

# Queensland Theatre Company

## Operational Plan

### 2017

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# Queensland Theatre Company

## Vision

To lead from Queensland.

## Mission

To create collective experiences that change lives.

## Values

We love what we do and we excel in it through our:

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

## Goals

- To CREATE theatre of the highest quality
- To REACH as many people as possible
- To INVEST in talent and create pathways
- To MANAGE a sustainable 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 touring throughout Queensland
- A new identity with Queensland Theatre Company becoming Queensland Theatre and all productions coming under the one banner
- Optimally matching shows to venues

## Framework

Queensland Theatre Company contributes to the Government's objectives for the community by:

- Creating jobs and a diverse economy
  - leading the nation in career pathways for artists and arts professionals
  - creating pathways for small to medium and independent companies and artists
  - growing cultural tourism through Queensland exclusives, partnerships and initiatives
  - improving physical infrastructure and maximising venue utilization
- Delivering quality frontline services
  - Delivering the highest quality theatrical experiences to existing and new audiences in Brisbane and regional Queensland
  - Engaging young people in Brisbane and regional Queensland through our Education and youth programs
- Protecting the environment
  - Implementing sustainable practices in all aspects of our business
  - Generating renewable energy (solar) and recycling materials
- Building safe, caring and connected communities.
  - growing our successful programs in Aboriginal and Torres Strait Islander theatre, regional touring, community engagement and education and youth.
  - Logan Youth project

In addition to the above, in performing its functions, the Company must have regard to the object of, and guiding principles of the *Queensland Theatre Company Act 1970*.

The object of the Act is to contribute to the cultural, social and intellectual development of all Queenslanders. The guiding principles behind achievement of this object are:

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

# Goals and Key Strategies

Measures – Key Performance Indicators (as approved by Arts Queensland and the Australia Council under the Tripartite Funding Agreement)

	GOALS/Strategies	KPI	2016	2017
	<b>To CREATE theatre of the highest quality</b> Offer diverse programming Develop a vibrant artistic culture  Grow Aboriginal and Torres Strait Islander Programs Grow international relationships	<ul style="list-style-type: none"> <li>• Number of new productions</li> <li>• Number of Artistic residencies, commissions and creative developments</li> <li>• Number of Aboriginal and Torres Strait Islander productions</li> <li>• Number of international relationships</li> </ul>	8 + 2 5  2 4	9*1 5  3 5
	<b>To REACH as many people as possible</b> Attract and retain a wider audience Increase audience accessibility  Broaden the Company's geographic reach Grow the Company's digital footprint*	<ul style="list-style-type: none"> <li>• Audience numbers</li> <li>• Accessible tickets sold (youth, \$20 tickets, industry season tickets)</li> <li>• Tours and interstate co-productions</li> <li>• Social media followers</li> </ul>	68,000 9,500  3 N/A	70,000 9,500  3 15% growth
	<b>To INVEST in talent and create pathways</b> 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	<ul style="list-style-type: none"> <li>• Partnerships with S2M and independent companies</li> <li>• Number of placements</li>  <li>• Contact hours in education program</li> <li>• Attendees/participants at regional residences, tours and workshops</li> </ul>	3 10  735 25,000	3 12  800 25,000
	<b>To MANAGE a sustainable company</b> Highlight the value of our Company to existing and potential partners Strong governance and management capabilities Increasing income through existing revenue streams and new initiatives Ensuring strong expenditure controls Improve environmentally sustainable practices	<ul style="list-style-type: none"> <li>• Additional government and private sector partnerships (&gt;\$5k)</li> <li>• Annual performance review of Board members</li> <li>• Venue hire and bar sales</li>  <li>• Positive working capital</li> <li>• Reduction in power costs</li> </ul>	6 22.50% \$160k  1:1 \$18,000	10 22.50% \$170k  1:1 \$18,000
	<b>To BE a great place to work</b> Create a positive work environment Enhance Queensland Theatre Company building infrastructure	<ul style="list-style-type: none"> <li>• Annual performance reviews of Board members and staff</li> <li>• Building improvements</li> </ul>	90% BBS exploration	90% BBS start

\* New strategies for 2017

<sup>1</sup> In 2016, QTC staged eight Mainstage productions and two add-ons. From 2017, all shows will be part of one Season.

## Goal 1: To CREATE theatre of the highest quality

Strategy	Mechanisms	2017 Outcomes / Targets
<b>Offer diverse programming</b>	Annual season of plays including co-productions and new works.	Nine productions (four Playhouse, four Bille Brown Studio, one Cremorne): <ul style="list-style-type: none"> <li>Aboriginal and Torres Strait Islander: <i>My Name is Jimi, An Octoroon</i></li> <li>International: <i>Constellations, The Flick</i> (co-pro Red Stitch)</li> <li>Australian: <i>Scenes from a Marriage, Once in Royal David's City</i> (co-pro Black Swan), <i>RICE</i> (co-pro Griffin)</li> <li>Classic: <i>Noises Off</i> (Co-pro MTC)</li> <li>Queensland works: <i>Ladies in Black,</i></li> </ul>
	Independent Residencies	Eight weeks' residence in Diane Cilento Studio for an independent artist/company
<b>Develop a vibrant artistic culture</b>	Engaging artistic staff.	Appointment of Associate Artistic Director Continuation of Resident Designer. Continuation of National Artistic Team (NAT) in advisory capacity
	Ongoing artistic vibrancy assessment through internal and external evaluation and discussion of our work.	Managers' debrief on each production. Engagement of at least six interstate creatives.
	Ensure creative development bespoke to demands of works	Independent Residencies match resources to artists. Creative developments.
	Collaborate with and commission writers and performance makers.	Queensland Premier's Drama Award 2017/18 – 3 finalists whose work will be dramaturged. Winner selected for 2019 production. Commission 3 writers per annum and ensure adequate creative development time.
<b>Grow Aboriginal and Torres Strait Islander Program</b>	Reconciliation Action Plan 2016-18 underpins our Aboriginal and Torres Strait Islander programming.	Presentation of <i>My Name is Jimi</i> in Cairns as part of the Cairns Indigenous Arts Fair (CIAF), Brisbane and potentially Thursday Island.  Presentation of <i>An Octoroon</i> in conjunction with Brisbane Festival.  Minimum 5% artists are Aboriginal and Torres Strait Islander.
<b>Grow international relationships</b>	Seek to engage international artists and explore opportunities for international touring.	Number of international relationships formed.

## Goal 2: To REACH as many people as possible

Strategy	Mechanisms	2017 Outcomes / Targets
<b>Attract and retain a wider audience</b>	Continue to promote the Queensland Theatre Company brand nationally to enhance cultural tourism in Queensland.	70% positive media coverage of season program & activities.
	Queensland exclusive seasons of productions with marquee casting.	<i>Scenes from a Marriage</i> – with Marta Dusseldorp and Ben Winspear <i>An Octoroon</i> – with Miranda Tapsell
	New marketing initiatives	Australian Radio Network (ARN), RACQ 70,000 attendees to Brisbane shows.
	Maximise customer relationship management (CRM) system, Tessitura.	All staff trained in Tessitura and using it continuously.
	Institute qualitative and quantitative customer research.	Minimum of three online audience surveys carried out in conjunction with Proof Research.
<b>Increase audience accessibility</b>	Audio Described and Auslan interpreted performances.	Four audio described and four Auslan interpreted productions to build participation of artists and audiences with disabilities.
	Offer a wide range of pricing categories.	\$20 tickets for new theatre patrons via RACQ. Continue pricing policy for adults, seniors, concessions, industry and youth.
	Enhance the customer experience at all venues to increase repeat attendance.	Continue to upgrade facilities at Queensland Theatre Company Continue valet parking for BBS shows. Program productions according to best venue.
	Select performances for charity, identified communities and low socio-economic groups.	One performance offered per production.
	Access Program	\$5000 available for subsidised schools' buses and scholarships to youth/education programs
<b>Broaden the Company's geographic reach</b>	Touring of Queensland Theatre Company productions regionally and nationally	<i>Constellations</i> regional Queensland tour to 10 venues <i>Ladies in Black</i> seasons in Sydney, Melbourne and Canberra <i>Noises Off</i> co production in Melbourne <i>Once in Royal David's City</i> co production in Perth <i>RICE</i> coproduction in Sydney and tour to Albury Wodonga <i>My Name is Jimi</i> premiering in Cairns <i>The 7 Stages of Grieving</i> tour to 9 venues
	Further development of regional and community programs.	Partnerships with Cairns ( <i>My Name is Jimi</i> ) and the Scene Project in 2-3 regional centres. Continue Logan <i>Traction</i> program
	Continue international touring strategy	Attendance at minimum of one international performing arts market to promote Queensland Theatre Company repertoire for sales and future collaborations. Secure international tour for 2018.
<b>Grow the Company's digital footprint</b>	Promote and increase online media presence through blogs, Facebook (FB), Twitter, Instagram, website.	Achieve 15% growth from 2016 to 2017 (2016: FB 17,278; Twitter 8,989; YouTube views 161,000; Instagram 3,627)
	Deliver theatre experiences online.	Post content on YouTube Channel for every production.

### Goal 3: To INVEST in talent and create pathways

Strategy	Mechanisms	2017 Outcomes / Targets
Support a vibrant and diverse local performing arts sector	Collaborations with local theatre and arts based organisations.	Partnerships with at least three companies (eg Dead Puppet Society, Grin & Tonic, Playlab, Multicultural Development Alliance)
	Theatre forum events.	Host sub-events of the Drama Education conference.
	Access to Company resources for local practitioners and theatre companies.	Ongoing Access program for 10 independent practitioners/companies to space and facilities.
Provide professional development opportunities for artists and arts workers	Opportunities through work experience, placements, secondments and internships.	10 work experience and 5 secondments.
	Paid assisting roles in directing and design	Four roles in 2017 Season subject to funding
	Create national destination for successful small to medium and independent productions	One production per season remounted (eg <i>The Flick</i> )
	Professional debuts of artists	Three in 2017 across acting, writing, directing and design.
Provide education and youth programs	Education workshops for students	840 contact hours per year
	Continued support and engagement with teachers.	At least three teacher professional development opportunities.
	Company Youth Ensembles: 13-18 years old training ground for actors.	Continuation of three Company Youth Ensembles and three performance outcomes.
	Logan Youth Ensemble - <i>Traction</i> .	50 young people participating and one performance outcome.
	Gold Coast Youth Program Partnership.	One workshop.
	Theatre Residency Week (TRW).	Participants > 80.
	Regional workshops/artists in schools, teacher professional development in regional areas.	At least five per year.
Regional Scene project	Rockhampton and Redlands confirmed. Others TBC.	
Engage with regional artists, companies and under-served communities	Regional partnerships.	Logan City Council, Cairns Centre for Contemporary Art (CoCA) and Cairns Indigenous Arts Fair (CIAF).
	Artist residencies, tour workshops and creative development opportunities in regional areas.	At least three per year.



## Goal 4: To MANAGE a sustainable company

Strategy	Mechanisms	2017 Outcomes / Targets
Highlight the value of our Company to existing and potential partners	External and internal evaluation of Company's work	Audience survey outcomes and online feedback incorporated into 2017 marketing and publicity plan and new partner proposals.
	Regular communications with stakeholders/partners	Quarterly corporate partnership reports. Half Yearly new Donor News circulated. Monthly Subscriber eDM. Social media online discussion increases.
	Promote Company's Awards and achievements.	Secure six new government and private sector partnerships of at least \$5000 each (cash and in-kind).
Strong governance and management capabilities	Succession Planning for Board and Key Executive Positions.	New Board members appointed for three year terms and executive team contracts reviewed.
	Maintain Reserves	Reserves policy reviewed and minimum 20% maintained except if building project proceeds.
Increasing income through existing revenue streams and new initiatives	Grow box office income.	Exceed 2016 box office.
	Grow philanthropy program.	Exceed \$300K in donations.
	Maintain existing and increase acquisition of new sponsors.	Secure major sponsor and maintain existing sponsors. Secure at least \$500k sponsorship in cash and in-kind.
	Bar sales and venue hire.	Achieve at least \$160K.
Ensuring strong expenditure controls	Maintain positive working capital.	Ratio 1:1 achieved.
	Number of weeks that can operate if funding lost.	10 weeks.
	Executive review of production budgets.	Any overages must have Executive pre-approval. Overage exceeding 10% of total production budget secures Board approval.
	Maintain strong procurement and authorisation procedures.	Review and enforcement of Finance Procedures Manual.
Improve environmentally sustainable practices	Continue recycling efforts and publicise green initiatives.	Recycle sets, props, programs and use recycled stock in marketing materials.
	Longer life for self-produced shows.	Reduction in workshop waste.
	Seek a sustainability partner.	One partnership developed.
	Generate renewable energy.	10% decrease in use of non-renewable energy.

## Goal 5: To BE a great place to work

Strategy	Mechanisms	2017 Outcomes / Targets
Create a positive work environment	Robust HR practices and recruitment.	Annual review of employment policies.
	Flexible & family friendly work practices.	Staff turnover <10%.
	Training, professional and career development opportunities.	At least one opportunity per staff member per year.
	Consider gender equality and cultural diversity in all areas of Company employment.	Target female production workers. At least 5% workforce culturally diverse.
Enhance Queensland Theatre Company building infrastructure	Bille Brown Studio upgrade	Commence work on theatre upgrade by October 2017 (dependent on funding)

# Artistic Plan 2017

The Artistic Vision of the company is manifested in the nine productions and is based upon the following principles:

- 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 touring throughout Queensland
- A new identity with Queensland Theatre Company becoming Queensland Theatre and all productions coming under the one banner
- Optimally matching shows to venues

Production #1. LADIES IN BLACK	
Production Status	Queensland Theatre Company produces
Presentation Line	Queensland Theatre presents
Author Billing	LADIES IN BLACK Book by Carolyn Burns, Music and lyrics by Tim Finn Based on Madeleine St John's novel, <i>The Women in Black</i>
Nationality	Australian
Venue Performance Dates/Tour	SYD: 3 Jan – 22 Jan 2017 (Lyric Theatre, Sydney) BNE: 28 Jan – 19 Feb 2017 (Playhouse Theatre, QPAC) MLB: 24 Feb – 19 Mar 2017 (Regent Theatre, Melbourne) CBR: 27 Mar – 2 Apr 2017 (Canberra Theatre Centre)
Creative Team	
	Director Simon Phillips
	Composer Tim Finn
	Designer Gabriela Tylesova
	Lighting Designer David Walters
	Musical Director David Young
	Orchestrations & Musical Supervisor Guy Simpson
	Choreographer Andrew Hallsworth
Cast: 17 (11 actors + 5 musicians)	
	Lisa Sarah Morrison
	Magda Natalie Gamsu
	Mrs Miles/Customer Carita Farrer-Spencer
	Miss Cartwright/Joy Kate Cole
	Patty Madeleine Jones
	Fay Ellen Simpson
	Rudi Bobby Fox
	Frank TBA
	Mr Miles/Stefan Greg Stone
	Myra/ Kathryn McIntyre
	Miss Jacobs/Mrs Crown Trisha Noble
	Acoustic/Electric Guitar Daniel Maher
	Drums/Percussion Dave George
	Bass (Brisbane) Marian Heckenberg
	Violin (Brisbane) Andrew Maddick
	Cello (Brisbane) Nathan Smith
Period/Style	1950's/Musical
Synopsis	Step back through the doors of F.G. Goode's department store and into a magical modern fairy-tale. The ladies in black are back for the summer sales. Sydney, the late 1950s: the city swelters in stuffy repression, longing for the cool, glorious liberation just around the corner. Bright-eyed, bookish school leaver Lisa takes a summer job in the most prestigious department store in town and has no plans to become a housewife or secretary, despite what her father insists. Among the racks and fitting rooms, she meets the exotic Magda and the ladies of the cocktail frocks department, who open this young ingénue's eyes to a world of cosmopolitan possibilities.
Rehearsal	3 weeks
Bump-in	1 week
Performing	10 weeks over four venues

# Production #2. THE FLICK

Production Status	Queensland Theatre Company presents (buy-in)	
Presentation Line	Queensland Theatre presents a Red Stitch Actors Theatre production	
Author Billing	THE FLICK by Annie Baker	
Nationality	American	
Venue Performance Dates	Cremorne Theatre, QPAC 9 February – 5 March 2017	
Creative Team		
	Director	Nadia Tass
	Designer	Shaun Gurton
	Lighting Designer	David Parker
	Sound Designer	Russell Goldsmith & Daniel Nixon
	Company Manager	
	Stage Manager	
	Assistant Stage Manager	
	Head Mechanist	
	Sound Technician	
	Mic Technician	
	Wig/Wardrobe Supervisor	
Cast: 4		
	Skylar/The Dreaming Man	Dion Mills
	Rose	Ngaire Dawn Fair
	Sam	Ben Prendergast
	Avery	Kevin Hofbauer
Period/Style	Contemporary American/ Naturalism	
Synopsis	<p>Spilled popcorn. Unspoken passions. Dusty projectors. Three unsung, underappreciated employees banter about life, love and longing.</p> <p>On a break from college, young film buff Avery takes a minimum-wage job as an usher at crumbling Massachusetts movie palace, The Flick. His thirty-something colleague Sam seems resigned to a dead-end life of sweeping up stale popcorn and his unrequited love for Rose, the achingly cool, free-spirited projectionist. As one late night blurs into another, and this trio of painfully ordinary people bond over movie trivia, low-level embezzling and shared ennui, the play evolves into a deeply moving, funny and delicate examination of the millions of tiny dramas that make up everyday life.</p> <p><i>The Flick</i>, winner of the 2014 Pulitzer Prize for Drama has been the talk of New York and London. This year, Queensland Theatre Company breathes new life into the hit production by Melbourne ensemble Red Stitch, directed by the acclaimed Nadia Tass (<i>Disgraced</i>).</p>	
Rationale	Creation of national pathway for successful small to medium productions. Continuing relationship of Nadia Tass and Pulitzer Prize winning plays with our audience ( <i>Disgraced</i> ).	
Rehearsal Weeks	2	
Bump-in Weeks	½ week	
Performing Weeks	3 weeks	

# Production #3: CONSTELLATIONS

Production Status	Queensland Theatre Company produces	
Presentation Line	Queensland Theatre presents CONSTELLATIONS By Nick Payne	
Author Billing	By Nick Payne	
Nationality	UK	
Venue Performance Dates	Bille Brown Studio: 9 March – 9 April 2017  Regional Tour: 17 April – 23 May 2017 Gold Coast: 21-22 April Townsville: 26 April 2017 Rockhampton: 29 April 2017 Mackay: 3 May 2017 Cairns: 6 May 2017 Gladstone: 9-10 May 2017 Bundaberg: 12 May 2017 Ipswich: 16 May 2017 Toowoomba: 18 May 2017 Caloundra: 23 May 2017	
Creative Team		
	Director	Kat Henry
	Set and Costume Designer	Anthony Spinaze
	Lighting Designer	Ben Hughes
	Composer/Sound Designer	Guy Webster
Cast: 2		
	Marianne	Jessica Tovey
	Roland	Lucas Stibbard
Period/Style	Contemporary England/Naturalism	
Synopsis	<p>So if everything we've ever done, and never done, has happened in alternate universes, that means there are universes in which we've never met. Universes where I married Prince Harry and you went to jail for tax fraud.</p> <p>How romantic, darling.</p> <p>Lovers often say fate brought them together, and fate doesn't get much credit after that. But in <i>Constellations</i>, by hot young British playwright Nick Payne, every moment Roland and Marianne share is at the mercy of the infinite and unknowable universe.</p> <p>A beekeeper and a quantum physicist – the odds of them getting together are astronomical. But when their worlds do collide, they keep on colliding, as all the possibilities of their life together – good, bad and ugly – flicker across the stage in a series of intricately-structured snapshots, from first date to farewell.</p> <p>Sold-out seasons in New York and London – now it's Queensland's turn to be delighted and moved by this quirky and charming romance, directed by Kat Henry.</p>	
Rationale	Queensland premiere of great UK drama and vehicle for virtuosic performances.	
Rehearsal Weeks	4	
Bump-in Weeks	1	
Performing Weeks	4 + 5 weeks touring	

# Production #4: ONCE IN ROYAL DAVID'S CITY

Production Status	Queensland Theatre Company and Black Swan State Theatre Company co-produce	
Presentation Line	Queensland Theatre and Black Swan State Theatre Company presents ONCE IN ROYAL DAVID'S CITY By Michael Gow	
Author Billing	By Michael Gow	
Nationality	Australian	
Venue Performance Dates	Playhouse, QPAC & Heath Ledger Theatre PERTH: 25 March - 9 April 2017 BRISBANE: 22 April - 14 May 2017	
Creative Team		
	Director	Sam Strong
	Designer	Stephen Curtis
	Lighting Designer	Matt Scott
	Composer/Sound Designer	Ash Gibson Grieg
	Other (Dialect Coach/Fight Choreo/etc)	
Cast: 8		
	Will Drummond	Jason Klarwein
	Jeannie	
	Bill/Wally	Steve Turner
	Gail	Toni Scanlan
	Molly	
	The Boy	
	Doctor	Adam Booth
	Jess	
Period/Style	Contemporary Australian	
Synopsis	<p>Who are we, what are we doing here, and why is it so? Faced with the loss of a parent, do we rage against the universe, search for connection or hope for an epiphany?</p> <p>On the beaches of northern New South Wales, theatre director Will has planned to share a restful, halcyon Christmas with his recently-widowed mother. But then she falls ill. During a bedside vigil, Will is forced to piece together the splintered shards of his own life, questioning his role as an artist, as a son, as a citizen of the world.</p> <p>Artistic Director Sam Strong marks his Queensland Theatre Company directorial debut with this heartfelt work by playwright and former Artistic Director Michael Gow. At once intimate and sweeping, balancing warmth with wrath, <i>Once In Royal David's City</i> is a life-affirming story about family, loss, purpose, politics, and the endless possibilities of art.</p>	
Rationale	Continues theme of bringing great Queensland artists (in this case former AD Michael Gow) home.	
Rehearsal Weeks	4	
Bump-in Weeks	1 + 1	
Performing Weeks	5 (2 in Perth)	

# Production #5: NOISES OFF

Production Status	Queensland Theatre Company and Melbourne Theatre Company co-produce	
Presentation Line	Queensland Theatre and Melbourne Theatre Company present NOISES OFF By Michael Frayn	
Author Billing	By Michael Frayn	
Nationality	UK	
Venue Performance Dates	Playhouse, QPAC Melbourne Arts Centre BRISBANE: 3 June – 25 June 2017 MELBOURNE: 8 July – 12 August 2017	
Creative Team		
	Director	Sam Strong
	Designer	Richard Roberts
	Lighting Designer	Ben Hughes
	Composer/Musical Director/Sound Designer	
	Associate Director/Dialect Coach	Leith McPherson
Cast: 9		
	Lloyd Dallas/Director	Simon Burke
	Garry Lejeune/Roger Tremplemain	Ray Chong Nee
	Dotty/Mrs Clackett	Louise Siverson
	Freddy Fellowes/Phillip Brent	Hugh Parker
	Belinda Blair/Flavia Brent	Nicki Wendt
	Brook Ashton/Vicki	Libby Munro
	Selsdon Mowbray/Burglar	
	Poppy Norton-Taylor/ASM	
	Tim Allgood/SM	
Period/Style	Era TBC/Farce	
Synopsis	<p>What's more fun than a comically flawless story about tragically flawed people? Nothing. A clumsy brunette bombshell; an addled actress as the dotty housekeeper; an alcoholic septuagenarian in the role of a burglar. It was never going to be easy staging a bedroom farce with a mediocre cast, but pompous director Lloyd Dallas is having a crack. You'll cry with laughter and cringe with delight as you witness this company fray and fall apart. Onstage, it's a whirl of slamming doors, missed cues, dropped lines and dropped trousers; backstage, it's an even more confused and chaotic maelstrom of love triangles and trampled egos, and there's no one without an axe to grind (or swing).</p> <p>Playwright Michael Frayn's classic meta-farce has been running all over the world since its 1982 premiere. Now, Queensland Theatre Company's Artistic Director Sam Strong masterfully marshals an ensemble of the country's top comics for a wickedly funny night.</p>	
Rationale	Combining strong Brisbane cast with strong interstate cast and taking work of Brisbane artists to Melbourne.	
Rehearsal Weeks	5	
Bump-in Weeks	1	
Performing Weeks	4 + 6 in Melbourne	

## Production #6: RICE

Production Status	Queensland Theatre Company and Griffin Theatre produce	
Presentation Line	Queensland Theatre and Griffin Theatre present RICE By Michele Lee	
Author Billing	By Michele Lee	
Nationality	Australian	
Venue Performance Dates	Bille Brown Studio: 24 June – 16 July 2017 Griffin Theatre Company, Sydney: 21 July – 26 August 2017 Hothouse Theatre, Albury/Wodonga: 31 August – 9 September 2017	
Creative Team		
	Director	Lee Lewis
	Designer	Renee Mulder
	Lighting Designer	Jason Glenwright
	Sound Designer/Composer/Musical Director	Steve Toulmin
	Fight Consultant/Movement Coach/Choreographer	
	Voice/Accent Consultant	
Cast: 2		
	Nisha	Kristy Best
	Yvette	
Period/Style		
Synopsis	<p>Everyone has problems to deal with – in the boardroom or the basement, global or local, business or personal. Two multicultural women making their way in modern Australia forge a powerful, if unlikely, friendship that gets results.</p> <p>Working late, high up in a skyscraper, Nisha – at 28, a business prodigy and second-in-command of an Australian rice company – is closing a massive deal with the Indian government. Working later still is Yvette, who clears up her take-away.</p> <p>“Indian princess” and “Chinese cleaner” is all they see when they face each other across the desk. They’re from different cultures, different generations – but as the nights wear on, they discover the many ties that bind them, and help each other navigate their complex lives.</p> <p>Brimming with sharp observations on globalisation, power, politics and migration as well as plenty of wicked humour, <i>Rice</i> won Michele Lee the Queensland Premier’s Drama Award 2016-2017, and will be directed by Griffin Theatre’s Helpmann Award winning director Lee Lewis.</p>	
Rationale	Increasing diversity of stories and artists on stage. Taking work of Queensland Premier’s Drama Award Winner to Sydney and regionally.	
Rehearsal Weeks	4	
Bump-in Weeks	1+1	
Performing Weeks	3 + 6 (Sydney) + 1 (Albury/Wodonga)	



## Production #7: MY NAME IS JIMI

Production Status	Queensland Theatre Company produces	
Presentation Line	Queensland Theatre presents MY NAME IS JIMI Based on a story by Dimple Bani, Jimi Bani and co-created with Jason Klarwein	
Author Billing	Based on a story by Dimple Bani, Jimi Bani and co-created with Jason Klarwein	
Nationality	Australian WORLD PREMIERE	
Venue Performance Dates	COCA, Cairns: 10-15 July 2017 Bille Brown Studio, Brisbane: 22 July – 13 August 2017	
Creative Team		
	Director	Jason Klarwein
	Designers	Simone Tesorieri & Simona Cosentini
	Lighting Designer	Daniel Anderson (TBC)
	Sound & Projection Designer	Justin Harrison
	Voice/Accent Consultant	
Cast: 4 actors/2 musicians		
	Jimi Bani Dmitri Ahwang-Bani (child performer) Agnes Bani (Mother) Petharie Bani (Grandmother) Conwell Bani Richard Bani	
Period/Style	Contemporary/Indigenous	
Synopsis	<p>Mabuiag Island: a remote speck in the sparkling blue of the Torres Strait. Thousands of years of rich history and culture, with just a few hundred people keeping its flame. Now its favourite son is joking in three languages with his grandmother and torturing his son with spontaneous public break-dancing.</p> <p>Charismatic actor Jimi Bani (Mabo, The Straits, Redfern Now) whisks you away to his island for an evening of music, dance, stand-up and storytelling. Four generations of one family take the stage, as Jimi's grandmother, mother, son and brothers help him spin yarns of totems, traditions and childhood memories.</p> <p>The islanders have lived through dark times and light, and this intimate show examines the challenges and tragedies they have faced with hope, honesty and humour, looking towards a bright tomorrow.</p> <p>My Name is Jimi is the story of a small community of people clinging tightly to each other, and fighting to protect what really matters, in the whirling chaos of a rapidly changing world.</p>	
Rationale	Growing commitment to Indigenous stories to include Torres Strait Island artists and stories	
Rehearsal Weeks	4	
Bump-in Weeks	1	
Performing Weeks	1 (Cairns) + 3 (Brisbane)	

# Production #8 – AN OCTOROON

Production Status	A co-production with Brisbane Festival	
Presentation Line	Queensland Theatre presents AN OCTOROON By Branden Jacobs-Jenkins A re-contextualisation by Nakkiah Lui	
Author Billing	By Branden Jacobs-Jenkins	
Nationality	American/Australian PREMIERE	
Venue Performance Dates	BILLE BROWN STUDIO 16 September – 8 October 2017	
Creative Team		
	Director	Nakkiah Lui
	Set & Costume Designer	Renee Mulder
	Lighting Designer	
	Sound Designer/Composer/Musical Director	
	Fight Consultant	
	Voice & Dialect Coach	
Cast: 8		
	BJJ/George/M'Closky	Colin Smith
	Playwright/Wahnotee/Lafouche	Anthony Standish
	Assistant/Pete/Paul	
	Zoe	Shari Sebbens
	Dora	
	Minnie	Miranda Tapsell
	Dido	Elaine Crombie
	Grace	Chenoa Deemal
Period/Style	Contemporary	
Synopsis	<p>It's the story of historical Louisiana. Or historical Far North Queensland. Or it's the story of a black playwright. Or how race is portrayed on stage. Or, maybe... it's about how they're all the <i>same</i> story.</p> <p>Brash and provocative, the satirical comedy <i>An Octoroon</i> can trace its roots back to an 1856 novel, then a stage melodrama by crowd-pleasing Irish impresario Dion Boucicault. When the story of a man who scandalously falls for a slave on his Louisiana plantation premiered in New York in 1859, it helped fan the flame of the American Civil War. Today – with race still as incendiary a global issue as it was then – dazzling and radical African-American playwright Branden Jacobs-Jenkins has torn apart and rebuilt the original text as a towering, immersive and wildly funny theatrical experience like no other. In a version subtly recontextualised to uncover and skewer Australia's shameful history of slavery, leading Aboriginal artist and commentator Nakkiah Lui (<i>Black Comedy</i>) makes her directorial debut in a Queensland exclusive featuring Miranda Tapsell (<i>The Sapphires, Love Child, Mabo</i>), co-produced with Brisbane Festival.</p>	
Rationale	Nurturing the next generation of Aboriginal and Torres Strait Island artists and stories	
Rehearsal Weeks	4	
Bump-in Weeks	1	
Performing Weeks	3	

# Production #9 – SCENES FROM A MARRIAGE

Production Status	Queensland Theatre Company produces	
Presentation Line	Queensland Theatre presents SCENES FROM A MARRIAGE Adapted from the series by Ingmar Bergman By Joanna Murray-Smith	
Author Billing	By Joanna Murray-Smith	
Nationality	Australian adaptation of Swedish TV series	
Venue Performance Dates	PLAYHOUSE, QPAC 11 November – 3 December 2017	
Creative Team		
	Director	Paige Rattray
	Designer	David Fleischer (TBC)
	Lighting Designer	Ben Hughes
	Composer/Sound Designer	Steve Toulmin
	Assistant Lighting Designer	
	Fight Choreography	
Cast: 5		
	Johann	Benjamin Winspear
	Marianne	Marta Dusseldorp
	Mrs Palm/Eva	
	Peter/Arne	Hugh Parker
	Katerina/Mrs Jacobi	Christen O’Leary
Period/Style	Originally set in ‘70’s , could be translated to present day	
Synopsis	<p>Love blooms. Love fades. It happens to everyone. It could be happening next door. And in any marriage torn asunder, sifting through the wreckage is going to get messy. Even a seemingly perfect marriage has cracks in its facade: cracks that if untended, can become gaping rifts. Johan and Marianne are the ideal couple: two daughters, glittering careers, a lovely home.</p> <p>But when Johan admits to sleeping with another woman, he detonates the first bomb in what will become a ferocious and savagely comic battle.</p> <p>Joanna Murray-Smith’s fiery adaptation of the Ingmar Bergman classic reunites her with Queensland Theatre Company’s new Associate Artistic Director Paige Rattray (<i>Switzerland</i>). Real-life power couple Marta Dusseldorp and Ben Winspear play the warring spouses.</p>	
Rationale	Combining the best local artists with artists of national standing to create a Queensland exclusive	
Rehearsal Weeks	4	
Bump-in Weeks	1	
Performing Weeks	3	

# TOUR – THE 7 STAGES OF GRIEVING

Production Status	Queensland Theatre Company presents	
Presentation Line	Queensland Theatre presents a Grin & Tonic Theatre Troupe production	
Author Billing	By Wesley Enoch and Deborah Mailman	
Nationality	Australian	
Venue Tour Dates:	QUT Gardens Theatre 4-5 May 2017 <b>VICTORIA</b> Healesville: 10 May 2017 Geelong: 12 May 2017 <b>NSW</b> Sydney Opera House: 16 – 20 May 2017 Wollongong: 23-27 May 2017 Newcastle: 30 May – 3 June 2017 Parramatta: 8-10 June 2017 Wyong: 13-14 June 2017 Penrith: 16-17 June 2017	
Creative Team		
	Director	Jason Klarwein
	Designer	Jessica Ross
	Lighting Designer	Daniel Anderson
	Sound Designer	Justin Harrison
	Stage Manager	
Cast: 1		
	Chenoa Deemal	
Period/Style	Contemporary Indigenous Solo Female Performance	
Synopsis	This one-woman show follows the journey of an Aboriginal 'Everywoman' as she tells poignant and humorous stories of grief and reconciliation. A powerful, demanding and culturally profound text, <i>The 7 Stages of Grieving</i> is a celebration of Indigenous survival, an invitation to grieve publicly, a time to exorcize pain. It has a universal theme told through the personal experiences of one incredible character.	
Rationale	Taking the best Queensland Indigenous work to the rest of the Country	
Rehearsal Weeks	1	
Performing Weeks	6 weeks	

# Education Program 2017

## Season Promotions

**Reduced ticket prices:** Students pay from \$28 to attend mainstage productions at Queensland Theatre Company.

**Curriculum Connections:** The Queensland Theatre Company Education and Youth Brochure includes detailed connections to the current curriculum for all productions, prepared by the Producer, Education and Youth Programs. This information expands on the information in the subscription brochure, guiding teachers in their booking of our productions and making connections into the classroom.

**Education Resources:** All schools attending mainstage productions are emailed Education Resources prior to their visit to the theatre. Education Resources include a complimentary program, detailed information about the production and personnel involved, pre and post-show activities and links to video and online resources. Education Resources are also available on the Queensland Theatre Company website.

**Q&A sessions:** Post-show Q&A sessions for students are regularly held following weekday matinee performances attended by school groups. These are facilitated by the Producer, Education and Youth Programs and involve cast members from the performance.

**Teacher Previews:** A limited number of teachers are invited to attend the first preview performance for all mainstage productions free of charge. Access to the first preview helps prepare teachers who have made a school group booking, in regards to content and curriculum links for in-class response tasks and activities.

## Teacher Resources

A wide range of resources are provided to teachers who have booked school groups including:

**Complimentary Teacher Tickets:** One complimentary teacher ticket is provided for every 10 students who have booked to attend a production.

**Online Resources:** Online resources are available for all productions. An Education Blog is also updated on the Queensland Theatre Company website.

## Workshops

Pre and post-performance workshops will be offered for selected productions in 2017. These workshops deepen the experience for students attending the productions, exploring form, content and style.

## Artists in Residence

Artists in Residence (AIR) is a flexible workshop program where teachers can request support for professional artists to work on school projects or to provide practical support for skills-specific areas of drama. Whilst the Artists Residencies Program will be responsive to the needs of the teachers and the classroom, the aim is to highlight to teachers our expertise in delivering workshops in the following in-demand focus areas:

- Brecht
- Voice
- Shakespeare
- Acting from Text
- Gothic Theatre
- Indigenous Theatre

Queensland Theatre Company's Producer, Education and Youth Programs will discuss the content for Artist's Residencies with teachers and will subsequently contract appropriate artists to facilitate these workshops.

## The Scene Project

The Scene Project is a participatory style project which involves schools in the creative process of performance, from rehearsal through to production. The Scene Project is about acknowledging students and teachers as artists and encouraging live performance in a professional space and manner. It is also about collaboration, professional development of teachers and students and enhancing existing curriculum in schools. This project will be run in Brisbane, Redlands, and Rockhampton in 2017, with other centres to be confirmed.

## Work Experience, Secondments and Internships

Young people interested in exploring how a professional theatre company operates can apply for a one-week work experience placement within the Company. During this week, each student will assist and/or observe areas in the Company including Programming, Marketing, Corporate Development and the rehearsal process.

The secondment program at Queensland Theatre Company provides in depth industry experience for third year undergraduate and post-graduate students in a focused area of industry practice, usually either in stage management or arts administration/research.

Internships are negotiated with students undertaking higher level degrees which require intensive approved work experience to qualify.

## Teacher Professional Development

Queensland Theatre Company continues to work with industry partners including Drama Queensland to provide curriculum relevant professional development opportunities for teachers in Brisbane and regional Queensland to support their teaching of drama in schools.

## Education Program Industry Reference Group

This group is comprised of drama teachers from a range of Queensland schools. It continues our engagement and reference to the Education sector and ensures relevancy of our programs to the school curriculum. It is coordinated by the Producer, Education and Youth Programs and meets throughout the year.

# Youth Program 2017

## Queensland Theatre Company Youth Ensemble

In 2012 Queensland Theatre Company facilitated the inaugural year of a premium package youth theatre program for young people. In 2017 Queensland Theatre Company will continue to provide access for motivated, passionate and talented young performers to develop their skills as actors by working with artists throughout the year long Youth Ensemble program. In 2017 there will be a Junior Ensemble, Intermediate Ensemble and Senior Ensemble. Each ensemble group will present a short performance season during the year. Auditions are held annually for admittance to the youth ensembles with some scholarships available to disadvantaged young people.

## Theatre Residency Week

Theatre Residency Week (TRW) is a one-week drama camp for students in years 9 to 12. During the September school holidays around 90 students live onsite at a local boarding school in Brisbane and participate in a range of drama workshops, performances, theatre excursions and night activities, all facilitated by Queensland Theatre Company artists. A number of scholarships are provided to support disadvantaged young people to attend TRW.

# Development and New Work Program 2017

## Young Playwrights' Program

In 2017 the Young Playwrights' Program will focus on the engagement of high school students and will be promoted through their drama teachers. This will culminate in the Young Playwrights' Award. Students will be asked to submit work that they have either written as a part of a unit at school or individually, with winners receiving access to a professional writing masterclass and a reading of their work. The Young Writers' Group is a yearlong group which works towards creating a small showing of work, as part of Young Writers' Night. At this night, Senior Youth Ensemble members will present their work, alongside a professional cast of actors who will read the winner of the Young Playwrights' Award.

## Queensland Premier's Drama Award (QPDA)

Continuation of this successful program will be delivered with the support of the Department of the Premier and Cabinet. In 2017 the winner of the previous QPDA, Michele Lee's RICE will be performed in the BBS as part of the year long season. It will also tour to Sydney and Albury-Wodonga. In 2017 the next round of the QPDA will be advertised and in the following year three finalists from the Queensland Premier's Drama Award will be given dramaturgical support to further develop their work. A program of rehearsed readings of the finalists will occur in July and the winner selected.

## Commissions and Creative developments

Queensland Theatre Company continues to commission writers for full length works, Indigenous works, monologues and works for young audiences. Funds provided from the Copyright Council assist in the development of new work.

In addition to making sure that commissioned works receive adequate workshop time, Queensland Theatre Company will set aside resources to creatively develop work not under commission.

## Independent Artist Residencies and Placements

In 2017 Queensland Theatre Company will set aside resources and \$100,000 to respond to the articulated needs of the Queensland Independent sector. The centre piece of this support will be an 8-week residency in the Diane Cilento Studio culminating in a performance outcome.

The Company will also provide further pathway opportunities through unpaid placements for artists who are not enrolled in an academic institution and are keen to take on observational roles for skills development. These are in addition to Assistant Director or Assistant Designer positions which will only be provided if there are sufficient funds to pay the individuals. Resources are being sought for both. Placements are covered by our volunteer insurance.

## Aboriginal and Torres Strait Islander Program 2017

In 2017 the Company will present two Aboriginal and Torres Strait Islander productions – *An Octoroon* and *My Name is Jimi*. These works represent an expansion of the company's commitment to Indigenous work to include Torres Strait island stories and the next generation of Aboriginal artists from around the country.

The Company will also tour *The 7 Stages of Grieving*, featuring Chenoa Deemal, to one Queensland and eight interstate venues. This is a co-production with Grin & Tonic Theatre Troupe that Queensland Theatre Company originally presented in 2015 as part of the DIVA series.

Queensland Theatre Company has an Indigenous Reference Group which meets quarterly to provide advice on protocols and programs and is guided by our Reconciliation Action Plan (RAP).

## Regional Program 2017

The Company will tour regionally in Queensland with *Constellations* to nine venues (Toowoomba, Gold Coast, Townsville, Rockhampton, Mackay, Cairns, Gladstone, Bundaberg, Ipswich and Caloundra). All touring shows have education resources, and workshops are sometimes organised to coincide with the production.

The Company's relationship with Cairns will be further developed in 2017 through the premiere of *My Name is Jimi* in Cairns during the Cairns Indigenous Arts Fair (CIAF) and also with the regional *Scene* education project.

# Community Program 2017

## Theatre Access

The successful Theatre Access Program will continue in 2017, under the banner of assistance for independent artists. The program provides opportunities for independent artists and companies to access space (rehearsal or office), at nil or minimal costs, when not in use by Queensland Theatre Company and through lending props and costumes.

Theatre Access also provides financial assistance to school groups affected by distance, socio-economic disadvantage or other access issues through the Theatre Bus program. The Theatre Access Program also includes back stage tours and attendance at certain productions for charities and disadvantaged groups.

## Youth development

The fourth year of our Community Partnership with Logan City Council will occur in 2017. As part of this Queensland Theatre Company runs *Traction*, a youth engagement program of free weekly workshops for young people, aged 13-19. Participants work with professional actors and artists, and are given the opportunity to attend

live theatre events and other skills development programs. *Traction* is funded by the Australian Department of Social Services through its Social Cohesion program.



# Management

## 2017 Budget

Outputs of the Company are determined by the *Queensland Theatre Company Act* and its requirements under the Tri-Partite funding agreement. Outputs are funded by a combination of government grants, box office income, fundraising and sponsorship. Queensland Theatre Company does not have any intended borrowings for 2017.

	2017 Budget	2018 Budget	2019 Budget	2020 Budget
<b>Income</b>				
<b>Productions</b>				
Mainstage	3,534,510	3,640,545	3,749,762	3,862,255
Co-production Contribution	912,258	939,626	967,815	996,849
	4,446,768	4,580,171	4,717,576	4,859,103
<b>Touring</b>				
Touring - National/Regional	328,712	350,000	350,000	350,000
	328,712	350,000	350,000	350,000
<b>Programming</b>				
Education & Youth	212,000	218,360	224,911	231,658
QPDA	184,650	190,190	195,895	201,772
Regional Program	126,569	130,366	134,277	138,305
Foundations	95,000	97,850	100,786	103,809
	618,219	636,766	655,869	675,545
<b>Sponsorship</b>				
Cash	500,000	530,000	570,000	585,000
Contra (In Kind)	250,000	270,000	290,000	300,000
	750,000	800,000	860,000	885,000
<b>Philanthropy</b>				
Donations	250,000	300,000	300,000	350,000
Grants & Foundations	60,000	120,000	120,000	150,000
Fundraising Events	10,000	10,000	10,000	10,000
	320,000	430,000	430,000	510,000
<b>Venue &amp; Sundry</b>				
Venue Hire	150,000	155,000	160,000	200,000
Bar Sales	120,000	120,000	120,000	150,000
Bank Interest	180,000	180,000	180,000	180,000
Subscriber Bus income & other	34,000	40,000	40,000	42,000
	484,000	495,000	500,000	572,000
<b>Core Government Funding</b>				
Recurrent - Tripartite	3,331,205	3,397,829	3,465,786	3,535,101
Recurrent - Qld State Govt 78 Montague Road	358,000	358,000	358,000	358,000
Recurrent - Federal Govt	835,437	852,145	869,188	886,572
	4,524,642	4,607,975	4,692,974	4,779,673
<b>Special Government Funding</b>				
Special - Qld State Govt Matching Subsidy	100,000	102,000	104,040	106,121
Special - Federal Govnt Aust - Other	100,000			
	200,000	102,000	104,040	106,121
<b>Total Income</b>	<b>11,672,341</b>	<b>12,001,911</b>	<b>12,310,459</b>	<b>12,737,443</b>
<b>Expenditure</b>				
<b>Productions</b>				
Mainstage	6,289,921	6,615,719	6,798,034	6,933,994
	6,289,921	6,615,719	6,798,034	6,933,994
<b>Touring</b>				
Touring - National/Regional	279,405	315,000	315,000	315,000
	279,405	315,000	315,000	315,000
<b>Programming</b>				
Qld Premier's Drama Award Program	166,113	110,790	171,171	114,114
Education & Youth	360,938	368,157	375,520	383,031
Regional Program	100,239	102,244	104,289	106,375
Foundations	62,746	64,001	65,281	66,587
Creative Development	100,000	102,000	104,040	106,121
General	17,300	17,646	17,999	18,359
	807,337	764,838	838,300	794,586

Continued over



<b>Marketing and Season Ticket Sales</b>				
Season Ticket Sales Costs	400,000	405,000	420,000	440,000
Marketing General	68,710	70,000	72,000	74,000
Marketing - Special Initiatives	64,000	71,000	77,000	78,000
	532,710	546,000	569,000	592,000
<b>Sponsorship</b>				
Sponsorship Development Costs (includes staff costs)	161,210	164,435	167,723	171,078
Sponsorship Development Contra	250,000	270,000	290,000	300,000
	411,210	434,435	457,723	471,078
<b>Philanthropy</b>				
Donations (includes staff costs)	204,947	209,045	213,226	217,491
Fundraising Events	5,000	5,000	5,000	5,000
	209,947	214,045	218,226	222,491
<b>Venue</b>				
Bar Operations	60,000	60,000	60,000	75,000
	60,000	60,000	60,000	75,000
<b>Salaries &amp; Wages</b>				
Administration (Inc Mktg, Prog, Finance, Exec.)	1,385,045	1,412,746	1,441,001	1,469,821
New Salaries provision	130,000	-	-	100,000
	1,515,045	1,412,746	1,441,001	1,569,821
<b>Administrative Management</b>				
Legal & Consulting Fees	20,000	20,400	20,808	21,224
Staff Recruitment	12,000	12,240	12,485	12,734
Overseas Travel	15,000	15,300	15,606	15,918
Management costs	40,000	40,800	41,616	42,448
Other	82,500	84,150	85,833	87,550
	169,500	172,890	176,348	179,875
<b>Production Department</b>	113,490	115,760	118,075	120,436
<b>Property Management</b>				
Property Maintenance 78 Montague Rd	829,292	845,878	862,795	880,051
Insurance Costs	75,000	76,500	78,030	79,591
Asset Maintenance	23,600	24,072	24,553	25,045
Depreciation	85,000	86,700	88,434	90,203
	1,012,892	1,033,150	1,053,813	1,074,889
<b>IT &amp; Communications</b>	127,425	129,974	132,573	135,225
<b>Operations (OHS, Vehicle, Travel &amp; Office)</b>	97,450	99,399	101,387	103,415
<b>Total Expenditure</b>	<b>11,626,332</b>	<b>11,913,955</b>	<b>12,279,480</b>	<b>12,587,809</b>
<b>NET RESULT</b>	<b>46,009</b>	<b>87,956</b>	<b>30,979</b>	<b>149,634</b>

Notes:

- Touring income is only accounted for once a tour has been confirmed and it is difficult to do so more than one year out. Future predictions (2018-2020) are based on one national tour per year.

# Information Technology Plan

This plan was developed in 2013 and is updated annually (last update September 2016) as Queensland Theatre Company operates its financial reporting year across a calendar year.

## Goal 4: Maintain a strong and sustainable infrastructure for the Company

Within this strategy Queensland Theatre Company will ensure good internal systems with effective and well maintained IT hardware and software. The Queensland Theatre Company board will have input to and review the establishment and management of this Information Technology Plan.

Since October 2012 Datacom has provided IT services to Queensland Theatre Company – 60% of the contract is provided on an in-kind basis.

## Key Issues/Opportunities for the Future

The key areas Queensland Theatre Company needs to address in 2017 are:

- Replace Drop box with Microsoft Data box.
- Implement a SharePoint for document collaboration
- Increase mailbox capacity
- Faster Internet access
- Network performance optimised
- Further replace outdated hardware

## Resource Implications

The estimated resource implications for replacement of IT infrastructure purchases are listed below.

EQUIPMENT TYPE	LIFE EXPECTANCY	START YEAR	END YEAR	Cost
Printing HP Laser Ricoh Photocopier (x 3)	3 years Lease	2010 2012	2013 2016	\$2,189.00 \$510 p/m
Ticketing Area ENTA/QTIX printers [x 1]	5 years	2009	2014	\$2,000
Box Office Area ENTA/QTIX printers [x 1]	5 years	2010	2015	\$2,000
Communications Room UPS [x 2] Battery	4 years	2009	2013	\$200 each
Communications Room 48 port Switch [x2] 48 port Switch [x2]	4 years 4 years	2009 2014	2013 2018	\$4000 \$6500
32 Desktop workstations	4 years	2014	2018	\$35,000
6 Desktop workstations	4 years	2014	2018	\$14,500
6 Laptops	4 years	2012	2016	\$9,000
4 Laptops	4 years	2014	2019	\$8,500
Navision Software Licensing	1 year	2017	2018	\$5,656
MS Licensing	1 year	2017	2018	\$35,000

# Risk Management Plan

Scales:

## Likelihood

- 1 - Rare
- 2 - Unlikely
- 3 - Possible
- 4 - Likely
- 5 - Almost Certain/ Certain

## Consequences

- 1 - Insignificant
- 2 - Minor
- 3 - Moderate
- 4 - Major
- 5 - Catastrophic

## Action Timeframe

- A - Monitor continuously
- B - Review Yearly
- C - Specific Timeframe (as noted)

Risk	Likelihood	Consequence	Action Timeframe	Action	Responsibility
1. Paid attendance drops significantly below expectation	3	3-4	A	<ul style="list-style-type: none"> <li>➤ Revise reforecast for the year &amp; incorporate into assumptions for next year budget</li> <li>➤ Implement Marketing Plan</li> <li>➤ Monitor attendances</li> <li>➤ Review budget expenditure as required</li> <li>➤ New strategies to increase average ticket price</li> <li>➤ Monitor scheduling re competition from commercial productions staged at QPAC</li> </ul>	ED, MM  MM, ED Marketing
2. Bille Brown Studio expansion cost overrun	3	3	A	<ul style="list-style-type: none"> <li>➤ Clear communication to Building contractors</li> <li>➤ Continuous monitoring by independent expert</li> <li>➤ Updated reports regularly presented &amp; discussed by the Project Management Committee</li> </ul>	ED, AD Project management group
3. Fraud	1	4	A	<ul style="list-style-type: none"> <li>➤ Strong internal controls</li> <li>➤ Separation of duties</li> <li>➤ Reviewed by external auditors yearly</li> <li>➤ Regular review of financial policies and procedures</li> </ul>	ED, FM
4. Change of Key Players	3	3	A	<ul style="list-style-type: none"> <li>➤ New Board appointments effective from September 2016</li> <li>➤ Ensure new key players are fully briefed on Code of Conduct</li> <li>➤ Extension of contract of Director under the Act</li> </ul>	Board Chair, Minister
5. Loss of performance <ul style="list-style-type: none"> <li>➤ Artists' incapacity</li> <li>➤ Act of God</li> </ul>	3 2	2-4 2-5	B	<ul style="list-style-type: none"> <li>➤ Implement Performance Cancellation Procedure</li> </ul>	AD, ED AD, ED

				<ul style="list-style-type: none"> <li>➤ Queensland Theatre Company does not have understudies to replace an artist at short notice</li> <li>➤ Cancel performance</li> <li>➤ Ticket refund policy</li> </ul>	ED, Board
6. Inappropriate use, storage, or distribution of an individual's personal information resulting in:				<ul style="list-style-type: none"> <li>➤ Maintain Privacy Policy, available on website</li> <li>➤ Induction of new employees</li> <li>➤ Compliance with State Government guidelines</li> <li>➤ Secure storage of existing data</li> </ul>	FM, MM
➤ Violation of the individual's privacy	2	2-4	B		
➤ Breach of Privacy Act	2	2-4	B		
7. Industrial Action: 1) Internal	2	3-4	B	<ul style="list-style-type: none"> <li>➤ Maintain best practice employment policies</li> </ul>	AD, ED
2) Performance venue	2	3-4	B	<ul style="list-style-type: none"> <li>➤ Monitor QPAC industrial relations</li> </ul>	ED
8. Fire & Flood				<ul style="list-style-type: none"> <li>➤ Maintain insurance policies for all premises</li> <li>➤ Document and register all assets</li> <li>➤ Maintain safe and secure work practices in all areas</li> <li>➤ Maintain Business Interruption Insurance</li> <li>➤ Maintain Disaster Management Plan and Business Continuity Plan</li> <li>➤ Document and register all assets</li> </ul>	FM Administrator All staff, Workplace Health & Safety (WHS) Committee
➤ Workshop	2	3-5	B		
➤ Wardrobe	2	3-5			
➤ Administration	1	2-4			
➤ Rehearsals spaces	2	3-4			
➤ Venue	2	3-5			
9. Reputational Risk due to production quality	3	2-4	A	<ul style="list-style-type: none"> <li>➤ Publicity and communication plan</li> <li>➤ Financial risk managed and monitored by Board</li> <li>➤ Debriefs after each production addressing production quality</li> <li>➤ Artistic assessment of producer to ensure quality of buy ins (guest productions)</li> </ul>	AD, MM
10. Impact of increased Aboriginal and Torres Strait Islander focus	2-3	2-4	B	<ul style="list-style-type: none"> <li>➤ Improved promotion and publicity</li> <li>➤ Consider balance in programming</li> <li>➤ As part of our Reconciliation Action Plan (RAP), Queensland Theatre Company are committed to two productions per year with a significant Indigenous component</li> </ul>	MM, ED, AD

Last review date – September 2016

# Asset Management Plan

This plan covers the four-year period from 2017-2020, as Queensland Theatre Company operates its financial reporting year across a calendar year.

## The Company's approach to asset management

There has been a significant investment in leasehold improvements the past three years (2014 – 2016). The Information Technology Plan addresses in more detail the IT related assets for the Company.

This plan relates to the following goal in the Queensland Theatre Company Strategic Plan:

## Goal 4: Maintain a strong and sustainable infrastructure for the Company

Within this strategy Queensland Theatre Company will ensure best practice financial management through application of Division 5 of the *Financial and Performance Management Standard 2009*. The Queensland Theatre Company board reviews the establishment and management of this Asset Management Plan.

## The appropriateness of existing asset levels

The Queensland Theatre Company's major assets consist of:

- Rehearsal rooms on Level 2, 78 Montague Road
- Queensland Theatre Company Office (Level 2), refurbished in 2014 and the Venue & Bar (Ground level), refurbished in 2016
- Bille Brown Studio seating bank
- Two motor vehicles
- Stage and workshop plant and equipment
- Computer hardware

Many of the major assets required by Queensland Theatre Company in its core activities are owned by the Queensland Performing Arts Centre (QPAC). QPAC owns a range of production equipment which Queensland Theatre Company utilises during the hire of the QPAC venues. Therefore, there is no requirement for Queensland Theatre Company to own such assets.

In 2002 Queensland Theatre Company relocated to new premises purchased by the Department of Housing and Public Works (DHPW). The building was redeveloped to the Company's specifications from funding in the Millennium Arts Project. In 2014 level 2 was significantly upgraded with new office accommodation and the creation of two rehearsal rooms. The foyer, bar and external courtyard of the Bille Brown Studio were also renovated. In 2015 Studio 2 was upgraded to become a performance space and renamed the Diane Cilento Studio and 400 solar panels were installed on the roof of Queensland Theatre Company to increase its sustainability. An extension to the bar and a refurbishment of the BBS foyer occurred in 2016. Funds for all these improvements came from Company reserves.

A number of fully depreciated items within the plant & equipment category have been reviewed for operational use and a replacement strategy is being considered for these items as part of the asset management system detailed further below.

**Property, Plant and Equipment** comprises Leasehold Improvements, Plant and Equipment, Motor Vehicles and IT Equipment. The written down value of \$1,272,000 at 31 August 2016 is represented as follows:

2016	Leasehold Improvement	Plant & Equipment	Motor Vehicles	IT Equipment	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Cost	864	519	62	174	<b>1,619</b>
Accumulated Depreciation	(50)	(202)	(50)	(45)	<b>(347)</b>
Written Down Value	814	317	12	129	<b>1,272</b>

## Capital Purchases for 2016 are represented by:

	2015
	\$'000
Leasehold Improvements	95
Stage Plant and Equipment	75
Computer Software	60
Computer Hardware	24
<b>TOTAL CAPITAL PURCHASES</b>	<b>254</b>

## Property, Plant and Equipment value for the period 2013 to 2018:

	2013	2014	2015	2016	2017	2018
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Written Down Value	136	812	1,044	1,301	1,401	1,501

## Key Issues/Opportunities for the Future

The key areas Queensland Theatre Company needs to address in the next four years are:

- Digital Technology  
As the Queensland Theatre Company investigates opportunities that digital technology can offer there is an expectation that additional capital equipment will be required to facilitate these changes.
- Bille Brown Studio Expansion  
The Bille Brown Studio (BBS) consists of a retractable seating bank to accommodate 225 people. With more productions happening in the BBS and no longer needing to use it as a rehearsal space (due to the level 2 rehearsal rooms) there are advanced plans to upgrade this space into a corner stage theatre with fixed seating that wraps around the stage and can accommodate 350 people. The increase in capacity will also necessitate improved facilities for additional patrons. This is planned for the later part of 2017.

## Resource Implications

The estimated resource implications for infrastructure purchases excluding the BBS expansion are listed below. These figures include IT purchases.

	2016	2017	2018	2019	2020
	\$'000	\$'000	\$'000	\$'000	\$'000
Outlays	283	100	100	140	140

## BBS Expansion

This is a building project with an initial costing of \$5 million. A comprehensive business case has been written and discussed extensively with Arts Queensland (and preliminary discussions with the Australia Council have also occurred about use of reserves to cash flow the project while donations are being paid over a period of years).

A Building project steering committee has been established and meets regularly. Project approval milestones have been agreed with the Queensland Theatre Company Board.

The funding for this project is set out in the business case.

Due to the size of the BBS expansion this Asset Management Plan needs to be read in conjunction with the business case.





# Board Reserves

Queensland Theatre Company Reserves Policy

## Purpose

The purpose of this policy is to define reserves and detail the minimum level considered necessary by the Board and Management to offset the business risk of Queensland Theatre Company.

## Reserves

Reserves, for the purpose of this policy, are defined as Net Working Capital (Current Assets minus Current Liabilities)

## Minimum Level of Reserves

The Company is party to a tri-partite agreement with the Queensland State Government and the Federal Government, through The Major Performing Arts Board of the Australia Council, which indicates that a Company must work towards a minimum level of Reserves “which is that your net assets are 20% of your total expenditure”.

The Queensland Theatre Company Reserves should always be maintained at a minimum of 22.5% of expenditure and that significant savings beyond this level should, if possible, be allowed to accumulate to fund major strategic initiatives eg upgrade of the BBS.

This level of reserves is higher than the MPAB recommended minimum because:

- the Company is seeking to build a reserve to cover increased activity in non-commercial artistic development and programs as considered in its strategic plan.
- The Board recognises a changing marketplace in Queensland, with increasing competition, largely from the Company’s main supplier, QPAC. Brisbane Powerhouse has added to the amount of cultural offering in Brisbane. The Company is reviewing and redefining its competitive advantage, and sees this process as one which will take several years to achieve.
- The Board has approved the Company’s involvement in the Reserves Incentive Scheme, as made available under the Tri-partite Agreement. The Board approved this involvement and the amount to be contributed at its meeting in April 2002.

In fiscal terms the % policy represents 22.5% of budgeted expenditure for 2017 = \$2.62 million.

This level of reserve would be represented by:

## Equipment Replacement – \$200k

Represents estimated capital expenditure less depreciation in a replacement year. With ageing stage plant and equipment, higher property maintenance costs and information technology hardware and software requirements currently being assessed, this amount is considered sufficient for 2016/2017.

## Commercial Risk related to Programming – \$800k

As recognised in the MPAI Final Report, there is an inherent risk in programming. This risk in poor audience response to programmed work, changes in the competitive market place and external environment. This level has been set to a drop in audience of 30% across the program (mainstage, education, studio and touring). Such a downturn was reflected in the ensuing days of September 11 2001 and the 2004 Tsunami.

In addition, the Strategic Plan indicates that there are considerable environmental and industry pressures on the Company which necessitates key changes to the programming mix. This may lead to strategies which increase the artistic risk. It is anticipated that the funds held in escrow of \$787,000 (as at 31 December 2015), as a result of participation in the Reserves Incentive Scheme would represent the majority of this reserve. Access to these funds would only occur under the criteria established by the Scheme.

## Artistic Development – \$850k (Target)

The Strategic Plan of the organisation indicates the importance of artistic development and community partnerships. Such projects will take longer to develop and may not have high box office appeal. These projects are therefore only possible with additional funds and the realisation that there will be a similar

programming risk as above in the long term. These projects are important to the development of theatre as an art form in the State and assist in Queensland Theatre Company achieving its goals in adding community and industry value. This reserve level is not yet attained however is considered by the Board to be vital to the continuing strategic direction of the Company.

### **General Reserve – \$750k**

To cover fluctuations in the level of Net Working Capital Items (Net negative cash flow for August / September in any year can equate to this amount).

### **Utilisation of reserves**

The matter of accessing the reserves under any category must be approved by the Board.

- In the case of Equipment Replacement, the Board will approve all capital budgets annually.
- In the case of Commercial Risk related to Programming the Board will approve the Annual Program, on the basis of business risk profiling to be undertaken by management and included in the Strategic Plan. Accessing of the Reserves must be considered in relation to the criteria of the Reserves Incentive Scheme, noting that amounts kept in escrow under that scheme may only be accessed under strict criteria.
- In the case of Artistic Development, a business case based on the Artistic Vision which indicates clearly how the project will have a high impact on the strategic direction of the Company as articulated in the Strategic Plan. This business case will include reference to artistic vision, market positioning, business risk profile and feasibility.
- In the case of General Reserve, this is not to be touched but will be monitored through the business risk profiling and cash flow analysis found in the Strategic Plan and reported to the Board.

These have not been separately identified in the financial statements.

This policy is subject to review on an annual basis by the Audit & Finance Committee.

Reviewed August 2016

# Investment Policy – General Funds

## Background

As a statutory body, Queensland Theatre Company is required to comply with the requirements of the *Financial Accountability Act 2009* ('FA'), *Statutory Bodies Financial Arrangements Act 1982* (SBFA) and subordinate legislation, in particular the Financial and Performance Management Standard 2009.

Queensland Theatre Company is authorised to invest cash, on its own behalf, under *the Statutory Bodies Financial Arrangements Act 1982* and the *Queensland Theatre Company Act 1970*. Queensland Theatre Company is defined as a Category 3 in the *Statutory Bodies Financial Arrangements Regulation 1997* which allows the broadest range of investments as defined in s.46 of the Act.

## Requirements

- Queensland Theatre Company must manage the cash resources efficiently and effectively by developing and implementing systems for managing cash and involvement in cash transactions. (s 51 FMS)
- Queensland Theatre Company must promptly identify cash surpluses or deficiencies to maximise the return on cash held; and invest cash under the prescribed requirements (s52 (5) FMS)
- Queensland Theatre Company must use its best efforts to invest its funds at the most advantageous interest rate available to it at the time of the investment for an investment of the proposed type; and in a way it considers is most appropriate in all the circumstances (s47 SBFA)
- Queensland Theatre Company must keep records that show it has invested in the way most appropriate in all the circumstances (s47 SBFA)
- A security, safe custody acknowledgment or other document evidencing title accepted, guaranteed or issued for an investment arrangement must be held by the statutory body or in another way approved by the Treasurer (s48 SBFA)

## Policy

The Finance Manager is delegated the responsibility to monitor the balances of the operating bank account and identify surpluses or deficiencies in cash on a daily basis.

The Finance Manager, taking into consideration the requirements under the legislation as above, may recommend use of the following investment instruments:

- Capital Guaranteed Cash Fund with Queensland Treasury Corporation
- Term Deposits with Australian First Tier banking institutions
- Saving Accounts with Australian First Tier banking institutions

Any other instruments require prior approval of the board before an investment is entered into. However, the board is specifically excluded from investing in speculative activities and related party activities that would compromise the integrity of Queensland Theatre Company and/or the investment portfolio.

At the end of each month a list of investments and balances must be included in the Finance Report to the Board, together with average interest rates for the month.

The Audit & Finance Committee will review the Company's overall investment strategies and investment policy on an annual basis, **at the August board meeting** of each year. The Committee will consider the strategies undertaken over the preceding 12 months, assess the returns over that period and consider any recommendations for ongoing strategies.

## Signatories to Transactions

### Cash Fund with Queensland Treasury Corporation

The Cash Fund was established to enable funds to be transferred into and out of the operating account directly upon request in writing.

The Executive Director, Artistic Director and the Finance Manager may authorise transfers of funds for the Cash Fund account.

*This Cash Fund contains the majority of the balance of funds for Queensland Theatre Company. The rates are highly competitive and the arrangement is flexible for access to funds/investment of funds on a daily basis if required. Funds cannot be directed to any other account other than the Operating Account.*

#### Business Cash Reserve Account for Donations account and Cash Management account, Westpac Banking Corporation

The Donations account and Cash Management Account are Business Cash Reserve accounts and are maintained at the same branch as the Main Cheque Account. The Business Cash Reserve accounts are subsidiary accounts that attach to the Main Cheque Account.

The Artistic Director, Executive Director, Program Manager, Philanthropy Manager and Finance Manager may authorise transfers of funds for the Cash Fund account.

*The Donations account and Cash Management Account both contain a comparatively small balance of funds for Queensland Theatre Company. The rates are highly competitive relative to Term Deposits/Commercial Bills, yet offer greater flexibility as there is no fixed term commitment required.*

#### Term Deposits with Westpac Bank

Term Deposits with Westpac Banking Corporation was established as an alternative to the Cash Fund with Queensland Treasury Corporation.

The Executive Director and the Finance Manager may authorise transfers of funds for the Westpac Term Deposit accounts up to \$2,000,000 (total for all term deposits).

*Term Deposits contain funds of \$2,000,000 or less. This is dependent on the comparative interest rate able to be achieved with Queensland Treasury Corporation.*

#### Recommendation:

The Board adopt the above Investment Policy to take effect from September 2016.

# Glossary

BBS	Bille Brown Studio
BSSTC	Black Swan State Theatre Company
DHPW	Department of Housing and Public Works
eDM	Electronic Directing Marketing
FB	Facebook
MTC	Melbourne Theatre Company
NAT	National Artistic Team
QPAC	Queensland Performing Arts Centre
S2M	Small to Medium