andrew Petersen  
Katie Ross  
Alexandra Young

## *Youth & Education (contract)*

Kate Achilles

## *Front of House (Bille Brown Studio)*

Nick Backstrom  
Carlin Beattie  
Amanda Boyd  
Amy Bradney-George  
Zoe De Plevitz  
Leisha Du Bois  
Sena Du Bois  
Zoe Du Bois  
Ashlee Hints  
Anita Hughes  
Audrey Moran  
Tessa Smallhorn  
Helen Suter  
Tess Van Hemert  
Ashleigh Wheeler  
Sarah Winter  
Niki-J Witt

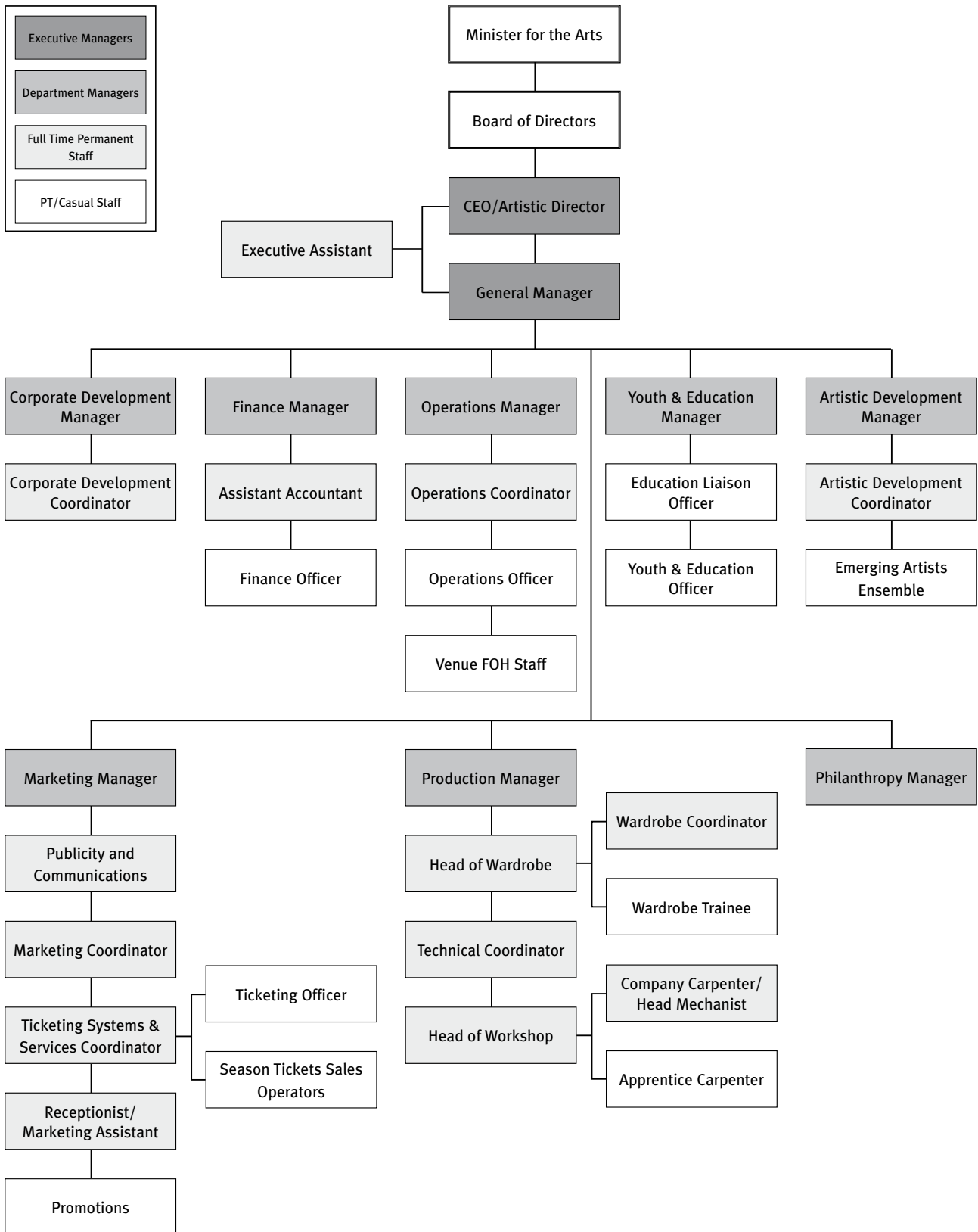
## **LONDON REPRESENTATIVES**

Yolande Bird  
Diana Franklin

## **FOUNDING DIRECTOR**

Alan Edwards, AM, MBE

# Organisational Chart



# Board Members

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## **Dr Kate Foy (Chair)**

Kate Foy holds a PhD from the University of Hawaii at Manoa. She trained for the theatre in London and began her professional career (as Kate Wilson) with Queensland Theatre Company in 1971. She subsequently appeared in more than 30 productions, and wrote and directed for the Company. Formerly Associate Professor (Voice) and Deputy Dean Faculty of Arts at the University of Southern Queensland (USQ) to September 2008. Kate has taught and published in the area of voice, acting and theatre history. She has a national profile in e-learning and the use of digital technologies and is a frequent conference presenter in this field. Kate currently serves on the Board of Empire Theatres Pty Ltd Toowoomba. Kate was the founding Producer of the Shakespeare in the Park Festival in 2004. She is a founding Director of Expressive Plus, a consultancy focused on the art, craft and science of personal presentation. Kate was appointed to the Board of Queensland Theatre Company in August 2001 and has served as Chair since 2003.

## **Robert Barton (until 28 March 2008)**

Robert Barton is the Director of Mineral and Resources Policy for the Queensland Department of Mines and Energy. Robert has more than 10 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, Indigenous affairs, and has played a leading role in education reform at the state and national levels. 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.

## **Haydon Coles (Audit Committee)**

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 and a Graduate of the Australian Institute of Company Directors. He has 42 years of diverse banking experience with the Commonwealth Bank, in 3 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 Season Ticket Holder and has followed the maturing of the Company with interest.

## **Penny Everingham**

Penny Everingham is a graduate of the National Institute of Dramatic Art (NIDA) 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 Queensland Theatre Company from 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. Her most recent stage appearances have been with Queensland Theatre Company, The Bell Shakespeare Company and the *Forgetting of Wisdom* collective, as well as running workshops for children and adults in various aspects of theatre.

## **Barbara Houlihan (Chair – Audit Committee)**

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 Law 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.

# Board Members

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## **Professor Ian O'Connor**

Professor Ian O'Connor has been Vice Chancellor and President of Griffith University since January 2005. Professor O'Connor holds degrees of Bachelor of Social Work and Doctor of Philosophy from the University of Queensland. He is a director of the Australian Universities Quality Agency and a foundation board member of the Australian Learning and Teaching Council.

## **Terry O'Dwyer (Finance Committee)**

Terry O'Dwyer is a chartered accountant and is the executive chairman of Backwell Lombard Capital. Previously he was managing partner and chairman of BDO Kendalls. Terry 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 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 company Metal Storm Ltd and is a director of Bendigo Bank Limited and Retravision Southern Limited.

## **Simon Porter (Chair - Finance Committee)**

Simon Porter was formerly 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 Deputy Chairman of the Mater Foundation and is further engaged in local school and community organisations that involve his five sons.

## **Dr 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 in the past run her own health planning consultancy as well as being a lecturer in Health Policy and Planning. She has 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. Sally is interested in Indonesia's people and culture and her first on-line publication *Temam – Teman, From The Start*, which promotes friendship between Australian and Indonesia, was chosen in 2007 by the National Library of Australia for permanent archiving in Pandora. She has had a life-long interest in all the performing arts and actively works to promote their development in Queensland; her special interests being training and education and philanthropy.

## **Jenny Galligan**

Jenny Galligan is the Executive Director of Arts Development in Arts Queensland. She has extensive experience in public administration and policy development in the Queensland government.

Jenny has held numerous leadership positions during her career, primarily in the education sector, in areas such as educational computing, curriculum, professional development and Indigenous education. She has previously worked in the arts and cultural sector on education and arts policies.

# Executive Staff

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## Michael Gow – Artistic Director

As a director, Michael has worked with many of Australia's leading performance companies including Sydney Theatre Company, where he was Associate Director from 1991 to 1993, Company B, Black Swan Theatre Company, Griffin Theatre Company, State Theatre Company of South Australia, Australian Theatre for Young People, Playbox, Opera Australia, Sydney Festival and Adelaide Festival.

Michael's writing credits for stage, screen and radio are extensive. His plays include the multi-award-winning *Away*, hailed as a modern classic of the Australian theatre and now one of the most performed Australian works written. His most recent play, *Toy Symphony* premiered at Company B in late 2007 and won seven categories at the Sydney Theatre Awards including Best New Australian Work. 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. He is the patron of the Australian Theatre for Young People's writing program Fresh Ink. He is the inaugural Chair of PlayWriting Australia. In 2008 Michael was appointed Adjunct Professor at Griffith University.

## Libby Anstis – General Manager

Libby has had more than 18 years experience in the performing arts industry with a variety of key roles at Queensland Symphony Orchestra, the ENERGEX Brisbane Festival and Centenary of Federation Queensland. She holds a Bachelor of Business – Communication from Queensland University of Technology and began her career in marketing and development for Queensland Symphony Orchestra. 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. In 2003 she was awarded the Centenary Medal for contribution made to Australian society. Since 2006 Libby has participated as mentor for Backbone Youth Arts 2High Festival. She is a member of the CEO Institute and a board member of Business South Bank.

## Nicola Gregory – Finance Manager

Nicola joined Queensland Theatre Company in January 2008. Prior to commencing with Queensland Theatre Company, Nicola was working as the Finance Manager for the National Geographic Channel – Australia and New Zealand.

She has over 12 years of financial management experience across a variety of industries. Starting her career working for a chartered accounting firm, after three years Nicola moved into commerce taking roles in both Australia and the United Kingdom. Nicola completed a Bachelor of Commerce at the University of Queensland in 1994 and was admitted as a member of CPA Australia in 2001.

## Amanda Jolly – Philanthropy Manager

Amanda joined Queensland Theatre Company in May 2008. Prior to working with Queensland Theatre Company she worked in a marketing and development capacity in the cultural sector both in Australia (Praxis, Fremantle Arts Foundation, Ausmusic, Victoria State Opera, State Library of Queensland) and internationally (Jacob's Pillow Dance Festival, Massachusetts, USA, Centaur Theatre Company, Montreal, Canada and La Dirección de Bibliotecas, Archivos y Museos, Santiago Chile). She holds a BA majoring in Music and Fine Arts and a B Juris and LLB from the University of Western Australia. In 1991 Amanda was the recipient of a Mobil Fellowship for the Arts which enabled her to spend two months researching individual giving programs at arts companies in the United States, Canada and the United Kingdom.

## Michael Kaempff – Production Manager

Michael joined Queensland Theatre Company in 1997 as Production Manager. He 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 The 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 2000 Sydney Olympic Games ceremonies.

# Executive Staff

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## **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. Since 2005, Bronwyn has voluntarily worked as a Marketing and Public Relations mentor for emerging arts administrators through Youth Arts Queensland's Young Artist Mentoring Program and Backbone Youth Arts 2High Festival. Bronwyn holds a Bachelor of Arts from University of Queensland and a Graduate Diploma in Business from Queensland University of Technology (QUT). She is a Member of the Australian Marketing Institute and an Associate of the Public Relations Institute of Australia.

## **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, 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.

## **Joseph Mitchell – Youth & Education Manager**

Joseph commenced working with Queensland Theatre Company in 2006. 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 television commercials, documentaries and music videos. Joseph 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 Joseph 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 the current Chair of Youth Arts Queensland's Mentoring Program (YAMP).

## **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 on *The Memory of Water* and *Oedipus the King*. She holds a Bachelor of Dramatic Art (Technical Production) from National Institute of Dramatic Arts (NIDA) and a BA/LLB from University of NSW, majoring in Industrial Relations. Her stage management career began in Brisbane at La Boite theatre 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 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.

## **Nikki Porter – Corporate Development Manager**

Nikki joined Queensland Theatre Company in August 2007. Prior to working with Queensland Theatre Company, Nikki's career encompassed more than 15 years with international hotel chains, specialising in senior sales and marketing positions. Nikki commenced her hotel career with the Brisbane Hilton from where she was promoted to a national position with Hilton based in Melbourne. This was the beginning of 10 years working in this city in senior marketing roles. Nikki worked at the Victorian Arts Centre in their Development team, specialising in corporate philanthropy. Following three years of travelling and living in South Africa, Nikki returned to Brisbane mid 2007.

# Major Achievements

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## Brisbane Season

- nine mainstage productions in Brisbane
- co-productions with The Bell Shakespeare Company and Brisbane Festival 2008
- presented David Williamson's *Travelling North* a production by Christine Harris & HIT Productions
- Provided 503 opportunities for artists in the year, 465 of which were filled by Queensland artists
- Total attendance for mainstage performances of more than 79,000

## Regional Queensland Programs

- *Heroes* toured to four regional Queensland locations
- *Funny Voices*, originally produced for QPAC's Out of the Box Festival for 3 to 8 year olds, toured to 25 disadvantaged schools and hospitals in Queensland
- launched the Wesfarmers Resources Regional Acting Studio
- regional partnerships, touring and other activities engaged 8,474 in 49 locations

## Touring

- *Anatomy Titus Fall of Rome A Shakespeare Commentary*, a co-production with The Bell Shakespeare Company toured Sydney, Melbourne and Canberra
- *Heroes*, starring Max Gillies, Robert Alexander and Dennis Olsen toured for four months in Queensland, New South Wales, Victoria and Australian Capital Territory

## Writing

- premiere of new Australian work, *The August Moon*, by Adam Grossetti and Jean-Marc Russ at the Brisbane Festival 2008
- commissioned Maxine Mellor to write a work for children, in partnership with the State Library of Queensland

## Artistic Development

- two actors and one director in the Emerging Artists Program
- five Creative Assistant positions

## Audience Development

- more than 126,000 people attended a Queensland Theatre Company production in 2008
- introduction of a special event for Under 30's in Bille Brown Studio
- introduction of new on-line marketing strategy

## Youth & Education

- three Education Performances in Brisbane
- commissioned *Funny Voices*, by Scott Witt for QPAC's 2008 Out of the Box Festival for 3 to 8 year olds
- 9,410 students attended Education Performances
- more than 20,000 students attended productions or participated in education activities
- 12 secondment positions

## Industry Development

- continuing partnerships and support to small companies and organisations

## Facilities

- installation of acoustic loading dock doors and acoustic treatment on all windows in the Queensland Theatre Company facilities to mitigate against any noise impacts from the construction of the Hale Street Link bridge

## Financial

- achieved \$2.4 million in box office income
- end of year surplus of \$377,000

# 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

# GOAL 1:

WE WILL CREATE GREAT WORK

## Brisbane Mainstage Season

### THE FEMALE OF THE SPECIES

By Joanna Murray-Smith

Cremorne Theatre, QPAC  
11 February – 15 March 2008

PERFORMANCES  
35  
AUDIENCE ATTENDANCE  
10,320  
GROSS BOX OFFICE INCOME  
\$344,858



L-R: Carol Burns, Francesca Savige, Andrew Buchanan, Georgina Symes

Photo: Rob Maccoll

Director:  
Designer:  
Lighting Designer:  
Composer/Sound Designer:  
Assistant Director:  
Movement Consultant:  
Stage Manager:  
Assistant Stage Manager:  
Stage Management Secondment (QUT):

Kate Cherry  
Christina Smith  
David Murray  
Paul Grabowsky  
Michelle Miall  
Scott Witt  
Peter Sutherland  
Luke Campbell  
Lauren Edwards

#### Cast

Bryan Thornton:  
Margot Mason:  
Theo Hanover:  
Frank:  
Molly Rivers:  
Tess Thornton:

Andrew Buchanan  
Carol Burns  
Anthony Phelan  
Kenneth Ransom  
Francesca Savige  
Georgina Symes

“A wonderful night of theatre that is bound to please almost everyone and is sure to be a hit.”

*612 ABC Radio*

“... Queensland Theatre Company's production is a rollicking satire that's both a lot of fun and often surprisingly insightful.”

[www.theblurb.com](http://www.theblurb.com)

# GOAL 1:

WE WILL CREATE GREAT WORK

## Brisbane Mainstage Season

### I AM MY OWN WIFE

By Doug Wright

By arrangement with Hal Leonard Australia Pty Ltd on behalf of Dramatists Play Service, Inc.

Bille Brown Studio  
10 March – 5 April 2008

#### PERFORMANCES

27

#### AUDIENCE ATTENDANCE

5,983

#### GROSS BOX OFFICE INCOME

\$191,978



Jean-Marc Russ

Photo: Rob Maccoll

Director:  
Designer:  
Lighting Designer:  
Sound Designer:  
Voice/Dialect Consultant:  
Stage Manager:  
Assistant Stage Manager:

Michael Gow  
Kieran Swann  
Ben Hughes  
Tony Brumpton  
Melissa Agnew  
Jodie Roche  
Bec Li

#### Cast

Charlotte:

Jean-Marc Russ

“By any standards this was a superb production; the story, the set, the lighting, the acting and the direction.”  
[www.absolutetheatre.com](http://www.absolutetheatre.com)

“*I Am My Own Wife* is a must-see on many levels. You’ll be spellbound by the performance and learn something about humanity and history.”

*Brisbane News*

# GOAL 1:

WE WILL CREATE GREAT WORK

## Brisbane Mainstage Season

### NEIL SIMON'S THE PRISONER OF SECOND AVENUE

Playhouse, QPAC  
31 March – 19 April 2008

PERFORMANCES
21
AUDIENCE ATTENDANCE
10,071
GROSS BOX OFFICE INCOME
\$312,522



Director:  
Designer:  
Lighting Designer:  
Sound Designer:  
Voice/Dialect Consultant:  
Assistant Director:  
Design Assistant:  
Stage Manager:  
Assistant Stage Manager:

Jon Halpin  
Bruce McKinven  
Matt Scott  
Brett Collery  
Melissa Agnew  
Andrea Moor  
Helen Jacobs  
Jodie Roche  
Lucy Coronati

#### Cast

Harry Edison:  
Jessie:  
Pearl:  
Pauline:  
Mel Edison:  
Edna Edison:

Robert Coleby  
Karen Crone  
Sue Dwyer  
Barbara Lowing  
Sean Taylor  
Jacki Weaver

L-R: Sean Taylor, Jacki Weaver  
Photo: Rob Maccoll

“The play is well directed by the very able Jon Halpin and is well executed by Weaver and Taylor along with a veritable who’s who of Brisbane’s finest comic actors.”

*612 ABC Radio*

“The cast and the creative team are all excellent.”

*Brisbane News*

*Production sponsor: Deacons*

# GOAL 1:

WE WILL CREATE GREAT WORK

## Brisbane Mainstage Season

### RABBIT HOLE

By David Lindsay-Abaire

Cremorne Theatre, QPAC  
28 April – 31 May 2008

PERFORMANCES

35

AUDIENCE ATTENDANCE

6,476

GROSS BOX OFFICE INCOME

\$190,890



L-R: Tim Dashwood, Helen Howard  
Photo: Rob Maccoll

Director:  
Designer:  
Lighting Designer:  
Composer/Sound Designer:  
Voice/Dialect Consultant:  
Assistant Director:  
Stage Manager:  
Assistant Stage Manager:  
Stage Management Secondment (QUT):

Michael Futcher  
Josh McIntosh  
David Walters  
Phil Slade  
Melissa Agnew  
Mary-Ann Vale  
Peter Sutherland  
Kathryn O'Halloran  
Jennifer Buckland

#### Cast

Nat:  
Jason:  
Howie:  
Izzy:  
Becca:

Carol Burns  
Tim Dashwood  
Eugene Gilfedder  
Zöe Houghton  
Helen Howard

"This is without doubt the best play of the year and one that will live in my memory for a long time."

[www.absolutetheatre.com](http://www.absolutetheatre.com)

"This won't be the easiest, the funniest or the lightest play you'll see this year; but it will be the most extraordinary."

[www.theblurb.com.au](http://www.theblurb.com.au)

# GOAL 1:

WE WILL CREATE GREAT WORK

## Brisbane Mainstage Season

Queensland Theatre Company and Brisbane Festival 2008 present

### AUGUST MOON

By Adam Grossetti & Jean-Marc Russ

From an original idea by Adam Grossetti

Bille Brown Studio

14 July – 9 August 2008

#### PERFORMANCES

28

#### AUDIENCE ATTENDANCE

5,671

#### GROSS BOX OFFICE INCOME

\$161,016



Director:  
Designer:  
Lighting Designer:  
Composer/Sound Designer:  
Co-Sound Designer:  
Cinematic Theatre Designer:  
Cinematic Theatre Designer:  
Assistant Director:  
Design Assistant:  
Sound Design Secondment:  
Stage Manager:  
Assistant Stage Manager:

Jean-Marc Russ  
Bruce McKinven  
David Walters  
Brett Collery  
Tony Brumpton  
Brad Jennings  
Steven Maxwell  
Andrea Moor  
Kitty Taube  
Ryan Marks  
Peter Sutherland  
Jessica Audsley

#### Cast

Jean-Marc:  
Leanne:  
Adam:  
Ed:  
Gretta:  
Paul:

Paul Bishop  
Sue Dwyer  
Scott Johnson  
Desmond Kelly  
Kaye Stevenson  
Leo Taylor

L-R: Paul Bishop, Scott Johnson  
Photo: Rob Maccoll

“The ensemble delivers a strong performance, and there is an engaging dynamic between Scott Johnson and Paul Bishop as the writers Adam and Jean-Marc.”

*The Australian*

“It is a very strong piece of theatre, which honestly and effectively shares the story of everyday people in extraordinary circumstances.”

*Scene Magazine*

## Brisbane Mainstage Season

David Williamson's

### TRAVELLING NORTH

A Production by Christine Harris & HIT Productions

Playhouse, QPAC

19 August – 6 September 2008

PERFORMANCES

20

AUDIENCE ATTENDANCE

9,119

GROSS BOX OFFICE INCOME

\$294,759



L-R: Lewis Fiander, Terence Donovan  
Photo: Stephen Henry

Director:  
Set & Costume Designer:  
Lighting Designer:  
Composer:  
Stage Manager:

Bruce Myles  
Shaun Gurton  
Glenn Hughes  
Andrew Pendlebury  
Armando Licul

#### Cast

Frank:  
Frances:  
Saul Morgenstein:  
Freddy Wicks:  
Helen:  
Sophie:  
Joan:

Terence Donovan  
Sandy Gore  
Lewis Fiander  
Ross Thompson  
Kate Cole  
Shelly Lauman  
Elizabeth Slattery

“Top marks to director Bruce Myles for bringing the ensemble together. This revival is well worth a look.”

[www.absolutetheatre.com.au](http://www.absolutetheatre.com.au)

Production sponsor: Bendigo Bank

# GOAL 1:

WE WILL CREATE GREAT WORK

## Brisbane Mainstage Season

### ANATOMY TITUS FALL OF ROME A SHAKESPEARE COMMENTARY

By Heiner Müller

Translated by Julian Hammond

A co-production with The Bell Shakespeare Company

#### PERFORMANCES

96

#### AUDIENCE ATTENDANCE

20,497

#### GROSS BOX OFFICE INCOME

\$704,974

Cremorne Theatre - QPAC, Brisbane  
Canberra Theatre Centre, Canberra  
Playhouse - Sydney Opera House, Sydney  
Merlyn Theatre - Malthouse, Melbourne

1 September – 4 October 2008  
8 October – 18 October 2008  
22 October – 22 November 2008  
26 November – 6 December 2008



Director:  
Designer:  
Lighting Designer:  
Composer/Sound Designer:  
Co-Sound Designer:  
Fight Director/Assistant Director:  
Voice Consultant:  
Stage Manager:  
Assistant Stage Manager:  
Dramaturgy Secondment (Griffith):

Michael Gow  
Robert Kemp  
Matt Scott  
Brett Collery  
Tony Brumpton  
Scott Witt  
Rowena Balos  
Peter Sutherland  
Daniel Sinclair  
Holly Underwood

#### Cast

Marcus Andronicus:  
Titus Andronicus:  
Lavinia:  
Tamora:  
Lucius/Boy:  
Saturninus/Bassianus/Nurse:  
Quintus/Demetrius:  
Martius/Chiron/Clown:  
Aaron:

Robert Alexander  
John Bell  
Thomas Campbell  
Peter Cook  
Scott Johnson  
Nathan Lovejoy  
Steven Rooke  
Christopher Sommers  
Timothy Walter

L-R: Christopher Sommers, Steven Rooke, Timothy Walter  
Photo: Rob Maccoll

“The Bell Shakespeare, Queensland Theatre Company co-production delivers visceral thrills as well as intellectual ones and more laughs than you would expect.”

*Sun Herald*

“... a powerful production with excellent ensemble performances and a startling aesthetic, illustrating that theatre does not have to be easy in order to entertain.”

*Rave Magazine*

Production sponsor: Philip Bacon Galleries

## Brisbane Mainstage Season

### THE IMPORTANCE OF BEING EARNEST

By Oscar Wilde

Playhouse, QPAC

13 October – 1 November 2008

#### PERFORMANCES

21

#### AUDIENCE ATTENDANCE

16,207

#### GROSS BOX OFFICE INCOME

\$517,322



L-R: Paul Bishop, Bryan Probets  
Photo: Rob Maccoll

Director: Michael Gow  
Designer: Robert Kemp  
Lighting Designer: Jo Currey  
Assistant Director: Kat Henry  
Stage Manager: Jodie Roche  
Assistant Stage Manager: Sophia Dalton  
Stage Management Secondment (QUT): Kelly Spice

#### Cast

Algernon Moncrieff: Paul Bishop  
Merriman/Lane: Tim Dashwood  
Miss Prism: Penny Everingham  
Lady Bracknell: Jane Harders  
John Worthing: Bryan Probets  
Cecily Cardew: Francesca Savige  
Gwendolen Fairfax: Georgina Symes  
Reverend Canon Chasuble: Leo Wockner

“Queensland Theatre Company’s production is delightful and played for laughs.”

[www.ourbrisbane.com.au](http://www.ourbrisbane.com.au)

“Michael Gow’s direction shows subtlety and inventiveness for a play that can have only so many interpretations.”

*Brisbane News*

# GOAL 1:

WE WILL CREATE GREAT WORK

## Brisbane Mainstage Season

By arrangement with Paul Elliott, Adam Kenwright & Pat Moylan

### STONES IN HIS POCKETS

By Marie Jones

Cremorne Theatre, QPAC

10 November – 13 December 2008

#### PERFORMANCES

33

#### AUDIENCE ATTENDANCE

8,079

#### GROSS BOX OFFICE INCOME

\$262,110



L-R: Michael Habib, Mitchell Butel

Photo: Rob Maccoll

Director:  
Designer:  
Lighting Designer:  
Composer/Sound Designer:  
Dialect Coach:  
Stage Manager:  
Assistant Stage Manager:  
Stage Management Secondment (QUT):

Jon Halpin  
Kieran Swann  
Ben Hughes  
Brett Coltery  
Helen Howard  
Amy Forman  
Jessica Audsley  
Shana Lee Thompson

#### Cast

Charlie Conlon:  
Jake Quinn:

Mitchell Butel  
Michael Habib

“... giddy, frenetic-paced piece of entertainment that provides a perfect conclusion to Queensland Theatre Company’s season.”

*The Courier-Mail*

“... energetic, funny and emotionally resonant...”

*The Australian*

# GOAL 1:

WE WILL CREATE GREAT WORK

## Mainstage Season On Tour

### HEROES

By Gerald Sibleyras

Translated by Tom Stoppard

Bathurst Memorial Entertainment Centre, Bathurst	27 – 29 February 2008
Glen Street Theatre, Sydney	5 – 15 March 2008
Laycock Street Theatre, Gosford	18 – 19 March 2008
Riverside Theatres, Parramatta	26 – 29 March 2008
Canberra Theatre Centre, Canberra	2 – 5 April 2008
Illawarra Performing Arts Centre, Wollongong	8 – 12 April 2008
Albury Performing Arts Centre, Albury	15 – 16 April 2008
Wagga Wagga Civic Theatre, Wagga Wagga	18 – 19 April 2008
Westside Performing Arts Centre, Shepparton	22 – 24 April 2008
The Capital, Bendigo	29 – 30 April 2008
Her Majesty's Theatre, Ballarat	2 May 2008
Geelong Performing Arts Centre, Geelong	6 – 8 May 2008
Arts Centre, Warragul	13 – 14 May 2008
Frankston Arts Centre, Frankston	16 – 17 May 2008
Northern Rivers Performing Arts, Lismore	22 – 23 May 2008
Ipswich Civic Hall, Ipswich	27 – 28 May 2008
Caloundra Cultural Centre, Caloundra	30 – 31 May 2008
Townsville Civic Theatre, Townsville	6 – 7 June 2008
Cairns Civic Centre, Cairns	11 – 12 June 2008

#### PERFORMANCES

70

#### AUDIENCE ATTENDANCE

24,340

#### GROSS BOX OFFICE INCOME

\$742,503



Director:	Jon Halpin
Designer:	Bruce McKinven
Lighting Designer:	Matt Scott
Composer/Sound Designer:	David Montgomery
Movement Consultant:	Scott Witt
Assistant Director:	Andrea Moor
Stage Manager:	Amy Forman
Assistant Stage Manager:	Anika Vilée

#### Cast

Gustave:	Robert Alexander
Henri:	Max Gillies
Philippe:	Dennis Olsen

L-R: Max Gillies, Robert Alexander, Dennis Olsen  
Photo: Rob Maccoll

“In the hands of these fine actors the antics of the veterans are never less than amusing.”

*Sydney Morning Herald*

# GOAL 1:

WE WILL CREATE GREAT WORK

## Education Performances

### RUBY MOON

By Matt Cameron

Bille Brown Studio

8 – 16 May 2008

#### PERFORMANCES

13

#### AUDIENCE ATTENDANCE

2,760

#### GROSS BOX OFFICE INCOME

\$43,400



*Ruby Moon*

Photo: Stephen Henry

Director:

Designer:

Lighting Designer:

Composer/Sound Designer:

Voice Consultant:

Movement Consultant:

Joseph Mitchell

Simone Romaniuk

Ben Hughes

Brett Collery

Melissa Agnew

Niki-J Witt

Stage Manager:

Assistant Stage Manager:

Stage Management Secondment (QUT):

Sophia Dalton

Luke Campbell

Amy Bradney-George

#### Cast

Ray/Sid/Sonny Jim/Carl:

Sylvie/Dulcie/Veronica/Dawn:

Damien Cassidy

Georgina Symes

“The intricate and complex themes of loss and grief struck a chord with students and staff. The ambiguous nature of the play also paved the way for deep and rich discussions and learning.”

*Teacher, Lindisfarne Anglican Grammar School - Gold Coast*

# GOAL 1:

WE WILL CREATE GREAT WORK

## Education Performances

### BECKETT X 3

By Samuel Beckett

Bille Brown Studio  
12 – 29 August 2008

#### PERFORMANCES

13

#### AUDIENCE ATTENDANCE

1,930

#### GROSS BOX OFFICE INCOME

\$30,100



Damien Cassidy  
Photo: Stephen Henry

Director:	Joseph Mitchell
Designer:	Simone Romaniuk
Lighting Designer:	Jo Currey
Composer/Sound Designer:	Tony Brumpton
Voice Consultant:	Melissa Agnew
Movement Consultant:	Niki-J Witt
Stage Manager:	Sophia Dalton
Assistant Stage Manager:	Jess Audsley

#### Cast

<i>Act Without Words II and Play:</i>	Damien Cassidy
<i>Act Without Words II and Not I:</i>	Andrew Cory
<i>Play and Not I:</i>	Georgina Symes
<i>Act Without Words II and Play:</i>	Natasha Yantsch

“*Beckett x 3* enables students to make a physical and mental connection to the unit of Absurdism. It allows them to reflect philosophically, explore higher order thinking and it’s great for analytical exposition and discussion.”

*Teacher, Fraser Coast Anglican College - Hervey Bay*

# GOAL 1:

WE WILL CREATE GREAT WORK

## Education Performance On Tour

Queensland Theatre Company and Queensland Performing Arts Centre

### FUNNY VOICES

By **Scott Witt**

Originally produced for QPAC's 2008 Out of the Box Festival for 3 to 8 year olds at the Cultural Centre

Cremorne Theatre, QPAC

10 – 15 June 2008

21 October – 14 November 2008

Beenleigh Library, Beenleigh  
Beenleigh Special School, Beenleigh  
Blackwater State School, Blackwater  
Blackwater North State School, Blackwater  
Burpengary Library, Burpengary  
Burpengary Meadows State School, Burpengary  
Burrowes State School, Marsden  
Capalaba Library, Capalaba  
Goodna Special School, Goodna  
Goodna State School, Goodna  
Ipswich Library, Ipswich  
Karalee State School, Karalee  
Kuraby Special School, Kuraby  
Logan Reserve State School, Logan  
Marsden & Jimboomba Library, Marsden  
Marsden State School, Marsden  
Mater Hospital Special School, Brisbane  
Mount Gravatt West and  
State Special School, Mount Gravatt  
Pathways Library, North Lakes  
Pine Rivers Special School, Lawnton  
Redcliffe Library, Redcliffe  
Redcliffe Special School, Redcliffe  
Redlands District Special School, Redlands Bay  
Royal Children's Hospital - Working Wonders, Brisbane  
Scarborough State School, Scarborough  
St Mary's Primary Beaudesert, Beaudesert

PERFORMANCES

57

AUDIENCE ATTENDANCE

4,720

GROSS BOX OFFICE INCOME

\$18,102



L – R: Amanda Mitchell, Stanislaw Janowicz  
Photo: Justine Walpole

Director:  
Designer:  
Lighting Design:  
Composer/Sound Designer:  
Stage Manager:

Veronica Neave  
Jonathan Oxlade  
Daniel Maddison  
Nick Stewart  
Nicola Keene

#### Cast

Alien:  
Rabbit:

Stanislaw Janowicz  
Amanda Mitchell

“For students who don't often have the opportunity to view live theatre, this was a wonderful opportunity. The play encouraged the students to understand each others' differences. It was a meaningful experience.”

*Teacher, Goodna Special School – Goodna*

## Regional Program

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Queensland Theatre Company continued to provide opportunities for participation and growth in theatre throughout Queensland via a range of activities and partnerships with regional theatre companies, venues, schools, festivals and sponsors.

### Funny Voices – Regional Tour

Our Education Performance for 3 to 8 year olds which was co-produced with QPAC and premiered at the Out of the Box Festival, completed two regional tours in 2008. First, the production toured to Blackwater in August where a total of 535 young people in years Prep – 4 viewed the production.

In October and November, *Funny Voices* toured to disadvantaged schools as well as libraries and hospitals throughout Greater Brisbane. This tour was made possible through support from Arts Queensland and provided an opportunity for 3,301 young people to see the performance.

### Noosa

**Partner:** Noosa Longweekend Festival

**Project:** *A Life in the Theatre* by David Mamet

As part of the Noosa Longweekend Festival the Company presented a play reading of *A Life in the Theatre* by David Mamet. The reading was rehearsed in Brisbane and then transferred to Noosa with the cast, director and stage manager for a one-off reading which was attended by 140 people.

### Cairns

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

**Project:** *Tiptoe*, by Michael Beresford

In 2008, Queensland Theatre Company and Just Us Theatre Ensemble partnered to accommodate Brisbane based actor Carol Burns to perform in a new play called *Tiptoe* by Michael Beresford as part of JUTE's annual 2008 season. This partnership provided an opportunity for local Cairns actors to work alongside one of Australia's most accomplished performers.

An audience of 1,328 people attended the production of *Tiptoe*.

### Weipa

**Partner:** Western Cape College

**Project:** One artist residency providing workshops for primary and secondary school students

2008 was the fifth year of the Western Cape College partnership. Following the success of the artist residency by actor/youth workers Sam Foster and Adam Drake in 2007, we again sent the two artists to Weipa in 2008. This year, Adam and Sam completed a three week residency which included working with a group of senior drama students to create a performance outcome which was presented to school and community. This was the first time a performance outcome has been generated by the students and is a clear indicator of the benefits of keeping the residency sustainable over several years.

Other outcomes from this year's residency included 51 workshops across 3 campuses including Weipa, Mapoon and Aurukun with 560 students participating. Adam and Sam also performed their Zeal Theatre production *The Apology*, twice during the residency.

### Wesfarmers Resources Regional Acting Studio

The Wesfarmers Resources Regional Acting Studio was a new initiative for the Company in 2008 with the support of Wesfarmers Resources. Queensland Theatre Company actors led acting workshops of three or five days in Blackwater, Cairns, Capella and Ayr. Each workshop culminated with participants presenting a short showcase to friends and family of new skills and techniques taught by the artists. Following the showcase Queensland Theatre Company artists presented a one-act collection of love scenes titled *That Crazy Little Thing Called Love*.

*Program sponsor: Wesfarmers Resources*

### Teacher Professional Development

Youth & Education Manager Joseph Mitchell and Education Liaison Officer Katie Stewart provided a day long professional development masterclass in directing for teachers in Cairns. A total of 29 teachers participated in this event. Katie Stewart then travelled to Townsville where she met with teachers from primary and secondary schools to research and develop ideas for Queensland Theatre Company to provide cost-effective workshop activities for students and teachers in Far North Queensland in the future.

# GOAL 1:

WE WILL CREATE GREAT WORK

## Regional Program

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### Regional Program Statistics

Region	Number of Regional Artists	Number of Brisbane Artists	Number of Attendances at Workshops	Number of Workshops	Number of Performances	Number of Attendances at Performances
<i>Heroes</i> Regional Tour (Qld)	0	7	n/a	n/a	8	2,093
<i>Funny Voices</i> Regional Tour	0	3	n/a	0	45	3,301
Cairns	6	1	29	1	12	1,328
Noosa	0	4	n/a	n/a	1	140
Townsville	0	0	8	1	n/a	0
Theatre Space	0	8	n/a	n/a	n/a	379
Weipa	0	2	560	51	2	360
Wesfarmers Resources Regional Acting Studio						
Cairns	0	3	20	8	1	100
Ayr	0	4	25	15	1	50
Capella	0	3	21	6	1	25
Blackwater	0	3	10	6	1	25
<b>Totals</b>	<b>6</b>	<b>38</b>	<b>673</b>	<b>87</b>	<b>72</b>	<b>7,801</b>

# GOAL 1:

WE WILL CREATE GREAT WORK

## 2009 Outlook

### \*Goal 1: We Will Create Excellent Work

We will achieve this by:

#### **Programming a diverse range of productions**

- annual season of mainstage productions that includes the much-loved, the familiar, the challenging and the provocative
- consideration of new and diverse audiences, and identifying new target audiences when programming
- 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

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

- good relationships with venue and suppliers
- supportive environment for artists
- high production values

#### **Strengthening local, national and international presence**

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

#### **Clearly communicating artistic objectives and debriefing performances, in-house critical review**

- internal and external assessment of the Company's work through debriefs
- annual review of assessment process with staff members and Board
- recording objectives of each mainstage production against Company goals during the programming process

#### **Pursuing touring opportunities**

- tour one mainstage production nationally
- build relationships with presenters through annual conferences and events
- develop strategies for touring Education Performances and activities
- develop and implement new touring products

\* Revised Company goals during review of Strategic Plan

# GOAL 2:

WE WILL CREATE HIGHLY  
SKILLED THEATRE PRACTITIONERS

## WE WILL ACHIEVE THIS BY:

- offering development and training opportunities
- investing in the profile of Queensland theatre practitioners on a local and national scale
- establishing and strengthening relationships with strategic partners

# GOAL 2:

WE WILL CREATE HIGHLY SKILLED THEATRE PRACTITIONERS

## Emerging Artists Program

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Since 2002, Queensland Theatre Company has provided a number of young, talented theatre workers with a chance to work with the Company over an extended period through the Emerging Artists Program. They are given the opportunity to practice their craft and undertake professional development and training specifically tailored to their individual goals.

The Emerging Artists Program also offers short-term engagements for professionals to gain valuable experience on individual productions as Creative Assistants. Each year a number of Creative Assistants are assigned to productions as either Assistant Directors or Design Assistants. These roles are very much about observing the professional practice of the Director or Designer they work with, and the way the Company puts on a production.

### 2008 Emerging Artists

#### Tim Dashwood - Actor

Tim Dashwood appeared as one of the Showcase Company for the National Play Festival presented by PlayWriting Australia in Bille Brown Studio in February. He also played Jason in *Rabbit Hole* by David Lindsay-Abaire, Merriman and Lane in *The Importance of Being Earnest* by Oscar Wilde and performed in the readings of the finalists of the 2008 – 2009 Queensland Premier's Drama Awards – Theatre and Public Life and presentations of *The Works*.

#### Georgina Symes - Actor

Georgina Symes played Tess Thornton in *The Female of the Species* by Joanna Murray-Smith; Gwendolen Fairfax in *The Importance of Being Earnest* by Oscar Wilde and in our Education Performances as Sylvie Moon and other characters in *Ruby Moon* by Matt Cameron, *Beckett x 3* three short plays by Samuel Beckett and presentations of *The Works*.

#### Andrea Moor - Director

Andrea Moor was Assistant Director for the national tour of *Heroes* by Gerald Sibley, translated by Tom Stoppard, and rehearsed the show into the first tour venue in Bathurst in February. She then assisted Jon Halpin on Neil Simon's *The Prisoner of Second Avenue* and Jean-Marc Russ on *The August Moon* by Adam Grossetti and Jean-Marc Russ.

The Emerging Artists also attended a series of professional development workshops as part of the program in 2008.

Program sponsor: Brisbane Airport Corporation

### 2008 Creative Assistants

Michelle Miall	Assistant Director <i>The Female of the Species</i> by Joanna Murray-Smith Director Kate Cherry
Helen Jacobs	Design Assistant on Neil Simon's <i>The Prisoner of Second Avenue</i> Designer Bruce McKinven
Mary-Ann Vale	Assistant Director <i>Rabbit Hole</i> by David Lindsay-Abaire Director Michael Futcher
Kitty Taube	Design Assistant <i>The August Moon</i> by Adam Grossetti and Jean-Marc Russ Designer Bruce McKinven
Kat Henry	Assistant Director <i>The Importance of Being Earnest</i> by Oscar Wilde Director Michael Gow

# GOAL 2:

WE WILL CREATE HIGHLY SKILLED THEATRE PRACTITIONERS

## Artist Development

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### Development of New Works

Several new works were given creative development workshops at Queensland Theatre Company in 2008.

*The August Moon* had a series of workshops prior to the mainstage production. *Funny Voices* was developed through workshops for QPAC's 2008 Out of the Box Festival for 3 to 8 year olds in Brisbane then toured regional Queensland. Script development continued on *The School of Arts* with workshops in preparation for the 2009 mainstage season and the three 2008 – 2009 Queensland Premier's Drama Award - Theatre and Public Life finalists had their development workshops with dramaturge Peter Matheson, resulting in public readings of the three plays at *The Works*.

### Auditions

In addition to auditioning professional actors for particular roles in Queensland Theatre Company productions, each year the Company holds general auditions. To be eligible, actors must be aged 18 years 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. In 2008, for the first time, two rounds of general auditions were held in June and December. 35 people in June - shortlisted from 114 applications, and 54 people in December - shortlisted from 131 applications, were auditioned by Associate Director Jon Halpin and Artistic Development Manager Delia O'Hara.

### Unsolicited Scripts

51 unsolicited scripts were received and assessed by the Company in 2008. As of November 2008 Company policy was changed and unsolicited scripts will only be accepted by the Company if they are submitted through an agent, or are from a writer with a professional production history and satisfy certain criteria (available on the website). This brings Queensland Theatre Company in line with other state theatre companies.

### Partnerships

Queensland Theatre Company continued strategic partnerships in 2008 through work with Playlab and Metro Arts, supporting the development of new work in Queensland, and three exciting new partnerships were established with the PlayWrighting Australia, State Library of Queensland and Brisbane Writers Festival.

Associate Director Jon Halpin continued his association with Metro Arts, serving as part of the Artistic Advisory Group, selecting the content for The Independents program at Metro Arts as well as strategic planning for the organisation.

The three-year memorandum of understanding with Playlab was renewed, formalising and strengthening Playlab's commitment to programs such as the Queensland Premier's Drama Award - Theatre and Public Life. Three joint events were held including one with the Brisbane Writers Festival; an Access Session with Tom Holloway, followed by Playwrights in the Pub at Metro Arts; and a Tom Holloway/David Williamson masterclass. Playlab representatives were invited to key Queensland Theatre Company writing events including the luncheon with Matt Cameron and received complimentary places in masterclasses for emerging dramaturges. Jon Halpin also sat on the Play Selection Committee for Playlab in addition to working in association with them to develop local writers.

PlayWrighting Australia's National Play Festival allows practitioners and writers from across the country to meet, discuss play writing and script development, and view some of the newest and best scripts not yet professionally mounted in full scale productions. The Company provided the venue for showcasing eight new plays in Bille Brown Studio. The festival culminated in a week of performance with 8 shows per day and involved a Showcase Company of around 40 actors and creatives. As well as showcase performances, there were meetings, access sessions, presentations, and forums scheduled with leading practitioners from across the country. Queensland Theatre Company's partnership commitment provided 2008 Emerging Artist Tim Dashwood for the Showcase Company; Joanna Murray-Smith for an access session; and Jean-Marc Russ and Adam Grossetti for a forum on the making of *The August Moon*.

A new partnership with State Library of Queensland focused on a series of events called Deepen the Conversation featuring Michael Gow, Carol Burns, Jean-Marc Russ, Adam Grossetti, Jon Halpin and John Bell over three events. The Brisbane Writers Festival partnership incorporated the panel event – "From Script to Production: Insight to the Queensland Premier's Drama Award" with Playlab featuring Jon Halpin, Richard Jordan, Kathryn Kelly, Peter Matheson; and a rehearsed play reading by Queensland Theatre Company of the 2008 – 2009 Queensland Premier's Drama Award – Theatre and Public Life winning script, *25 Down*.

# GOAL 2:

WE WILL CREATE HIGHLY SKILLED THEATRE PRACTITIONERS

## Writing Program

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Queensland Theatre Company encouraged close connections with local playwrights in 2008 through the Writing e-news, with extra newsletters introduced this year promoting opportunities for writers. The Company partnered many events for writers including a lunch with Melbourne based playwright Matt Cameron and a masterclass with leading national playwrights, Tom Holloway and David Williamson on contemporary Australian playwriting

### 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 experience of living in Queensland. The award is unique in that it provides the opportunity for 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 Award, conceived in 2001 by the then Premier of Queensland, the Hon Peter Beattie MP, puts Queensland at the forefront of writing development for the theatre across the country.

In 2007, Queensland Theatre Company called for entries for the 2008 – 2009 Queensland Premier's Drama Award – Theatre and Public Life. 68 entries were received from Queensland, New South Wales, Victoria South Australia, the Northern Territory and the ACT. 10 plays were shortlisted by Queensland Theatre Company and Playlab staff for submission to the judging panel.

The panel shortlisted three scripts for development:

- *Tinder* (formerly *Ned's Story*) by Katherine Lyall-Watson
- *25 Down* by Richard Jordan
- *Dangerfield Park* by Sven Swenson

Dramaturgical assistance was provided for these scripts over two creative development workshop sessions held in April and June, followed by a rehearsed reading of the play at *The Works* in July. The writers received the support of a cast of professional actors, dramaturge Peter Matheson, Associate Director Jon Halpin, Artistic Development Coordinator Erica Fryberg and Artistic Director Michael Gow throughout this process.

On 5 August, the Honourable Anna Bligh, MP, Premier of Queensland announced the winning play as *25 Down* by Richard Jordan at a function for sponsors and supporters.

Queensland Theatre Company partnered with Brisbane Writers Festival to profile the winning play during the Festival in September 2008. A panel of Queensland Premier's Drama Awards representatives participated in a partnership event with Playlab Inc discussing the Award and its processes. There was also a free public reading of *25 Down* during Brisbane Writers Festival at the State Library of Queensland.

Further development workshops were held in September and again in November. *25 Down* playwright, Richard Jordan will continue to have dramaturgical support and two further development workshops will take place prior to the full scale production in 2009.

*"Firstly can I just say how privileged I have felt over these last few months to see 25 Down grow and develop during the Queensland Premier's Drama Awards dramaturgical period – and to be paid for it no less! Not to devalue the work of playwrights of course, but I do realise how unique the award is in this country (and even the world) to pay for the development of 3 playwrights, regardless of whether their plays will be produced or not. When I first learned of the shortlist I was living in London at the time, and my writer friends there simply could not believe how generous the award was to its finalists. To my knowledge there is nothing similar offered to playwrights in the UK by a major company, and it's something I feel very proud of as a local writer."*

Richard Jordan

Program sponsor: Griffith University and Brookfield Multiplex

# GOAL 2:

WE WILL CREATE HIGHLY SKILLED THEATRE PRACTITIONERS

## Writing Program

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### The Works 1

2008 – 2009 Queensland Premier's Drama Award – Theatre and Public Life Finalists

Auditorium 2, State Library of Queensland

Director: Jon Halpin  
Stage Manager: Jennifer Buckland  
Dramaturgical Secondment (UQ): Greer Smith

#### **25 Down**

By Richard Jordan

31 July 2008

2.00 pm and 7.30 pm

#### **Cast**

Man/Bob/Model: Chris Betts  
Simon: Tim Dashwood  
James: Darren Kruck  
Emma: Kathryn Marquet  
Gary/Estelle: Daniel Murphy  
Photographer/Nurse: Alastair Tomkins

#### **Synopsis**

*25 Down* is a heartfelt comedy about truth, lies, and stereotypes in Brisbane's gay and straight communities – and the roles people are willing to play in order to be loved. 25 year-old art school drop-out James faces an uncertain future. Increasingly distanced from those closest to him, and desperate to live a life less ordinary, he makes a decision that could have damaging consequences.

### **Tinder**

By Katherine Lyall-Watson

1 August 2008

2.00 pm and 7.30 pm

#### **Cast**

John: Chris Betts  
Ned: Tim Dashwood  
Martha: Barbara Lowing

#### **Synopsis**

Martha and her son Ned live in an isolated part of Queensland. She is a damaged woman, having spent much of her childhood in Goodna's Wolston Park (one of Queensland's oldest and most notorious mental health institutions). Martha has kept Ned away from the outside world and raised him on dark fairy stories from the Brothers Grimm. Ned lives in an imaginary world, twisted and strange, until a stormy night when a stranger appears on their doorstep. *Tinder* explores what might happen when the outside world comes bursting into an isolated dystopia, and how fairy stories are sometimes more than real for the impressionable among us.

### **Dangerfield Park**

By Sven Swenson

2 August 2008

2.00 pm and 7.30 pm

#### **Cast**

Sholto: Chris Betts  
Perry: Damien Cassidy  
Reyer: Tim Dashwood  
Tim: Brad McMurray  
Otis: Daniel Murphy  
Marc: Alastair Tomkins

#### **Synopsis**

Marc D'Allesandro and his partner, Perry Broadfoot, are picking up the pieces from losing their home to fire, but remain determined to push ahead with the commitment ceremony they've scheduled later in the year. Otis Bremmer has agreed to be their man-of-honour even though it throws his own failure at enduring relationships up in his face. Self-confessed loner, Sholto McCrae has met gorgeous, available Tim Kellerman and is trying desperately not to fall too much in love. Reyer Standish is negotiating his way through uni, homeless, carrying the hurt of rejection by his Christian fundamentalist family after a neighbour outed him as being gay. In the early morning darkness of Dangerfield Park one of these men is brutally bashed and left for dead and none of their lives will ever be the same.

# GOAL 2:

WE WILL CREATE HIGHLY SKILLED THEATRE PRACTITIONERS

## Writing Program

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### The Works 2

Studio 2, Queensland Theatre Company

#### *Don't Say the Words*

By Tom Holloway

4 December 2008

3.00 pm and 7.30 pm

Director: Michael Fitcher  
Stage Manager: Shaun O'Rourke

#### **Cast**

Ae: Tim Dashwood  
A: Jason Klarwein  
C: Georgina Symes

#### Synopsis

From one of Australia's most exciting young playwrights, this 'epic-in-miniature', is inspired by Aeschylus' *Agamemnon*. After a decade under siege – a city has finally fallen. But ten years of fury have taken their toll. For an officer returning to Australia from this epic campaign, it is time to put the horrors of war behind him, and take back his place at the family table. For the officer's wife, it is time to begin again. The future is set. The real battle for hearts and minds must start now, and plays out in this breathtaking new work. Little by little what is said - and what remains unsaid - peels away, to reveal a startling truth.

#### *Let the Sunshine*

By David Williamson

5 December 2008

3.00 pm and 7.30 pm

Director: Michael Gow  
Stage Manager: Shaun O'Rourke

#### **Cast**

Emma: Kerith Atkinson  
Rick: Andrew Barclay  
Ron: Chris Betts  
Ros: Carol Burns  
Toby: Eugene Gilfedder  
Natasha: Jessica Veurman-Betts

#### Synopsis

This brand new David Williamson, with trade-mark comedy bite, asks what happens when people of widely different political views are forced to co-exist. Toby, a maker of hard hitting documentaries, flees Sydney in shame when the press finds out he has inadvertently used a bogus witness in his latest film. He convinces his reluctant wife Ros to travel north with him to a haven in Queensland, fondly remembered from visits in his youth. The problem is it has now moved from a simple fishing village to a chic, upmarket, manicured playground of the wealthy and privileged. Ros meets an old school friend, Natasha, who is married to Ron, a hugely wealthy property developer. Ros and Natasha had little in common even at school and to say Toby and Ron are like chalk and cheese would be understating it. The connection between the two couples seems destined to be brief and acrimonious save for one thing. Power lawyer Emma, the daughter of Natasha, and drop out musician Rick, son of Ros, happen to meet. And then, in typical Williamson fashion, it's on for young and old.

# GOAL 2:

WE WILL CREATE HIGHLY SKILLED THEATRE PRACTITIONERS

## Youth & Education Program

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### Education Performance Workshops

Workshops are provided after selected performances in the Education Performance season. The workshops are facilitated by actors from the production and occur in the theatre immediately after the performance. Workshop content relates back to themes and techniques used in each of the Education Performances and are a way for students to access theatre artists and to develop their skills in a professional theatre environment.

There were 10 workshops held following the production of *Ruby Moon*, with 301 students attending. 379 students attended the 12 workshops following the production of *Beckett x 3*.

### In-School Workshops

The In-School Workshop program is an opportunity for students and teachers to work with professional theatre practitioners in the school classroom. The two hour workshops provide practical ways for students and teachers to access dramatic learning areas which are connected to the senior drama syllabus and Essential Learnings.

In-School Workshops offered in 2008 included:

Directing Theatre with Joseph Mitchell

Playwriting with Maxine Mellor

Brecht and Political Theatre with Clare Moss and Tristan Meecham

Exploring Shakespeare with Sam Foster and Francesca Savige

Primary School Drama with Nelle Lee

Monologues and Audition Pieces with Nelle Lee and Anthony Standish

A total of 1,402 students participated in the 2008 In-School Workshops series.

*Program Sponsor: University of Southern Queensland*

### Artists in Schools

This program provides young people and teachers with an opportunity to work with professional artists on curriculum based and extra-curricular creative projects. Schools can contact Queensland Theatre Company throughout the year and request an artist to work at the school on a nominated creative project. In 2008 there was a total of 24 Artists in Schools events.

A total of 2,731 people participated in or attended outcomes of Artists in Schools projects during 2008.

Examples of Artists in Schools from 2008 include:

- director Fraser Corfield and playwright Maxine Mellor worked with students and teachers at MacGregor State High to produce a new school musical production
- actor Damien Cassidy worked with students at Pine Rivers State School on devising a 10 minute group performance
- voice tutor Kate Foy held workshops with students at Moreton Bay College

### Theatre Residency Week

Theatre Residency Week is a week-long live-in drama camp run by artists and staff from Queensland Theatre Company. Participants spend the first week of the September school holidays creating new work, acting, seeing productions and learning the essential and advanced elements of theatre. In 2008, 100 young people attended this event which was held on-site at St Margaret's Anglican Girls School in Ascot.

The Alan Edwards Scholarship provides the opportunity for a Year 12 regional student to attend Theatre Residency Week for free. In 2008, Alice Cavanagh from Townsville and Stephanie Thuesen from Beaconsfield shared this scholarship for their outstanding applications.

*Program Sponsor: University of Southern Queensland*

### Online Access

In 2008 schools in regional and remote areas were able to access Company resources online including:

- video interview with director Joseph Mitchell and designer Simone Romaniuk about their design concept for *Beckett x 3*
- video interview with actors Damien Cassidy and Andrew Cory about their roles in *Beckett x 3*
- video interview with designer Robert Kemp about the set design for *Anatomy Titus Fall of Rome A Shakespeare Commentary*
- audio interview between John Bell and Michael Gow about *Anatomy Titus Fall of Rome A Shakespeare Commentary*
- video interview with actors Christopher Sommers and Steven Rooke on their roles in *Anatomy Titus Fall of Rome A Shakespeare Commentary*
- video interview with wardrobe trainee Isobel Hutton about her experience in preparing and making costumes for *The Importance of Being Earnest*

# GOAL 2:

WE WILL CREATE HIGHLY SKILLED THEATRE PRACTITIONERS

## Youth & Education Program

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### Behind The Scenes Tours

Up to 70 young people toured behind the scenes of Queensland Theatre Company's mainstage and Education Performances, to learn more about the processes for producing a professional play and the roles of the production crew. Behind the Scenes tours occurred at Queensland Theatre Company's Bille Brown Studio as well as QPAC's Cremorne and Playhouse theatres.

### Theatre Bus

In 2008, Queensland Theatre Company provided travel subsidy to 40 students from Hervey Bay State High School and 50 students from Southport School to attend a performance of *Beckett x 3*.

### Young Playwrights Program

This program is an opportunity for young and emerging playwrights between 13 – 26 years of age to develop their script and refine their writing skills with professional theatre artists. Approximately 30 scripts were submitted into this program and 3 young playwrights were selected based on the merit of their respective plays. The three young playwrights were David Burton, Claire Christian and Amelia Hogan. The dramaturgical process of the script development resulted in a rehearsed reading of each play by a cast of professional actors in September at Queensland Theatre Company's Bille Brown Studio.

### Teachers Notes

Every school who attended a Queensland Theatre Company production received Teachers Notes designed to support teachers and students with learning experiences related to the performance and the curriculum. All Teachers Notes were compiled by Education Liaison Officer Katie Stewart and were also available for download from the Company website.

### Teacher Briefings and Play Briefings

In 2008, a limited number of complimentary tickets were made available for teachers to attend both the play briefing and first preview of each mainstage production. Many teachers would attend the play briefing followed by the first preview, allowing them to learn more about decisions made by the creative team and cast. This allowed teachers to consider and shape learning outcomes for their students, who would then attend a performance during the season.

A total of 147 teachers attended the play briefings and first previews in 2008.

### Youth & Education Reference Group

The Youth & Education Reference Group is an advocacy and advisory group consisting of primary, secondary and tertiary teachers, youth arts workers, artists and a Queensland Theatre Company Board representative. The group discussed current education and youth issues and trends, which supported the department in terms of its planning for future directions and programs.

Members in 2008 included:

Bruce Burton	Griffith University
Andrew Cory	Artist Representative
Penny Everingham	Board Representative
Cate Farrar	Youth Arts Representative
Trish Johnson	Redcliffe State High School
Gerowyn Lacaze	Balmoral State High School
Joseph Mitchell	Queensland Theatre Company
Anthony Pirovich	Mt Gravatt State High School
Joy Polner	Cannon Hill State School
Bernadette Pryde	University of Southern Queensland
Melissa Rowse	Ferny Grove State High School
Debbie Spanner	Mount Gravatt State High School
Katie Stewart	Queensland Theatre Company
Mike Tyler	Education Queensland
Josephine Wise	Education Queensland

### Tertiary Students

Twelve students successfully completed secondment placements throughout various Company departments in 2008. Secondment areas included stage management, dramaturgical research, design, script assessment, arts administration and workshop coordination. Universities who participated in the Secondment Program included Queensland University of Technology, University of Queensland, Griffith University and University of Southern Queensland.

### Secondary Students

10 senior school students completed a week of work experience at Queensland Theatre Company in 2008. Responsibilities and duties included assisting various Company departments such as Youth & Education, Marketing, Wardrobe and Corporate Development. Students observed rehearsals, attended Company productions and met with various cast and creative team members. A diary was kept by the work experience students which outlined their experiences. Detailed feedback forms were received at the end of each placement.

# GOAL 2:

WE WILL CREATE HIGHLY SKILLED THEATRE PRACTITIONERS

## Youth & Education Program

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### Youth Partners

Queensland Theatre Company continued its partnerships and support for Queensland youth arts organisations through agreements with Underground Productions, Vena Cava and Backbone Youth Arts. There were various development opportunities provided through these partnerships, including:

- complimentary and discount theatre tickets for Youth Partners and specially arranged post-show discussions with Queensland Theatre Company creative team members
- industry panel discussion at Fusion Festival with Youth & Education Manager Joseph Mitchell
- mentorships with General Manager Libby Anstis and Youth & Education Manager Joseph Mitchell for Backbone Youth Arts 2High Festival
- regular attendance by Queensland Theatre Company staff to youth partner productions and events
- Underground Productions and Vena Cava members took part in a day long acting workshop led by actor Barbara Lowing
- Youth Partners were invited to attend a master class in Contemporary Australian Writing with David Williamson and Tom Holloway
- The Company regularly provided guidance and advice to Youth Partners in areas of arts administration and practice

# GOAL 2:

WE WILL CREATE HIGHLY SKILLED THEATRE PRACTITIONERS

## \* Opportunities for Theatre Practitioners

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Actor .....	152	Production Manager .....	1
Assistant Director .....	5	Production Stage Manager .....	9
Assistant Stage Manager .....	16	Props Maker .....	5
Carpenter .....	9	Rehearsal/Production Photographer .....	12
Choreographer .....	1	Scenic Artists .....	12
Cinematic Theatre Designer .....	2	Singing Tutor .....	2
Composer/Sound Designer .....	12	Sound Consultant/Operator .....	1
Costume Maker/Cutter .....	9	Sound Designer .....	3
Design Assistant .....	2	Stage Management Secondment .....	4
Design Secondment .....	1	Stage Manager .....	29
Designer .....	16	Tailor .....	2
Director .....	20	Touring Head Electrician .....	1
Dramaturg .....	2	Touring Head Mechanist .....	1
Dramaturgy Secondment .....	2	Tour Manager/Driver .....	2
Fight Director .....	1	Tour Production Carpenter .....	1
Front of House Manager .....	4	Translator .....	1
Front of House Staff .....	13	Tutor .....	50
Hair Stylist .....	3	Voice/Dialect Coach/Consultant .....	8
Head Electrician .....	11	Voice Over Artist .....	1
Head Mechanist .....	2	Wardrobe Buyer .....	2
Lighting Designer .....	15	Wardrobe Coordinator .....	1
Movement/Safety Consultant .....	6	Wardrobe Maintenance .....	11
Musician .....	1	Wig Maker .....	1
Producer .....	2	Wig Stylist/Dresser .....	4
Production Electrician .....	12	Writer .....	20

**Total Opportunities for Theatre Practitioners.....503**

**Total Opportunities for Queenslanders .....465**

• opportunities defined as employment opportunity for theatre practitioners short and long term contracts

# GOAL 2:

WE WILL CREATE HIGHLY SKILLED THEATRE PRACTITIONERS

## 2009 Outlook

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### **\*Goal 2: We Will Strengthen Community and Industry Value**

We will achieve this by:

#### **Provide a range of professional development and training opportunities to employees**

- wardrobe traineeship and apprentice carpenter positions
- annual training and professional development programs for fulltime staff

#### **Support a vibrant local Performing Arts sector**

- support individuals and organisations through a variety of formal and informal means
- current awareness of the local Industry by attending professional, independent and new works
- professional development opportunities through the Emerging Artist Program (at least two) and Creative Assistant positions (at least four)
- employment opportunities for theatre practitioners through non-mainstage activities including Education Performances, playreadings and workshops

#### **Provide support and development opportunities for writers**

- at least one Australian written production each year
- one new production by young or emerging theatre artists commissioned every two years
- at least four new works developed each year, resulting in a public reading
- at least one masterclass or similar event for the local writing community
- at least three collaborations with organisations such as Playlab, State Library of Queensland and Metro Arts
- an annual playwriting development program for young people

#### **Provide education opportunities for students, young people and educators**

- an annual season of Education Performances programmed specifically to support the curriculum and engage young audiences
- workshops for students, young people and educators which support curriculum learning and provide artistic development opportunities
- educational opportunities through the Work Experience and Secondment Programs. At least 10 work experience students, and at least four secondment students annually

#### **Implement regional activities**

- tour one mainstage show and one Education Performance in regional areas
- workshops with young people in regional areas
- local partnerships and cooperative performing arts projects in regional areas

#### **Explore the boundaries of theatre with diversity of work across media, venues and scale**

- develop a work that draws heavily on creative expertise from an artform such as dance, music or the visual arts taking advantage of opportunities for cross-artform collaboration
- provide pilot Artist In Residence program in 2009
- opportunities to produce small scale, quality productions locally or as touring works are identified and exploited

#### **Engage in public dialogue about the value of the arts to the wider community**

- ensure the Company's relevance and benefits to its audiences is consistently presented in marketing materials and internal/external communications
- participate in national and state wide advocacy campaigns
- collect testimonials and build case studies from audience and participants about what the Company adds to their lives and the community

\* Revised Company goals during review of Strategic Plan

# GOAL 3:

WE WILL CREATE LARGER  
AUDIENCE NUMBERS

## WE WILL ACHIEVE THIS BY:

- building brand awareness and loyalty
- developing customer relationship management capabilities
- growing existing audiences
- establishing new audiences
- providing affordable and accessible productions
- strengthening industry relationships
- instigating and participating in audience and industry research

# GOAL 3:

WE WILL CREATE LARGER AUDIENCE NUMBERS

## Audience Development Highlights

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### Brand Awareness & Loyalty

The Company provided a number of incentives and rewards for Season Ticket Holders to retain patronage and build brand loyalty. In 2008 these included:

- savings of up to 40% off the adult single ticket price
- easy two-part payment plan for Season tickets
- preferential booking period
- priority seating
- exclusive events
- complimentary programs
- complimentary play readings
- complimentary play briefings
- complimentary newsletter
- company e-news
- lost ticket vouchers
- ticket exchange service
- discounted ticket prices for missed performances
- discounted ticket prices for friends
- exclusive voucher book of offers to some of Brisbane's best arts companies, book stores, restaurants and cinemas

Renewing Season Ticket Holders accounted for 74% of all Season Ticket Holders in 2008, up from 64% in 2007.

### Youth Audiences

The Company continues to focus on giving young people access to live theatre and developing this important audience. A \$27 single ticket price was available to patrons aged Under 27. This price point attracted a total 4,169 audience members.

In addition, 249 Under 27 Season Tickets were sold, a minor decrease compared to last year.

In 2008 the Company trialled its first special event for under 30's, U30 Studio Nite, held in conjunction with a performance of *I Am My Own Wife*. Tickets were priced at \$33 (+ booking fee) and included a pre-show, behind the scenes chat with the creative team, an after party with entertainment by local VJ Simulcast (aka Andrew Gibbs) and lucky door prizes.

Audience numbers were at capacity for this night. The success of this event has led to two U30 Studio Nites being programmed during the 2009 Season.

### Affordable & Accessible Productions

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.

Concession Season Tickets were made available to pensioners and health-care and government-issued Seniors Card Holders and full-time students.

In addition, the Company provided a range of discounts and special concessions to select industry organisations and promotional partners to encourage theatre going and engender audience development.

The Company also continued its \$20 Tuesday campaign developed to assist audiences overcome price as a barrier to attendance with up to 20 tickets available for sale for any Tuesday performance. A total of 108 \$20 tickets were sold.

### Test Drive the Arts

Test Drive the Arts is an audience acquisition concept devised in the UK that encourages non-arts goers to the performing arts by initially offering them free tickets for them to see a show of their choice, taking advantage of unsold seating. The goal is to convert these non-attenders into regular attenders and ultimately build their long-term commitment to the arts. The Australia Council and Arts Queensland invested in rolling out this program across Queensland. Queensland Theatre Company committed seats from Neil Simon's *The Prisoner of Second Avenue* for Test Drive the Arts. 15 people took up the offer of free VIP tickets. Further incentives (eg. half priced tickets) were provided to encourage these people to attend other Queensland Theatre Company productions throughout the year.

### New Digital Initiatives

New features on the 2008 Company website included an e-invite tool for users to invite their friends to see a show on a specific date, as well as a new section dedicated to videos, photos, essays and blogs to deepen audience interest and understanding of the productions.

As part of the Company's sponsorship arrangement with Liquid Interactive, the Company was able to develop three online 'viral' campaigns for *I Am My Own Wife*, *Anatomy Titus Fall of Rome A Shakespeare Commentary* and *Stones in His Pockets*. These campaigns encourage online user interaction with the aim of generating ticket sales and encouraging 'viral' word of mouth as users forward the campaign onto their friends. More than 5,400 people interacted with the online campaigns.

### Audience Research Initiatives

A major market research project undertaken by the Company in late 2007 identified key audience findings that impacted on marketing strategies undertaken during 2008 including material distribution to geographical areas with a high audience density and the development of special ticket packages for targeted direct mail campaigns.

# GOAL 3:

WE WILL CREATE LARGER AUDIENCE NUMBERS

## 2009 Outlook

### Goal 3: We Will Create Larger Audience Numbers

We will achieve this by:

#### Building brand awareness, leadership and loyalty

- increased brand image and marketshare
- mainstage audience increasing by 5% per year
- increased audience retention rate

#### Developing data-driven customer relationships

- increased audience acquisition and reactivation year on year

#### Engaging audiences through digital media and new technologies

- increased online presence
- employment of online/digital marketing coordinator
- increased engagement with audiences through new technology
  - at least three pilot programs in 2009, one or two in subsequent years, with the most successful continued in following years
  - increased digital single ticket purchases by 10% per year

#### Developing social opportunities for audiences to connect with each other and the Company

- implementation of new ticket packages incorporating face to face social networking
- increased retention rate year on year for ongoing ticket packages
- implementation of at least two social networking events for existing audiences per year

#### Strengthening and developing industry, community and promotional partnerships

- increased partnerships by at least 30 per year

#### Providing affordable and accessible productions

- increased attendance for \$20 Tuesdays
- increased presence at community events

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

- inclusion in Australia Council for the Arts and Arts Queensland ADVICE Project
- Tri-annual Market Research project

# 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

# GOAL 4:

WE WILL CREATE A FINANCIALLY STRONG COMPANY

## Corporate Development Partnerships

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Company	Sponsor Category	Production and/or Description
612 ABC Brisbane	Media Supporter	Cross promotions
Arkhefield	Season Sponsor	Professional services
Bendigo Bank	Production Sponsor	<b><i>Travelling North</i></b>
Brisbane Airport Corporation	Program Sponsor	2008 Emerging Artists Program
Brookfield Multiplex	Program Sponsor	2008 – 2009 Queensland Premier’s Drama Award – Theatre and Public Life <i>25 Down</i>
Castlemaine Perkins	Season Sponsor	Beer
Clegg Media	Promotional Partner	Billboard Skins
Clovely Estate	Season Sponsor	Wine
Coev Hair Cutters	Promotional Partner	Hair Salon services
Deacons	Production Sponsor	<b><i>The Prisoner of Second Avenue</i></b>
Ewan Gardam Fabrics	Promotional Partner	Fabrics
Griffith University	Program Sponsor	2008 – 2009 Queensland Premier’s Drama Award – Theatre and Public Life <i>25 Down</i>
Liquid Interactive	Season Sponsor	Digital creative services
Merlo	Season Sponsor	Coffee
NOUS	Promotional Partner	Graphic Design Services
ourbrisbane.com	Media Supporter	Cross promotions/online coverage
Palace Centro Cinema	Season Sponsor	Cross promotion/screen advertising
Philip Bacon Galleries	Production Sponsor	<b><i>Anatomy Titus Fall of Rome</i></b> <b><i>A Shakespeare Commentary</i></b>
Phoebe Stephens Flowers	Season Sponsor	Floral arrangements
Raleigh Paper	Promotional Partner	Paper product
Mantra South Bank	Season Sponsor	Accommodation
The CEO Institute	Season Sponsor	Professional services
University of Southern Queensland	Program Sponsor	Youth & Education – Theatre Residency Week and In-School Workshops
URS Australia	Season Sponsor	‘Green Theatre’ – <b><i>The Importance of Being Earnest</i></b>
Wesfarmers Resources	Program Sponsor	Wesfarmers Resources Regional Acting Studio

# GOAL 4:

WE WILL CREATE A FINANCIALLY STRONG COMPANY

## Corporate Development Partnerships

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Queensland Theatre Company enjoyed another successful year in 2008 retaining most of our corporate partners from 2007 and welcoming new program and production sponsors.

Wesfarmers Resources joined us as program sponsor, with the establishment of the Wesfarmers Resources Regional Acting Studio. The support offered from Wesfarmers Resources enabled the Company to launch this pilot program within regional Queensland. Teenage and young people are offered an opportunity to participate in acting workshops held by professional actors culminating with a public reading on the final night. As part of the sponsorship, Queensland Theatre Company toured the Education Performance *Funny Voices* to Blackwater, the location of Wesfarmers Resources Curragh mine.

Deacons were production sponsor of Neil Simon's *The Prisoner of Second Avenue*. The cast joined partners and managers of Deacons at a boardroom luncheon hosted on their premises.

*Travelling North* was the play selected by Bendigo Bank to sponsor in 2008. 90 guests joined the managers of Bendigo Bank at a cocktail function and night at the theatre to celebrate their sponsorship.

We also welcomed new production sponsor Philip Bacon Galleries who supported *Anatomy Titus Fall of Rome A Shakespeare Commentary*.

Brookfield Multiplex joined Queensland Theatre Company as co-sponsor of the Queensland Premier's Drama Award – Theatre and Public Life. Griffith University entered their fourth term of sponsorship of this prominent award.

One of the most exciting and rewarding sponsorships launched in 2008 was Queensland's first Green Theatre. URS Australia joined us as season sponsor for *The Importance of Being Earnest* with the goal of minimising the production's impact on the environment. URS purchased carbon offsets on behalf of the Company in relation to travel, energy consumption and materials involved in presenting this production as part of our mainstage season.

Since 2005, Brisbane Airport Corporation (BAC) has been a proud sponsor of our Emerging Artists Program. We launched the 2008 sponsorship with an informal lunch to enable the executives of BAC to meet with our three emerging artists for this year. We are most grateful to BAC for their continuing support of this program.

University of Southern Queensland continued its association with Queensland Theatre Company with their sponsorship of two vital components of our Youth & Education Program, Theatre Residency Week and In-School Workshops.

Queensland Theatre Company is grateful of the support we receive from our contra suppliers. In 2008, these companies included Arkhefield, Castlemaine Perkins, Merlo, Clovelly Wines, Mantra South Bank, Phoebe Stephens Flowers, NOUS, Palace Centro Cinema's, CEO Institute and Liquid Interactive.

### Special Events

During 2008, Queensland Theatre Company hosted five Corporate Networking evenings.

In February, Brisbane Airport Corporation co-hosted the event for *The Female of the Species*. Guest speakers included the Honourable Margaret Keech MP, Minister for Child Safety and Women and Karyn Rains, New Parallel Runway Assistant Project Manager, Brisbane Airport Corporation.

Production sponsor Deacons co-hosted the networking event for Neil Simon's *The Prisoner of Second Avenue* in April. Guest speakers included The Honourable Andrew Fraser MP, Treasurer of Queensland and Greg Vickery, Chairman Brisbane office of Deacons.

Bendigo Bank co-hosted our networking evening for *Travelling North* and with Mr Michael List, Senior Business Banking Manager, Bendigo Bank as guest speaker.

Our corporate networking evening for *The Importance of Being Earnest* was co-hosted by Brookfield Multiplex, represented by Mr Chris McCluskey.

Mr Stewart Butel, Managing Director, Wesfarmers Resources officially announced the new partnership between our two organisations on opening night of Neil Simon's *The Prisoner of Second Avenue*.

On Thursday 19 June, we hosted a backstage tour and morning tea for our valued sponsors, who were fascinated by the Company's workshop and wardrobe. We were fortunate to have *The August Moon* in rehearsal in Bille Brown Studio at that time and our guests were able to hear from the creator about the play.

The shortlist announcement of the 2008 – 2009 Queensland Premiers Drama Award – Theatre and Public Life was held on the Terrace at the State Library of Queensland on 20 February. 200 guests enjoyed the hospitality. The announcement of the three finalists was conducted by the Honourable Rod Welford MP, Minister for Education and Training, and Minister for the Arts. Other guest speakers included Artistic Director Michael Gow and Chair of PlayWriting Australia, Chris Mead.

The Honourable Anna Bligh, MP, Premier of Queensland announced the winner of the 2008 – 2009 Queensland Premiers Drama Award – Theatre and Public Life as Richard Jordan for his play *25 Down*, at a function at Era Bistro on 5 August. Guests included representatives from sponsors Griffith University and Brookfield Multiplex.

# GOAL 4:

WE WILL CREATE A FINANCIALLY STRONG COMPANY

## Philanthropy

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Queensland Theatre Company's Philanthropy Program entered its second year in 2008.

New donors were welcomed and efforts continued to promote the community value of the Company, especially the less visible activities that happen alongside the mainstage productions.

The philanthropy program was streamlined to focus on five key areas for support: Youth & Education, Emerging Artists, Regional Partnerships, New Writing and Productions. Many of these areas demonstrate the Company's commitment to equity of access to theatre, to developing the next generation of theatre practitioners and audiences and to overcoming regional disadvantage. This message was communicated both internally and externally and will form the basis of ongoing fundraising appeals.

Two major philanthropic donations were received to support the Youth & Education Program. The first donation was directed towards the creative development of the show *Funny Voices* by Scott Witt, originally produced for QPAC's 2008 Out of the Box Festival for 3 to 8 year olds. The second donation was made for the provision of teacher professional development workshops both in Brisbane and in regional Queensland. This donation was made by the family of Murray Foy, Queensland Theatre Company's first Youth & Education Officer.

Additional support for the Youth & Education Program was received from the State Department of Education, Training and the Arts via a Lighthouse Grant. This grant will allow the Company to expand its Regional Program in Indigenous communities in 2009.

Major donations were also received in response to the Support an Actor campaign launched to provide the Company with the resources necessary to stage plays with larger casts.

A specific e-news was sent to donors bi-monthly with invitations to events and updates on how their donations were being used. Donors were invited to a variety of events: morning tea in Bille Brown Studio's Green Room with the actors from *The August Moon* followed by a tour of the workshop and wardrobe, a tour of the set of *The Importance of Being Earnest*, meet and greet with the cast of *Anatomy Titus Fall of Rome A Shakespeare Commentary* prior to the play briefing and the final dress rehearsal for *Stones in His Pockets*.

An on-line donation facility, via the Company website, was established in June and proved popular during the end of financial year appeal.

# GOAL 4:

WE WILL CREATE A FINANCIALLY STRONG COMPANY

## Donors

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**Queensland Theatre Company wishes to thank all of its generous donors in 2008 whose contributions play a part in enriching Queensland's artistic and cultural life.**

### **\$5,000 +**

1 Anonymous  
First Place International  
Kate Foy  
NOUS  
Bruce & Sue Shepherd  
Warren Tapp

### **\$2,000 - \$4,999**

Libby Anstis & Neil Hampton

### **\$1,000 - \$1,999**

1 x Anonymous  
Anne & Peter Allen  
Penny Everingham  
Sue & Mike Gowan  
Barbara Houlihan  
Joanne Fettke & Lance Meikle  
Ian O'Connor  
Terry & Pauline O'Dwyer  
Simon & Elizabeth Porter  
Dr Marie Siganto  
Greg & Sally Vickery

### **\$500 - \$999**

2 x Anonymous  
Susan Learmonth & Bernard Curran  
Charles Goh  
Three Plus  
Trudie Groneberg  
David Hardidge  
Hon Justice J.A. Logan RFD  
Dave Mason  
Robert & Dana McCown  
Dean Merlo  
R & B Murray  
Donal & Una O'Sullivan

### **\$250 - \$499**

4 x Anonymous  
Michael Back  
Anne Back  
Mildred & Robert Blakeley  
Corey Burns  
Helen Cameron Smith  
Mat & Irene Darveniza  
Win Davson M.B.E  
Sandra McCullagh  
Cornelia Moltoni  
Coralie Van Straaten-Peretz

### **\$50 - \$249**

8 x Anonymous  
PM & MC Ackland  
David Anthony  
Maibry Astill  
Leanne Austin  
Paul & Monica Banister  
Margo Bartley  
Robin Bennett  
Mark & Sue Benson  
Susan Blake  
Margriet Bonnin  
Joyce Bostock  
Anne Bradley  
R & L Burns  
D & C Charlton  
Christopher Cook  
June Crow  
Annette Down  
Rosemary Doyle  
J A Dwyer  
Garth & Eileen Forster  
Patricia M. Hahn  
Ruth Hamlyn-Harris

James Hetherington  
Astrid Hill  
Jodie Hoff  
G Hole & J Lloyd  
Trevor M Johnson  
John & Petra Jones  
Anne Kenwood  
Shirley Larsen  
John & Helen Leslie  
Elisabeth Lovell  
Denice Lowe  
Isa Maynard  
Gavin Moodie  
Graeme Moore  
Bettina Morphet-Savage  
Marie Muller  
L Murray  
Susan Musgrave  
Kathleen & Henry Nowik  
R & O Page  
Manuel & Marietta Papas  
Leah Perry  
Lynn & Pat Pieper  
Bill & Gillian Pincus  
John & Jean Rees-Osborne  
Jeanette Siepel  
P & M Smith  
Merrin Smith  
Heather Stoney  
Muriel Watson  
Alison Weeks  
Sheila Williams  
Robert & Margaret Williams  
Robert & Jacqui Woodhouse

# GOAL 4:

WE WILL CREATE A FINANCIALLY STRONG COMPANY

## Governance

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### **Queensland Theatre Company Board**

The Queensland Theatre Company's Board met 11 times during the year. Board appointments are made by the Governor in Council in accordance with the Queensland Theatre Company Act 1970 Section 6 – 11.

The Company has a Finance Committee that meets monthly to oversee the Company's financial position, and an Audit Committee that meets bi-annually to deal with risk management and the financial audit.

The Company reports on finance and operations of the Company through monthly reports provided to Board members. Finance reports are provided through the Attache Accounting system and operations reports include key issues and highlights of each department of the Company.

### **Legal & Consultancy Costs**

During 2008 no legal costs were incurred.

Consultancy costs to the total value of \$58,086 were incurred in relation to undertaking a records management project and organisational review.

### **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.

Copies of the Code of Conduct are available for inspection at the Office of Queensland Theatre Company.

### **Whistleblowers Protection Act 1994**

During 2008, no public interest disclosures were raised.

# GOAL 4:

WE WILL CREATE A FINANCIALLY STRONG COMPANY

## 2009 Outlook

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### Goal 4: We Will Create A Financially Strong Company

We will achieve this by:

#### Producing timely and accurate financial analysis, planning and reporting to facilitate financially sound decision making

- developing, monitoring and controlling Company budget
- highly effective financial management systems
- relevant measures for planning, reporting and monitoring progress
- quarterly reforecast of yearly financial result

#### Increasing earned income through existing revenue streams, both earned and subsidised

- grow philanthropy program
- maintain existing and increase acquisition of new sponsors
- achieve box office targets for mainstage season and grow box office income over three years
- continual review and development of revenue streams
- successful grant applications for increased or new project funding
- breakeven or better yearly financial result
- effective advocacy and lobbying
- successful government 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
- annual touring
- at least one guest production per year

#### Maintaining strong expenditure controls

- analysing and reviewing expenditure to improve efficiencies
- maintain strong procurement and authorisation procedures

#### Maintaining strong governance

- annual review of Board policies and procedures
- compliance with funding agencies framework for governance
- effective Finance subcommittee
- effective Audit subcommittee
- 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:

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

# GOAL 5:

WE WILL CREATE A GREAT PLACE TO WORK

## Staff Skills Development

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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 a traineeship position in Wardrobe and continued a workshop apprentice position.

During 2008, staff professional development supported by Queensland Theatre Company included the following:

- computer training of various staff in Microsoft Word, Excel, Outlook
- several staff attended Australian Business Arts Foundations short course
- practical skills building including writing for web, online marketing, sustainable business practices and taxation updates
- strategic planning day for all of the Executive staff team members
- Occupational Health and Safety training courses (eg. first aid courses)
- Australia Council for the Arts Marketing Summit
- visits to interstate theatre companies to compare best practices and further develop industry knowledge within specialised arts areas

Employment policies and Occupational Health & Safety are reviewed annually and each new employee is provided with a comprehensive induction program that outlines all the Company employee policies and procedures.

### International Travel

**Name:** Michael Gow, Artistic Director  
**Destination:** UK, Europe  
**Dates:** 14 June – 5 July 2008  
**Reason for Travel:** Building and enhancing international relations with theatre companies  
Attending theatrical productions both as professional development and possible future productions for Queensland Theatre Company.  
Identifying international market opportunities for Queensland theatre audiences.

**Agency Cost:** \$22,226

Michael Gow met with our London representatives and whilst there viewed productions at the National Theatre, Royal Court, The Young Vic and National Cottesloe amongst others. Michael also met with playwrights, Artistic Directors and Creative Directors of London theatre companies. He also spent time in Berlin and Hamburg in Germany viewing productions from world renowned theatre companies.

**Name:** Gayle MacGregor, Head of Wardrobe  
**Destination:** Florence, Italy  
**Dates:** 1 November – 13 November 2008  
**Reason for Travel:** Enhanced teaching, knowledge, and development of high-level specialised skills in costume making and design.

**Agency Cost:** \$1,276

Gayle Macgregor attended The Costume Colloquium: A Tribute to Janet Arnold in Florence, Italy in November 2008. The conference covered all aspects of the study of historical clothing, including construction techniques, conservation, textiles, and methods of adapting historical dress for theatre. The sessions were hosted by internationally renowned academics and specialists from the world's leading collections, institutions and universities, and included visits to major museum collections of historical dress.

## 2009 Outlook

### Goal 5: We Will Create A Great Place To Work

We will achieve this by:

#### Maintaining good internal systems including people management

- induction program completed for all new employees
- annual planning forum
- annual performance reviews including goal setting and identification of skill development
- quarterly goal reviews for Managers
- current and clearly communicated policies and procedures, develop rolling review process to keep policies and procedures up to date
- an effective Information Technology (IT) system that supports Company requirements
- annually, assess and implement IT business requirements and supplier arrangements as per IT rolling plan
- effective management of risk
- whole of Company and departmental review and development of Risk Management Plan
- review annually external supplier relationships and contracts
- incorporating review of operational requirements with programming decisions

#### Encouraging and rewarding enthusiastic employees

- timely, efficient and transparent recruitment processes
- prompt, confidential and effective handling of grievances if required
- regular review of job design and work practice
- all full time employees receive annual increase of Consumer Price Index or better
- opportunities for staff and artists to mix
- development of retention and recruitment strategies to cope with labour shortage
- undertake annual audit of employee satisfaction
- regular discussion of Company Goals and Values with all staff
- time for reflection, celebration and to share triumphs and challenges Company wide

#### Providing a safe working environment

- an effective and progressive Occupational Health & Safety (OH&S) Committee
- staff fully trained to meet OH&S requirements, including regular reminders and updates from Committee
- active participation in creating a safety-conscious culture
- annual review of OH&S policies and procedures by Board

#### Developing a sustainability strategy

- develop charter for sustainability strategy working party
- recruit cross-company sustainability strategy working party
- develop environmental sustainability strategy in 2009
- implement short and medium term objectives of the strategy in 2009, 2010

#### Maximising the opportunities for change in the Kurilpa precinct (Hale Street Link/ South Bank developments)

- develop and implement appropriate mitigation strategies for Hale Street Link
- stay abreast of proposed developments in the Kurilpa Precinct to maximise opportunities for the Company
- active involvement in influencing local and state governments to ensure the precinct adds value to Company activities
- clear and proactive communication to staff and patrons on Hale Street Link and other developments

# Key Performance Indicators

GOAL	Measure	Actual 2008	Actual 2007
We will create:			
1 Great Work	1. Brisbane Season (nine plays) Performances <sup>a</sup>	255	262
	Productions	9	9
	2. Education Events <sup>b</sup>	240	291
	3. Regional Queensland Events <sup>b</sup>	155	229
	4. National Performances	123	52
2 Highly Skilled Theatre Practitioners	5. Other Development Events	65	92
	6. Employment Opportunities	503	416
	7. Number of Writers in Writing Program	16	7
	8. Number of Development Opportunities	43	41
	9. Number of Qld Directors – Season	7	7
	10. Number of Qld Directors – Other	13	7
	11. Number of Qld Works Developed		
	Produced Metro	2	1
	Produced Regional	1	1
	Read/Workshopped	5	9
	3 Larger Audience Numbers	12. Number of Season Ticket Holders	6,318
13. Attendance - all performances			
Mainstage Season (nine plays) <sup>a</sup>		79,587	89,761
Education Season		6,109	7,382
Touring - Queensland		5,394	5,795
Touring - National		22,247	8,316
Touring - International		0	2,896
Co-productions (excludes Brisbane Season)		12,836	10,590
<b>Total Attendances - All Performances</b>		<b>126,173</b>	<b>124,740</b>
14. Student and Youth Attendance and Participation (all events)			
Education Performance		6,109	7,382
Education Performance - Workshops		680	745
Mainstage - School Group Attendance		5,094	7,301
Mainstage - Under 27 Buyers		4,169	5,274
Tour - Education Production <sup>b</sup>		3,301	9,662
Artists in Schools		2,731	4,108
In School Workshops		1,402	1,157
Other Education Events		1,443	1,736
<b>Total Student and Youth Attendance and Participation - All Events</b>	<b>24,929</b>	<b>37,365</b>	
15. Regional Locations Visited <sup>b</sup>	49	102	
16. Attendance at Regional Events (excluding tours)	3,080	4,431	
17. Number of Regional Partnerships	20	33	
18. Sessions on the Website	160,162	166,108	
4 A Financially Strong Company	19. Earned Income - Box Office Sales <sup>a</sup>	\$ 2,408,611	\$ 2,826,115
	20. Earned Income - Sponsorship Sales	\$ 289,000	\$ 305,000
	21. Earned Income - Donations	\$ 70,787	\$ 62,384
	22. Operating Surplus/(Deficit)	\$ 376,523	\$ 442,870
5 A Great Place to Work	23. Number Training Opportunities for Staff	93	51

a. Season of *The Estimator* extended by one week in 2007 due to audience demand

b. Lower than 2007 results due to Queensland Arts Council tour of *Funny Voices* not proceeding

# Financial Statements

## Queensland Theatre Company

ABN 27 822 967 021

### INCOME STATEMENT For the Year Ended 31 December 2008

	Note	2008 \$'000	2007 \$'000
<b>INCOME</b>			
<b>REVENUE</b>			
Services rendered		3,947	3,757
Grants and other contributions	19	4,083	3,739
Other revenues		325	247
<b>GAINS</b>			
Gain on sale of property, plant and equipment		2	-
<b>TOTAL INCOME</b>	2	<b>8,357</b>	<b>7,743</b>
<b>EXPENSES</b>			
Theatre and production expenses		5,306	4,538
Sales and promotion expenses		481	524
Depreciation and amortisation	7	27	22
Impairment losses		-	-
Revaluation decrement		-	-
Other expenses		2,166	2,216
<b>TOTAL EXPENSES</b>	2	<b>7,980</b>	<b>7,300</b>
<b>OPERATING SURPLUS</b>	2	<b>377</b>	<b>443</b>

The accompanying notes form part of these statements.

# Financial Statements

Queensland Theatre Company  
ABN 27 822 967 021

**BALANCE SHEET**  
As at 31 December 2008

	Note	2008 \$'000	2007 \$'000
<b>CURRENT ASSETS</b>			
Cash assets	3	2,973	2,771
Receivables	4	275	104
Inventories	5	6	4
Other assets	6	493	468
<b>TOTAL CURRENT ASSETS</b>		<b>3,747</b>	<b>3,347</b>
<b>NON - CURRENT ASSETS</b>			
Property, plant and equipment	8	175	172
<b>TOTAL NON - CURRENT ASSETS</b>		<b>175</b>	<b>172</b>
<b>TOTAL ASSETS</b>		<b>3,922</b>	<b>3,519</b>
<b>CURRENT LIABILITIES</b>			
Payables	9	197	266
Accrued employee benefits	10	204	187
Deferred income	11	1,293	1,237
<b>TOTAL CURRENT LIABILITIES</b>		<b>1,694</b>	<b>1,690</b>
<b>NON - CURRENT LIABILITIES</b>			
Accrued employee benefits	10	99	77
<b>TOTAL NON - CURRENT LIABILITIES</b>		<b>99</b>	<b>77</b>
<b>TOTAL LIABILITIES</b>		<b>1,793</b>	<b>1,767</b>
<b>NET ASSETS</b>		<b>2,129</b>	<b>1,752</b>
<b>EQUITY</b>			
Reserves	12	595	553
Retained surplus		1,534	1,199
<b>TOTAL EQUITY</b>		<b>2,129</b>	<b>1,752</b>

The accompanying notes form part of these statements.

# Financial Statements

## Queensland Theatre Company

ABN 27 822 967 021

### STATEMENT OF CHANGES IN EQUITY For the year ended 31 December 2008

	Note	Retained Surpluses		Other Reserves	
		2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
<b>BALANCE 1 JANUARY</b>		1,199	790	553	519
Operating Surplus/(Deficit)		377	443	-	-
Non-Owner changes in equity:		-	-	-	-
- Increase/(Decrease) in Reserves		-	-	-	-
Transactions with Owners as Owners:		-	-	-	-
- Contributions under Tripartite Reserves Incentives Scheme (RIS) (Note 12)		-	-	-	-
- Interest - RIS		(42)	(34)	42	34
<b>BALANCE 31 DECEMBER</b>	<b>12</b>	<b>1,534</b>	<b>1,199</b>	<b>595</b>	<b>553</b>

The accompanying notes form part of these statements.

# Financial Statements

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Queensland Theatre Company  
ABN 27 822 967 021

**CASH FLOW STATEMENT**  
For the year ended 31 December 2008

	Note	2008 \$'000	2007 \$'000
<b>Cash flows from operating activities</b>			
<i>Inflows:</i>			
Cash receipts in the course of operating activities		7,928	7,814
Interest received		266	189
GST input tax credits from ATO		381	396
GST collected from customers		292	191
<i>Outflows:</i>			
Cash payments in the course of operating activities		(7,976)	(7,218)
GST paid to suppliers		(386)	(400)
GST remitted to ATO		(290)	(183)
<b>Net cash provided by / (used in) operating activities</b>	13(b)	<b>215</b>	<b>789</b>
<b>Cash flows from investing activities</b>			
<i>Inflows:</i>			
Sales of property, plant and equipment		2	-
<i>Outflows:</i>			
Payments for property, plant and equipment		(15)	(26)
<b>Net Cash provided by / (used in) investing activities</b>		<b>(13)</b>	<b>(26)</b>
Net increase/(decrease) in cash held		202	763
Cash at the beginning of the reporting period		2,771	2,008
<b>Cash at the end of the reporting period</b>	13(a)	<b>2,973</b>	<b>2,771</b>

The accompanying notes form part of these statements.

# Financial Statements

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## Queensland Theatre Company

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS For the Year Ending 31 December 2008

#### **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 AAS 29 Financial Reporting by Government Departments, as well as the Treasurer's Minimum Reporting Requirements for the year ending 31 December 2008, and other authoritative pronouncements.

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.

# Financial Statements

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## Queensland Theatre Company

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS For the Year Ending 31 December 2008

#### *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 – 17 years</b>
<b>Office Furniture and Fittings</b>	<b>4 – 10 years</b>

# Financial Statements

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## Queensland Theatre Company

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS For the Year Ending 31 December 2008

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 of these amounts is generally required within 30 days from invoice date.

The collectability of receivables is assessed periodically with provision being made for doubtful debts. All known bad debts are written off as 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, income is derived from hire of such remnants (eg. costumes) which is brought to account.

# Financial Statements

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## Queensland Theatre Company

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS For the Year Ending 31 December 2008

(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 at call and term 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**

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

(m) **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 and employer superannuation guaranteed 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 twelve (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 Fixed Rate Commonwealth Bond Rates are used for discounting future cash flows.

# Financial Statements

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## Queensland Theatre Company

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS For the Year Ending 31 December 2008

#### *Superannuation*

Contributions to employee superannuation plans are charged as an 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, GST credits receivable from / payable 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.

#### **(s) Changes in Accounting Policy**

There have been no changes to accounting policy during the 2008 financial year.

# Financial Statements

## Queensland Theatre Company

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS For the Year Ending 31 December 2008

	2008	2007
	\$'000	\$'000
<b>NOTE 2</b>		
<b>PROFIT/(LOSS) FROM ORDINARY ACTIVITIES</b>		
<b>a) Income</b>		
Operations Income	3,506	3,402
Sponsorship – Cash	289	305
Sponsorship – In Kind	152	50
	<u>3,947</u>	<u>3,757</u>
Government Grants Received	4,083	3,739
Other Revenues		
From outside operating activities		
Interest received	266	189
Other revenue	59	58
Total Other Revenues	<u>325</u>	<u>247</u>
Gain on Sale of Property, Plant and Equipment	2	-
<b>TOTAL INCOME</b>	<b><u>8,357</u></b>	<b><u>7,743</u></b>
<b>b) Expenses</b>		
Theatre and Production Expenses	5,306	4,538
Sales and Promotion Expenses	481	524
Depreciation	27	22
Impairment Losses	-	-
Revaluation Decrement	-	-
Other Expenses		
Operating lease rental expense	547	533
Net bad and doubtful debts expense	(100)	100
Auditors remuneration	13	14
Administrative salaries and wages	1,074	978
General administrative costs	311	304
Insurance	39	36
Occupational health and safety	49	7
IT and communication costs	126	160
Property maintenance costs	107	84
	<u>2,166</u>	<u>2,216</u>
<b>TOTAL EXPENSES</b>	<b><u>7,980</u></b>	<b><u>7,300</u></b>
<b>OPERATING SURPLUS</b>	<b>377</b>	<b>443</b>

# Financial Statements

## Queensland Theatre Company

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS For the Year Ending 31 December 2008

	2008 \$'000	2007 \$'000
<b>NOTE 3</b>		
<b>CASH ASSETS</b>		
Cash at bank and on hand	97	317
Deposits at call	2,027	1,901
Deposits at call – Reserves Incentive Fund	594	553
Term deposits	255	-
<b>Total</b>	<b>2,973</b>	<b>2,771</b>
<b>NOTE 4</b>		
<b>RECEIVABLES</b>		
Trade debtors	175	101
Provision for doubtful debts	-	(100)
Accrued income	3	9
GST receivable	127	123
GST payable	(30)	(29)
<b>Total</b>	<b>275</b>	<b>104</b>
<b>NOTE 5</b>		
<b>INVENTORIES</b>		
Set construction materials	6	4
<b>Total</b>	<b>6</b>	<b>4</b>
<b>NOTE 6</b>		
<b>OTHER ASSETS</b>		
<b>Deferred Expenditure</b>		
Prepaid production and marketing costs	382	354
Prepaid other costs	111	114
<b>Total</b>	<b>493</b>	<b>468</b>
<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	9	8
Motor vehicles	7	6
IT equipment	9	6
<b>Depreciation and Amortisation</b>	<b>27</b>	<b>22</b>

# Financial Statements

## Queensland Theatre Company

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS For the Year Ending 31 December 2008

	2008 \$'000	2007 \$'000	
<b>NOTE 8 PROPERTY, PLANT AND EQUIPMENT</b>			
<b>(a) Plant and Equipment</b>			
Plant and equipment at cost	261	247	
Accumulated depreciation	(86)	(75)	
	175	172	
<b>Plant and Equipment</b>	<b>175</b>	<b>172</b>	
<b>(b) Reconciliation of Carrying Amounts</b>			
	Cost \$'000	Accumulated Depreciation \$'000	Written Down Value \$'000
<b>Plant and Equipment</b>			
Opening balance	247	(75)	172
Additions	40	-	40
Disposals	(26)	16	(10)
Current year depreciation expense		(27)	(27)
Closing balance at the end of the reporting period	<b>261</b>	<b>(86)</b>	<b>175</b>
		2008 \$'000	2007 \$'000
<b>NOTE 9 PAYABLES</b>			
Trade creditors		56	42
Accrued expenses		141	224
<b>Total</b>		<b>197</b>	<b>266</b>

# Financial Statements

## Queensland Theatre Company

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS For the Year Ending 31 December 2008

	2008	2007
	\$'000	\$'000
<b>NOTE 10</b>		
<b>ACCRUED EMPLOYEE BENEFITS</b>		
<b>Current</b>		
Annual leave	114	104
Long service leave	90	83
<b>Total Current</b>	<u>204</u>	<u>187</u>
<b>Non-Current</b>		
Annual leave	52	40
Long service leave	47	37
<b>Total Non-Current</b>	<u>99</u>	<u>77</u>
<b>Total Accrued Employee Benefits</b>	<u><b>303</b></u>	<u><b>264</b></u>

The number of employees including both full-time employees, part-time employees and casual employees measured on a full-time equivalent basis is:

Number of Employees:	70	60
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#### **NOTE 11**      **Deferred Income**

Season ticket sales in advance	1,137	1,152
Grants received in advance		
– MPAB Strategic Initiatives Grant	25	45
Grants received in advance - Other	20	20
Co-Production contribution received in advance	111	20
<b>Total</b>	<u><b>1,293</b></u>	<u><b>1,237</b></u>

# Financial Statements

## Queensland Theatre Company

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS For the Year Ending 31 December 2008

	2008	2007
	\$'000	\$'000
<b>NOTE 12</b>		
<b>Reserves</b>		
<b>Reserves</b>		
Reserves at the beginning of the financial year	553	519
Contributions under Tripartite Reserves Incentives Scheme	-	-
Interest	42	34
<b>Balance at end of year</b>	<b>595</b>	<b>553</b>

#### *Nature and purpose of reserves*

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

#### **NOTE 13 CASH FLOW STATEMENT**

##### (a) Reconciliation of Cash

Cash at bank and on hand	97	317
Deposits at call	2,620	2,454
Term Deposits	256	-
<b>Cash Assets</b>	<b>2,973</b>	<b>2,771</b>

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

<b>Net profit from ordinary activities</b>	<b>377</b>	<b>443</b>
Depreciation	11	21
Gain on sale of property, plant and equipment	(2)	-
Changes in assets and liabilities:		
(Increase)/Decrease in receivables	(171)	139
(Increase)/Decrease in inventories	(2)	1
(Increase)/Decrease in other assets	(25)	(27)
(Decrease)/Increase in payables	(69)	(9)
(Decrease)/Increase in employee benefits	40	46
(Decrease)/Increase in other liabilities	56	175
<b>Net cash flows from operating activities</b>	<b>215</b>	<b>789</b>

# Financial Statements

## Queensland Theatre Company

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS For the Year Ending 31 December 2008

#### 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	Deposits are stated at the lower of cost and net realisable value.  Interest is recognised in the profit and loss when earned.	Deposits at call with a weighted average effective interest rate of 7.35%
Term Deposits	3	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 with a weighted average effective interest rate of 6.94%
<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.

# Financial Statements

## Queensland Theatre Company

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS For the Year Ending 31 December 2008

#### (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			
	2008 \$'000	2008 \$'000	2008 \$'000	2008 \$'000	2008 \$'000	2008 \$'000	2008 %

#### Financial Assets

Cash at bank & on hand	97	-	-	-	-	97	6.54%
Deposits at Call	2,621	-	-	-	-	2,621	7.35%
Term Deposits	-	255	-	-	-	255	6.94%
Receivables	-	-	-	-	275	275	N/A

#### Financial Liabilities

Payables	-	-	-	-	197	197	N/A
Deferred Income	-	-	-	-	1,293	1,293	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):

	2008	2007
	\$'000	\$'000
Not later than one year	611	601
Later than one year and not later than five years	2,031	2,317
Later than five years (Premises only)	4,284	4,578

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, South Brisbane.

# Financial Statements

## Queensland Theatre Company

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS For the Year Ending 31 December 2008

#### **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:

	2008	2007
NIL	0	0
\$1 - \$500	0	0
\$501 - \$1,000	3	4
\$1,001 - \$1,500	6	4
\$1,500 +	0	2
Total fees paid or otherwise made payable to all board members of the Company or any related party	10,245	11,971

#### **NOTE 17 EXECUTIVE REMUNERATION DISCLOSURES**

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

	2008	2007
\$100,000 to \$119,999	0	0
\$120,000 to \$139,999	0	1
\$140,000 to \$159,999	2	1
Total fees paid or otherwise made payable to remuneration of executives.	294,402	271,682

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

Nil

#### **NOTE 18 AUDITORS REMUNERATION**

	2008	2007
Remuneration of the auditor for audit		
– AAT Accountants (QAO Contract Auditor)	12,810	
– GPS Business Services (QAO Contract Auditor)		14,450
Supplementary costs related to audit	100	-
	12,910	14,450

# Financial Statements

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## Queensland Theatre Company

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS For the Year Ending 31 December 2008

#### NOTE 19 GRANTS FROM GOVERNMENT

	2008 \$'000	2007 \$'000
<b>Qld Government through Arts Queensland</b>		
Recurrent funding - MPAB Annual Grant	3,110	2,851
Special grants		
Reserves Incentives Scheme	12	-
MPAB Matching Subsidy Scheme	75	75
MPAB International Activity Grant	-	16
Intellectual Property Audit Grant	20	-
Industry Development Initiative Grant	35	-
Breaking the Unemployment Cycle	17	20
<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 – MPAB Annual Grant	687	628
Special grants		
Reserves Incentives Scheme	12	-
MPAB Executive Mentoring Program	1	-
MPAB Strategic Initiatives Grant	20	-
MPAB International Activity Grants	-	23
<b>Commonwealth New Apprentice Incentives</b>	3	11
<b>Total Government Grants</b>	<b>4,083</b>	<b>3,739</b>

# Financial Statements

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## 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 2008 and of the financial position of Queensland Theatre Company at the end of that year.



Dr Kate Foy  
Chair of the Board  
Queensland Theatre Company

Dated: 13/03/2009



Michael Gow  
Artistic Director  
Queensland Theatre Company

Dated: 13/03/2009

# Financial Statements

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## INDEPENDENT AUDITOR'S REPORT

To the Board of Queensland Theatre Company

### Matters Relating to the Electronic Presentation of the Audited Financial Report

The audit report relates to the financial report of Queensland Theatre Company for the financial year ended 31 December 2008 included on Queensland Theatre Company's web site. The Board is responsible for the integrity of Queensland Theatre Company's web site. We have not been engaged to report on the integrity of Queensland Theatre Company's web site. The audit report refers only to the statements named below. It does not provide an opinion on any other information which may have been hyperlinked to/from these statements. If users of the financial report are concerned with the inherent risks arising from electronic data communications they are advised to refer to the hard copy of the audited financial report, available from Queensland Theatre Company, to confirm the information included in the audited financial report presented on this web site.

These matters also relate to the presentation of the audited financial report in other electronic media including CD Rom.

### Report on the Financial Report

I have audited the accompanying financial report of Queensland Theatre Company which comprises the balance sheet as at 31 December 2008, and the income statement, statement of changes in equity and cash flow statement for the year ended on that date, a summary of significant accounting policies, other explanatory notes and certificates given by the Chair of the Board and Artistic Director.

### The Board's Responsibility for the Financial Report

The Board is responsible for the preparation and fair presentation of the financial report in accordance with prescribed accounting requirements identified in the *Financial Administration and Audit Act 1977* and the *Financial Management Standard 1997*, including compliance with applicable Australian Accounting Standards (including the Australian Accounting Interpretations). This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

### Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with *Auditor-General of Queensland Auditing Standards*, which incorporate the *Australian Auditing Standards*. These Auditing Standards require compliance with relevant ethical requirements relating to audit engagements and that the audit is planned and performed to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of risks of material misstatement in the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control, other than in expressing an opinion on compliance with

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prescribed requirements. An audit also includes evaluating the appropriateness of accounting policies and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial report including any mandatory financial reporting requirements as approved by the Treasurer for application in Queensland.

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

## Independence

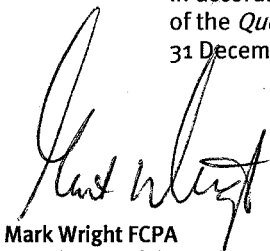
The *Financial Administration and Audit Act 1977* promotes the independence of the Auditor-General and QAO authorised auditors. The Auditor-General is the auditor of all Queensland public sector entities and can only be removed by Parliament.

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 audit 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.

## Auditor's Opinion

In accordance with s.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 financial report has 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 2008 to 31 December 2008 and of the financial position as at the end of that year.



Mark Wright FCPA  
As Delegate of the Auditor-General of Queensland

Dated: 13 / 03 / 2009

Brisbane

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