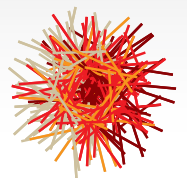


Annual Report 2015



queensland
theatre
company



Cover photographs, Top – Bottom:

1. *Boston Marriage*, Amanda Muggleton, Rachel Gordon. Photography by Rob Maccoll.
2. *Ladies in Black*, Kate Cole, Christen O'Leary, Naomi Price, Lucy Maunder, Deidre Rubenstein. Photography by Rob Maccoll.
3. *Happy Days*, Carol Burns. Photography by Aaron Tait.
4. *Country Song*, Michael Tuahine. Photography by Rob Maccoll.
5. *Rumour Has It*, Naomi Price. Photography by Dylan Evans.
6. *Grounded*, Libby Munro. Photography by Stephen Henry.
7. *Argus*, Lauren Hayne, Nathan Booth, Matthew Seery, Anna Straker. Photography by Stephen Henry.
8. *Oedipus Doesn't Live Here Anymore*, Emily Burton, Toby Martin, Ellen Bailey. Photography by Stephen Henry.
9. *Brisbane*, Lucy Coleby, Dash Kruck. Photography by Rob Maccoll.
10. *Home*, Margi Brown-Ash. Photography by Aaron Tait.
11. *The Odd Couple*, Jason Klarwein, Tama Matheson. Photography by Joseph Byford.
12. *The 7 Stages of Grieving*, Chenoa Deemal. Photography by Justin Harrison.
13. *Ladies in Black*, Kate Cole, Lucy Maunder. Photography by Rob Maccoll.
14. *Grounded*, Libby Munro. Photography by Stephen Henry.
15. *The Seagull*, Emily Burton. Photography by Stephen Henry.
16. *The Seagull*, Nicholas Gell. Photography by Stephen Henry.
17. *Happy Days*, Carol Burns. Photography by Rob Maccoll.
18. *Mother and Son*, Rob Carleton, Noeline Brown, Darren Gilshenan.
19. *The Seagull*, Brian Lucas. Photography by Stephen Henry.
20. *Ladies in Black*. Christen O'Leary. Photography by Rob Maccoll.

LETTER TO MINISTER

23 February 2016

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

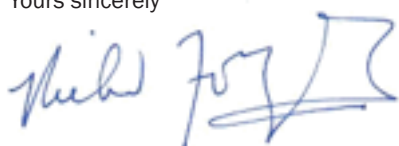
Dear Premier

I am pleased to present the Annual Report 2015 and audited financial statements for the Queensland Theatre Company.
I certify that this annual report complies with:

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

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

Yours sincerely



Emeritus Professor Richard Fotheringham FAHA
Chair, Queensland Theatre Company

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INTRODUCTION

MISSION PURPOSE VALUES

MISSION

Through our theatre-making, we aim to excite and inspire audiences throughout Queensland, Australia and our near neighbours (Asia-Pacific region).

PURPOSE

PURPOSE

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

MISSION

VALUES

VALUES



DYNAMIC



ENTREPRENEURIAL



COLLABORATIVE



STORYTELLING



DIVERSE



SUSTAINABLE



WELCOMING

QUEENSLAND THEATRE COMPANY

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

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

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

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

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

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

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

QTC's functions include:

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

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

CHAIR'S OVERVIEW



Richard Fotheringham FAHA
Chair, QCA

2015 SEASON

The Queensland Theatre Company's 2015 program was a triumphant conclusion to Wesley Enoch's five years as Artistic Director. In 2015 126,355 people saw a QTC production, with QTC undertaking 493 performances in 67 venues, as well as youth performances and workshops. This included an innovative regional community engagement

project in Logan - *Traction* - supported by the Australian Department of Social Services.

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

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

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

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

Noteworthy amongst QTC's other productions were *Brisbane*, a heart-warming account of our own capital city during World War II; the 2014 Premier's Playwriting Award winner *Oedipus Doesn't Live Here Anymore* by emerging Queensland writer, Daniel Evans, who also adapted and directed Chekhov's *The Seagull* for our mainstage season

at the Bille Brown Studio. At a time when the "small to medium" performing arts sector is under significant threat, QTC is energetically pursuing a policy of active support for individual Queensland theatre artists, enabling them to build successful professional careers, as well as assisting smaller companies: in 2015 we presented four shows at The GreenHouse - *The 7 Stages of Grieving*, *Argus*, *Home* and *Rumour Has It* - produced by local companies Grin and Tonic Theatre Troupe, Dead Puppet Society, Force of Circumstance and the Little Red Company, respectively.

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

QTC would also like to thank its other sponsors, particularly the Queensland and Australian governments; presenting sponsors Sibelco Australia and Energex; production sponsors Wesfarmers Resources, Philip Bacon Galleries, Herbert Smith Freehills and WorkPac; building enhancement sponsors Brisbane Airport Corporation, CSR Bradford and Guymer Bailey Architects; season sponsors Bendigo Bank, Infiniti, Southside Honda, Board Matters, ALS Limited, Aegeus Executive Search, and Allens Linklaters; season supporters Datacom, Clovelly Estate, Quay West Suites Brisbane, Brisbane Convention and Exhibition Centre, Wine & Dine'm Catering, Phoebe Stevens Flowers, Merlo Coffee, Ernst & Young, Little Creatures Brewing, Pondera Physiotherapy, Dendy Cinemas, Icemedi, Avant Card and Westfield Carindale; media supporters Bauer, Goa, Channel 9, 4BC, Magic 882 and BMag. Our major donors included Creative Partnerships Australia, Ian Potter Foundation, RACQ Foundation, Tim Fairfax Family Foundation, and the QTC Legal Chapter led by Michael Back (Managing Partner, Brisbane Office, Herbert Smith Freehills) as well as over 500 private donors.

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



L-R: *Ladies in Black*, Naomi Price, Deidre Rubenstein, Kate Cole, Lucy Maunder and Christen O'Leary. Photography by Rob Maccoll.

OTHER MATTERS

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

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

The term of the current Board of QTC, my last as Chair, will end on 19 May 2016. I would like to thank, for their wisdom and dedication, Elizabeth Jameson (Deputy Chair),

Julieanne Alroe (former Deputy Chair, resigned 30 October 2015), Erin Feros (Chair, Audit and Risk Management Committee), Peter Hudson (Chair, Finance Committee), Nathan Jarro (Chair, Indigenous Reference Group), Kirstin Ferguson, Simon Gallaher, Karl Morris (resigned 30 November 2014) and Elizabeth Mellish (resigned 22 September 2014). The three members who resigned during the term did so reluctantly and only because each had been offered other demanding new state and national positions; testament to their stature in our community and to the high level of expertise and experience they brought to QTC. I thank them and my other co-members as well as Wesley Enoch, Sue Donnelly, QTC's artists, administrative and technical staff, and our Patron, Governor of Queensland the Honourable Paul de Jersey AC, for their dedication to QTC and to the artistic life of our great state.

Emeritus Professor Richard Fotheringham FAHA
Chair, Queensland Theatre Company

DIRECTOR'S OVERVIEW



Sue Donnelly
Executive Director

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

The first quarter of the year commenced with great energy with three mainstage productions (including a world premiere) and three state

and national tours. We also ended the year with a bang by producing a new Australian musical *Ladies in Black*, which was one of our highest selling shows and signalled the quality and depth of work that QTC can achieve with sufficient planning and investment.

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

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

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

Showcasing Queensland work throughout the country was a highlight in 2015. Not only did we tour to over 60 venues throughout Australia, we also performed at major international arts festivals: *Black Diggers* at both the Adelaide and Perth International Arts Festivals and *The Seagull* in the Brisbane Festival. We also pitched work at interstate and international arts markets.

QTC's commitment to Indigenous work is unparalleled amongst our peers. In February we launched our Stretch Reconciliation Action Plan (RAP), the first Australian theatre company to do so. We continued our three year partnership with Queensland Performing Arts Centre (QPAC) in producing large-scale Indigenous work (*Country Song*), provided support for Aboriginal Centre for the Performing Arts (ACPA) through our memorandum of understanding, and participated in NAIDOC Week. We toured three Indigenous works and presented two in Brisbane. Our Indigenous Reference Group was ably led by Board member Nathan Jarro. In 2015, we employed 26 Indigenous people, including 21 artists, representing nearly eight per cent of our total workforce.

QTC also has a very strong community engagement strategy and we work with many charities and not-for-profit organisations to support them in their endeavours. Whilst theatre making is at the core of what we do, we believe that theatre can value-add in other sectors. Examples of this include the support provided to Arts Access in 2015 for its inaugural Undercover Artists Festival held at QTC, and also the discounted and free tickets extended to charities like the Salvation Army.

Our highly regarded Youth and Education program continued to expand with the extension of our Monday Night Masterclasses and the addition of a third Youth Ensemble. The success of the Youth Ensemble is palpable as we see our alumni gaining entry into prestigious university courses across the country and performing in some of our own productions. In 2015 we also piloted the *Scene Project* regionally – in Charters Towers – with the intention of holding two regional programs in 2016. In all, a total of 19,057 young people (7,815 school students and 11,242 under 30s), attended and/or participated in a QTC performance or workshop activity.



L-R: *Brisbane*, Matthew Backer and Dash Kruck.
Photography by Rob Maccoll.

Philanthropy and corporate partnerships were very successful in 2015, which demonstrates the value of our work to broader society. The Legal Chapter raised significant funds to support the commissioning of a new work based on an unsolved, far north Queensland legal case from 1908, and we held a well-attended fundraising event to support the development of *Ladies in Black*. Corporate sponsorship ensured the viability of our *Black Diggers* national tour, a number of mainstage productions, and supported our youth and education work. QTC also secured funding from trusts and foundations for important multi-year projects such as a resident designer and touring production coordinator.

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

Sue Donnelly
Executive Director

HIGHLIGHTS AND ACHIEVEMENTS

BRISBANE MAINHOUSE SEASON

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

STUDIO SEASON

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

REGIONAL AND TOURING

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

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

Black Diggers toured to six capital cities and large regional venues including Adelaide Festival of Arts, Perth International Arts Festival and the Arts Centre Melbourne, undertaking 32 performances across six weeks between 28 February and 3 May.

QTC's national tour of *Kelly* was the largest ever undertaken in QTC's history. Nominated for a 2015 Helpmann Award for best touring production, *Kelly* toured to 39 regional and metropolitan venues, undertaking 66 performance to 12,824 audience members. The 19 week tour travelled across six states and territories from 10 March to 22 July.

Country Song toured directly from the Cremorne Theatre season in Brisbane, visiting small communities in Blackwater and North Stradbroke Island in Queensland, Lismore NSW, and larger regional venues in Geelong and Wollongong. This tour engaged 3,344 audience members across five venues between 11 August and 6 September.

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

EDUCATION AND YOUTH

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





AWARDS

QTC and Sibelco Australia won the prestigious Queensland Premier's Reconciliation Award for *Black Diggers*, and was nominated as a finalist in the Partnership Category at the Queensland Reconciliation Awards.

Tom Wright received the Nick Enright Prize for Playwriting for *Black Diggers* at the 2015 New South Wales Premier's Literary Awards.

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

INDIGENOUS AND CULTURAL DIVERSITY

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

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

EMPLOYMENT

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

WRITING AND NEW WORK

For the first time in the history of the Queensland Premier's Drama Award (QPDA), the three short-listed plays were all written by women. These plays, *Rice* by Michele Lee, *The Furious Sea* by Kathryn Marquet, and *i Looked Up and There You Were* by Suzie Miller, will receive public readings in July 2016.

In 2015, QTC championed seven female artists in the "Diva Development Series" to create new work, as well as supporting new and existing writing commissions.

A total of 17 new works and scripts were developed, involving over 100 artists; some working with QTC for the first time.



L-R: *The Seagull*, Helen Cassidy, Barbara Lowing, Emily Burton, Christen O'Leary, Brian Lucas and Hugh Parker. Photography by Stephen Henry.

FINANCIAL

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

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

BACKGROUND

GOVERNMENT OBJECTIVES

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

CREATING JOBS AND A DIVERSE ECONOMY.

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

PROTECTING THE ENVIRONMENT.

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

DELIVERING QUALITY FRONTLINE SERVICES.

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

BUILDING SAFE, CARING AND CONNECTED COMMUNITIES.

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

OBJECT AND GUIDING PRINCIPLES

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

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

STRATEGIC PLAN 2015-2018

QTC's Strategic Plan 2015-2018 set out the following strategic goals:

1. Be recognised for a consistently high standard of work
2. Reach a wider audience
3. Strengthen industry and community relationships
4. Maintain a strong and balanced infrastructure for QTC

OPERATIONAL PLAN 2015

QTC's Operational Plan 2015 was based on its Strategic Plan 2015-2018.

STRATEGIES

Be recognised for a consistently high standard of work:

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

Reach a wider audience:

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

Strengthen industry and community relationships:

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

Maintain a strong and balanced infrastructure for QTC:

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

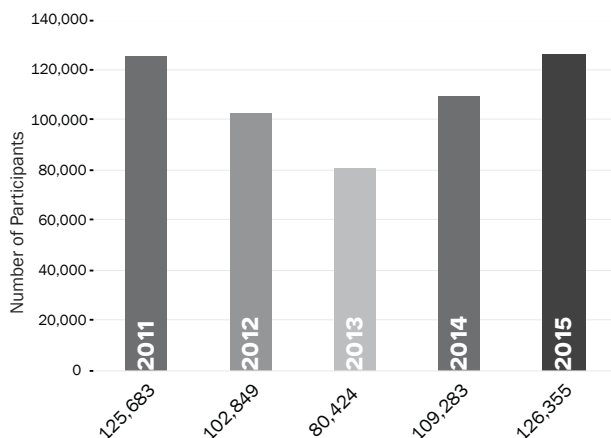
The operational plan was revised during the year to be consistent with the new Strategic Plan 2016-19.

The Premier and Minister for the Arts did not give any directions to QTC during or relating to the financial year.

OUTCOMES - STRATEGIC OBJECTIVES

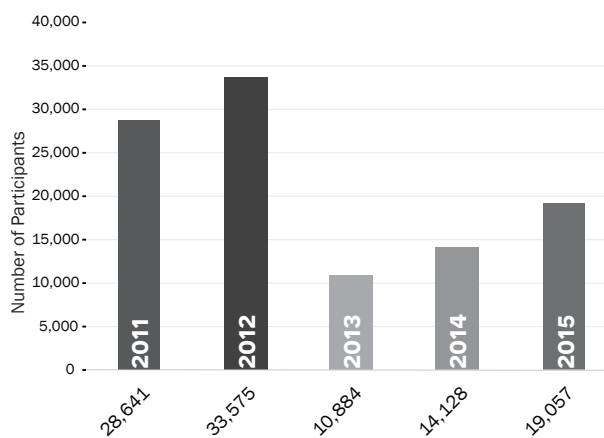
PERFORMANCE -

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



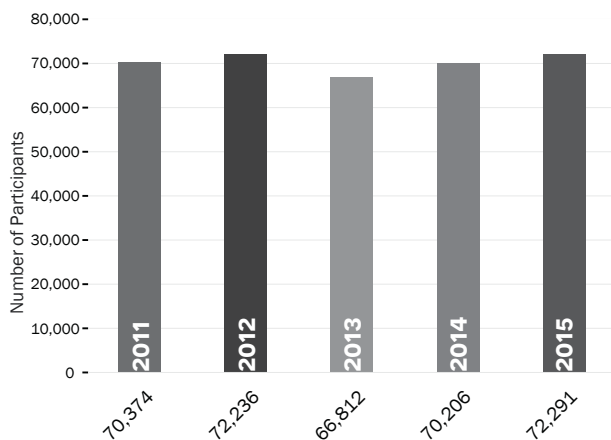
PERFORMANCE -

Youth & School Attendance



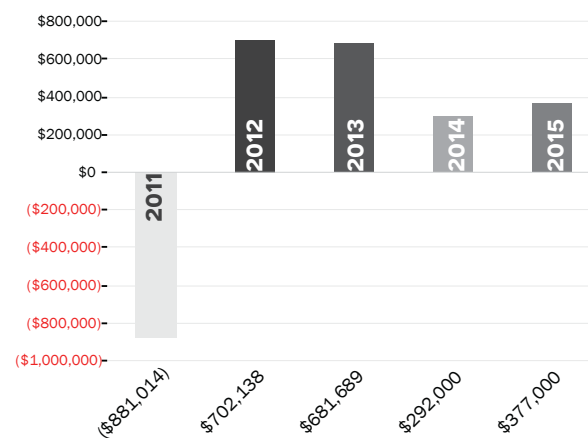
PERFORMANCE -

Brisbane Mainstage



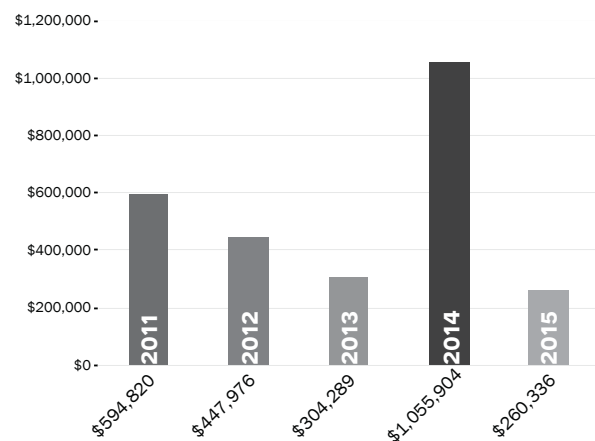
OPERATING SURPLUS

End of Year Result



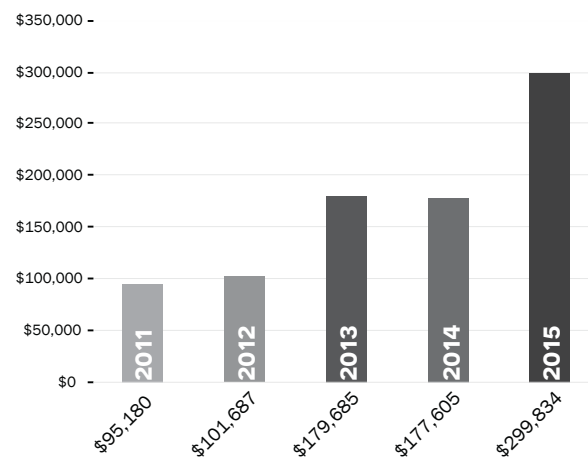
CO-PRODUCTION INCOME

Performance - Brisbane Mainstage



PHILANTHROPIC INCOME

Individual Donations



SUMMARY OF KEY OUTCOMES

STATEMENT OF FINANCIAL PERFORMANCE

Objective	Success	Performance Indicator	Notes	2014 Actual	2015 Actual	2015 Target	Variance	2016 Target
Be recognised for a consistently high standard of work	Positive response from audiences and participants	% of Mainstage audiences who respond positively to productions, their theatre experience, including the impact on them.	1	70% - 80%	70% - 80%	70%		75%
Reach a wider audience	Increased number of participants	% change and number of participants, reported by activity type:						
		PERFORMANCE						
		Presenter - QTC						
		i) Mainstage		70,206	72,291	73,500	(1,209)	64,150
		ii) Studio		8,307	14,850	11,675	3,175	3,700
		iii) Education	2				-	-
		SUBTOTAL		78,513	87,141	85,175	1,966	67,850
		Presenter Other						
		iv) Tours	3	2,161	39,214	40,000	(786)	4,750
		v) Co-Productions	4	25,650	-	-	-	5,600
		vi) Affiliate performance	5	2,959	-	-	-	25,000
		SUBTOTAL		30,770	39,214	40,000	(786)	35,350
		TOTAL		109,283	126,355	125,175	1,180	103,200
		NON - PERFORMANCE						
		i) Workshops		2,679	9,739	6,757	2,982	10,000
		ii) Readings		2,493	1,332	1,551	(219)	2,000
		iii) Other		196	94	190	(96)	200
		iv) Audience Development		7,711	7,817	6,939	878	9,000
		TOTAL		13,079	18,982	15,437	3,545	21,200
		GRAND TOTAL		122,362	145,337	140,612	4,725	124,400
		% change in number of participants		28.4%	18.8%	14.9%	3.9%	(14.4%)
Strengthen industry and community relationships	Positive industry recognition	Number of tours / sell offs	6	2	5	4	1	2
		Number of co-productions / guest productions	7	6	7	8	(1)	3
		Number of women directors		23.1%	28.5%	29%	-0.5%	29%
		Indigenous artists employed	8	13.4%	17.07%	7.0%	16.37%	9.0%
Maintain a strong and balanced infrastructure for QTC	Financially strong company	Ratio of dollar value of reserves to total expenditure		30.0%	28.6%	24.0%		31.0%
		Gross margin as % of total income		5.0%	3.0%	0.6%	2.4%	0.40%
		Dollar value of box office sales		\$2,902,739	\$3,681,794	\$4,183,565	(\$501,771)	\$3,161,567
		% change in box office sales		8.9%	26.8%	44.1%		(14.1%)

NOTES

NOTES ON SUMMARY OF KEY OUTCOMES:

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

NOTES ON KEY MEASURES:

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



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

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

SUMMARY

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

THE YEAR IN REVIEW

MAINSTAGE



BOSTON MARRIAGE

"Gordon is grace personified and the perfect foil for Muggleton's Anna, who is on the verge of hysterics much of the time."

COURIER MAIL



MOTHER & SON

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

SCENESTR



BRISBANE

"... this is a winner. And it's our story."

COURIER MAIL



COUNTRY SONG

"... they laughed and cheered and had a wonderful time ... a standing ovation."

THE DAILY REVIEW



HAPPY DAYS

"... Burns judges the pace to perfection."

THE AUSTRALIAN



THE SEAGULL

"Peppered with arch references to Home and Away, Wicked and Cate Blanchett, this strand of the play resonates perfectly for a modern audience."

COURIER MAIL



THE ODD COUPLE

"The play is a comedy classic, the two leads cast within it are the funniest double-act currently going around in Queensland theatre."

THE AUSTRALIAN



LADIES IN BLACK

"A theatrical triumph."

COURIER MAIL

Photography:

Rob Maccoll: (*Boston Marriage*, *Mother & Son*, *Brisbane*, *Country Song*, *Happy Days*, *Ladies in Black*),
Stephen Henry: (*The Seagull*), Joseph Byford (*The Odd Couple*).



STUDIO SEASON



THE 7 STAGES OF GRIEVING

"Ten seconds into Jason Klarwein's magnificent new production of *The 7 Stages of Grieving* and you're hooked by the sense of history."

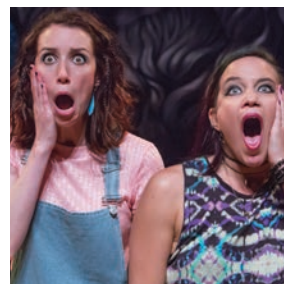
THE AUSTRALIAN



ARGUS

"a doubly enthralling and mind-stretching experience."

THE DAILY REVIEW



OEDIPUS DOESN'T LIVE HERE ANYMORE

"Dan Evans' adaptation of the Sophocles play about a Greek King and his unsavoury, yet accidental, relationship with his mum is a masterpiece."

COURIER MAIL



HOME

"Sometimes the Brisbane theatre community treats us to something more than just pure entertainment. It treats us to something experiential, profound and life changing, something that speaks to our souls"

THE DAILY REVIEW



GROUNDLED

"Munro is simply extraordinary."

COURIER MAIL



RUMOUR HAS IT

"Price has the uncanny ability to read an audience early ... and keep us captivated with her charm, her wicked sense of humour and sheer vocal power."

XS ENTERTAINMENT

Photography:

Justin Harrison: (*The 7 Stages of Grieving*), Dylan Evans: (*Argus*, *Rumour Has It*), Stephen Henry: (*Oedipus Doesn't Live Here Anymore*, *Home*, *Grounded*).

BRISBANE MAINSTAGE SEASON



L-R: Rachel Gordon, Amanda Muggleton and Helen Cassidy.
Photography by Rob Maccoll.

BOSTON MARRIAGE

BY DAVID MAMET

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

CREATIVES

Andrea Moor
DIRECTOR
Stephen Curtis
DESIGNER
David Walters
LIGHTING DESIGNER
Phil Hagstrom
SOUND DESIGNER
Melissa Agnew
DIALECT COACH
Daniel Anderson
ASSISTANT LIGHTING DESIGNER
Jodie Roche
STAGE MANAGER
Yanni Dubler
ASSISTANT STAGE MANAGER
Candice Schmidt
STAGE MANAGER SECONDMENT
(QUT)

CAST

Helen Cassidy
CATHERINE
Rachel Gordon
CLAIRE
Amanda Muggleton
ANNA



L-R: Rob Carlton, Darren Gilshenan and Noeline Brown.
Photography by Rob Maccoll.

MOTHER & SON

BY GEOFFREY ATHERDEN

A JOINT VENTURES/LASCORP ENTERTAINMENT/
FRACTURED LIMB PRODUCTION

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

CREATIVES

Roger Hodgman
DIRECTOR
Shaun Gurton
SET DESIGNER
Nigel Levings
LIGHTING DESIGNER
Esther Marie Hayes
COSTUME DESIGNER
Ash Gibson Greig
COMPOSER
Kelvin Gedy
SOUND DESIGNER
Pip Mushin
RESIDENT DIRECTOR
Nicole Robinson
STAGE MANAGER
Emma Wenlock
ASSISTANT STAGE MANAGER

CAST

Robyn Arthur
MONICA
Rachael Beck
ANITA
Noeline Brown
MAGGIE BEARE
Rob Carlton
ROBERT BEARE
Sharon Davis
KAREN
Darren Gilshenan
ARTHUR BEARE
Nicki Wendt
LIZ BEARE

24 JAN – 15 FEB
2015

PLAYHOUSE, QPAC
#QTCBOSTONMARRIAGE

18 FEB – 15 MAR
2015

PLAYHOUSE, QPAC
#QTCMOTHER&SON



L-R: Matthew Backer, Veronica Neave, Hugh Parker, Harriet Dyer, Hayden Spencer, Dash Kruck and Lucy Goleby.
Photography by Rob Maccoll.

BRISBANE

BY MATTHEW RYAN

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

CREATIVES

Iain Sinclair
DIRECTOR

Stephen Curtis
DESIGNER

David Walters
LIGHTING DESIGNER

Guy Webster
COMPOSER/SOUND DESIGNER

Louise Gough
DRAMATURG

Leah Shelton
CHOREOGRAPHER

Dan Sinclair
STAGE MANAGER

Yanni Dubler
ASSISTANT STAGE MANAGER

CAST

Matthew Backer
ENSEMBLE

Conrad Coleby
FRANK/ANDY WEST

Harriet Dyer
PATTY

Lucy Goleby
ROSE

Dash Kruck
DANNY FISHER

Daniel Murphy
ENSEMBLE

Veronica Neave
ANNIE FISHER

Hugh Parker
ENSEMBLE

Hayden Spencer
JOHN FISHER

11 APR – 2 MAY
2015

PLAYHOUSE, QPAC
#QTCBRISBANE



L-R: Megan Sarmardin, Elaine Crombie, Michael Tuahine, Tibian Wyles and David Page. Photography by Rob Maccoll.

COUNTRY SONG

BY REG CRIBB

A CO-PRODUCTION WITH QUEENSLAND
PERFORMING ARTS CENTRE

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

CREATIVES

Wesley Enoch
DIRECTOR

Josh McIntosh
DESIGNER

Jason Glenwright
LIGHTING DESIGNER

Jamie Clark
MUSICAL DIRECTOR

Matt Erskine
SOUND DESIGNER

Justin Harrison
SOUND DESIGNER

optikal bloc
PROJECT DESIGNERS

Louise Gough
DRAMATURG

Jason Klarwein
ASSOCIATE DIRECTOR

Jodie Roche-Jones
STAGE MANAGER

Pip Loth
ASSISTANT STAGE MANAGER

CAST

Elaine Crombie
MUM/MARJ/ENSEMBLE

Bradley McCaw
MUSICIAN/ENSEMBLE

David Page
BOBBY/ENSEMBLE

Megan Sarmardin
AURIEL ANDREW/ENSEMBLE

Michael Tuahine
JIMMY LITTLE

Tibian Wyles
LIONEL/ENSEMBLE

4 JUL – 8 AUG
2015

CREMORNE THEATRE, QPAC
#QTCCOUNTRYSONG

BRISBANE MAINSTAGE SEASON



Photo: Carol Burns. Photography by Rob Maccoll.

HAPPY DAYS

BY SAMUEL BECKETT

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

CREATIVES

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

CAST

Carol Burns
 WINNIE
Steven Tandy
 WILLIE

18 JUL – 15 AUG
2015

BILLE BROWN STUDIO, QTC
#QTCHAPPYDAYS



L-R: Lucas Stibbard, Helen Cassidy, Brian Lucas, Barbara Lowing, Jason Klarwein, Nicholas Gell, Christen O'Leary, Hugh Parker and Amy Ingram. Photography by Stephen Henry.

THE SEAGULL

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

32 PERFORMANCES
6,638 ATTENDANCE
\$268,362 BOX OFFICE REVENUE

CREATIVES

Daniel Evans
 WRITER/DIRECTOR
Saffron Benner
 DRAMATURG
Kieran Swann
 DESIGN CONSULTANT
Ben Hughes
 LIGHTING DESIGNER
Guy Webster
 SOUND DESIGNER/COMPOSER
Dan Sinclair
 STAGE MANAGER
Kathryn O'Halloran
 ASSISTANT STAGE MANAGER

CAST

Emily Burton
 NINA
Helen Cassidy
 POLINA
Nicholas Gell
 KONSTANTIN
Amy Ingram
 MASHA
Jason Klarwein
 BORIS TRIGORIN
Barbara Lowing
 ILYA
Brian Lucas
 SORIN
Christen O'Leary
 IRINA ARKADINA
Hugh Parker
 DORN
Lucas Stibbard
 MEDVEDENKO

29 AUG – 26 SEP
2015

BILLE BROWN STUDIO, QTC
#QTCTHESEAGULL



L-R: Tama Matheson and Jason Klarwein.
Photography by Rob Maccoll.

THE ODD COUPLE

BY NEIL SIMON

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

CREATIVES

Wesley Enoch
DIRECTOR

Christina Smith
DESIGNER

Tony Brumpton
SOUND DESIGNER

Matt Scott
LIGHTING DESIGNER

Daniel Anderson
ASSISTANT LIGHTING DESIGNER

Melissa Agnew
VOICE AND ACCENT CONSULTANT

Eloise Grace
STAGE MANAGER

Margaret Burrows
ASSISTANT STAGE MANAGER

CAST

Tim Dashwood
ROY

Amy Ingram
CECILY PIGEON

Lauren Jackson
GWENDOLYN PIGEON

Jason Klarwein
OSCAR MADDISON

Tama Matheson
FELIX UNGAR

Bryan Proberts
VINNIE

Steven Rooke
SPEED

Colin Smith
MURRAY



L-R: Deidre Rubenstein, Naomi Price, Kathryn McIntyre, Kate Cole,
Sarah Morrison, Christen O'Leary, Lucy Maunder and Carita Farrer
Spencer. Photography by Rob Maccoll.

LADIES IN BLACK

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

24 PERFORMANCES
14,003 ATTENDANCE
\$648,625 BOX OFFICE REVENUE

CREATIVES

Simon Phillips
DIRECTOR

Isaac Hayward
MUSICAL DIRECTOR

Guy Simpson
ORCHESTRATIONS

Andrew Hallsworth
CHOREOGRAPHER

Gabriela Tylesova
DESIGNER

David Walters
LIGHTING DESIGNER

Matthew Erskine
SYSTEM SOUND
DESIGNER

Hanna Sandgren
ASSOCIATE DESIGNER

Melissa Agnew
DIALECT COACH

Jessica Burns
STAGE MANAGER,
ASSISTANT DIRECTOR
(SECONDMENT)

Dan Sinclair
DEPUTY STAGE
MANAGER

Pip Loth
ASSISTANT STAGE
MANAGER

CAST

Andrew Broadbent
FRANK

Kate Cole
MISS CARTWRIGHT/
JOY

Carita Farrer

Spencer
MRS MILES

Bobby Fox
RUDI

Kathryn McIntyre
MYRA/DAWN

Lucy Maunder
PATTY

Sarah Morrison
LISA

Christen O'Leary
MAGDA

Naomi Price

FAY

Deidre Rubenstein
MISS JACOBS/MRS
CROWN

Greg Stone
MR MILES/STEFAN

MUSICIANS

Andrew Johnson
ACOUSTIC/ELECTRIC
BASS

Toby Loveland
ACOUSTIC/ELECTRIC
GUITAR

Kathryn McKee
CELLO

Andrew Maddick
VIOLIN

John Parker
DRUMS/PERCUSSION

17 OCT – 8 NOV
2015

PLAYHOUSE, QPAC
#QTCODDCOUPLE

14 NOV – 6 DEC
2015

PLAYHOUSE, QPAC
#QTCLADIESINBLACK

STUDIO SEASON



Photo: Chenoa Deemal. Photography by Justin Harrison.

THE 7 STAGES OF GRIEVING

BY WESLEY ENOCH AND DEBORAH MAILMAN
QUEENSLAND THEATRE COMPANY PRESENTS A GRIN & TONIC
THEATRE TROUPE PRODUCTION

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

CREATIVES

Jason Klarwein
DIRECTOR

Jessica Ross
DESIGNER

Daniel Anderson
LIGHTING DESIGNER

Justin Harrison
SOUND AND PROJECTION
DESIGNER

Kellie Lazarus
PRODUCER

Maddie Nixon
STAGE MANAGER

CAST

Chenoa Deemal
PERFORMER



Photography by Stephen Henry.

ARGUS

QTC PRESENTS A DEAD PUPPET SOCIETY PRODUCTION

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

CREATIVES

David Morton
DIRECTOR AND DESIGNER

Nicholas Paine
CREATIVE PRODUCER

John Babbage (Topology)
COMPOSER

Jason Glenwright
LIGHTING DESIGNER

Richard Tulloch
DRAMATURG

Brett Cherey
SOUND ENGINEER

Samuel Maher
STAGE MANAGER

CAST

Nathan Booth
PUPPETEER

Laura Hague
PUPPETEER

Matthew Seery
PUPPETEER

Anna Straker
PUPPETEER

Robert Davidson (Topology)
DOUBLE BASS/BASS GUITAR

Therese Milanovic
(Topology)

PIANIST/PEDAGOGUE

Christa Powell (Topology)
VIOLIN/PEDAGOGUE

17 MAR – 31 MAR BILLE BROWN STUDIO, QTC
2015 #QTC7STAGES

5 – 17 MAY BILLE BROWN STUDIO, QTC
2015 #QTCARGUS



L-R: Toby Martin, Emily Burton, Joe Klocek and Ellen Bailey.
Photography by Stephen Henry.

OEDIPUS DOESN'T LIVE HERE ANYMORE

BY DANIEL EVANS

PRESENTED BY QTC AND QUEENSLAND GOVERNMENT

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

CREATIVES

Jason Klarwein
DIRECTOR

Jessica Ross
DESIGNER

Daniel Anderson
LIGHTING DESIGNER

Justin Harrison
COMPOSER/SOUND DESIGNER

Louise Gough
DRAMATURG

Niki-J Price
FIGHT DIRECTOR

Peter Sutherland
STAGE MANAGER

Bec Li
ASSISTANT STAGE MANAGER

CAST

Ellen Bailey
CHORUS 3

Emily Burton
CHORUS 2

Joe Klocek
CHORUS 4

Toby Martin
CHORUS 1



L-R: Travis Ash and Margi Brown Ash. Photography by Stephen Henry.

HOME

CREATED BY MARGI BROWN ASH

QTC PRESENTS A FORCE OF CIRCUMSTANCE PRODUCTION

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

CREATIVES

Margi Brown Ash
WRITER/CO-DEVISER/
PERFORMER

Leah Mercer
DIRECTOR/CO-DEVISER

Travis Ash
WRITER/COMPOSER/
PERFORMER

Bev Jensen
VISUAL ARTIST

Ben Hughes
LIGHTING DESIGNER

Freddy Komp
TECHNICAL DIRECTOR

Gabrielle Castle
PRODUCTION/STAGE MANAGER

23 MAY – 13 JUN 2015 BILLE BROWN STUDIO, QTC
#QTCOEDIPUS

14 – 25 JUL 2015 DIANE CILENTO STUDIO, QTC
#QTCHOME

STUDIO SEASON



Photo: Libby Munro. Photography by Stephen Henry.

GROUNDDED

BY GEORGE BRANT

29 PERFORMANCES
2,166 ATTENDANCE
\$47,695 BOX OFFICE REVENUE

CREATIVES

Andrea Moor
 DIRECTOR

Georgina Greenhill
 DESIGNER

Ben Hughes
 LIGHTING DESIGNER

Tony Brumpton
 SOUND DESIGNER

Jennifer Buckland
 STAGE MANAGER

CAST

Libby Munro
 THE PILOT



Photo: Naomi Price. Photography by Dylan Evans.

RUMOUR HAS IT

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

9 PERFORMANCES
2,273 ATTENDANCE
\$81,935 BOX OFFICE REVENUE

CREATIVES

Naomi Price,
Jason McGregor
and Michael Manikus
 ORIGINAL ARRANGEMENTS

Naomi Price and
Luke Kennedy
 VOCAL ARRANGEMENTS

Jason McGregor
 MUSICAL DIRECTOR/GUITARS

Jason Glenwright
 LIGHTING DESIGNER

Jamie Taylor
 PRODUCTION MANAGER/
 AUDIO ENGINEER

CAST

Naomi Price
 ADELE

Mik Easterman
 DRUMS

Rachel Everett-Jones,
Luke Kennedy and
Tom Oliver
 VOCALS

Andrew Johnson
 BASS

Michael Manikus
 PIANO

29 JUL – 15 AUG 2015 DIANE CILENTO STUDIO, QTC
 #QTCGROUNDED

7 – 17 OCT 2015

BILLE BROWN STUDIO, QTC
 #QTCRUMOURHASIT



TOURING SEASON



L-R: Amanda Muggleton and Rachel Gordon.
Photography by Rob Maccoll.

BOSTON MARRIAGE

BY DAVID MAMET

9 VENUES
12 NUMBER OF PERFORMANCES
3,172 TOTAL ATTENDANCE

CREATIVES

Lucas Stibbard
DIRECTOR AND DESIGNER

Chris Gillette
SOUND DESIGNER

Steve Pirie
TOUR MANAGER

Jodie Roche
STAGE MANAGER

CAST

Helen Cassidy
CATHERINE

Rachel Gordon
CLAIRE

Amanda Muggleton
ANNA

"The play is a quick-fire comedy riddled with the wicked wit...A play not to miss."

PORT DOUGLAS & MOSSMAN GAZETTE

"a grand affair, featuring three gorgeous girls, a stunning set and glamorous gowns. Don't miss it."

ARTSHUB (GOLD COAST SEASON)

20 FEB – 25 MAR
2015



L-R: Luke Carroll, Shaka Cook, Guy Simon, Kirk Page, George Bostock, Trevor Jamieson, Colin Smith, Tibian Wyles.
Photo courtesy of The West Australian (Perth International Arts Festival)

BLACK DIGGERS

BY TOM WRIGHT

6 VENUES
32 NUMBER OF PERFORMANCES
15,352 TOTAL ATTENDANCE

CREATIVES

Wesley Enoch
DIRECTOR

Tom Wright
WRITER

Stephen Curtis
SET DESIGNER

Ruby Langton-Batty
COSTUME DESIGNER

Ben Hughes
LIGHTING DESIGNER

Tony Brumpton
COMPOSER/SOUND DESIGNER

Nick Toll
HEAD OF LIGHTING

Richard Aishford
HEAD MECHANIST

Ashlee Hints
STAGE MANAGER

Lilith Tremmery
ASSISTANT STAGE MANAGER

CAST

George Bostock
ENSEMBLE

Luke Carroll
ENSEMBLE

Shaka Cook
ENSEMBLE

Trevor Jamieson
ENSEMBLE

Kirk Page
ENSEMBLE

Guy Simon
ENSEMBLE

Colin Smith
ENSEMBLE

Elijah Watego
ENSEMBLE

Tibian Wyles
ENSEMBLE

"The ensemble cast of nine men is brimming with talent... At its heart, it serves as a reminder that an Australian is an Australian - no matter our colour, our creed or our experiences."

WA TODAY

"Striking and accomplished drama of historical significance, it's something every Australian should see"

THE AGE. ★ ★ ★ ★

3 MAR – 2 MAY
2015

TOURING SEASON



Photo: Steven Rooke. Photography by Rob Maccoll.

KELLY

BY MATTHEW RYAN

39 VENUES
66 NUMBER OF PERFORMANCES
12,824 TOTAL ATTENDANCE

CREATIVES

Todd MacDonald
DIRECTOR
Simone Romaniuk
DESIGNER
Ben Hughes
LIGHTING DESIGNER
Guy Webster
COMPOSER/SOUND DESIGNER
Niki-J Price
FIGHT DIRECTOR
Eloise Grace
STAGE MANAGER

CAST

Steven Rooke
NED KELLY
Kevin Spink
DAN KELLY
Anthony Standish
GUARD

"...an absorbing, thought-provoking and entertaining perspective on the Kelly story. Highly recommended."
THE CANBERRA TIMES

"Rooke's vain, egotistical outlaw seems to be both our contemporary and a man of his place and time. It is a fine characterization by an actor at the top of his game."
HOBART MERCURY

13 MAR – 21 JUL
2015



L-R: Megan Sarmardin and Michael Tuahine.
Photography by Rob Maccoll.

COUNTRY SONG

BY REG CRIBB

5 VENUES
15 NUMBER OF PERFORMANCES
3,344 TOTAL ATTENDANCE

CREATIVES

Wesley Enoch
DIRECTOR
Josh McIntosh
DESIGNER
Jason Glenwright
LIGHTING DESIGNER
Jamie Clark
MUSICAL DIRECTOR
Matt Erskine
SOUND DESIGNER
Justin Harrison
SOUND DESIGNER
optikal bloc
PROJECT DESIGNERS
Louise Gough
DRAMATURG
Jason Klarwein
ASSOCIATE DIRECTOR
Jodie Roche-Jones
STAGE MANAGER
Pip Loth
ASSISTANT STAGE MANAGER

CAST

Elaine Crombie
MUM/MARJ/ENSEMBLE
Bradley McCaw
MUSICIAN/ENSEMBLE
David Page
BOBBY/ENSEMBLE
Megan Sarmardin
AURIEL ANDREW/ENSEMBLE
Michael Tuahine
JIMMY LITTLE
Tibian Wyles
LIONEL/ENSEMBLE

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

"The whole cast was outstanding and captivated the audience."
THE BYRON SHORE ECHO NETDAILY

13 AUG – 5 SEP
2015



L-R: Annie Byron and Paula Delaney Nazarski.
Photography by.

HEAD FULL OF LOVE

BY ALANA VALENTINE

PRODUCED BY QTC

TOUR COORDINATED BY PERFORMING LINES

22 VENUES

31 NUMBER OF PERFORMANCES

4,522 TOTAL ATTENDANCE

CREATIVES

Wesley Enoch
DIRECTOR

Catarina Hebbard
ASSOCIATE DIRECTOR

Brett Collery
COMPOSER

Simone Romaniuk
DESIGNER

Ben Hughes
LIGHTING DESIGNER

Beth Sometimes
LANGUAGE TUTOR

Penny Everingham
CROCHET COACH

Jason Thelwell
PRODUCTION MANAGER

Julia Morwood
STAGE/COMPANY MANAGER

CAST

Annie Byron
NESSA TAVISTOCK

Paula Delaney Nazarski
TILLY NAPULJARI

**4 JUN – 27 SEP
2015**

AWARDS

2015 MATILDA AWARDS

Gold Matilda Award:

Carol Burns, for her lifetime achievement and a final triumphant performance in *Happy Days*

Best Female Actor in a Supporting Role:

Naomi Price, *Ladies in Black*

Best Female Actor in a Leading Role:

Libby Munro, *Grounded*

Best Male Actor in a Leading Role:

Dash Kruck, *Brisbane*

Best Mainstage Production:

Brisbane, Queensland Theatre Company

The Lord Mayor's Award for Best New Australian Work:

Brisbane, Matthew Ryan

2015 MATILDA NOMINATIONS (QTC)

Best mainstage Production:

Brisbane, *Grounded* and *Oedipus Doesn't Live Here Anymore*

Best Male Actor in a Leading Role:

Dash Kruck (*Brisbane*)

Best Female Actor in a Leading Role:

Carol Burns (*Happy Days*); Libby Munro (*Grounded*)

Best Male Actor in a Supporting Role:

Brian Lucas (*Oedipus Doesn't Live Here Anymore*); Colin Smith (*The Odd Couple*)

Best Female Actor in a Supporting Role:

Naomi Price (*Ladies in Black*)

Best Director: Andrea Moor (*Grounded*)

Best Technical Design (Lighting, Multimedia and Sound): David Walters (*Brisbane*)

Bille Brown Award for the Best Emerging Artist:

Sarah Morrison (*Ladies in Black*)

The Lord Mayor's Award for Best New Australian Work:

Brisbane; *Oedipus Doesn't Live Here Anymore*

Best Musical or Cabaret: *Ladies in Black*

QUEENSLAND RECONCILIATION AWARDS

Winner of Premier's Reconciliation Award: Queensland Theatre Company and Sibelco Australia for *Black Diggers*

Finalist in Partnership category: Queensland Theatre Company and Sibelco Australia for *Black Diggers*

HELPMANN AWARDS

QTC's National Tour of *Kelly* was nominated for Best Regional Touring Production at the 2015 Helpmann Awards.

2015 NEW SOUTH WALES PREMIER'S LITERARY AWARDS

Tom Wright won the Nick Enright Prize for Playwriting at the 2015 New South Wales Premier's Literary Awards for *Black Diggers*.

COUNCIL FOR THE HUMANITIES, ARTS AND SOCIAL SCIENCES (CHASS) AUSTRALIA PRIZE

Black Diggers was shortlisted for the 2015 Council for the Humanities, Arts and Social Sciences (CHASS) Australia Prize, under the 2015 CHASS Australia Prize for *Distinctive Work*. The CHASS Australia Prizes are designed to honour distinguished achievements by Australians working, studying or training in the Humanities, Arts and Social Sciences areas.



GOAL TWO: REACH A WIDER AUDIENCE

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

GAIN A BETTER UNDERSTANDING OF THE QUEENSLAND THEATRE MARKET

In 2015, we ensured our commitment to maximising our CRM System (Tessitura) continued with the ongoing training of staff with a focus on one-on-one sessions in specific modules.

QTC conducted online audience surveys for specific mainstage productions to obtain qualitative customer research. The market research assists us to:

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

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

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

DEVELOP A CLEAR BRAND IDENTITY

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

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

ATTRACT AND RETAIN MORE CUSTOMERS IN EXISTING PRODUCT CATEGORIES

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

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

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



INCREASE AUDIENCE ACCESSIBILITY

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

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

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

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

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

OFFER THEATRE IN MORE PLACES

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

Boston Marriage, our first mainstage production for 2015, toured regionally throughout Queensland to nine venues from the Gold Coast, to Cairns and Mount Isa. QTC toured *Kelly* interstate, engaging with 39 venues over 19 weeks. *Country Song* commenced touring after its Brisbane season, with performances in Lismore (NORPA), Geelong and Wollongong. Community performances were also held in Blackwater and North Stradbroke Island with the support of corporate partners.



L-R: *Black Diggers*
Guy Simon, Colin Smith.



GOAL THREE: STRENGTHEN INDUSTRY RELATIONSHIPS

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

SUPPORT A VIBRANT PERFORMING ARTS SECTOR

PROVIDE SUPPORT AND DEVELOPMENT OPPORTUNITIES FOR LOCAL ARTISTS

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

PROJECT NAME AND DESCRIPTION	ARTISTS	DATES
My Father Who Slept in a Zoo	Ngoc Phan (lead artist) Louise Gough (dramaturg) David Burton (dramaturg) Caroline Dunphy (director)	Hayden Spencer Kerith Atkinson Kee Chan 27 & 29 April 8 & 10 September 10 September – public read
Weaving Water	Ludmila Doneman Michael Doneman (director)	Bill Haycock (design consultant) Louise Gough (dramaturg) February - September 21 March – showing 18 September – public showing
The Long-toothed Devil	Polytoxic (Leah Shelton and Lisa Fa'alafi)	Louise Gough (dramaturg) Optikal Bloc 13 April – 8 May 8 May - showing
Romance Me Yesterday!	Sally McKenzie (lead artist) Louise Gough (dramaturg) Andrea Moor Kate Wilson	Steven Grives Ellen Bailey Caroline Dunphy Thomas Larkin 7 & 10 August 10 August – public reading
Testify	Elaine Acworth (lead artist) Louise Gough (dramaturg) Stephen Carleton (dramaturg) Helen Howard Steven Rooke Kathryn Marquet Kate Wilson	Lauren Jackson Bryan Proberts Christopher Beckey Brian Lucas Barbara Lowing Lucy Goleby 5 June – first read 24 September – public read
Medals and Martinis	Eleanor Jackson (lead artist) Andrea Moor	Louise Gough (dramaturg) April – November
Mother and Daughter	Andrea Moor Louise Gough	Margi Brown Ash May – July
The Wider Earth	David Morton (lead artist) Nicholas Paine (Dead Puppet Society) Louise Gough (dramaturg) Christopher Sommers	Hugh Parker Lauren Jackson Margi Brown Ash Thomas Larkin Tom Oliver 15 & 18 May
Other Places (previously titled Seeking Protection)	Daniel Keene Todd MacDonald	Majid Shokor Abdul Ibrahim 20-23 February 5-8 June
Boggo	Rob Pensalfini (lead artist) Stephen Carleton (dramaturg) Chris Dawson (historian) Barbara Lowing	Hugh Parker Michael Tuahine Peter Cossar Steven Tandy 28 January – public read
St Mary's in Exile	David Burton (lead artist) Jason Klarwein (director) Andrew Buchanan (Feb/March) Bryan Proberts (Feb/March) Damien Cassidy (Feb/March) Kaye Stevenson (Feb/March) Margi Brown Ash (Feb/March) Robert Coleby (Feb/March)	Caroline Kennison (Dec) Daniel Murphy (Dec) Chenoa Deemal (Dec) Matthew Filkins (Dec) Paul Maligno (Dec) Peter Cossar (Dec) Daniel Simpson (Dec) 28 Feb & 7 March 1 December
Brisbane	Amy Ingram (actor) Bryan Proberts (actor) Carol Burns (actor) Conrad Coleby (actor) Damian Danaher (actor) Hugh Parker (actor)	Kerith Atkinson (actor) Kevin Spink (actor) Steven Rooke (actor) Louise Gough (dramaturg) Matthew Ryan (playwright) Iain Sinclair (director) January 2015
Country Song	Reg Cribb (playwright) Michael Tuahine (actor) Wesley Enoch (director) Louise Gough (dramaturg) Tibian Wyles (actor – Jan/March)	Dave Dow (actor – Jan) Paula Nazarski (actor – Jan) Janine Matthews (actor – Jan/March) Shaka Cook (actor – March) Teila Watson (actor – March) 29 January 30 March – 2 April
My Name is Jimi	Jimi Bani Dimitri Bani Jason Klarwein	Justin Harrison Simone Tesorieri Simona Cosentini 9-20 November Showing: 20 November
Ladies in Black	Tim Finn (composer) Carolyn Burns (playwright) Simon Phillips (director) Luke Volker (repetiteur – June) Naomi Price (actor – June) Angela Toohey (actor – June)	Carita Farrer Spencer (actor – July) Georgina Hopson (actor – July) Jack Earle (repetiteur – July) Lyall Brooks (actor – July) Sarah Morrison (actor – July) June (Brisbane) July (Melbourne)
The Seagull	Daniel Evans (lead artist) Louise Gough (dramaturg) Bryan Proberts Christopher Sommers Judy Hainsworth Lucas Stibbard Thoma Larkin Helen Cassidy Barbara Lowing	Colin Smith Christopher Beckey Emily Burton Helen Howard Hugh Parker Jason Klarwein Kathryn Marquet Patrick Dwyer 8 April 29 June
Oedipus Doesn't Live Here Anymore	Daniel Evans (lead artist) Saffron Benner (dramaturg) Anthony Standish	Lauren Jackson Judy Hainsworth Kevin Spink 11 February



L-R: *Oedipus Doesn't Live Here Anymore*,
Toby Martin, Emily Burton,
Joe Kloeck and Ellen Bailey.
Photography by Stephen Henry.

DEVELOPMENT AND NEW WORK

In 2015, QTC championed seven female artists in the 'Diva Development Series' to create new work, and serviced two new and four existing writing commissions.

A total of 17 new works and scripts were developed, involving over 100 artists; some working with QTC for the first time.

QUEENSLAND PREMIER'S DRAMA AWARD

A total of 51 entries were received in the 2016-17 cycle of the Award, and shortlisting took place in December 2015. Three finalists were selected: Michele Lee for *Rice*, Kathryn Marquet for *This Furious Sea*, and Suzie Miller for *I Looked Up and There You Were*. These projects will receive further development in 2016 and 2017.

COMMISSIONS

Six artists were under commission by QTC in 2015: Reg Cribb, David Burton, Matthew Ryan, Dead Puppet Society/ David Morton, Daniel Keene and Katherine Llyall-Watson.

ARTISTIC ENGAGEMENT AND DEVELOPMENT

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

QTC continued to employ Resident Dramaturg Louise Gough from January to June 2015 with Louise working on a range of works in development including *The Wider Earth*, *Ladies in Black*, *St Mary's in Exile*, *Country Song*, *Brisbane*, and the DIVA Development series.

In the first part of 2015, Andrea Moor and Jason Klarwein continued as Resident Directors, working on a range of projects from mainstage productions to works in development, youth programs and repertoire meetings. From July 2015, Andrea's role changed to that of Artistic Associate.

Affiliate Artists in 2015 were David Walters, Ben Hughes and Tony Brumpton. The following professionals continued as Associate Artists: David Burton, Kathryn Marquet, Matt Delbridge, Rod Ainsworth, Lucas Stibbard, Gayle Macgregor, Carol Burns and Candy Bowers.

QTC continued to support independent company Dead Puppet Society with Company in Residence status, including the use of an office space.

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



PROVIDE PATHWAYS FOR THE YOUTH AND EDUCATION SECTOR

EDUCATION PERFORMANCE WORKSHOPS

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

ARTISTS IN RESIDENCE WORKSHOPS

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

TEACHER PROFESSIONAL DEVELOPMENT AND RESOURCES

Two teacher professional development workshops were facilitated in 2015 with 75 teachers participating. These workshops were in Greek Theatre as part of the *Oedipus Doesn't Live Here Anymore* season, and Working with Scripted Text as part of *The Scene Project*. In July 2015, Producer (Education and Youth Programs) Heidi Irvine presented a paper at the Drama Australia and Drama New Zealand National Conference in Sydney about the successful and dynamic nature of the QTC Education and Youth Programs.

QTC offered complimentary tickets for teachers to attend the play briefing and first preview of each production, allowing them to prepare suitable learning activities for students attending productions. In 2015, 76 teachers attended preview performances. Comprehensive education resources were also completed for all QTC productions in 2015.



The Scene Project in Brisbane.

THE SCENE PROJECT: BRISBANE

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

THE SCENE PROJECT: REGIONAL PILOT

In 2015, *The Scene Project* was offered in a regional community for the first time. After initial scoping and promotion of the project in 2014, Charters Towers was selected for the pilot and all four secondary schools in the community chose to take part. The participating schools in 2015 were Blackheath & Thornburgh College, Charters Towers State High School, Columba Catholic College and All Souls St Gabriel's. Teachers from each school participated in a project briefing and planning session to ensure that key dates for the project met the needs and schedules of each school. Dave Burton and Claire Christian's play *The Landmine is Me* was provided to each participating school group. QTC teaching artists Chris Beckey and Nerida Waters visited each participating school and facilitated theatre workshops during class time, focusing on actor training and creative development. Whilst visiting each school, the artists also facilitated additional drama workshops in order to profile the dramatic arts and provide additional professional development for teachers. On 4 June, all of the schools gathered together at The World Theatre to share their unique performances. Chris Beckey, Neridah Waters, Chenoa Deemal, Tom Oliver, Connor Sweeney and Shaka Cook presented a full rehearsed read of the script and then led the group in a learning forum and discussion about the creative process. Sixty four students from Charters Towers completed *The Scene Project*, participating in a total of 20 workshops as well as the performance outcome day. An additional 13 workshops were facilitated at the participating schools to an additional 159 students.

PROVIDE PATHWAYS FOR THE YOUTH AND EDUCATION SECTOR

SECONDMENTS AND WORK EXPERIENCE

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

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

EDUCATION REFERENCE GROUP

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

Members in 2015 were:

Madonna Stinson	Griffith University
Debb Wall	Capalaba State College
Mitch Holmes	Centenary State High School
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
Stephen Matthias	Queensland Academy of Creative Industries
Tricia Clark – Fookes	Queensland University of Technology
Cherice Cleasby	Independent

YOUTH ENSEMBLE

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

Tutors in 2015 were Amy Ingram, Anne Pensalfini, Chris Beckey, Jason Klarwein, Kellie Lazarus, Lauren Jackson, Neridah Waters, Ellen Bailey, Emily Burton, Lucas Stibbard, Veronica Neave, Bridget Boyle and Thomas Larkin. The Senior Youth Ensemble presented *The Landmine is Me*, by David Burton and Claire Christian, as their core outcome in June-July. The Junior and Intermediate Youth Ensembles each presented a performance outcome in September. Several Senior Ensemble members have successfully auditioned for tertiary performing arts programs in 2015, as well as past students from the ensemble being accepted into tertiary performing arts programs.

YOUNG WRITERS PROGRAM

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

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

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



THEATRE RESIDENCY WEEK

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

MONDAY NIGHT MASTERCLASS

The Monday Night Masterclass series for 2015 included six workshops;

- > 'Acting Skills: Developing Your Craft' with Louise Brehmer;
- > 'Acting Skills: The Embodied Voice' with Chris Beckey;
- > 'Physical Theatre: The Story Telling Body' with Lauren Jackson;
- > 'Shakespeare: Braving the Bard' with Jason Klarwein;
- > 'Comedy and Improvisation: Make Em' Laugh' with Anne Pensalfini and;
- > 'Stage and Screen Combat' with Niki-J Price.

Forty one young actors, aged 14-17, signed up for a Monday Night Masterclass series, with a total of 159 participants engaging across six workshops.



Theatre Residency Week

ENGAGING WITH REGIONAL ARTISTS, COMPANIES AND UNDERSERVED COMMUNITIES

INDIGENOUS REFERENCE GROUP AND RECONCILIATION ACTION PLAN (RAP)

The Indigenous Reference Group provides guidance and advice regarding QTC's Indigenous Program, and in working with Indigenous communities and artists. Members of the Indigenous Reference Group during 2015 were Nathan Jarro (Chair), Adam James, Angela Leitch, Todd Phillips, Paula Nazarski and Michael Tuahine. In February QTC launched its Stretch Reconciliation Action Plan (RAP) at a function in The GreenHouse. QTC is the first theatre company to develop a RAP.

THEATRE ACCESS

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

David Burton	Sally McKenzie
Sue Rider	Playlab
Dash Kruck	deBase
Hayden Spencer/Cirque du Soleil	Playwriting Australia
Dead Puppet Society	Michael Tuahine
Steven Mitchell Wright/the Danger Ensemble	Busty Beats (Kim Bowers)
Terra Nemo Theatre Company	Equity Foundation
Leah Shelton	Lucas Stibbard
Melbourne Theatre Company	Katherine Quigley – 2 High
The Funding Network	Josh Bell (VCA Students)
Renee Dobbyn (ex-Youth Ensemble)	Cienda McNamara
Little Red Company	Polytoxic

PARTNERSHIPS

Access Arts' inaugural Undercover Artists Festival was an umbrella event hosted by QTC in The GreenHouse on 26 and 27 June. This multi-arts festival featured artists with disability from around Australia and New Zealand. QTC Artistic Director Wesley Enoch spoke on one of the discussion panels.

QTC continues to partner with the Multicultural Development Association through the project *Other Places*, and through sponsorship of a lantern in the Luminous Lantern Parade: Welcoming New Queenslanders on 5 June.

Drama Queensland, the professional network for Queensland Drama Teachers, hosted its State Conference at Queensland Theatre Company on 21 and 22 March. Heidi Irvine, along with Daniel Evans and Amy Ingram from The Good Room (*I Want to Know What Love Is*), facilitated a session for teachers in Devising Theatre. Approximately 280 delegates attended the two-day conference.

CULTURALLY DIVERSE ARTISTS AND AUDIENCES

Following Chris Kohn's resignation in May 2014, Joon Yee Kwok was appointed as the new Theatre Diversity Associate and continued in this role until 30 June 2015, the official closing date of the Theatre Diversity Initiative. In May, QTC staff participated in the online Cultural Diversity Self-Reflection tool, providing feedback to the Australia Council on the efficacy of the initiative.

A Theatre Diversity Forum on 18 June was hosted by BEMAC at the Queensland Multicultural Centre, which allowed the three participating organisations (QTC, La Boite Theatre Company and Metro Arts) to share the CALD work and engagement strategies they had implemented during the course of the initiative. CALD artists also shared their experiences and discussed the projects that had been developed inside each of these organisations. Sue Donnelly and Shari Irwin from QTC spoke at this event.

QTC engaged with CALD artists on the following projects in 2015: *Traction*, *My Father Who Slept in a Zoo*, *Weaving Water*, *The Long-Toothed Devil*, *Medals and Martinis*, and *Other Places*.



INDUSTRY ENGAGEMENT

On 17 April 2015, QTC participated in a free industry forum titled “National Theatre Wales: Reaching Audiences and Developing Artists” at the Brisbane Powerhouse. The forum was part of an international residency for National Theatre Wales Associate Artists Mathilde Lopez and John Norton. The residency was hosted by QUT Creative Industries. The panel included Mathilde Lopez and John Norton (NTW), Sean Mee (QUT), Shari Irwin (QTC) and Kris Steward (Brisbane Powerhouse). QTC also hosted NTW to an informal luncheon with Wesley Enoch at QTC headquarters.

A QTC representative facilitated a free public Artist Chat at Brisbane Festival’s Theatre Republic on 17 September. Independent theatre artists were interviewed about their Festival feature productions as well as their work more broadly.

QTC continued its relationship with Playlab, providing venue support for the public outcomes of their LAB RATS new-writing series. Playlab’s Ian Lawson was also appointed to the judging panel for the Queensland Premier’s Drama Award 2016-17 cycle.

TRACTION: LOGAN ENGAGEMENT

QTC delivered a second year of free after-school drama workshops in Logan in 2015. The *Traction* youth ensemble was invited to perform in the Queensland Music Festival’s free outdoor community spectacular *Under This Sky* on 1 and 2 August. This performance has subsequently been the subject of an SBS documentary.

Traction participants went on to present a free public performance of self-devised work at the Logan Entertainment Centre on 24 October. Claire Christian returned as key artist on this program and was assisted throughout the year by various artists including Louise Brehmer, Busty Beatz, Josh McIntosh, Cienda McNamara, Niki-J Price, Matthew Strachan, Neridah Waters, David Burton and University of Queensland secondment Madeleine McMaster. *Traction* engaged 55 participants between the ages of 13–20 years, with approximately 60 per cent of participants returning to the group for a second year. Participants were taken on eight excursions in 2015 to attend productions by a selection of Brisbane theatre companies and presenters.

Four *Traction* participants were granted scholarships to attend Theatre Residency Week in September.

QTC has been successful in securing funding from the Australian Government through the Department of Social Services’ Strengthening Communities Program to continue *Traction* in 2016-17.



Traction 2015 Youth Ensemble.

REGIONAL AND TOURING PROGRAM

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

BLACK DIGGERS

Town	Venue	# of Performances	Total attendance
Adelaide	Her Majesty's Theatre	6	2,644
Bendigo	Ulumbarra Theatre	3	669
Canberra	Canberra Theatre Centre – The Playhouse	6	2,256
Melbourne	Melbourne Arts Centre – Playhouse	7	4,378
Newcastle	Newcastle Civic Theatre	3	1,611
Perth	Heath Ledger Theatre	7 Performances/ Workshops	3,794
TOTAL			15,352

BOSTON MARRIAGE

Town	Venue	# of Performances	Total attendance
Cairns	Cairns Civic Theatre	2	517
Gladstone	Gladstone Entertainment & Convention Centre	1	226
Gold Coast (Bundall)	Arts Centre Gold Coast	2	948
Ipswich	Ipswich Civic Theatre	1	209
Mackay	Mackay Entertainment & Convention Centre	1	198
Mount Isa	Mount Isa Civic Theatre	2 Performances/ Workshops	158
Nambour	Nambour Civic Theatre	2	451
Toowoomba	Empire Theatre	1	315
Townsville	Townsville Civic Theatre	1	150
TOTAL			3,172

COUNTRY SONG

Town	Venue	# of Performances	Total attendance
Blackwater	Venue 1	1	185
Geelong	Geelong Performing Arts Centre – The Playhouse	4	966
Lismore	NORPA - Lismore City Hall	3 Performances/ Workshops	901
Stradbroke Island	Dunwich Public Hall	2	270
Woollongong	Illawarra Performing Arts Centre	6	1,022
TOTAL			3,344

HEAD FULL OF LOVE

Town	Venue	# of Performances	Total attendance
Albury	Albury Entertainment Centre	1	90
Alice Springs	Araluen Arts Centre	1	113
Bathurst	Bathurst Memorial Entertainment Centre	2	391
Caloundra	The Events Centre	1	246
Canberra	The Street Theatre	2	213
Colac	Colac Otways Performing Arts Centre	1	102
Frankston	Frankston Arts Centre	1	270
Griffith	Griffith Regional Theatre	1	140
Katherine	Godinmayin Yijard Rivers Arts & Culture Centre	1	62
Mackay	Mackay Entertainment & Convention Centre	1	129
Mandurah	Mandurah Performing Arts Centre	2	100
Margaret River	Arts Margaret River	1	40
Morang	Plenty Ranges Arts Centre	1	188
Nunawading	Whitehorse Centre	3	518
Orange	Orange Civic Theatre	1	155
Penrith	Joan Sutherland Performing Arts Centre	2	280
Port Hedland	Matt Dann Theatre	1	31
Rockhampton	Pilbeam Theatre	1	121
Thuringowa	Riverways Arts Centre	1	79
Wagga Wagga	Wagga Wagga Civic Theatre	1	237
Warragul	West Gippsland Arts Centre	1	88
Woollongong	Illawarra Performing Arts Centre	4	929
TOTAL			4,522

KELLY

Town	Venue	# of Performances	Total attendance
Albert Park	Gasworks Arts Park Theatre	3	243
Ballarat	Her Majesty's Theatre	2 Performances/ Workshops	175
Bathurst	Bathurst Memorial Entertainment Centre	1 Performance/ Workshop	194
Bendigo	Ulumbarra Theatre	1	255
Burnie	Burnie Arts & Function Centre	1	168
Canberra	Canberra Theatre Centre - The Playhouse	5 Performances/ Workshops	1,630
Cessnock	Cessnock Community Performing Arts Centre	1 Performance/ Workshop	175
Dandenong	Drum Theatre	2	410
Frankston	Frankston Arts Centre	1	183
Geelong	Geelong Performing Arts Centre	5	1,096
Gladstone	Gladstone Entertainment Centre	1 Performance	174
Gold Coast (Bundall)	The Arts Centre Gold Coast	3 Performances/ Workshops	835
Griffith	Griffith Regional Theatre	1	98
Hawthorne	Hawthorne Arts Centre	1	77
Healesville	The Memo, Healesville	1	84
Hobart	Theatre Royal	3 Performances/ Workshops	557
Ipswich	Ipswich Civic Centre	1 Performance	430
Launceston	Princess Theatre	1	431
Logan City	Logan Entertainment Centre	1	138
Mooroodah	Karralyka Centre	1	194
Mount Gambier	Sir Robert Helpmann Theatre	1 Performance/ Workshop	171
Newcastle	Newcastle Civic Theatre	1	464
Nunawading	Whitehorse Centre	2	340
Portland	Portland Arts Centre	1	88
Port Macquarie	The Glasshouse	1 Performance/ Workshop	135
Port Pirie	Northern Festival Centre	1 Performance/ Workshop	117
Renmark	Chaffey Theatre	1	112
Rockhampton	Pilbeam Theatre	1 Performance/ Workshop	172
Sale	Esso BHP Billiton Wellington Entertainment Centre	1	81
Shepparton	Westside Performing Arts Centre	1 Performance/ Workshop	226
Tamworth	Capitol Theatre	1	184
Taree	Manning Entertainment Centre	1	74
Toowoomba	Empire Theatre	1	290
Wagga Wagga	Wagga Wagga Civic Theatre	1 Performance/ Workshop	272
Warragal	West Gippsland Arts Centre	1 Performance/ Workshop	139
Warrnambool	Lighthouse Theatre	1 Performance/ Workshop	197
Whyalla	Middleback Theatre	1 Performance/ Workshop	202
Wodonga	Hot House- The Butter Factory Theatre	7 Performances/ Workshops	935
Woolongong	Illawarra Performing Arts Centre	5 Performances/ Workshops	1,078
TOTAL			12,824

CAIRNS ENGAGEMENT

QTC invested in a two week creative development for Jimi Bani's new work *My Name is Jimi*. The development and showing took place at the Centre of Contemporary Arts (COCA) in Cairns. Cast and creatives on the project were Cairns based design team Simone Tesorieri and Simona Cosentini, actors Jimi and Dimitri Bani, and Brisbane-based artists Jason Klarwein (Director) and Justin Harrison (AV/Sound Design).

	EXTERNAL (CONTRACT / CASUAL)			INTERNAL (PERMANENT)			GRAND TOTAL
	OPPORTUNITIES	HOURS	FULL TIME EQUIVALENT	OPPORTUNITIES	HOURS	FULL TIME EQUIVALENT	FULL TIME EQUIVALENT
Actor/Artist	210	35,089	17.8	0	0	0.0	17.8
Administration	14.5	1,166	0.6	13.5	25,003	12.7	13.2
Creative	131	10,379	5.3	2	2,982	1.5	6.8
Development (Sponsorship & Philanthropy)	0	0	0.0	4	6,162	3.1	3.1
Marketing & Ticketing	16	3,206	1.6	10	15,545	7.9	9.5
Production	414	35,144	17.8	8	12,709	6.4	24.2
Venue	130	2,972	1.5	1	1,274	0.6	2.1
Workshop Artists	78	4,719	2.4	-	-	-	2.4
Other	-	-	-	-	-	-	-
TOTAL	993.5	92,676	46.9	38.5	63,677	32.2	79.1
Total Opportunities	1032						

INDIGENOUS STATISTICS

- > 26 Indigenous people engaged for 61 opportunities for arts workers.
- > 21 Indigenous artists engaged for 37 opportunities for theatre practitioners.
- > 12,043 hours of employment in total for Indigenous people.
- > Indigenous people represent 7.7 per cent of Queensland Theatre Company's workforce based on total hours worked.
- > Indigenous people represent 5.9 per cent of Queensland Theatre Company's workforce based on total employment opportunities.

GENDER STATISTICS

- > 189 women engaged for 493 opportunities for arts workers.
- > 54 female artists engaged for 97 opportunities for theatre practitioners.
- > 54 female actors out of 123 actors in total.
- > 4 female directors out of 14 directors in total
- > 89,312 hours of employment in total for women.
- > Women represent 57.12 per cent of Queensland Theatre Company's workforce based on total hours worked.
- > Women represent 47.77 per cent of Queensland Theatre Company's workforce based on total employment opportunities.

CULTURALLY AND LINGUISTICALLY DIVERSE (CALD) STATISTICS

- > 54 culturally and linguistically diverse people engaged for 138 opportunities for arts workers.
- > 28 culturally and linguistically diverse artists engaged for 44 opportunities for theatre practitioners.
- > 30,850 hours of employment in total for culturally and linguistically diverse people.
- > CALD people represent 19.73 per cent of Queensland Theatre Company's workforce based on total hours worked.
- > CALD people represent 13.37 per cent of Queensland Theatre Company's workforce based on total employment opportunities.



COMMUNICATE EVIDENCE OF OUR COMMUNITY VALUE TO ATTRACT NEW PARTNERS



L-R: Nathan Jarron (Chair, QTC Indigenous Reference Group), Sue Donnelly (Executive Officer, QTC), The Hon. Premier Anastacia Palaszczuk MP, Tom Cutbush (Sibelco Australia CEO), Nikki Porter (Corporate Partnership Manager, QTC).

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

Commendations like the 2015 Queensland Premier's Reconciliation Award for *Black Diggers* (in partnership with Sibelco Australia), and the shortlisting of the same piece for the prestigious CHASS (Council of Humanities and

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

QTC's commitment to research and improved communications has assisted us in securing additional grants from Queensland and Australian Government departments, trusts and foundations. These organisations collectively pledged over one million dollars in 2015 in support of five new multi-year projects.



GOAL FOUR: MAINTAIN A STRONG AND BALANCED INFRASTRUCTURE FOR QTC

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

BETTER FINANCIAL RESULT FOR MAINSTAGE PRODUCTIONS AND STRONG EXPENDITURE CONTROLS

QTC increased its mainstage box office revenue by 26.8 per cent on the previous year. The Season had only one buy-in, *Mother & Son*, which returned a small surplus. The other seven plays were new productions made by QTC. The final work of the year, the musical *Ladies in Black*, had significant success and surpassed box office expectations. The income budget on this show was exceeded by 12.5 per cent, which offset some of the losses sustained from the prior production *The Odd Couple*.

Other mainstage shows including *Boston Marriage* and *The Seagull*, exceeded the show financial net results budgeted. Actual paid attendance for *Ladies in Black* (12,107) exceeded the budgeted paid attendance of 11,500.

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

The Finance team regularly reviews procurement of our venue supplies including pricing, service and product range. Company policy determines a hierarchy of authorisation before final finance approval. Procurement of non-standard supplies is worked through with the Venue and Operations Supervisor and Production Manager/Technical Coordinator according to current finance procedures maximising business benefits. Large capital items are prioritised and listed for Finance Committee approval after sourcing quotes from suppliers. All new major projects (e.g. renovations), are approved first by the Finance Committee and then by the full Board.

A new accounts software package, Microsoft Dynamics NAV, replaced the Attache package with a cut over of 31 December 2015 to coincide with QTC calendar financial year. The new package was introduced to improve financial reporting, data analysis, and process control. The system offers a flexible chart of accounts structure and an integrated purchase order system. Non-financial managers are able to view department financial information in real time improving timelines, visibility and transparency of all transactions.

INCREASING INCOME THROUGH EXISTING REVENUE STREAMS AND NEW INITIATIVES

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

CORPORATE DEVELOPMENT PARTNERSHIPS

QTC enjoyed a high level of sponsorship in 2015 with both new and long-term sponsors. New sponsorship opportunities were available as a result of extensive touring through regional Queensland and across Australia.

Following on from their successful sponsorship of the Brisbane season of *Black Diggers* in 2014, Sibelco Australia partnered with QTC to support the national tour of this work. This partnership was further recognised when QTC and Sibelco were announced winners of the 2015 Premier's Reconciliation Award for *Black Diggers*. Sibelco also supported a visit of *Country Song* to North Stradbroke Island and the Regional Scene Project, which started in Charters Towers in 2015.

Energex Limited sponsored the production of *Brisbane*, their fourth year of partnership with QTC, while long term sponsor Wesfarmers Resources supported the Brisbane season of *Country Song*. This work then toured to Blackwater, assisted by Wesfarmers Curragh and WorkPac. Other mainstage productions were sponsored by Philip Bacon Galleries (*Mother and Son*) and Herbert Smith Freehills, (*The Odd Couple*).

Another long-term sponsor, Griffith University supported *Ladies in Black* along with Virgin Australia, which became our Official Airline Partner in July. As part of their partnership Virgin Australia provided two return business class airfares to Los Angeles as an auction prize at our major fundraising event for *Ladies in Black*.

Sponsors have also had an impact on QTC's sustainability agenda. Through the support of Brisbane Airport Corporation, the Brisbane Airport Courtyard was renovated to create a welcoming green space and entrance for guests attending productions at the Bille Brown Studio. Four hundred solar panels were installed on our roof with installer, CSR Bradford, also offering to donate a percentage of sales to QTC subscribers and supporters back to QTC.

A range of other generous sponsors, including Bendigo Bank, ALS Limited, Board Matters, Allens, Infiniti Brisbane, Southside Honda and Aegeus Executive Search assisted QTC with a range of other important programs. A growing group of Season Supporters provided valuable in-kind products and services: Datacom, Clovely Estate, Quay West Brisbane, Brisbane Convention and Exhibition Centre, Wine and Dine'm, Phoebe Stephens Flowers, Maton Guitars, Merlo, Ernst & Young, Lion, Pondera Physiotherapy and Pilates, Dendy Cinemas, Avant Card, Icemedial and Westfield Carindale. Media supporters include Bauer Media Group, goa, Channel Nine, 4BC, Magic 882 and bmag.

CORPORATE SPONSORS

QTC WOULD LIKE TO THANK THE FOLLOWING ORGANISATIONS FOR THEIR GENEROUS SUPPORT IN 2015.

Government Partners



Presenting Partners



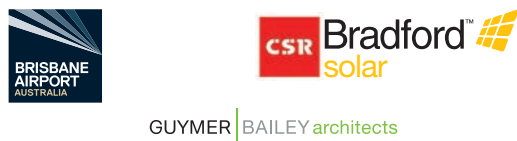
Production Sponsors



Official Airline Partner



Building Enhancement Program



Regional Sponsors



Season Sponsors



Season Supporters



Media Supporters



Promotional Partners: Coev Haircutters; Morton Hire



PHILANTHROPY

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

TRUSTS AND FOUNDATIONS

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

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

The Ian Potter Foundation has committed funding to support a Resident Designer position at QTC in 2016 and 2017. This will be a tremendous boost to our industry as a whole, responding to the shortage of experienced and skilled designers in both Queensland and Australia more broadly.

INDIVIDUAL DONORS

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

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

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

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

LEGAL CHAPTER

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

SPECIAL GOVERNMENT SUPPORT

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

SPECIAL EVENTS

In October QTC held a special fundraising event to celebrate the creation of our new Australian musical, *Ladies in Black*. The Bille Brown Studio foyer was transformed into the Ladies Frocks Department at F C Goodes circa 1959, where guests attended an elegant cocktail party and bid on a range of auction items, including hand written lyrics to Tim's song *Six Months in a Leaky Boat*, a Maton guitar signed by Tim and an international travel prize provided by Virgin Australia. The evening culminated with Tim Finn performing some of his most iconic works and the cast of *Ladies in Black* previewing some of his songs from the show.

Many businesses and friends generously donated auction items. The event raised over \$40,000 towards this exciting new work. We especially acknowledge the tireless efforts of our event committee: Susan Learmonth, Maree Nugent, Melissa Bennett, Lisa Bruce, Brad Mammino and Geoff Harris.



L-R: Traction Participants.

FOUNDATION SUPPORT - TRUSTS AND FOUNDATIONS

We thank all our generous donors for their contribution to our work.

TRUST & FOUNDATIONS

Creative Partnerships
Australia

The Ian Potter Foundation

RACQ Foundation

Tim Fairfax Family
Foundation

\$10,000+ DONORS

1 Anonymous

Pamela M Marx

Cathryn Mittelheuser AM

Bruce & Sue Shepherd

\$5,000-\$9,999+ DONORS

John & Lynnlly Chalk
Wesley Enoch

Richard Fotheringham &
Roslyn Atkinson AO

John & Gabrielle Hull
Tim & Kym Reid

Thomas Wright

\$2,000-\$4,999+ DONORS

2 Anonymous

Sue Donnelly

William & Claire Glasson

Noela & Colin Kratzing

William Ash & Margi Brown
Ash

Kirstin & Glen Ferguson
Alan Galwey

Bruce & Alexandra Grove
E M Jameson & A L
Anderson

The Prior Family

John H Casey

\$1,000-\$1,999+ DONORS

4 Anonymous

Ian & Ruth Gough

Dean & Kath Merlo

Damien Thompson &
Glenise Berry

Anne & Peter Allen

Geoffrey Hirst & Sally Wilde

Karl & Louise Morris

Sandy Vigar & Martin
Pearson

Julieanne Alroe

Hudson Family

Nicklin Medical Service

Plate Marketing

Lisa & William Bruce

Tempe Keune

Donal & Una O'Sullivan

R & M William

Mathieu & Anastasia Ellerby

David & Katrina King

Geoffrey Rush

Erin Feros

Susan Learmonth &

Marianna Serghi

Merrilyn Goos

Bernard Curran

Cecily Stevenson

\$500-\$999+ DONORS

10 Anonymous

Toni Glynn

Ian & Rhyl McLeod

John Richardson &

Melissa Agnew

Pamela Greet &
Nicholas Beaton

Rob & Barbara Murray

Kirsty Taylor

Madeleine Brennan

Amanda Jolly

Denise O'Boyle

Gary Sawyer

Stephen & Jennifer Boyd

Ross & Sophia Lamont

Greg & Wendy O'Meara

Wendy Tonkes

Julian Buckley &
Bec Langdon

Joan M. Lawrence AM

Paddington Clinic

Margaret & Norman Wicks

Ian & Richard Bunzli

Fred & Margaret Leditschke

Diane & Robert Parcell

David Wilson

Rita Carter-Brown

Andrew & Kate Lister

Blayne & Helen Pitts

Ian Yeo & Sylvia Alexander

Bob Cleland

Susan Mabin

Angela Ramsay

Sharon York & Mark Smith

Alan & Annette Davie

Brad Mammino

Bruce Richardson &
Taninnuch Stone

\$250-\$499+ DONORS

7 Anonymous

Ralph Collins

David Hardidge

Darryl Nisbet

Leanne Austin

Christine Comans

Fotini Hardy

Kartina Oei

Phil Barker

June Craw OAM

Rob & Zelle Hodge

Catherine Quinn

Melissa Bennett

Michael Cullinan

Tammy S Linde

People Resourcing

Louisa Bewley &
Geoff Harris

Judi Ewings

B Lloyd

Lyn & Joanne Scott

Virginia Bishop

William & Lenore Ferguson

Mad Dance House

Karen Smith-Pomeroy

Chris Bourke

Kate Foy

Sandra McCullagh

Bronwyn Springer

Ethna Brown

Peter & Gay Gibson

Carolyn McIlvenny

Coralie Van Straaten-Peretz

Joan Brown

Anita Green

Angie & Peter McPhee

Amy Walduck

Judith Carrey

Ian & Ruth Gough

Sandra McVeigh

Michael & Coleen Wilson

Rodd Chignell

Andrea &
Malcolm Hall-Brown

Hon. Tom McVeigh

D & J Woodward

Michael & Margaret Clancy

Daryl Hanly

Dee Morris & Reny Rennie



DEVELOP AN ENVIRONMENTALLY SUSTAINABLE COMPANY

In 2015 QTC undertook its most ambitious environmental project to date with the installation of a large 100kW Photovoltaic System. Since joining the grid on 11 November 2015, we have offset our energy usage by 32,700kWh and avoided 27.14 tonnes in CO₂ emissions.

QTC continued to utilise a power management module for all computers, resulting in a low 11-per cent power rating against maximum power consumption. This represents a usage reduction of 53,356 kWh and the avoidances of 38.8 tonnes of CO₂ emissions.

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



Green walls by Plant Up.
Photography by Ian Golding.

CREATE A POSITIVE WORK ENVIRONMENT

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

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

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

QTC continued its long-standing practice of regular BBQs with artists but limited them to mainstage productions. All artists and contracted staff in the building – whether in rehearsal, using Theatre Access or performing in a studio show – were invited. Casts regularly report on how welcome QTC makes them feel.

QTC's program of individual and group training was continued with an emphasis on Tessitura, Front of House and Season Ticketing training. In addition our Philanthropy Manager, Amanda Jolly, was selected for a Creative Partnerships mentorship and secured a scholarship from the same organisation to attend a Strategic Leadership course in New Zealand in 2016. The Executive Director, Sue Donnelly, was invited to participate in the Australia Council's New York Philanthropy Study tour in November. Board member, Peter Hudson, also participated.

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

2015 FINANCIAL STATEMENTS

SUMMARY OF FINANCIAL PERFORMANCE

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

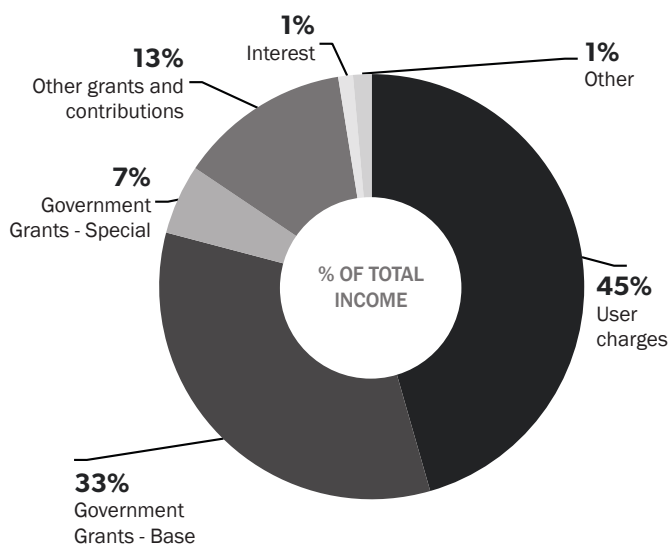
STATEMENT OF FINANCIAL PERFORMANCE

	2015 \$'000	2014 \$'000
Total Income	13,010	10,780
Total Expenses	12,633	10,488
Surplus/Deficit	377	292

STATEMENT OF FINANCIAL POSITION

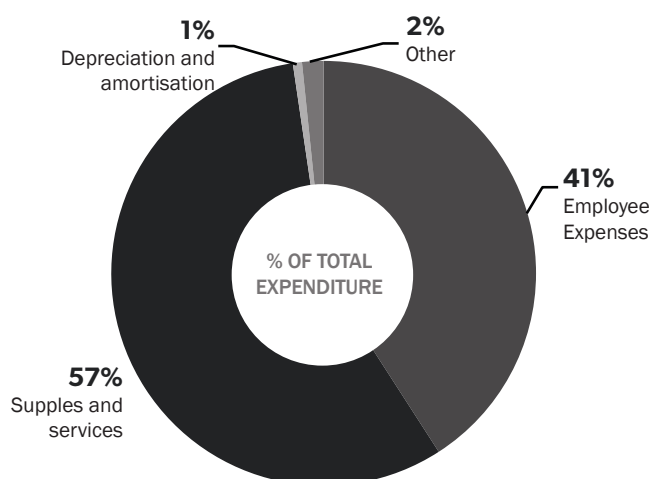
	2015 \$'000	2014 \$'000
Total Assets	6,561	6,119
Total Liabilities	2,508	2,443
Total Equity	4,053	3,676

FINANCIAL PERFORMANCE INCOME



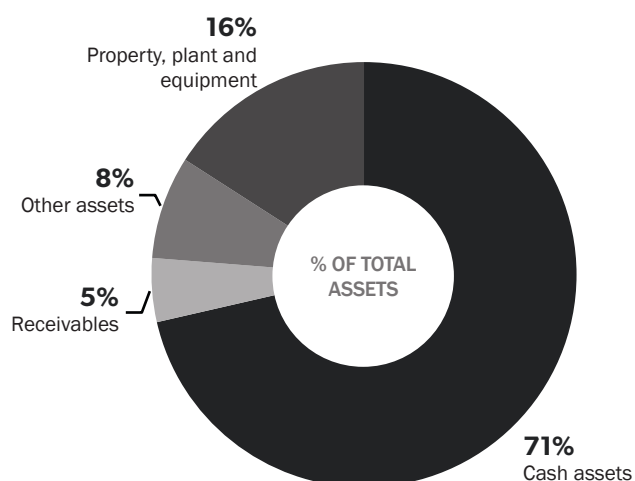
During 2015, Queensland Theatre Company received income of \$13.01 million. This increase reflects a considerable jump in touring income and higher takings for mainstage shows.

FINANCIAL PERFORMANCE EXPENDITURE



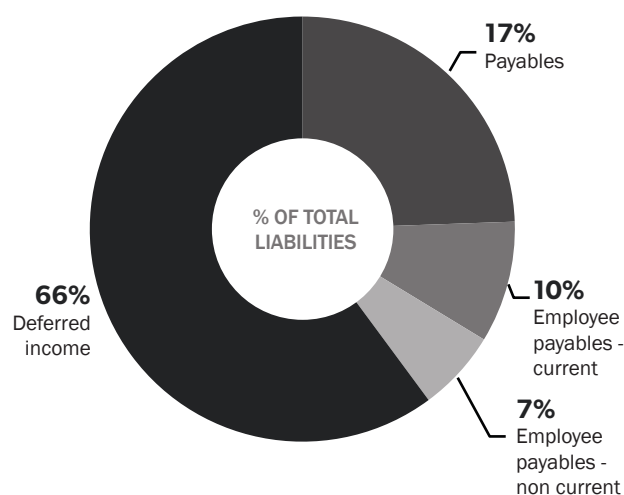
Total expenditure for 2015 was \$12.6 million. The increase from 2014 was due to increased touring and production activity.

FINANCIAL POSITION ASSETS



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

FINANCIAL POSITION LIABILITIES



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

AUDITED ANNUAL FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2015

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

GENERAL INFORMATION

This financial report covers Queensland Theatre Company.

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

Queensland Theatre Company is controlled by the State of Queensland which is the ultimate parent.

The head office and principal place of business is:

78 Montague Rd

South Brisbane Qld 4101

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

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

**STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2015**

	NOTE	2015 \$'000	2014 \$'000
INCOME FROM CONTINUING OPERATIONS			
REVENUE			
User charges	2	5,927	3,230
Grants and other contributions	3	6,754	7,161
Other revenues	4	329	403
GAINS			
Gain/(Loss) on sale of property, plant and equipment	5	-	(14)
TOTAL INCOME FROM CONTINUING OPERATIONS		13,010	10,780
EXPENSES FROM CONTINUING OPERATIONS			
Employee expenses	6	5,165	5,082
Supplies and services	7	7,174	5,200
Depreciation and amortisation	8	88	49
Other expenses	9	206	157
TOTAL EXPENSES FROM CONTINUING OPERATIONS		12,633	10,488
OPERATING RESULT FROM CONTINUING OPERATIONS		377	292
Other Comprehensive Income			
Increase (decrease) in asset revaluation surplus	18	-	-
Total Other Comprehensive Income		-	-
TOTAL COMPREHENSIVE INCOME		377	292

The accompanying notes form part of these statements.

STATEMENT OF FINANCIAL POSITION - FOR THE YEAR ENDED 31 DECEMBER 2015

	NOTE	2015 \$'000	2014 \$'000
CURRENT ASSETS			
Cash assets	10	4,685	4,207
Receivables	11	318	413
Inventories	12	15	17
Other assets	13	499	670
TOTAL CURRENT ASSETS		5,517	5,307
NON - CURRENT ASSETS			
Property, plant and equipment	14	1,044	812
TOTAL NON-CURRENT ASSETS		1,044	812
TOTAL ASSETS		6,561	6,119
CURRENT LIABILITIES			
Payables	15	613	441
Accrued employee benefits	16	232	225
Deferred income	17	1,508	1,643
TOTAL CURRENT LIABILITIES		2,353	2,309
NON - CURRENT LIABILITIES			
Accrued employee benefits	16	155	134
TOTAL NON - CURRENT LIABILITIES		155	134
TOTAL LIABILITIES		2,508	2,443
NET ASSETS		4,053	3,676
EQUITY			
Reserves incentive scheme	18	787	764
Asset revaluation surplus	18	-	-
Accumulated surplus		3,266	2,912
TOTAL EQUITY		4,053	3,676

The accompanying notes form part of these statements.

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

	NOTE	ACCUMULATED SURPLUS \$'000	RESERVES INCENTIVE SCHEME \$'000	TOTAL \$'000
BALANCE 1 JANUARY 2014		2,643	741	3,384
Operating Result from Continuing Operations		292	-	292
TOTAL OTHER COMPREHENSIVE INCOME				
- Increase/(Decrease) in Asset Revaluation Surplus		-	-	-
TRANSACTIONS WITH OWNERS AS OWNERS:				
- Interest Reserves Incentives Scheme		(23)	23	-
BALANCE 31 DECEMBER 2014	18	2,912	764	3,676
BALANCE 1 JANUARY 2015		2,912	764	3,676
Operating Result from Continuing Operations		377	-	377
TOTAL OTHER COMPREHENSIVE INCOME				
- Increase/(Decrease) in Asset Revaluation Surplus		-	-	-
TRANSACTIONS WITH OWNERS AS OWNERS:				
- Interest Reserves Incentives Scheme		(23)	23	-
BALANCE 31 DECEMBER 2015	18	3,266	787	4,053

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

	NOTE	2015 \$'000	2014 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES			
Cash receipts in the course of operating activities		12,860	11,098
Interest received		165	132
Cash payments in the course of operating activities		(12,250)	(10,663)
Net cash provided by (used in) operating activities	19(b)	775	567
CASH FLOWS FROM INVESTING ACTIVITIES			
Inflows:			
Sales of property, plant and equipment		-	-
Outflows:			
Payments for property, plant and equipment		(320)	(594)
Net Cash provided by (used in) investing activities		(320)	(594)
Net increase (decrease) in cash held		455	(27)
Cash at the beginning of the reporting period		3,443	3,470
CASH AT THE END OF THE REPORTING PERIOD	19(a)	3,898	3,443

The accompanying notes form part of these statements.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2015

Objectives and principal activities of Queensland Theatre Company

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

OBJECTIVES AND PRINCIPAL ACTIVITIES OF QUEENSLAND THEATRE COMPANY

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

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

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

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

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

NOTE 1 .SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a. Statement of Compliance

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

These financial statements are general purpose financial statements, and have been prepared on a modified accrual basis in accordance with Australian Accounting Standards and Interpretations. In addition, the financial statements comply with the Treasurer's Minimum Reporting Requirements for the year ending 31 December 2015 and other authoritative pronouncements.

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

b. User Charges

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

c. Grants and Contributions

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

d. Donations

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

e. Co-production Contributions

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

f. Deferred Expenditure

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

g. Cash and Cash Equivalents

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

The Company is party to a 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. These set criteria are a net profit from ordinary activities and in relation to the previous year the following:

- > An increase in earned income
- > An increase in private sector income
- > Cost reductions linked to efficiency gains in agreed areas
- > An increase in net assets

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 as a result of the inability to collect all contributions. 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 recognised in the period in which it is received.

j. 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 preparing the assets ready for internal use, including architects' fees and engineering design fees.

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 2015.

k. 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 the asset is ready for use.

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

l. 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.

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	22.5%
Stage Equipment	6% - 20%
Office Equipment	20% - 33.3%
IT Equipment	20% - 33.3%

m. Revaluation of Non-Current Physical Assets

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

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

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

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

n. Impairment of Non-Current Assets

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

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

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

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

o. Leases

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

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

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

p. Payables

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

q. Financial Instruments

Recognition

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

Classification

Financial instruments are classified and measured as follows:

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

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

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

r. Employee Benefits

Wages, Salaries, Recreation Leave and Sick Leave

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

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

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

Long Service Leave

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

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

Superannuation

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

Executive Remuneration

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

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

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

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

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

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

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

s. Provisions

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

t. Services received Free of Charge or for Nominal Value

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

u. Taxation

The Company's activities are exempt from Commonwealth taxation with the exception of Fringe Benefits Tax (FBT) and Goods and Services Tax (GST). FBT and GST are the only taxes accounted for by the Company. GST credits receivable from, and GST payable to the Australian Taxation Office, are recognised (refer to Note 11). Cash flows are included in the statement of cash flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the taxation authority is classified as part of operating cash flows.

v. 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.

w. 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.

The company is yet to complete its analysis of Australian accounting standards and interpretations with future commencement dates, but at this stage it does not expect a significant impact on its present accounting practices or are not applicable to the company's activities.

	NOTE	2015 \$'000	2014 \$'000
NOTE 2. USER CHARGES			
Ticket sales		3,668	2,876
Workshops and professional development		179	178
National and international touring		1,864	10
Other		216	166
TOTAL		5,927	3,230
NOTE 3. GRANTS AND OTHER CONTRIBUTIONS			
Grants from government	25	5,056	4,986
Co-Production contributions		260	1,056
Donations and foundations		462	275
Corporate sponsorship - cash		584	458
Corporate sponsorship - in kind		392	386
TOTAL		6,754	7,161
Queensland Theatre Company is a not-for-profit entity and applies AASB 1004 Contributions when accounting for grants and contributions, that is, they are recognised as revenue in the period in which the Company obtains control over them. Grants and contributions received and recognised as revenue in 2015 that relate to projects expected to be undertaken in future periods totalled \$437,128 (2014: \$444,102).			
NOTE 4. OTHER REVENUES			
Interest		146	156
Miscellaneous		183	247
TOTAL		329	403
NOTE 5. GAINS			
Gain/(Loss) on sale of property, plant and equipment		-	(14)
TOTAL		-	(14)
NOTE 6. EMPLOYEE EXPENSES			
Salaries and wages		4,445	4,342
Superannuation, workers compensation and payroll tax		639	641
Long service leave		25	42
Fringe benefits tax		17	35
Recruitment and training		39	22
TOTAL		5,165	5,082
EXECUTIVE REMUNERATION DISCLOSURES			
The number of senior executives who received or were due to receive total remuneration of \$120,000 or more:			
\$120,000 to \$139,999		-	-
\$140,000 to \$159,999		-	-
\$160,000 to \$179,999		2	2
TOTAL FEES PAID OR OTHERWISE MADE PAYABLE TO REMUNERATION OF EXECUTIVES.		358	338
The aggregate amount of separation and redundancy / termination benefits payments during the year to executives shown above		Nil	Nil

	NOTE	2015 \$'000	2014 \$'000
REMUNERATION PAID TO BOARD MEMBERS			
The number of Board members who received or were due to receive remuneration:			
\$1 - \$500		-	-
\$501 - \$1,000		3	5
\$1,001 - \$1,500		4	5
\$1,500 +		1	-
TOTAL FEES PAID OR OTHERWISE MADE PAYABLE TO ALL BOARD MEMBERS OF THE COMPANY OR ANY RELATED PARTY		8	10
NOTE 7. SUPPLIES AND SERVICES			
Sales and promotion expenses		1,514	1,335
Theatre and production expenses		2,475	1,831
Travel and touring costs		1,938	580
Postage, freight and storage		47	85
OCCUPANCY		728	765
Printing and stationary		46	29
IT & telecommunications		292	300
Other		134	275
TOTAL		7,174	5,200
NOTE 8. DEPRECIATION AND AMORTISATION			
Depreciation and amortisation were incurred in respect of:			
IT equipment		3	-
Leasehold improvements		25	17
Motor vehicles		4	5
Office furniture		2	2
Staging plant and equipment		50	22
Workshop plant and equipment		4	3
TOTAL		88	49
NOTE 9. OTHER EXPENSES			
Insurance		66	66
Auditor's Fees	24	15	15
Bank charges		9	7
Memberships		15	25
Other		101	44
TOTAL		206	157

	NOTE	2015 \$'000	2014 \$'000
NOTE 10. CASH ASSETS			
Cash at bank and on hand		722	344
Deposits at call		3,176	1,099
Term Deposits		0	2,000
Total Cash - Unrestricted		3,898	3,443
Deposits at call – Reserves Incentive Fund		787	764
TOTAL		4,685	4,207
NOTE 11. RECEIVABLES			
Trade debtors		118	243
GST receivable		200	143
Interest receivable		-	19
Other debtors		-	8
TOTAL		318	413
NOTE 12. INVENTORIES			
Set construction materials		11	17
Bar stock		4	-
TOTAL		15	17
NOTE 13. OTHER ASSETS			
Prepaid production and subscription season costs		441	602
Prepaid other costs		58	68
TOTAL		499	670

	NOTE	2015 \$'000	2014 \$'000
NOTE 14. PROPERTY, PLANT AND EQUIPMENT			
(A) PROPERTY, PLANT AND EQUIPMENT			
PLANT AND EQUIPMENT			
At cost		1,364	1,044
Less: Accumulated depreciation		(320)	(232)
TOTAL		1,044	812
(B) PROPERTY, PLANT AND EQUIPMENT RECONCILIATION			
PLANT AND EQUIPMENT			
Carrying amount at 1 January		812	136
Acquisitions		320	595
Transfer from Work in Progress		-	144
Disposals		-	(14)
Revaluations		-	-
Depreciation		(88)	(49)
CARRYING VALUE AT 31 DECEMBER		1,044	812
WORK IN PROGRESS			
Opening Balance at 1 January		-	145
Additions		-	-
Transfers to Property, Plant & Equipment		-	(145)
CARRYING VALUE AT 31 DECEMBER		-	-
NOTE 15. PAYABLES			
Trade creditors		97	235
Accrued expenses		516	206
TOTAL		613	441
NOTE 16. ACCRUED EMPLOYEE BENEFITS			
Current			
Recreation leave		124	130
Time in lieu		4	3
Long service leave		104	92
Total current		232	225
Non-current			
Recreation leave		80	59
Long service leave		75	75
Total non-current		155	134
TOTAL ACCRUED EMPLOYEE BENEFITS		387	359

	NOTE	2015 \$'000	2014 \$'000
NOTE 17. DEFERRED INCOME			
Season ticket sales in advance		1,508	1,619
Other unearned revenue		-	24
TOTAL		1,508	1,643
NOTE 18. RESERVES			
Reserves incentive scheme			
Balance at 1 January		764	741
Interest		23	23
BALANCE AT 31 DECEMBER		787	764
<p>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.</p>			
NOTE 19. RECONCILIATION OF OPERATING SURPLUS TO NET CASH FROM OPERATING ACTIVITIES			
(A) RECONCILIATION OF CASH			
Cash at bank and on hand		722	344
Deposits at call		3,963	1,863
Term deposits		-	2,000
Less: Reserves Incentive Fund		(787)	(764)
CASH ASSETS		3,898	3,443
(B) RECONCILIATION OF NET CASH FROM OPERATING ACTIVITIES TO NET RESULT FOR THE PERIOD			
Operating surplus from ordinary activities		377	292
Add: Interest from Reserves Incentive Fund		(23)	(23)
Depreciation		88	49
Gain on the sale of property, plant and equipment		-	14
CHANGES IN ASSETS AND LIABILITIES:			
(Increase)/Decrease in receivables		182	(240)
(Increase)/Decrease in inventories		2	(4)
(Increase)/Decrease in other assets		171	180
(Decrease)/Increase in payables		84	40
(Decrease)/Increase in employee benefits		27	45
(Decrease)/Increase in other liabilities		(133)	214
NET CASH FROM OPERATING ACTIVITIES		775	567

	NOTE	2015 \$'000	2014 \$'000
NOTE 20. CONTINGENCIES			
There are no known contingent assets or liabilities of a significant nature at balance date.			
NOTE 21. EVENTS OCCURRING AFTER BALANCE DATE			
There were no significant events occurring after balance date.			
NOTE 22. FINANCIAL INSTRUMENTS			
(a) Categorisation of financial instruments			
Queensland Theatre Company has the following categories of financial assets and financial liabilities.			
FINANCIAL ASSETS			
Cash and cash equivalents	10	4,685	4,207
Receivables	11	318	413
TOTAL		5,003	4,620
FINANCIAL LIABILITIES			
Financial liabilities measured at amortised cost:			
Payables	15	613	441
TOTAL		613	441
(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

	NOTE	2015 \$'000	2014 \$'000
NOTE 22. FINANCIAL INSTRUMENTS (CONT'D)			
(c) Credit risk exposure			
Credit risk exposure refers to the situation where the Company may incur financial loss as a result of another party to a financial instrument failing to discharge their obligation.			
The maximum exposure to credit risk at balance date in relation to each class of recognised financial assets is the gross carrying amount of those assets inclusive of any provisions for impairment.			
The following table represents the Company's maximum exposure to credit risk based on contractual amounts net of any allowances:			
MAXIMUM EXPOSURE TO CREDIT RISK			
Cash and cash equivalents	10	4,685	4,207
Receivables	11	318	413
TOTAL		5,003	4,620
No collateral is held as security and no credit enhancements relate to financial assets held by the Company.			

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

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

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

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

	NOT OVERDUE	LESS THAN 30 DAYS	30 - 60 DAYS	61 - 90 DAYS	MORE THAN 90 DAYS	TOTAL
2015 FINANCIAL ASSETS PAST DUE BUT NOT IMPAIRED						
FINANCIAL ASSETS						
Receivables	234	68	5	11	-	318
TOTAL	234	68	5	11	-	318
2014 FINANCIAL ASSETS PAST DUE BUT NOT IMPAIRED						
FINANCIAL ASSETS						
Receivables	182	13	58	56	104	413
TOTAL	182	13	58	56	104	413

(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.

	2015 PAYABLES IN				
	NOTE	<1 YEAR \$,000	1 - 5 YEAR \$,000	>5 YEAR \$,000	TOTAL
FINANCIAL LIABILITIES					
Payables	15	613	-	-	613
TOTAL		613	0	0	613
	2014 PAYABLES IN				
	NOTE	<1 YEAR \$,000	1 - 5 YEAR \$,000	>5 YEAR \$,000	TOTAL
FINANCIAL LIABILITIES					
Payables	15	441	-	-	441
TOTAL		441	0	0	441

INTEREST RATE SENSITIVITY ANALYSIS

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

FINANCIAL INSTRUMENTS	CARRYING AMOUNT	2015 INTEREST RATE RISK			
		- 1%		+ 1%	
		PROFIT	EQUITY	PROFIT	EQUITY
Cash at bank	722	(7)	(7)	7	7
Deposits at Call	3,963	(40)	(40)	40	40
Term Deposits	-	0	0	0	0
	4,685	(47)	(47)	47	47

FINANCIAL INSTRUMENTS	CARRYING AMOUNT	2014 INTEREST RATE RISK			
		- 1%		+ 1%	
		PROFIT	EQUITY	PROFIT	EQUITY
Cash at bank	344	(4)	(4)	4	4
Deposits at Call	1,863	(19)	(19)	19	19
Term Deposits	2,000	(20)	(20)	20	20
	4,207	(43)	(43)	43	43

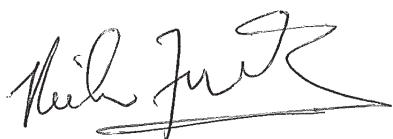
	NOTE	2015 \$'000	2014 \$'000
NOTE 22. FINANCIAL INSTRUMENTS (CONT'D)			
The Company's sensitivity to interest has increased in the current period due to increased cash financial assets held.			
FAIR VALUE			
The fair value of financial assets and liabilities must be estimated for recognition and measurement and for note disclosure purposes.			
The fair value of financial assets and liabilities is determine as follows:			
<ul style="list-style-type: none"> - The Company does not hold any available for sale financial assets. - The Company has not offset any assets and liabilities. - The fair value of trade receivables and payables is assumed to approximate their nominal value less estimated credit adjustments. 			
NOTE 23. COMMITMENTS			
OPERATING LEASES			
The minimum lease payments and the lease commitments in respect of the lease of production facilities and administration facilities are disclosed according to the time, which is expected to lapse from the reporting date to the expected date of payment (inclusive of GST):			
Not later than one year		334	321
Later than one year and not later than five years		1,372	1,331
Later than five years (Premises only)		2,013	2,362
There are no purchase options in respect of these leases. Operating leases exist over office equipment and workshop premises located at 78 Montague Road, South Brisbane.			
OTHER COMMITMENTS			
Queensland Theatre Company has signed an agreement with a consultant for the implementation of replacement accounting software at 78 Montague Road, South Brisbane. The payment commitments agreed (inclusive of GST) are:			
Not later than one year		93	-
Later than one year and not later than five years		-	-
Later than five years (Premises only)		-	-
NOTE 24. AUDITOR'S REMUNERATION			
"REMUNERATION OF THE AUDITOR FOR AUDIT			
- Ernst & Young"		15	15
		15	15
An in-kind agreement with Ernst & Young providing QTC with external audit services in return for sponsorship benefits on standard commercial terms exists. Invoices were exchanged and paid by both parties.			

	NOTE	2015 \$'000	2014 \$'000
NOTE 25. GRANTS FROM GOVERNMENT			
GRANTS RECEIVED			
QLD GOVERNMENT THROUGH ARTS QUEENSLAND			
Recurrent funding - Annual Grant		3,559	3,503
Special grants			
Matching Subsidy Scheme		100	100
Superstar Funding		189	139
Arts leverage Fund		229	
QLD GOVERNMENT THROUGH DEPARTMENT OF PREMIER AND CABINET			
The Anzac Centenary Coordination Unit - Live Broadcast		-	224
Queensland Premier's Drama Award		146	107
FEDERAL GOVERNMENT THROUGH THE AUSTRALIA COUNCIL			
Recurrent funding		805	787
Special grants			
MPAB New York Fundraising Grant		4	-
Jimi Bani work		35	-
MPAB Creative Professionals Grant		-	20
Interconnections		-	40
Early Career Commission		-	30
Apprentice funding		-	3
Tour of Kelly		(246)	-
Tour planning		9	-
The Chairman		-	13
OTHER SPECIAL GRANTS			
Anzac Centenary Ministry for the Arts		69	-
Department of Social Services - Diversity & Social Cohesion		132	20
Creative Partnerships Australia - Database Trainer		25	-
TOTAL GOVERNMENT GRANTS RECEIVED		5,056	4,986

CERTIFICATE OF QUEENSLAND THEATRE COMPANY

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

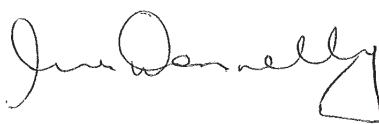
- (a) the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects;
and
- (b) the statements have been drawn up to present a true and fair view, in accordance with prescribed accounting standards, of the transactions of Queensland Theatre Company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



Prof. Richard Fotheringham
Chair
Queensland Theatre Company

Dated: 23 February 2016

23/2/16



Ms Sue Donnelly
Executive Director
Queensland Theatre Company

Dated: 23 February 2016

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

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

Directors' Responsibility for the Financial Report

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

Auditor's Responsibility

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

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

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

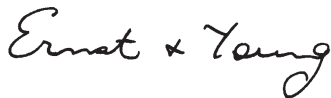
Independence

In conducting our audit we have complied with the independence requirements of the Australian professional accounting bodies.

Auditor's Independence Declaration to the Directors of Queensland Theatre Company

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

- a) no contraventions of the auditor independence requirements of the *Corporations Act 2001* in relation to the audit; and
- b) no contraventions of any applicable code of professional conduct in relation to the audit.



Ernst & Young



Mark Hayward
Partner
23 February 2016

FUTURE OUTLOOK

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

GOAL	STRATEGIES	PERFORMANCE INDICATORS
DELIVER PROGRAMS OF EXCEPTIONAL QUALITY (QUALITY)	<ul style="list-style-type: none"> > Diverse programming across productions/events/workshops > Development of a vibrant artistic culture within QTC > Ensure flexible and responsive systems and programs to support the creation/commissioning of a diversity of work > Maintain a strong Indigenous Program 	<ul style="list-style-type: none"> > # of Mainstage and Studio Plays > # of new works > # of Artistic residencies > # of Indigenous works
REACH A BROADER AUDIENCE (REACH)	<ul style="list-style-type: none"> > Ongoing research into Queensland theatre market > Strengthen our brand identity > Attract and retain more customers > Increase audience accessibility > Broaden QTC's geographic reach 	<ul style="list-style-type: none"> > Qualitative and quantitative customer research > Media presence (all platforms & social) > 70% positive > Audience numbers – mainstage and Studio > Youth and Education tickets provided/sold > # of tours and interstate co-productions
STRENGTHEN RELATIONSHIPS WITH INDUSTRY, COMMUNITY AND THE CORPORATE SECTOR (IMPACT)	<ul style="list-style-type: none"> > Support a vibrant and diverse local performing arts sector > Provide pathways within the young and education sector > Engage with regional artists, companies and under-served communities > Highlight the value of our work to existing and potential partners 	<ul style="list-style-type: none"> > # Partnerships with S2M companies/independent artists > # Attendees at youth development activities > Attendees at regional residencies, tours and workshops > Additional government & private sector partnerships (> \$5,000)
MAINTAIN A STRONG AND SUSTAINABLE INFRASTRUCTURE FOR QTC (VIABILITY)	<ul style="list-style-type: none"> > Strong governance and management capabilities > Increasing income through existing revenue streams and new initiatives > Ensuring strong expenditure controls > Improve environmentally sustainable practices within QTC > Create a positive work environment > Enhance QTC building infrastructure 	<ul style="list-style-type: none"> > Reserves (20% and above) > Exceed operating margin by 1% each year > Venue hire and bar sales \$ increase > Maintain positive working capital > # weeks that can operate if funding lost > Reduction in power costs > % Staff turnover > Building improvements

OPERATIONAL PLAN 2016

Queensland Theatre Company's Operational Plan 2016 is based on its Strategic Plan 2016-2019.

DELIVER PROGRAMS OF EXCEPTIONAL QUALITY

In 2016 QTC will continue to produce large scale mainstage shows in the Playhouse at QPAC, with five productions there and three in the BBS. In addition, two smaller scale productions by independent companies will be staged in the BBS before touring regionally. In comparison to 2015, we will present four fewer works but concentrate on enriching artistic quality. QTC will also engage well-known artists from around Australia to act as an advisory group to the Artistic Director and assist in programming for 2017 and beyond. As part of the 2016 season, we will deliver two outstanding interstate productions (*The Secret River* and *Disgraced*), both of which emphasise diversity. QTC will also present two world premieres (*St Mary's in Exile* and *The Wider Earth*). *St Mary's in Exile* will be part of the Brisbane Festival and *The Wider Earth* has already received interest from high profile venues in the US for touring in 2016/17. An active program of commissioning new work is also part of the 2016 program.

REACH A BROADER AUDIENCE

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

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

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

STRENGTHEN RELATIONSHIPS WITH INDUSTRY, COMMUNITY AND THE CORPORATE SECTOR

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

MAINTAIN A STRONG AND SUSTAINABLE INFRASTRUCTURE FOR QTC

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

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

CHALLENGES

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

GOVERNANCE

MANAGEMENT AND STRUCTURE

QTC MEMBERS

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

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

COMPANY MEMBER	MEETINGS ELIGIBLE TO ATTEND	MEETINGS ATTENDED
RICHARD FOTHERINGHAM (CHAIR)	8	8
JULIEANNE ALROE (DEPUTY CHAIR) (UNTIL 30 OCTOBER 2015)	7	4
KIRSTIN FERGUSON	8	6
ERIN FEROS	8	7
SIMON GALLAHER	8	5
PETER HUDSON	8	6
ELIZABETH JAMESON	8	6
NATHAN JARRO	8	6

AUDIT AND RISK MANAGEMENT COMMITTEE

The Audit and Risk Management Committee meets three times a year and is responsible for QTC's audit and risk management processes. The Committee operates in accordance with its Charter to review the financial administration and reporting of QTC, monitoring compliance with statutory obligations with due regard to Queensland Treasury's Audit Committee Guidelines. The Committee oversees QTC's Risk Management Plan, undertakes regular reviews of QTC policies and oversees the financial audit. The targets achieved by the Committee in 2015 were in line with its Charter. There were no medium or high-level audit recommendations during the year. Committee members in 2015 included Erin Feros (Chair of the Audit and Risk Committee) (Member), Prof Richard Fotheringham (Chair of the Board), and Peter Hudson (Chair of the Finance Committee) (Member). Staff attendees included Susan Donnelly (Executive Director), Michael Cullinan (Chief Financial Officer) and Tammy Sleeth (Executive Assistant). No additional remuneration apart from Board fees, as set out in the Financial Statements, was paid to the Committee.

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

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

In 2015 QTC appointed Ernst & Young as its auditors. QTC was not subject to any external audits or reviews during the financial year (other than the audit report on the financial statements). For full details of remuneration for the Finance Committee and Audit and Risk Management Committee members please see Note 6 of the financial statements. In performing its functions, the Audit and Risk Management Committee observed the terms of its Charter and had due regard to Queensland Treasury's Audit Committee Guidelines.

FINANCE COMMITTEE

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

BOARD MEMBER PROFILES

PROFESSOR 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.

MS JULIEANNE ALROE (DEPUTY CHAIR)

(UNTIL 30 JUNE 2015)

Julieanne Alroe was appointed to the position of CEO and Managing Director at Brisbane Airport Corporation Limited in July 2009. In addition to this role, Julieanne currently holds board positions with Tourism and Events Queensland and Infrastructure Australia. She is also President of the Queensland Futures Institute. Prior to this recent 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. She was also a Board member of Australia Trade Coast Ltd. and the International Grammar School Sydney. Julieanne has a Bachelor of Economics from the University of Queensland and is a member of the Australian Institute of Company Directors.

DR KIRSTIN FERGUSON

Dr Kirstin Ferguson is a non-executive director on the boards of the Australian Broadcasting Corporation, CIMIC Group Ltd, SCA Property Group Ltd and Hyne Pty Ltd. Kirstin has a PhD, Bachelor of Laws (Honours) and a Bachelor of Arts (Honours). Kirstin is a graduate of both the AICD Company Directors Course and AICD International Company Directors Course.

MS 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 and the managing partner of the Brisbane office. Erin is also the Queensland Chapter Chair and National Council 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.

MR SIMON GALLAHER

Simon Gallaher has developed a highly successful private performing arts company based in Queensland for the past 30 years (Essgee Entertainment). Best known to Australian audiences as a musical theatre star and performer, Simon has also become one of Australia's foremost theatrical producers. He studied at the Queensland Conservatorium of Music before appearing regularly on The Mike Walsh Show and hosting his own night time television variety show on ABC-TV. He has been awarded three Mo-Variety Awards, a Logie and ARIA Award, Queensland of the Year Commendation, and an Advance Australia Award for his contributions to the arts. In 1994, Mr Gallaher created the highly acclaimed stage production of *The Pirates of Penzance*. His company has also produced many other musicals as well as an acclaimed Melbourne season of Terrence McNally's play *Master Class* in conjunction with Queensland Theatre Company and Sydney Theatre Company. Simon sits on the board of trustees of QPAC.

MR PETER HUDSON

Peter Hudson is a partner of KPMG Australia - a leading provider of audit, tax and advisory services. He has had over 20 years' experience in Australia and overseas providing due diligence assistance and advice to a wide range of corporate and government clients undertaking complex acquisitions, disposals and capital raisings. Peter holds a Bachelor of Arts (Accounting) from the University of South Australia and with his extensive background in finance, will assist the Board in its oversight of the financial aspects of Queensland Theatre Company as it continues to meet its stated objectives. Peter is a member of the Australian Institute of Company Directors, the Australian Institute of Chartered Accountants and is also a Director of Youngcare Limited.

MS ELIZABETH JAMESON (DEPUTY CHAIR)

(FROM 1 JULY 2015)

Elizabeth is the Principal and founder of Board Matters Pty Ltd and Board Matters Legal, which she established in 2002 after 15 years as a corporate/ commercial lawyer and ten years as a practising director. Elizabeth maintains an active portfolio of directorships, presently with RACQ, and Chairs the Board of Brisbane Girls' Grammar School. Her past directorships have also included roles with the boards of over 20 organisations, for-profit and not-for-profit, including as Chair of a private company board in the UK and chair of a leading Australian professional services firm.

MR NATHAN JARRO

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.

EXECUTIVE MANAGEMENT

MS SUSAN DONNELLY – EXECUTIVE DIRECTOR

(APPROVED 11/12/15)

Sue commenced as Executive Director in 2012. She has extensive experience in arts and cultural development, health and social policy. Prior to Queensland Theatre Company she was Executive Director of the national lobbying and advocacy organisation Australian Major Performing Arts Group (AMPAG). Sue has held a diverse range of senior executive positions including Director, UNSW Foundation; General Manager, Company B Belvoir; Director South East Arts (UK); Public Affairs Manager, Sydney Symphony and Director, Arts Development, Arts NSW. She has consulted and lectured in arts business development and management, served on wide-ranging Government advisory boards, funding committees and tribunals, as well as the boards of over 20 arts and not-for-profit companies. Sue holds a Masters of Social Work with Merit and a Bachelor of Social Studies from the University of Sydney and is an alumnus of the Asialink Leaders' program. She is a peer assessor for both the Australia Council and Arts Queensland and sits on the boards of Chunky Move and Australian Performing Arts Centres Association (APACA).

RESPONSIBILITIES: The Executive Director ensures that QTC's financial, physical and human resources are maintained and, where possible, enhanced to enable QTC to carry out the functions required under the Act; safeguard QTC's short-term and long-term future; effectively realise QTC's Vision and Mission Statements; and sustain QTC'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 QTC are achieved.

MR WESLEY ENOCH – ARTISTIC DIRECTOR

(UNTIL 23 OCTOBER 2015)

Wesley was appointed as QTC's Artistic Director in 2011. He has directed for QTC, 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 QTC, 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. He is a member of the QUT Council, the Logan City of Choice Leadership Team and Chair of the Australia Council's Aboriginal and Torres Strait Islander Board.

MR SAM STRONG – ARTISTIC DIRECTOR

(FROM 3 NOVEMBER 2015)

Sam Strong is one of Australia's leading theatre directors and arts leaders. Prior to QTC, Sam was the Associate Artistic Director of Melbourne Theatre Company, where he directed multiple productions and the mainstage theatrical debuts of visual artist Callum Morton and screen comedy legends Working Dog. Sam's previous roles include: Artistic Director of Griffin Theatre Company, where he tripled subscribers, expanded the program to include the revival of Australian classics, and directed the highest selling show in that company's thirty five year history; Literary Associate at Belvoir; and Dramaturg in residence at Red Stitch Actors Theatre. Sam won Best Direction of a mainstage Production for *The Floating World* at the Sydney Theatre Awards, and has received multiple nominations for Best Direction at the Sydney Theatre Awards, the Greenroom Awards, and the Helpmann Awards. Sam has directed many of Australia's leading actors including Justine Clarke, Lucy Durack, Colin Friels, Noni Hazlehurst, Asher Keddie, Lachy Hulme, Robyn Nevin, Josh McConville, Luke Mullins, Pamela Rabe, Kat Stewart, Erik Thomson, Hugo Weaving, and David Wenham. Sam's directing credits include: *Masquerade* (Sydney Festival/Griffin/STSA/Melbourne Festival); *The Weir*, *Endgame*, *The Sublime*, *The Speechmaker*, *Private Lives*, *The Crucible*, *Other Desert Cities* and *Madagascar* (Melbourne Theatre Company); *Les Liaisons Dangereuses* (Sydney Theatre Company); *The Boys* (Sydney Festival/Griffin); *The Floating World*, *Between Two Waves*, *And No More Shall We Part* and *Speaking in Tongues* (Griffin); *The Power of Yes* (Company B Belvoir); *Red Sky Morning* (Red Stitch) and *Thom Pain (based on nothing)* (B Sharp).

RESPONSIBILITIES: The Artistic Director is responsible for conceiving, developing and implementing the artistic vision, focus and direction of QTC. 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 QTC's vision. The Artistic Director plays a key advocacy role for QTC and the artform within the broader community as well as major stakeholders, and within the cultural and performing arts industries.

MANAGEMENT TEAM

MICHAEL CULLINAN – CHIEF FINANCIAL OFFICER

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

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

TONI GLYNN – PRODUCTION MANAGER

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

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

KATHERINE HOEPPER – PROGRAMMING MANAGER/SENIOR PRODUCER

(UNTIL 31 JULY 2015)

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

SOPHIA HALL – PROGRAMMING MANAGER/SENIOR PRODUCER

(FROM 28 SEPTEMBER 2015)

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

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

MANAGEMENT TEAM

AMANDA JOLLY – PHILANTHROPY MANAGER

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

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

ANDREA MOOR – ARTISTIC ASSOCIATE

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

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

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

NIKKI PORTER – CORPORATE PARTNERSHIPS MANAGER

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

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

YVONNE WHITTINGTON - MARKETING AND AUDIENCE DEVELOPMENT MANAGER

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

RESPONSIBILITIES: The Marketing and Audience Development Manager is responsible for the development and provision of high quality marketing, audience development and ticketing support for all productions and other activities of QTC. She is responsible for all marketing, campaigns, communications, publicity and promotional strategies and activities, building QTC's audience base, increasing ticket sales and developing membership programs.

COMPANY MEMBERS AND EMPLOYEES

PATRON

His Excellency
The Hon Mr Paul de Jersey, AC
Governor of Queensland

BOARD OF DIRECTORS

Professor Richard Fotheringham (Chair)
Julianne Alroe (Deputy Chair) (until 30 October 2015)
Kirstin Ferguson
Erin Feros
Simon Gallaher
Peter Hudson
Elizabeth Jameson (Deputy Chair from 31 October 2015)
Nathan Jarro

EXECUTIVE

ARTISTIC DIRECTOR
Wesley Enoch (until 23 October 2015)
Sam Strong (from 3 November 2015)
EXECUTIVE DIRECTOR
Sue Donnelly
EXECUTIVE ASSISTANT
Tammy Sleeth

PROGRAMMING

PROGRAMMING MANAGER AND SENIOR PRODUCER
Katherine Hoepper (until 31 July 2015)
Sophia Hall (from 28 September 2015)

ARTISTIC ASSOCIATE

Andrea Moor (from 3 August 2015)

PRODUCER (NEW WORK AND DEVELOPMENT)

Shari Irwin

ARTISTIC COORDINATOR

Samantha French

PRODUCER (EDUCATION AND YOUTH PROGRAMS)

Heidi Irvine

TOURING AND REGIONAL PROGRAM COORDINATOR

Christine Johnstone

PROGRAMMING PROJECT OFFICER

Laurel Collins

RESIDENT DRAMATURG

Louise Gough (until 6 June 2015)

CORPORATE DEVELOPMENT

CORPORATE DEVELOPMENT MANAGER

Nikki Porter

PHILANTHROPY MANAGER

Amanda Jolly

DEVELOPMENT COORDINATOR

Dee Morris

RESEARCHER AND GRANTS WRITER

Danielle Bentley (until 11 September 2015)

FINANCE

CHIEF FINANCIAL OFFICER

Michael Cullinan

ASSISTANT ACCOUNTANT

Roxane Eden

FINANCE OFFICER

Robin Koski (until 1 October 2015)

ASSISTANT ACCOUNTANT

Jolene Wright (from 1 June 2015)

FRONT OF HOUSE AND EVENTS SUPERVISOR

Deirdree Wallace (until 7 October 2015)

MARKETING

MARKETING MANAGER

Yvonne Whittington

HEAD OF CAMPAIGNS

Jane Hunterland (from 28 September 2015)

MARKETING COORDINATOR

Amanda Solomons

MARKETING ASSISTANT

Yuverina Shewpersad

MARKETING OFFICER

Phoebe Owen (until 28 February 2015)

Tanya Leadbetter (until 4 September 2015)

DIGITAL PROJECTS OFFICER

David D'Arcy

IN-HOUSE GRAPHIC DESIGNER

Aleesha Cuffe (from 23 October 2015)

DATABASE TRAINER AND SUPERVISOR

Dale Ric-Hansen

TICKETING COORDINATOR

Maggie Holmes

SEASON TICKETING TEAM LEADER

Maneka Singh (until 20 November 2015)

RECEPTIONIST/TICKETING OFFICER

Donna Fields-Brown

PUBLICIST

Kath Rose and Associates

PRODUCTION

PRODUCTION MANAGER

Toni Glynn

TECHNICAL COORDINATOR

Daniel Maddison

PRODUCTION COORDINATOR

Scott Klupfel (until 23 October 2015)

Canada White (from 3 December 2015)

VENUE AND OPERATIONS SUPERVISOR

Julian Messer

HEAD OF WARDROBE

Vicki Martin

HEAD OF WORKSHOP

Peter Sands

COMPANY CARPENTER/HEAD MACHINIST

John Pierce

CARPENTER

Jamie Bowman

COMPANY MEMBERS AND EMPLOYEES

CASUAL STAFF

STAGE MANAGERS

Daniel Sinclair
Phillipa Loth
Eloise Grace
Ashlee Hints
Jodie Roche-Jones
Peter Sutherland
Jennifer Buckland
Samuel Maher
Gabrielle Castle
Jessica Burns

ASSISTANT STAGE MANAGERS/ SECONDMENTS

Yanni Dubler
Lillith Tremmery
Daniel Sinclair
Tenneale Rogers
Kathryn O'Halloran
Margeret Burrows
Rebecca Minuti
Bec Li
Phillipa Loth
Nicole Neil

WARDROBE COORDINATORS

Nathalie Ryner

CUTTERS AND COSTUME MAKERS

Leigh Buchanan
Saffron Firkins
Michelle Wiki
Yvette Morton
Bianca Bulley
Kathryn Lee

COSTUME MAKERS

Barbara Kerr
Gaye Lee
Jayne Warrington
Kiara Bulley
Tara Manell
Selina Bedford
Angela Gearing

WARDROBE MAINTENANCE

Liesel Buckenham
Frances Piper

WIG MAKERS AND HAIR STYLIST/HAIRDRESSERS

Michael Green

WORKSHOP CARPENTERS, PROP MAKERS AND SCENIC ARTISTS

Lilith Tremmery
Michelle Betts
Leo Herreygers
Caroline Walker
Benjamin Pierce
Aleksis Waaralinn
Deyne Keegan
Micheala Sturgess
Gavin Sawford
Jamie Bowman
Tom Ash
Kyle Berry

AFFILIATE ARTISTS

Tony Brumpton
Ben Hughes
David Walters

ASSOCIATE ARTISTS

Rod Ainsworth
David Morton
Paula Nazarski
Lucas Stibbard
Candy Bowers
Katherine Lyall-Watson
Carol Burns
Gayle MacGregor
Ngoc Phan

RESIDENT DIRECTORS

Jason Klarwein
Andrea Moor

RADIO MIC TECHNICIANS

Brady Watkins
John Taylor

PRODUCTION ELECTRICIANS

Nick Toll
Mat Allan
Matt Golder
Lilith Tremmery
Thomas Edmiston

Jo Espey
Nick Engler

Corinne Fish
Clark Corby

SOUND CONSULTANTS/ OPERATORS

Will Moore
Matt Erskine
Neil McLean
Sam Maher

TESTING AND TAGGING (LICENSED ELECTRICIAN)

Michael Leggett

AUTOMATION TECHNICIAN

Sam Maher

TECHNICAL CREW

Dan Black
Jake Cook
Liesel Koerbin
Scott Chiverton
Tim Gawne
Kyle Berry
Julia Morwood
Daniel Endicott
Jason Boshler
Matt Strachan
Michael Richardson
Wil Hughes
Tom Ash
Charlotte Kirby
Harley Mann
Kevin Bolt
Matt Byles
Scott Klupfel
Kane Ernst
Yanni Dubler
Chris Neehouse

MARKETING

Janine Matthews

TICKETING

Tanya Leadbetter
Sally Lewis
Nathan Hollingworth
Madison Bell

FRONT OF HOUSE (BILLE BROWN STUDIO)

Anita Hughes
Susan Mitchell
Sam Dudley
Maddy Moore
Louisa Sankey
Leisha Du Bois
Kat O'Sullivan
Jermaine Beezley
Nathan Hollingworth
Jonathan Petersson
Sally Lewis
Madi Bell
Sarah Maunsell
Erin Navin
Mollie Thomas

SUNSHINE COAST SALES REPRESENTATIVE

Pauline Bound

ARTISTS IN RESIDENCE

Margi Brown Ash
Lauren Jackson
Daniel Evans
Christopher Beckey
Thomas Larkin
Leah Shelton
Lucas Stibbard
Neridah Waters

TEACHER PROFESSIONAL DEVELOPMENT

Daniel Evans
Jason Klarwein
MONDAY NIGHT MASTERCLASSES
Louise Brehmer
Niki-J Price
Christopher Beckey
Anne Pensalfini
Lauren Jackson
Jason Klarwein

THEATRE RESIDENCY WEEK

Claire Christian
Shaka Cook
Kerith Atkinson
Cienda McNamara
Niki-J Price

David Burton
Anne Pensalfini
Nerida Matthaiei
David Burton
Anthony Standish
Ellen Bailey
Daniel Evans
Veronica Neave
Helen Stephens

YOUTH ENSEMBLE

Daniel Anderson
Amy Ingram
Kellie Lazarus
Neridah Waters
Lucas Stibbard
Thomas Larkin
David Burton
Justin Harrison
Anne Pensalfini
Christopher Beckey
Ellen Bailey
Veronica Neave
Kirralee Brill
Heather O'Keefe
Keith Clark
Jason Klarwein
Lauren Jackson
Louise Brehmer
Bridget Boyle
Nicole O'Neil
Claire Christian

TRACTION

Claire Christian
David Burton
Cienda McNamara
Louise Brehmer
Niki-J Price
Neridah Waters
Kim 'Busty Beats' Bowers

THE SCENE PROJECT

Emily Burton
Tibian Wyles
Neridah Waters
Connor Sweeney
Maxine Mellor
Daniel Evans
Clementine Anderson
Lucas Stibbard
Christopher Beckey
Tom Oliver
Christopher Beckey

Leah Shelton
Patrick Dwyer
Louise Brehmer
Shaka Cook
Chenoa Deemal
Gabby Castle

YOUNG PLAYWRIGHTS PROGRAM

Ian Lawson
Daniel Evans
Ngoc Phan
Maxine Mellor
Ellen Bailey
Jackson McGovern
Veronica Neave
Helen Cassidy
Shaka Cook

REGIONAL ARTISTS IN RESIDENCE

Heidi Irvine
Louise Brehmer

LONDON REPRESENTATIVES

Diana Franklin

UNITED STATES REPRESENTATIVE

Stuart Thompson

FOUNDING DIRECTOR

Alan Edwards, AM, MBE

COMPLIANCE

PUBLIC SECTOR ETHICS

An internal Code of Conduct approved by QTC, in accordance with the Public Sector Ethics Act 1994, binds the Chair and members of QTC, the Artistic and Executive Directors and all staff. 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 QTC's internal network. 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 QTC's offices.

QTC's administrative procedures and management practices - including position descriptions, community engagement strategies, service delivery, annual performance appraisals and review of the Strategic Plan - are developed and conducted having regard to the ethics principles set out in the Public Sector Ethics Act 1994 and the Code of Conduct. In particular QTC stresses integrity and impartiality, promotion of the public good, accountability, transparency and commitment to government principles. No disciplinary action was required for any staff member in 2015.

RISK MANAGEMENT AND ACCOUNTABILITY EXTERNAL SCRUTINY

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

INFORMATION SYSTEMS AND RECORDKEEPING

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

In 2015 there was a breach of email privacy resulting in a financial scam. Arts Queensland were briefed on the matter and an independent external review was carried out by BDO on cybersecurity with a number of actions resulting from the review, including:

- > Additional reporting at QTC Board level (Audit & Risk Committee) on the status of significant IT risks and controls;
- > Upgrading the QTC virus protection software;
- > Training to all QTC staff by an external IT consultant; and
- > A review of QTC data internal control policies.

RECORD KEEPING AND ARCHIVING

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

HUMAN RESOURCES

WORKFORCE PLANNING, ATTRACTION AND RETENTION

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

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

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

All positions are advertised externally and new appointees undergo formal inductions and are put on a probationary period. Performance appraisals are conducted annually and professional and career development opportunities are considered in this context.

DISCLOSURE OF ADDITIONAL INFORMATION

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

- > Consultancies
- > Overseas travel

COMPLIANCE CHECKLIST

SUMMARY OF REQUIREMENT		BASIS FOR REQUIREMENT	ANNUAL REPORT REFERENCE
LETTER OF COMPLIANCE	> A letter of compliance from the accountable officer or statutory body to the relevant Minister	ARRS – SECTION 8	3
ACCESSIBILITY	> Table of contents	ARRS – SECTION 10.1	4
	> Glossary		90
	> Public availability	ARRS – SECTION 10.2	88
	> Interpreter service statement	QUEENSLAND GOVERNMENT LANGUAGE SERVICES POLICY ARRS – SECTION 10.3	BACK COVER
	> Copyright notice	COPYRIGHT ACT 1968 ARRS – SECTION 10.4	BACK COVER
	> Information licensing	QUEENSLAND GOVERNMENT ENTERPRISE ARCHITECTURE – INFORMATION LICENSING ARRS – SECTION 10.5	N/A
GENERAL INFORMATION	> Introductory Information	ARRS – SECTION 11.1	7
	> Agency role and main functions	ARRS – SECTION 11.2	7
	> Operating environment	ARRS – SECTION 11.3	8-18
	> Machinery of Government changes	ARRS – SECTION 11.4	N/A
NON-FINANCIAL PERFORMANCE	> Government objectives for the community	ARRS – SECTION 12.1	14
	> Other whole-of-Government plans / specific initiatives	ARRS – SECTION 12.2	14
	> Agency objectives and performance indicators	ARRS – SECTION 12.3	15-18
	> Agency service areas, service standards and other measures	ARRS – SECTION 12.4	19-32
FINANCIAL PERFORMANCE	> Summary of financial performance	ARRS – SECTION 13.1	54-59
	> Chief Finance Officer (CFO) statement	ARRS – SECTION 13.2	N/A
GOVERNANCE – MANAGEMENT AND STRUCTURE	> Organisational structure	ARRS – SECTION 14.1	86
	> Executive management	ARRS – SECTION 14.2	90
	> Related entities	ARRS – SECTION 14.3	N/A
	> Boards and committees	ARRS – SECTION 14.4	82
	> Public Sector Ethics Act 1994	PUBLIC SECTOR ETHICS ACT 1994 (SECTION 23 AND SCHEDULE) ARRS – SECTION 14.5	88
GOVERNANCE – RISK MANAGEMENT AND ACCOUNTABILITY	> Risk management	ARRS – SECTION 15.1	88
	> External Scrutiny	ARRS – SECTION 15.2	N/A
	> Audit committee	ARRS – SECTION 15.3	88
	> Internal Audit	ARRS – SECTION 15.4	88
	> Public Sector Renewal Program	ARRS – SECTION 15.5	N/A
	> Information systems and recordkeeping	ARRS – SECTION 15.7	88
GOVERNANCE – HUMAN RESOURCES	> Workforce planning, attraction and retention and performance	ARRS – SECTION 16.1	88
	> Early retirement, redundancy and retrenchment	DIRECTIVE NO.11/12 EARLY RETIREMENT, REDUNDANCY AND RETRENCHMENT ARRS – SECTION 16.2	N/A
	> Voluntary Separation Program	ARRS – SECTION 16.3	88

SUMMARY OF REQUIREMENT		BASIS FOR REQUIREMENT	ANNUAL REPORT REFERENCE
OPEN DATA	> Open Data	ARRS – SECTION 17	
FINANCIAL STATEMENTS	> Certification of financial statements	FAA – SECTION 62 FPMS – SECTIONS 42, 43 AND 50 ARRS – SECTION 18.1	76
	> Independent Auditors Report	FAA – SECTION 62 FPMS – SECTION 50 ARRS – SECTION 18.2	77
	> Remuneration disclosures	FINANCIAL REPORTING REQUIREMENTS FOR QUEENSLAND GOVERNMENT AGENCIES ARRS – SECTION 18.3	67

GLOSSARY

ACPA	Aboriginal Centre for the Performing Arts
AMPAG	Australian Major Performing Arts Group
APACA	Australian Performing Arts Centres Association
APAM	Australian Performing Arts Market
ATP	Average Ticket Price
BBS	Bille Brown Studio
BEMAC	Brisbane Ethnic and Multicultural Arts Council
CALD	Culturally and Linguistically Diverse
Company Members	Queensland Theatre Company Board Members
CRM	Customer Relationship Management
DAP	Disability Action Plan
MDA	Multicultural Development Association
MPA	Major Performing Arts
MTC	Melbourne Theatre Company
NAIDOC	National Aboriginal and Islander Day Observance Committee)
NARPACA	Northern Australian Regional Performing Arts Centres Association
NIDA	National Institute of Dramatic Art
OVE	Overnight Visitor Expenditure
QAIHC	Queensland Aboriginal & Islander Health Council
QPAC	Queensland Performing Arts Centre
QPDA	Queensland Premier's Drama Award
QTC	Queensland Theatre Company
QUT	Queensland University of Technology
RAP	Reconciliation Action Plan
SHS	State High School
STC	Sydney Theatre Company
TEQ	Tourism and Events Queensland
The Act	Queensland Theatre Company Act 1970
TRW	Theatre Residency Week
VCE	Victorian Certificate of Education
YPA	Young Playwrights Award
YWG	Young Writers Group

Queensland Theatre Company

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



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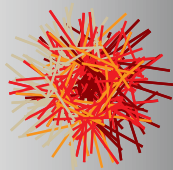
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