

QUEENSLAND THEATRE
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ANNUAL REPORT 2020
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ACKNOWLEDGMENT OF COUNTRY

Queensland Theatre Company acknowledges the traditional custodians of the land upon which the Company stands in Brisbane. We pay respect to Aboriginal and Torres Strait Islander Elders past and present and, in the spirit of reconciliation, acknowledge the immense creative contribution Indigenous people make to the art and culture of this country.

24 February 2021

The Honourable Leeanne Enoch MP
Minister for Communities and Housing,
Minister for Digital Economy and Minister for the Arts
GPO BOX 806
BRISBANE QLD 4001

Dear Minister,

I am pleased to submit for presentation to the Parliament, the Annual Report 2020 and financial statements for the Queensland Theatre Company.

I certify that this annual report complies with:

- the prescribed requirements of the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2019*, 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 at page 64 of this annual report.

Sincerely,

A handwritten signature in black ink, appearing to read 'E. Jameson', followed by a horizontal line and a period.

Elizabeth Jameson AM
Chair
Queensland Theatre Company

CONTENTS

Introduction	3
Vision	3
Purpose	3
Values	3
Artistic Vision	3
Role and responsibilities	4
Chair's overview	5
Directors' overview	6
Highlights and achievements	7
Background	8
Impact of COVID-19	9
Outcomes	10
To create theatre experiences of the highest quality	11
To reach as many people as possible	18
To invest in talent and create pathways	20
To manage a sustainable company	26
To be a great place to work	33
Governance	35
Organisational structure	35
Queensland Theatre Company Board	35
Management profiles	40
Human rights	40
Risk management and accountability	40
Disclosure of additional information	40
Public sector ethics	41
Summary of financial performance	42
Financial statements	43
Glossary	63
Compliance checklist	64

INTRODUCTION

Vision

To lead from Queensland

Purpose

To create collective theatre experiences that change lives

Values

Living our values through a spirit of openness:

- Integrity
- Inclusivity
- Generosity
- Energy
- Ambition
- Audacity

Goals

- To create theatre experiences of the highest quality
- To reach as many people as possible
- To invest in talent and create pathways
- To manage a sustainable theatre company
- To be a great place to work

Artistic Vision

- Leading the country in nurturing new stories and new talent
- Combining the best of Queensland with the best of the rest of Australia
- Growing the Company's commitment to Aboriginal and Torres Strait Islander work, education and youth, and regional engagement
- Unifying purpose with all productions and other programs coming under the Queensland Theatre banner, with unified messaging
- Optimally matching shows to venues

Queensland Theatre Company

Queensland Theatre Company (Queensland Theatre) was established in 1970 under the *Queensland Theatre Company Act 1970* with a statutory responsibility to contribute to the cultural, social and intellectual development of all Queenslanders. It is the third-largest theatre company in Australia and a member of the group of 28 major Australian performing arts companies. Queensland Theatre is governed by the Queensland Theatre Company Board and reports through Arts Queensland to the Minister for the Arts.

With an enduring commitment to fostering the social and cultural development and engagement of Queenslanders and beyond, Queensland Theatre has been Queensland's home of live theatre for 50 years, enriching the cultural landscape by creating exceptional live theatre experiences which speak directly to us about our lives, our community and the world around us. It is a place where employees, artists and audiences come together to share and tell stories through the unique ability of live theatre to present performances in and of our time, enriching our lives and driving social change.

Each year, Queensland Theatre presents an annual mainstage season of between seven to nine productions at its own venue, the Bille Brown Theatre, and nearby venues at the Queensland Performing Arts Centre (QPAC), as well as presenting productions and co-productions across the country with partners. It is committed to developing stories and theatrical works that reflect all of Queensland's diverse communities. This commitment includes presenting one or more productions with a First Nations theme or perspective in Queensland Theatre's broad artistic program in addition to a vigorous development program aimed at supporting Queensland First Nations artists to bring their work to the stage. First Nations artists and artists from diverse communities are cast in productions throughout Queensland Theatre's annual program.

Inspiring young people to participate in theatre activities is also a key focus of Queensland Theatre through its comprehensive education and youth programs that extend across Queensland. It aims to develop young artists and support secondary school drama education.

Queensland Theatre invests in the theatre industry in Queensland, supporting art form development through commissions, creative developments, the Queensland Premier's Drama Award and professional development workshops. It also assists the small to medium sector and independent artists through the provision of mentoring, rehearsal and performance spaces and access to resources.

From 19 August 2020, Queensland Theatre was registered as a charitable institution under section 149C(3) of the *Taxation Administration Act 2001* (Qld) as its principal activities fulfil a charitable purpose and promote the public good. As a registered charitable institution, Queensland Theatre Company became eligible for an exemption under the *Payroll Tax Act 1971*.

Role and responsibilities

As a statutory body, Queensland Theatre's existence, functions and powers are set out in the *Queensland Theatre Company Act 1970*. It is a body corporate, has perpetual succession, a common seal and can sue and be sued in its corporate name.

Queensland Theatre'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); and
- (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, Queensland Theatre 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.

Object and guiding principles

In performing its functions, Queensland Theatre must have regard to the object of, and guiding principles of the *Queensland Theatre Company Act 1970* (the Act). The object of the Act is to contribute to the cultural, social and intellectual development of all Queenslanders with the following guiding principles:

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

Queensland Theatre is based at 78 Montague Road, South Brisbane, Queensland.

Creative Together 2020-2030: A 10-Year Roadmap for Arts, Culture and Creativity in Queensland

Queensland Theatre supports the delivery of *Creative Together 2020-2030: A 10-Year Roadmap for Arts, Culture and Creativity in Queensland*, the Queensland Government's vision and strategy for a State renewed and transformed by arts, culture and creativity. Queensland Theatre has a role in implementing priorities in the *Creative Together* plan, such as:

- engaging First Nations artists and arts workers through employment opportunities and in decision making roles;
- programming and delivering arts engagement and experiences beyond South East Queensland;
- investing in work and activities that drive positive change;
- building the evidence base that demonstrates the social benefits of arts;
- collaborating with regional artists and organisations, building partnerships with local councils and growing cultural tourism; and
- prioritising the development and presentation of Queensland stories.

CHAIR'S OVERVIEW

I am pleased to present the Queensland Theatre Annual Report 2020. In a year like no other in the Company's history, the essence of our organisation was on show – resilience, determination and creativity – which allowed us to continue to play an active role in our community, doing what theatre does best, connecting people through story.

In response to the COVID-19 pandemic, we closed the Bille Brown Theatre on 17 March 2020 after two previews of the second show of the year, *Triple X*. A series of cancellations and postponements followed, including our 50th anniversary celebrations, until we were able to perform again in November with Kieran Hurley's *Mouthpiece*, the first work directed for the Company by Lee Lewis in her capacity as Artistic Director. This play formed part of QPAC's Queensland's Own Series, funded by the Queensland Government's \$22.5 million Arts and Cultural Recovery Package. We ended the year, back in the Bille Brown Theatre, with the postponed production of the Queensland Premier's Drama Award 2018-19 winning play, *The Holidays* by David Megarrity.

While activity was scaled back for live theatre, we launched wholeheartedly and rapidly into the digital space with all of our education and youth programs going online for school term two. The response from grateful teachers was encouraging and we were able to expand our programs to even more regional schools. We particularly acknowledge the outstanding support we receive from the Tim Fairfax Family Foundation for our regional education programs.

We also launched Play Club, regular (virtual) readings of Australian plays, directed by Daniel Evans. Our season ticket holders and other audience members, hungry for a regular dose of theatre, reacted very positively to this new format supported by generous donors Liz Pidgeon and Graeme Wikman. We look forward to continuing this program in 2021.

Unlike many of our counterparts in other states, we were able to launch a full 2021 season in November. Regrettably, this did not include a First Nations story on the stage in Brisbane. This gave the false impression that we had stepped away from our long-standing commitment to Aboriginal and Torres Strait Islander artists and stories. We have apologised for, and continue to regret, the hurt we have caused. It has given us pause to reflect on our actions and as a result, we

are now more actively engaged in conversations with community leaders. We are committed to elevating First Nations stories and artists and to providing opportunities for First Nations people throughout our industry.

The stresses and rapid changes brought about by COVID-19 led to even closer connections between the state's performing arts companies as we reached out to each other for support. We met regularly (albeit, digitally) to discuss our strategies for meeting the challenges of COVID-19 and I thank my colleagues at Opera Queensland, QPAC, Queensland Symphony Orchestra, Circa and Queensland Ballet for their wise counsel.

Queensland Theatre has been the recipient of sustained and generous support throughout 2020. I thank the Queensland Government and the Honourable Leeanne Enoch MP, Minister for Communities and Housing, Minister for Digital Economy and Minister for the Arts, and the Australian Government through the Australia Council, its arts funding and advisory body. I pay tribute to our Principal Partner, RACQ, and to all our other loyal and committed corporate partners that have maintained their connection to Queensland Theatre, despite our stages being dark. We were truly touched by the generosity of our audience members who donated their ticket purchase to the company, and to our donors, many of whom increased their support.

During the year, membership of the Board changed with Angelina Hurley's resignation from the Board in April 2020 and the expiry of Simon Gallaher's term in September 2020. I thank them for their valued contribution. I also acknowledge my continuing colleagues on the Board, Rachel Crowley (Deputy Chair), Tracey Barker (Chair, Audit and Risk Management Committee), Dr Andrea Moor, Susan Learmonth and David Williamson AO.

On behalf of the Board, I congratulate Artistic Director, Lee Lewis, and Executive Director, Amanda Jolly, and their team for steering our Company successfully through a very unique year and positioning us to be able to return with strength in 2021.



Elizabeth Jameson AM
Chair

DIRECTORS' OVERVIEW

When Queensland Theatre closed its doors to the public in March 2020, we were not sure what the year would bring – how could we play our part in buoying the community at this time, employ artists, maintain contact with our audience and chart a way forward? Fortunately, with the support of the Queensland Government and our partners, donors and audience members, we were able to not only survive but also develop new skills that will serve us well into the future.

In 2020, as a result of COVID-19, four mainstage shows were postponed until 2021: *Othello*, *Triple X*, *Prima Facie* and *Boy Swallows Universe*, while two shows were, regrettably, cancelled (*The Children*, *Phaedra*). We thank all of our artists and creative teams for their understanding and grace as their planned year of work was abruptly and radically altered. We were also unable to present our 50th anniversary celebrations, but we did mark this milestone with an exhibition at Queensland Theatre and a documentary with recorded interviews featuring the many outstanding artists and employees who built the Company.

We returned to the stage in November 2020 with Kieran Hurley's *Mouthpiece* as part of QPAC's Queensland's Own Series, followed by David Megarrity's *The Holidays*, the winner of the Queensland Premier's Drama Award 2018-19, in the Bille Brown Theatre.

In November, we launched a 2021 season, in no small part due to the Queensland Government's skilful COVID-19 response. Our Brisbane season does not include a First Nations play. Our poor communications about our ongoing work with First Nations artists has caused hurt in the community, for which we are deeply sorry. Our commitment to First Nations stories and perspectives is stronger than ever and we continue to prioritise the commissioning and development of Queensland First Nations stories.

In this regard, we are pleased to report we will be presenting *Othello* in Cairns in August 2021 at Bulmba-ja as part of the Cairns Indigenous Arts Fair. This tri-lingual (Kala Lagaw Ya, Yumpla Tok and English) production of *Othello*, created by Jimi Bani and Jason Klarwein, is set between Cairns and the Torres Strait and illuminates the role of the Torres Strait Light Infantry Battalion during World War II.

During 2020 we developed Play Club - digital play readings of Australian plays directed by Daniel Evans. We presented 12 virtual play readings in 2020, employing 61 artists. This initiative reached regular season ticket holders as well as people from all over the world. We also produced a number of podcasts, introducing our audience to different artists and members of staff.

Our education and youth programs are an essential part of Queensland Theatre's output, reaching young people and teachers across the state. The Young Artists' Ensembles, Teaching Artist Program, Young Playwright's Award, Theatre Residency Weeks (Brisbane and North Queensland) and The Scene Project continued without a break, moving to digital delivery during school term two and adjusting to changing COVID-19 restrictions throughout the rest of 2020. The skills learnt have created new possibilities for reaching even more young people and many of our digital offerings will be retained in 2021. A 2021 three play digital package will also be a way of ensuring that students across the state have access to our productions.

In 2020, with the support of the Jelley Family Foundation, we refurbished the Diane Cilento Studio, transforming it into a small 90 seat performance space. It will be the home of our education and youth programs and a resource that we can share with other theatre companies in Brisbane.

Eight new works were either commissioned or developed in 2020, three by First Nations artists. Belloo Creative completed their second year as our resident company in 2020 and our long-standing relationship with Dead Puppet Society continued. In 2021 we will enter into partnership arrangements with several local companies.

We thank everyone who supported us through this unusual year – from our Chair, and the tirelessly, passionate Queensland Theatre Board, to our generous and invested government partners, private and corporate supporters, and all of the artists. A special thanks must go to all Queensland Theatre staff whose dedication and skill ensures a bright future for our Company.



Lee Lewis
Artistic Director



Amanda Jolly
Executive Director

HIGHLIGHTS AND ACHIEVEMENTS

Play Club

Queensland Theatre presented 12 highly popular, live virtual play readings through a new initiative, Play Club, maintaining contact with existing audiences, attracting new audiences and, most importantly, offering employment opportunities to 61 artists.

Digital education and youth program

Over the course of school term two, Queensland Theatre's entire education and youth program pivoted to digital delivery. All school bookings and young artist enrolments were maintained while The Scene Project, Queensland Theatre's largest education project, expanded its reach.

Workforce mobility

Transition to remote working arrangements for 90% of staff was successfully achieved, from March – August. Normal business practices were maintained along with strong communications across teams.

Outstanding community support

Queensland Theatre retained 52% of box office income for 2020, either as ticket donations or ticket credits as ticketholders demonstrated support for the Company. Philanthropic support increased by 48% over 2019 levels.

Increased support of the Queensland industry

A new initiative was launched to offer sustained support to six Brisbane based small companies (Partner Companies): Belloo Creative, Dead Puppet Society, Grin & Tonic Theatre Troupe, Imaginary Theatre, Shock Therapy Productions and The Good Room, by providing Queensland Theatre resources (such as rehearsal space, performance space in the Diane Cilento Studio or artistic personnel).

New digital performance offering

In a partnership with Australian Theatre Live, Queensland Theatre launched its first digital subscription package which includes three mainstage plays, Play Club play readings and podcasts. The package has significant potential to extend Queensland Theatre's regional reach.

Season ticket holder growth

In March 2020, Queensland Theatre was on track to record its highest level of season ticket holders in 21 years, with a 4% increase over 2019 levels.

Season 2021 launched

In a year of extraordinary challenges and uncertainties, Queensland Theatre succeeded in launching a full 2021 Season including productions in Cairns and Brisbane, in contrast to many companies across Australia that were unable to plan and launch full 2021 seasons.

BACKGROUND

Government objectives for the community

Queensland Theatre contributes to the achievement of the Queensland Government's objectives for the community, *Our Future State: Advancing Queensland Priorities*. As a cultural destination, Queensland Theatre contributes to *Create jobs in a strong economy* by:

- offering employment to artists and arts professionals;
- providing development opportunities for artists and arts workers;
- attracting and retaining a wide audience;
- providing and expanding education and youth programs;
- growing Aboriginal and Torres Strait Islander programs; and
- increasing private sector investment.

Strategic Plan 2020-2023

Queensland Theatre's Strategic Plan 2020-2023 sets out the following five strategic objectives. Key performance indicators are detailed in the Outcomes section on page 10 of this report.

1. **To create** theatre experiences of the highest quality.
2. **To reach** as many people as possible.
3. **To invest** in talent and create pathways.
4. **To manage** a sustainable theatre company.
5. **To be** a great place to work.

Operational Plan 2020

Queensland Theatre's Operational Plan 2020 is derived from its Strategic Plan 2020-2023. The operational plan outlined the following undertakings:

To create theatre experiences of the highest quality

- Offer diverse programming.
- Develop a vibrant artistic culture.
- Grow Aboriginal and Torres Strait Islander programs.
- Provide agile programs for nurturing new stories.
- Grow international relationships.

To reach as many people as possible

- Strengthen our brand identity.
- Attract and retain a wider audience.
- Increase audience accessibility.
- Broaden Queensland Theatre's geographic reach.
- Grow the Company's digital footprint.

To invest in talent and create pathways

- Support a vibrant and diverse local performing arts sector.
- Provide professional development opportunities for artists and arts workers.
- Provide education and youth programs.
- Engage with regional artists, companies and under-served communities.

To manage a sustainable theatre company

- Strong governance and management capabilities.
- Increasing income through existing revenue streams and new initiatives.
- Ensuring strong expenditure controls.
- Improve environmentally sustainable practices.

To be a great place to work

- Create a positive work environment.
- Living Queensland Theatre values.

The operational plan was not modified during the year.

The Minister for Communities and Housing, Minister for Digital Economy and Minister for the Arts did not give any directions to Queensland Theatre during or relating to the financial year.

IMPACT OF COVID-19

The social and economic disruption caused by COVID-19 has had far-reaching consequences worldwide. The arts and cultural sectors have been severely impacted, as have many others. Queensland Theatre was forced to close its Bille Brown Theatre on 17 March and pause its 2020 mainstage season program which included cancelling and/or postponing seven out of eight season 2020 mainstage productions.

Following the successful staging of *Emerald City* in February 2020 at QPAC, the impacts of COVID-19 were first realised when, on 23 March 2020, Queensland's Chief Health Officer issued the Non-Essential Business Closure Direction, prohibiting the operation of any non-essential business in Queensland including theatres and entertainment venues. Consequently, Queensland Theatre cancelled *Triple X*, the second production of the year, after only two preview performances. Queensland Theatre's 50th anniversary celebrations scheduled for 8 and 9 May were also postponed along with *Othello* scheduled for May, due to directives restricting mass gatherings. Further cancellations of productions in season 2020 then followed (*The Children*, *Prima Facie*, *Boy Swallows Universe* and *Phaedra*). Four of the cancelled productions in season 2020 have been included in the 2021 season: *Othello*, *Triple X*, *Prima Facie* and *Boy Swallows Universe*.

Queensland Theatre responded rapidly to the workforce changes brought about by COVID-19. With a focus on the health and safety of employees and continued business operations, Queensland Theatre followed crisis and contingency management plans to ensure a smooth transition to the changed environment.

The majority of staff worked from home with the Queensland Theatre office closed to the public from 30 March until 31 August 2020. Some staff worked reduced hours for this period. During the office closure, Queensland Theatre developed innovative initiatives for programming, operational and financial functions as well as ways to support artists. Substantial effort was placed on processing patron credits and refunds for cancelled productions and mitigating reputational and financial loss. In addition, establishing regular connections and dialogue with key stakeholders and other industry members to provide mutual support and exchange information were key priorities in working towards recovery and a return to live performance activity.

Many programs were moved to a digital platform (especially for the delivery of Queensland Theatre's state-wide education and youth program) while new programs like Play Club (live virtual play readings) were introduced. The provision of digital resources for schools was so successful that it will remain a part of the program in the future, a key strategy for reaching more young people. A three-play digital package will also be offered in 2021 for both schools and patrons not yet ready to return to live theatre.

Understandably, COVID-19 has meant that Queensland Theatre's operations and service delivery was dramatically impacted in 2020. Due to the uncertainty surrounding the level and duration of the pandemic restrictions the strategic objectives and performance indicators were retained in 2020, while acknowledging that Queensland Theatre's capacity to reach some or all targets (especially around attendance) was compromised.

The Company was able to return to live performance in November 2020, completing the year by staging two productions – *Mouthpiece* and *The Holidays*, the winner of the Queensland Premier's Drama Award 2018-19, which was postponed from earlier in the year. Considerable effort has been made to familiarise audiences with the new conditions and to encourage COVID-Safe practices at the Bille Brown Theatre.

With the impact of COVID-19 set to continue throughout 2021, Queensland Theatre expects operations to be impacted. The ability to co-produce with interstate theatre companies is limited and it is expected that overall audiences will temporarily decrease. A smaller 2021 season has been planned to mitigate this situation and key indicators will be closely monitored so that the organisation remains responsive and effective.

OUTCOMES

Key measures

Strategic goals	Key Performance Indicator	2020 actual	2020 target
TO CREATE theatre experiences of the highest quality			
Offer diverse programming	<i>Number of new productions</i>	3	6
Develop a vibrant artistic culture	<i>Number of artistic staff</i>	4	3
Grow Aboriginal and Torres Strait Islander Programs	<i>Number of productions presenting an Aboriginal and Torres Strait Islander perspective or story</i>	1 ¹	1
Provide agile programs for nurturing new stories	<i>Number of commissions and creative developments</i>	16 ²	6
Grow international relationships	<i>Number of international relationships</i>	0	1
	<i>Positive media coverage/critique</i>	95% ³	70%
TO REACH as many people as possible			
Attract and retain a wider audience	<i>Audience numbers (Brisbane)</i>	22,470 ⁴	75,000
Strengthen Queensland Theatre brand identity	<i>Number of audience surveys</i>	5	5
Increase audience accessibility	<i>Audience numbers in wider pricing categories (youth, \$20 tickets, industry season tickets)</i>	1,045 ⁵	8,700
Broaden the Company's geographic reach	<i>Tours and interstate co-productions</i>	3	3
Grow the Company's digital footprint	<i>Social media followers</i>	13.33% growth ⁶	10% growth
To INVEST in talent and create pathways			
Support a vibrant and diverse local performing arts sector	<i>Partnerships with small to medium performing arts companies</i>	2	3
Provide professional development opportunities for artists and arts workers	<i>Number of placements</i>	3 ⁷	10
Provide education and youth programs	<i>Number of workshops – education and youth</i>	333 ⁸	220
Engage with regional artists, companies and under-served communities	<i>Attendees/participants at regional residencies, tours and workshops</i>	627 ⁹	3,100
To MANAGE a sustainable company			
Strong governance and management capabilities	<i>Maintain minimum reserves of 20% as required under the Tripartite Funding Agreement</i>	104% ¹⁰	≥ 20%
Increasing income through existing revenue streams and new initiatives	<i>Venue hire and bar sales</i>	\$18,201 ¹¹	\$100,000
Ensuring strong expenditure controls	<i>Positive working capital</i>	1.6:1	1:1
Improve environmentally sustainable practices	<i>Transition to LED theatre lighting</i>	83% ¹²	50%
To BE a great place to work			
Create a positive work environment	<i>Annual performance reviews</i>	90%	90%
Living Queensland Theatre values	<i>Number of staff values group meetings</i>	0 ¹³	3

¹ Although it was not possible to present the planned tri-lingual (Kala Lagaw Ya, Yumpla Tok and English) production of Shakespeare's *Othello* created by Jimi Bani and Jason Klarwein in 2020, *The Miracle at Cookie's Table* by Wesley Enoch was included in Play Club live digital play readings.

² Three First Nations, eight QPDA, two YPA, three mainstage developments.

³ Fewer plays were presented in 2020, resulting in fewer critiques, and less diversity of opinion. The three plays presented were popular.

⁴ and ⁵ Three productions presented (as well as two previews of another production) instead of the programmed eight, consequently reducing attendance.

⁶ Increased digital engagement/digital channels to reach audiences and supporters due to impact of COVID-19 theatre closure and social restrictions.

⁷ Reduced productions limited the number of placements that could be offered.

⁸ Increase due to additional education and youth workshops delivered online expanding QT reach during COVID-19 theatre closure and social restrictions.

⁹ COVID-19 restrictions meant that fewer live regional residencies, workshops and tours could take place.

¹⁰ Reserves for the Tripartite Funding Agreement are defined as net assets. The level of working capital (net current assets) increased in 2020 due to increased philanthropic support, reduced activity and cost savings.

¹¹ Bille Brown Theatre closure negatively impacted venue hire and bar sales.

¹² Increased rate of LED lighting implementation due to theatre closure.

¹³ During the office lockdown period, weekly staff meetings were held which included addressing issues related to staff values and wellbeing. In 2021, appropriate initiatives and practices for recognising and living organisational values will be reinstated.

GOAL 1:

TO CREATE THEATRE EXPERIENCES OF THE HIGHEST QUALITY

- Offer diverse programming
- Develop a vibrant artistic culture
- Grow Aboriginal and Torres Strait Islander Programs
- Grow international relationships

Queensland Theatre aims to offer and present high quality theatre experiences that excite and enrich the lives of audiences with stories and performances that speak directly to them about their lives, each other and the wider world. It also aims to connect diverse audiences with artists and stories that can drive social change.

Queensland Theatre's season 2020 program was severely disrupted by the emergence of the COVID-19 pandemic. The subsequent theatre closures and ongoing social and physical restrictions placed on indoor venues and gatherings meant Queensland Theatre was forced to pause its season 2020 program in March after presenting its first season production, *Emerald City* in February and the first two preview performances of *Triple X*. Live theatre resumed in November with *Mouthpiece* as part of the Queensland's Own series at QPAC and the 2018-19 Queensland Premier's Drama Award winner, *The Holidays* at the Bille Brown Theatre.

To adapt to the challenging circumstances, valuable new capability was developed in building and delivering digital resources with new offerings for audiences when venue closures and restrictions were imposed in 2020. In April, Queensland Theatre transformed some of its activities and introduced a new initiative, Play Club, with free live digital play readings to deliver performance in a different mode, retain connection to audiences, attract new audiences, and extend reach.

Mainstage season

EMERALD CITY

By David Williamson

8 February – 29 February 2020
Playhouse, QPAC

Performances	Total attendance	Box office revenue
24	11,402	\$584,435

CAST

Ray Chong Nee	Malcolm
Marg Downey	Elaine
Nadine Garner	Kate
Megan Hind	Helen
Jason Klarwein	Colin
Rhys Muldoon	Mike

CREATIVES

Sam Strong	Director
Travis Dowling	Associate Director
Dale Ferguson	Designer
David Walters	Lighting Designer
Russell Goldsmith	Composer/Sound Designer

A Melbourne Theatre Company co-production



Production Partners



TRIPLE X

By Glace Chase

14 March – 4 April 2020*
Bille Brown Theatre, Queensland Theatre

Performances	Total attendance	Box office revenue
2	584*	\$21,853

CAST

Akos Armont	Scotty
Glace Chase	Dexie
Kimberley Hodgson	Kymberley
Christen O'Leary	Deborah
Contessa Treffone	Claire
Meyne Wyatt	Jase

CREATIVES

Paige Rattray	Director
Renee Mulder	Designer
Ben Hughes	Lighting Designer
Kelly Ryall	Composer/Sound Designer
Nigel Poulton	Fight & Intimacy Direction
Charmian Gradwell	Accent Coach

A Sydney Theatre Company co-production



Production Partner



Corporate Ally



* *Triple X* was cancelled after two preview performances following government and health directives.

MOUTHPIECE

By Kieran Hurley

31 October – 14 November 2020
Playhouse, QPAC

Performances	Total attendance	Box office revenue
16	3,555	\$212,196

CAST

Christen O'Leary Libby
Jayden Popik Declan

CREATIVES

Lee Lewis Director
Renee Mulder Designer
Ben Hughes Lighting Designer
Tony Brumpton Composer/Sound Designer
Phil Spencer Dialect Translation

THE HOLIDAYS

By David Megarrity

14 November – 12 December 2020
Bille Brown Theatre, Queensland Theatre

Performances	Total attendance	Box office revenue
32	5,938	\$294,492

CAST

Louise Brehmer Summer Holiday
Matthew Ianna Oliver Holiday
Bryan Probets Bob Holiday

CREATIVES

Bridget Boyle Director
Sarah Winter Designer
Jason Glenwright Lighting Designer
Sean Foran Composer
Matthew Erskine Sound Designer
Nathan Sibthorpe Projection Designer

A QPAC and Queensland Theatre presentation



**QUEENSLAND
THEATRE**

QPAC's Queensland's Own series was funded by the Queensland Government's \$22.5 million two-year Arts and Cultural Recovery Package

Proudly supported by the Queensland Government



Queensland
Government



**QUEENSLAND
THEATRE
PREMIERE**

THE BULL, THE MOON AND THE CORONET OF STARS

By Van Badham

21 April 2020

Total attendance

320

CAST

Elise Greig
Bryan Probets

Marian
Michael/Mark

CREATIVES

Lee Lewis

Director

MR BAILEY'S MINDER

By Debra Oswald

12 May 2020

Total attendance

201

CAST

Liz Buchanan
Judy Hainsworth
Bob Newman
Steven Rooke
Tom Yaxley

Margo
Therese
Leo
Karl
Gavin

CREATIVES

Lee Lewis

Director

THE STORY OF THE MIRACLES AT COOKIE'S TABLE

By Wesley Enoch

2 June 2020

Total attendance

253

CAST

Roxanne McDonald
Guy Simon
Ursula Yovich

Faith
Nathan
Annie

CREATIVES

Isaac Drandic

Director

THE TURQUOISE ELEPHANT

By Stephen Carlton

23 June 2020

Total attendance

245

CAST

Violette Ayad
Nicole Hoskins
Thomas Larkin
Barbara Lowing
Brian Lucas
Andrea Moor

Basra
Visi
Jeff
Olympia
The Masked Figure
Augusta

CREATIVES

Daniel Evans

Director

AFTER DINNER

By Andrew Bovell

14 July 2020

Total attendance

211

CAST

Ray Chong Nee	Stephen
Cameron Hurry	Gordon
Amy Ingram	Monika
Hsiao-Ling Tang	Dympie
Melanie Zanetti	Paula

CREATIVES

Daniel Evans	Director
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SUNSET STRIP

By Suzie Miller

25 August 2020

Total attendance

204

CAST

Caleb Alloway	Teddy
Kerith Atkinson	Caroline
John McNeill	Ray
Naomi Rukavina	Phoebe

CREATIVES

Daniel Evans	Director
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FIRST LOVE IS THE REVOLUTION

By Rita Kalnejais

4 August 2020

Total attendance

131

CAST

Julian Curtis	Rovis/Thoreau
Sophia Emberson-Bain	Gustina/Gemma/Smulan
Bardiya McKinnon	Basti
Sarah Meacham	Rdeca
Veronica Neave	Cochineal/Bailey Chicken
Lucas Stibbard	Simon/Gregor Mole/Quentin Chicken

CREATIVES

Daniel Evans	Director
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LIGHTEN UP

By Nicholas Brown and Sam McCool

15 September 2020

Total attendance

200

CAST

Chenoa Deemal	Sandy
Vidya Makan	Liwy/Merle Oberon/ Heather
Sam McCool	Anil/ Mana/Doctor
Tatum Mottin	Janelle/Gav/Producer/ Receptionist
Nikhil Singh	John Green
Sonya Soares	Bronwyn

CREATIVES

Daniel Evans	Director
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DAYLIGHT SAVING

By Nick Enright

6 October 2020

Total attendance

174

CAST

Jack Bannister	Jason
Giema Contini	Stephanie
Libby Munro	Felicity
Mansoor Noor	Josh
Michael Tuahine	Tom
Kate Wilson	Bunty

CREATIVES

Daniel Evans	Director
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TOY SYMPHONY

By Michael Gow

24 November 2020

Total attendance

126

CAST

Leon Cain	Lawyer/Headmaster/ Dr Maybloom/ Steve Gooding/Tom/Titus Oates/Young Boy
Ethan Lwin	Nick/Daniel/Alexander the Great/ Executioner/Young Boy 1/Detective
Helen O'Leary	Mrs Walkham/Nurse/Crazy Woman
Hugh Parker	Roland Henning
Ngoc Phan	Nina/Julie Pearson/Miss Beverly/Lynette McKenzie/Nannie

CREATIVES

Daniel Evans	Director
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THE DARK ROOM

By Angela Betzien

27 October 2020

Total attendance

138

CAST

Joseph Althouse	Joseph
Loani Arman	Anni
D'arcy Gooda	Grace
Daniel Mulvihill	Stephen
Sarah Ogden	Emma
Jeremiah Wray	Craig

CREATIVES

Daniel Evans	Director
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TWO WEEKS WITH THE QUEEN

By Mary Morris

15 December 2020

Total attendance

196

CAST

Daniel Gabriel	1st Aussie Dr/Business Man (Aus and UK)/ Patient/Ted/ Pompous Dr
Janaki Gerard	Aussie Nurse/Flight Attendant/American Tourist/Pommy Nurse/Dr Graham/ Café Woman/Airport Woman
Andre Jewson	Tourist/Student Dr/Griff
Reagan Mannix	Alistair/Guard/Student Dr
Naomi Price	Mum/Aussie Matron/Iris/Student Dr
Jack Sinclair	Colin
Henry Woodward	Luke

CREATIVES

Daniel Evans	Director
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In review

EMERALD CITY

★★★★ 1/2

- Broadway World

★★★★ -

- Limelight Magazine

"A magnificent achievement"

- Stage Whispers

"It's fast and furious and the great lines whiz by"

- The Courier Mail

"This is a production that everyone really should see"

- Blue Curtains Brisbane

MOUTHPIECE

"chemistry between the two actors was tense and electrifying."

- Limelight Magazine

"the perfect way to start up theatre again."

- The Courier Mail

"this is the best play I've seen in a decade."

- Scenestr

THE HOLIDAYS

"...an incredibly moving and visually delightful work about family, empathy, and memory, packed with clever wordplay and beautifully balanced by moments of silliness and sweetness."

- Limelight Magazine

"The 2018-19 Queensland Premier's Drama Award-winner is a tender and hopeful exploration of family relationships."

- The Blurb

"an explosive world full of intrigue and dynamics... a touching experience that wistfully resonates with audience members."

- Theatre Haus

GOAL 2:

TO REACH AS MANY PEOPLE AS POSSIBLE

- Strengthen our brand identity
- Attract and retain a wider audience
- Increase audience accessibility
- Broaden the Company's geographic reach
- Grow the Company's digital footprint

Strengthen our brand identity

A strong brand entity was maintained across all Company channels. This was achieved across experiential activities onsite at the Bille Brown Theatre, through the website and social media digital presence, and individual campaign collateral. The results of this can be seen in the strong philanthropic support following the COVID-19 theatre closure, high demand for season ticket package renewals in November and new audiences reached across both digital activities such as Play Club virtual play readings and theatre attendance. Customer satisfaction was also very high with post-show surveys undertaken for *Emerald City* and *The Holidays* with 84.97% of respondents rating their overall experience positively.

Attract and retain a wider audience

Season ticket package uptake at 17 March 2020, at the time of the COVID-19 theatre closure, had already achieved a 4% increase on the entire 2019 season sales period (up from 0.75% growth from 2018 to 2019). The number of tickets sold as part of these package sales also increased by 13%, while first-time subscriptions increased by 4% on 2019. Two mainstage productions surpassed box office targets (*Emerald City* and *The Holidays*). Prior to the impact of the pandemic, several audience-development initiatives were undertaken to further attract new audiences including the RACQ first-time theatre-goers' offer, RACQ student rush tickets, special offers and cross-promotions with corporate partners, and other arts and industry organisations. Season ticket packages and single ticket pricing targeting under 35s (excluding students) were also offered in 2020.

In April, as different ways of working were imposed by the theatre and office closure period due to COVID-19 restrictions, a digital strategy, Quality Time with Queensland Theatre, was developed to entertain, engage and retain audience connections. New initiatives included the following:

- Play Club, a free live virtual play reading, which also attracted new regional, national and international audiences;
- fortnightly eNews editions with new regular content such as Lockdown Lit Club, The Joy of Giving; and
- the launch of the Quality Time podcasts, an audio program available online which offered listeners a variety of topics and conversations with the people, who make and tell our stories, sharing their expertise and experiences.

The season 2021 launch on 1 November 2020 was presented in a digital format and attracted the highest ever online audience for a Queensland Theatre launch event, with more than 3,000 viewers on Queensland Theatre's website, Facebook and YouTube channels.

Increase audience accessibility

In line with its commitment to increased accessibility through the Accessibility Action Plan, access strategies continued for first-time theatre-goers, the arts sector through the Artist Season Ticket package and the D/deaf community through the Auslan package for interpreted performances. Audio-described performances were also part of the 2020 Season offerings. The Queensland Theatre Quality Time digital strategy, particularly the free Play Club series delivered new access opportunities to the Company for regional, national and international audiences.

Broaden the Company's geographic reach

The Scene Project, which involves schools in the creative process of performance from rehearsal through to production, embarked on a three-week tour across Queensland and a two-week Brisbane season in August and September. The Scene Project was delivered in Gympie and Mackay for the first time as well as returning to regional towns and areas that have been involved in previous years.

PROJECT LOCATION	AREAS
Ayr	Ayr Home Hill
Bundaberg	Bundaberg Gin Gin
Gladstone	Gladstone Mt Larcom
Gympie	Gympie
Mackay	Mackay Mirani
Redland Bay	Capalaba Wellington Point
Rockhampton	Rockhampton Yeppoon
Toowoomba	Toogoolawah Toowoomba
Townsville	Townsville Thuringowa

Grow the Company's digital footprint

With the introduction of the Quality Time digital strategy, Queensland Theatre accelerated its focus on digital growth, driving audience engagement with the Company. Regular outreach via eNews and social media, as well as new content delivery such as the free virtual Play Club series and the Quality Time podcast offered existing and new audiences insight into the Company's employees, artists and ongoing activities. This engagement strategy ensured that existing patrons were still entertained and connected to the Company, together with donors and partners. The strategy also contributed to a strong return to the theatre for *Mouthpiece* and *The Holidays* in late 2020 as well as rapid renewal of season ticket packages for the 2021 season. A new website was launched on 1 October 2020, providing greater content offering and improving the integration of the online ticket sales transaction process.

Expansion into the digital space will continue in 2021 with the introductions of a three-play digital package. This offering has been made possible through a partnership with Australian Theatre Live. The format will greatly extend audience reach and will also ensure that students across the Queensland have access to our productions. The digital package will include six live virtual Play Club play readings and a range of podcasts.

Despite the reduced number of new productions in 2020 which is a large drawback for social media growth, Queensland Theatre's social media audience increased by 13.3%. With no ticket sales available from mid-March to mid-October, website traffic was naturally reduced in 2020, halving during this period. Overall, there were 124,906 unique page views, however traffic in November and December was 26% higher than in January and February.

The improvements made to the online sales transaction path to support the 2020 season launch were further refined for the 2021 season launch, with additional adjustments made to facilitate the complexities of ticket credit requests and postponed performances following COVID-19 cancellations. These enhancements, combined with increased consumer confidence in processing online transactions during the pandemic, resulted in a 26% increase in season ticket package purchases via the Queensland Theatre website in the seven sales weeks to 21 December 2020. The look and feel of the upgraded transaction path are readily customisable. As the digital footprint continues to evolve, changes appearing on other Queensland Theatre website pages and presences can be reflected to support a consistent digital experience across platforms.

In response to the COVID-19 circumstances in Queensland, which required schools to close and students to learn from home for five weeks of school term two, the Education, Youth and Regional Engagement team devised and produced a suite of digital resources and online workshops to ensure The Scene Project and the Young Artists' Ensemble program could continue uninterrupted. The adaptation of The Scene Project for digital delivery included an eight-week unit of work comprising resources, activities and 13 filmed workshops and presentations facilitated by Queensland Theatre teaching artists and staff. The resources were distributed to 89 schools and viewed a total of 4,988 times. The Young Artists' Ensemble program continued online with 52 virtual workshops.

GOAL 3:

TO INVEST IN TALENT AND CREATE PATHWAYS

- Support a vibrant and diverse local performing arts sector
- Provide professional development opportunities for artists and arts workers
- Provide education and youth programs
- Engage with regional artists, companies and under-served communities

Queensland Theatre is proud of the role it plays in supporting the performing arts industry, creating a diverse range of initiatives and programs that are broadly accessible, developing new work and nurturing the professional development of artists. The Company also offers an extensive education and youth program across Queensland, facilitated by professional teaching artists.

In 2020, Queensland Theatre offered 494 employment opportunities to artists, delivered a total of 1,210 contact hours across education and youth programs, and expanded its flagship education program to include a series of digital resources and filmed workshops.

Support a vibrant and diverse local performing arts sector

QUEENSLAND PREMIER'S DRAMA AWARD

Queensland Theatre has presented the Queensland Premier's Drama Award (QPDA) since 2002. It is one of the most sought-after awards in Australia and the only one that guarantees the winner a professional production of their work. For the 2020-21 award cycle, which was opened in 2019, Queensland Theatre received 221 entries from every state and territory in Australia, the largest intake in the QPDA's 17-year history. Fourteen plays were shortlisted from which three finalists were selected: Anna Loren for *Comfort*, Maddie Nixon for *Binnavale*, and Steve Pirie for *Return to the Dirt*. The finalists participated in three stages of creative development, culminating in a live virtual play reading for the award judges on 9 April 2020.

Return to the Dirt by Steve Pirie was announced as the winner of the QPDA 2020-21. The play will premiere in Queensland Theatre's season 2021.

COMMISSIONS

Seven artists continued commissions or were newly commissioned by Queensland Theatre in 2020:

- *Mudskipper* by Walter Waia and John Harvey (new, in partnership with Playwriting Australia, now Australian Plays Transform)
- *The Power of Bones* by Keelen Mailman, Deborah Mailman, Jacob Nash, Paige Rattray, and Shari Sebbens.

DEVELOPMENT AND NEW WORK

Eight new works were developed (including commissions) involving more than 70 artists, some making their Queensland Theatre debut.

PROJECT NAME	ACTIVITY	# ARTISTS/ARTS WORKERS' EMPLOYMENT OPPORTUNITIES
<i>Boy Swallows Universe</i> by Tim McGarry	Creative development	24
<i>Comfort</i> by Anna Loren (QPDA)	Creative development	10
<i>Binnavale</i> by Maddie Nixon (QPDA)	Creative development	20
<i>Return to the Dirt</i> by Steve Pirie (QPDA)	Creative development	29
<i>QT's 50th Anniversary Reading</i> (anthology of texts)	Excerpt readings	9
<i>The Power of Bones</i> by Keelen Mailman, Deborah Mailman, Jacob Nash, Paige Rattray and Shari Sebbens	Proposals from contributing artists	4
<i>don't ask what the bird look like</i> by Hannah Belanszky	Creative development	4
<i>Phaedra</i> by Katherine Lyall-Watson	Creative development	7

Artists employed for the development of new work:

Loani Arman	Sean Dow	Katherine Lyall-Watson	Anthony Phelan
Kerith Atkinson	Travis Dowling	Todd MacDonald	Steve Pirie
Michala Banas	Isaac Drandic	Harper McIlroy	Paige Poulter
Hannah Belanszky	Caroline Dunphy	Keelen Mailman	Nigel Poulton
Saffron Benner	Daniel Evans	Toby Martin	Bryan Proberts
Zachary Boulton	Morgan Francis	Nerida Matthaie	Paige Rattray
Tony Brockman	Steven Francis	Roxanne McDonald	Steven Rooke
Margi Brown Ash	Dale Harding	Tim McGarry	Tom Scanlon
Andrew Buchanan	Catarina Hebbard	Francis McMahon	Mark Sheppard
Emily Burton	Kimberley Hodgson	Joss McWilliam	Adam Sollis
Stephen Carleton	Ben Hughes	Maxine Mellor	Charlotte Stent
Will Carseldine	Cameron Hurry	Lorinda Merrypor	Kaye Stevenson
Helen Cassidy	Katrina Irawati Graham	Leonard Mickelo	Sam Strong
Daphne Chen	Joe Klocek	Renee Mulder	Egan Sun-Bin
Giema Contini	Jodie Le Vesconte	Maddie Nixon	Hsiao-Ling Tang
Ling Cooper Tang	Aurora Liddle-Christie	Mansoor Noor	Jessica Veurman
Peter Cossar	Ashlee Lollback	Helen O'Leary	Craig Wilkinson
Trent Dalton	Anna Loren	Hugh Parker	Hoa Xuande
Paul Denny	Barbara Lowing	Ngoc Phan	Tom Yaxley

Provide professional development opportunities for artists and arts workers

TEACHING ARTIST PROGRAM

A new initiative, the Teaching Artist Program, is a professional development program for artists who are interested in developing or building their teaching skills. The 12 month program consisted of a series of on-site and online intensives, mentoring and opportunities to shadow more experienced teaching artists. It also included practical learning placements in Queensland Theatre's education and youth programs. Twenty-eight workshops focussing on teaching strategies and other specialty areas were facilitated by Hannah Barr, Louise Brehmer, Tricia Clark-Fookes (QUT), Zoe Connolly, Lara Croydon, Wesley Enoch, Brett Howe (QPAC), Simone Firmin-Sarra, Dr Andrea Moor (QUT), Lili Sanchez (Multicultural Australia), Minus 18, Ari Palani and Mark Sheppard.

Participants:

- Emma Black
- Kat Dekker
- Dizzy Doolan (Cairns)
- Amber Grossmann (Cairns)
- Nicole Haeusler (Toowoomba)
- Sarah Ogden
- Helen Stephens
- Ling Cooper Tang
- Tom Yaxley

PLACEMENTS AND OBSERVATION

As part of initiatives designed to create more pathways for emerging artists, Queensland Theatre provided three opportunities for artists, Row Blackshaw, Rebecca Murphy and Jasmin Smith, to join the rehearsal rooms of *The Holidays* as Rehearsal Observers, which offers an opportunity to observe the professional working relationships of a mainstage production.

PARTNER COMPANIES

Queensland Theatre identified six Brisbane-based small companies (Partner Companies) to support in 2021: Belloo Creative, Dead Puppet Society, Grin & Tonic Theatre Troupe, Imaginary Theatre, Shock Therapy Productions and The Good Room. Queensland Theatre resources (such as rehearsal space, performance space in the Diane Cilento Studio or artistic personnel) will be offered to support these companies develop their own programs/projects, recognising that they are already actively and independently operating successfully. Queensland Theatre's partnering and support is intended to complement and underpin their activity in the way that best meets their needs.

This support includes Diane Cilento Studio seasons of Belloo Creative's *Boy, Lost* by Katherine Lyall-Watson and a Shock Therapy Productions' reworking of their production *Locked In*.

General auditions for 42 actors (31 women and 11 men) were held in February 2020. Additional auditions were planned for later in 2020, however, COVID-19 circumstances prevented these auditions occurring. Applicants can apply in March 2021 for the next general auditions.

During the office closure period, show auditions for season 2021 were submitted via self-taped submissions as an alternative to live auditions which were not permitted due to social restrictions.

Provide education and youth programs

The Education, Youth and Regional Engagement team adapted program planning and successfully delivered all programs and young artists' productions in 2020, working effectively around pandemic restrictions. During the year, 320 workshops were facilitated in-person and online with 1,412 people participating, 627 of whom were regional Queenslanders. A further 13 creative and performance-devising workshops were filmed and provided to 89 secondary schools participating in The Scene Project. The workshops were viewed 4,988 times. Across the programs, 54 individual artists were engaged for 218 casual employment opportunities.

THE SCENE PROJECT

The Scene Project is Queensland Theatre's largest participatory style education project, encouraging secondary school drama students throughout Queensland to engage in the creative process of performance, from rehearsal through to presentation.

Each year, a playwright is commissioned to develop a new work and the participating drama groups are tasked with the challenge of creating their own unique, short (15 minute) version of the play. For 2020, writer, David Burton, penned a dark comedy called *Wisdom*, a story about youth and revolution. The completed script was provided to schools in early March. Despite the uncertainty of changing COVID-19 restrictions and schools closing for most of school term two, The Scene Project still reached 1,057 students and reached even more students via digital delivery of the project. An eight-week unit of work was designed and produced, comprising a suite of resources, activities and filmed digital workshops facilitated by Queensland Theatre teaching artists. The unit was suitable for remote and at home learning and included content such as The Role of the Chorus, Finding Gaps and Silences, Writing Monologues, Devising Theatre, Directing Theatre and Approaches to Characterisation. As restrictions started to ease, Michelle Miall directed a cast of professional actors in a full version of the play and 20 performance days were delivered across Brisbane, Redland Bay, Toowoomba, Gympie, Bundaberg, Gladstone, Mackay, Ayr and Townsville with 56 school groups sharing their performances in a professional venue.

The Queensland Theatre professional performance of *Wisdom* was filmed and offered to schools that were unable to participate in person due to individual school excursion bans. This included an online learning forum with the cast. In total, 89 schools engaged with The Scene Project which expanded to two new locations, Gympie and Mackay.

TEACHER PROFESSIONAL DEVELOPMENT

In preparation for The Scene Project, workshops and information sessions focussing on script analysis, play building and chorus were delivered to teachers, in person and online, in Brisbane, Gympie, Bundaberg, Gladstone, Rockhampton, Mackay and Townsville. The Brisbane workshop was facilitated by David Burton and included a professional reading of the script. A directing workshop, facilitated by Michelle Miall, was delivered in Townsville and included members of TheatreINQ's Bridge Program and teachers from the region. Professional development sessions for The Scene Project were attended by 105 teachers.

YOUNG ARTISTS' ENSEMBLES

Queensland Theatre's Young Artists' Ensembles continue to be the largest year-long actors' training program run by a state theatre company. Now in its 10th year, Queensland Theatre is committed to the ongoing training and development of the next generation of theatre-makers. In 2020, 84 positions were offered across two training ensembles and two performance ensembles. A total of \$16,000 in scholarship funding was offered to assist the placement of 12 students from financially disadvantaged backgrounds. The program also created casual employment opportunities for 15 artists, including engaging emerging directors and creatives to work across the Young Artists' productions. Numerous members of the Young Artists' Performance Ensemble (Year 12) have been offered tertiary places in acting, theatre and film courses at Queensland University of Technology, Griffith University and Victorian College of the Arts.

THEATRE RESIDENCY WEEK

Due to COVID-19 restrictions, Theatre Residency Week (TRW) for school students was modified to exclude an in-residence camp and was delivered as a daily program at Queensland Theatre from 21-25 September. TRW was attended by 43 students who worked across three core groups and participated in multiple workshops, industry learning forums and live performance opportunities. A showcase performance was presented at the end of the TRW to a limited audience in the Bille Brown Theatre.

YOUNG PLAYWRIGHT'S AWARD

Twenty-nine plays were submitted for the 2020 Young Playwright's Award which was jointly won by Milena Barraclough Nesic (Year 12, Kelvin Grove State College) and Suki Wallace (Year 10, Queensland Academy of Creative Industries). Milena Barraclough Nesic's play *Love, War and Other Stuff*, was dramaturgically supported by Kathryn Kelly with directorial support from Caroline Dunphy, and artists from resident company Belloo Creative. Suki Wallace's play *Carnies* received dramaturgical support by Isaac Drandic, Queensland Theatre's Associate Artist, and directorial support from Queensland Theatre's Artistic Director, Lee Lewis. A public reading of each play was presented in the Diane Cilento Studio on 8 and 9 December to an audience of 136.

STUDENT PATHWAYS PROGRAM

A new work experience program for secondary students, focussing on career pathways and the roles and responsibilities of Queensland Theatre teams, was held from 14–18 September 2020. The program was designed to be practical and included workshops and activities facilitated by various Queensland Theatre teams and resident company, Belloo Creative. The program culminated with an opportunity for the 13 participants to pitch a mainstage work to Queensland Theatre's Artistic Director, including sharing their directorial and marketing concept.

ARTISTS EMPLOYED FOR EDUCATION AND YOUTH PROGRAMS:

Artists in Residence			
Michelle Miall	Jackson McGovern		
Theatre Residency Week			
Kathryn Kelly Samantha Paterson	Katherine Lyall-Watson Ngoc Phan	Anne Pensalfini Thomas Larkin	Ellen Tuffley Shan Jacobe
Theatre Residency Week North Queensland			
Thomas Larkin Ron Pullman (TheatreINQ)	Ngoc Phan Arminelle Fleming (TheatreINQ)	Sandra Neal	Cassie Harris
The Scene Project			
Ellen Bailey	Zachary Boulton	Louise Brehmer	David Burton
Emily Burton	Natalie Callaghan	Daphne Chen	Nicole Hoskins
Ben Hughes	Jason Klarwein	Thomas Larkin	Michael Mandalios
Reagan Mannix	Jackson McGovern	Harper McIlroy	Michelle Miall
Sarah Ogden	Ngoc Phan	Elyse Phelan (TheatreINQ)	Steve Pirie
Dimitri Politis	NJ Price	Abdul Salman	Jeanda St James
Merlynn Tong	Brady Watkins	Matthew Whittet	Tom Yaxley
Young Artists' Ensemble			
Zachary Boulton	Louise Brehmer	Christine Felmingham	Elise Greig
Nicole Haeusler	Lucy Kelland	Jason Klarwein	Thomas Larkin
Pip Loth	Cienda McNamara	Veronica Neave	Sarah Ogden
Anne Pensalfini	Ngoc Phan	Brady Watkins	
Young Playwright's Award			
Kerith Atkinson	Ellen Bailey	Isaac Drandic	Jeanda St James
Kathryn Kelly	Ethan Lwin	Michael Mandalios	Joss McWilliam
Veronica Neave	Rachel Nutchey	Patrick Shearer	Kevin Spink
Anthony Standish	Egan Sun-Bin	Hsaio-Ling Tang	Gabby Wyk

Engage with regional artists, companies and under-served communities

SUPPORTING THE LOCAL SECTOR

COVID-19 had a significant impact on the Access to Space program which offers free use of Queensland Theatre rehearsal or meeting spaces to independent artists, when available. Three artists utilised the program - Kurt Duval, Adam Gardnir and Emma Workman.

CULTURALLY DIVERSE ARTISTS

Culturally and Linguistically Diverse (CALD) people and Aboriginal and Torres Strait Islander people represented 35% of actors, and 13% of creative roles for Queensland Theatre productions, including the Play Club digital series. In addition, CALD and Aboriginal and Torres Strait Islander artists represented 57% of actors and 45% of creative roles on commissions or creative developments.

FIRST NATIONS PROGRAM

Queensland Theatre continued its commitment to supporting Aboriginal and Torres Strait Islander storytelling, providing opportunities for artists and developing an audience for their work. Highlights during the year included:

- Isaac Drandic, based in Cairns, remained as Queensland Theatre's Resident Dramaturg and will continue with the company in 2021, as Associate Artist.
- Queensland Premier's Drama Award 2018-19 finalist, Hannah Belanzky, received further development support in 2020 for her play *don't ask what the bird look like*, with Isaac Drandic as director.
- *The Power of Bones* project progressed with further development and the core creative team of Deborah Mailman, Keelen Mailman, Jacob Nash, Paige Rattray and Shari Sebbens joined by contributing artists Yolande Brown, Dale Harding, Leonard Mickelo and Christian Thompson.

- Conversations commenced with the Cairns Indigenous Art Fair and Bulmba-Ja in Cairns towards a 2021 presentation of Jimi Bani and Jason Klarwein's trilingual adaptation of *Othello*, set between Cairns and the Torres Strait, and illuminating the role of the Torres Strait Light Infantry Battalion in World War II.

NEW FIRST NATIONS INITIATIVE – STORY ROOM

Planning commenced for a new initiative, Story Room, which is a Cairns-based program over 12 weeks in 2021 that will bring together up to 15 Far North Queensland First Nations artists from different artistic practice backgrounds. Led by Queensland Theatre's Associate Artist, Isaac Drandic, the artists will participate in workshops with nationally recognised First Nations arts practitioners and cultural leaders, exposing them to a deeper understanding of a wider range of art forms and methodologies and creating a space for the exchange of skills and ideas. They will be supported to further develop and/or generate story ideas. The program will culminate in a presentation of the works in development, following which a range of projects will continue to receive ongoing development support from Queensland Theatre.

Importantly, this program focuses specifically on First Nations cultural and artistic exchange. All of the Story Room guest facilitators are First Nations or have worked closely with First Nations artists on their projects, thereby consolidating the immense value of First Nation arts practices within a First Nations cultural context. Drawing from contemporary First Nations arts practices which have been inspired by the oldest forms of storytelling and traditional cultural practices, Story Room is also an inter-cultural exchange between members of several First Nations groups across Australia.

REGIONAL ENGAGEMENT

As part of Queensland Theatre's Regional Theatre Enrichment Strategy, supported by the Tim Fairfax Family Foundation, The Scene Project tour visited the Central Queensland Conservatorium of Music, Mackay, on 15 August 2020 to deliver a masterclass for Central Queensland University theatre students and local drama teachers. Facilitated by cast member Ellen Bailey, the participants explored different physical approaches to building character and devising performance. The Central Queensland University theatre students also participated in The Scene Project on 17 August 2020, working alongside drama students from the local region to put their learnings into practice and create and present a performance based on the script, *Wisdom*. The students also watched Queensland Theatre's version of the performance and participated in a learning forum and discussion with the cast.

After two pilot years, Theatre Residency Week North Queensland (TRW NQ) was delivered across two locations in Townsville and Ayr. To meet COVID-19 restrictions, TRW NQ excluded an in-residence camp and was delivered as a daily program from 7 – 11 July. Queensland Theatre's Education, Youth and Regional Engagement team and project partners TheatrefiNQ and Kirwin State High School, engaged with 48 students from across north and central Queensland for a week of socially-distanced actor training, theatre skills workshops and performance opportunities. Students spent their mornings training in self-selected core groups to develop essential skills in an actor's toolbox, from script analysis to ensemble devising, character development and clowning. In afternoon sessions, they delved into one-off masterclasses in Shakespeare, musical theatre, acting for film and television, and mock injury special effects makeup. The program concluded with a closed showing where participants had the chance to demonstrate some of their newly acquired skills.

GOAL 4:

TO MANAGE A SUSTAINABLE THEATRE COMPANY

- Strong governance and management capabilities
- Increasing income through existing revenue streams and new initiatives
- Ensuring strong expenditure controls
- Improve environmentally sustainable practices

Strong governance and management capabilities

Queensland Theatre has a responsibility to do business legally, ethically and responsibly. The Company is committed to achieving high standards of conduct and performance across all areas of operations. The Queensland Theatre Board is accountable to the Queensland Government for Queensland Theatre's performance and operates in accordance with its charter which sets out the roles, responsibilities and functions of the Board. The Board is constituted of non-executive members who are appointed with consideration given to each member's skills, strategic ability and commitment to contribute to Queensland Theatre's performance. The Board has delegated authorities to Board Committees, the Executive Director, the Artistic Director and Queensland Theatre management. The Executive Director and Artistic Director are responsible for the day-to-day management of Queensland Theatre.

The onset of the COVID-19 pandemic in early 2020, and subsequent lockdown and social distancing directives from Queensland Government had a significant impact on the management and operations of the Company. In response, the Board increased the frequency of meetings during this period and received regular updates, scenario modelling and reporting from management.

During this time, the Company quickly transitioned to allow employees to work from home, or for those not able, a safe workplace was provided. The entire workforce returned to full operating capacity by the end of August 2020 in preparation for the recommencement of live performance activity and launch of the 2021 season. All areas of the Company continue to evolve to meet the requirements of the new and changing environment.

Increasing income through existing revenue streams and new initiatives

Due to the significant impact of the COVID-19 pandemic on Queensland Theatre operations, only three mainstage shows were presented in the year, two out of the eight productions programmed for the 2020 season were cancelled and another five productions were postponed. This resulted in box office revenue being severely diminished. However, around 52% of 2020 season ticket holders donated or credited the value of their tickets which offset some of the revenue reduction.

Venue hire and bar sales were also significantly lower than in previous years due to the Bille Brown Theatre closure and imposed venue seating capacity restrictions. With the reopening of the Bille Brown Theatre in November, bar sales for the season of *The Holidays* returned to normal levels, a positive indicator for 2021.

Development income held steady despite the challenges of 2020. Income from philanthropy, corporate partnerships and grants, was a crucial component in the Company's sustainability, contributing 22% of the total Company revenue in 2020. Philanthropic income increased by more than 48% (up from a 45% increase in 2019), largely absorbing a reduction in corporate support.

CORPORATE PARTNERSHIPS

Queensland Theatre enjoyed strong support from corporate partners despite the Company's limited ability to deliver contracted benefits in the COVID-19 environment. Many partners have been associated with Queensland Theatre for a decade or more which is a testament to the strength of the relationships and an appreciation of the value of alignment with the Company.

Queensland Theatre's highly valued Principal Partner, RACQ, provided generous partial funding for 2020 with the remainder of committed funds carried over into 2021.

Brisbane Airport Corporation accepted alternative benefits and maintained its support with only a minimal reduction, despite the difficulties the aviation industry faced due to the pandemic.

Ergon Network and Energex, part of Energy Queensland, Production Partner of *Othello*, accepted alternative benefit delivery when the play could not be staged in 2020. This ensured significant sponsorship funds were retained in 2020. Energy Queensland also shifted their support from the broadcasting of *Boy Swallows Universe* in 2020 to supporting the mainstage production in Season 2021.

Griffith University, BDO, Philip Bacon Galleries and Suncorp ensured ongoing future viability by shifting some or all of their support as Production Partners from 2020 to 2021, enabling season 2021 planning.

After a long-standing partnership of more than 11 years, Ord Minnett did not renew its partnership with Queensland Theatre for 2021, following reassessment of its corporate priorities. Ord Minnett was a valued Production Partner for *Emerald City* in February 2020.

Queensland Theatre receives support from many companies that provide a range of products and services. We sincerely thank the following companies:

- Clovely Estate provided a variety of wine for opening nights and other Company events.
- Newstead Brewing Co. provided their popular range of beer.
- Datacom assisted with IT requirements.
- Ernst & Young provided audit services.
- Comtel, Dendy Cinemas, Epic Hair Designs, Merlo, Phoebe Stephens Flowers, and Alternate Strategies all played a valued part in the 2020 Season.

- Advertising support was received from Media Partners: News Corp, JCDcaux and goa.
- Rydges South Bank provided hospitality and accommodation support.

Queensland Theatre welcomed two new partners in 2020:

- Suncorp (Amplify) as Production Partner of *Triple X*.
- The Calile Hotel for hospitality and accommodation.

Six partnerships came to an end in 2020, and we thank the following companies for their support of Queensland Theatre:

- Ord Minnett.
- Conrad Gargett
- Black & White Cabs
- Singapore Airlines
- Media Super
- Ice Media

Queensland Theatre successfully navigated a renegotiation of all remaining corporate partnerships for 2020 and into 2021. While most partnerships were maintained, the original goal of growth was not achieved. As the pandemic continues and the effects on the economy are yet to be fully realised, the goal for 2021 is to focus on partner retention and explore opportunities for growth.

OUR SPONSORS AND PARTNERS

Principal Partner



Building Enhancement Partner



Trust and Foundation Partners



Production Partners



Print & Digital News Sponsor



Media Supporters

Live Broadcast Supporter



Part of Energy Queensland

Legal Partner



Restaurant Partner



Season Supporters



Thank you to our generous Government Partners



Dedicated to a better Brisbane

QUEENSLAND THEATRE IS ASSISTED BY THE AUSTRALIAN GOVERNMENT THROUGH THE AUSTRALIA COUNCIL, ITS ARTS FUNDING AND ADVISORY BODY. QUEENSLAND THEATRE IS SUPPORTED BY THE QUEENSLAND GOVERNMENT THROUGH ARTS QUEENSLAND.

PHILANTHROPY

Our generous donors are key to the ongoing success of Queensland Theatre. Donors support the staging of mainstage productions, the commissioning of new work, the development of education and youth programs and the Company's ability to reach regional audiences.

Our donors at all levels were extraordinarily generous during a challenging year. Overall, philanthropic income for the year increased by 48% reaching \$1,199,000. This was integral in sustaining Company operations in a year with reduced revenue generation and box office income. This minimised the need to access Company reserves, countered the lack of support through our ineligibility for the JobKeeper scheme, and enabled the Company to program a full season in 2021.

Visionaries

Visionaries are our higher-level donor group, donating \$1,000 or more annually to the Company. They enjoy a curated series of events throughout the year, providing closer engagement with the Company, as well as a personalised VIP ticketing service.

In 2020, our Visionaries were incredibly supportive despite the inability to attend six out of eight season 2020 mainstage productions due to theatre closure. Donations increased, inspired by donor recognition of the detrimental impacts of COVID-19 on artists and staff, as well as a desire to support the Company's ongoing sustainability. Queensland Theatre and its people received many supportive messages during that critical time.

Connection was made with our Visionaries in person during *Emerald City* and *The Holidays*. In between these productions (February to November) and during the lockdown period, close contact was maintained through phone, mail, and email communications; interaction around the new digital initiative Play Club play readings, and the introduction of donor stories through the Joy of Giving component of the weekly eNews. Visionaries memberships increased from 118 in 2019 to 131 in 2020.

Landmark Productions Fund

The Landmark Productions Fund supports the staging of one landmark production in each season. A landmark production is a large-scale production requiring additional funds for a variety of reasons such as a larger cast, more creative roles, more sophisticated sets and costumes, and most importantly, increased creative development time.

Our Landmark Productions Fund supporters generously agreed to shift their support from 2020 to 2021 for the staging of Trent Dalton's *Boy Swallows Universe*, adapted for the stage by Tim McGarry, which was slated for Queensland Theatre's 2020 season. Tim Fairfax AC and Gina Fairfax, Cass and Ian George, Elizabeth Jameson AM and Abbe Anderson, The Mather Foundation, Liz Pidgeon and Graeme Wikman, and Trevor St. Baker AO and Judith St. Baker are inaugural supporters of this important initiative.

Legal Chapter

Queensland Theatre's Legal Chapter was a dedicated support group comprised of legal professionals with an interest in supporting new work. The final two 2020 events organised specifically for the Legal Chapter group were hosted during *Emerald City* and *The Holidays*. Legal Chapter members are now part of the Visionaries group.

Diane Cilento Studio Refurbishment

Queensland Theatre acknowledges a gift from The Jelley Family Foundation which enabled the refurbishment of the Diane Cilento Studio. This significant donation, combined with other generous donations to the project, will provide a dynamic well-designed studio space for Queensland Theatre's education and youth program. The studio has increased seating capacity, permanent lighting and sound, and will be available as an additional performance space for Queensland Theatre and small-to-medium companies. Its official opening has been postponed to 2021.

Trusts and Foundations

Queensland Theatre entered its second year of a five year partnership with the Tim Fairfax Family Foundation (TFFF) in 2020, working together to deliver the Regional Theatre Enrichment Strategy 2019-2023. The strategy encompasses existing education, youth and regional engagement activities such as mainstage touring engagement and the continued growth of The Scene Project, as well as introducing new initiatives including Theatre Residency Week North Queensland and the Teaching Artist Program. This collaboration ensures ongoing support of drama education and career pathways for students, teachers and theatre artists in regional Queensland. In 2020, the Company's partnership with the TFFF ensured all of the aforementioned programs were able to be adapted and delivered within COVID-Safe parameters (either in person or online), guaranteeing access to quality arts education and career development opportunities throughout the pandemic.

The William Angliss (Queensland) Charitable Fund provided three student scholarships for Theatre Residency Week NQ in 2020. The Australian Communities Foundation again worked to connect Queensland Theatre with their theatre-loving donors. The Keith and Jeannette Ince Fund and Davie Family Fund continued their annual support of the Company.

Special Events

In August 2020, Queensland Theatre hosted a digital play reading of the first act of *Triple X*, in collaboration with The Pinnacle Foundation, Suncorp and King & Wood Mallesons. The audience had originally bought tickets for an event which was to be hosted in person in support of the LGBTQ+ community and The Pinnacle Foundation.

Special Government Support

Queensland Theatre and Brisbane City Council entered into a formal partnership in 2020 for the first time. For the term of the three-year partnership, Queensland Theatre is working with Council to support artist pathways on mainstage productions through Council's Cultural Organisations Investment Fund. Brisbane City Council was also the official sponsor of Queensland Theatre's 50th anniversary celebrations in 2020. These celebrations were largely pivoted to a digital format and continued to be supported by Council.

In partnership with Access Arts, Queensland Theatre secured Arts and Cultural Recovery Package funding through the Queensland Arts Showcase Program — Arts Impact stream to adapt and present the Undercover Artist Festival for digital delivery in 2020.

Queensland Theatre entered the third term of its agreement with the Department of Infrastructure, Transport, Regional Development and Communication (Indigenous Languages and Arts program) to support the ongoing research and development of *The Power of Bones*.

Grant funding through Arts Queensland's Backing Indigenous Arts — Performing Arts — New Commissions was transferred to a new First Nations engagement project, Story Room, to be launched in Cairns in 2021, led by Associate Artist Isaac Drandic.

Queensland Theatre continued to support Resident Company Belloo Creative to create a theatrical adaptation of the memoir *Boy, Lost* by Kristina Olsson through an Australia Council for the Arts, Collaborative Arts Projects — Organisations grant. This grant is designed to support meaningful partnerships between major organisations and the independent and small-to-medium sector.

Additional government support was received from the Queensland Government to offset the Company's ineligibility for some federal government pandemic support. This financial assistance was directed towards partial payment of artist and crew contracts where shows were cancelled or postponed, and to maintaining highly skilled permanent staff.

As health and social restrictions eased, Queensland Theatre returned to the stage in November 2020, presenting the play *Mouthpiece* in Queensland's Own Series at QPAC, an initiative funded by the Queensland Government's \$22.5 million Arts and Cultural Recovery Package.

Ensuring strong expenditure controls

Queensland Theatre maintained strong expenditure controls through 2020. The impacts of COVID-19 in the short and long-term were constantly assessed with a focus on making sure the Company was in a strong financial position to adapt to the changes and return boldly to live performance.

With a decrease in activity, fixed employee numbers were reduced by three and a number of employees agreed to work reduced hours for four months. Some employees were also redeployed to different operational teams where there was a resourcing demand, particularly in the ticketing area. With the cancellation of two mainstage productions and the postponement of five productions in 2020, the consequential box office income loss was offset by savings on production and performance expenditure, and other operational savings.

The development of season 2021 that was launched in November, focused on cost containment strategies which included: launching a smaller season 2021 (seven plays instead of the usual eight in Brisbane), scheduling more productions at Queensland Theatre's own venue, the Bille Brown Theatre, including option weeks in production runs to respond to reduced seating capacity and reduced production costs. Increased expenditure can be seen in the area of digital content creation, especially, the three-play digital subscription package.

Following registration as a charity with the Office of State Revenue, from 19 August 2020, Queensland Theatre became eligible for an exemption from payroll tax. This exemption delivered savings of \$77,439 in 2020 and an estimated \$200,000 annually in future years.

Improve environmentally sustainable practices

Queensland Theatre continued to explore and implement environmentally sustainable practices through effective management of building services and systems. Many areas of the building were effectively shut for four months enabling considerable reductions in power usage. The rooftop photovoltaic system generated over 100MWh of solar electricity reducing grid energy consumption and CO₂ emissions. A program to replace 100% of the incandescent lighting with energy efficient lighting in the Bille Brown Theatre and elsewhere reached 83% coverage.

Queensland Theatre encourages staff to recycle hardware and reduce paper waste where possible. Props and costumes are reused or repurposed or loaned out to other companies to minimise waste from productions. Sets are broken up to recycle where possible or donated to other smaller companies and schools, where items are suitable for further use. The Bille Brown Theatre bar eliminates single use plastic where possible, and all disposable serving ware is biodegradable. A chilled and sparkling water station is provided free of charge for patrons to minimise the purchase of bottled water (COVID-19 restrictions permitting).

Our donors

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

Rainmakers

Tim Fairfax AC & Gina Fairfax
Liz Pidgeon & Graeme Wikman
The Jelley Family Foundation
Ian & Cass George

Artistic Director's Circle

1 anonymous
Doug Hall Foundation
Elizabeth Jameson AM & Abbe Anderson
Pamela Marx
The Mather Foundation
Cathryn Mittelheuser AM

Leaders

1 anonymous
Australian Communities Foundation -Keith & Jeannette Ince Fund
Barbara Bedwell
John & Lynnly Chalk
John & Gay Hull
Colin & Noela Kratzing
Greg & Wendy O'Meara
Bruce & Sue Shepherd
Dr Marie Siganto AM
Trevor St. Baker AO & Judith St. Baker
David Williamson AO & Kristin Williamson

Benefactors

1 anonymous
Roslyn Atkinson AO & Richard Fotheringham AM
Christopher & Margot Blue
Sue Brown & Lisa Worner
Michael & Anne-Maree Byrne
Barbara Duhig
Ian & Ruth Gough
Dr Anita Green
Dr Geoffrey Hirst AM & Dr Sally Wilde
Kim & Michael Hodge
David & Katrina King
Dr Joan M Lawrence AM
David & Jennifer Lynas
The Nicklin Family
Nigel & Liz Prior
Stack Family Foundation

Collaborators

2 anonymous
Tracey Barker
Andrew & Trudi Bofinger
Dr John H Casey
Bruce & Helen Cowley
Rachel Crowley
William Glasson AO & Claire Glasson
Justus & Tamara Homburg
Amanda Jolly & Peter Knights
Stephen & Terry Leach
Susan Learmonth & Bernard Curran
David & Erica Lee
John & Janice Logan
Charles & Catherine Miller
Karl & Louise Morris
John Reid AO & Lynne Rainbow-Reid AM

Patrons

4 anonymous
J M Alroe
Michael & Anne Back
Noela Bartlett
Jennifer Batts
Virginia Bishop
Robert Bond
Sarah Bradley
Lisa & William Bruce
Phillip Carruthers & Sharni Cockburn

Rodd & Wendy Chignell
Ross & Tina Claxton
Zoë Connolly
Fabienne Cooke
Sheryl Cornack
Kerry & Greg Cowderoy
Andrew & Leonie Douglas
H G Fryberg
Gadens Lawyers
Dr Sara Gollschewski
Louise M Gourlay OAM
John Graham & Craig Syphers
Sue & Mike Gowan
John & Lois Griffin
Alexandra Grove & Peter Dawson
Sophia Hall
Andrew Harding
Herbert Smith Freehills
Prof Lawrence Hirst & Mrs Jill Osborne
Kevin & Joanne Holyoak
Barbara Houlihan
Marc James
Tempe Keune
Fleur Kingham
Karen & Peter Lane
Fred & Margaret Leditschke
Lee Lewis & Brett Boardman
Andrew & Kate Lister
Barbara Lloyd
Katrina Low & Ilan Klevansky
Dr James Mackean
Marina Marangos
In memory of Jann McCabe
Bill McCarthy
Sandra McCullagh
John & Julianne McKenna
Mark Menhinnitt
Andrea Moor
Richard & Denise Morton
Debra & Patrick Mullins
R & B Murray
Kartini Oei
Shay O'Hara-Smith
Leanne O'Shea & Peter Gilroy
Kim Parascos
Joanna Peters
Katharine Philp
G. Pincus
Blayne & Helen Pitts
Tina Previtera
Angela Ramsay
John Richardson & Kirsty Taylor
Crispin Scott
Dr Josephine Sundin
Courtney Talbot
Damien Thomson & Glenise C. Berry
Cornelia Van Zyl & Ian Reid
Peter G Williams
Margaret Williams
Suzanne & Bo Williams
Dr Catherine Yelland
Ian Yeo & Sylvia Alexander
Tony & Linda Young

Supporting Cast

10 anonymous
Phillip Ainsworth
Anne & Peter Allen
Philip Anthony & Kalina Pyra
Geoffrey Beames
Charles Beatty
John Bews & Bernadette Wright
M. Davidson
Bob Cleland
Debra Cunningham

Russell & Joan Dart
Suzanne & Peter Davies
Christopher Dean
Amanda Dines & Graham Hook
Gregory & Michele Endicott
Michael Farrington
Sheila Follent
Lisa Forbes
Sandra & Malcolm Gay
Hugh & Mary Gehrman
Claire Grebert
Catherine & Nanda Gulhane
Daryl Hanly
David Hardidge
Stephen & Yvonne Henry
Mark & Jaime Holmes
Michael Keating
Susan Kiefel
Mark Leary
Bill & Maria Lindsay
Gerard McDonald
Philip & Fran Morrison
Marianne Mortimore
Jim Murphy PSM
Tanya Oliver & Peter Leslie
Diane & Robert Parcell
Glenda Powell
Kathryn Panaretto
Libby & Tony Roberts
Desleigh Rose
Marianna Serghi
Peter & Linda Sheedy
Jodie Siganto
Nicholas Smith & Maureen Owen
Michael Stewart
Lucinda Swindle
Jacqui Walters
Melinda Warland
Richard Whittington OAM
Peter & Mary Wilson
Sue Wilson & David Colahan
Tracey Wood
Gail Wright
And thank you to the additional 276 Supporting Cast donors

Trust and Foundation Partners

Australian Communities Foundation –
Davie Family Fund
Australian Communities Foundation - Keith & Jeannette Ince Fund
Copyright Agency Cultural Fund
Gambling Community Benefit Fund
Tim Fairfax Family Foundation
William Angliss (Queensland) Charitable Fund

Bequestors

Realised bequests
Peggy Given

GOAL 5:

TO BE A GREAT PLACE TO WORK

- Create a positive work environment
- Living Queensland Theatre values

WORKFORCE PLANNING AND PERFORMANCE

Workforce profile at 31 December 2020

Full-time equivalent employees	50.1*
Permanent separation rate	7.9%
Permanent average tenure	5.78 years

* Includes full-time, part-time and casual employees, actors and creatives engaged in production at 31/12/20. Full year FTE, excluding specific production-related employees is 31.5.

Create a positive work environment

Queensland Theatre is committed to cultivating a fulfilling, inclusive workplace where employees can reach their potential.

PERFORMANCE

Queensland Theatre recognises the importance of engaging a flexible and agile workforce and supports flexible working arrangements, where appropriate, to enable business outcomes and remain responsive. Flexible working arrangements offered included part-time work, job share, flexible work hours, and working from home arrangements.

Employees are required to participate in an annual personal performance planning and review process, which is designed to provide clarity of performance expectations in line with Queensland Theatre's strategic and operational plans and role requirements. The process allows managers and staff to engage in meaningful conversations but also provides an opportunity to engage in feedback and support. Continual focus is placed on enhancing performance review practices to support skills development, job enrichment and employee development.

Employee engagement and wellbeing through a changing workforce environment

Queensland Theatre's leadership team was committed to supporting employees during the period of change arising from COVID-19 working environment through leadership, clear communication and providing the technology, systems and processes for effective remote working.

A rapid response to the workforce challenges from COVID-19 circumstances was activated and workforce mobility was successfully enabled through the COVID-19 operating restrictions. Business continuity planning enabled a seamless transition to the government directives for the workplace and individuals and focussed on sustaining business operation as well as the health and wellbeing of employees by deploying remote-working set up and support, new virtual technology and resources, organisation-wide communication, and employee support and wellness. Key outcomes and initiatives included:

- leveraging Queensland Theatre's business continuity plan to guide decision-making and expand pandemic contingency plans;
- establishing new processes and functionality to enable all office-dependent critical tasks to be performed remotely;
- transitioning approximately 90% of the workforce to working from home (by mid-March 2020);
- rapidly distributing the technology and equipment needed for remote work;
- conducting risk assessments to identify and mitigate emerging operational threats and disruptions;
- introducing virtual workshops to enhance staff capabilities in online systems and virtual communication platforms;
- engaging staff through regular and transparent communication from the leadership team; and
- supporting employee mental and physical health with engagement initiatives.

ORGANISATIONAL CULTURE

Queensland Theatre is committed to providing a fulfilling workplace environment where employees can reach their potential and corporate goals can be achieved. It continues to build an open, inclusive and flexible culture that lets people thrive which is critical to Queensland Theatre realising its mission. This focus on culture is a strategic priority. It is defined by three pillars:

- A fair workplace
- Developing employees
- A sense of purpose

Employees are deeply connected to the organisation's broader sense of purpose, the meaning of their work and how they contribute, which are significant features in the workplace culture. The correlation between the Company's purpose and the meaning of the work employees do, and the subsequent impact of their unique job responsibilities on the employee experience, underpins our employees' desire to plan a long-term future with the Company.

We continue to facilitate discussion through an established internal values group to constantly embed our organisational values and expected behaviours that guide us in our daily interactions. The values are a common set of principles and help shape our culture. To evolve and strengthen organisational capability and culture, priority areas have focussed on:

- targeted initiatives to develop leader capability;
- expanding professional development opportunities;
- enhancing employee and workplace induction;
- employee recognition initiatives;
- team development, and
- project opportunities to broaden experience.

Ongoing focus will be placed on team development programs, particularly understanding individual differences and working styles.

DIVERSITY AND WELLBEING

Queensland Theatre has maintained its commitment to cultivating a safe workplace for staff and artists and offers programs and initiatives to support mental health and wellbeing. To encourage engagement and orientate new staff, a new employee induction program provides information on team and employee responsibilities, policies, workplace health and safety, the Code of Conduct and ethical responsibilities.

An active Workplace Health and Safety Committee regularly reviews policies, processes and risks to support Queensland Theatre's safety culture. During the isolation period of COVID-19, focus was placed on supporting employee mental health and overall wellbeing by raising awareness about mental health,

for employees, artists and young artists, offering employees access to an employee assistance provider for confidential support and implementing initiatives to help staff feel connected to Queensland Theatre and to each other. To enhance and support Queensland Theatre's safety culture, a review of the workplace health and safety policy and procedures, incident reporting, near miss reporting and hazard reporting documentation was undertaken. This enables the ongoing embedding of a safety culture where staff are proactive in reporting incidents. In addition, Queensland Theatre is a leading voice in the Confederation of Australian State Theatres (CAST) which has developed national policies, adopted by Queensland Theatre, that promote a safe workplace and theatre environment.

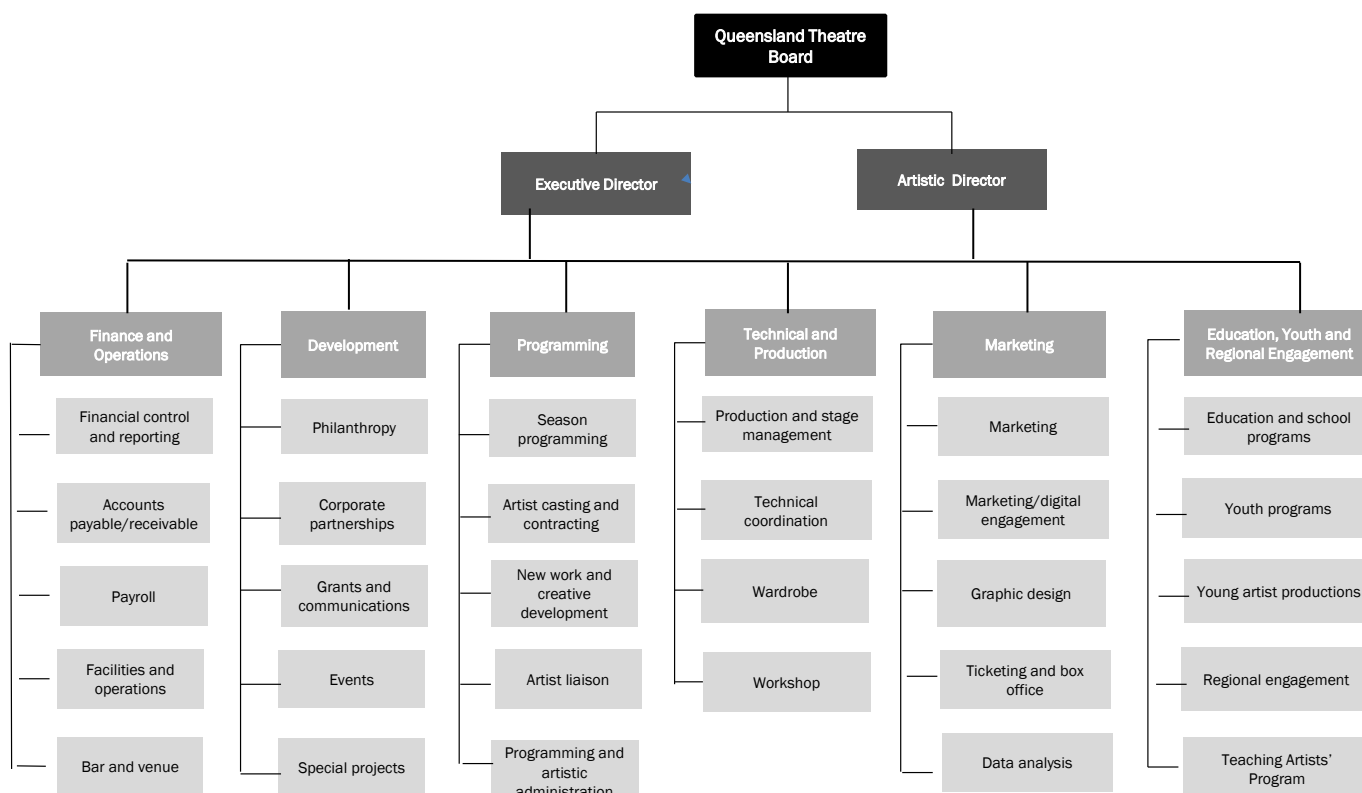
Workplace diversity is an integral part of how Queensland Theatre operates and is imperative to our success. The need to respect individual differences underpins our activities, and we strive for an inclusive and fair workplace where every person can contribute to Queensland Theatre objectives. In addition, employees are highly community-focussed and inclusive and are often initiating or involved in activities to raise much-needed support towards various charitable objectives or promoting public good. This is demonstrated through Queensland Theatre's continued support for a Centacare community volunteer workplace placement that offers a real work program in Queensland Theatre's workplace for a selected individual. Queensland Theatre recognises that diversity of perspective and experience improves performance, manages risk, and improves decision-making.

In 2021, Queensland Theatre will implement strategies to improve its capability in diversity and inclusion to continue to build and sustain a workforce and culture that values the skills and insights of employees irrespective of gender identity, ethnicity, age, sexual orientation, disability and personal factors by:

- introducing an Inclusion and Diversity Strategy;
- implementing cultural capability training; and
- raising awareness for inclusivity and diversity by promoting and participating in a range of activities including National Reconciliation Week and NAIDOC Week.

GOVERNANCE

Organisational Structure



Queensland Theatre Board

Queensland Theatre is committed to maintaining high standards of corporate governance to ensure that organisational goals are met and risks are monitored and appropriately addressed.

The Board is ultimately responsible for ensuring that Queensland Theatre fulfils its statutory functions. The Board operates in accordance with its charter which sets out the roles and responsibilities of the Board and its members, and the Board's Code of Conduct. The charter provides that the role and functions of the Board are to:

- provide accountability to key stakeholders;
- ensure, as far as possible, that Queensland Theatre pursues appropriate strategy;
- monitor and supervise the governance and management of Queensland Theatre; and
- ensure development of appropriate policy.

Board appointments

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

Conflict of interest

Board members are required to monitor and disclose any actual or potential conflicts of interest. Unless the Board determines otherwise, a conflicted Board member may not receive any Board paper, attend any meetings or take part in any decisions relating to declared interests.

Board performance and remuneration

To ensure continuous improvement and enhance effectiveness, the Board conducts an annual assessment of its performance as a whole.

The Board met 11 times during the year at seven ordinary meetings and four special meetings focussing on Queensland Theatre's response to the COVID-19 pandemic.

Remuneration for Board members and the Audit and Risk Management Committee is set in accordance with the Queensland Government's *Remuneration Procedures for Part-time Chairs and Members of Queensland Government Bodies*. For the year ended 31 December 2020, the remuneration of Queensland Theatre Board members during the year was:

Member	Current term	Board meetings		Fees	
		Attended	Eligible to attend	Approved annual fee \$	Fees received \$
Elizabeth Jameson AM <i>Chair</i>	5 Sep 2019 – 4 Sep 2022	10	11	5,000	5,000
Rachel Crowley <i>Deputy Chair</i>	5 Sep 2019 – 4 Sep 2022	11	11	3,000	3,000
Tracey Barker <i>Chair, Audit and Risk Management Committee</i>	31 Jan 2019 – 30 Jan 2022	9	11	3,000	3,000
Simon Gallaher ¹	1 Oct 2017 – 30 Sep 2020	9	9	3,000	2,250
Angelina Hurley ²	31 Jan 2019 – 30 Jan 2022	0	4	3,000	750
Susan Learmonth	5 Sep 2019 – 4 Sep 2022	11	11	3,000	3,000
Dr Andrea Moor	5 Sep 2019 – 4 Sep 2022	10	11	3,000	3,000
David Williamson AO	5 Sep 2019 – 4 Sep 2022	10	11	3,000	3,000

¹ Mr Gallaher's appointment to the Board expired on 30 September 2020.

² Ms Hurley resigned from the Board effective 8 April 2020.

Board members donated \$57,013 to Queensland Theatre during 2020.

Remuneration details are also disclosed in the financial statements.

Board member profiles

ELIZABETH JAMESON AM

Board Chair and ex officio member of the Audit and Risk Management Committee
Appointed 20 May 2013. Tenure to 4 September 2022
Appointed Chair 20 August 2016

Elizabeth Jameson AM has more than 30 years' experience in law, corporate governance, and as a company director. Ms Jameson is the founder of corporate governance consultancy Board Matters Pty Ltd and associated firm Board Matters Legal (since 2002). With her prior background as a partner of a national law firm, she is a respected governance specialist, who is consulted widely at a national and international level. Ms Jameson is an experienced director, serving over the past 25 years on the boards of more than 20 organisations in the private, not-for-profit and public sectors. She is also President and Chair of RACQ Ltd and associated companies and a director of Endeavour Foundation and John Villiers Trust.

RACHEL CROWLEY

Deputy Chair
Member, Audit and Risk Management Committee
Appointed 20 August 2016. Tenure to 4 September 2022
Appointed Deputy Chair 17 July 2017

Rachel Crowley is Brisbane Airport Corporation's (BAC) Executive General Manager, Communications and Public Affairs. In this role, she is responsible for managing BAC's external and internal communications, brand, and community and government relations. Ms Crowley has more than 30 years' experience in media, government, marketing and communications across all levels of government and the private sector. Ms Crowley is also Chair of the Board of Queensland's Institute of Modern Art, and President of the Corporate Affairs Council of the Queensland Futures Institute.

TRACEY BARKER

Chair, Audit and Risk Management Committee
Appointed 31 January 2019. Tenure to 30 January 2022

Tracey Barker is a chartered accountant and Partner at KPMG. She is a registered company auditor with more than 20 years' professional experience providing audit, assurance and accounting advisory services to listed companies, privately held groups, public sector entities and not-for-profit organisations across a broad range of industries. Ms Barker brings strong skills in audit, risk management and financial reporting. Ms Barker is a Member of the Institute of Chartered Accountants Australia and New Zealand and a Graduate of the Australian Institute of Company Directors.

SIMON GALLAHER

Appointed 20 May 2013 to 19 August 2016
Reappointed 1 October 2017. Tenure to 30 September 2020

Simon Gallaher is a well-known Australian entertainer, musical theatre star, television and concert performer, singer and songwriter. He has also developed a successful performing arts, music publishing and concert promotion company based in Queensland, becoming one of Australia's foremost theatrical producers. Mr Gallaher 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 was awarded three Mo-Variety Awards, a Logie and an ARIA Award, Queenslanders of the Year commendation, and an Advance Australia Award for his contributions to the arts and was twice voted Queensland's entertainer of the year. In 1994, Mr Gallaher created the highly acclaimed stage production of *The Pirates of Penzance* and his company has also produced many other successful musicals. Mr Gallaher has served on the Board of the Queensland Performing Arts Trust including as Deputy Chair, the Queensland Symphony Orchestra, and the Harvest Rain Theatre Company. Mr Gallaher is also a member of the Helpmann Awards nominating panel for musical theatre and patron to many arts organisations including The Queensland Show Choir, Queensland Youth Symphony Orchestra, Spotlight Theatre Company and the Gold Coast Theatre Alliance.

ANGELINA HURLEY

Appointed 31 January 2019. Tenure to 30 January 2022
Resigned 8 April 2020

Angelina Hurley is a Jagera Gooreng Gooreng, Mununjali, Birriah, and Kamilaroi woman from Brisbane, who has worked for over 20 years in Indigenous arts, education and community cultural development. Ms Hurley is an emerging indigenous writer and her writing has debuted with her short film *Aunty Maggie and the Womba Wakgun*. In 2011, Angelina was awarded the Australian-American Fulbright Commission's Indigenous Scholarship and is undertaking a Doctoral study entitled *Pointing the Funny Bone: Blak Comedy and Aboriginal Cultural Perspectives on Humour*, and is writing an Aboriginal comedy for television. Ms Hurley is also co-host of the popular radio show *Wild Black Women* with Dr Chelsea Bond on Brisbane's 98.9fm *Let's Talk* program.

SUSAN LEARMONTH

Appointed 20 October 2016. Tenure to 4 September 2022
Member, Audit and Risk Management Committee

Susan Learmonth is a chartered accountant and is an Associate Director at BDO in Brisbane. Ms Learmonth has more than 30 years' experience as a finance professional and specialises in providing taxation advice to private and family-owned businesses across a range of industries. Ms Learmonth is passionate about theatre and the performing arts, and her association with Queensland Theatre extends over three decades as a subscriber and as a dedicated supporter driving wider public awareness of, and engagement with, Queensland Theatre. Ms Learmonth is a Member of the Institute of Chartered Accountants Australia and New Zealand.

DR ANDREA MOOR

Appointed 20 August 2016. Tenure to 4 September 2022
Member, Audit and Risk Management Committee

Dr Andrea Moor graduated from NIDA as an actor in 1985 and is a senior lecturer in acting in the Creative Industries Faculty, Queensland University of Technology. Dr Moor has worked extensively in theatre, film, television and radio in Australia and overseas and has had a close relationship with Queensland Theatre since 2004 where she developed her directing skills and was its Resident Director in 2014 and Artistic Associate in 2015.

Dr Moor has worked with almost every Australian theatre company and has performed in numerous productions for Queensland Theatre including *Hedda*, *Switzerland*, *Who's Afraid of Virginia Woolf?*, *The Crucible*, *Absurd Person Singular*, *Pygmalion*, *Design for Living*, *Vincent in Brixton* and *Let the Sunshine*. In 2010, Dr Moor was a Queensland Theatre emerging artist (Director) and went on to direct the successful productions *Water Falling Down*, *Venus in Fur*, *Australia Day*, *Boston Marriage*, *Quartet* and *Grounded*. Her vast acting credits include many world premieres with Queensland Theatre, the Sydney Theatre Company, Griffin Theatre Company, La Boite, 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 Supporting Actress Award and a Gold Matilda for Direction.

DAVID WILLIAMSON AO

Appointed 20 August 2016. Tenure to 4 September 2022

David Williamson AO is Australia's best-known and most produced playwright. For 50 years, Mr Williamson's plays have attracted strong audiences, and he has had professional stagings of 55 plays in all of the major theatres in Australia. Many of his productions have been performed internationally in London's West End and on Broadway in New York. Mr Williamson has also brought some of his own plays to the screen and he has written screenplays for feature films including *Gallipoli*, *Phar Lap* and *The Year of Living Dangerously*.

Mr Williamson's many awards include 12 Australian Writers' Guild AWGIE awards, five Australian Film Institute awards for best screenplay, and in 1996, the United Nations Association of Australia Media Peace Award. He was also the first person outside Britain to receive the George Devine Award. Mr Williamson was conferred with an Officer of the Order of Australia honour in 1983, has received four honorary doctorates and was declared one of Australia's national living treasures by the National Trust Australia.

Board committees

AUDIT AND RISK MANAGEMENT COMMITTEE

The Board has established an Audit and Risk Management Committee with its own charter, to assist it in overseeing various activities. The Audit and Risk Management Committee (ARMC) is responsible for Queensland Theatre's audit and risk management frameworks and processes. The Committee shall comprise at least two and a maximum of four Board members and may have an additional person who is neither a member of the Board nor a Queensland Theatre employee.

The Committee provides assistance to the Board on Queensland Theatre's:

- financial accountability, particularly in relation to the preparation of annual financial statements and financial reporting;
- internal control structure;
- risk management plan and practices;
- financial policies; and
- compliance with relevant laws, regulations and government policies.

Key business risks are reviewed at each Committee meeting and the Committee provides prompt and constructive reports on its findings to the Board, particularly when issues are identified that could present a material risk or threat to Queensland Theatre.

The Committee does not replace or replicate established management responsibilities and delegations, the responsibilities of other management groups within Queensland Theatre, or the reporting lines and responsibilities of external audit functions.

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.

During the year, the Audit and Risk Management Committee met four times and recommended the adoption of annual financial statements, reviewed the proposed annual budget, and reviewed and monitored the major enterprise risks. Committee members during 2020 and Committee remuneration are outlined below.

Member	Committee meetings		Fees	
	Attended	Eligible to attend	Approved annual fee \$	Fees received \$
Tracey Barker <i>Committee Chair</i>	4	4	1,000	1,000
Rachel Crowley	4	4	500	500
Susan Learmonth	3	4	500	500
Dr Andrea Moor	4	4	500	500

Management profiles

AMANDA JOLLY

Executive Director

The Executive Director is appointed as a Director of the Queensland Theatre Company by the Governor in Council upon recommendation by the Minister for the Arts and approved by the Board. The Director is appointed for a term of not more than five years under the *Queensland Theatre Company Act 1970* and is eligible for reappointment upon expiry of the term.

Amanda Jolly joined Queensland Theatre in 2008 as Philanthropy Manager and in 2016, assumed additional responsibility as Deputy Executive Director. In 2018, Amanda was appointed Executive Director with overall responsibility for the business leadership and administration of Queensland Theatre, ensuring the achievement of strategic and operational objectives. She has extensive experience in the cultural sector in Australia (Praxis, Fremantle Arts Foundation, Ausmusic, Victoria State Opera, State Library of Queensland) and internationally (USA, Canada and Chile), working in a diverse range of positions.

LEE LEWIS

Artistic Director

Lee Lewis was appointed Queensland Theatre's Artistic Director in December 2019 and is one of Australia's leading theatre directors and arts leaders. Previously, Lee was CEO and Artistic Director of Griffin Theatre Company for seven years where she curated seven seasons of new Australian work, and produced 35 new mainstage plays, around 60 independent works and three festivals.

After completing a Bachelor of Arts (Hons) at the University of Sydney, Lee moved to New York to study under Andrei Serban and Anne Bogart at Columbia University completing an Master of Fine Arts (Acting). A successful New York acting career saw her work on and off Broadway with the great directors, Julie Taymor, Robert Woodruff, Andre Gregory, Andrei Serban, and Tina Landau. Returning to Australia in 2001, Lee was the first person to receive a Master of Fine Arts from NIDA in Directing. Her thesis was published by Currency Press as a Platform Paper under the title *Cross-Racial Casting: Changing the Face of Australian Theatre*.

Lee has directed numerous new works and classics around the country. Many of her productions have received award nominations, with her production of Angus Cerini's *The Bleeding Tree*, winning three Helpmann Awards including Best Play, Best Actress in a Leading Role, and Best Director.

Risk management and accountability

INTERNAL AUDIT

Queensland Theatre does not have an internal audit function. The need for an internal audit process was considered in 2018. Based on external advice, Queensland Theatre's Finance and Operations team conducted a fraud and corruption control self-assessment test using a tool created by the Queensland Audit Office for public service entities. This preliminary fraud risk assessment concluded that under existing controls and procedures, the impact of fraud at Queensland Theatre is relatively low. A full controls review is not considered necessary.

EXTERNAL SCRUTINY

Queensland Audit Office was the external auditor for Queensland Theatre in 2020. Queensland Theatre 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

Queensland Theatre is enhancing its information management processes for improved management of both digital and physical records by exploring appropriate processes suitable for its needs. Queensland Theatre has not experienced any serious breaches and continues to place focus on education, communication and evolving its technical environment to ensure the importance of information and records management is always considered. The majority of Queensland Theatre's records are related to public performances and events.

Queensland Theatre is working towards complying with the provisions of the *Public Records Act 2002*, the Queensland Government's Records Governance Policy and the Queensland State Archives, General Retention and Disposal Schedule for Administrative Records. Responsibilities for record keeping lie with team managers of each team and ultimately, the Executive Director.

HUMAN RIGHTS

In response to the commencement of the *Human Rights Act 2019* on 1 January 2020, Queensland Theatre is reviewing its policies, programs procedures and practices to confirm they are consistent with human rights.

DISCLOSURE OF ADDITIONAL INFORMATION

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

- Consultancies
- Overseas travel

Public sector ethics

Queensland Theatre Board members, the Director and employees are bound by an internal Code of Conduct, approved by the Board, which aligns with the ethics principles and values in the *Public Sector Ethics Act 1994* (Qld). The ethics principles are:

- Integrity and impartiality;
- Promoting the public good;
- Commitment to the system of government; and
- Accountability and transparency.

The ethics principles and values and the standards of conduct stated in the Code of Conduct are embedded in induction processes for new employees, and all continuing employees have access to the Code of Conduct via Queensland Theatre's internal network. The Code of Conduct is available for inspection by any person at Queensland Theatre's offices.

Queensland Theatre'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 ethical principles set out in the *Public Sector Ethics Act 1994* and Queensland Theatre's Code of Conduct.

Queensland Theatre is committed to:

- observing high standards of integrity and fair-dealing in the conduct of its business; and
- acting with due care, diligence and skill.

Queensland public service values

Queensland Theatre supports the values of the Queensland public service by:

- putting patrons and **customers first** by seeking to know and understand audience needs and operating with a spirit of openness;
- turning **ideas into action** by presenting collective experiences that transform communities and change people's lives;
- **unleashing potential** by providing substantial opportunities for young artists, emerging creatives and the development of new works, as well as creating an environment for employees to attain their potential and demonstrate ownership of their performance;
- **being courageous** by presenting theatre experiences that are bold, brave and imaginative, and delight audiences; and
- **empowering people** by supporting employee participation in unique learning experiences, and professional development opportunities.

Summary of Financial Performance

For the year ended 31 December 2020

This summary provides a snapshot of Queensland Theatre Company's financial performance.

STATEMENT OF FINANCIAL PERFORMANCE

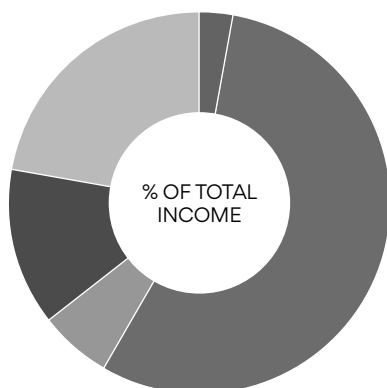
	2020 \$'000	2019 \$'000
TOTAL INCOME	8,471	11,428
TOTAL EXPENSES	7,767	11,321
SURPLUS/DEFICIT	704	107

STATEMENT OF FINANCIAL POSITION

	2020 \$'000	2019 \$'000
TOTAL ASSETS	12,326	11,224
TOTAL LIABILITIES	4,210	3,821
TOTAL EQUITY	8,116	7,403

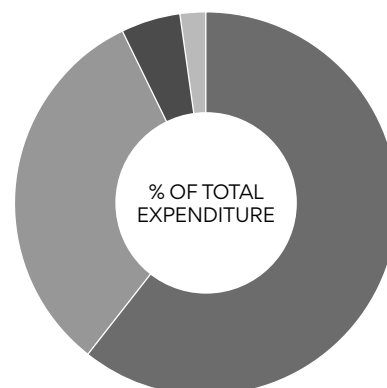
FINANCIAL PERFORMANCE INCOME

- 55% Government grants - base
- 6% Government grants - special
- 13% Box office and performance income
- 22% Sponsorship and donations
- 3% Other income



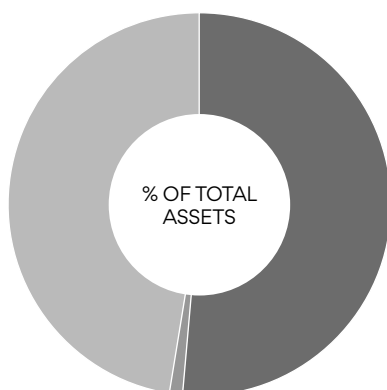
FINANCIAL PERFORMANCE EXPENDITURE

- 60% Salaries and wages
- 32% Production and operations
- 5% Depreciation and amortisation
- 2% Other expenses



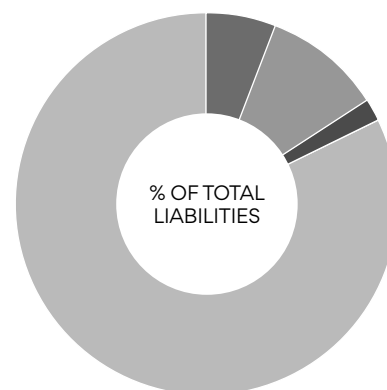
FINANCIAL POSITION - ASSETS

- 51% Cash assets
- 1% Receivables
- 0% Other assets
- 47% Property, plant and equipment



FINANCIAL POSITION - LIABILITIES

- 6% Payables
- 10% Employee liabilities - current
- 2% Employee liabilities - noncurrent
- 82% Deferred income



FINANCIAL STATEMENTS

2020

Queensland Theatre Company

Financial Report

For the year ended 31 December 2020

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.

Statement of Comprehensive Income

For the year ended 31 December 2020

	Note	2020 \$'000	2019 \$'000
Income from Continuing Operations			
Government grants	2	5,210	5,107
Box office and performance income	3	1,123	3,807
Sponsorships	4	675	1,069
Donations	5	1,199	807
Other income	6	264	638
Total Income from Continuing Operations		8,471	11,428
Expenses from Continuing Operations			
Employee expenses	7	4,653	5,816
Production and operations	8	2,515	4,911
Depreciation	9	426	449
Other expenses	10	173	145
Total Expenses from Continuing Operations		7,767	11,321
Operating Result from Continuing Operations		704	107
Other Comprehensive Income			
Increase in reserves incentive scheme		9	18
Total Other Comprehensive Income		9	18
Total Comprehensive Income		713	125

The Statement of Comprehensive Income should be read in conjunction with the Notes to the Financial Statements.

Statement of Financial Position

As at 31 December 2020

	Note	2020 \$'000	2019 \$'000
Current Assets			
Cash assets	11	6,329	5,003
Receivables	12	103	149
Inventories		11	17
Other assets	13	34	67
Total Current Assets		6,477	5,236
Non - Current Assets			
Property, plant and equipment	14	5,849	5,988
Total Non - Current Assets		5,849	5,988
Total Assets		12,326	11,224
Current Liabilities			
Payables	15	250	197
Accrued employee benefits	16	435	364
Contract liabilities	17	3,442	3,210
Total Current Liabilities		4,127	3,771
Non - Current Liabilities			
Accrued employee benefits	16	83	50
Total Non - Current Liabilities		83	50
Total Liabilities		4,210	3,821
Net Assets		8,116	7,403
Equity			
Reserves incentive scheme		872	863
Accumulated surplus		7,244	6,540
Total Equity		8,116	7,403

The Statement of Financial Position should be read in conjunction with the Notes to the Financial Statements.

Statement of Changes in Equity

For the year ended 31 December 2020

	Accumulated Surplus	Reserves Incentive Scheme	Total
	\$'000	\$'000	\$'000
Balance 1 January 2019	6,433	845	7,278
Operating Result from Continuing Operations	107	-	107
Other Comprehensive Income	18	-	18
Total Comprehensive Income	125	-	125
Transactions with Owners as Owners: - Interest Reserves Incentives Scheme	(18)	18	-
Balance 31 December 2019	6,540	863	7,403
Balance 1 January 2020	6,540	863	7,403
Operating Result from Continuing Operations	704	-	704
Other Comprehensive Income	9	-	9
Total Comprehensive Income	713	-	713
Transactions with Owners as Owners: - Interest Reserves Incentives Scheme	(9)	9	-
Balance 31 December 2020	7,244	872	8,116

The Statement of Changes in Equity should be read in conjunction with the Notes to the Financial Statements.

Statement of Cash Flows

For the year ended 31 December 2020

	Note	2020 \$'000	2019 \$'000
Cash inflows (outflows) from operating activities			
Receipts from operating activities		7,933	11,564
Interest received		62	92
GST collected from customers		348	390
Employee expenses		(4,582)	(5,828)
Supplies and services		(1,909)	(4,156)
GST paid to suppliers		(247)	(449)
Net cash provided by operating activities	18(ii)	1,604	1,613
Cash inflows (outflows) from investing activities			
Payments for property, plant and equipment		(287)	(121)
Net Cash used in investing activities		(287)	(121)
Net increase (decrease) in cash held		1,317	1,492
Cash at the beginning of the reporting period		4,140	2,648
Cash at the end of the reporting period	18(i)	5,456	4,140

The Statement of Cash Flows should be read in conjunction with the Notes to the Financial Statements.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2020

OBJECTIVES AND PRINCIPAL ACTIVITIES OF QUEENSLAND THEATRE COMPANY

The objective of Queensland Theatre Company ('the 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 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 an accruals basis in accordance with Australian Accounting Standards and Interpretations for the reporting periods beginning on or after 1 July 2019. In addition, the financial statements comply with Queensland Treasury's Minimum Reporting Requirements and other authoritative pronouncements.

Queensland Theatre Company has prepared these financial statements in compliance with section 39 of the *Financial and Performance Management Standard 2019*.

(b) Impact of COVID-19 pandemic

Queensland Theatre's operation were significantly impacted by the COVID-19 pandemic. Two out of the eight productions programmed for the 2020 season were cancelled entirely and another five postponed to future dates ranging from late 2020 and into 2022. Despite this, revenue loss was offset by savings on production and performance expenditure, and other operational savings within the Company.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2020

The impact to Queensland Theatre's budgeted financial statements for 2020 are noted below:

Statement of Comprehensive Income	2020
	\$
Revenue	
Revenue lost from ticket sales of cancelled and postponed performances	(2,356,000)
Revenue lost from workshop fees	(128,000)
Revenue gained from additional donor support	384,000
Revenue lost from cash sponsorship	(233,000)
Net revenue lost from bar sales	(118,000)
Expenses	
Saving on production and performance expenditure	2,735,000
Saving on marketing expenditure	165,000
Saving on occupancy costs	340,000
Saving on other expenditure	183,000
Net Impact	972,000

The Company also received additional funding support from Arts Queensland in the form of a COVID-19 assistance grant of \$171,000, and payroll tax relief of \$69,312 from the Office of State Revenue. Savings on occupancy were mostly due to \$275,000 (equivalent to 9 months) of relief from outgoings payable to the Department of Housing & Public Works.

Queensland Theatre Company ends 2020 in a strong net current asset position, with significant cash reserves. Assets are either held as cash or PPE, and liabilities are limited to current contract liabilities tied to the delivery of activity or performance outcomes in 2021.

The Company commences its 2021 season with 100% audience capacity in theatres and a full season of performances has been programmed for 2021. At balance sheet date, strong sales of subscription season ticket packages are indicative of our core audiences prepared to return to live theatre in 2021. Further outbreaks of COVID-19 in the community resulting in temporary closure of theatres is a potential risk in 2021 however mitigating actions have been taken to reduce their impact.

(c) 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.

(d) 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.

(e) 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.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2020

(f) 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 12 and Note 15). 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.

(g) 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.

(h) Interest Reserves Incentives Scheme

The Reserves Incentives Scheme represents the funds and interest accrued under the Reserves Incentive Scheme, which under the agreement shall not be included in operating revenue (refer note 11). As such, under AASB 110 *Preparation of Financial Statements* these represent a "transaction with owners as owners" and must be presented in the Statement of Changes in Equity.

(i) Economic Dependency

The ability of the Company to maintain its operations is dependent, inter alia, on the continuing financial support of the Queensland Government through Arts Queensland and the Federal Government through the Australia Council as set out in the 2019-2021 Multipartite Funding Agreement, executed on 21 December 2018.

(j) Authorisation of financial statements for issue

The Financial Statements are authorised for issue by the Chair and Executive Director at the date of signing the Management Certificate.

(k) Current/non-current classification

Assets and liabilities are classified as either 'current' or 'non-current' in the Statement of Financial Position and associated notes.

Assets are classified as 'current' where their carrying amount is expected to be realised within 12 months after the reporting dates. Liabilities are classified as 'current' when they are due to be settled within 12 months after the reporting dates, or the Company does not have the unconditional right to defer settlement beyond 12 months after the reporting dates.

All other assets and liabilities are classified as 'non-current'

Notes to and forming part of the Financial Statements

For the year ended 31 December 2020

2020 **2019**
\$'000 \$'000

NOTE 2. GRANTS FROM GOVERNMENT

A number of the Company's programs are supported by grants received from Federal, State and local governments. Where the grant agreement is enforceable and contains sufficiently specific performance obligations, the grant is accounted for under AASB 15 *Revenue from Contracts with Customers*. In this case, revenue is initially deferred as unearned revenue (contract liability) and recognised as or when the performance obligations are satisfied. Otherwise, the grant is accounted for under AASB 1058 *Income of Not-For-Profit Entities*, whereby revenue is recognised upon receipt of the grant funding.

Annual recurrent grant funding received under the Multipartite Funding Agreement between Queensland Theatre, Arts Queensland and the Australia Council of the Arts is identified as a contract with a customer under AASB 15. The Company's obligation under the grant agreement is to deliver an accepted annual program of activities including mainstage performances, sector development, touring, education and other access programs that addresses the Australia Council's and Queensland Government's strategic priorities. Total funding of \$4,670,709 was recognised in 2020.

Queensland Government through Arts Queensland

Recurrent funding - Multipartite agreement	3,803	3,749
Special grants		
Arts Business Innovation Fund	-	50
COVID-19 funding support	171	-
Matching Subsidy Scheme	100	100
Playing Queensland Fund	(5)	95
Play Local Fund	20	-

Queensland Government through Department of Premier and Cabinet

Queensland Premier's Drama Award	210	135
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Federal Government through Australia Council

Recurrent funding - Multipartite agreement	868	854
Special grants		
MPA Collaborative Projects (Organisations)	-	100

Other Special grants

Indigenous Languages & Arts Program	26	24
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Local Government through Brisbane City Council

Total	17	-
	5,210	5,107

NOTE 3. BOX OFFICE AND PERFORMANCE INCOME

Box office ticket sales and performance income are recognised as revenue when the performance takes place. Advance sales of tickets are recognised as a contract liability.

Ticket sales	890	3,315
Production fees and royalties	33	53
Co-production and other contributions	206	347
Other performance related income	(6)	92
Total	1,123	3,807

NOTE 4. SPONSORSHIPS

Sponsorships are contributions from corporate or business partners in exchange for tickets to Company performances and events, and other benefits such as naming rights and branding opportunities during the period as agreed in a contract. These can be in the form of cash or in-kind products or services. Sponsorship revenue is recognised on the fulfilment of the conditions in the sponsorship agreements.

Corporate sponsorship - cash	269	414
Corporate sponsorship - in kind	407	655
Total	675	1,069

NOTE 5. DONATIONS

Donations and gifts that have been made under an 'enforceable' contract with a customer that is 'sufficiently specific' is recognised as the performance obligations are satisfied. These can be funds from a grant received to operate a specific program or project, or individual contributions given with the intent of supporting a particular program or campaign. Other donations and gifts that are not under an 'enforceable' contract are recognised as income immediately when received. These funds are free from any external restrictions and available for general use.

Donations	1,199	807
Total	1,199	807

Notes to and forming part of the Financial Statements

For the year ended 31 December 2020

2020
\$'000 **2019**
\$'000

NOTE 6. OTHER INCOME

Other income is recognised as income immediately when received.

Interest income	53	74
Workshops and young artist development programs	145	266
Venue and bar operations	44	270
Events and sundry	22	28
Total	264	638

NOTE 7. EMPLOYEE EXPENSES

Wages and salaries due but unpaid at reporting date are recognised in the Statement of Financial Position at the current salary rates. As the Company expects such liabilities to be wholly settled within 12 months of reporting date, the liabilities are recognised at undiscounted amounts.

Post-employment benefits for superannuation are provided through contributions made to eligible complying superannuation funds based on statutory rates or that specified in the relevant EBA or other conditions of employment. Contributions are expensed when they are paid or become payable following completion of the employee's service each pay period.

The Company pays payroll tax on salaries, wages and allowances. The Company was registered as a charitable institution under Part 11A of the *Taxation Administration Act 2011* (Qld) on 19 August 2020 and is eligible for exemption from payroll tax from that date. The Company also pays premiums to WorkCover Queensland in respect of its obligations for employee compensation. Payroll tax and workers' compensation insurance are a consequence of employing employees, but is not counted in an employee's total remuneration package. They are not employee benefits and are recognised separately as employee related expenses.

Salaries and wages, all employees, performers, artists & technical personnel	4,122	4,889
Superannuation	358	436
Workers compensation and payroll tax	76	265
Allowances	32	123
Fringe benefits tax	32	47
Recruitment and training	33	56
Total	4,653	5,816

The number of employees as at 31 December 2020, including full-time, part-time and casual employees, but not contractors, measured on a full-time equivalent basis (reflecting Minimum Obligatory Human Resource Information (MOHRI)):

50.1 31.6

Key Management Personnel

Key management personnel and remuneration disclosures are made in accordance with the Financial Reporting Requirements for Queensland Government Agencies issued by Queensland Treasury.

(i) Remuneration of board members

Remuneration paid or payable to Board members during the year was as follows:

Board Member	Date appointed	Date retired	2020	2019
			\$	\$
E. Jameson (Chair)	reappointed, 5-Sep-19		5,000	5,000
T. Barker	31-Jan-19		4,000	4,000
R. Crowley	reappointed, 5-Sep-19		3,500	3,500
R. Fotheringham	20-Aug-16	19-Aug-19	-	2,000
S. Gallaher	reappointed, 1-Oct-17	30-Sep-20	2,250	3,000
A. Hurley	31-Jan-19	8-Apr-20	750	2,750
S. Learmonth	reappointed, 5-Sep-19		3,500	3,500
A. Moor	reappointed, 5-Sep-19		3,500	3,500
D. Williamson	reappointed, 5-Sep-19		3,000	3,000
			25,500	30,250

- Board members and their partners donated \$57,013 to Queensland Theatre during 2020 (2019: \$34,738)

Notes to and forming part of the Financial Statements

For the year ended 31 December 2020

(ii) Remuneration of executive

Remuneration and other terms of employment for the Company's key executive personnel are specified in employment contracts. The following disclosures focus on the expenses incurred by the Company during the respective reporting period that is attributable to the following key management positions:

Position: Executive Director

Director, Queensland Theatre Company Act 1970

Responsible for the efficient, effective and economic administration of Queensland Theatre

Appointed 1 October 2018

Position: Artistic Director

Employee, appointed by Queensland Theatre Company Board

Provides artistic leadership and is responsible for developing and realising Queensland Theatre's artistic vision

Appointed 2 December 2019

Remuneration expenses disclosed reflect expenses recognised in the Statement of Comprehensive Income and are comprised of the following components:

- Short term employee expenses which include,
 - o salaries, allowances and annual leave entitlements earned and expensed for the entire year, or for that part of the year during which the employee occupied the specified position
 - o non-monetary benefits - consisting of provision of vehicle together with fringe benefits tax applicable to the benefit.
- Long term employee expenses - mainly long service leave entitlements earned and expensed,
- Post-employment expenses - mainly superannuation contributions, and
- Termination benefits are not provided for within individual contracts of employment. Contracts of employment provide only for notice periods or payment in lieu of notice on termination, regardless of the reason for termination.

	Short Term Employee Expenses		Long Term Employee Expenses	Post-Employment Expenses	Termination Benefits	Total Expenses
	Monetary Expenses	Non-Monetary Benefits				
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<i>1 January 2020 – 31 December 2020</i>						
Executive Director	196			21		218
Artistic Director	163			15		177
<i>1 January 2019 – 31 December 2019</i>						
Executive Director	192			21		213
Artistic Director (to 1/11/19)	177	10		20		207
Artistic Director (from 2/12/19)	3					3
Note – In 2019, the Artistic Director resigned effective 1 November 2019. The new Artistic Director commenced in December 2019 on a freelance leave (reduced remuneration) basis until February 2020.						

- Executive personnel and their partners donated \$5,050 to Queensland Theatre during 2020 (2019: \$11,050)

(iii) Related party transactions

Ultimate controlling entity

The parent entity and the ultimate controlling party of Queensland Theatre is the Queensland Government. Queensland Theatre sits within the portfolio of the Department of Communities, Housing and Digital Economy.

Transactions with people/entities related to Key Management Personnel (KMP)

- KMP and their partners donated \$62,063 to Queensland Theatre during 2020 (2019: \$45,788)
- Queensland Theatre provides tickets to KMP and their accompanying guests, as part of their duties, and the value of such tickets to any individuals is not considered material.
- Brett Boardman Photography was engaged to provide photography and editing services, fees paid totalled \$7,928 (2019: \$nil)

Transactions with related parties

- David Williamson AO was paid \$52,397 in licence fees for *Emerald City* (2019: \$nil)
- Andrea Moor was paid wages and superannuation totalling \$506 as a contracted artist (2019: \$nil)

Transactions with Queensland Government controlled entities

- Queensland Theatre received cash funding through recurring and special grants from the Queensland Government as detailed in Note 2 to the Financial Statements
- Queensland Theatre leases Queensland Government property and pays for property maintenance and outgoings to the former Department of Housing and Public Works

Notes to and forming part of the Financial Statements

For the year ended 31 December 2020

2020
\$'000 **2019**
\$'000

NOTE 8. PRODUCTION AND OPERATIONS

Production and operations expenses are recognised upon receipt of the goods ordered or services delivered, and are measured at the nominal amount.

Theatre and production	655	1,563
Travel and touring	138	400
Royalties	99	308
Marketing and development	912	1,462
Occupancy	264	580
IT & communications	282	217
Other	166	381
Total	2,515	4,911

NOTE 9. DEPRECIATION

Property, plant and equipment, except motor vehicles, are depreciated on a straight-line basis so as to allocate the net cost, 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:

Buildings (incl. leasehold improvements)	20 years
Plant & Equipment	3 to 10 years

Depreciation was incurred in respect of:

Leasehold improvements	345	342
IT equipment	23	22
Motor vehicles	1	1
Office furniture	10	10
Staging & rehearsal plant and equipment	41	68
Workshop plant and equipment	5	5
Total	426	449

NOTE 10. OTHER EXPENSES

Insurance	104	81
Audit fees *	54	36
Bank fees and charges	16	28
Loss on disposal of property, plant and equipment	-	-
Total	173	145

* Total audit fees quoted by the Queensland Audit Office relating to the 2020 Financial Statements are \$18,000.

In 2019, auditor's remuneration includes an in-kind agreement component of \$30,000 with Ernst & Young providing QTC with external audit services in return for sponsorship benefits on standard commercial terms. Invoices were exchanged and paid by both parties. Sponsorship benefits include digital and print placement of EY logo on Queensland Theatre collateral, limit of 36 general allocation tickets to selected productions in the 2020 season, and exclusive behind-the-scenes opportunity for up to 20 guests.

NOTE 11. CASH ASSETS

For the purposes of the Statement of Financial Position and the Statement of Cash Flows, 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 multi-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.

Cash at bank and on hand	1,376	1,301
Deposits at call	4,080	2,839
Total Cash - Unrestricted	5,456	4,140
Deposits at call - Reserves Incentive Fund	873	863
Total	6,329	5,003

Notes to and forming part of the Financial Statements

For the year ended 31 December 2020

2020 **2019**
\$'000 \$'000

NOTE 12. 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 expected credit losses. All known bad debts are written off in the period in which they are identified.

Trade debtors	9	4
GST receivable	94	145
Total	103	149

NOTE 13. OTHER ASSETS

Prepaid other costs	34	67
Total	34	67

NOTE 14. PROPERTY, PLANT AND EQUIPMENT

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. Items of property, plant and equipment with a cost or their 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 expensed in the year of acquisition.

(i) Property, Plant and Equipment

At cost	7,167	7,044
Less: Accumulated depreciation	(1,553)	(1,127)
Total	5,614	5,917

(ii) Property, Plant and Equipment Reconciliation

Carrying amount at 1 January	5,917	6,316
Acquisitions / (Disposals)	123	50
Depreciation	(426)	(449)
Carrying value at 31 December	5,614	5,917

Work in Progress

Opening Balance at 1 January	71	-
Additions	164	71
Transfers to Property, Plant & Equipment	-	-
Carrying value at 31 December	235	71

NOTE 15. 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.

Trade creditors	118	29
GST payable	31	74
Accrued expenses	101	94
Total	250	197

NOTE 16. ACCRUED EMPLOYEE BENEFITS

Annual (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 WorkCover premiums and employer superannuation guaranteed contributions.

Personal (sick/carer's) leave is non-vesting and an expense is recognised for this leave as it is taken.

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 liabilities are classified as current when they are due to be settled within 12 months after the reporting date as the Company does not have an unconditional right to defer settlement to beyond 12 months after the reporting date. Current long service leave liabilities are recorded in the Statement of Financial Position at its nominal value. Long service leave expected to be paid later than 12 months are classified as non-current and has been measured at the present value of the estimated future cash outflows to be made for these entitlements accrued to balance date. 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.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2020

	2020 \$'000	2019 \$'000
Current		
Annual leave	255	191
Long service leave	180	173
Total current	435	364
Non-current		
Long service leave	83	50
Total non-current	83	50
Total accrued employee benefits	518	414

NOTE 17. CONTRACT LIABILITIES

Contract liabilities arise from contracts with customers.

Contract liabilities at 31 December 2020 includes payments received for tickets to performances, services and outcomes deliverable in 2021. These amounts will be recognised as revenue in the next 12 months.

Season ticket sales in advance	1,827	1,995
Grants and sponsorship income received in advance	1,615	1,215
Total	3,442	3,210
Carrying amount at 1 January	3,210	2,678
Amounts received	1,127	3,148
Transfer to revenue	(895)	(2,616)
Carrying amount at 31 December	3,442	3,210

NOTE 18. RECONCILIATION OF OPERATING SURPLUS TO NET CASH FROM OPERATING ACTIVITIES

(i) Reconciliation of cash

Cash at bank and on hand	1,376	1,301
Deposits at call	4,953	3,702
Less: Reserves Incentive Fund	(873)	(863)
Cash assets	5,456	4,140

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

Operating surplus from ordinary activities	704	107
Depreciation	426	449
(Gain)/Loss on the sale of property, plant and equipment	-	-

Changes in assets and liabilities:

(Increase)/Decrease in receivables	46	742
(Increase)/Decrease in inventories	6	3
(Increase)/Decrease in other assets	33	38
(Decrease)/Increase in payables	53	(246)
(Decrease)/Increase in employee benefits	104	(12)
(Decrease)/Increase in other liabilities	232	532
Net cash from operating activities	1,604	1,613

NOTE 19. CONTINGENCIES

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

NOTE 20. EVENTS OCCURRING AFTER BALANCE DATE

There were no significant events occurring after balance date.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2020

2020 **2019**
\$'000 \$'000

NOTE 21. FINANCIAL INSTRUMENTS

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. Queensland Theatre Company's financial instruments consist of cash deposits held with banks, accounts receivable and accounts payable.

The carrying amounts for each category of financial instruments, measured in accordance with AASB 9 *Financial Instruments* are as follows:

Financial assets

Cash and cash equivalents	11	6,329	5,003
Receivables	12	103	149
Total		6,432	5,152

Financial liabilities

Payables	15	250	197
Total		250	197

The activities of the Company do not expose it to material financial risk. 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.

NOTE 22. COMMITMENTS

The minimum non-lease component payments 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:

Not later than one year	417
Later than one year and not later than five years	1,726
Later than five years	3,615

CERTIFICATE OF QUEENSLAND THEATRE COMPANY

This general purpose financial report has been prepared pursuant to s.62(1) of the *Financial Accountability Act 2009* (the Act), section 39 of the *Financial and Performance Management Standard 2019* and other prescribed requirements. In accordance with s.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 financial 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 2020 and of the financial position of Queensland Theatre Company at the end of that year, and

We acknowledge responsibility under s.7 and s.11 of the *Financial and Performance Management Standard 2019* for the establishment and maintenance, in all material respects, of an appropriate and effective system of internal controls and risk management processes with respect to financial reporting throughout the reporting period.



Ms Elizabeth Jameson
Chair
Queensland Theatre Company

Date: 24 February 2021



Ms Amanda Jolly
Executive Director
Queensland Theatre Company

Date: 24/2/21

INDEPENDENT AUDITOR'S REPORT

To the Board of Queensland Theatre Company

Report on the audit of the financial report

Opinion

I have audited the accompanying financial report of Queensland Theatre Company.

In my opinion, the financial report:

- a) gives a true and fair view of the entity's financial position as at 31 December 2020, and its financial performance and cash flows for the year then ended
- b) complies with the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2019 and Australian Accounting Standards.

The financial report comprises the statement of financial position as at 31 December 2020, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements including summaries of significant accounting policies and other explanatory information, and the management certificate.

Basis for opinion

I conducted my audit in accordance with the *Auditor-General Auditing Standards*, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report.

I am independent of the entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code and the *Auditor-General Auditing Standards*.

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

Other information

Other information comprises financial and non-financial information (other than the audited financial report) in the entity's annual report. Those charged with governance are responsible for the other information.

My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or my knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact.

I have nothing to report in this regard.

Responsibilities of the entity for the financial report

The Board is responsible for the preparation of the financial report that gives a true and fair view in accordance with the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2019 and Australian Accounting Standards, and for such internal control as the Board determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

The Board is also responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless it is intended to abolish the entity or to otherwise cease operations.

Auditor's responsibilities for the audit of the financial report

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances. This is not done for the purpose of expressing an opinion on the effectiveness of the entity's internal controls, but allows me to express an opinion on compliance with prescribed requirements.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the entity.
- Conclude on the appropriateness of the entity's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. I base my conclusions on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.


Statement

In accordance with s.40 of the *Auditor-General Act 2009*, for the year ended 31 December 2020:

- a) I received all the information and explanations I required.
- b) I consider that, the prescribed requirements in relation to the establishment and keeping of accounts were complied with in all material respects.

Prescribed requirements scope

The prescribed requirements for the establishment and keeping of accounts are contained in the *Financial Accountability Act 2009*, any other Act and the Financial and Performance Management Standard 2019. The applicable requirements include those for keeping financial records that correctly record and explain the entity's transactions and account balances to enable the preparation of a true and fair financial report.



26 February 2021

Melissa Fletcher
as delegate of the Auditor-General

Queensland Audit Office
Brisbane

Glossary

ARMC	Audit and Risk Management Committee
ATSI	Aboriginal and Torres Strait Islander
BAC	Brisbane Airport Corporation
BBT	Bille Brown Theatre
CAAP	Contemporary Asian Australian Performance
CALD	Culturally and Linguistically Diverse
CAST	Confederation of Australian State Theatres
CIAF	Cairns Indigenous Arts Fair
NIDA	National Institute of Dramatic Art
QPAC	Queensland Performing Arts Centre
QPDA	Queensland Premier's Drama Award
QT	Queensland Theatre
QUT	Queensland University of Technology
Q&A	Question and answer
RACQ	Royal Automobile Club of Queensland
TFFF	Tim Fairfax Family Foundation
The Act	Queensland Theatre Company Act 1970
The Company	Queensland Theatre
TRW	Theatre Residency Week
TRW NQ	Theatre Residency Week North Queensland
YPA	Young Playwright's Award

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/s	ARRS – SECTION 7	11
ACCESSIBILITY	> Table of contents	ARRS – SECTION 9.1	2
	> Glossary		63
	> Public availability	ARRS – SECTION 9.2	65
	> Interpreter service statement	QUEENSLAND GOVERNMENT LANGUAGE SERVICES POLICY ARRS – SECTION 9.3	65
	> Copyright notice	COPYRIGHT ACT 1968 ARRS – SECTION 9.4	65
	> Information Licensing	QGEA – INFORMATION LICENSING ARRS – SECTION 9.5	N/A
GENERAL INFORMATION	> Introductory Information	ARRS – SECTION 10.1	5
	> Machinery of Government changes	ARRS – SECTION 10.2, 31 AND 32	N/A
	> Agency role and main functions	ARRS – SECTION 10.2	4
	> Operating environment	ARRS – SECTION 10.3	8-34
NON-FINANCIAL PERFORMANCE	> Government's objectives for the community	ARRS – SECTION 11.1	8
	> Other whole-of-government plans/specific initiatives	ARRS – SECTION 11.2	N/A
	> Agency objectives and performance indicators	ARRS – SECTION 11.3	10
	> Agency service areas and service standards	ARRS – SECTION 11.4	11-34
FINANCIAL PERFORMANCE	> Summary of financial performance	ARRS – SECTION 12.1	42
GOVERNANCE – MANAGEMENT AND STRUCTURE	> Organisational structure	ARRS – SECTION 13.1	45
	> Executive management	ARRS – SECTION 13.2	40
	> Government bodies (statutory bodies and other entities)	ARRS – SECTION 13.3	N/A
	> Public Sector Ethics	PUBLIC SECTOR ETHICS ACT 1994 ARRS – SECTION 13.4	41
	> Human Rights	HUMAN RIGHTS ACT 2019 ARRS – SECTION 13.5	40
	> Queensland public service values	ARRS – SECTION 13.6	41
GOVERNANCE – RISK MANAGEMENT AND ACCOUNTABILITY	> Risk management	ARRS – SECTION 14.1	40
	> Audit committee	ARRS – SECTION 14.2	39
	> Internal audit	ARRS – SECTION 14.3	40
	> External scrutiny	ARRS – SECTION 14.4	40
	> Information systems and recordkeeping	ARRS – SECTION 14.5	40
GOVERNANCE – HUMAN RESOURCES	> Strategic workforce planning and performance	ARRS – SECTION 15.1	33-34
	> Early retirement, redundancy and retrenchment	DIRECTIVE NO.04/18 EARLY RETIREMENT, REDUNDANCY AND RETRENCHMENT ARRS – SECTION 15.2	N/A
OPEN DATA	> Statement advising publication of information	ARRS – SECTION 16	65
	> Consultancies	ARRS – SECTION 33.1	https://data.qld.gov.au
	> Overseas travel	ARRS – SECTION 33.2	https://data.qld.gov.au
	> Queensland Language Services Policy	ARRS – SECTION 33.3	N/A
FINANCIAL STATEMENTS	> Certification of financial statements	FAA – SECTION 62 FPMS – SECTIONS 38, 39 AND 46 ARRS – SECTION 17.1	59
	> Independent Auditor's Report	FAA – SECTION 62 FPMS – SECTION 46 ARRS – SECTION 17.2	60

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**Queensland Theatre Company annual report
for the year ended 31 December 2020**

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This annual report can be accessed at <https://queenslandtheatre.com.au/about-us>

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.



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

Queensland Theatre welcomes feedback on this annual report. Please complete an online feedback form at www.qld.gov.au/annualreportfeedback

Financial information

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<http://www.parliament.qld.gov.au/work-of-assembly/tabled-papers>

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