

annual report 2012



**queensland
theatre
company**

Letter to the Minister

19 March 2013

The Honourable Ian Walker MP
Minister for Science, Information Technology, Innovation and the Arts
Level 5, Executive Building
100 George Street
BRISBANE QLD 4000

Dear Minister

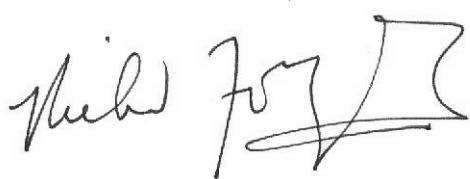
I am pleased to present the Annual Report 2012 and financial statements for the Queensland Theatre Company.

I certify that this annual report complies with:

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

A checklist outlining the annual reporting requirements can accessed at
<http://www.queenslandtheatre.com.au/right-of-information/>

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Richard Fotheringham', with a stylized flourish at the end.

Professor Richard Fotheringham
Chair
Queensland Theatre Company

Contents

Letter to the Minister	1
Contents	2
Introduction	3
Vision	3
Purpose	3
Values	3
Company Profile	3
Chair's Overview	5
Artistic Director's Overview	7
Highlights and achievements	9
Background	11
Government objectives	11
Object and guiding principles	11
Strategic Plan 2012-2015	12
Operational Plan 2012	12
Operating Environment	13
Outcomes - Strategic objectives	15
Summary of Key Outcomes	15
Key Measures	16
Goal One: We will create excellent work	17
Brisbane MainHouse Season	18
Touring Season	26
The GreenHouse	28
Goal 2: We will reach a wider audience	32
Goal 3: We will strengthen industry relationships	35
Development and New Work	35
Goal 4: We will add value to the community	39
Education Program	39
Youth Program	41
Indigenous Program	42
Community Program	44
New Technology	45
Regional Program	45
Goal 5: We will maintain a financially strong, balanced Company	48
Corporate Development Partnerships 2012	50
Philanthropy	52
Goal 6: We will maximise the potential of our people	59
Financial performance	60
Financial Statement	61
Future Outlook	91
Strategic plan 2013-2017	91
Operational Plan 2013	92
Challenges	93
Governance	94
Management and structure	94
Member Profiles	96
Executive Management	99
Management Team	100
Company Members and Employees	103
Compliance	110
Human Resources	110
Glossary	111

Introduction

Vision

We aim to excite and inspire all Queenslanders through theatre.

Purpose

To provide theatrical works and activities that excite, inspire, reflect and affirm our sense of community.

Values

The Company values:

- Our people
- Respect, trust and individual differences
- A positive relationship with the community
- Ingenuity and flexibility
- Reflection and recognition
- Sustainability

Company Profile

Queensland Theatre Company is the state's flagship theatre company, the existence of which is continued by the Queensland Theatre Company Act 1970.

The Company is based at 78 Montague Road in South Brisbane.

In 2012, the Company presented an annual mainstage season of seven plays including timeless masterpieces, Shakespeare, modern drama and new Australian work.

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

Developing and inspiring young people to participate in theatre activities is a key focus of the Company through an extensive education program and a wide range of activities for young people including the Youth Ensemble and Theatre Residency Week.

In 2012, the Company toured productions regionally and nationally and co-produced plays with inter-state and local organisations. In Brisbane, the Company presented three mainstage productions in the Playhouse, three productions in the Cremorne Theatre and one at the Brisbane Powerhouse. It also toured regionally and nationally, presented two special events at the Playhouse and hosted The GreenHouse program at the Bille Brown Studio in the Queensland Theatre Company headquarters. The GreenHouse included co-productions with smaller independent companies and presentation of riskier work. There was also a series of workshops, forums and masterclasses.

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

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

The Company's functions include:

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

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

Chair's Overview

After the flood year of 2011 which cost Queensland Theatre Company dearly in submerged premises, delayed performances and lower attendances, I am delighted to be able to report that 2012 was the year the Company bounced back. We attracted an extra 540 subscribers – a 10.2 per cent increase – and overall main stage attendances were up by 9,440 tickets (a 15 per cent increase). When we add to that figure our major regional touring program, particularly our educational performances for both primary and secondary Queensland schools, and our experimental GreenHouse season at the Bille Brown Studio, the result is that more than 102,000 people attended a Queensland Theatre Company production during 2012 in Brisbane, throughout regional Queensland and interstate. Overall, the Company undertook a total of 405 performances in 74 venues.

As a result, the Company was able to record a surplus which has enabled us to start to rebuild our financial reserves and begin to replace the many valuable costume, prop and furniture items we lost in the flood. Queensland Theatre Company acts as a resource for many other Queensland performing arts groups, so this will be of great benefit to small to medium companies as well as to our own operations. The Company also continues to provide opportunities for Queenslanders of all ages to have an active role in theatre, with more than 14,000 people participating in workshops, in-school programs and other activities.

To a great extent the success of 2012 has been due to the vision and leadership of our new Artistic Director and Chief Executive Officer, Wesley Enoch. Wesley was appointed the previous year, but 2012 was the first opportunity he had to shape a full-year performance season. With the full support of the Company members, he decided to take Queensland Theatre Company “upmarket” with more and larger shows in the Playhouse at the Queensland Performing Arts Centre. This has been enthusiastically endorsed by Queensland playgoers. The world premiere season of David Williamson’s *Managing Carmen* still had the phones running hot when we had to close the season to allow cast and crew to travel to Perth for a season there.

Smaller shows packed out the Cremorne Theatre at QPAC, notably *Bombshells* starring local artist Christen O’Leary. We presented an Australian classic *Summer of the Seventeenth Doll* and a new Australian play about Ned Kelly (*Kelly*) by local writer Mathew Ryan, Shakespeare (*Romeo and Juliet*), a challenging contemporary classic *Elizabeth* by Nobel-Prize winner Dario Fo, strengthened our commitment to Indigenous theatre with two shows, the national tour of *Bloodland* and the heart-warming *Head Full of Love*, and even enabled our subscribers to “add on” the touring commercial hit, *Yes, Prime Minister*. Wesley led from the front, directing four of these shows himself. Organising such a large series of performance events was a major challenge and we were delighted to be able to partner with Queensland Performing Arts Trust, with Sydney’s Belvoir, Black Swan State Theatre Company in Perth and HotHouse in Albury/Wodonga, as well as local troupes Matrix and Polytoxic.

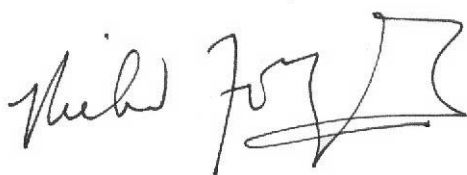
Sponsorship and philanthropy continue to be vital sources of additional funding with total cash and in-kind contribution of more than \$747,000. The Company is particularly grateful for the support of the companies listed on page [#] as major production and program sponsors in 2012. It is exciting to see our relationships with donors, trusts and foundations expanding through our Philanthropy Program, all of whom supported our artistic activities. To give just one example, the five week state-wide tour of our wonderful show for our youngest audiences, *Stradbroke Dreamtime*, received major support from Stanwell Corporation, the Tim Fairfax Foundation and Wesfarmers Resources, as well as smaller donations from our loyal season ticket holders who contributed towards tickets for regional students. The Queensland Government’s dollar for dollar subsidy continues to be an important incentive for donors.

However, these achievements would still not have been possible without the continued and considerable support provided by the State and Federal Governments. I would like to take this opportunity to thank the Government of Queensland for their support and active interest. Our thanks also go to the Australia Council for the Arts, the Australian Government’s arts funding and advisory body.

This year Wesley was joined in leading the Company by our incoming Executive Director, Sue Donnelly. Sue came to us from the position of Executive Director of the Australian Major Performing Arts Group (AMPAG), which has given her a unique national perspective on the challenges facing Australian theatre, opera and dance companies and high-level contacts and influence across the sector.

Company membership was stable in 2012, with all members contributing strongly in their areas of expertise and responsibility including administration, relationships with the media and corporations as well as the arts and Indigenous communities. I would like to mention in particular Julieanne Alroe, who accepted the position of Deputy Chair; Erin Feros, who chaired the Audit and Risk Committee; and Terry O'Dwyer, former Deputy Chair and long-serving Chair of the Finance Committee. Their leadership and wisdom have ensured that the Queensland Theatre Company is now a stronger and more resilient organisation.

2012 was the year the Queensland Theatre Company recovered and started to grow again, and the Company congratulates its brilliant artists and dedicated employees and Wesley Enoch and Sue Donnelly in particular. With their vibrant leadership and a successful strategic plan, we look forward confidently to 2013.

A handwritten signature in black ink, appearing to read 'Richard Fotheringham', with a stylized flourish at the end.

Professor Richard Fotheringham
Chair

Artistic Director's Overview

My first program for Queensland Theatre Company was 2012. Although I started working with the Company in 2011, production and planning timeframes meant that it was not until 2012 that I was able to see my program of plays and other activities, so long thought about and nurtured, come to life. I wanted the year to be a rich and entertaining celebration of theatre, with an emphasis on authentic Australian stories reflecting the diversity of our ever-changing society.

With this in mind, what better way to start the year than with an award winning production of an Australian classic, *Summer of the Seventeenth Doll*. It also had the added bonus of welcoming back to the Playhouse stage Robyn Nevin, (Artistic Director of Queensland Theatre Company from 1996 - 1999). Other Australian work followed in the form of Joanna Murray-Smith's one-woman marathon *Bombshells* with the incomparable Christen O'Leary, recently returned to Brisbane. With this production I got a real sense of audience hunger and appreciation for tour-de-force solo performances.

In a year where the strong roles for women dominated, Carol Burns delighted and repulsed us as Dario Fo's Queen, in *Elizabeth*, and Colette Mann and Roxanne McDonald touched our hearts in Alana Valentine's *Head Full of Love*. We were particularly proud that our fundraising efforts around this production raised over \$45,000 for the Purple House Charity in Alice Springs. Shakespeare's *Romeo and Juliet*, directed by Jennifer Flowers, saw a magnificent cast of 12 Brisbane actors transform the Playhouse stage to a war-torn Verona. Record numbers of students attended this production.

The season also included two remarkable new plays by Queensland writers; *Kelly* by Matthew Ryan and *Managing Carmen* by David Williamson. *Managing Carmen* continued our co-producing relationship with Perth's Black Swan State Theatre Company and was a triumphant return to the Brisbane stage for John Batchelor.

Another first for 2012 was the start of a long-term partnership with Queensland Performing Arts Centre (QPAC) to develop and present new Indigenous work with our co-presentation of the staggering *Bloodland*. This partnership will be followed up in 2013 with a major new adaptation and production of Brecht's *Mother Courage* which will draw parallels between the life of Mother Courage and the experiences of Indigenous people in Australia today.

Our commitment to working with local, independent artists, engaging audiences and developing new work led to the creation of The GreenHouse at our home venue in Montague Road. Performance seasons of *The Rat Trap*, a co-production with Polytoxic and *Bare Witness* by Mari Lourey sat inside a program of forums, workshops, masterclasses, play readings and creative developments. The SeedingBed which focused on development opportunities for directors, saw Catarina Hebbard, Kat Henry and Michelle Miall work with an ensemble of ten actors to experiment, explore and present a range of performance works. We were also delighted to host BlakDance's 2012 workshop and performance season and Multicultural Development Association's (MDA) touching production *I Am Here*, written and performed by six African refugee immigrants.

Providing opportunities for young people to actively participate in theatre continues to be a hallmark of the Company as it has been since the very beginning, back in the 1970s. I am particularly proud of our efforts to reintroduce a youth theatre program with the launch of the Queensland Theatre Company Youth Ensemble. Forty-four young performers trained weekly with the Company, throughout the year, taking me back to my high school days when I was part of the Queensland Theatre Company Youth Ensemble. We also continued our workshops and performances delivered in schools and other venues throughout Brisbane and across the state.

Queensland Theatre Company partnered with QPAC to create *Stradbroke Dreamtime*, a production for children aged three to eight years based on the stories of Aunty Kath Walker, Oodgeroo of the tribe Noonucul. *Stradbroke Dreamtime* toured throughout regional Queensland schools thanks to the support of sponsors, donors and foundations, adding to a busy touring year for the Company. Our co-production with Matrix Theatre *Treasure*

Island toured regional Queensland and national venues for 16 weeks, and *Fractions* had a season at HotHouse Theatre in Albury.

Our family of associated artists continued in 2012. These 10 artists meet with me on a regular basis to help evaluate the artistic standards of the Company and its work. The Company also created a Resident Designer position in 2012 which was held by Simone Romaniuk who designed *Bombshells*, *Kelly*, *Elizabeth* and *Head Full of Love*.

It was a pleasure to welcome Sue Donnelly as the newly appointed Executive Director in early 2012. I have greatly appreciated her strategic vision and commitment as we continue to work towards bringing our audiences the very best possible theatre, making a strong contribution to the cultural life of Queensland and beyond. I also thank our hard-working staff for their dedication and skill, which enables the Company to run smoothly.

I acknowledge Arts Queensland and the Major Performing Arts Board of the Australia Council for the vital role they play in supporting our Company. Our sponsors and donors are valued members of our Queensland Theatre Company family and we appreciate their involvement in our activities.

Both artistically and financially 2012 has been a strong year for our Company and again I warmly thank everyone who has been involved – artists, audience members, Board, staff, government partners, sponsors and donors.

A handwritten signature in dark ink, appearing to read 'Wesley Enoch', is centered within a light gray rectangular box.

Wesley Enoch
Artistic Director

Highlights and achievements

Brisbane MainHouse season

The Company presented a diverse mainstage program of seven seasons in Brisbane to a total audience of 72,236. The program included classics (*Summer of the Seventeenth Doll*; *Romeo and Juliet*), new Australian work (*Kelly*; *Head Full of Love*; *Managing Carmen*), revivals (*Bombshells*) and reinterpretations (*Elizabeth*).

The GreenHouse

The GreenHouse is a new program which builds on the previous Studio season that occurred at the Bille Brown Studio but extends the type and range of work and activities. Its main purpose is to fill a gap with independent artists and companies working on non-funded projects and professional opportunities by providing greater access to resources. This then assists in developing artistic practice and provides a place for artistic research and development.

The GreenHouse presented a large and diverse program including co-productions with Polytoxic (*The Rat Trap*), Multicultural Development Association and Two Thumbs Up (*I Am Here*), a co-presentation with BlakDance and a presentation of the La Mama / fortyfivedownstairs production of *Bare Witness*.

Another new initiative in The GreenHouse was The Seeding Bed which provided opportunities for emerging directors to work with an ensemble of actors on a series of short plays and readings.

Education and Youth

In 2012, 33,575 people or 19 per cent of total attendees and participants were under 30 years old. In addition to hosting workshops for children and teachers in Queensland, our education program emphasised attendance at the MainHouse shows and the Company's Education Liaison officer hosted discussion sessions post shows.

After an absence of 17 years the Company reintroduced the Youth Ensemble. There was both a junior and a senior ensemble for which 160 young people from Brisbane, the Gold Coast and Sunshine Coast auditioned to gain one of the 44 coveted places. Their performance showings in the Bille Brown Studio were sold out events.

Regional and Touring

The Company toured *Treasure Island* for 16 weeks through regional Queensland, NSW, Victoria and Western Australia with over 12,000 people attending.

There was a special schools tour of the new Indigenous work *Stradbroke Dreamtime*. The five week tour through regional Queensland encompassed 31 schools with 4400 children attending – many seeing live theatre for the first time.

Awards

The Company won a number of Matilda Awards for performances in 2011. These included: Steven Rooke for his outstanding body of performance work in 2011, including *No Man's Land* and *The Removalists*; to Marcel Dorney for his accomplishment as a playwright in researching and rendering the script of *Fractions*; to Melanie Zanetti for her radiant performance as Eliza Doolittle in *Pygmalion*. The Best Mainstage Production: *Pygmalion*; Best New Play: *Fractions*; Best Director: Michael Gow *No Man's Land* (shared with Michael Futch); Best Male Actor in a Supporting Role: Steven Rooke *No Man's Land*; Best Female Actor in a Lead Role: Melanie Zanetti *Pygmalion*; Best Female Actor in a Supporting Role: Carol Burns *Cat On A Hot Tin Roof*.

The Company also successfully nominated Deborah Mailman for a Queensland Greats award.

Indigenous

The Company delivered Australia's official delegation to the Festival of Pacific Arts (FOPA) in the Solomon Islands. Fifty Aboriginal and Torres Strait Islander artists from around the country attended the Festival and displayed the unique talent of our Indigenous people. Queensland Theatre Company was the first state theatre company to produce such a delegation.

The Company co-presented with BlakDance a week of workshops, masterclasses and performances for Indigenous performers and signed a Memorandum of Understanding with the Aboriginal Centre for the Performing Arts (ACPA). The resulting actions from this MoU included providing the Queensland Theatre Company Artistic Director to direct an end of year production, creation of education resources to accompany the production and provision of stock, set and costumes. We also seconded three students to the 2012 Theatre Residency Week.

In line with the Company's ambitions we increased the number of Indigenous works presented throughout the year and the number of opportunities provided to Indigenous artists and arts workers.

Programming

The Company provided 714 employment opportunities for artists and arts workers in 2012 in its MainHouse, GreenHouse, education and other program areas. Once again the Company looked to increase diversity in artistic employment through encouraging female directors and working with culturally diverse groups.

The Company also supports young artists and creatives through secondments, residencies, internships and creative developments. In 2012 Simone Romaniuk was Resident Designer, designing four MainHouse shows.

Writing and new work

The Company once again hosted the first stage of the Queensland Premier's Drama Award (QPDA). Three finalists were selected to have their plays dramaturged and then read at a public performance. The winner, *Trollop* by Maxine Mellor, will have a full production in the Company's 2013 season.

Financial

There was a 15 per cent increase in MainHouse audiences and a 22 per cent increase on season ticket holders.

After two years of deficit the Company posted a surplus in 2012. The surplus has been fully taken up in the Reserves.

Co-productions

The Company staged a successful co-production of David Williamson's *Managing Carmen* with Perth's Black Swan State Theatre Company for our MainHouse season and our 2011 co-production of *Fractions*, with Hothouse Theatre, toured to Albury for their season.

Together with QPAC we co-produced *Elizabeth* and *Stradbroke Dreamtime* and also co-presented *Bloodland*. In The GreenHouse we co-produced *The Rat Trap* with Polytoxic and *I Am Here* with Multicultural Development Association and Two Thumbs Up.

Background

Government objectives

Getting Queensland back on track

Queensland Theatre Company contributes to the achievement of the Queensland Government's Getting Queensland back on track pledges:

Grow a four pillar economy

- Maintaining a financially strong, balanced Company and diversifying earning potential through new initiatives.
- Producing high quality productions, which appeal to a cross section of people and encourages intra and inter-state tourism.

Lower the cost of living by cutting waste

- The Company has a policy of recycling all sets where possible and also lending sets / props to other smaller companies and individual artists.
- The Company has implemented waste reduction procedures throughout our premises.

Revitalise front-line services for families

- Sourcing new funds to maintain essential education and youth programs.

Object and guiding principles

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

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

Strategic Plan 2012-2015

Queensland Theatre Company's Strategic Plan 2011-2015 sets out the following strategic objectives:

We will:

1. Create excellent work
2. Reach a wider audience
3. Strengthen industry relationships
4. Add value to the community
5. Maintain a financially strong, balanced company
6. Maximize the potential of our people

Operational Plan 2012

The Company's Operational Plan 2012 was based on its Strategic Plan 2012-2015.

Summary

We will create excellent work

- Holistic programming of a diverse range of productions/events/works
- An ongoing commitment to high quality work and the development of an artistic culture
- Ensure flexible and responsive systems to support the creation of a diversity of work
- Explore the boundaries of theatre

We will reach a wider audience

- Gain a better understanding of the Queensland theatre market
- Develop a clear brand identity
- Attract and retain more customers in existing product categories
- Explore new product categories
- Increase audience accessibility
- Offer theatre in more places

We will strengthen industry relationships

- Support a vibrant local performing arts sector
- Provide support and development opportunities for local artists
- Promote equity and diversity
- Actively participate in national opportunities to promote Queensland theatre
- Provide pathways for youth and education sector
- Engage with regional artists and companies

We will add value to the community

- Provide active participation opportunities
- Reach under-served communities
- Measure and evaluate the ways in which we add value to the community
- Communicate evidence of our community value to attract new partners
- Operate sustainably to add to community well being

We will maintain a financially strong, balanced Company

- Producing timely and accurate financial reporting, planning and analysis to facilitate financially sound decision making
- Better financial result for MainHouse (cost effective MainHouse productions)
- Increasing income through existing revenue streams, both earned and subsidised
- Diversifying earning potential through new initiatives
- Ensuring strong expenditure controls
- Ensuring strong governance

We will maximise the potential of our people

- Maintain effective and efficient internal systems for good decision making
- Promote a healthy, safety conscious culture
- Develop a strong culture that values artists and theatre
- Develop positive people management programs

The Operational Plan was not modified during the year but a new Strategic Plan 2013 – 2017 was developed during the year and will take effect in 2013.

The Minister for Science, Information Technology, Innovation and the Arts did not give any directions to the Company during or relating to the financial year.

Operating Environment

The Key Strategies for 2012 included democratising the MainHouse, expanding the Studio season and focusing on diversity. Some strategies proved more successful than others.

Democratising the MainHouse

In 2012 the Company staged four seasons in the large Playhouse Theatre at QPAC, produced more popular repertoire and 'big theatre events'. Our audiences responded positively to the popular repertoire such as *Summer of the Seventeenth Doll* and *Romeo and Juliet*. However we failed to reach our large target on the world premiere of *Managing Carmen*, despite good reviews and positive audience feedback. This can partly be attributed to the relatively short run (three weeks) in the Playhouse as well as the slump in consumer sales confidence during October and November. It is also possible that competition from QPAC shows – especially pre sales of upcoming big ticket events in 2013 – made an impact.

Expanding the Studio season

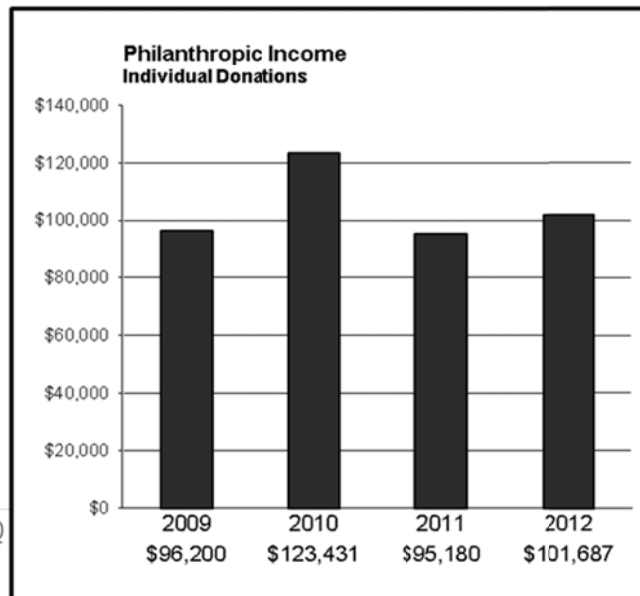
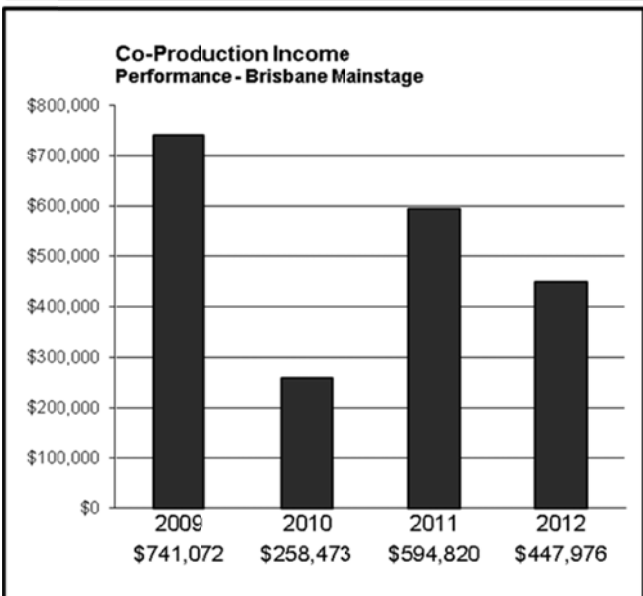
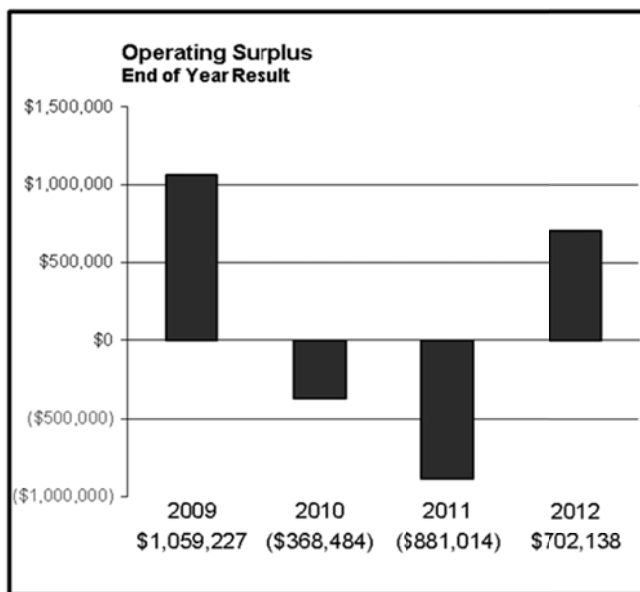
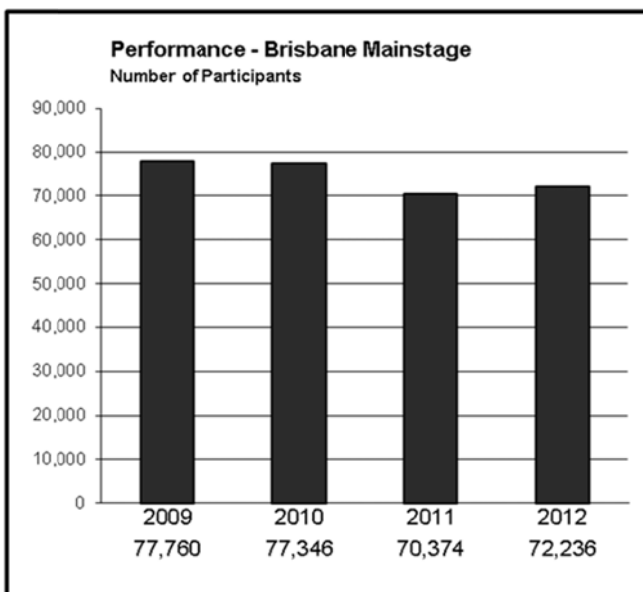
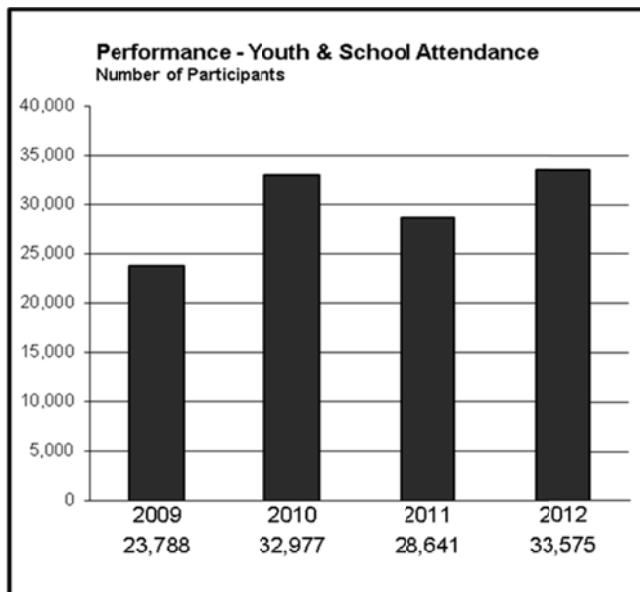
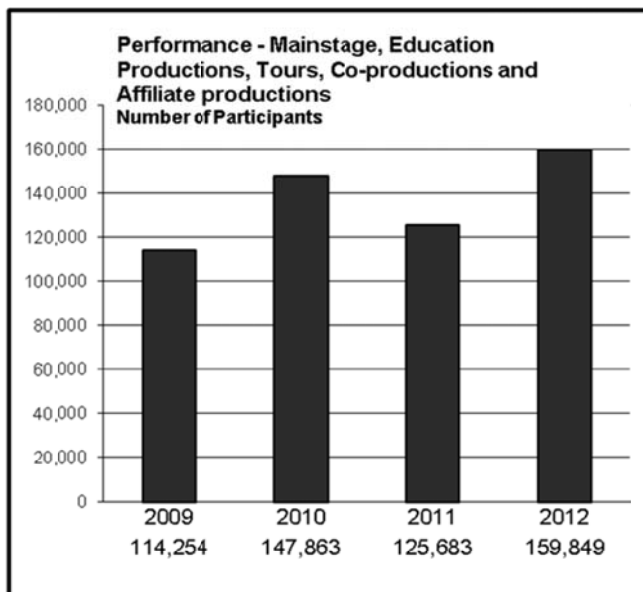
The GreenHouse was the new studio program introduced in 2012. It was a bold attempt at more broadly engaging with the theatre industry through focused periods of performance activity supplemented with creative development readings, forums, talks and other industry events. It was successful in connecting the Company with new partners and in providing space for artists to connect and develop work. The demands of the program on staff and Company resources however proved to be much larger than anticipated and some activities did not quite realise their potential.

A Focus on Diversity

The Company focused on diversifying its three key stakeholder groups – artists, community and audiences. This was reflected in the MainHouse program introducing productions such as *Bloodland* and *Head Full of Love*, providing opportunities for Indigenous artists and building audiences in Brisbane for MainHouse Indigenous works. Although surveyed audiences indicated that they were keen to see more Indigenous work in our MainHouse the numbers achieved fell below expectations. Part of this can be attributed to the way in which the Company marketed its productions – needing to be more strategic in targeting ticket buyers – and also to competing, inexpensive entertainment options. The GreenHouse also programmed diverse activities, for example, the physical theatre of *The Rat Trap* and *I Am Here* featuring six African refugees. The Company plans to slowly grow audiences for more diverse work. To assist the Company in achieving this goal a new part time position of Theatre Diversity Associate commenced in November.

Outcomes - Strategic objectives

Summary of Key Outcomes



Key Measures

Objective	Success	Performance Indicator	Notes	2011 Actual	2012 Actual	2012 Target	Variance	2013 Target
We will create excellent work	Positive response from audiences and participants	% of mainstage audiences who respond positively to productions, their theatre experience, including the impact on them.	1	n/a	73%	70%	3.0%	70%
We will reach a wider audience	Increased number of participants	% change and number of participants, reported by activity type:						
		Performance						
		Presenter - QTC						
		ii) Mainstage		62,796	72,236	81,273	(9,039)	67,585
		iii) Studio		7,378	4,451	6,923	(2,474)	7,300
		iii) Education		12,641	1,220	2,200	(980)	1,500
		Subtotal		83,015	77,907	90,400	(12,493)	76,585
		Presenter Other						
		iv) Tours	2	6,510	16,506	4,000	12,506	11,000
		v) Co-Productions	3	36,158	8,995	13,000	(4,005)	9,000
		vi) Affiliate performance	4	-	57,000	10,000	47,000	-
		Subtotal		42,668	82,501	27,000	55,501	20,000
		Total		125,683	160,408	117,400	43,008	96,585
		Non - Performance						
		ii) Workshops		4,896	3,100	6,508	(3,408)	3,500
		iii) Readings		1,091	2,474	1,515	959	2,000
		iii) Other		41	277	286	(9)	250
		iv) Audience Development		8,441	8,812	8,963	(153)	9,000
		Total		14,469	14,663	17,274	(2,611)	14,750
		Grand Total		140,152	175,071	134,674	40,397	111,335
		% change in number of participants		(17.2%)	24.9%	5.8%	19.1%	(36.4%)
We will strengthen industry relationships	Positive industry recognition	Number of tours / sell offs	5	1	2	2	-	2
		Number of co-productions / guest productions	6	5	8	7	1	7
		Number of women directors		36%	33%	35%	-1.7%	30%
		Indigenous artists employed		2.4%	5.8%	3.0%	2.8%	4.0%
We will maintain a financially strong, balanced company	Financially strong company	Ratio of dollar value of reserves to total expenditure		21.9%	30.2%	20% to 30%		20% to 25%
		Gross margin as % of total income		(10.7%)	7.3%	0.6%	6.7%	0.6%
		Dollar value of box office sales		\$2,423,467	\$2,763,581	\$3,148,483	(\$384,907)	\$3,014,628
		% change in box office sales		(8.8%)	14.0%	20.0%	(6.0%)	9.1%
Notes								
	1 Due to budget constraints the external audience satisfaction survey was not continued in 2011. In 2012 an internal survey was conducted for <i>Managing Carmen</i> .							
	2 Includes attendance of QTC productions while on tour. 2011 includes a 6 week tour of <i>Treasure Island</i> . 2012 includes a 15 week tour of <i>Treasure Island</i> , 5 week tour of <i>Stradbroke Dreamtime</i>							
	3 Includes attendance at co-producers venue. 2011 - <i>Faustus</i> (Bell Shakespeare), <i>Cat on a Hot Tin Roof</i> (Black Swan) and <i>No Man's Land</i> (Sydney Theatre Company). 2012 - <i>Managing Carmen</i> (Black Swan) and a 1 week tour of <i>Fractions</i> (HotHouse Theatre).							
	4 Affiliate performances for 2012: Festival of Pacific Arts in Solomon Islands							
	5 Tour for 2012: <i>Treasure Island</i> and <i>Stradbroke Dreamtime</i>							
	6 Co-productions for 2012: <i>Managing Carmen</i> (Black Swan State Theatre Company), <i>Bloodland</i> (QPAC), <i>Treasure Island</i> (Matrix Theatre), <i>Elizabeth</i> (QPAC) & <i>Rat Trap</i> (Polytoxic). Guest productions for 2012: <i>Summer of the Seventeenth Doll</i> (Belvoir), <i>Yes Prime Minister</i> and <i>Eare Witness</i> .							

Goal One: We will create excellent work

- Holistic programming of a diverse range of productions/events/works
- An ongoing commitment to high quality work and the development of an artistic culture
- Ensure flexible and responsive systems to support the creation of a diversity of work
- Explore the boundaries of theatre

As the first year programmed by Wesley Enoch 2012 introduced a number of new approaches to delivering excellent work. The year was a rich and entertaining celebration of theatre, with an emphasis on authentic Australian stories reflecting the diversity of our ever-changing society. The Company increased the number of productions in the 800 seat Playhouse Theatre to respond to our audiences' appetite for big events. Although a risk it proved overall to be a successful strategy resulting in larger attendances and positive critical reviews of work. The new GreenHouse became a venue for creative development and experimentation of the art form. New artists and companies who had previously never worked with Queensland Theatre Company became partners.

Brisbane MainHouse Season

Summer of the Seventeenth Doll

by Ray Lawler

a presentation of a Belvoir production

Playhouse, QPAC

22 February – 11 March

Number of Performances	Total Attendance	Box Office Revenue
21	12,860	\$528,845

Neil Armfield	Director
Susanna Dowling	Assistant Director
Ralph Myers	Set Designer
Dale Ferguson	Costume Designer
Damien Cooper	Lighting Designer
Alan John	Composer
Paul Charlier	Sound Designer
Peter Sutherland	Stage Manager
Sarah Smith	Assist Stage Manager

CAST

Steve Le Marquand	Roo Webber
Robin Nevin	Emma Leech
Alison Whyte	Olive Leech(1)
Blazey Best	Olive Leech (2)
Eloise Winestock	Bubba Ryan
Helen Thomson	Pearl Cunningham
Travis McMahon	Barney Ibbot
James Hoare	Johnnie Dowd

"Everything about this production feels real: the changing light of day inside a warm Carlton house; the soft wind through a lace curtain; the agonising aroma of steak frying" – BRISBANE TIMES

"An iconic Australian work that should remain an important part of our Australian theatre-going repertoire and cultural education. If you don't see this play for the story, the history and the wonderful performances at least go to experience the dying art of the three-act play" – AUSSIE THEATRE

Bloodland

by Wayne Blair and Kathy Marika

a presentation of a SYDNEY THEATRE COMPANY production

Playhouse, QPAC

14 March - 18 March

Number of Performances	Total Attendance	Box Office Revenue
7	3,360	\$107,152

Stephen Page	Director
Peter England	Set Designer
Jennifer Irwin	Costume Designer
Damien Cooper	Lighting Designer
Steven Francis	Sound Designer

Bec Allen	Stage Manager
Louana Sainsbury	Assistant Stage Manager

CAST

Elaine Crombie	Lalkal
Rarriwuy Hick	Wak Wak
Milika Marika	Galiku
Kathy Marika	Bonba
Nolene Marika	Gapu
Banula Marika	Djurrpun
David Page	Donkey/Bapi
Hunter Page Lockard	Runu
Kelton Pell	Billy
Tessa Rose	Bathala
Meyne Wyatt	Gulami
Ursula Yovich	Cherish

"Bloodland is a production you feel. Not just emotionally, but physically...The production captures all the senses, and the images speak for themselves...Director Stephen Page's cast and creatives have done a brilliant job of bringing alive a show that is full of beauty and meaning." AUSSIE THEATRE

Bombshells

by Joanna Murray-Smith

Cremorne Theatre, QPAC

17 March -21 April

Number of Performances	Total Attendance	Box Office Revenue
33	8,238	\$528,845

Wesley Enoch	Director
Simone Romaniuk	Designer
Daniel Anderson	Lighting Designer
Phil Slade	Sound Designer

Lisa Wilson	Choreographer
Melissa Agnew	Voice Consultant

Jennifer Buckland	Stage Manager
Whitney Eglington	Assistant Stage Manager

CAST

Christen O'Leary

"The show oozes with Murray-Smith's signature wit and charm, but also beautiful heartfelt moments that grab the audience and give them a good shake...a stellar performance..." THE COURIER MAIL

"It is one of the must have 'survival kit' items that would help any woman on her life's journey" MARGARET WICKS (QUEENSLAND THEATRE COMPANY SUBSCRIBER)

Romeo & Juliet

by William Shakespeare

Playhouse, QPAC

21 April – 13 May

Number of Performances	Total Attendance	Box Office Revenue
24	12,616	\$431,425

Jennifer Flowers	Director
Bill Haycock	Designer
David Walters	Lighting Designer
Phil Slade	Composer
Lisa Wilson	Choreographer
Melissa Agnew	Voice Consultant
Niki-J Price	Fight Consultant
Jodie Roche	Stage Manager
Bec Li	Assistant Stage Manager
Anthea Patrick	Directing Observer

CAST

Ross Balbuziente	Tybalt/Balthasar
Simon Burvill-Holmes	Prince
Tim Dashwood	Paris/Peter
Norman Doyle	Montague/Apothecary
Steven Grives	Capulet
Caroline Kennison	Nurse
Thomas Larkin	Romeo
Andrea Moor	Lady Capulet
Veronica Neave	Mercutio
Nick Skubij	Benvolio/Friar John
Steven Tandy	Friar Lawrence/Chorus
Melanie Zanetti	Juliet

"Zanetti's performance surely seals this production in the best books of Shakespeare, as a joy to behold" AUSSIE THEATRE

"A timeless story... 4 out of 5 stars" ARTS HUB

Elizabeth, almost by chance a woman

by Dario Fo, Adapted by Luke Devenish and Louise Fox
a co-production with QPAC

Brisbane Powerhouse Theatre
26 May – 24 June

Number of Performances	Total Attendance	Box Office Revenue
32	7,749	\$304,370

Wesley Enoch	Director
Simone Romaniuk	Designer
David Walters	Lighting Designer
John Rodgers	Composer
Scott Witt	Fight Director
Peter Sutherland	Stage Manager
Rebecca O'Rourke	Assistant Stage Manager

CAST

Carol Burns	Elizabeth
Eugene Gilfedder	Grosslady
Sarah Kennedy	Martha/Mary
Jason Klarwein	Egerton
Dash Kruck	Thomas/Essex
John Rodgers	Musician

"...the young will be entertained, the old will remember the good old days when theatre was about politics and sex and shocked you awake, bare arses and swear words and all!" ARTSHUB

Head Full of Love

by Alana Valentine

Cremorne, QPAC

7 July- 11 August

Number of Performances	Total Attendance	Box Office Revenue
36	7,099	\$267,633

Wesley Enoch	Director
Simone Romaniuk	Designer
Ben Hughes	Lighting Designer
Brett Coltery	Composer
Jodie Roche	Stage Manager
Bec Li	Assistant Stage Manager

CAST

Colette Mann	Nessa
Roxanne McDonald	Tilly

"This play defies genre definitions. It is a drama about intertwined lives but is so full of humour that you leave the theatre with a warm and fuzzy respect for the central problem – and hopefully remember it and discuss it widely" STAGE WHISPERS

"Head Full of Love touches on the contentious issue of black-white relations with agility, sensitivity and courage. This is a community conversation that is long overdue...McDonald and Mann are superlative storytellers who negotiate their way through their turbulent relationship with contagious humour and disarming charm. Director Wesley Enoch's touch is imprinted on every story – honesty, simplicity and imagination pervading all." THE AUSTRALIAN

"...Head Full of Love will make you think, make you laugh and make you cry. And really, isn't that what theatre is all about?" ARTSHUB

Kelly

by Matthew Ryan

Cremorne, QPAC

15 September – 20 October

Number of Performances	Total Attendance	Box Office Revenue
36	7,837	\$282,611

Todd MacDonald	Director
Simone Romaniuk	Designer
Ben Hughes	Lighting Designer
Guy Webster	Sound Designer
Niki-J Price	Fight Co-ordinator

Peter Sutherland	Stage Manager
Shaun O'Rourke	Assistant Stage Manager

CAST

Steven Rooke	Ned Kelly
Leon Cain	Dan Kelly
Hugh Parker	Guard (to Friday 12 October)
Anthony Standish	Guard (from Saturday 13 October)

"Kelly is a subtle, smart imagining of Ned Kelly's last night alive, charged with unfulfilled potential and torturous regret, and deeply moving to the bitter end. 4.5 stars" BRISBANE TIMES

"Nothing in this production is overstated, which contributes to its absolute success. As said by MacDonald in his notes for the piece, 'in this play the walls of the legend are stripped back to reveal a deep and complex story of guilt and entitlement between brothers'. A stunning, exalting and truly authentic piece of theatre. 4 ½ stars out of 5" ARTSHUB

Managing Carmen

by David Williamson

a co-production with Black Swan State Theatre Company

Playhouse Theatre, QPAC
13 October – 4 November

Heath Ledger Theatre, Perth
14 November – 3 December

Number of Performances	Total Attendance	Box Office Revenue
46	18,372*	\$748,227*

* Brisbane and Perth Seasons

Wesley Enoch	Director
Richard Roberts	Designer
Isobel Hutton	Design Assistant
Trent Suidgeest	Lighting Designer
Tony Brumpton	Sound Designer
Declan McMonagle	AV Designer
Tim Roane	Assistant AV Designer
Justin Palazzo-Orr	Movement Consultant
Jodie Roche	Stage Manager
Daniel Sinclair	Assistant Stage Manager

CAST

John Batchelor	Rohan Swift
Tim Dashwood	Brent Lyall
Claire Lovering	Jessica Giordano
Anna McGahan	Clara Salope
Greg McNeill	Max Upfield

"Williamson's witty banter and colourful characters have hit their mark. No wonder he's already working on the screenplay." THE AUSTRALIAN

"Let's say a word of praise for the frocks which almost rivalled Priscilla for glitz. Managing Carmen is a classy co-production between Queensland Theatre Company and Black Swan State Theatre Company, and proves once again why David Williamson is one of "Australia's Living National Treasures." STAGE WHISPERS

Touring Season

Stradbroke Dreamtime

by Oodgeroo of the tribe Noonuccal
a co-production with QPAC

Out of the Box Season
Studio Two, QPAC
8 June – 16 June

Touring: Regional Queensland schools
30 July – 1 September
Brisbane Airport Corporation Art with Altitude Festival
Saturday 1 September

Sue Rider	Director and Deviser
Bill Haycock	Designer
Paula Nazarski	Cultural Consultant
Kahl Wallace & Jhindu Lawrie	Composer/Sound Designers
Gail Mabo	Choreographer

Ben Shaw	Stage Manager (Out of the Box season)
Daniel Sinclair	Stage Manager (Tour)

CAST

Kaleenah Edwards	Ensemble
Benjamin Maza	Ensemble
Alinta McGrady	Ensemble

Treasure Island

by Robert Louis Stevenson
adapted by Michael Fitcher and Helen Howard
a co-production with Matrix Theatre

Bille Brown Studio, Queensland Theatre Company
3 July – 5 July

Touring – Regional Queensland
10 July – 8 August

Touring – National
13 August – 20 October

Michael Fitcher	Director
Josh McIntosh	Designer
Scott Wilson	Design Realiser
Phil Slade	Composer
Kathryn O'Halloran	Stage Manager

CAST

Thomas Larkin	Jim Hawkins
Joss McWilliam	Long John Silver

Fractions

by Marcel Dorney

A co-production with HotHouse Theatre

Butter Factory, Albury

21 March - 31 March

Jon Halpin	Director
Simone Romaniuk	Designer
Ben Hughes	Lighting Designer
Brett Collery	Composer/Sound Designer
Jessica Ross	Design Assistant

Daniel Sinclair	Stage Manager
Bec Li	Assistant Stage Manager

CAST

Jolene Anderson	Hypatia
Eugene Gilfedder	Rika
Jason Klarwein	Kyril
Hugh Parker	Orestes
Lucas Stibbard	Synesius

The GreenHouse

The Rat Trap

a co-production with Polytoxic

Bille Brown Studio, Queensland Theatre Company

10 May - 25 May

Anni Davey	Director
Jonathon Oxlade	Designer
Maria Cleary	Design Realiser
Madeline Taylor	Design Assistant
Nerida Matthaei	Choreographic Consultant
Andrew Meadows	Lighting Designer
Ben Walsh	Composer
Kim Bowers (Busty Beatz)	Musical Director and additional Compositions
Kathryn Kelly	Dramaturg
Sean Young	Projection Design, Graphic Design and Photography
Daniel Evans	Writer – additional text

MAPS for Artists	Consulting Producer
Cameron Brown	Production Manager
Whitney Eglington	Stage Manager

CAST

Leah Shelton	Performer
Fez Fa'anana	Performer
Lisa Fa'alafi	Performer
Natano Fa'anana	Performer
Mark Winmill	Performer

BlakDance

a co-presentation with BlakDance

Bille Brown Studio, Queensland Theatre Company

4 June - 9 June

A week of workshops, masterclasses and performances

Tiina Alinen	Creative Producer
Ojeya Cruz Banks	Choreographer
Albert David	Choreographer
Tammi Gissell	Choreographer
Jack Gray	Choreographer
Cathy Livermore	Choreographer
Rita Pryce	Choreographer

Bec Li	Stage Manager
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CAST

Kiera Ah-See	Performer
Ojeya Cruz Banks	Performer
Albert David	Performer
George Dow	Performer
Tyrel Dulvarie	Performer
Arthur Gisu	Performer
Jack Gray	Performer
Kenny Johnson	Performer
Nathan Leslie	Performer
Cathy Livermore	Performer
Peggy Misi	Performer
Cleopatra Pryce	Performer
Micqaella Pryce	Performer
Patricia Pryce	Performer
Rita Pryce	Performer
Nicola Sabatino	Performer
Hannah Scanlon	Performer
Smilar Sinak	Performer
Beau Dean Smith	Performer
Patrick Vandenbroek	Performer

SeedingBed

a GreenHouse project including Queensland Premier's Drama Award 2012-13 finalists

Bille Brown Studio, Queensland Theatre Company

16 July - 27 July

Catarina Hebbard	Director <i>Eight</i> by Ella Hickson
Kat Henry	Director <i>Shoot, Get Treasure, Repeat</i> by Mark Ravenhill
Lewis Jones	Director <i>I Don't Want to Die in Melbourne</i> by Lorna Bol
Michelle Miall	Writer/Director <i>Locard's Principle</i>
Stephen Carleton	Writer <i>Bastard Territory</i>
David Megarrit	Writer <i>The Empty City</i>
Maxine Mellor	Writer <i>Trollop</i>
Todd MacDonald	Director <i>Bastard Territory</i> and <i>Trollop</i>
David Fenton	Director <i>The Empty City</i>
Peter Matheson	Dramaturg <i>Bastard Territory</i> and <i>Trollop</i>
Saffron Benner	Dramaturg <i>Locard's Principle</i>
Julieanne O'Brien	Dramaturg <i>The Empty City</i>
Daniel Anderson	Lighting Designer
Shaun O'Rourke	Stage Manager
Rebecca O'Rourke	Assistant Stage Manager

CAST

Sandro Colarelli	Ensemble
Penny Everingham	Ensemble
Amy Ingram	Ensemble
Bev Langford	Ensemble
Bob Newman	Ensemble
Ngoc Phan	Ensemble
Robert Preston	Ensemble
Anthony Standish	Ensemble
Kaye Stevenson	Ensemble
Jessica Veurman-Betts	Ensemble

Bare Witness

by Mari Lourey

a La Mama Theatre/fortyfivedownstairs production.

Toured by Performing Lines for Road Work

Bille Brown Studio, Queensland Theatre Company

9 October - 13 October

Nadja Kostich	Director
Marg Howell	Designer
Emma Valente	Lighting Designer
Michael Carmody	Video Designer
Kristin Rule	Composer/Musician

Rebecca Etchell	Stage Manager
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CAST

Ray Chong Nee	Jose and other roles
Daniella Farinacci	Dannie
Eugenia Fragos	Violetta and other roles
Todd MacDonald	Jacek and other roles
Adam McConvell	Jack and other roles

I Am Here

a co-production with MDA and Two Thumbs Up

Bille Brown Studio, Queensland Theatre Company

6 December - 8 December

Naomi Steinborner	Director
Andrew Davis	Co-Director and Musical Director
Kade Sproule	Designer
Daniel Anderson	Lighting Designer
Chris Kohn	Dramaturg

Jessica Ross	Stage Manager
Sarah Oates	Assistant Stage Manager

CAST

Future Fidel	Performer
Pacific Hagenimana	Performer
Eric Kagorora	Performer
Levi Lako	Performer
Concy Layet	Performer
Senayt Mebrahtu	Performer

Goal 2: We will reach a wider audience

- Gain a better understanding of the Queensland theatre market
- Develop a clear brand identity
- Attract and retain more customers in existing product categories
- Explore new product categories
- Increase audience accessibility
- Offer theatre in more places

Gain a better understanding of the Queensland theatre market

As we are committed to establishing a world-class, cutting edge, unique and innovative Indigenous Program, the first of its kind in a major performing organisation in Australia, we conducted surveys, focus groups and interviews with groups and individuals from attendees of *Bloodland*. Our results were encouraging with over 10 per cent of *Bloodland* audiences participating. This research assisted in the development of a database for supporters of Indigenous work, and we were able to ascertain that an Indigenous Program was considered an important agenda for a state theatre company.

QPAC assisted in the distribution of surveys for our audience research, and also shared results from their own periodic surveying. We continue to participate in industry meetings with QPAC home companies to gain valuable insights into the current arts market.

A large survey of our enews subscribers was also conducted for *Managing Carmen* as a precursor to the development of regular triggered online surveys post performance. The most frequently cited reasons for not attending the production was the relatively short run of the season – people forgetting to book in time – as well as it being a busy time of the year. As we continue to streamline customer relationship management (CRM) processes regular feedback will assist in gaining a better understanding of our audience and how we market to them.

Develop a clear brand identity

We expanded on Queensland Theatre Company as the explorer brand. This meant changing the brand's essence from "Theatre you can trust" to the sentiment "Always more to discover". Critical shifts towards establishing an explorer feel for the brand included a more relaxed and personable tone from the Company, frequent and targeted communication, a focus on whole-of-experience marketing, creating opportunities for patrons to discover and share new things.

Alongside our MainHouse programming we have integrated The GreenHouse branding as Queensland Theatre Company's home, where you can experience our broad range of activity and investment in the training, development and exposure of grass roots performance.

At The GreenHouse audiences can see performances, play readings and works-in-development, take part in post-show programming, workshops and masterclasses and join industry forums and post-show discussion with members of the theatre community.

Attract and retain more customers in existing product categories

This year we had more productions in the Playhouse at QPAC, which has a capacity of 800, and did not perform in the Bille Brown Studio as part of MainHouse programming. This meant we had the capacity to accommodate an increase in audience numbers. As a result we experienced 15 per cent increase in MainHouse attendance over Season 2011.

The number of season packages taken increased by 22 per cent with 1200+ new and lapsed renewing subscribers.

We targeted creating partnerships that allowed two-way access to large numbers of customers, including media support through APN Outdoor, 4BC and 4BH. We commenced package deals with Channel 9 and ACP Magazines for savings on marketing spend and leveraged our relationship with Qantas to utilise in-flight advertising.

Our customer loyalty program was overhauled and we were able to offer subscribers and enews members discounts and access to some of the Brisbane's best restaurants and service providers.

Explore new product categories

Queensland Theatre Company provided a number of opportunities to produce other kinds of theatre (more challenging works) and assisted in the production of work for culturally diverse communities at the Bille Brown Studio. Some of the organisations and people Queensland Theatre Company partnered with include Polytoxic, BlakDance 2012, Two Thumbs Up, Multicultural Development Association, Steven Mitchell Wright, Dead Puppet Society and Love TV.

Post-performance programming in The GreenHouse was also trialled with a diverse range of curated performance and music events. The aim of the post-performance programming was to provide artists with a platform to share, experiment and present ideas in turn creating an entertaining and social atmosphere in the Bille Brown Studio foyer. It is proposed that this work will expand into cross genre art forms in order to create a rich, multilayered and stimulating space. These forms may include but not be limited to: installation performance work, slam poetry, cabaret performance, live music acts, stand-up comedy, puppetry, DJs, opera, circus, Indigenous dance/performance, roving performance and promenade theatre. This program looks to create an environment where artists and audiences can relax, relate and communicate.

Increase audience accessibility

The Company is committed to ensuring that all members of the community have the opportunity to experience Queensland Theatre Company's performances, services and facilities. The Company is developing a Disability Action Plan (DAP) in support of the aim. This plan looks to enhance four areas: increasing staff awareness and engagement;

enhancing services for people with a disability; increasing the number of accessible programs, and promoting access for, and to, people with a disability.

Queensland Theatre Company continues to have audio described performances and is looking to include captioned performances for people that are hearing impaired.

To allow multi-channel booking and to reach new audiences the Company provided ticket allocations to third party ticket agencies in exchange for marketing support and investment into creating processes that would integrate with our CRM system.

Offer theatre in more places

The co-production *Managing Carmen* toured to Perth following the world premiere season at QPAC. Black Swan Theatre Company staged the production reaching a further 7800+ in attendance.

Wesfarmers Resources and Queensland Theatre Company sent artists on the road, visiting regional Queensland schools to facilitate in-school workshops. Our team of professional artists planned and delivered workshops in all popular areas of drama study specifically suited to the curriculum needs of the teachers and students. The Wesfarmers Resources Regional Acting Studio visited Mackay, Rockhampton, Cairns, Townsville, Toowoomba, Mt Isa, Gladstone, Bundaberg, and Blackwater/Emerald throughout the year.

Treasure Island toured in 2012 to regional Queensland, Western Australia, New South Wales and Victoria.

Stradbroke Dreamtime also toured regionally and special performances were held as part of Brisbane Airport Corporation's inaugural year of Art Week at the Village.

Goal 3: We will strengthen industry relationships

- Support a vibrant local performing arts sector
- Provide support and development opportunities for local artists
- Promote equity and diversity
- Actively participate in national opportunities to promote Queensland theatre
- Provide pathways for youth and education sector
- Engage with regional artists and companies

Throughout 2012 Queensland Theatre Company provided a range of opportunities for artists – both within Brisbane and regionally. At the Company's Montague Road premises The GreenHouse became a reality – a hotbed of creative developments, performances, forums and workshops with national and international artists. Regional artists also participated in activities in Brisbane and in regional workshops. The Artistic Director and Executive Director both spoke at various state and national forums outlining the new directions of the Company. The Youth Ensemble was reinstated after 17 years and the Company organised and hosted the Australian delegation to the Festival of the Pacific Arts in the Solomon Islands.

Development and New Work

The GreenHouse Performance Program

In 2012, Queensland Theatre Company produced, presented, co-presented and supported the development and production of new work through The GreenHouse.

Productions presented in The GreenHouse in 2012 were:

- *The Rat Trap*, a co-production with Polytoxic Dance Theatre
- *BlakDance*, a partner activity with BlakDance
- *Bare Witness*, toured internationally by Performing Lines
- *I Am Here*, a partner activity with MDA and Two Thumbs Up

The SeedingBed program saw ten actors employed for a six week period to work on the development and presentation of a range of projects. *The SeedingBed* focused on the development of directors, writers and other artists without the pressures of high box office demands.

Projects developed and presented as part of *The SeedingBed* were:

- *Locard's Principle* written and directed by Michelle Miall
- *Eight* by Ella Hickson, directed by Catarina Hebbard
- *Shoot, Get Treasure, Repeat* by Mark Ravenhill, directed by Kat Henry
- The Forgetting of Wisdom Collective's *I Don't Want to Die in Melbourne* by Lorna Bol
- Creative development and rehearsed readings/judging of the three shortlisted plays in the Queensland Premier's Drama Award 2012-13: *Bastard Territory* by Stephen Carleton, *The Empty City* by David Megarrity, a Human Company Production, and *Trollop* by Maxine Mellor.

During performance seasons, Friday Night pre-and post-show programming in the foyer and courtyard under the banner of *NightGarden* provided opportunities for audiences to engage with multiple performance opportunities, and created performing opportunities for emerging and established artists.

Artists who performed during the 2012 *NightGarden* season included Sarah Winter, Tin Can Radio, Candy Bowers, Busty Beatz, deBase Productions, Dead Puppet Society, Luna Junction, Pitisi Hatcher, Michelle Xen, Lucy Ingham, Alexander Baden Bryce, SeeD Theatre, The Rusty Datsuns, Olivia Porter, Tau Manukia and the Spacifix Sandra Carluccio, Adam James, Nerida Matthaei, Leah Shelton, Nicole Canham, Toby Martin, Kristen Trollope, Garret Lyon, Kevin Spink, Lizzie Ballinger and Students from Griffith University's Applied Theatre program.

Love TV performed by Rebecca McIntosh and MC Daniel Evans was presented at Boundary Street, West End Markets and outside the Bille Brown Studio as part of *NightGarden* over three dates.

Artists Sarah Winter and Alister Murray were commissioned to create an installation artwork for The GreenHouse, and delivered *Tend and Sow* a living, hanging garden around the courtyard stage.

Queensland Premier's Drama Award

Three scripts were shortlisted and developed in the 2012-13 Queensland Premier's Drama Award:

- *Bastard Territory* by Stephen Carleton
- *The Empty City* by David Megarrity (a Human Company production)
- *Trollop* by Maxine Mellor

The first creative developments, two days on each script, occurred in February, with the writers working with dramaturgs Peter Matheson and Julieanne O'Brien. Moved readings of the three developed scripts occurred as part of *The SeedingBed* project in June 2012. The winner, *Trollop* by Maxine Mellor, was announced by the former Minister for Science, IT, Innovation and the Arts, at an event on 11 August in the Bille Brown Studio foyer. *Trollop* will be presented in the Bille Brown Studio in August 2013, directed by Wesley Enoch, following further development earlier in the year.

Creative Developments and Commissions

Creative Development opportunities were provided to Michelle Miall, Steven Mitchell Wright and Candy Bowers in 2012 due to funding from Australia Council. Michelle Miall worked on her script *Locard's Principal* with mentor Wesley Enoch and dramaturg Saffron Benner, workshoping the script with *SeedingBed* actors in May and June. A moved reading of the first act of the script took place on Thursday 26 July.

Steven Mitchell Wright worked with his company the Danger Ensemble in creative development of a new work *iWar*. A showing of the work in progress occurred in Bille Brown Studio in partnership with Brisbane Festival on Saturday 22 September.

Candy Bowers commenced creative development of *Twelve*, her hip-hop Shakespeare project based on *Twelfth Night* in December 2012. Development will continue in 2013.

Elaine Acworth is currently under commission by Queensland Theatre Company with a new play. Paula Nazarski and Wesley Enoch are also under commission to write a translation of *Mother Courage* for the 2013 MainHouse season.

Forums and Talks

The GreenHouse was officially launched on Thursday 8 March with a Forum: *What does the State Theatre Company of the Future look like?* Fifty industry members attended this forum facilitated by Paul Bishop.

Belgian artist Arne Quinze visited Brisbane to discuss a potential commission for the Queensland Theatre Company, curated by Urban Art Projects. He conducted a private talk at the Bille Brown Studio on Thursday 15 March about his vision for 'Cities as open air museums', his past works and his particular approach for the Queensland Theatre Company project. This project is on hold pending further funding to be secured.

An Indigenous Theatre Forum was held on Friday 16 March, attended by 60 people, to coincide with Queensland Theatre Company and QPAC's presentation of *Bloodland* at The Playhouse.

Paul Osuch Director of the Anywhere Theatre Festival facilitated the Anywhere Festival's Speed Networking event on Friday 11 May attended by 60 arts organisation representatives and artists. The networking event was held in The GreenHouse courtyard.

Media artist, creative producer and digital culture researcher Fee Plumley discussed her recent success with Pozible Campaign crowdsourcing with an invited audience in The GreenHouse, including how to use social media to create online experiences and audience engagement that extends beyond arts marketing. The talk was held in the Bille Brown Studio on Friday 31 August and was attended by 20 people.

Workshops and Masterclasses

New York based contemporary performance making company Witness Relocation spent two weeks commencing Monday 9 July working with 12 local performance makers and writer David Burton in an extended workshop masterclass which culminated in a showing of the work in progress in Studio Two.

Creative Director of UK based playwriting consultancy Euphoric Ink, Ola Animashawun and Associate Director of Belgrade Theatre in Coventry, Justine Themen, spent a week in Brisbane in August, meeting with arts organisations. Queensland Theatre Company facilitated meetings between Ola and six Brisbane based writers for private dramaturgy sessions and hosted a full-day writing masterclass for 11 participants.

Theatre Diversity Associate

The Australia Council and Arts Queensland funded a new two year position, Theatre Diversity Associate, who will work with Queensland Theatre Company, La Boite and Metro Arts to increase participation by culturally and linguistically diverse (CALD) artists in the Brisbane theatre sector. The Company had identified this as a priority for 2012 given that Queensland is home to people who speak more than 220 languages and come from over 220 countries. One in five Queenslanders were born overseas, and half of these were born in countries where English is not the main language. Over one in three was either born overseas or have one or two parents born overseas (2011 Census). Chris Kohn, ex artistic director of Arena Theatre Company, was appointed to the position in November. Although based at Queensland Theatre Company Chris is employed by Brisbane Ethnic Music and Arts Centre (BEMAC).

Artistic Engagement and Development

In 2012, Queensland Theatre Company engaged Simone Romaniuk as Resident Designer to work on four MainHouse productions. Associate Artists in 2012 were Suellen Maunder, David Burton, Kathryn Marquet, Matt Delbridge, Andrea Moor, Ben Law, Lucas Stibbard, Gayle Macgregor, Carol Burns, Candy Bowers.

Emerging Director Anthea Patrick observed director Jennifer Flowers during the rehearsals for *Romeo and Juliet*.

General auditions were held in March and November (Graduates). Production specific auditions were held throughout 2012.

2012 Opportunities for Theatre Practitioners							
	External (Contract / Casual)			Internal (Permanent)			Grand Total
	Opportunities	Hours	Full Time Equivalent	Opportunities	Hours	Full Time Equivalent	Full Time Equivalent
Actor/Artist	117	19,389	9.8	-	-	-	9.8
Administration	15	391	0.2	19	25,414	12.9	13.1
Creative	81	9,088	4.6	2	3,876	2.0	6.6
Development (Sponsorship & Philanthropy)	1	7	0.0	3	4,749	2.4	2.4
Marketing & Ticketing	41	5,445	2.8	10	10,595	5.4	8.1
Production	302	21,654	11.0	9	15,706	7.9	18.9
Venue	99	1,000	0.5	6	567	0.3	0.8
Workshop Artists	58	2,005	1.0	-	-	-	1.0
Other	-	-	-	-	-	-	-
TOTAL	714	58,979	29.8	49	60,907	30.8	60.7
Total Opportunities	763						
Indigenous Statistics:							
Twenty-three indigenous people engaged over thirty-six opportunities for theatre practitioners							
6,918 hours of employment							
Indigenous people represent 5.7705% of Queensland Theatre Company's workforce based on hours worked							
Indigenous people represent 4.7182% of Queensland Theatre Company's workforce based on employment opportunities							
Gender Statistics:							
162 women engaged over 400 opportunities for theatre practitioners							
42 female actors out of 87 actors in total							
6 female directors out of 11 directors in total							
72,557 hours of employment							
Women represent 60.5215% of Queensland Theatre Company's workforce based on hours worked							
Women represent 52.4246% of Queensland Theatre Company's workforce based on employment opportunities							

Goal 4: We will add value to the community

- Provide active participation opportunities
- Reach under-served communities
- Measure and evaluate the ways in which we add value to the community
- Communicate evidence of our community value to attract new partners
- Operate sustainably to add to community well being

In 2012 the Company continued and extended its education and community programs. As the state theatre company Queensland Theatre Company takes its leadership role seriously and is a resource to many small to medium performing arts companies, training organisations and individual artists. Our regular Nights with the Artists and Play Briefings for MainHouse shows attracted record numbers and the Company toured widely throughout regional Queensland and interstate providing theatre experiences for the first time to many young people. Our communication tools were upgraded with a particular emphasis on social media and the Artistic Director developed a strong personal Facebook following with daily entries. Although successful with a number of grants during the year the Company was not able to secure funds for solar panels for the roof of the Montague Road headquarters but will continue to explore other avenues.

Education Program

Education Performance Workshops and Resources

In-School Workshops to complement attendance at MainHouse productions were offered for *Summer of the Seventeenth Doll*, *Romeo and Juliet* and *Elizabeth*. Four in-school workshops were delivered for 95 students. Post-performance workshops were also offered for *Bare Witness* in Bille Brown Studio, with one school taking up this opportunity.

Comprehensive Education Resources were completed for all Queensland Theatre Company productions in 2012.

Artists In Residence Workshops

Through Queensland Theatre Company's Artists in Residence Program professional artists run practical workshops with students in the classroom. In 2012, 26 Artists in Residence workshops were held with 311 students participating. The workshop areas included physical theatre, Brecht, Shakespeare and audition techniques. Arising from some Artist in Residence opportunities, a number of schools requested Queensland Theatre Company to develop longer-term projects. These included a technical production workshop series, a group devising performance project and a project in conjunction with Child Protection Week.

Teacher Professional Development

Three teacher professional development workshops were facilitated in Brisbane and regional Queensland in 2012, with 30 teachers participating. Workshop areas included directing, physical movement and Indigenous theatre. The physical movement workshop by Zen Zen Zo Theatre Company, was conducted in conjunction with Drama Queensland.

Secondments and Work Experience

University students taking part in secondment placements this year came from Griffith University, Queensland University of Technology, Victorian College of the Arts and the National Institute of Dramatic Arts. A total of 10 students completed secondments in 2012 in areas of performance, research, production and arts administration.

Eleven senior school students completed one week of work experience at Queensland Theatre Company in 2012. During the week each student observed rehearsals, assisted in arts administration and attended Company productions.

Play Briefings and Previews

The Company offered complimentary tickets for teachers to attend the play briefing and first preview of each production to enable them to prepare suitable learning activities for students attending productions. In 2012, 83 teachers attended preview performances.

Education Reference Group

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

Members in 2012 were:

Penny Everingham	Company member and actor
Josephine Wise	Australian Institute for Teaching and School Leadership
Madonna Stinson	Griffith University
Joan Cassidy	Brisbane Bayside State College
Jocelyn Moore-Carter	Trinity Lutheran College
Michael Beh	Gregory Terrace
Kelly Redhead-Adelt	Moreton Bay College
Sean Lubbers	Victoria Point State High School
Kath Kiernan Molloy	St John's College, Nambour
Meagan Babore	Kelvin Grove State College
Stephen Matthias	Queensland Academy of Creative Industries
Tricia Clark – Fookes	Queensland University of Technology

Youth Program

Youth Ensemble

In 2012 Queensland Theatre Company launched the Queensland Theatre Company Youth Ensemble. Over 160 students auditioned for 44 positions, working in two groups over four terms in 2012, with two students receiving scholarships for the year's tuition. Tutors in 2012 were: Louise Brehmer, Travis Dowling, Kate Foy, Jason Klarwein, Andrea Moor and Christopher Sommers. The Junior and Senior Youth Ensembles had two performance outcomes – *This Hollow Crown*, a showing of Shakespearean monologues and scenes in June, and *Face It*, contemporary Australian scenes in October. Several Senior Ensemble members have successfully auditioned for tertiary performing arts programs in 2013.

Young Playwrights' Program

Thirty one entries were received in the 2012 Young Playwrights' Program. Scripts were assessed by Queensland Theatre Company Artistic Associate Todd MacDonald, Queensland Theatre Company Youth Programs Coordinator Julia-Rose Lewis and Playlab Press Executive Director Ian Lawson.

Four finalists were selected:

Krystal Sweedman - <i>Crema</i>	Category Three finalist
Christopher Harley - <i>The Kimono-Wearing Queen</i>	Category Three finalist
Sam Maclean - <i>Magnum Opus</i>	Category Two finalist
Jack Hubert - <i>The Invisible Wall</i>	Category One finalist

The Category Two and Three finalists in the Young Playwrights' Program spent the week of 24 September working on their scripts with Director Todd MacDonald, Dramaturg Ian Lawson and actors Lizzie Ballinger, Sarah Kennedy, Sally McKenzie, Christopher Sommers and Kevin Spink. Sam Maclean's script was read for a closed audience, and a public audience attended readings of Krystal Sweedman and Christopher Harley's scripts in the Bille Brown Studio. A WordPlay event was also held at Brisbane Writer's Festival, with Wesley Enoch interviewing past and present participants in the Young Playwrights' Program.

Theatre Residency Week

In 2012, 108 high school students attended Queensland Theatre Company's week long drama camp held at St Margaret's Anglican Girls School. During the week 40 workshops were offered in fields including puppetry, musical theatre, Shakespeare and acting skills. Students attended *Kelly* at Cremorne Theatre, saw performances by Grin & Tonic Theatre Troupe and gave their final performance for 225 friends and family at the Bille Brown Studio on Friday 28 September. Three students received scholarships to attend the 2012 Theatre Residency Week.

Tutors and House Parents in 2012 were Chris Beckey, David Burton, Travis Dowling, Catarina Hebbard, Amy Ingram, Markwell Presents, Emma Che Martin, David Morton, Paula Nazarski, Francesca Savige and Megan Shorey.

Indigenous Program

Indigenous Producer

Indigenous Program Officer Lara Croydon continued work with the Company, engaged under the Australia Council Emerging Indigenous Producer Program. Lara worked on the development, presentation and touring of *Stradbroke Dreamtime*, the planning and delivery of the Festival of Pacific Arts, and coordinated protocols around Welcome to Country and Queensland Theatre Company's Indigenous Reference Group. Lara also played a liaison role with ACPA on a range of partner activities.

Aboriginal Centre for the Performing Arts Partnership

Queensland Theatre Company supported ACPA's graduating production of *Up the Ladder* in the Cremorne Theatre. The in kind investment was valued at \$22,465. The production was directed by Wesley Enoch and Queensland Theatre Company Education Liaison Officer, Heidi Irvine, created education resources to support the production. The production department provided stock set and costume items. Three ACPA students were seconded to the 2012 Theatre Residency Week, observing and supporting the work of the tutors throughout this week long theatre intensive program. ACPA students were also given a guided tour of Queensland Theatre Company's Montague Road premises by Production Manager, Michael Kaempff.

Indigenous Program Strategy Scoping

Special Projects Manager Fabienne Cooke undertook a research and scoping project on the Company's Indigenous Program, supported by the Estate of the late Harold Edward Corbould managed by Perpetual Trustees.

Activities within this scoping project in 2012 included an Indigenous Theatre Forum, an audience feedback survey and in-depth focus group interviews during and following the *Bloodland* season and interviews with industry professionals and Indigenous leaders. The results of this research will inform decisions in developing the Indigenous Program by identifying opportunities for innovation in artistic practice and community engagement, determining needs, building relationships with partners, identifying funding opportunities, and allowing for implementation, sustainability and evaluation.

As a result of the scoping project, the Company established an Indigenous Reference Group and commenced work towards a Reconciliation Action Plan.

Indigenous Reference Group

The Indigenous Reference Group provides guidance and advice regarding Queensland Theatre Company's Indigenous Program, and in working with Indigenous communities and artists. The members of the Indigenous Reference Group are Nathan Jarro (Company member), Helena Gulash, Adam James, Nadine McDonald-Dowd, Paula Nazarski and Michael Tuahine.

Festival of Pacific Arts 2012

Queensland Theatre Company was appointed to oversee the selection and delivery of a delegation of 40 Indigenous artists to the Festival of Pacific Arts, to be held in the Solomon Islands in July 2012. The Curatorial Team consisted of Wesley Enoch, Nadine McDonald-Dowd, Marilyn Miller and Vernon Ah Kee. Sophia Souris was appointed Project Coordinator, and Mick Jessop was Production Manager.

Australian Delegates for the Festival of Pacific Arts assembled in Brisbane on Thursday 28 and Friday 29 July for a welcome BBQ and full day briefing, prior to departure for Honiara on Saturday 30 June. The Festival of Pacific Arts was held from 1 – 14 July.

The Australian Delegation consisting of 50 Aboriginal and Torres Strait Islander artists and 15 support personnel were extremely well received by the Solomon Islands. The tour was deemed a success by the Australia Council for the Arts and delegates arts' practices were enriched greatly by the exposure to other Pacific and Indigenous cultures. Dance, live music, storytelling, poetry, glassworks, visual arts and crafts, culinary arts, film, digital, new media and collaborative works were presented over the ten days throughout the festival village and at venues outside of the capital including provinces Doma, Tulagi and Auki. Australia performed to packed main stage audiences with Tjupi Band receiving the most interest compared to any other country with 10 000 people attending. 'Australia Celebrates', the finale performance directed by the Curatorial Team involved all members of the Australian Delegation who celebrated their craft.

Curatorial Team Member Wesley Enoch, Tour Manager/Project Coordinator Sophia Souris and Indigenous Programs Officer Lara Croydon worked on the event in Honiara. Queensland Theatre Company is the first national theatre company to produce an Australian Delegation to the Festival of Pacific Arts. Undertaking this project has raised awareness of the Company's commitment to Indigenous projects and its ability to coordinate international programs.

Community Program

Theatre Access

When not in use for the Company's activities, Queensland Theatre Company makes rehearsals space, props and costumes available for use to industry professionals. In 2012 support was provided to industry colleagues and individual artists including Aboriginal Centre for the Performing Arts, Carol Burns, David Burton, Sven Swenson, Andrea Moor, Playlab Press, Candy Bowers, deBase Productions, Grin and Tonic Theatre Troupe, and 23rd Productions.

Partnerships

Queensland Theatre Company engages in formal and informal partnerships with a broad range of sector organisations. In 2012 the Company continued or commenced successful relationships with organisations including Playlab, Brisbane Writers' Festival, Griffith University, Queensland University of Technology, University of Southern Queensland, Queensland Academy of Creative Industry, Drama Queensland, University of Queensland, State Library of Queensland, Aboriginal Centre for Performing Arts, Queensland Performing Arts Centre, A State of Writing, Play Writing Australia and Anywhere Theatre Festival.

Community Collections

For every MainHouse season there is a bucket collection after one performance for the Actors' Benevolent Fund. In 2012 \$5013 was raised. In addition, during the five week run of *Head Full of Love* an appeal was made at the end of each performance requesting audience members to donate funds to support the purchase of mobile dialysis machines for The Purple House in Alice Springs. As a result over \$45,000 was raised.

Greener Stage Design Forum

Live Performance Australia invited theatre, opera and ballet designers, production managers and Greener Live Performance Cluster Group representatives to a forum held in the Queensland Theatre Company boardroom on Wednesday 25 July. The forum discussed how to implement sustainability practices and materials in live performance production. Guest speaker, set designer Tanja Beer gave case studies of ecological design in the performing arts. The forum was attended by Queensland Theatre Company representatives Julian Messer, Production Assistant, and Shari Irwin, Program Coordinator.

Drama Australia Conference

The Drama Australia National Conference was held in Brisbane from 9 – 11 March. Wesley Enoch, opened the conference with a keynote speech at Southbank Institute of Technical and Further Education (TAFE). Heidi Irvine, Education Liaison Officer, presented a workshop at the conference. Queensland Theatre Company hosted the Opening Night function of the conference, with a BBQ and cocktail function in The GreenHouse, and a preview dress run of *Bombshells* for delegates.

New Technology

Virtual Theatre

Ongoing development and testing of the Virtual Theatre online learning program continued in 2012 with project partner Ortelia Interactive Services. Distribution of the program as an educational tool is planned for 2013.

Geek In Residence

Queensland Theatre Company successfully applied for Geek-in-Residence funding from Australia Council and employed Nathan Sibthorpe as Digital Projects Officer. Nathan works with both the marketing and programming departments to implement and manage digital platforms. His position has assisted Queensland Theatre Company in developing a stronger social media presence with a suite of highly developed tools including Facebook, Twitter and YouTube which have a large following.

Nathan has provided digital content to projects including *Eyes to the Floor* at The Arts Centre Gold Coast, *iWar* creative development by Steven Mitchell Wright and *I Am Here* season in the Bille Brown Studio.

Digital Performance Projects

Digital Projects Officer Nathan Sibthorpe initiated two small scale digital performance projects as part of *NightGarden* Programming in The GreenHouse. *Augmented Reality* used motion sensor, physical space mapping technology and gaming software, to allow audience members to interact with a virtual animated world populated with pigeons on a large screen. *Some Dumb Catering* was a “choose your own adventure” live cooking demonstration which saw participants voting for their choice of ingredients and cooking style via smart phone application and wifi connection. Votes were tallied in real time and the cook responded to the audience’s demands via a live-camera feed from the Queensland Theatre Company level two kitchen to a screen in The GreenHouse floor foyer. At the close of the voting and completion of the cooking, participants were invited to taste-test the meal created by popular vote.

Regional Program

Queensland Theatre Company’s regional and touring activities took the Company to the following Queensland locations.

Town	Touring show/Regional Program
Aloomba	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Augathella	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Ayr	Wesfarmers Resources Regional Acting Studio
Beaudesert	<i>Treasure Island</i> , Regional QLD tour
Biloela	<i>Treasure Island</i> , Regional QLD tour
Blackwater	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Bundaberg	Wesfarmers Resources Regional Acting Studio
Cairns	<i>Stradbroke Dreamtime</i> Regional Schools Tour, Wesfarmers Resources Regional Acting Studio
Capella	<i>Treasure Island</i> , Regional QLD tour
Caravonica	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Charleville	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Crows Nest	<i>Treasure Island</i> , Regional QLD tour
Cunnamulla	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Emerald	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Freestone	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Glenden	<i>Treasure Island</i> , Regional QLD tour
Gympie	<i>Treasure Island</i> , Regional QLD tour
Kilkivan	<i>Stradbroke Dreamtime</i> Regional Schools Tour

Kingaroy	<i>Stradbroke Dreamtime</i> Regional Schools Tour, <i>Treasure Island</i> , Regional QLD tour
Kumbia	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Lake Kawana	<i>Treasure Island</i> , Regional QLD tour
Mackay	Wesfarmers Resources Regional Acting Studio
Maryborough	<i>Treasure Island</i> , Regional QLD tour
Miles	<i>Treasure Island</i> , Regional QLD tour
Millmerran	<i>Treasure Island</i> , Regional QLD tour
Mission Beach	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Mitchell	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Moffatdale	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Moranbah	<i>Treasure Island</i> , Regional QLD tour
Mt Isa	Wesfarmers Resources Regional Acting Studio
Mount Morgan	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Murgon	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Proserpine	<i>Treasure Island</i> , Regional QLD tour
Quilpie	<i>Treasure Island</i> , Regional QLD tour
Rockhampton	<i>Stradbroke Dreamtime</i> Regional Schools Tour, Wesfarmers Resources Regional Acting Studio
Roma	<i>Stradbroke Dreamtime</i> Regional Schools Tour, <i>Treasure Island</i> , Regional QLD tour
Sarina	<i>Treasure Island</i> , Regional QLD tour
St George	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Stanwell	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Stradbroke Island	<i>Stradbroke Dreamtime</i> Regional Schools Tour, Stradbroke Island Artists Residency
Taabinga	<i>Stradbroke Dreamtime</i> Regional Schools Tour
The Caves	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Toowoomba	Wesfarmers Resources Regional Acting Studio
Townsville	Wesfarmers Resources Regional Acting Studio
Tully	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Wandoan	<i>Treasure Island</i> , Regional QLD tour
Warwick	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Wondai	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Wooroolin	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Yarraman	<i>Stradbroke Dreamtime</i> Regional Schools Tour
Yeppoon	<i>Stradbroke Dreamtime</i> Regional Schools Tour

Wesfarmers Resources Regional Acting Studio

Regions visited in 2012

Month	Region No.	Participants	No. of Events	No. Locations
April	Mackay	80	1	1
April	Cairns	30	1	1
April	Townsville	170	8	2
April	Toowoomba	94	4	1
April	Rockhampton	30	1	1
May	Mount Isa	87	3	1
May	Bundaberg	85	2	1
	TOTAL	576	20	8

Stradbroke Island and The Arts Centre, Gold Coast Residencies

Indigenous Artist Mentor and 2011 Emerging Artist Paula Nazarski delivered a residency at Dunwich State School on North Stradbroke Island from 12–14 March.

Queensland Theatre Company again partnered with The Arts Centre, Gold Coast to deliver two week-long Youth Theatre Residency programs for young people living on the Gold Coast. Company tutors delivered workshops in acting, voice and characterisation, and each week culminated in a performance for family and friends. Tutors in 2012 were Carol Burns, Amelia Dowd, Ben Cornfoot, Dan Crestani Tim Dashwood and Hugh Parker.

The Company also supported The Arts Centre to deliver a Youth Theatre Project with director Andrea Moor working with young performers aged 16 to 21 to present a production of the play *Eyes to the Floor* by Alana Valentine in October.

***Treasure Island* Regional Venues Touring**

Treasure Island, a co-production between Queensland Theatre Company and Matrix Theatre, toured for 15 weeks through regional Queensland and nationally through funding from Playing Australia and the Queensland Government's ArTour Program. Over 12,000 people saw *Treasure Island* during the tour.

***Stradbroke Dreamtime* Regional Schools Touring**

Following the Out of the Box Season, *Stradbroke Dreamtime* toured regional schools for five weeks, thanks to the support of Stanwell, Wesfarmers Resources and the Tim Fairfax Foundation. A total of 4,400 students across 40 performances in 31 schools saw *Stradbroke Dreamtime* on tour.

Goal 5: We will maintain a financially strong, balanced Company

- Producing timely and accurate financial reporting, planning and analysis to facilitate financially sound decision making
- Better financial result for MainHouse
- Increasing income through existing revenue streams, both earned and subsidised
- Diversifying earning potential through new initiatives
- Ensuring strong expenditure controls
- Ensuring strong governance

In 2012 there was a strong emphasis on budget control within the Company – both for productions and also for administration. There was a restructuring of the Operations area which was amalgamated into a new department – Finance and Operations – resulting in new positions better aligned with the Company’s strategy of diversifying income through new initiatives. There was an increased emphasis on utilising Company physical resources more effectively through the hire of facilities and improved bar operations. Touring was very successful in 2012 and our philanthropic revenue increased by seven per cent on the previous year.

Corporate Development

In 2012 Queensland Theatre Company welcomed five new sponsors as well as maintaining our sponsors from 2011. Feedback from sponsors was excellent as they enjoyed a wonderful year of theatre. Production sponsors in 2012 included Allens, Bendigo Bank, Griffith University and Philip Bacon Galleries.

Allens supported the production of *Bloodland*. The play *Bloodland* was part of the commitment between Queensland Theatre Company and Queensland Performing Arts Centre (QPAC) towards the presentation and development of Indigenous work.

Romeo & Juliet was sponsored by Griffith University, a partnership of 11 years between our two organisations that first commenced in 2002.

Philip Bacon Galleries was Production Sponsor for *Elizabeth, almost by chance a woman*, presented at the Brisbane Powerhouse.

Long term partner Bendigo Bank sponsored David Williamson’s *Managing Carmen*, our final play of 2012. Bendigo Bank also hosted two client functions during the season of *Managing Carmen*.

Queensland Theatre Company was pleased to welcome back Norton Rose as Cast Partner associated with the play *Summer of the Seventeenth Doll*.

The Artist in Residence Program, an integral part of our Education Program was sponsored by Brisbane Airport Corporation (BAC). This program supports professional artists to visit schools throughout Queensland to work on short or long term projects. As part of this sponsorship, Queensland Theatre Company was pleased to be involved with BAC’s inaugural Art with Altitude festival, presenting the play *Stradbroke Dreamtime* at the Airport Village.

Queensland Theatre Company welcomed Energex as Major Program Partner of the new GreenHouse, with a focus in the areas of Indigenous, sustainability, youth and community.

For the fifth year Wesfarmers Resources supported the Wesfarmers Resources Regional Acting Studio as it travelled throughout Queensland. This partnership also enabled the children’s play *Stradbroke Dreamtime* to tour to Blackwater and Emerald state schools.

University of Southern Queensland (USQ) continued their support of Queensland Theatre Company's week-long live-in drama camp, Theatre Residency Week. This program has been running for many years, attracting up to 120 high school students where they learn different acting techniques from professional artists. USQ co-hosted the opening night of *Head Full of Love*.

Our Season Sponsors for 2012 were ALS Limited (formerly Campbell Brothers), Freehills and URS. In addition to enjoying the opening nights of selected plays, Season Sponsors may host their own nights at the theatre enjoying pre-show cocktails prior to the performance.

In 2012, Queensland Theatre Company continued its tradition of touring a play suitable for primary school age children to regional Queensland. The play *Stradbroke Dreamtime* is based on Stradbroke Island Dreamtime stories as told by the late Oodgeroo (formerly known as Kath Walker). This tour was made possible due to the financial support from Stanwell Corporation. Stanwell made it possible for *Stradbroke Dreamtime* to tour for a three week period to north Queensland including Cairns and Tully regions, central Queensland and the South Burnett area.

Ord Minnett enjoyed entertaining at each Queensland Theatre Company play during the year, hosting invited clients and guests.

We are grateful for the continuing support from our Season Supporters who provide a range of in-kind goods and services to Queensland Theatre Company. We wish to thank the following companies: Arkhefield, Clovely Estate, Loaves and Fishes, Merlo, Mountain Goat Beer, Palace Cinemas, Phoebe Stephens Flowers, Quay West Brisbane and the Sebel and Citigate King George Square. Thanks also to our media supporters, map magazine and radio 4BH and 4BC.

Vincents Chartered Accountants joined the newly established Director's Circle and enjoyed attending selected plays throughout the year.

Promotional partners Gardams, Coev Hair Cutters and Rainesforest Massage and Day Spa provided discounted and in-kind products and services throughout the year.

Corporate Development Partnerships 2012

Company	Sponsor Category	Production and/or Description
4BC	Media Supporters	On Air promotion
4BH	Media Supporters	On Air promotion
Allens Linklaters	Production Sponsor	Bloodland
Arkhefield	Season Supporter	Professional services
Bendigo Bank	Production Sponsor	Managing Carmen
Brisbane Airport Corporation	Program Sponsor	Artist in Schools
Campbell Brothers/ ALS Limited	Season Sponsor	
Clovely Estate	Season Supporter	Wine
Coev Hair Cutters	Promotional Supporter	Hair Services
Energex	Program Sponsor	The GreenHouse
Freehills	Season Sponsor	
Gardam Fabrics	Promotional Supporter	Fabrics
Griffith University	Production Sponsor	Romeo & Juliet
Loaves & Fishes Catering/ Wine & Dine M	Season Supporter	Catering
Map magazine	Media Supporter	Advertising
Merlo Coffee	Season Supporter	Coffee
Mountain Goat	Season Supporter	Beer
Norton Rose	Cast Partner	Summer of the Seventeen Doll
Palace Centro Cinema	Season Supporter	Screen Advertising
Philip Bacon Galleries	Production Sponsor	Elizabeth, almost by chance a women
Phoebe Stephens Flowers	Season Supporters	Floral Arrangements
Pondera	Promotional Partner	Pilates and Physio
Quay West Brisbane	Season Supporter	Accommodation
Rainesforest Massage and	Promotional Supporter	Massage

Day Spa		
Sebel & Citigate King George Square Brisbane	Season Supporter	Accommodation
University of Southern Queensland	Program Sponsor	Theatre Residency Week
URS	Season Sponsor	
Vincent's	Directors Circle	
Wesfarmers Resources	Program Sponsor	Wesfarmers Resources Regional Acting Studio, Stradbroke Dreamtime Blackwater and Emerald
Stanwell	Program Sponsor	Regional Touring – Stradbroke Dreamtime

Philanthropy

Trusts and Foundations

In 2012 the Company continued to enjoy strong support from trusts and foundations. The Tim Fairfax Foundation assisted with the regional tour of *Stradbroke Dreamtime*. This support enabled Queensland Theatre Company to extend the schools tour from Toowoomba out to Roma, Mitchell, Charleville and Cunnamulla and many small towns in between. It was a first experience of professional theatre for many students.

Funding from the Estate of the Late Harold Edward Corbould, managed by Perpetual, was used to continue work on scoping and researching the Company's Indigenous Program.

Individual donors

Queensland Theatre Company again received tremendous support from the individual donors listed below. Strong donor support was received for the regional tour of *Stradbroke Dreamtime*.

Donors to the Company continued to receive the Queensland Theatre Company News and were invited to a range of events which included back stage tours of sets in the Playhouse, tours of the Queensland Theatre Company wardrobe and workshop, dress rehearsals and events to meet visiting actors, directors and playwrights. More than 250 donors attended events in 2012. A highlight of the year was the enthusiastic support from donors to knit beanies for the production *Head Full of Love* by Alana Valentine. Over 80 beanies were received and later donated to Hope House, a women's shelter in Brisbane.

Legal Chapter

Members of Brisbane's legal profession continued to support the Company through the Legal Chapter. The Chapter is led by Managing Partner of Herbert Smith Freehills, Michael Back, and has been formed to support the artist development programs at Queensland Theatre Company. In 2012 members attended two productions, *Summer of the Seventeenth Doll* and *Managing Carmen* with the opportunity to socialise at pre-show functions. The Chapter had 50 members in 2012.

Special Government Support

Queensland Theatre Company received additional support from the Australia Council for a range of projects. These included a two week creative development for Steven Mitchell Wright and the Danger Ensemble, a creative residency for writer/director Michelle Miall culminating in a reading of her play *Locard's Principle* and professional development support for Production Assistant Julian Messer.

2012 Donors

Queensland Theatre Company warmly thanks all of its generous donors in 2012, whose contributions play a vital part in enriching our artistic and cultural life.

Trusts and Foundations

Tim Fairfax Family Foundation

Estate of the Late Harold Edward Corbould, managed by Perpetual

\$10,000 +

1 Anonymous

\$5,000 - \$9,999

Bruce & Sue Shepherd

\$1,000 - \$4,999

3 Anonymous

Anne & Peter Allen

Julieanne Alroe

Roslyn Atkinson

Kent Beasley

Sue Donnelly

Wesley Enoch

Penny Everingham

Erin Feros

Richard Fotheringham

Sharyn Ghidella

Merrilyn Goos

Mike & Sue Gowan

Geoff Harris & Louisa Bewley

John and Gay Hull

Nathan Jarro

Andrea & Martin Kriewaldt

Dr Graham & Mrs Janet Martin

Pamela Marx

Karl & Louise Morris

Terry & Pauline O'Dwyer

Tim & Kym Reid

Marianna Serghi

Wendy Tonkes

\$500 - \$999

9 Anonymous

William Back

Julie & Harald Berents

Dr Glenise Berry & Dr Damen Thomson

Patricia Darrouzet

Win Davson M.B.E

Scott and Lee Falvey

Marian Gibney & Ken MacDonald

Philip Hack

David Hardidge

Tempe Keune

Ross & Sophia Lamont

Susan Learmonth & Bernard Curran
Joan MacKinley
David Mason
Robert & Dana McCown
Ian & Rhyl McLeod
PD & MA McMurdo
Rob & Barbara Murray
Diane & Robert Parcell
Phoebe Stephens
Sandra Weier

\$100 - \$499

63 Anonymous
Melissa Agnew
Sylvia Alexander
Judith Anderson
Elizabeth Ardill
Bill Athanasellis & Dr Tonia Girdis
Leanne Austin
Greg & Lorna Ayre
Phillip & Diane Bate
Jennifer Bayley
Pauline Beames
Geoffrey Beames
T & J Beckingham
Melissa Bennett
M & S Benson
Emma Benson
Louisa Bewley & Geoff Harris
Elizabeth J. Billington
Robert Bond
Letitia Larsen
Ethna Brown
Trevor & Nan Bryce
Ian Bunzli
Judith Burrows
Dr Betty Byrne Henderson AM
Derek Cameron
Maxine Chandler
Michael & Margaret Clancy
Bob Cleland
Caryllin Coats
Garry Collins
John Colwell
Christine Comans
Anthony Costantini
Andrea Cottman
Laurie Cowled
John Crocker
Debra Cunningham
Mat & Irene Darveniza
Jenny Davidson
Alan Davie
Heather Dias-Jayasinha

A J Dinsdale
Ian Duncan & Lizzie Coulson
Dianne Eden
Matheiu & Anastasia Ellerby
Paul Evans
Angela Frank
Elizabeth Gaffney
Veronica Ghidella
Gay Gibson
Gwenyth Gorman
Drs Ruth & Ian Gough
Maree Grant
Ruth Greening
Nicola White
Jacinta Halpin
Yvonne Hansen
Ruth Hamlyn-Harris
Janice Harley
Helen Hartwig
Ted Henzell
Lady Barbara Hickey
Joan Hickey
Wendie Hirsch
Daniell & Judy Hodder
Rob & Zelle Hodge
Katherine Hoepper
Aarti Iyer
Amanda Jolly
John & Kip Jones
Michael & Karlie Keating
Anne Kenwood
Olwyn M Kerr
Eva & Bert Klug
Richard Laherty & Kate Robinson
P & M Larkin
Letitia Larsen
Shirley Larsen
Jennette & Alan Lavis
Dr Joan M. Lawrence AM
George Lech
Douglas & Pamela Lightbody
Andrew & Kate Lister
Susan Mabin
Brad Mammino
Joan Martin
Dr. Graham Maskiell
Geoffrey & Fran Matlock
Sandra McCullagh
Donald & Christine McDonald
Geoff & Alison McGlashan
Anthony Mellick
Merlo Coffee
B & O Mionnet
Dee Morris

J & C Morgan
Philip & Fran Morrison
Trudie Murrell
Susan Musgrave
Darryl Nisbet
Gabrielle O'Shea
Mary Padgett
Christos & Colleen Papadopoulos
M & M Papas
Warwick & Jennifer Peatey
Don Perry-Keene
D A Pfeiffer
Blayne & Helen Pitts
Catherine Quinn
Matthew Rennie
John Richardson & Kirsty Taylor
Valeria Rodriguez
Kenneth Rouse
Catherine Ryan
Gary Sawyer
B & L Sexton
Brian & Brigid Shanley
The Sherritt Family
Jill Simpson
Bronwyn Springer
Cecily Stevenson
Nicole Stinson & Glenn Steele
Holly Styles
Lola Taylor
Jack Taylor
Helen Thomas
Anthony & Liz Thompson
Jeff Thomsett
Coralie Van Straaten-Peretz
Steve Platt & Sandra Venn-Brown
HR Venton
Mary Ware
Marilynne Warner
John Watson
Norman Wicks & Co
Robert & Margaret Williams
Pam Willsher
Justice Margaret Wilson
Doug & Jenny Woodward
Ian Yeo
Annelies Zeissink

In memory of Trudi Groneberg – 3 gifts
In memory of Joan Donnelly – 12 gifts

Legal Chapter

1 Anonymous

Michael & Anne Back

Sarah Bradley

Peter Bridgman & Susan Booth

Leone Costigan & Greg Mann

Wendy Cull

Ralph & Frances Devlin

Kiernan & Bernadette Dorney

Peter & Gwen Eardley

H G Fryberg

Richard Fryberg

John & Lois Griffin

Kevin & Joanne Holyoak

Jeff Rolls & Barbara Houlihan

Fleur Kingham

John & Jan Logan

Elizabeth Logan

Stephen Mackie

Patrick & Debra Mullins

Brian & Verity Noble

Murray & Laura Procter

Bernadette Rogers

Peter van de Graaff

Greg & Sally Vickery

Keith Wilson

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Program Sponsors



Production Sponsors



Season Sponsors



Cast Partner

Media Supporter



Season Supporters



Directors Circle: Vincents Chartered Accountants

Promotional Partners: Coev Hair Cutters, Gardam Fabrics, Rainesforest Massage and Day Spa



Goal 6: We will maximise the potential of our people

- Maintain effective and efficient internal systems for good decision making
- Promote a healthy, safety conscious culture
- Develop a strong culture that values artists and theatre
- Develop positive people management programs

Maintain effective and efficient internal systems for good decision making

Over the years Queensland Theatre Company has developed extensive policies and procedures to assist in decision making within the Company and to ensure compliance with relevant legislation. There are regular reviews of most policies and as a result in 2012 there has been a culling and amalgamation. Some major policies such as Risk Management Plan and Information Technology are reviewed annually by the Company members.

Promote a healthy, safety conscious culture

Health and safety is a vital part of theatre making. Queensland Theatre Company is committed to complying with, or exceeding, the spirit and intent of the Work Health and Safety Act and Regulations to protect the health and safety of all affected by our workplace activities. The Company promotes health and safety by training staff and constantly assessing all aspects of performance activities – all Company productions and projects have a risk assessment carried out.

Queensland Theatre Company encourages the prompt reporting of hazards and injuries to our health and safety representatives. Issues are dealt with as they occur and are discussed at the monthly Health and Safety Committee meeting. In the event of an injury or illness, the Company's trained first aid staff will attend the injured person. Health and safety representatives will assess the incident and will establish how and why it happened and how to prevent it in the future. If a member of the public is injured or ill, our Reception or Front of House staff will care for the person until they feel well enough to leave the venue. If an employee is injured or ill and requires further treatment, their Manager and the Rehabilitation Coordinator will assist with their WorkCover claim and return to work process. In 2012 there were seven WorkCover claims (mostly for actors and production crew). This is below industry average.

Developing a strong culture that values artists and theatre

The Company organises many activities based around each MainHouse production to promote better relationships between administration staff and artists. There are 'Meet and Greets' on the first day of rehearsal and all staff are invited to attend the first reading of the play. There are regular Company BBQs, monthly staff meetings, opening and closing night celebrations and Company debriefs on productions. All staff members are encouraged to attend performances and are provided with a number of complimentary tickets so that they can share the experience with family and friends. The annual Season Launch is a major event for all departments in the Company and in the lead up there is ongoing discussion about the season program, the look and feel of the year's program and on how the launch event should run. The Company often nominates artists for awards – for example we successfully nominated Deborah Mailman (a Queensland Theatre Company alumni) for a Queensland Greats Award in 2012 – and promotes individual projects that our regular artists are conducting.

Developing positive people management programs

All Queensland Theatre Company staff members are encouraged to undertake training and professional development programs appropriate to their job and career development. These are identified at the annual performance appraisal each year. Managers of departments are often invited to Company meetings to make presentations on work and special projects and are encouraged to take up public speaking opportunities and other invitations. Individual staff member achievements are celebrated and provided with awards at monthly staff meetings. Flexibility in work hours is offered in special circumstances.

Financial performance

This summary of financial performance provides a snapshot of Queensland Theatre Company's financial performance and position. A more detailed view is included in the financial statements provided in this report.

The 2012 audited financial statements reveal Queensland Theatre Company to be in a sound financial position.

Financial Statement

SUMMARY OF FINANCIAL PERFORMANCE

For the Year ended 31 December 2012

This summary of financial performance provides a snapshot of Queensland Theatre Company's financial performance and position. A more detailed view is included in the financial statements provided in this report.

The 2012 audited financial statements reveal Queensland Theatre Company to be in a sound financial position

	2012 \$'000	2011 \$'000
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STATEMENT OF FINANCIAL PERFORMANCE

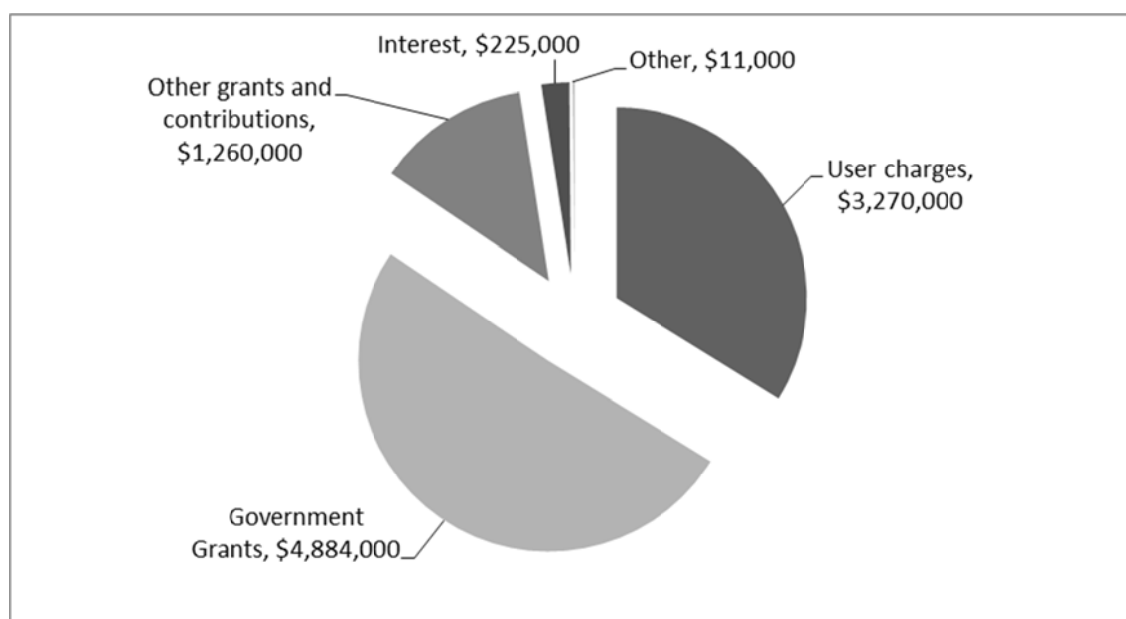
Total Income	9,650	8,269
Total Expenses	8,948	9,150
Surplus/Deficit	702	(881)

STATEMENT OF FINANCIAL POSITION

Total Assets	4,997	4,704
Total Liabilities	2,295	2,704
Total Equity	2,702	2,000

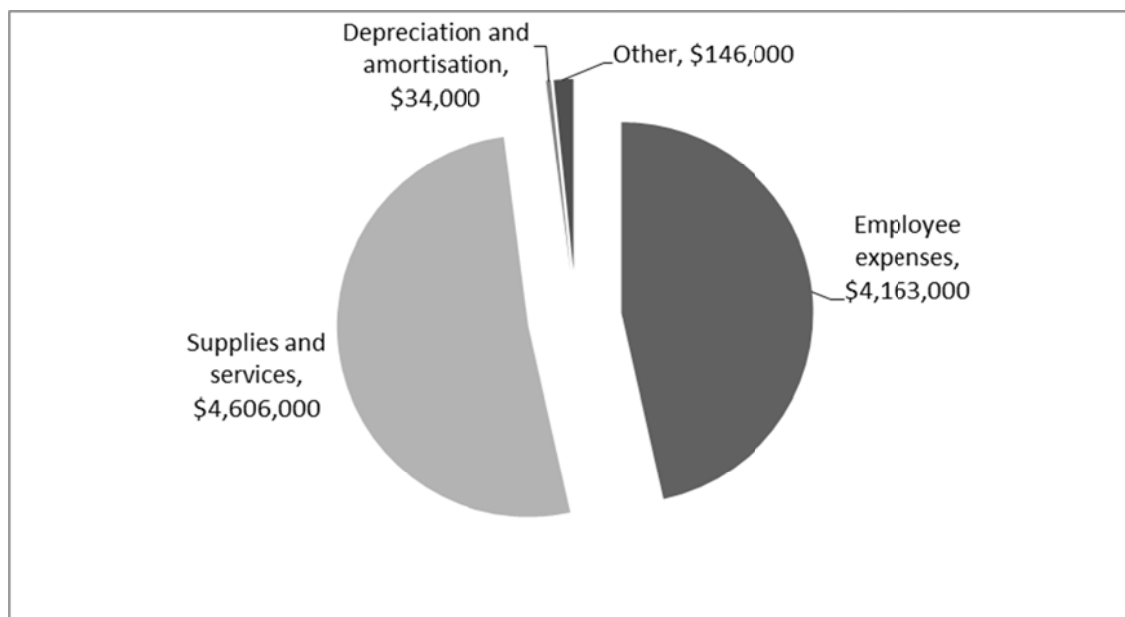
Financial Performance

Income



During 2012, Queensland Theatre Company received income of \$9.6 million. This 17 per cent increase in income from 2011 has mainly been driven by the impact of government grant income due to the application of AASB 1004 – Contributions. This Accounting Standard requires government grants to be recognised as income in the period received rather than in the period to which the grant relates. Only three quarterly payments were received in 2011. User charges have increased due to box office income for the mainstage increasing by 18.8 per cent y.o.y and the fifteen week *Treasure Island* tour.

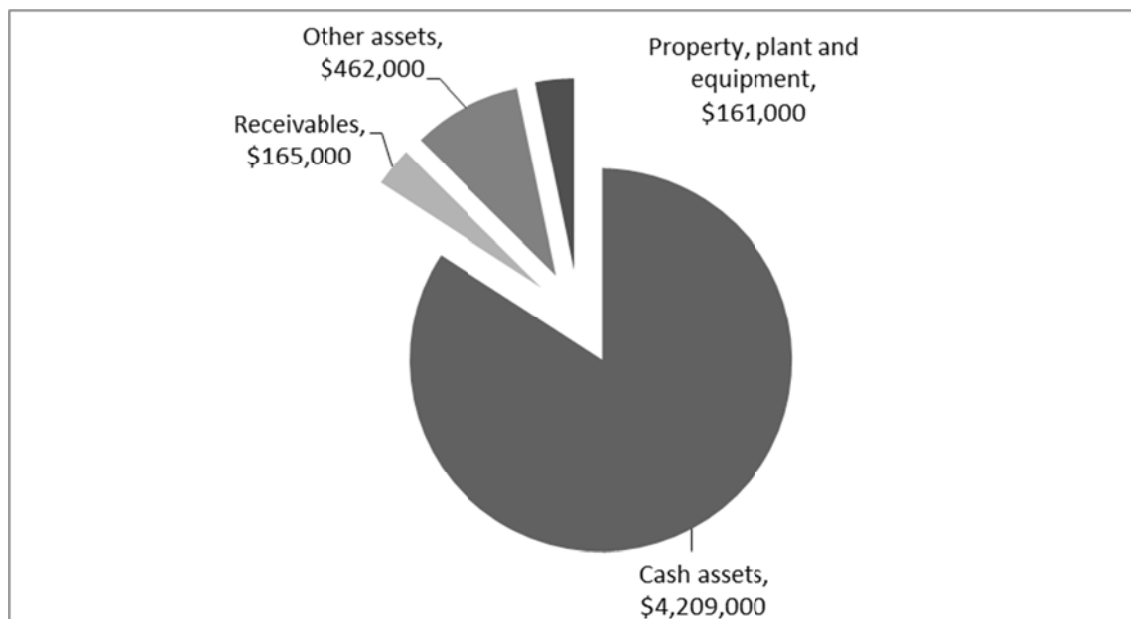
Expenditure



Total expenditure for 2012 was \$8.9 million which is a 2.2 per cent reduction from 2011. The reduction was driven by a 5 per cent decrease in mainstage production costs as driven by the executive team.

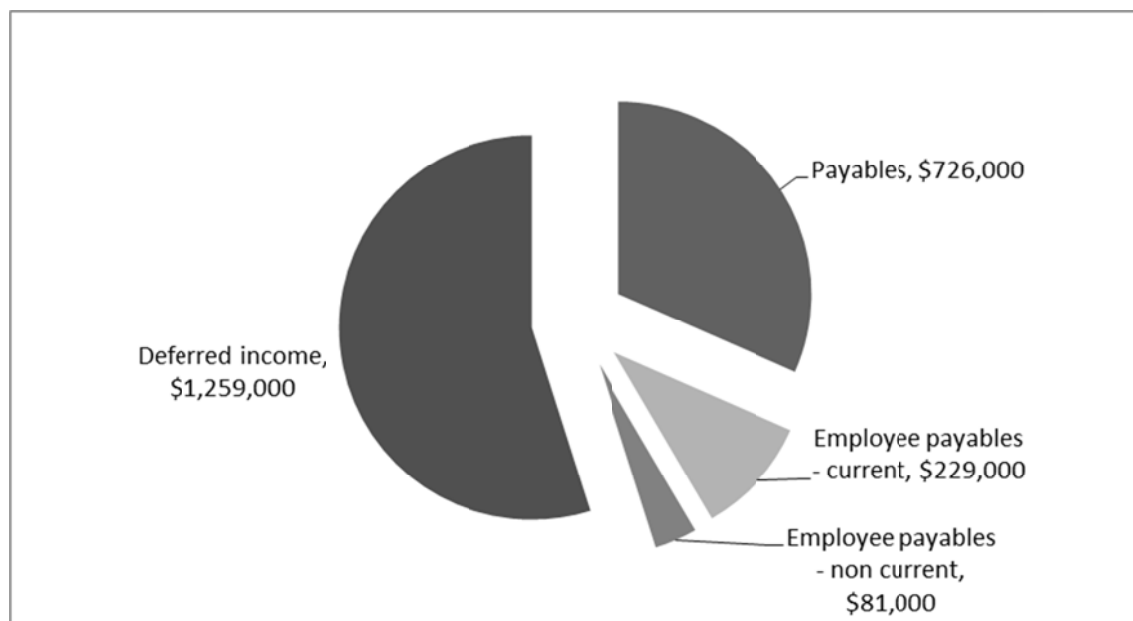
Financial Position

Assets



As at 31 December 2012, total assets were valued at \$5 million, a increase of \$0.29 million from 2011. Cash assets continue to represent over 80 per cent of The Company's total assets. Cash assets are directly impacted by the operating surplus of \$702,000 for 2012.

Liabilities



As at 31 December 2012, total liabilities were valued at \$2.3 million, an increase of \$0.4 million from 2011. This change is the result of a decrease in payables due to the timing of the mainstage productions and a decrease in accrued employee benefits due to the resignation of some long term staff members.

Queensland Theatre Company

Financial Report

For the year ended 31 December 2012

Contents

Statement of Comprehensive Income	62
Statement of Financial Position	63
Statement of Changes in Equity	64
Statement of Cash Flows	65
Notes To and Forming Part of the Financial Statements	66
Certificate of Queensland Theatre Company	83
Independent Auditor's Report	84

General Information

This financial report covers Queensland Theatre Company.

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

The agency is controlled by the State of Queensland which is the ultimate parent.

The head office and principal place of business of the agency is:

78 Montague Rd
South Brisbane Qld 4101

A description of the nature of the agency's operations and its principal activities is included in the notes to the financial statements.

For information in relation to the agency's financial report please contact Nicola White, Finance & Operations Manager on (07) 3010-7600, email nwhite@queenslandtheatre.com.au or visit the agency's internet site www.queenslandtheatre.com.au.

Amounts shown in these financial statements may not add to the correct sub-totals or totals due to rounding.

Statement of Comprehensive Income

For the year ended 31 December 2012

	Note	2012 \$'000	2011 \$'000
Income from Continuing Operations			
Revenue			
User charges	2	3,270	2,737
Grants and other contributions	3	6,144	5,305
Other revenues	4	244	227
Gains			
Gain/(Loss) on sale of property, plant and equipment	5	1	(2)
Total Income from Continuing Operations		9,660	8,267
Expenses from Continuing Operations			
Employee expenses	6	4,163	4,671
Supplies and services	7	4,606	4,312
Depreciation and amortisation	8	34	35
Other expenses	9	146	132
Total Expenses from Continuing Operations		8,948	9,150
Operating Result from Continuing Operations		712	(883)
Other Comprehensive Income			
Increase (decrease) in asset revaluation surplus	18	(10)	2
Total Other Comprehensive Income		(10)	2
Total Comprehensive Income		702	(881)

The accompanying notes form part of these statements.

Statement of Financial Position

As at 31 December 2012

	Note	2012 \$'000	2011 \$'000
Current Assets			
Cash assets	10	4,209	3,767
Receivables	11	165	224
Inventories	12	10	6
Other assets	13	452	560
Total Current Assets		4,836	4,556
Non - Current Assets			
Property, plant and equipment	14	161	148
Total Non - Current Assets		161	148
Total Assets		4,997	4,704
Current Liabilities			
Payables	15	726	951
Accrued employee benefits	16	229	174
Deferred income	17	1,259	1,392
Total Current Liabilities		2,214	2,517
Non - Current Liabilities			
Accrued employee benefits	16	81	187
Total Non - Current Liabilities		81	187
Total Liabilities		2,295	2,704
Net Assets		2,702	2,000
Equity			
Reserves incentive scheme	18	716	684
Asset revaluation surplus	18	-	10
Accumulated surplus		1,986	1,306
Total Equity		2,702	2,000

The accompanying notes form part of these statements.

Statement of Changes in Equity

For the year ended 31 December 2012

	Note	Accumulated Surplus \$'000	Asset Revaluation Reserve \$'000	Reserves Incentive Scheme \$'000	Total \$'000
Balance 1 January 2011		2,225	8	648	2,881
Operating Result from Continuing Operations		(883)	-	-	(883)
Total Other Comprehensive Income					
- Increase/(Decrease) in Asset Revaluation Surplus		-	2	-	2
Transactions with Owners as Owners:					
- Interest Reserves Incentives Scheme		(36)	-	36	-
Balance 31 December 2011	18	1,306	10	684	2,000
Balance 1 January 2012		1,306	10	684	2,000
Operating Result from Continuing Operations		712	-	-	712
Total Other Comprehensive Income					
- Increase/(Decrease) in Asset Revaluation Surplus		-	(10)	-	(10)
Transactions with Owners as Owners:					
- Interest Reserves Incentives Scheme		(32)	-	32	-
Balance 31 December 2012	18	1,986	-	716	2,702

The accompanying notes form part of these statements.

Statement of Cash Flows

For the year ended 31 December 2012

	Note	2012 \$'000	2011 \$'000
Cash flows from operating activities			
<i>Inflows:</i>			
Cash receipts in the course of operating activities		9,195	8,784
Interest received		223	221
GST input tax credits from ATO		460	428
GST collected from customers		384	378
<i>Outflows:</i>			
Cash payments in the course of operating activities		(8,887)	(8,911)
GST paid to suppliers		(478)	(416)
GST remitted to ATO		(397)	(378)
Net cash provided by (used in) operating activities	19(b)	500	106
Cash flows from investing activities			
<i>Inflows:</i>			
Sales of property, plant and equipment		(1)	-
<i>Outflows:</i>			
Payments for property, plant and equipment		(57)	(6)
Net Cash provided by (used in) investing activities		(58)	(6)
Net increase (decrease) in cash held		442	100
Cash at the beginning of the reporting period		3,767	3,667
Cash at the end of the reporting period	19(a)	4,209	3,767

The accompanying notes form part of these statements.

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2012

Objectives and principal activities of Queensland Theatre Company

Note 1:	Summary of Significant Accounting Policies
Note 2:	User Charges
Note 3:	Grants and Other Contributions
Note 4:	Other Revenues
Note 5:	Gains
Note 6:	Employee Expenses
Note 7:	Supplies and Services
Note 8:	Depreciation and Amortisation
Note 9:	Other Expenses
Note 10:	Cash Assets
Note 11:	Receivables
Note 12:	Inventories
Note 13:	Other Assets
Note 14:	Property, Plant and Equipment
Note 15:	Payables
Note 16:	Accrued Employee Benefits
Note 17:	Deferred Income
Note 18:	Reserves
Note 19:	Reconciliation of Operating Surplus to Net Cash from Operating Activities
Note 20:	Contingencies
Note 21:	Events Occurring after Balance Date
Note 22:	Financial Instruments
Note 23:	Commitments
Note 24:	Auditor's Remuneration
Note 25:	Grants from Government
Note 26:	Changes in Accounting Policies

OBJECTIVES AND PRINCIPAL ACTIVITIES OF QUEENSLAND THEATRE COMPANY

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

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

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

- Content relevant to Queensland should be promoted and presented.

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

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

NOTE 1.

SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Statement of Compliance

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

These financial statements are general purpose financial statements, and have been prepared on a modified accrual basis in accordance with Australian Accounting Standards and Interpretations. In addition, the financial statements comply with the Treasurer's Minimum Reporting Requirements for the year ending 31 December 2012 and other authoritative pronouncements.

Queensland Theatre Company has prepared these financial statements in compliance with section 42 of the Financial and Performance Management Standard 2009.

(b) User Charges

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

(c) Grants and Contributions

Grants, contributions, donations and gifts 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 recognised over the term of the funding arrangements.

(d) Donations

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2012

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

(e) Co-production Contributions

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

(f) Deferred Expenditure

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

(g) Cash and Cash Equivalents

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

(h) Receivables

Trade debtors are recognised at the nominal amounts due at the time of sale or service delivery. Settlement of these amounts is required within 30 days from invoice date.

The collectability of receivables is assessed periodically with provision being made for impairment. All known bad debts are written off in the period in which they are identified.

(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.

(j) Non-current assets classified as held for sale

Non-current assets held for sale consist of those assets which management has determined are available for immediate sale in their present condition, and their sale is highly probable within the next twelve (12) months. Management has determined that no such assets are currently held by Queensland Theatre Company.

(k) Acquisitions of Assets

Actual cost is used for the initial recording of all non-current physical and intangible asset acquisitions. Cost is determined as the value given as consideration plus costs incidental to the acquisition, including all other costs incurred in getting the assets ready for use, including architects' fees and engineering design fees. However, any training costs are expensed as incurred.

Assets acquired at no cost or for nominal consideration, other than from an involuntary transfer from another Queensland Government entity, are recognised at their fair value at date of acquisition in accordance with AASB 116. There were no contributed assets in the year to 31 December.

(l) Property, Plant or Equipment

Items of property, plant and equipment with a cost or other value, in excess of \$5,000 are recognised for financial reporting purposes in the year of acquisition.

Items with a lesser value are also expensed in the year of acquisition.

(m) Depreciation of Property, Plant and Equipment

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

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

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2012

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

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

Class	Rate
Plant and Equipment	
Motor Vehicles	22.5per cent
Stage Equipment	6per cent – 20per cent
Office Equipment	20per cent – 33.3per cent
IT Equipment	20per cent – 33.3per cent

(n) Revaluation of Non-Current Physical Assets

Major plant and equipment is not a mandatory class and has been used by the Company to segregate items of high value out from other Plant and equipment items. It is measured at fair value in accordance with AASB 116 Property, Plant and Equipment and Treasury's Non-Current Asset Policies for the Queensland Public Sector. During 2012 the Company reassessed the threshold used for the Major plant and equipment class. As a result the Company's one high value asset being derecognised as Major Plant and Equipment and reclassified as Plant and equipment and held on a Cost basis.

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

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

Non-current physical assets measured at fair value are comprehensively revalued at least once every five years with interim valuations, using appropriate indices, being otherwise performed on an annual basis where there has been a material variation in the index.

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

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

(o) Impairment of Non-Current Assets

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

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

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

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

(p) Investment Property

Queensland Theatre Company did not hold any investment property during the financial year.

(q) 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

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2012

minimum lease payments. The lease liability is recognised at the same amount.

Operating lease payments are representative of the pattern of benefits derived from the leased assets and are expensed in the periods in which they are incurred. Incentives received on entering into operating leases are recognised as liabilities. Lease payments are allocated between rental expense and reduction of the liability.

Queensland Theatre Company has no finance leases in place.

(r) 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.

(s) Financial Instruments

Recognition

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

Classification

Financial instruments are classified and measured as follows:

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

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

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

(t) Employee Benefits

Wages, Salaries, Recreation Leave and Sick Leave

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

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

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

Superannuation

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

Executive Remuneration

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

- the aggregate remuneration of all senior executive officers (including the Chief Executive Officer) whose remuneration for the financial year is \$100,000 or more; and

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2012

- the number of senior executives whose total remuneration for the financial year falls within each successive \$20,000 band, commencing at \$100,000.

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

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

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

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

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

(u) Provisions

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

(v) 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 a premium to WorkCover Queensland in respect of its obligations for employee compensation.

(w) Services received Free of Charge or for Nominal Value

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

(x) Taxation

The Company's activities are exempt from Commonwealth taxation with the exception of Fringe Benefits Tax (FBT) and Goods and Services Tax (GST). FBT and GST are the only taxes accounted for by the Company. GST credits receivable from, and GST payable to the ATO, are recognised (refer to Note 11).

(y) Issuance of Financial Statements

The financial statements are authorised for issue by the Chairperson of Queensland Theatre Company and the Artistic Director of Queensland Theatre Company at the date of signing the Management Certificate.

(z) Rounding and Comparatives

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

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

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2012

(aa) Changes in accounting Policies

The company voluntarily changed its accounting policy regarding what constitutes Major Plant and Equipment. Refer Accounting Policy Note (n) and Note 26 for a detailed explanation.

The Brisbane River flood also resulted in the rescheduling of the mainstage season's second production due to the unavailability of the venue due to was flood damage.

(bb) New and Revised Accounting Standards

The company is not permitted to early adopt a new or amended accounting standard ahead of the specified commencement date unless approval is obtained from the Treasury Department. Consequently, the company has not applied any Australian accounting standards and interpretations that have been issued but are not yet effective. The company applies standards and interpretations in accordance with their respective commencement dates.

All Australian accounting standards and interpretations with future commencement dates are either not applicable to the Company's activities, or have no material impact on the Company.

(ab) Judgements

The preparation of financial statements necessarily requires the determination and use of certain critical accounting estimates, assumptions, and management judgements that have that potential to cause a material adjustment to the carrying amounts of assets and liabilities within the next financial year. Such estimates, judgements and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in future periods as relevant.

Estimates and assumptions that have a potential significant effect are outlined in the following financial statement notes:

Note 14 Property, Plant and Equipment

(ac) Impact from Natural Disasters

Queensland Theatre Company was affected by the natural disasters experienced in Queensland during January 2011.

The Company's office and public performance space, the Bille Brown Studio, located at 78 Montague Road, South Brisbane, was flooded and remained under water for several days.

In terms of financial performance, the flood caused damage/loss to props, costumes and stage furniture. Damage to the building was covered by the landlord, the Department of Public Works.

	Note	2012 \$'000	2011 \$'000
NOTE 2. USER CHARGES			
Ticket sales		2,733	2,520
Workshops and professional development programs		178	117
National and international touring		240	-
Other		120	101
Total		3,270	2,737

NOTE 3. GRANTS AND OTHER CONTRIBUTIONS

Grants from government #	25	4,884	3,785
Grants other		-	115
Co-production contributions		473	595
Donations and foundations		144	280
Corporate sponsorship - cash		472	351
Corporate sponsorship - in kind		171	179
Total		6,144	5,305

Included in revenue from grants for 2010 is a non-reciprocal grant of \$829,000 from Arts Queensland. The terms of the grant are that it must be used to fund operations in 2011. The grant has been recognised in its entirety upon receipt as the only condition set by the grantor relates to how the grant can be expended and there are no performance measures in terms of service delivery.

NOTE 4. OTHER REVENUES

Interest		225	215
Miscellaneous		20	12
Total		244	227

NOTE 5. GAINS

Gain/(Loss) on sale of property, plant and equipment		1	(2)
Total		1	(2)

NOTE 6. EMPLOYEE EXPENSES

Salaries and wages		3,614	4,019
Superannuation, workers compensation and payroll tax		512	556
Long service leave		(9)	23
Fringe benefits tax		27	25
Recruitment and training		18	49
Total		4,163	4,671

Note	2012 \$'000	2011 \$'000
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NOTE 6. EMPLOYEE EXPENSES (Cont'd)

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:	63	73
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EXECUTIVE REMUNERATION DISCLOSURES

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

\$100,000 to \$119,999	-	1
\$120,000 to \$139,999	1	1
\$140,000 to \$159,999	1	-
\$180,000 to \$199,999	-	1

Total fees paid or otherwise made payable as remuneration of executives.	286	422
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The aggregate amount of separation and redundancy / termination benefits payments during the year to executives shown above

Nil	Nil
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REMUNERATION PAID TO BOARD MEMBERS

The number of Board members who received or were due to receive remuneration:

\$1 - \$500	-	3
\$501 - \$1,000	9	8
\$1,001 - \$1,500	1	2

Total fees paid or otherwise made payable to all Board members of the Company or any related party

9	9
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NOTE 7. SUPPLIES AND SERVICES

Sales and promotion expenses	1,096	1,290
Theatre and production expenses	1,706	1,444
Travel and touring costs	541	382
Postage, freight and storage	120	101
Occupancy	751	757
Printing and stationary	36	67
IT & telecommunications	322	230
Other	34	41
Total	4,606	4,312

	Note	2012 \$'000	2011 \$'000
NOTE 8. DEPRECIATION AND AMORTISATION			
Depreciation and amortisation were incurred in respect of:			
Furniture and fittings		-	-
Workshop plant and equipment		3	2
Staging plant and equipment		15	14
Motor vehicles		7	10
IT equipment		9	10
Total		34	35
NOTE 9. OTHER EXPENSES			
Insurance		52	48
Auditor's remuneration	24	13	13
Bank charges		10	15
Memberships		12	14
Other		59	41
Total		146	132
NOTE 10. CASH ASSETS			
Cash at bank and on hand		210	169
Deposits at call		1,544	1,298
Deposits at call – Reserves Incentive Fund		714	682
Term deposits		1,742	1,618
Total		4,209	3,767
NOTE 11. RECEIVABLES			
Trade debtors		40	109
Less: Impairment		-	-
GST receivable		163	146
GST payable		(53)	(66)
Interest receivable		14	13
Other debtors		0	23
Total		165	224
NOTE 12. INVENTORIES			
Set construction materials		10	6
Total		10	6

	Note	2012 \$'000	2011 \$'000
NOTE 13. OTHER ASSETS			
Prepaid production and subscription season costs		401	433
Prepaid other costs		51	127
Total		452	560
NOTE 14. PROPERTY, PLANT AND EQUIPMENT			
(a) Property, plant and equipment			
Plant and equipment			
At cost		319	304
Less: Accumulated depreciation		(158)	(157)
Total		161	148
(b) Property, Plant and Equipment Reconciliation			
Carrying amount at 1 January		148	177
Acquisitions		59	6
Disposals		(1)	(2)
Revaluations		(10)	2
Depreciation		(34)	(35)
Carrying value at 31 December		161	148
NOTE 15. PAYABLES			
Trade creditors		103	170
Accrued expenses		172	130
Queensland Reconstruction Authority		-	651
Queensland Government - Arts Queensland		451	-
Total		726	951
NOTE 16. ACCRUED EMPLOYEE BENEFITS			
Current			
Recreation leave		125	113
Time in lieu		2	2
Long service leave		101	60
Total current		229	174
Non-current			
Recreation leave		49	104
Long service leave		32	83
Total non-current		81	187
Total accrued employee benefits		310	361

	Note	2012 \$'000	2011 \$'000
NOTE 17. DEFERRED INCOME			
Season ticket sales in advance		1,251	1,331
Other unearned revenue		8	61
Total		1,259	1,392

NOTE 18. RESERVES

Reserves incentive scheme

Balance at 1 January		684	648
Interest		32	36
Balance at 31 December		716	684

Asset revaluation surplus

Balance at 1 January		10	8
Revaluation increments		(10)	2
Transfers to accumulated funds		-	-
Balance at 31 December		-	10

Nature and purpose of the Reserves incentive scheme

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	2012 \$'000	2011 \$'000
NOTE 19. RECONCILIATION OF OPERATING SURPLUS TO NET CASH FROM OPERATING ACTIVITIES			
(a) Reconciliation of cash			
Cash at bank and on hand		210	169
Deposits at call		2,258	1,980
Term deposits		1,742	1,618
Cash assets		4,209	3,767
(b) Reconciliation of net cash from operating activities to net result for the period			
Operating surplus from ordinary activities		712	(883)
Depreciation		34	35
Gain on the sale of property, plant and equipment		1	-
Changes in assets and liabilities:			
(Increase)/Decrease in receivables		60	(116)
(Increase)/Decrease in inventories		(4)	2
(Increase)/Decrease in other assets		107	51
(Decrease)/Increase in payables		(24)	110
(Decrease)/Increase in employee benefits		(52)	42
(Decrease)/Increase in other liabilities		(334)	865
Net cash from operating activities		500	106

NOTE 20. CONTINGENCIES

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

NOTE 21. EVENTS OCCURRING AFTER BALANCE DATE

There were no significant events occurring after balance date.

NOTE 22. FINANCIAL INSTRUMENTS

(a) Categorisation of financial instruments

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

Financial assets

Cash and cash equivalents	10	4,209	3,767
Receivables	11	165	224
Total		4,374	3,991

Financial liabilities

Financial liabilities measured at amortised cost:

Payables	15	726	951
Total		726	951

NOTE 22. FINANCIAL INSTRUMENTS (Cont'd)

(b) Financial risk management

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

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

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

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

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

(c) Credit risk exposure

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

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

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

		2012 \$'000	2011 \$'000
Maximum exposure to credit risk			
Cash and cash equivalents	10	4,209	3,767
Receivables	11	165	224
Total		4,374	3,991

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

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

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

NOTE 22. FINANCIAL INSTRUMENTS (Cont'd)**(c) Credit risk exposure**

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

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

2012 Financial Assets past due but not impaired

	Not Overdue	Less than 30 Days	30 - 60 Days	61 - 90 Days	More than 90 Days	Total
Financial assets						
Receivables	165	-	-	-	-	165
Total	165	-	-	-	-	165

2011 Financial Assets past due but not impaired

	Not Overdue	Less than 30 Days	30 - 60 Days	61 - 90 Days	More than 90 Days	Total
Financial assets						
Receivables	224	-	-	-	-	224
Total	224	-	-	-	-	224

(d) Liquidity risk exposure

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

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

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

Note	2012 payables in			Total
	<1 year \$,000	1 - 5 year \$,000	>5 year \$,000	
Financial Liabilities				
Payables	15 726	-	-	726
Total	726	-	-	726

NOTE 22. FINANCIAL INSTRUMENTS (Cont'd)

Note	2011 payables in			Total
	< 1 year \$,'000	1 - 5 year \$,'000	> 5 year \$,'000	
Financial Liabilities				
Payables	15	951	-	951
Total		951	-	951

(e) Market risk

Queensland Theatre Company does not trade in foreign currency and is not materially exposed to commodity price changes. The Company is only exposed to interest rate risk through cash deposits in interest-bearing accounts.

Interest rate sensitivity analysis

The following interest rate sensitivity analysis depicts the outcome to profit and loss if interest rates would change by +/- 1% from the year-end rates applicable to the Company's financial assets. With all other variables held constant, the Company would have a surplus and equity increase / (decrease) of \$42,000 (2011: \$38,000).

Financial instruments	Carrying Amount	2012 Interest rate risk			
		- 1%		+ 1%	
		Profit	Equity	Profit	Equity
Cash at bank	210	(2)	(2)	2	2
Deposits at Call	2,258	(23)	(23)	23	23
Term Deposits	1,742	(17)	(17)	17	17
	4,209	(42)	(42)	42	42

Financial instruments	Carrying Amount	2011 Interest rate risk			
		- 1%		+ 1%	
		Profit	Equity	Profit	Equity
Cash at bank	169	(2)	(2)	2	2
Deposits at Call	1,980	(20)	(20)	20	20
Term Deposits	1,618	(16)	(16)	16	16
	3,767	(38)	(38)	38	38

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

Fair value

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

NOTE 22. FINANCIAL INSTRUMENTS (Cont'd)

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

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

Note	2012 \$'000	2011 \$'000
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NOTE 23. COMMITMENTS

Operating leases

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

Not later than one year	300	493
Later than one year and not later than five years	1,267	1,219
Later than five years (Premises only)	3,035	3,359

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

NOTE 24. AUDITOR'S REMUNERATION

Remuneration of the auditor for audit

- Queensland Audit Office	13	13
Supplementary costs related to audit	-	-
	13	13

	Note	2012 \$'000	2011 \$'000
NOTE 25. GRANTS FROM GOVERNMENT			
GRANTS RECEIVED			
Qld Government through Arts Queensland			
Recurrent funding - Annual Grant 2012		3,381	-
Recurrent funding - Annual Grant 2011		-	2,487
Special grants			
Matching Subsidy Scheme		75	75
Public Art - First Stage of <i>Installing an Icon</i>		-	20
Qld Government through Department of Premier and Cabinet			
Queensland Premier's Drama Award - Theatre and Public Life 2012/2013		127	47
Queensland Premier's Drama Award - Theatre and Public Life 2010/2011		40	110
Australia Council			
Recurrent funding - MPAB Annual Grant		755	739
Special grants			
Indigenous Producers Grant		19	57
Creative Professionals Grant		38	40
Digital Research and Development Grant		-	40
Young and Emerging Artists Grant		20	-
In the Mix Grant		30	-
Indigenous Mentorship Grant		20	10
Interconnections Grant		30	-
Executive Mentoring		3	-
Geek in Residence Grant		25	-
Major New Work Grant		150	-
Festival of Pacific Arts Project 2012		171	160
Australian Apprenticeships			
Commencement Incentive		-	1
Total Government Grants Received		4,884	3,785

NOTE 26. CHANGES IN ACCOUNTING POLICY

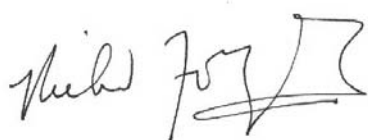
The company voluntarily changed its accounting policy regarding what constitutes Major Plant and Equipment. This change in accounting policy had the effect of derecognising the company's only item of Major Plant and Equipment, the seating bank located in the Billie Brown Studio. Management believe that based on the purchase cost and the nature of the seating bank which is an item of plant that continues to depreciate with use and wear, it is more appropriate to account for the seating bank on a cost basis than a revaluation basis.

	Before Change \$'000	After Change \$'000	Net Change \$'000
Statement of Comprehensive Income			
Increase (decrease) in asset revaluation reserve	-	(10)	(10)
Total Other Comprehensive Income	-	(10)	(10)
Total Comprehensive Income	712	702	(10)
Statement of Financial Position			
Property, plant and equipment –at cost	329	319	(10)
Total Non Current Assets	171	161	(10)
Total Assets	5,007	4,997	(10)
Net Assets	2,712	2,702	(10)
Asset Revaluation Surplus	10	-	(10)
Total Equity	2,712	2,702	(10)
Statement of Changes in Equity			
Increase/(Decrease) in Asset Revaluation Reserve	-	(10)	(10)

CERTIFICATE OF QUEENSLAND THEATRE COMPANY

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

- (a) the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects; and
- (b) the statements have been drawn up to present a true and fair view, in accordance with prescribed accounting standards, of the transactions of Queensland Theatre Company for the financial year ended 31 December 2012 and of the financial position of Queensland Theatre Company at the end of that year.



Prof. Richard Fotheringham
Chair
Queensland Theatre Company

Dated: 26 February 2013



Mr Wesley Enoch
Director
Queensland Theatre Company

Dated: 26 February 2013

INDEPENDENT AUDITOR'S REPORT

To the Board of Queensland Theatre Company

Report on the Financial Report

I have audited the accompanying financial report of Queensland Theatre Company, which comprises the statement of financial position as at 31 December 2012, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and certificates given by the Chair and the Director as delegated by the Board.

The Board's Responsibility for the Financial Report

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

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 the *Auditor-General of Queensland Auditing Standards*, which incorporate the Australian Auditing Standards. Those standards require compliance with relevant ethical requirements relating to audit engagements and that the audit is planned and performed to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view 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 prescribed requirements. An audit also includes evaluating the appropriateness of accounting policies used 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 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 *Auditor-General Act 2009* promotes the independence of the Auditor-General and all authorised auditors. The Auditor-General is the auditor of all Queensland public sector entities and can be removed only 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.

Opinion

In accordance with s.40 of the *Auditor-General Act 2009* –

- (a) I have received all the information and explanations which I have required; and
- (b) in my opinion –
 - (i) the prescribed requirements in relation to the establishment and keeping of accounts have been complied with in all material respects; and
 - (ii) the financial report presents a true and fair view, in accordance with the prescribed accounting standards, of the transactions of Queensland Theatre Company for the financial year 1 January 2012 to 31 December 2012 and of the financial position as at the end of that year.

Other Matters - Electronic Presentation of the Audited Financial Report

This auditor's report relates to the financial report of Queensland Theatre Company for the year ended 31 December 2012. Where the financial report is included on Queensland Theatre Company's website, the Board is responsible for the integrity of Queensland Theatre Company's website and I have not been engaged to report on the integrity of Queensland Theatre Company's website. The auditor's report refers only to the subject matter described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these statements or otherwise included with the financial report. If users of the financial report are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial report to confirm the information contained in this website version of the financial report.

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



M J KEANE CA
As Delegate of the Auditor-General of Queensland



Queensland Audit Office
Brisbane

Future Outlook

Proposed forward operations

Strategic plan 2013-2017

In 2012 Queensland Theatre Company underwent a new strategic planning process in line with Australian and Queensland Government funding requirements.

Queensland Theatre Company's Strategic Plan 2013-2017 sets out the following strategic objectives:

Goal	Success Measure	2011 ACTUAL	2012 FORECAST	2013	2014	2015	2016	2017
Be recognised for a consistently high standard of work	Self Evaluation - Executive and Management team appraisal			75% or better	75% or better	75% or better	75% or better	75% or better
	Positive Reviews - by Arts Hub, Courier Mail, The Australian, XS and Stage Whispers			75% or better	75% or better	75% or better	75% or better	75% or better
Reach a wider audience	Total number of participants/attendees	140,152	145,491	111,335	120,482	129,661	138,875	148,122
	Increase 2% attendance at self presented performances .							
	Performance							
	a) Presenter – QTC							
	i) Main stage	62,796	72,984	67,585	68,937	70,315	71,722	73,156
	ii) Studio/GreenHouse	7,578	5,357	7,500	7,500	7,500	7,500	7,500
	iii) Education*	12,641	1,220	1,500	1,500	1,500	1,500	1,500
	Total	83,015	79,561	76,585	77,937	79,315	80,722	82,156
	b) Presenter - Other							
	iv) Tours	6,510	10,500	11,000	12,500	15,000	17,500	20,000
Strengthen industry and community relationships	v) Co-productions	36,158	10,804	9,000	15,000	20,000	25,000	30,000
	vi) Affiliate Performances		30,000					
	Total	42,668	51,304	20,000	27,500	35,000	42,500	50,000
	Grand total	125,683	130,865	96,585	105,437	114,315	123,222	132,156
	Non-Performance							
	i) Workshops	4,896	3,182	3,500	3,570	3,641	3,714	3,789
	ii) Readings	1091	1713	2000	2,040	2,081	2,122	2,165
	iii) Other	41	255	230	255	260	265	271
	iv) Audience Development	8,441	9,474	9,000	9,180	9,364	9,551	9,742
	Grand Total	14,469	14,626	14,730	15,045	15,346	15,653	15,966
Maintain a strong and balanced infrastructure for the Company	Number of tours / sell offs	1	2	2	2	3	3	4
	Number of co-productions / guest productions	5	7	7	7	8	8	8
	Number of women directors	36%	18%	30%	33%	40%	40%	40%
	Indigenous artists employed	2%	3%	4%	4%	5%	5%	5%
	Sustainability targets			Plan and Targets established	Targets as per plan			
	Ratio of dollar value of reserves to total expenditure.	17.8%	21.4%	20.7%	20.3%	20.6%	20.8%	21.9%
	Target 20-30%							
	Gross margin as % of total income.	(14.1%)	3.61%	0.6%	0.24%	0.84%	0.91%	1.41%
	% change and dollar value of box office sales	\$2,423,467	\$2,749,638	\$3,014,628	\$3,105,067	\$3,198,219	\$3,294,165	\$3,392,990
	(Self presented productions only).	6.9% increase	13% increase	10% increase	3% increase	3% increase	3% increase	3% increase
Maintain a strong and balanced infrastructure for the Company	Sponsorship – Cash	\$301,188	\$438,345	\$376,500	\$395,325	\$415,091	\$435,846	\$457,638
	Donations	\$95,723	\$110,000	\$130,000	\$150,000	\$170,000	\$185,000	\$200,000
	2 systems/policies reviewed each year							
	Annual performance review							
	Effective Board measured by annual review	New Board members recruited		New Board members to be appointed		New Board members to be appointed		New Board members to be appointed

Operational Plan 2013

Queensland Theatre Company's Operational Plan 2013 is based on its Strategic Plan 2013-2017. The business practice of Queensland Theatre Company during this time is encapsulated in four key areas:

1. Queensland Theatre Company Presents
2. Queensland Theatre Company Produces
3. Queensland Theatre Company Develops
4. Queensland Theatre Company Tours

Be recognised for a consistently high standard of work

Queensland Theatre Company will continue the work commenced in 2012 of producing larger scale MainHouse shows in the Playhouse at QPAC. In 2013 we will produce five plays in the Playhouse. The Company will also engage well-known artists from around Australia and hopefully overseas to work with our local artists to produce stimulating and exciting theatre. We will also find the very best work from other companies around the country and present that to our audiences. We will engage in co-productions to enable us to realise significant works of scale and work with other artists. An active program of commissioning of new work is also part of the 2013 program.

Reach a wider audience

In 2013 Queensland Theatre Company will offer more price sensitive season packages to attract more people. Significant discounts will be provided for people under 30 years and for concession holders; for purchasers of the seven play package and for those willing to take a gamble and attend a preview. There is a renewed focus on schools and also on families with work tailored to these groups. The Company will also further develop its touring capacity both regionally and nationally through the appointment of a dedicated officer responsible for relationship management and touring logistics. There will be a stronger distinction in the work produced and presented in The GreenHouse and these productions will be offered to season ticket holders as 'add ons'. The Company will conduct more focused research to assist in better understanding our audiences and will work on enhanced branding for our productions and activities. We also plan to develop two regional partnerships (Gold Coast and Cairns) and one outer metropolitan area (Logan).

Strengthen industry and community relationships

Queensland Theatre Company will continue to apply for opportunities for individual artists to assist them in their projects. We will also provide stronger pathways for young people through secondments and apprenticeships and through the Youth Ensemble - in 2013 it will consist of three groups: junior, intermediate and senior. The Company's program of creative developments, artist residencies and workshops in both Brisbane and regional areas will continue. Our Theatre Access program is being extended to include office access in order to assist individual artists working on projects. Through our Theatre Diversity Associate we will engage with other communities to find pathways for performers from diverse backgrounds to work with Queensland Theatre Company.

Maintain a strong and balanced infrastructure for the Company

Queensland Theatre Company is planning a major refurbishment of our headquarters in 2013 to provide more rehearsal space and improved staff accommodation. The current layout for the administration space on level two is much the same as it was for the engineering firm which worked at 78 Montague Road over 10 years ago. We have secured pro-bono design assistance to make our administration space more space and work efficient. We are also exploring how our building can be environmentally sustainable and are in discussions with our landlord the Department of Public Works.

The surplus from 2012 will be invested in our reserves and used to upgrade the building, invest in our touring operations and in special creative developments in line with our Strategic Plan.

Challenges

The Company has a commitment to the employment of Queensland based artists. However many gifted artists and creatives inevitably move to Sydney or Melbourne or overseas to find more job opportunities – thus creating a talent drain. It is a challenge for the Company to balance the employment of local artists with that of artists whose profile will attract audiences.

The Company is concerned about sustainability of our work and thus plan to produce fewer new works but hopefully extend the life of each production through touring. Creating a viable touring circuit is difficult due to timing and funding. The ideal will be when venues trust the Queensland Theatre Company brand well enough to book a MainHouse production direct from the Brisbane season.

A challenge in our programming is the nature of our Brisbane audience who make up the bulk of our attendance. Precedent tells us that Brisbane audiences like musicals and plays that are familiar – either classics or plays with movie or television tie-ins. We plan to provide exciting interpretations of classics but also encourage audiences to trust us and diversify their palette.

The Company has ambitions to grow our younger audiences but battles with the perception that our MainHouse productions are oriented to an older demographic. Even with more dynamic and attractive programming and pricing younger audiences, who have a multitude of entertainment options, prove challenging. While we are growing a new audience base with The GreenHouse there is not yet an overlap between that audience and our traditional subscribers.

Individuals and the corporate sector are exercising caution in their discretionary spending due to changes in the economy and consequent downsizing. This then poses threats to our economic planning in the areas of paid attendances, sponsorship and philanthropy. Many major businesses also are reviewing downwards their sponsorship and philanthropy budgets.

The increase of digital broadcasts from international performing arts companies has created high expectations of production values and accessibility. The cost of live digital broadcasts to regional areas – which the Company aims to achieve – is currently beyond our budget and securing sponsorship is difficult due to reasons cited above. At the same time regional audiences are demanding access.

Governance

Management and structure

Queensland Theatre Company Members

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

The Company members met eight times during the year. Members during the year were:

Company Member	Meetings eligible to attend	Meetings attended
Richard Fotheringham (Chair)	8	7
Julieanne Alroe (Deputy Chair from February 2012)	6	6
Terry O'Dwyer (Deputy Chair until February 2012)	8	7
Kent Beasley	8	7
Penny Everingham	8	6
Erin Feros (from March 2011)	8	7
Sharyn Ghidella	8	7
Peter Hudson (from 6 December 2012)	0	0
Nathan Jarro	8	5
Liz Mellish	8	6
Karl Morris	8	7

Finance Committee

The Company has a Finance Committee that met eight times in 2012 to oversee the Company's financial position. The Company reports on the 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. Committee members throughout 2012 included Terry O'Dwyer (Chair of Finance Committee) (Member), Prof Richard Fotheringham (Chair of Board), Karl Morris (Member) and Julieanne Alroe (Member). Staff attendees included Susan Donnelly (Executive Director) and Nicola White (Finance & Operations Manager).

Audit and Risk Committee

The Audit and Risk Committee meets three times a year and is responsible for the Company's audit and risk management processes. The Committee operates in accordance with its Charter to review the financial administration and reporting of the Company, monitoring compliance with statutory obligations with due regard to Queensland Treasury's Audit Committee Guidelines. The Committee oversees the Company's Risk Management plan, undertakes regular reviews of Company policies and oversees the financial audit. The targets achieved by the Committee in 2012 were in line with its Charter. There were no medium or high level audit recommendations during the year. Committee members in 2012 included Erin Ferros (Chair of the Audit and Risk Committee) (Member), Prof Richard Fotheringham (Chair of the Board), Kent Beasley (Member), Dr Liz Mellish (Member) and Terry O'Dwyer (Member). Staff attendees included Susan Donnelly (Executive Director) and Nicola White (Finance & Operations Manager).

Queensland Theatre Company utilises a Risk Management Plan to identify and mitigate major business and operational risks. Compliance with the Risk Management Plan is monitored by the Audit and Risk Committee.

At its August meeting the Audit and Risk Committee determined that no internal audit function was required. The committee was of the opinion that Queensland Theatre Company was able to establish and maintain appropriate systems of internal control and risk management without a formally appointed internal auditor. Assessment and evaluation of the effectiveness and efficiency of departmental financial and operation systems, reporting processes and activities are provided by the Finance Manager and the Executive Director.

The Company was not subject to any external audits or reviews during the financial year (other than the audit report on the financial statements).

For full details of remuneration for the Finance Committee and Audit and Risk Committee members please see Note 6 of the financial statements.

Member Profiles

Richard Fotheringham (Chair)

Richard Fotheringham was born at Roma and grew up in Rockhampton. He is Emeritus Professor of Theatre Studies at the University of Queensland where he was Executive Dean of the Arts Faculty 2004–2010. Richard was a professional actor, director and playwright for the Queensland Theatre Company and other companies during the 1970s and 80s before starting his academic career teaching drama. He has written about Australian theatre history and the staging of Renaissance plays and was the convenor of the World Shakespeare Congress held in Brisbane in 2006. He has also had a long career in educational administration including a term as Chair of the Board of Queensland Senior Secondary School Studies.

Julieanne Alroe (Deputy Chair from February 2012)

Julieanne is CEO & Managing Director of Brisbane Airport Corporation. In addition to this role, Julieanne holds board positions with Australia TradeCoast Limited, Schiphol Australia Pty Ltd, the International Grammar School in Sydney, Tourism Queensland and Queensland Theatre Company. Julieanne Alroe was also Deputy Chairperson of the Tourism Queensland Board in October 2011 until 31 October 2012. Prior to her current appointment, Julieanne developed extensive experience within the aviation industry after holding a number of roles at Sydney Airport Corporation. These roles included executive management positions in the commercial, operations, corporate affairs, and planning and infrastructure departments. Previous board appointments include the position of chairman of Airports Coordination Australia Ltd and Airports Council International Safety and Technical Standing Committee. Julieanne has a Bachelor of Economics from the University of Queensland and is a member of the Australian Institute of Company Directors.

Terry O'Dwyer (Deputy Chair until February 2012)

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.

Kent Beasley

Kent Beasley is currently the Manager for Corporate Affairs and Sustainability of Wesfarmers Resources, a part of Wesfarmers Limited a major diversified Australian public company. He has 11 years experience in corporate and public affairs, sponsorship management, communication and government relations. Prior to his career in the corporate sector he was an officer with the Australian Army during which time he held a number of regimental, training and staff appointments. Kent saw active service in East Timor in 1999 and 2000 as part of the international force. He has previously worked with Rowland, a leading communication firm in Brisbane and was the Corporate Affairs Manager at Enertrade, a Queensland Government Owned energy corporation.

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.

Erin Feros

Erin Feros is a lawyer and holds a Bachelor of Arts and Bachelor of Laws (Hons) from the University of Queensland. She was admitted as a solicitor in 1983 and became a partner of law firm Allens in 1988. She is a member of the Allens Board, is the firm's Sector Leader, Mining, the managing partner of the Brisbane office of Allens and chair of the firm's Queensland Charity Committee. Erin is also a member of Chief Executive Women. Mergers and acquisitions in the resources sector and privatisations are Erin's primary areas of practice. Erin has acted for most of the major mining houses for many years. She also acts for overseas private equity funds in their acquisition of interests in the Australian resources sector.

Sharyn Ghidella

Sharyn is a respected journalist and news anchor, who is currently the host of 7 News Brisbane and Today Tonight Qld. Sharyn is a graduate of the Queensland University of Technology, majoring in journalism and public relations and has more than 20 years experience in the industry as a reporter, anchor and producer. Sharyn joined the newsroom at Channel Seven Brisbane in February 2007 as the weekend presenter. She started her career in north Queensland and has worked in Ten's newsroom in Brisbane and with Nine News in Sydney. She has anchored network coverage of major events such as the Iraq war, Cyclone Larry, South East Queensland floods and Steve Irwin's memorial and all major network bulletins, including Daybreak, the Early News, Today Show, Morning News, 4.30 News and Nightline. Throughout her career, Sharyn has performed extensive work for many charities and has hosted numerous events and functions. She is also an avid theatre goer.

Nathan Jarro

Mr Nathan Jarro (Brisbane – Ghangulu with connections to Bidjara) is an Aboriginal barrister in private practice at the Queensland Bar. He is a member of the Queensland Civil and Administrative Tribunal and the Mental Health Review Tribunal. Prior to admission to the Bar, Nathan was a solicitor and specialised in health law. In addition to Nathan's legal experience, Nathan has held directorships on a number of boards including: NITV Ltd, Major Brisbane Festivals Pty Ltd and Kooemba Jdarra Indigenous Performing Arts Inc. Nathan is a former member of the Council of the Queensland University of Technology, secretary to the Brisbane Boy's College Indigenous Scholarship Fund and former President of the Indigenous Lawyers Association of Queensland.

Edna Elizabeth Mellish

Dr Liz Mellish founded her national management consulting practice, Mellish & Associates, in 1984. Mellish & Associates consults to government, private, community and higher education organisations in the areas of corporate governance, strategic change, planning and management. Liz provides professional facilitation and developmental services to Boards, executive teams and management groups. Her doctoral thesis "Appreciative Inquiry at Work" (QUT 2001) was in the area of strategic change management and organizational performance.

Karl Morris

Karl is Executive Chairman of Ord Minnett Ltd. During his 23 year career at Ord Minnett, Karl has managed all aspects of the business including stockbroking, funds management and corporate finance. Karl holds a Commerce Degree and Diplomas from the Australian Institute of Company Directors, Financial Services Institute of Australasia and the Stockbrokers Association. Karl is Chairman and Patron of Bravehearts, Director and Governor of Notre Dame University of Australia, Director of the RACQ and a Board Member of the Catholic Archdiocese of Sydney Finance and Development Fund Committees.

Executive Management

Wesley Enoch – Artistic Director

Wesley has directed for the Company, Adelaide Festival of the Arts, State Theatre Company South Australia, Company B Belvoir, Sydney Theatre Company, Bell Shakespeare, Malthouse Theatre, Windmill, Melbourne Workers Theatre, Alphaville and the EARTH Festival. As a playwright he has written *The Story of the Miracles at Cookie's Table* (awarded the 2005 Patrick White Playwright's Award), *The Sunshine Club*, *Life of Grace and Piety*, *Black Medea* and he collaborated with Deborah Mailman on *The 7 Stages of Grieving*. Wesley has been Artistic Director of Kooemba Jdarra Indigenous Performing Arts and Ilbjerri Aboriginal and Torres Strait Islander Theatre, Associate Artist with the Company, Resident Director at Sydney Theatre Company, Director of the Indigenous section of the opening ceremony of the 2006 Commonwealth Games, a Sydney Opera House trustee, a NSW Government Arts Advisory Council member and on numerous other committees.

Responsibilities: The Artistic Director is responsible for conceiving, developing and implementing the artistic vision, focus and direction of the Company. Along with responsibility for the mainstage season each year, the Artistic Director also oversees the development of specialist programs in education, artform development, artist development and other programs developed to meet the Company's vision. The Artistic Director plays a key advocacy role for the Company and the artform within the broader community as well as major stakeholders, and within the cultural and performing arts industries.

Sue Donnelly – Executive Director

Sue commenced as Executive Director in February 2012. She has extensive experience in arts and cultural development, health and social policy. Prior to Queensland Theatre Company Sue was Executive Director of the national lobbying and advocacy organisation Australian Major Performing Arts Group (AMPAG). She has held a diverse range of senior executive positions including Director, UNSW Foundation; General Manager, Company B (Belvoir St Theatre); Director South East Arts (UK); Public Affairs Manager, Sydney Symphony Orchestra and Director (Arts Development) Arts NSW. She has consulted and lectured in arts management, served on wide-ranging Government advisory boards and tribunals, as well as the Boards of numerous arts (Performance Space, Critical Path, Metro Screen, Carnivale) and community organisations. In 2012 Sue completed the Asialink Leaders' program. Sue holds a Master of Social Work with Merit and a Bachelor of Social Studies from the University of Sydney.

Responsibilities: The Executive Director ensures that the Company's financial, physical and human resources are maintained and, where possible, enhanced to enable the Company to carry out the functions required under the Act; safeguard the Company's short-term and long-term future; effectively realise the Company's Vision and Mission Statements; and sustain the Company's artistic and economic viability and community obligations. The Executive Director has overall responsibility for the leadership and management of the production, marketing, development, management and administrative staff so that the vision of the Artistic Director and the objectives of the Company are achieved.

Management Team

Katherine Hoepper – Program Manager

Katherine joined the Company in 2010. Prior to this, Katherine established and managed MAPS for Artists, a management and producing program for independent artists in Queensland. She was General Manager of the 2008 Out of the Box Festival, coming full circle after having undertaken a university secondment on the very first festival in 1992. Katherine was Administrative Coordinator for Queensland Theatre Company in 1998 / 1999, then Education Manager at Sydney Theatre Company. Katherine has worked extensively in the Brisbane arts industry, including with KITE Arts Education Program, Ideas Festival and QPAC. Working with Artistic Director Wesley Enoch, Katherine was General Manager of Kooemba Jdarra Indigenous Performing Arts from 1995–1997.

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

Amanda Jolly – Philanthropy Manager

Amanda joined the Company in May 2008. Prior to this, 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 Bachelor of Arts majoring in Music and Fine Arts, a Bachelor of Jurisprudence and a Bachelor of Laws from the University of Western Australia. In 1991, Amanda was the recipient of a Mobil Fellowship for the Arts enabling her to spend two months researching individual giving programs at arts companies in the United States, Canada and the United Kingdom.

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

Michael Kaempff – Production Manager

Michael joined the 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 Bell Shakespeare Company, the Festival of Sydney and for several national touring productions. Before joining the Company, Michael was Production Manager for Ric Birch, whose company Spectak produced the 2000 Sydney Olympic Games ceremonies.

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

Todd MacDonald – Artistic Associate

Todd joined the Company in 2011. He has worked extensively in film, television and theatre as a professional actor and voiceover artist for fifteen years. He is the co-founder and former Artistic Director of The Store Room theatre in Melbourne, an award winning independent theatre hub that presented, developed and produced new and innovative theatre for 11 years. Todd is the recipient of Green Room Awards for Best Male Performer (Progress and Melancholy) in 2009 and for Outstanding Contribution to Fringe in 2002 as one of the Artistic Directors of The Store Room and has been awarded an Asialink grant to complete an Artistic Residency in Seoul, Korea in 2008. Todd has sat on various panels, committees and boards including Theatre Works, Store Room Theatre, Arts Victoria, RE Ross Trust, Auspicious Arts Industry Talks and Darebin City Council. Todd studied at the Queensland University of Technology and completed a Bachelor of Arts from the National Institute of Dramatic Art.

Responsibilities: The Artistic Associate plays a vital role in the Company by establishing and maintaining industry networks both nationally and internationally. The Artistic Associate reports to the Artistic Director and is generally responsible for assisting in artistic research and program development, liaising with the artistic community of Queensland and script assessment and development. The Artistic Associate also supports the Artistic Director in the planning, development and monitoring of the creative work of the Company. In addition the Artistic Associate provides artistic leadership to the Company's programming activities in conjunction with the members of the Repertoire Planning committee.

Nikki Porter – Corporate Development Manager

Nikki joined the Company in August 2007. Prior to this, 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 and was promoted to a national position with Hilton based in Melbourne. Nikki continued to work in Melbourne in senior marketing roles with major hotels for more than 10 years. From there, 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 in 2007.

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

Tracey Webster – Marketing Manager

Tracey joined the Company in late 2011. She has worked extensively in the arts industry in marketing and ticketing capacities including a variety of roles at QPAC and Brisbane Powerhouse. For the past 10 years Tracey worked for Melbourne Theatre Company initially as Marketing Co-ordinator, then as Advertising & Promotions Manager and more recently as Ticketing Manager, a startup position formulated to develop MTC's in-house ticketing department. She holds a Bachelor of Arts from Griffith University majoring in Literature and Drama and postgraduate qualifications in Creative Writing from QUT.

Responsibilities: The Marketing Manager develops marketing plans and programs which support Company goals, with a particular emphasis on reaching wider audiences. The Marketing Manager is responsible for building and protecting the Company's brand and reputation. In addition, the Marketing Manager informs Company decision making with solid marketing data.

Nicola White – Finance & Operations Manager

Nicola joined the Company in January 2008. Prior to this, she worked as the Finance Manager for the National Geographic Channel – Australia and New Zealand. Nicola has over 14 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 positions 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.

Responsibilities: The Finance & Operations Manager oversees the financial and budgetary control systems of the Company, develops best practice reporting framework, provides appropriate risk management and statutory compliance, ensures efficient Asset Management and information flow around the Company while also coordinating the information technology functions. The Finance & Operations Manager is also responsible for the efficient operation of properties under the control of the Company including the Bille Brown Theatre and bar in both performance and non-performance mode.

Fabienne Cooke – Special Projects Manager (on maternity leave from July 2012)

Fabienne has worked with the Company since 2003. After three years as Artistic Development Manager, she turned her attention to sponsorship and philanthropy. Following a brief hiatus away Fabienne returned to the Company in January 2009 as Artistic Development Manager. From 1999 to 2003, Fabienne held artistic roles at State Theatre Company of South Australia and Arts SA. Prior to this, Fabienne worked in various roles at performing arts organisations including Queensland Performing Arts Centre and the Theatre Company. Fabienne holds a Bachelor of Arts (Drama) majoring in arts administration and a Master of Business (International Management) from Queensland University of Technology and is a student in the Creative Industries' Doctoral program.

Responsibilities: The Special Projects Manager develops new projects within the Company's Program Department to provide audiences, community members and artists with new ways of accessing the Company. For new program activities, the Special Projects Manager is responsible for devising a business case, reporting and evaluation.

Company Members and Employees

Patron

Her Excellency Ms Penelope Wensley, AC
Governor of Queensland

Members

Richard Fotheringham (Chair)
Julianne Alroe (Deputy Chair)
Kent Beasley
Penny Everingham
Erin Feros
Sharyn Ghidella
Nathan Jarro
Liz Mellish
Karl Morris
Peter Hudson (appointed 6 December 2012 but did not take up Board position until 2013)
Jenny Galligan (State Government Observer)
Terry O'Dwyer

Artistic Director

Wesley Enoch

General Manager

Libby Anstis (until 13 January 2012)

Executive Director

Sue Donnelly (from 20 February 2012)

Acting General Manager

Nicola White (from 16 January until 17 February 2012)

Executive Assistant

Jenny Usher

Program Manager

Katherine Hoepper

Artistic Associate

Todd MacDonald

Program Coordinator

Shari Irwin (from 16 February 2012)

Artistic Coordinator (Officer prior to 19 March 2012)

Samantha French

Artistic Officer

Kellie Nicol (on maternity leave until 29 February 2012)

Education Liaison Officer

Heidi Irvine (On secondment from Education Queensland)

Youth Program Coordinator (Officer prior to 18 June 2012)

Julia Rose Lewis

Indigenous Program Officer

Lara Croydon

Digital Project Officer

Nathan Sibthorpe

Theatre Diversity Associate (Seconded part time to Queensland Theatre Company from BEMAC)
Chris Kohn
Resident Designer
Simone Romaniuk

Corporate Development Manager
Nikki Porter
Philanthropy Manager
Amanda Jolly
Development Coordinator
Dee Morris (from 13 February 2012)

Finance Manager
Nicola White (until 31 May 2012)
Operations Manager
Amanda Dinsdale (until 31 May 2012)
Finance & Operations Manager
Nicola White (from 4 June 2012)
Assistant Accountant
Roxane Eden
Finance Officer
Robin Koski
Head of Operations
Amanda Dinsdale (from 4 June until 14 December 2012)
Operations Coordinator
Zoe Du Bois (until 27 April 2012)
Operations Officer
Laura Kwiatkowski (until 27 April 2012)
Thomas Quirk (from 23 April until 27 July 2012)
Front of House and Venue Supervisor
Deirdree Wallace (from 3 September 2012)

Marketing Manager
Tracey Webster
Marketing Coordinator
Simone Taylor (on maternity leave from 12 March 2012)
Interim Marketing Coordinator
Emma Greiner (from 5 March 2012)
Publicist
Kath Rose and Associates
Marketing Assistant
Sara Ledermann
Ticketing Coordinator
Maggie Holmes
Kathryn Fray (from 30 April until 6 July 2012)
2012 Sales Campaign Coordinator
Kathryn Fray (until 24 February 2012)
2013 Season Campaign Coordinator
Rory Killen (from 2 October 2012)
Receptionist/ Marketing Assistant
Dee Morris (until 15 February 2012)
Claire Lennon (from 14 February until 2 March 2012)
Hannah French (from 5 March until 22 June 2012)
Receptionist/ Ticketing Officer
Donna Fields-Brown (from 25 June 2012)

Production Manager
Michael Kaempff
Technical Coordinator
Daniel Maddison
Production Assistant
Julian Messer

Head of Wardrobe
Vicki Martin
Wardrobe Coordinator
Hilary Brown (until 9 February 2012)
Wardrobe Trainee
Savannah Mojidi

Head of Workshop
Peter Sands
Carpenter/ Head Mechanist
John Pierce
Apprentice Carpenter
Tom Paine

Special Projects Manager
Fabienne Cooke (on maternity leave from 2 July 2012)

Festival of Pacific Arts Project Coordinator & Company Manager
Sophia Sourris (from 6 February until 24 August 2012)
Festival of Pacific Arts Production Manager
Mick Jessop (from 26 March until 22 July 2012)

Casuals and Staff

Senior Stage Managers
Jodie Roche
Peter Sutherland

Stage Managers
Jennifer Buckland
Whitney Eglington
Chin Ling (Bec) Li
Kathryn O'Halloran
Shaun O'Rourke
Jessica Ross
Benjamin Shaw
Daniel Sinclair

Assistant Stage Managers
Jessica Audsley
Whitney Eglington
Chin Ling (Bec) Li
Sarah Oates
Rebecca O'Rourke
Shaun O'Rourke
Daniel Sinclair

Wardrobe Coordinators

Hilary Brown
Kathryn Lee

Cutters

Leigh Buchanan
Rebekah Ellis
Gaye Lee
Kathryn Lee
Jayne Warrington
Michelle Wiki

Costume Makers

Leigh Buchanan
Liesel Buckenham
Rebekah Ellis
Anna Hampe
Erin Krosch
Kathryn Lee
Arnavaz Lindsay
Gayle MacGregor
Kate Single
Elizabeth Usher

Costume Maintenance

Liesel Buckenham
Anna Hampe
Erin Krosch

Specialty Tailor

Arlie McGill

Wig Maker and Hair Stylist/ Hairdresser

Michael Green

Make Up Artists

Tiffany Beckwith-Skinner

Workshop Carpenters

Jaydn Bowe
Mark Gover
Justine Nicolson
Benjamin Pierce
Gavin Sawford
Kade Sproule

Prop Maker

Madeline Taylor

Scenic Artist

Caroline Walker

Sound Consultant/ Operator

Tony Brumpton
Samuel Maher

Testing & Tagging (Licensed Electrician)

Michael Leggett

Production Electrician

Scott Barton

Scott Klupfel

Technical Crew

Matthew Byles

Scott Chiverton

Clark Corby

Naomi Dalton

Christopher Dickey

Thomas Edmiston

Whitney Eglington

Matthew Erskine

Amy Forman

Guy Gimpel

Jack Johnson

Liesel Koerbin

Peter Kolln

Mark Middleton

Sarah Oates

Jessica Ross

Matthew Strachan

Warren Sutton

Administration & Marketing

Norman Doyle

Sarah Oates

Aislinn Sharp

Rowena Taylor

Elena Wangurra

Ticketing

Paul Adams

Chrissie Bernasconi

Tony Brockman

Matthew Burton

Zoe Clarke

Norman Doyle

Jason Egbars

Hannah French

Belinda McCormack

Cienda McNamara

Sarah Parker

Thomas Quirk

Lara Shprem

Helen Stephens

Rowena Taylor

Geoffrey Winter

Front of House (Bille Brown Studio)

Jessica Adie
Jaishri Banerji
Charlotte Barrett
Jermaine Beezley
Cameron Clark
Leisha Du Bois
Jason Egbars
Nuala Furtado
Thomas Gordon
Prue Green-Hansen
Anita Hughes
Belinda Locke
Thomas Noble
Thomas Oliver
Kat O'Sullivan
Niki-J Price
Thomas Quirk
Anna Straker
Ashleigh Wheeler

Sunshine Coast Sales Representative

Pauline Bound

Workshop Tutors

Artists in Residence

Elaine Acworth
Kerith Atkinson
Louise Brehmer
Whitney Eglington
Amy Ingram
Jason Klarwein
Kellie Lazarus
Paula Nazarski
Christopher Sommers

In-School Workshops

Louise Brehmer
Catarina Hebbard
Christopher Sommers

Teacher Professional Development

Jennifer Flowers
Anthony Newcastle

Theatre Residency Week

Christopher Beckey
Travis Dowling
Catarina Hebbard
Amy Ingram
Dash Kruck
Emma-Che Martin
Francesca Mason
David Morton
Paula Nazarski
Megan Shorey

Youth Ensemble

Melissa Agnew
Louise Brehmer
Travis Dowling
Kate Foy
Catarina Hebbard
Jason Klarwein
Andrea Moor
Hugh Parker
Nigel Poulton
Christopher Sommers

Arts Centre Gold Coast Residencies

Ben Cornfoot
Daniel Crestani
Timothy Dashwood
Amelia Dowd

Wesfarmers Resources Regional Acting Studio

Travis Dowling
Kate Foy

Bare Witness Post-Performance Workshops

Amy Ingram

Treasure Island Post-Performance Workshops

Joanne Franklin
Breanna Robertson

LONDON REPRESENTATIVES

Yolande Bird
Diana Franklin

UNITED STATES REPRESENTATIVE

Stuart Thompson

FOUNDING DIRECTOR

Alan Edwards, AM, MBE

Compliance

Public sector ethics

The Chair and members of Queensland Theatre Company, the Artistic and Executive Directors and all staff are bound by an internal Code of Conduct approved by the Company, in accordance with the Public Sector Ethics Act 1994. The ethics principles and values and the standards of conduct stated in the Code of Conduct are provided to all staff upon induction and available on the Company's intranet site. Access to training about Public Sector Ethics is available and considered annually in the context of a person's performance review or, in certain cases, at the recommendation of the Executive Director. The Code of Conduct is available for inspection by any person at the Company's offices and is reviewed at regular staff meetings.

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

Disclosure of additional information

The Company publishes the following information reporting requirements on its website in lieu of inclusion in the annual report:

- Consultancies
- Overseas travel
- Information Systems and Record Keeping
- Information Privacy
- Reconciliation Action Plan
- Shared Services

Human Resources

Workforce planning, attraction and retention

As at 31 December 2012, the Company's workforce constituted of 63 full-time equivalent staff. Its permanent retention rate for the year was 69 per cent (for full details see Note 6 of financial statements) and its permanent separation rate was 29 per cent.

In certain circumstances Queensland Theatre Company offers flexible working arrangements, for example, employees with children and those undertaking study, as well as part-time roles in all areas of the organisation.

The Company is committed to creating a safe workplace for staff and has an active and effective occupational Workplace Health and Safety Committee.

Early retirements, retrenchments and redundancies

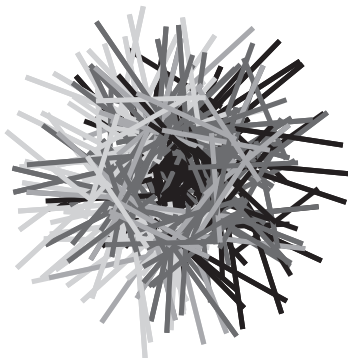
There were no packages paid to employees for redundancies, early retirements or retrenchments under Public Service Commission Directive 17/09.

Glossary

ACPA	Aboriginal Centre for the Performing Arts
BAC	Brisbane Airport Corporation
BEMAC	Brisbane Ethnic Music and Arts Centre
Company Members	Queensland Theatre Company Board Members
CALD	Cultural and Linguistically Diverse
CRM	Customer Relationship Management
DAP	Disability Action Plan
FOPA	Festival of Pacific Arts
MDA	Multicultural Development Association
MoU	Memorandum of Understanding
MTC	Melbourne Theatre Company
QPAC	Queensland Performing Arts Centre
QPDA	Queensland Premier's Drama Award
QUT	Queensland University of Technology
TAFE	Technical and Further Education
The Company	Queensland Theatre Company
USQ	University of Southern Queensland

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Queensland Government

Queensland Theatre Company annual report for the year ended 31 December 2012

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This annual report can be accessed at <http://www.queenslandtheatre.com.au/right-of-information/>

Please contact Reception on telephone 07 3010 7600, facsimile 07 3010 7699 or email mail@queenslandtheatre.com.au for further information or to obtain a hard copy of the report.



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

The Queensland Theatre Company welcomes feedback on this annual report. Please complete our online feedback form at Web address to be provided by Tracey once known.