

To: THE PREMIER
Date:
Subject: Approval of Queensland Theatre Company's Strategic Plan 2018–21 and Operational Plan 2018

Approved / Not Approved / Noted

Premier / CoS.....

Date/...../.....

Date Action Required by: 30/11/17

Requested by:
(if appropriate)

• **RECOMMENDATION**

It is recommended that you:

- **approve** the Queensland Theatre Company's (QTC) Strategic Plan 2018–21 (**Attachment 1**) and Operational Plan 2018 (the Plans) (**Attachment 2**), subject to Parliament's appropriation of funds for the relevant financial year
- **sign** the letter to Ms Elizabeth Jameson, Chair, QTC (**Attachment 3**).

• **KEY ISSUES**

- Section 44 of the *Royal Queensland Theatre Company Act 1970* (the Act) requires QTC to submit its draft Plans no later than two months before the start of each financial year (Section 40A of the Act states that QTC's financial year runs from 1 January to 31 December).
- The Act also requires QTC and the Premier to reach agreement on the draft Plans, no later than one month before the start of the financial year (i.e. by 30 November 2017).
- Section 55(2)(c) of the Act provides that the Premier may not delegate the power to agree in writing to the Plans.
- Consequently, notwithstanding Caretaker Guidelines, it is recommended the Premier consider the plans as per the usual process.
- QTC submitted its draft Plans by letter to the Premier dated 27 October 2017 (**Attachment 4**).
- QTC's Plans comply in all major respects with the requirements for strategic and operational plans under the Act, the *Financial and Performance Management Standard 2009* and the *Agency Planning Requirements* for the 2017 planning period (refer to compliance checklist at **Attachment 5**).
- Key strategies outlined in the Plans for 2018 include:
 - upgrade and open the new Bille Brown Theatre to improve overall sustainability through reduction of venue hire costs and increased patronage
 - growing the commitment to Aboriginal and Torres Strait Islander work including a presentation of *My Name is Jimi* in the 2018 Sydney Festival
 - producing exclusive seasons with marquee casting
 - engaging with regional artists in under-served communities including Logan City Council, JUTE Theatre Company in Cairns, Dancenorth in Townsville and Rockhampton.
- The letter to the Chair of the QTC provides the Premier's agreement to the plans, subject to Parliament's appropriation for the financial year (**Attachment 3**).

• CONSULTATION

- QTC and Investment Unit, Arts Queensland and the Performance Unit, Department of the Premier and Cabinet (central agency consultation on the Strategic Plan).

• BACKGROUND

- Section 45 of the Act provides that the Premier may return the draft plans to QTC and ask it to consider anything and revise the draft plans.
- Section 46(1) of the Act states that when the Premier has agreed in writing to the draft plans they become QTC's strategic and operational plans for the relevant financial year.
- However, section 46(2) states that the Premier must not agree to the plans for subsection (1) until Parliament appropriates amounts for the department for the relevant financial year.
- Parliament's appropriation occurs on a 1 July to 30 June financial year. Parliament appropriates funds to the department to meet its financial obligations to QTC under a tri-partite agreement with the Federal Government and QTC.
- Funds for 1 July to 31 December 2018 will not be appropriated for the department until approximately August 2018. Accordingly, it is recommended that the Premier agree to QTC's plans now, subject to Parliament's appropriation for the financial year, and reserve the right to direct QTC to modify its plans.
- Should Parliament not appropriate sufficient funds to meet the department's funding obligations under the tri-partite agreement, the Premier may direct QTC to modify its strategic or operational plan by written notice under section 48 of the Act.

Comments (Premier or DG)

Dave Stewart
Director-General

QUEENSLAND THEATRE STRATEGIC PLAN

1 January 2018 – 31 December 2021

<p>Vision To lead from Queensland</p>	<p>Values Living our values through a spirit of openness:</p> <ul style="list-style-type: none"> ■ Ambition ■ Energy ■ Generosity 	<p>Artistic Vision <i>Leading the country</i> in nurturing new stories and new talent</p>	<p><i>Growing</i> the company's commitment to Aboriginal & Torres Strait Islander work, education and youth, and touring throughout Queensland</p>	<p><i>A new identity</i> With Queensland Theatre Company becoming Queensland Theatre and all productions coming under the one banner</p> <p><i>Optimally matching</i> shows to venues</p>
<p>Mission To create collective experiences that change lives</p>	<ul style="list-style-type: none"> ■ Inclusivity ■ Integrity ■ Audacity 			

Opportunities

- Creation of the Bille Brown Theatre improves Company's overall sustainability through reduction in venue hire costs and increased patronage.
- Attraction of nationally recognized artists enhances Company's reputation and builds audience base.
- Expansion of education and youth program attracts key donors and builds broader financial base.
- Increased diversity of programming and casting attracts larger audience of broader racial diversity and cultural tourists.
- Intensified regional engagement builds social cohesion; attracts new audiences, artists and sponsors; and creates new Queensland stories.

Strategic Risks

- Bille Brown Studio expansion has a cost overrun leading to major impact on the Company's ongoing viability
- Paid attendance at theatre productions drops below expectations leading to significantly reduced income stream thereby affecting the long-term viability of the Company.
- Natural disaster resulting in damage to our administration, workshop, wardrobe and theatre and leading to cancellation of performances and loss of business continuity.
- Workplace health and safety at the Company is compromised resulting in staff absences and increased workers compensation.
- Reputation of Company affected through poor quality productions or inappropriate customer service resulting in decreased audience numbers and subsequent decline in income.

State Funding

Under the current tripartite funding agreement (2016-18) Queensland government will provide base funding of \$3,342,270 (indexed annually) towards operations and non-indexed rental subsidy of \$359,820 in 2018. Assuming indexation remains at 1.4%, subsequent total funding provided for 2019 and 2020 will be \$3,748,881 and \$3,796,327 respectively.

Framework

Queensland Theatre contributes to the Queensland 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 maximizing venue utilisation
- *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
- *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 Ensemble which promotes social cohesion and inclusivity

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;

(h) content relevant to Queensland should be promoted and presented.

QUEENSLAND THEATRE STRATEGIC GOALS

GOALS		STRATEGIES	PERFORMANCE INDICATORS
TO CREATE theatre of the highest quality	<ul style="list-style-type: none"> Offer diverse programming Develop a vibrant artistic culture Grow Aboriginal and Torres Strait Islander Program Grow international relationships 	<ul style="list-style-type: none"> Number of new productions Artistic residencies, commissions and creative developments Number of Aboriginal and Torres Strait Islander productions Number of international relationships 	
TO REACH as many people as possible	<ul style="list-style-type: none"> 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"> Audience numbers Accessible tickets sold Tours and interstate co-productions Social media followers 	
TO INVEST in talent and create pathways	<ul style="list-style-type: none"> 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"> Partnerships with small to medium and Independent companies Number of placements Contact hours in education program Attendees/participants at regional residencies, tours and workshops 	
TO MANAGE a sustainable company	<ul style="list-style-type: none"> 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"> Additional government and private sector partnerships Annual performance review of Board members and staff Venue hire and bar sales Positive working capital Reduction in power costs 	
TO BE a great place to work	<ul style="list-style-type: none"> Create a positive work environment Enhance Queensland Theatre building infrastructure 	<ul style="list-style-type: none"> Annual performance reviews of Board members and staff Extent of building improvements 	

QUEENSLAND THEATRE

OPERATIONAL PLAN

2018

Released Under RTI - DPC

Contents

Vision	3
Mission.....	3
Values	3
Goals	3
Artistic Vision.....	3
Framework	3
Goals and Key Strategies	5
Artistic Plan 2018	10
Education Program 2018	20
Youth Program 2018	21
Development and New Work Program 2018	21
Community Program 2018.....	22
Management.....	23
Information Technology Plan.....	24
Strategic Risks and Opportunities	25
Queensland Theatre	25
Risk Management Plan.....	26
Asset Management Plan	28
Board Reserves.....	30
Investment Policy – General Funds.....	32
Glossary	34

QUEENSLAND THEATRE

Vision

To lead from Queensland.

Mission

To create collective experiences that change lives.

Values

Living our values through a spirit of openness:

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

Goals

- To CREATE experiences 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 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
- 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 Ensemble which promotes social cohesion and inclusivity

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.

Released under RTI - DPC

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	2017	2018
<p>To CREATE experiences of the highest quality Offer diverse programming Develop a vibrant artistic culture Ensure agile programs for nurturing new stories Grow Aboriginal and Torres Strait Islander Programs</p> <p>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* Research into Queensland theatre market³</p>	<ul style="list-style-type: none"> Number of new productions Number of Artistic residencies Number of commissions and creative developments Number of Aboriginal and Torres Strait Islander productions Media presence Audience numbers Accessible tickets sold² Tours and interstate co-productions Social media followers Customer surveys 	8 3 3 3 > 70% 70,000 9,500 3 15% growth 4 surveys	8 ¹ 3 3 2 > 70% 72,000 9,500 3 10% growth 3
<p>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 Establish Queensland Theatre as the Company of national first breaks*</p>	<ul style="list-style-type: none"> Partnerships with S2M and independent companies Number of placements Contact hours in education program Attendees/participants at regional residences, tours and workshops Professorial debuts of artists 	3 12 800 25,000	3 12 800 10,000 ⁴
<p>To MANAGE a sustainable company 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</p> <p>To BE a great place to work Create a positive work environment Enhance Queensland Theatre building infrastructure</p>	<ul style="list-style-type: none"> Additional government and private sector partnerships (>\$5k) Reserves at 20% or greater of turnover⁵ Venue hire and bar sales Positive working capital Reduction in power costs Annual performance reviews of Board members and staff Extent of building improvements 	10 22.50% \$160k 1:1 \$18,000	10 20% \$80 ⁶ k 1:1 \$18,000

² Accessible tickets includes ones for people with a disability, different price ranges eg youth, concessions, charity tickets, new attendees.

³ Queensland Theatre has a relationship with Proof Research which conducts regular surveys of our productions as well as assisting in wider research related to Company activities, e.g. new audiences.

⁴ In 2018 regional touring has been reduced and there is an emphasis on longer term regional engagement in specific towns primarily through the education program and *The Longest Minute* tour.

⁵ Tripartite Funding Agreement with Arts Queensland and the Australia Council requires the Company to have reserves at a minimum of 20% unless negotiated otherwise.

⁶ Due to closure of Bille Brown Studio for renovations, bar and venue hire will be significantly less in 2018.

Goal 1: To CREATE experiences of the highest quality

Strategy	Mechanisms	2018 Outcomes / Targets
Offer diverse programming	Annual season of plays including co-productions and new works.	<p>Eight productions (three Playhouse, two Bille Brown Theatre, three Cremorne):</p> <ul style="list-style-type: none"> Aboriginal and Torres Strait Islander: <i>Black is the New White</i>, <i>The Longest Minute</i> International: <i>The 39 Steps</i> Australian: <i>Black is the New White (STC buy in)</i>, <i>The Longest Minute (co pro)</i>, <i>Good Muslim Boy (Malthouse co pro)</i>, <i>Jasper Jones</i>, <i>Nearer the Gods</i>, <i>Hedda</i> Classic: <i>Twelfth Night</i> Queensland stories: <i>The Longest Minute</i>.
Develop a vibrant artistic culture	Engaging artistic staff.	Artistic Director, Associate Artistic Director, Designers, Artistic teaching staff.
	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 agile programs for nurturing new stories	Ensure creative development bespoke to demands of works.	Creative developments.
	Collaborate with and commission writers and performance makers.	<p>Queensland Premier's Drama Award 2018/19 – 3 finalists whose work will be dramaturged. Winner selected for 2019 production.</p> <p>Commission at least 3 writers per annum and ensure adequate creative development time.</p>
Grow Aboriginal and Torres Strait Islander Program	Reconciliation Action Plan 2016-18 underpins our Aboriginal and Torres Strait Islander programming.	<p>Presentation of <i>My Name is Jimi</i> in at Belvoir in Sydney Festival.</p> <p>Presentation of <i>Black is the New White</i>.</p> <p>Presentation of <i>The Longest Minute</i> in Cairns in conjunction with JUTE and dBASE.</p> <p>Minimum 5% artists are Aboriginal and Torres Strait Islander.</p>

Goal 2: To REACH as many people as possible

Strategy	Mechanisms	2018 Outcomes / Targets
Strengthen our brand identity	Integrate new branding into Company philosophies and activities.	Roll new brand identity across all activities and platforms eg social media, signage, education program.
	Maximise customer relationship management (CRM) system, Tessitura and related software.	All staff trained in Tessitura and using it continuously. SMS performance reminders to patrons.
	Institute qualitative and quantitative customer research.	Minimum of three online audience surveys One bigger research using focus group.
Attract and retain a wider audience	Continue to promote the Queensland Theatre 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>Hedda</i> – with Danielle McCormack <i>Nearer the Gods</i> – Rhys Muldoon & William McInnes
	New marketing initiatives Introduce Monday 6:30pm performances	RACQ \$20 tickets. Cooperative arrangement with National Seniors. Increased audiences during weeknights.
Increase audience accessibility	Audio Described and Auslan interpreted performances.	Six audio described and eight 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. Artist subscription package.
	Enhance the customer experience at all venues to increase repeat attendance.	Upgrade and open the new Bille Brown Theatre with increased patron amenities. Continue valet parking for BBT shows. Program productions according to best venue.
	Select performances for charity, identified communities and low socio-economic groups. Access Program	One performance offered per production. \$5000 available for subsidised schools' buses and scholarships to youth/education programs.
Broaden the Company's geographic reach	Touring of Queensland Theatre productions regionally and nationally	<i>The Longest Minute</i> regional Queensland tour to Cairns, Townsville, Rockhampton. <i>My Name is Jimi</i> season in Sydney. <i>The Wider Earth</i> season in Sydney.
	Further development of regional and community programs.	Partnerships with Cairns (<i>The Longest Minute</i>) and the Scene Project in 2-3 regional centres. Continue Logan <i>Traction</i> program (dependent on funding).
	Continue international touring strategy	Attendance at minimum of one international performing arts market to promote Queensland Theatre repertoire for sales and future collaborations.
Grow the Company's digital footprint	Promote and increase online media presence through blogs, Facebook (FB), Twitter, Instagram, website.	Achieve 10% growth from 2017 to 2018 averaged across platforms (2017: FB 18,951; Twitter 9,953; YouTube views 220,100; Instagram 5,136).
	Deliver theatre experiences online.	Post content on YouTube Channel for every production. Education support material online. Production programs online.

Goal 3: To INVEST in talent and create pathways

Strategy	Mechanisms	2018 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 JUTE, dBASE, Multicultural Development Alliance). Ongoing relationship with Playlab and Access Arts.
	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 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. Unpaid director observation roles.	At least two roles in 2018 Season. At least two roles.
	Create national destination for successful small to medium and independent productions	<i>The Wider Earth</i> (co pro with Dead Puppet Society) tour to Sydney. <i>The Longest Minute</i> (co pro with JUTE and debase) in Brisbane.
	Professional debuts of artists	Three in 2018 across acting, writing, directing and design
Provide education and youth programs	Education workshops for students.	800 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 performance outcomes.
	Logan Youth Ensemble - <i>Traction</i> .	50 young people participating and one performance outcome (pending funding).
	Theatre Residency Week (TRW).	Participants > 80.
	Regional workshops/artists in schools, teacher professional development in regional areas.	At least ten per year.
Engage with regional artists, companies and under-served communities	Regional Scene project.	Redlands, Bundaberg, Townsville, Gladstone and Rockhampton.
	Regional partnerships.	Logan City Council, Cairns Centre for Contemporary Art (CoCA)/ JUTE and DanceNorth (Townville), Rockhampton.
	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	2018 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 2018 marketing and publicity plan and new partner proposals.
	Regular communications with stakeholders/partners.	Quarterly corporate partnership reports. Half Yearly Donor News circulated. Monthly Subscriber eDM. Social media online discussion increases.
	Promote Company's Awards and achievements.	Secure 10 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.	Ongoing Board appraisal. Announcement of new Executive Director.
	Maintain Reserves (as per MPA definition).	Reserves maintained at minimum 20%.
Increasing income through existing revenue streams and new initiatives	Grow box office income.	Exceed 2018 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 \$80K.
Ensuring strong expenditure controls	Maintain positive working capital.	Ratio 1:1 achieved.
	Number of weeks that can operate if funding lost.	20 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.

Goal 5: To BE a great place to work

Strategy	Mechanisms	2018 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 building infrastructure	Bille Brown Studio upgrade.	Continue building upgrade and reopen the new Bille Brown Theatre by October 2018.

Artistic Plan 2018

The Artistic Vision of the company is manifest in the Season 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
- Optimally matching shows to venues.

PLAY #1: BLACK IS THE NEW WHITE by Nakkiah Lui		
Production Status	Queensland Theatre presentation (buy-in)	
Presentation Line	Queensland Theatre presents a Sydney Theatre Company Production	
Author-Billing	By Nakkiah Lui	
Nationality	Australian	
Premiere	Queensland	
Venue	The Playhouse, QPAC	
Performance Dates	Thursday 1 February – Saturday 17 February 2018	
Creative Team		
Director	Paige Rattray	
Designer	Renee Mulder	
Lighting Designer	Ben Hughes	
Composer/Sound Designer	Steve Toulmin	
Cast: 9		
	Charlotte Gibson	Shari Sebbens
	Francis Smith	Tom Stokes
	Ray Gibson	Tony Briggs
	Joan Gibson	Melodie Reynolds-Diarra
	Rose Jones	Kylie Bracknell (Kaarljilba Kaardn)
	Sonny Jones	Anthony Taufaa
	Dennison Smith	Geoff Morrell
	Marie Smith	Vanessa Downing
	Christmas Carol!	Luke Carroll
Period/Style	Present day. Christmas time. Holiday home owned by the Gibson's located in the bush on ancestral land, Australia.	
Synopsis	Charlotte Gibson is a lawyer on the up. She won a landmark Native Title case, she's making her parents proud, she could have her own TV show tomorrow. As her father Ray says, she could be the next feminist Indigenous Waleed Aly. But she has other ideas. First of all, it's Christmas. Second of all, she's in love. Charlotte's fiancé, Francis Smith, is not what her family expected. He's an unemployed experimental classical composer... and he's white! Bringing him and his conservative parents to meet her family on their ancestral land is a bold move. Will he stand up to the scrutiny? Or will this romance descend into farce? Love is never just black and white. It's complicated by class, politics, ambition, and too much wine over dinner. But for Charlotte and Francis, it's mostly complicated by family. Secrets are revealed, prejudices outed and old rivalries get sorted through. What can't be solved through diplomacy can surely be solved by a good old-fashioned dance-off. They're just that kind of family.	
Rationale	A critical and artistic success in Sydney in 2017, this new Australian work is written by Indigenous artist, Nakkiah Lui and directed by QT's Associate Artistic Director, Paige Rattray	
Rehearsal Weeks	N/A	
Bump-in Weeks	1	
Performing Weeks	2	

PLAY#2: THE 39 STEPS by Patrick Barlow

Production Status	Queensland Theatre production	
Presentation Line	Queensland Theatre presents in association with State Theatre Company South Australia	
Author Billing	By Patrick Barlow	
Nationality	American	
Venue	Cremorne Theatre, QPAC	
Performance Dates	Saturday 24 February - Saturday 24 March 2018	
Creative Team		
	Director	Jon Halpin
	Designer	Ailsa Paterson
	Lighting Designer	TBA
	Composer/Sound Designer	Stuart Day
Cast: 4		
	Richard Hannay	Hugh Parker
	Annabella Schmidt / Margaret / Pamela	Liz Buchanan
	Man 1	Leon Cain
	Man 2	Bryan Probets
Period/Style	England referencing the 1930s-40s.	
Synopsis	A man in London tries to help a counterespionage agent. But when the agent is killed and the man stands accused, he must go on the run to both save himself and also stop a spy ring which is trying to steal top secret information.	
Rationale	Inviting a much-loved Queenslander - and a previous QTC Associate - home to direct his brilliant version of this audience favourite and showcasing four popular Queensland artists.	
Rehearsal Weeks	4	
Bump-in Weeks	1	
Performing Weeks	4	

PLAY #3: TWELFTH NIGHT by William Shakespeare

Production Status	Queensland Theatre production	
Presentation Line	Queensland Theatre presents	
Author Billing	By William Shakespeare	
Venue	The Playhouse, QPAC	
Performance Dates	Saturday 28 April – Saturday 19 May 2018	
Creative Team		
	Director	Sam Strong
	Composer	Tim Finn
	Designer	Tracy Grant Lord
	Lighting Designer	Ben Hughes
	Sound Designer	TBA
	Musical Director/Musician	TBA
	Assistant Designer	Vilma Mattila
Cast: 10 (15 characters)		
	Viola	Jessica Tovey
	Sebastian/Fabian	TBA
	Duke Orsino	Jason Klarwein
	Olivia	TBA
	Malvolio	Christen O'Leary
	Maria / Servant	TBA
	Sir Toby Belch	TBA
	Sir Andrew Aguecheek	TBA
	Feste	TBA
	Antonio	TBA
Period/Style	Contemporary. Traditionally, Illyria (the coast of what is now Croatia).	
Synopsis	<p>Viola is shipwrecked on the coast of Illyria and she comes ashore with the help of a captain. She lost contact with her twin brother, Sebastian, whom she believed to be drowned. Disguising herself as a young man under the name Cesario, she enters the service of Duke Orsino through the help of the sea captain who rescues her. Duke Orsino has convinced himself that he is in love with Olivia, whose father and brother have recently died, and who refuses to see charming things, be in the company of men, and entertain love or marriage proposals from anyone, the Duke included, until seven years have passed. Duke Orsino then uses 'Cesario' as an intermediary to profess his passionate love before Olivia. Olivia, however, forgetting about the seven years in his case, falls in love with 'Cesario', as she does not realize the Duke's messenger is a woman in disguise. In the meantime, Viola has fallen in love with the Duke Orsino, creating a love triangle between Duke Orsino, Olivia and Viola: Viola loves Duke Orsino, Duke Orsino loves Olivia, and Olivia loves Viola disguised as Cesario.</p> <p>Meanwhile, Sebastian arrives on the scene, which adds confusion of mistaken identity. Mistaking Sebastian for 'Cesario', Olivia asks him to marry her, and they are secretly married in a church. Finally, when 'Cesario' and Sebastian appear in the presence of both Olivia and Orsino, there is more wonder and confusion at their similarity. At this point, Viola reveals her disguise and that Sebastian is her twin brother. The play ends in a declaration of marriage between Duke Orsino and Viola, and it is learned that Sir Toby has married Maria. Malvolio swears revenge on his tormentors and stalks off, but Orsino sends Fabian to placate him.</p>	
Rationale	Shakespeare's most musical play and a next step in the successful relationship between Tim Finn and Queensland Theatre. Showcases some of Queensland's best and most loved artists (Jason Klarwein, Christen O'Leary)	
Rehearsal Weeks	5	
Bump-in Weeks	1	
Performing Weeks	3	

PLAY #4 - THE LONGEST MINUTE by Robert Kronk & Nadine McDonald-Dowd

Production Status	Queensland Theatre, debase productions and JUTE Theatre Company co-production	
Presentation Line	Queensland Theatre, debase productions and JUTE Theatre Company present Townsville presentation: Co-presented with Dancenorth	
Author Billing	Written by Robert Kronk and Nadine McDonald-Dowd	
Premiere	World Premiere	
Nationality	Australian	
Venue	Cremorne Theatre, QPAC	
Performance Dates	Centre of Contemporary Arts, Cairns Dancenorth, Townsville CNS: Wednesday 2 May – Saturday 12 May 2018 TSV: Thursday 17 May – Saturday 19 May 2018 BNE: Saturday 26 May – Saturday 23 June 2018 ROCKHAMPTON: Thursday 28 June 2018	
Creative Team		
	Director	Bridget Boyle
	Designer	Simona Cosentini & Simone Tesorieri
	Lighting Designer	Jason Glenwright
	Composer/Sound Designer	TBA
Cast: 6 (11 characters)		
	Jessica Wright	Chenoa Deemal
	Laurie Wright	TBA
	Margaret Wright	Louise Brehmer
	Frank Wright	TBA
	Ensemble	David Terry
	Ensemble	TBA
Period/Style	Scenes move between 1985, 1995, 2015. Townsville, Queensland.	
Synopsis	Having almost been a professional player himself, Frank Wright has big ambitions for his son Laurie to become a rugby league star. However, it is Jess, Laurie's little sister who has her sights set on becoming a football legend. Jess tries out the Jillaroos, is accepted, but during the celebrations, her brother Laurie is killed in a brawl. The family attempt to move past the tragedy and their faith in the Cowboys is finally rewarded.	
Rationale	A world premiere of a new play by Brisbane-based artists with multiple partnerships (debase productions, JUTE Theatre Company, Dancenorth), a great Queensland story, and strategic regional engagement.	
Rehearsal Weeks	4	
Bump-in Weeks	1	
Performing Weeks	4 (Brisbane)	
Touring Weeks	4	

PLAY #5: GOOD MUSLIM BOY by Osamah Sami & Janice Muller

Production Status	Queensland Theatre and Malthouse Theatre co-production	
Presentation Line	Queensland Theatre and Malthouse Theatre present	
Author Billing	By Osamah Sami, adapted for the stage by Osamah Sami and Janice Muller	
Premiere	Queensland	
Nationality	Australian	
Venue	Cremorne Theatre, QPAC	
Performance Dates	Thursday 12 July – Saturday 28 July 2018	
Creative Team		
	Director	Janice Muller
	Designer	Romanie Harper
	Lighting Designer	Ben Hughes
	Composer/ Sound Designer	TBA
Cast: 3		
	Woman	Veronica Neave
	Man	Rodney Afif
	Osamah	Osamah Sami
Period/Style		
	Scenes move between 1979, 1995, 2000, 2005 and 2013. Multiple, cities in Iran & Melbourne, Australia.	
Synopsis		
	<p>Meet Osamah Sami: a schemer, a dreamer and a madcap antihero of spectacular proportions whose terrible life choices keep leading to cataclysmic consequences ... despite his best laid plans to be a Good Muslim Boy. By the age of thirteen, Osamah had survived the Iran–Iraq war, peddled fireworks and chewing gum on the Iranian black market, proposed 'temporary marriage' not once but three times, and received countless floggings from the Piety Police for trying to hold hands with girls in dark cinemas. And the trouble didn't stop when Osamah emigrated to Australia. As much as he tried to be a Good Muslim Boy – his father was the lead cleric in Melbourne, after all – life was short and there were beaches with girls in bikinis to skip school for, a medical degree to fake because the son of a cleric should become a doctor, and an arranged marriage to run away from because his heart belonged to someone else.</p> <p><i>Good Muslim Boy</i> is a hilarious and heartbreaking memoir of loss, love and family. It's about what we'll do to live up to expectations – and what we must do to live with ourselves.</p>	
Rationale		
	A new Australian work about diversity in a co-production partnership with Malthouse Theatre. The work has been developed by an artist who is making waves in the film industry with <i>Ali's Wedding</i> , and is popular on the comedy circles. Will attract a new audience	
Rehearsal Weeks		
	Remount (MEL): 1	
Bump-in Weeks		
	0.5	
Performing Weeks		
	2.5	

PLAY #6 – JASPER JONES by Kate Mulvany

Production Status	Queensland Theatre production	
Presentation Line	Queensland Theatre presents In association with Melbourne Theatre Company	
Author Billing	Based on the novel by Craig Silvey Adapted by Kate Mulvany	
Premiere	Queensland	
Nationality	Australian	
Venue	The Playhouse, QPAC	
Performance Dates	Saturday 28 July – Saturday 18 August 2018	
Creative Team		
	Director	Sam Strong
	Designer	Anna Cordingley
	Lighting Designer	Matt Scott
	Composer/ Sound Designer	Darrin Verhagen
Cast: 7		
	Charlie Bucktin	Nicholas Denton
	Jasper Jones	Shaka Cook
	Laura/Eliza Wishart	
	Jeffrey Lu	Harry Tseng
	Mr Wesley Bucktin/Warwick Trent	Ian Bliss
	Mrs Ruth Bucktin	Rachel Gordon
	Mad Jack Lionel	Hayden Spencer
Period/Style	Summer of 1965 Fictional Western Australia town of Corrigan	
Synopsis	<p>In this great Australian epic, young Charlie is startled by fierce rapping on the window of his sleep-out late one summer night in 1965. It's Jasper Jones, the baddest kid in Corrigan and now he's outside Charlie's window, begging him to come see something, something that'll change his life. Set in a Western Australian country town in 1965, the play balances its Oz Gothic undercurrent (there's plenty of darkness in the world it creates, from racism to violence against women) with luminous, and often very funny, portrayals of boys coming of age.</p> <p>Charlie Bucktin is an awkward nerd, not the kind of kid likely to move dead bodies in the night. But anything's possible when Jasper Jones – an Aboriginal boy with a reputation for trouble – comes to your bedroom window asking for help. Jasper has found a local girl hanged in the bush, and believes with good reason he'll be blamed for her murder. Charlie gives him a hand, then goes back to his daily life – hanging out with his Vietnamese mate Jeffrey, dealing with his discontented mother and distant father. Could town outcast Mad Jack Lionel be the killer? The gruesome mystery needs to be solved, especially when Charlie starts to fall in love with the dead girl's sister.</p>	
Rationale	A critical and artistic success in 2016 - Sam Strong's MTC production is adapted from a well-loved novel and remounted for Brisbane audiences	
Rehearsal Weeks	2	
Bump-in Weeks	1	
Performing Weeks	3	

PLAY #7: NEARER THE GODS by David Williamson

Production Status	Queensland Theatre production	
Presentation Line	Queensland Theatre presents	
Author Billing	By David Williamson	
Premiere	World Premiere	
Nationality	Australian	
Venue	Bille Brown Theatre	
Performance Dates	Saturday 6 October – Saturday 3 November 2018	
Creative Team		
	Director	Sam Strong
	Designer	Renee Mulder
	Lighting Designer	David Walters
	Composer/ Sound Designer	Stephen Francis
Cast: 9		
	Edmund Halley	Matthew Backer
	Mary Halley	TBA
	Isaac Newton	Rhys Muldoon
	Robert Hooke	TBA
	King Charles II / Jebediah Parkes	William McInnes
	Sir Christopher Wren / Town Bailiff	TBA
	Isaac Barrow / Samuel Pepys / Edward Halley	TBA
	Banker / Royal Equerry / Simon/ Martin Cox	TBA
	Aphra Benn / Joane	TBA
Period/Style		
	1648. London England.	
Synopsis		
	Edmund Halley (yes, the comet guy) is tasked to seek out the reclusive and disagreeable Isaac Newton (yes, the apple-drop guy) to gain assistance with complex mathematics that will explain the movements of the planets in our solar system. At a time when failure to adhere to the supremacy of England's Christian God is punishable by torture or death, the realm of science is at risk of announcing discoveries that could amount to blasphemy. As Halley labours to encompass and publish the radical findings of Newton's Law of Universal Gravitation, he finds himself at the axis of faith vs fact, ego vs altruism.	
Rationale		
	The world premiere of one of Australia's most prolific playwrights and starring household names, Rhys Muldoon and William McInnes, alongside returning Queenslander Matt Backer.	
Rehearsal Weeks	5	
Bump-In Weeks	1	
Performing Weeks	4	

PLAY #8: HEDDA by Melissa Bubnic

Production Status	Queensland Theatre production	
Presentation Line	Queensland Theatre presents	
Author Billing	A reimagining of Ibsen's <i>Hedda Gabler</i> by Melissa Bubnic	
Premiere	World Premiere	
Nationality	Australian	
Venue	Bille Brown Theatre	
Performance Dates	Saturday 10 November - Saturday 8 December 2018	
Creative Team		
	Director	Paige Rattray
	Designer	David Fleischer
	Lighting Designer	Emma Valente
	Composer/ Sound Designer	TBA
Cast: 7		
	Hedda Gabler	Danielle Cormack
	George Tesman	Jason Klarwein
	Judge Brack	Joss McWilliam
	Ejlert Lovborg	Jimi Bani
	Thea Elvsted	TBA
	Julia Tesman	Andrea Moor
	Berta	TBA
Period/Style	Present. Gold Coast, Queensland.	
Synopsis	<p>Contemporary Australian re-visioning of Henrik Ibsen's classic HEDDA GABLER. In Bubnic's version, set in the gaudy affluence of the Gold Coast, Hedda is the daughter of an Australian trucking magnate. Her new husband George (in the employ of the Elvsteds - drug traffickers among other things) is useful for cash, but has none of the class to which Hedda is accustomed, having been raised with the best money could buy in Melbourne. Desperate to keep her luxury lifestyle, autonomy and reclaim the now faltering Gabler Industries, Hedda's reunion with ex-lover Lovborg (also working for Elvsteds) takes a sinister turn as she coerces him to end his life after a scandal arises. However, Hedda's freedom is not secured. Judge Brack, her old flame, and present acquaintance, knows the part she played in Lovborg's suicide and makes it clear to Hedda that with this knowledge, he can - and will - control her. Refusing this, Hedda shoots herself.</p>	
Rationale	<p>In this third world premiere of the season, three extraordinary Australian female artists - Paige Rattray, Melissa Bubnic and Danielle Cormack - reimagine a 19th Century classic and set it on the Gold Coast. Once again showcasing prominent Queensland artists (Andrea Moor, Jason Klarwein, Jimi Bani).</p>	
Rehearsal Weeks	5	
Bump-in Weeks	1	
Performing Weeks	4	

TOUR #1- THE WIDER EARTH by David Morton

Production Status	Sydney Festival presents a Queensland Theatre and Dead Puppet Society co-production	
Presentation Line	Queensland Theatre Company	
Author/Billing	By David Morton-Paine	
Nationality	Australian	
Venue	Drama Theatre, Sydney Opera House	
Performance Dates	17 -27 January 2018	
Creative Team		
	Writer/Director/Designer	David Morton
	Co-Designer	Aaron Barton and David Morton
	Lighting Designer	David Walters
	Composer	Lior Attar
	Composer	Tony Bucher
	Sound Designer	Tony Brumpton
	Projection Design	Justin Harrison
	Illustrator	Anna Straker
Cast: 7		
	Charles	Tom Conroy
	Fitzroy	Anthony Standish
	Matthews/Robert Darwin/Henslow	David Lynch
	Emma Wedgewood	Emily Burton
	Herschel	Margi Brown-Ash
	Wickham	Thomas Larkin
	Jemmy	Jaime Ureta
Period/Style		
Synopsis		
<p>The Wider Earth is a coming of age story that reimagines the voyage that the young Charles Darwin took on the Beagle to interrogate the way that people understand the world and ultimately highlight the social responsibility that each of us has to question what we are told about it.</p> <p>This script is made up of dialogue-based scenes that are complemented by a series of lyrical moments - visually driven movement and puppet sequences that share the weight of the story telling. Puppetry is used to realise a suite of animal characters, and more than twenty-five are brought to life using the form. The visual language of the piece is based strongly in sketching and line drawings. Projections play a large part in realising this aesthetic and are responsible for not only complementing the built scenery but also communicating the non-verbal language in the lyrical moments.</p>		
Rationale		
Artistic and critical success from the 2016 Season co-presented with Dead Puppet Society and the Sydney Festival. Further development will also enhance production for potential Lincoln Centre tour in late 2018.		
Rehearsal Weeks	2	
Bump-in Weeks	1	
Performing Weeks	2	

TOUR #2: MY NAME IS JIMI based on a story by Dimple Bani, Jimi Bani and co-created with Jason Klarwein

Production Status	Belvoir presents a Queensland Theatre production	
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	
Venue	Belvoir St Theatre	
Performance Dates	5-21 January 2018	
Creative Team		
	Co-creators	Jimi Bani and Jason Klarwein
	Director	Jason Klarwein
	Designers	Simone Tesorieri & Simona Cosentini
	Lighting Designer	Daniel Anderson
	Sound and Projection Designer	Justin Harrison
Cast: 4 actors/2 musicians		
	Jimi Bani	
	Mr Dmitri Ahwang-Bani (child performer - 15)	
	Agnes Bani (Mother)	
	Petharie Bani (Grandmother)	
	Mr Conwell Bani	
	Richard Bani	
Period/Style	Contemporary/Indigenous	
Synopsis	<p>Combining dance, music, stand up and fireside storytelling, <i>My Name is Jimi</i> is a mixed media, multilingual performance about preserving the culture and language of Mabuiag Island in the Torres Strait. Jimi performs alongside his son Dimitri, mother Agnes, and grandmother Petharie with his brothers Conwell and Richard Bani as musicians and dancers. The fight to preserve language and culture is common to many peoples across the globe. Balancing a life between two worlds and the struggle for identity is even more universal. <i>My Name is Jimi</i> distils this esoteric and existential struggle into the story of one man and his family. It explores a social, generational and national issue through the lens of the everyday. It confronts issues of reconciliation and genocide with intimacy and humour. It is not a story of destruction. It is a story of hope, survival and a celebration of Torres Strait Island culture.</p>	
Rationale	Artistic and critical success from the 2017 Season sold to Belvoir and included as a Sydney Festival show	
Rehearsal Weeks	N/A	
Bump-in Weeks	1	
Performing Weeks	3	

Education Program 2018

Season Promotions

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

Curriculum Connections: The Queensland Theatre 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 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 website.

Workshops

Pre and post-performance workshops will be offered for selected productions in 2018. 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'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 run in Brisbane, Redlands, Bundaberg, Townsville, Gladstone and Rockhampton in 2018, 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 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 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.

Youth Program 2018

Queensland Theatre Company Youth Ensemble

In 2012 Queensland Theatre facilitated the inaugural year of a premium package youth theatre program for young people. In 2018 Queensland Theatre 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 2018 there will be a Junior Ensemble, Intermediate Ensemble and Senior Ensemble. The Junior ensemble will be more akin to a training hub while the Intermediate and Senior ensembles will present a short performance season during the year. The Intermediate ensemble performance outcome will be a co production with Opera Queensland youth group. 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 100 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 artists. A number of scholarships are provided to support disadvantaged young people to attend TRW.

Development and New Work Program 2018

Young Playwrights' Programs

In 2018 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.

Playwrights 18-26 program was established in 2017 and will continue in 2018. This provides for six young playwrights working with professional playwrights to develop their skills and resulting in a small showcase from the artists of up to 30 minutes of new work that they have developed. This may be done in conjunction with the Senior Youth Ensemble.

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 2018 three finalists will have been selected and each will receive around six months of creative development on their play and culminating in all three receiving a professional reading for the QPDA judges and public. Immediately following the readings the winner will be announced and will go onto receive further creative development which will result in a world premiere production in 2019.

Commissions and Creative developments

Queensland Theatre continues to commission writers for full length works, Indigenous works and works for young audiences. Funds provided from the Copyright Council assist in the development of new work. In 2018 there will be a number of commissions from 2017 that will be carried over eg *The Murder of Nellie Duffy*.

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

Independent Artist Residencies and Placements

The Company will provide 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 2018

In 2018 the Company will present two Aboriginal and Torres Strait Islander productions – *Black is the New White* (a buy-in from Sydney Theatre Company) and *The Longest Minute* (a co-production with JUTE and dBASE). In addition it will tour *My Name is Jimi* to Sydney.

In addition the Company will continue to offer Indigenous scholarships to our youth ensembles and Theatre Residency Week.

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

Regional Program 2018

The Company will tour regionally in Queensland with *The Longest Minute* to Townsville, Rockhampton, and Cairns. All touring shows have education resources, and workshops are sometimes organised to coincide with the production.

In addition, regional engagement strategies will be organised around the regional *Scene* education project.

Community Program 2018

Theatre Access

The successful Theatre Access Program will continue in 2018, 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 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 fifth year of our Community Partnership with Logan City Council will occur in 2018, subject to confirmation of funding from the Australian Department of Social Services. As part of this Queensland Theatre 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.

Access services

For the first time in the Company's history we will be providing Auslan interpreted performances for every show in the Season. We will also continue our audio described performances in six productions.

The new Bille Brown Theatre will have improved disabled access through both the upper (via a lift) and lower levels as well as improved patron amenities.

Management

2018 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 does not have any intended borrowings for 2018.

Income Statement	2018 BUDGET	2017 REFORECAST	2017 BUDGET	2016 ACTUAL
	\$	\$	\$	\$
Income				
Box Office Income	3,109,511	4,609,720	3,497,910	3,194,408
Show Related Income	46,800	77,613	70,600	67,751
Tour Income	16,000	1,410,740	328,712	971,373
Program/ Co Pro Income	423,296	846,000	1,124,259	220,604
State Funding - Core Grant	3,707,127	3,655,944	3,655,944	3,610,440
State Funding - Other Grants	382,217	509,828	265,911	479,735
Federal Funding - Core Grant	840,493	828,888	828,889	817,445
Federal Funding - Other Grants	200,000	190,909	158,548	141,197
Grants - Other				17,623
Sponsorship Income	819,420	769,332	750,000	846,371
Philanthropy	523,000	488,401	541,569	498,920
Bar Sales	44,800	132,208	120,000	182,005
Venue Hire	55,000	98,913	150,000	225,344
Other Income	120,000	122,862	180,000	125,076
Total Income	10,287,664	13,741,358	11,672,342	11,398,292
Expenses				
Performance & Activities Costs	6,004,444	8,353,603	7,189,677	6,410,551
Venue & Bar Operations Costs	15,000	155,920	110,000	177,817
Development Costs	133,700	53,129	269,000	480,159
Total Costs Excluding Overheads	6,153,144	8,562,652	7,568,677	7,068,528
Operating Surplus/(Deficit)	4,134,520	5,178,706	4,103,665	4,329,764
Overhead Expenses				
Employee Related Costs	2,279,657	2,200,987	2,192,169	2,197,618
Sales & Marketing Costs	518,400	523,471	340,000	445,787
Administration Costs	1,277,040	1,628,412	1,491,417	1,580,512
Total Finance Costs	10,000	48,098	34,070	49,194
Total Overhead Expenses	4,085,097	4,400,968	4,057,656	4,273,111
Total Costs	10,238,241	12,963,619	11,626,333	11,341,639
Net Surplus/(Deficit)	49,423	777,739	46,009	56,653

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. 2018 budget is based on an estimate of royalties only.
- State funding – other grants: Arts Qld Foundation Matching, Queensland Premier's Drama Award, Playing Qld

Information Technology Plan

This plan was developed in 2013 and is updated annually (last update September 2017) as Queensland Theatre 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 will ensure good internal systems with effective and well maintained IT hardware and software. The Queensland Theatre 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 – 60% of the contract is provided on an in-kind basis.

Key Issues/Opportunities for the Future

The key areas Queensland Theatre needs to address in 2018 are:

- Migrate to Microsoft Office 365
- Faster Internet access
- 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 Ricoh Photocopier (x 6)	4 years Lease	2016	2020	\$615 p/m
Ticketing Area ENTA/QTIX printers [x 1]	5 years	2014	2020	\$2,000
Box Office Area ENTA/QTIX printers [x 1]	5 years	2010	2018	\$2,000
Communications Room UPS [x 2] Battery	4 years	2014	2020	\$200 each
Communications Room 48 port Switch [x2]	4 years	2012	2020	\$4000
48 port Switch [x2]	4 years	2014	2018	\$6500
32 Desktop workstations	4 years	2014	2018	\$35,000
8 Desktop workstations	4 years	2016	2020	\$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

Strategic Risks and Opportunities for Queensland Theatre

Major Strategic Risks

1. Paid attendance at theatre productions drops below expectations leading to significantly reduced income stream thereby affecting the long term viability of the Company.
2. Bille Brown Studio expansion has a cost overrun leading to major impact on the Company's ongoing viability.
3. Natural disaster resulting in damage to our administration, workshop, wardrobe and theatre and leading to cancellation of performances and loss of business continuity.
4. Workplace health and safety at the Company is compromised resulting in staff absences and increased workers compensation.
5. Reputation of Company is affected through poor quality productions or inappropriate customer service resulting in decreased audience numbers and subsequent decline in income.

Opportunities

1. Creation of the Bille Brown Theatre improves Company's overall sustainability through reduction in venue hire costs and increased patronage.
2. Attraction of nationally recognized artists enhances Company's reputation and builds audience base.
3. Expansion of education and youth program attracts key donors and builds broader financial base.
4. Increased diversity of programming and casting attracts larger audience of broader racial diversity and cultural tourists.
5. Intensified regional engagement builds social cohesion; attracts new audiences, artists and sponsors; and creates new Queensland stories.

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 Time Frame	Action / Control	Responsibility
1. Paid attendance drops significantly below expectation	3	3-4	A	<ul style="list-style-type: none"> ➢ Implement Marketing Plan ➢ Monitor attendances ➢ Review budget expenditure as required ➢ Financial risk managed and monitored by Board ➢ Monitor scheduling re competition from commercial productions staged at QPAC 	ED, MM MM, ED MM
2. Bille Brown Studio expansion cost overrun	3	3	C 9/17 – 08/18	<ul style="list-style-type: none"> ➢ Clear communication to Building contractors ➢ Continuous monitoring by independent expert ➢ Updated reports regularly presented & discussed by the Steering Committee ➢ Architect as Superintendent ➢ Fixed price contract and fully documented 	ED, AD
3. Fraud	3	3	A	<ul style="list-style-type: none"> ➢ Separation of duties ➢ Reviewed by external auditors yearly ➢ Regular review of financial policies and procedures ➢ Update of delegations 	ED, FM
4. Succession risk: ➢ Executive ➢ Board	2 3	3 4	A A	<ul style="list-style-type: none"> ➢ Continuous review of Board succession plan ➢ Deputy/associate positions for ED and AD 	Board, Minister ED and AD
5. Loss of performance: ➢ Artists' incapacity ➢ Act of God	3 2	2-4 2-5	A A	<ul style="list-style-type: none"> ➢ Implement Performance Cancellation Procedure ➢ Cancel performance and implement ticket refund policy 	AD, ED, PM, MM ED, MM

<p>6. System Risk:</p> <ul style="list-style-type: none"> ➢ Violation of the individual's privacy ➢ Breach of Privacy Act ➢ Cyber Risk 	<p>2 2 3</p>	<p>2-3 2-3 3-4</p>	<p>B B A</p>	<p>➢ Maintain Privacy Policy, available on website ➢ Induction of new employees ➢ Compliance with State Government guidelines ➢ Secure storage of existing data</p>	<p>FM, MM</p>
<p>7. Industrial:</p> <ul style="list-style-type: none"> ➢ Internal ➢ Performance venue ➢ Artist performance 	<p>1 2 2</p>	<p>3-4 3-4 3</p>	<p>B B A</p>	<p>➢ Maintain best practice employment policies ➢ Monitor QPAC industrial relations ➢ Betterment clauses in contracts</p>	<p>ED, AD ED ED</p>
<p>8. Business Continuity</p> <ul style="list-style-type: none"> ➢ Workshop ➢ Wardrobe ➢ Administration ➢ Rehearsals spaces ➢ Venue 	<p>2 2 1 2 3</p>	<p>3-4 3-4 2-4 3 3-4</p>	<p>A A A A A</p>	<p>➢ Assessment of insurances ➢ Maintain insurance policies for all assets ➢ Document and register all assets ➢ Maintain Business Interruption Insurance ➢ Maintain Disaster Management Plan and Business Continuity Plan ➢ IT scheduled and maintained</p>	<p>FM OS FM FM</p>
<p>9. Production Quality</p> <ul style="list-style-type: none"> ➢ Legal risk ➢ Reputational risk 	<p>2 3</p>	<p>3-4 3-4</p>	<p>A A</p>	<p>➢ Publicity and communication plan ➢ Briefings after each production addressing production quality ➢ Artistic assessment of producer to ensure quality of buy ins (guest productions)</p>	<p>AD, MM ED, PM AD</p>
<p>10. Workplace Health & Safety</p>	<p>3</p>	<p>3-4</p>	<p>A</p>	<p>➢ Robust WHS policies and resourcing ➢ WHS committee meets monthly and PM (as Chair) reports weekly to managers' meeting ➢ Quarterly reports to Board of WHS</p>	<p>ED, AD, PM</p>

Last Review Date: ARM Committee Meeting, 26 September 2017

ED Executive Director
AD Artistic Director
FM Finance Manager
MM Marketing Manager
OS Operations Supervisor
PM Production Manager

Asset Management Plan

In 2002, Queensland Theatre 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 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 built up from commercial endeavours.

This plan covers the four-year period from 2017-2020, as Queensland Theatre 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 – 2017). 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 Strategic Plan:

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

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

The appropriateness of existing asset levels

The Queensland Theatre's major assets consist of:

- Rehearsal rooms on Level 2, 78 Montague Road
- Queensland Theatre Office (Level 2), refurbished in 2014 and the Venue & Bar (Ground level), refurbished in 2016
- Bille Brown Studio seating bank (due to be replaced as part of the BBT renovation)
- Two motor vehicles
- Stage and workshop plant and equipment
- Computer hardware
- Technical Equipment.

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

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 30 September 2017 is represented as follows:

2017	Leasehold Improvement	Plant & Equipment	Motor Vehicles	IT Equipment	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Cost	862	567	61	174	1,664
Accumulated Depreciation	(100)	(303)	(53)	(99)	(555)
Written Down Value	762	264	8	75	1,109

Key Issues/Opportunities for the Future

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

- Bille Brown Studio Expansion.

BBS 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.

This is a building project with an estimated costing of \$6 million. Arts Queensland has supported this project with \$2 million investment. Queensland Theatre has also invested \$2 million from reserves and the remainder is being fundraised.

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

Released under RTI-DIS

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 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 MPAA 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

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 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 April 2017

Investment Policy – General Funds

Background

As a statutory body, Queensland Theatre 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 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 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 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 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 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 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. 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. 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
DHPW	Department of Housing and Public Works
eDM	Electronic Directing Marketing
FB	Facebook
QPAC	Queensland Performing Arts Centre
S2M	Small to Medium

Released under RTI - DPC

For reply please quote: AQ/LD – TF/17/ – ACT17/1880

Ms Elizabeth Jameson
Chair
Queensland Theatre Company
e.jameson@boardmatters.com.au

Dear Ms Jameson

I would like to thank Queensland Theatre for providing the draft Strategic Plan 2018–21 and the Operational Plan 2018 (the Plans).

The Plans have been submitted to me pursuant to section 44 of the *Queensland Theatre Company Act 1970* (the Act). I am advised that they comply with the major relevant legislative requirements including the Act, the *Financial and Performance Management Standard 2009* and the Agency Planning Requirements for the 2017 planning period.

Pursuant to section 46(1) of the Act, I agree to the Plans. However, this agreement is subject to Parliament's appropriation of funds from my department for the relevant financial year. I reserve my right to direct Queensland Theatre to modify its plans, pursuant to section 48(2) of the Act.

Should you require further information, please contact Ms Linda Dreghorn, Manager, Business Performance and Infrastructure – Governance, Arts Queensland, Department of the Premier and Cabinet by email at linda.dreghorn@arts.qld.gov.au. or by telephone (07) 3034 4077.

Yours sincerely

ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS

QUEENSLAND THEATRE

27 October 2017

The Honourable Anastacia Palaszczuk MP
Premier of Queensland
Minister for the Arts
PO Box 15185
City East Qld 4002
E: ThePremier@premiers.qld.gov.au

Dear Premier

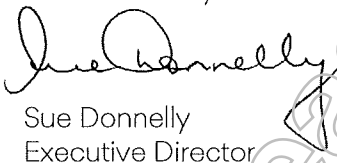
It is my pleasure to enclose Queensland Theatre's Strategic Plan 2018-2021 and Operational Plan 2018.

The documents were endorsed by the Queensland Theatre board at its 24 October meeting.

The principal challenge and opportunity for the Company next year is the building of the Bille Brown Theatre, which we expect will positively enhance the Company in the years to come. Every great theatre company needs its own theatre and we are grateful to the State Government for the support they have provided.

We are excited about our 2018 Season. Our Artistic Director Sam Strong will be directing three plays; *Twelfth Night*, *Jasper Jones* and *Nearer the Gods*. After successful seasons in Cairns, Brisbane and Thursday Island this year, *My Name is Jimi* will go to Sydney in January as a co-presentation between Belvoir and Sydney Festival. Once again we thank the State Government for the additional support we received for taking this wonderful production to Thursday Island.

Yours sincerely



Sue Donnelly
Executive Director

cc. Ms Kirsten Herring
Deputy Director-General
Arts Queensland
GPO Box 1436
Brisbane Q 4001

Checklist for Queensland Theatre Company Strategic Plan 2018-2021 and Operational Plan 2018

Section	Requirement	Compliance	Comments
Plans (General)			
Queensland Theatre Company Act 1970			
44(1)	The Company must prepare and submit to the Minister for the Minister's agreement, draft strategic and operational plans not later than 2 months before the start of each financial year.		Due by 31 October 2017
44(2)	In preparing the draft plans, the Company must consult with the Minister.	-	The consultation with the Premier will be combined with the approval process.
44(3)	The Company must give copies of the draft plans to the Treasurer at the same time as it gives the plans to the Minister.		Due by 31 October 2017
44(4)(a)	The draft plans must be in the form approved by the Minister.	-	There is no approved form.
44(4)(b)	The draft plans must provide for the things that a strategic plan and an operational plan must provide for under the Financial and Performance Management Standard.	-	See below.
44(4)(c)(i)	The draft plans must be accompanied by a statement of resource implications, and major policy changes, resulting from the proposed plan.	✓	
44(4)(c)(ii)	The draft plans must be accompanied by any budget documents the Company has prepared for the State's funding of the Company.	✓	Income statement on page 23 or Operational Plan
44(5)	The Company and the Minister must try to reach agreement on the draft plans as soon as possible and in any event not later than 1 month before the start of the financial year.		By 30 November 2017
Financial Accountability Act 2009			
57(4)	The Company must comply with the provisions of the Financial and	-	See below.

Section	Requirement	Compliance	Comments
	Performance Management Standard.		
Financial and Performance Management Standard 2009			
9(4)	In developing its strategic and operational plans, the Company must comply with the DPC document 'Agency planning requirements'.	-	See below.
Strategic Plan			
Queensland Theatre Company Act 1970			
49	The Company's strategic plan must include the State's agreed funding proposals for the Company for the first 3 years of the plan.	✓	
51	The Company's information systems strategic plan and physical assets strategic plan under the FPMS must be included in its strategic plan.		The FPMS does not require an information systems strategic plan or a physical assets strategic plan. It is recommended that the Company have such plans, but these are not required to be included in the strategic plan if the Company does not have such plans.
Financial and Performance Management Standard 2009			
9(1)(a)	The Company must develop a strategic plan.	✓	
9(2)	The strategic plan must cover a period of 4 years (but may be reviewed or amended during the period).	✓	The plan is for 4 years 2018 – 2021
Agency Planning Requirements for the 2017 planning period (DPC October 2016)			
12.2	There are no standard templates for the layout of strategic plans. However strategic plans should be concise and ideally kept to a maximum of two pages.	✓	

Section	Requirement	Compliance	Comments
Stakeholder consultation			
15.1 - 15.3 & 15.6	<p>Statutory bodies that are published in the SDS must consult with DPC and Treasury on their draft strategic plans.</p> <p>Thorough and early consultation on an agency's draft strategic plan with both the DPC and Treasury will:</p> <ul style="list-style-type: none"> - assist agencies in the development of appropriate objectives and performance indicators which are consistent with the whole of government direction and current policy focus of government - ensure that the plan does not publicly commit government to initiatives that have not received the appropriate approvals and funding. <p>Agencies should also undertake consultation on their draft strategic plans with:</p> <ul style="list-style-type: none"> - agency staff - clients - stakeholders (including other agencies, other levels of government and other organisations) - partners in service delivery - any other group required by legislation or by these Requirements e.g. for statutory bodies, with their board (refer to section 19.4). <p>Following consultation, agencies should incorporate feedback where relevant and appropriate.</p>	✓	Strategic Plan provided by AQ to Performance Unit, DPC for central agency consultation.
Minimum information requirements of a strategic plan			
16.1	<p>AGENCY VISION</p> <p>A vision statement describes what the agency aspires to be by reflecting on how it wishes to be perceived by customers, stakeholders and the community. This statement takes into account the current status of the agency and outlines its future direction.</p>	✓	Vision
16.2	<p>AGENCY PURPOSE</p> <p>The agency's purpose is a statement that specifies the overall aim of the</p>	✓	Mission

Section	Requirement	Compliance	Comments
16.3	<p>agency – a simple statement of the agency’s reason for being.</p> <p>GOVERNMENT OBJECTIVES The agency’s strategic plan must be developed in the context of the government’s objectives for the community and must clearly demonstrate how the agency contributes to the government’s objectives for the community. The relationship depicted in the strategic plan should be consistent with subsequent representations in the agency’s SDS (contextual information) and annual report.</p>	✓	<p>Government’s objectives for the community</p> <ul style="list-style-type: none"> • Creating jobs and a diverse economy • Delivering quality frontline services • Protecting the environment • Building safe, caring and connected communities. <p>Note that the government’s objectives for the community in relation to the Company also include the object & guiding principles of the <i>Queensland Theatre Company Act 1970</i>, as set out in sections 1A & 1B of that Act.</p>
16.4	<p>AGENCY OBJECTIVES Agency objectives are the effects or impacts that an agency seeks to have on its customers, stakeholders, or the broader community and should collectively contribute to the whole of government direction (objectives for the community, priorities and strategies). Agency objectives should be focused statements of what the agency intends to achieve and be clear and measurable.</p>	✓	Goals
16.5	<p>PERFORMANCE INDICATORS Performance indicators measure the extent to which the outcomes achieved by an agency are meeting its objectives. Agencies are encouraged to develop and set performance targets for performance indicators where possible. Performance indicators included in an agency’s strategic plan should be consistent with those reported against in an agency’s subsequent annual report. Agencies should develop a ‘data dictionary’ for the performance indicators in the strategic plan to document the attributes of each performance indicator, what each performance indicator means and what</p>	✓	Page 2

Section	Requirement	Compliance	Comments
	the limitations are.		
16.6	<p>STRATEGIES Strategies state the ways in which the agency intends to achieve its objectives and contribute to the government's objectives for the community.</p> <p>Strategies included in an agency's strategic plan would generally be longer term strategies that are pursued over a number of years.</p>	✓	Page 2
16.7	<p>STRATEGIC RISKS AND OPPORTUNITIES The strategic plan must identify key strategic risks and/or critical issues for the agency to achieve its vision and purpose. Strategic risks may be related to external factors and/or strategic risks internal to government. As a general rule it is suggested that plans focus on the agency's top five strategic risks. The likely cause and effect of each strategic risk needs to be clearly identified.</p> <p>The strategic plan must also clearly identify key opportunities for the agency. Again it is suggested that a maximum of five be identified. These may or may not be linked to identified strategic risks. Where there is a link to identified risks this should be made explicit.</p>	✓	This requirement has been modified in 2017 to provide greater clarity around requirements and to include a requirement to identify opportunities.
16.8	<p>TIMEFRAME Agency strategic plans must cover a period of four years and the timeframe to be covered by the plan should be clearly stated.</p>	✓	1 January 2018 – 31 December 2021
Approval & submission of strategic plan			
19.3	<p>CENTRAL AGENCY CONSULTATION Agencies published in the SDS must consult with central agencies (DPC and Treasury) on their draft strategic plans before submitting their strategic plan for approval.</p>	✓	AQ will provide the draft plan to the Performance Unit, DPC for central agency consultation. Feedback received.
19.5	<p>SUBMISSION TO THE BOARD Final strategic plans must be submitted to the Board for approval with a</p>		Statement of resource implications, and major policy changes, resulting from the proposed plan required to

Section	Requirement	Compliance	Comments
Publication of strategic plan			
	covering submission outlining any major policy changes and consequential resource implications.		accompany plans under <i>Queensland Theatre Company Act 1970</i> .
20.2	The final strategic plan (approved by the Board) must be published by 1 January (for QTC) each year.		Please await Premier's approval before publishing strategic plan online on 1 January 2018.
21.1	Strategic plans are to be published online only.		
21.2	The <i>Ministerial guideline for publications schemes and disclosure logs</i> requires agencies to publish their strategic plans under their Publication Scheme. If a member of the public is unable to access the plan electronically, a hard copy of the document should be provided at no cost in accordance with <i>Information Standard 33 – Information Access and Use</i> .		
Statutory obligation to distribute copies			
22.1	Under the <i>Libraries Act 1988</i> , agencies are required to provide a copy of their strategic plan for legal deposit to the State Library of Queensland (Legal Deposit Unit) as it is an official publication (not a public record).		An electronic copy of the agency's strategic plan should be emailed to the State Library of Queensland (Legal Deposit Unit) or deposited via the self-deposit Wizard at http://www.siq.qld.gov.au/resources/publishers/legal-deposit/wizard . Legal Deposit State Library of Queensland Contact: (07) 3840 7852 Email: legaldeposit@slq.qld.gov.au
Operational Plan			
Queensland Theatre Company Act 1970			
Section 50: The Company's operational plan must include:			

Section	Requirement	Compliance	Comments
50(a)	Targets for, and ways of measuring, outputs the Company intends to supply.	✓	Pages 5 – 9
50(b)	Identification of the outputs that are not in the Company's commercial interests to supply.	n/a	
50(c)	Identification of the outputs intended to be funded by amounts appropriated by Parliament for the department, or by other grants to the Company.	✓	Page 23
50(d)	Identification of any outputs intended to be funded from the Company's commercial and fundraising activities.	✓	Page 23
50(e)	An outline of the nature and scope of activities, including commercial and fundraising activities, the Company proposes to undertake.	✓	Pages 10 – 22
50(f)	An outline of the major investments and borrowings the Company intends to make.	✓	Pages 21 – 22
50(g)	An outline of the Company's risk management policies and procedures.	✓	Pages 25 – 27
50(h)	An outline of the main undertakings proposed by the Company.	✓	Pages 10 – 22
Financial and Performance Management Standard 2009			
9(1)(b)	The Company must develop an operational plan for the whole of the Company (or for levels of the Company that it considers appropriate).	✓	
9(3)	The operational plan must cover a period of not more than 1 year.	✓	2018 only
Agency Planning Requirements for the 2017 planning period (DPC October 2016)			
Consultation			
29.1 & 29.2	Consultation with staff and stakeholders of the services to which the plan relates is recommended.	✓	

Section	Requirement	Compliance	Comments
	Following consultation, feedback should be incorporated where relevant and appropriate.		
Minimum information requirements of an operational plan			
30.1	<p>RELATIONSHIP WITH AGENCY STRATEGIC PLAN</p> <p>The agency's operational plan must be developed to deliver on the agency's objectives in its strategic plan. Agencies should be able to demonstrate how all plans prepared by the agency relate to each other.</p> <p>The operational plan should outline how the agency will contribute to delivering its services over the year to support the delivery of the agency's objectives within the allocated budget.</p> <p>There is no prescribed format for representing this relationship.</p>	✓	
30.2	<p>OPERATIONAL RISKS AND OPPORTUNITIES</p> <p>The agency's operational plan(s) must consider the potential impact operational risks and opportunities may have on the agency's service delivery, including how these risks will be managed or mitigated and opportunities realised.</p>	✓	This requirement has been modified in 2017 to include a requirement to identify opportunities. Pages 25 – 27
30.3	<p>SERVICES</p> <p>Services are sets of activities that deliver outputs and result in outcomes for clients and other stakeholders. Ideally, services generate benefits for customers and stakeholders and as a result, are valued by them</p>	✓	Pages 10 – 22
30.4	<p>PERFORMANCE INFORMATION</p> <p>Details about the performance information and available resources should be included in operational plans.</p> <p>There should be a clear line of sight between the performance information in the strategic plan and the operation plan.</p>	✓	Pages 5 – 9
30.5	OPERATIONAL STRATEGIES / PROJECTS OR ACTIVITIES	✓	Pages 10 – 22

Section	Requirement	Compliance	Comments
	<p>As with the strategic plan, operational strategies are the way in which an agency intends to pursue its objectives, deliver its services and assist in achieving the whole of government direction.</p> <p>Strategies included in an agency's operational plan would generally be shorter term 'operational' strategies that are pursued over a one year or less timeframe and would cascade down from the strategies outlined in the agency's strategic plan.</p>		
30.6	<p>ALIGNMENT WITH SPECIFIC PURPOSE PLANS</p> <p>Alignment with specific purpose plans of the agency e.g. the ICT resource strategic plan should be detailed in the operational plan where relevant.</p>		<p>Operational plan should include details of alignment with ICT plan and assets plan.</p> <p>ICT Plan – page 24</p> <p>Asset Management Plan – pages 28 – 29</p>
30.8	<p>TIMEFRAME</p> <p>Operational plans must clearly state the timeframe of the plan and cover a period of one year.</p>	✓	2018
Approval & submission of operational plan			
33.1	Operational plans must be endorsed by the relevant delegated officer within an agency.	n/a	See Queensland Theatre Company Act requirements above.
33.2	Once approval has been received, operational plans should be implemented from 1 January (for QTC) each year.		1 January 2018

Section	Requirement	Compliance	Comments
Publication standards			
34.1 – 34.3	<p>Operational plans should be communicated and made available to staff within the agency.</p> <p>To determine if an operational plan should be published an agency should refer to their publication scheme and refer to the <i>Right to Information Act 2009</i> (in particular Schedule 3 which sets out the exemptions under the Act).</p> <p>As a matter of process, operational plans should be made available to stakeholders who are particularly interested in an agency's service delivery (such as non-government organisations, outsourced providers etc).</p>		

Checklist for Queensland Theatre Company Strategic Plan 2018-2021 and Operational Plan 2018

Section	Requirement	Compliance	Comments
Plans (General)			
Queensland Theatre Company Act 1970			
44(1)	The Company must prepare and submit to the Minister for the Minister's agreement, draft strategic and operational plans not later than 2 months before the start of each financial year.		Due by 31 October 2017
44(2)	In preparing the draft plans, the Company must consult with the Minister.	-	The consultation with the Premier will be combined with the approval process.
44(3)	The Company must give copies of the draft plans to the Treasurer at the same time as it gives the plans to the Minister.		Due by 31 October 2017
44(4)(a)	The draft plans must be in the form approved by the Minister.	-	There is no approved form.
44(4)(b)	The draft plans must provide for the things that a strategic plan and an operational plan must provide for under the Financial and Performance Management Standard.	-	See below.
44(4)(c)(i)	The draft plans must be accompanied by a statement of resource implications, and major policy changes, resulting from the proposed plan.	✓	
44(4)(c)(ii)	The draft plans must be accompanied by any budget documents the Company has prepared for the State's funding of the Company.	✓	Income statement on page 23 or Operational Plan
44(5)	The Company and the Minister must try to reach agreement on the draft plans as soon as possible and in any event not later than 1 month before the start of the financial year.		By 30 November 2017
Financial Accountability Act 2009			
57(4)	The Company must comply with the provisions of the Financial and	-	See below.

Section	Requirement	Compliance	Comments
	Performance Management Standard.		
Financial and Performance Management Standard 2009			
9(4)	In developing its strategic and operational plans, the Company must comply with the DPC document 'Agency planning requirements'.	-	See below.
Strategic Plan			
Queensland Theatre Company Act 1970			
49	The Company's strategic plan must include the State's agreed funding proposals for the Company for the first 3 years of the plan.	✓	
51	The Company's information systems strategic plan and physical assets strategic plan under the FPMS must be included in its strategic plan.		The FPMS does not require an information systems strategic plan or a physical assets strategic plan. It is recommended that the Company have such plans, but these are not required to be included in the strategic plan if the Company does not have such plans. Information Technology Plan on page 24 of Operational Plan
Financial and Performance Management Standard 2009			
9(1)(a)	The Company must develop a strategic plan.	✓	
9(2)	The strategic plan must cover a period of 4 years (but may be reviewed or amended during the period).	✓	The plan is for 4 years 2018 – 2021
Agency Planning Requirements for the 2017 planning period (DPC October 2016)			
12.2	There are no standard templates for the layout of strategic plans. However strategic plans should be concise and ideally kept to a maximum of two pages.	✓	

Section	Requirement	Compliance	Comments
Stakeholder consultation			
15.1 - 15.3 & 15.6	<p>Statutory bodies that are published in the SDS must consult with DPC and Treasury on their draft strategic plans.</p> <p>Thorough and early consultation on an agency's draft strategic plan with both the DPC and Treasury will:</p> <ul style="list-style-type: none"> - assist agencies in the development of appropriate objectives and performance indicators which are consistent with the whole of government direction and current policy focus of government - ensure that the plan does not publicly commit government to initiatives that have not received the appropriate approvals and funding. <p>Agencies should also undertake consultation on their draft strategic plans with:</p> <ul style="list-style-type: none"> - agency staff - clients - stakeholders (including other agencies, other levels of government and other organisations) - partners in service delivery - any other group required by legislation or by these Requirements e.g. for statutory bodies, with their board (refer to section 19.4). <p>Following consultation, agencies should incorporate feedback where relevant and appropriate.</p>	✓	Strategic Plan provided by AQ to Performance Unit, DPC for central agency consultation.
Minimum information requirements of a strategic plan			
16.1	<p>AGENCY VISION</p> <p>A vision statement describes what the agency aspires to be by reflecting on how it wishes to be perceived by customers, stakeholders and the community. This statement takes into account the current status of the agency and outlines its future direction.</p>	✓	Vision
16.2	<p>AGENCY PURPOSE</p> <p>The agency's purpose is a statement that specifies the overall aim of the</p>	✓	Mission

Section	Requirement	Compliance	Comments
<p>16.3</p>	<p>agency – a simple statement of the agency’s reason for being.</p> <p>GOVERNMENT OBJECTIVES The agency’s strategic plan must be developed in the context of the government’s objectives for the community and must clearly demonstrate how the agency contributes to the government’s objectives for the community. The relationship depicted in the strategic plan should be consistent with subsequent representations in the agency’s SDS (contextual information) and annual report.</p>	<p>✓</p>	<p>Government’s objectives for the community</p> <ul style="list-style-type: none"> • Creating jobs and a diverse economy • Delivering quality frontline services • Protecting the environment • Building safe, caring and connected communities. <p>Note that the government’s objectives for the community in relation to the Company also include the object & guiding principles of the <i>Queensland Theatre Company Act 1970</i>, as set out in sections 1A & 1B of that Act.</p>
<p>16.4</p>	<p>AGENCY OBJECTIVES Agency objectives are the effects or impacts that an agency seeks to have on its customers, stakeholders, or the broader community and should collectively contribute to the whole of government direction (objectives for the community, priorities and strategies). Agency objectives should be focused statements of what the agency intends to achieve and be clear and measurable.</p>	<p>✓</p>	<p>Goals</p>
<p>16.5</p>	<p>PERFORMANCE INDICATORS Performance indicators measure the extent to which the outcomes achieved by an agency are meeting its objectives. Agencies are encouraged to develop and set performance targets for performance indicators where possible. Performance indicators included in an agency’s strategic plan should be consistent with those reported against in an agency’s subsequent annual report. Agencies should develop a ‘data dictionary’ for the performance indicators in the strategic plan to document the attributes of each performance indicator, what each performance indicator means and what</p>	<p>✓</p>	<p>Page 2</p>

Section	Requirement	Compliance	Comments
	the limitations are.		
16.6	<p>STRATEGIES Strategies state the ways in which the agency intends to achieve its objectives and contribute to the government's objectives for the community.</p> <p>Strategies included in an agency's strategic plan would generally be longer term strategies that are pursued over a number of years.</p>	✓	Page 2
16.7	<p>STRATEGIC RISKS AND OPPORTUNITIES The strategic plan must identify key strategic risks and/or critical issues for the agency to achieve its vision and purpose. Strategic risks may be related to external factors and/or strategic risks internal to government. As a general rule it is suggested that plans focus on the agency's top five strategic risks. The likely cause and effect of each strategic risk needs to be clearly identified.</p> <p>The strategic plan must also clearly identify key opportunities for the agency. Again it is suggested that a maximum of five be identified. These may or may not be linked to identified strategic risks. Where there is a link to identified risks this should be made explicit.</p>	✓	This requirement has been modified in 2017 to provide greater clarity around requirements and to include a requirement to identify opportunities.
16.8	<p>TIMEFRAME Agency strategic plans must cover a period of four years and the timeframe to be covered by the plan should be clearly stated.</p>	✓	1 January 2018 – 31 December 2021
Approval & submission of strategic plan			
19.3	<p>CENTRAL AGENCY CONSULTATION Agencies published in the SDS must consult with central agencies (DPC and Treasury) on their draft strategic plans before submitting their strategic plan for approval.</p>	✓	AQ will provide the draft plan to the Performance Unit, DPC for central agency consultation. Feedback received.
19.5	<p>SUBMISSION TO THE BOARD Final strategic plans must be submitted to the Board for approval with a</p>		Statement of resource implications, and major policy changes, resulting from the proposed plan required to

Section	Requirement	Compliance	Comments
	covering submission outlining any major policy changes and consequential resource implications.		accompany plans under <i>Queensland Theatre Company Act 1970</i> .
Publication of strategic plan			
20.2	The final strategic plan (approved by the Board) must be published by 1 January (for QTC) each year.		Please await Premier's approval before publishing strategic plan online on 1 January 2018.
21.1	Strategic plans are to be published online only.		
21.2	The <i>Ministerial guideline for publications schemes and disclosure logs</i> requires agencies to publish their strategic plans under their Publication Scheme. If a member of the public is unable to access the plan electronically, a hard copy of the document should be provided at no cost in accordance with <i>Information Standard 33 – Information Access and Use</i> .		
Statutory obligation to distribute copies			
22.1	Under the <i>Libraries Act 1988</i> , agencies are required to provide a copy of their strategic plan for legal deposit to the State Library of Queensland (Legal Deposit Unit) as it is an official publication (not a public record).		An electronic copy of the agency's strategic plan should be emailed to the State Library of Queensland (Legal Deposit Unit) or deposited via the self-deposit Wizard at http://www.slg.qld.gov.au/resources/publishers/legal-deposit/wizard . Legal Deposit State Library of Queensland Contact: (07) 3840 7852 Email: legaldeposit@slg.qld.gov.au
Operational Plan			
Queensland Theatre Company Act 1970			
Section 50: The Company's operational plan must include:			

Section	Requirement	Compliance	Comments
50(a)	Targets for, and ways of measuring, outputs the Company intends to supply.	✓	Pages 5 – 9
50(b)	Identification of the outputs that are not in the Company's commercial interests to supply.	n/a	
50(c)	Identification of the outputs intended to be funded by amounts appropriated by Parliament for the department, or by other grants to the Company.	✓	Page 23
50(d)	Identification of any outputs intended to be funded from the Company's commercial and fundraising activities.	✓	Page 23
50(e)	An outline of the nature and scope of activities, including commercial and fundraising activities, the Company proposes to undertake.	✓	Pages 10 – 22
50(f)	An outline of the major investments and borrowings the Company intends to make.	✓	Pages 21 – 22
50(g)	An outline of the Company's risk management policies and procedures.	✓	Pages 25 – 27
50(h)	An outline of the main undertakings proposed by the Company.	✓	Pages 10 – 22
Financial and Performance Management Standard 2009			
9(1)(b)	The Company must develop an operational plan for the whole of the Company (or for levels of the Company that it considers appropriate).	✓	
9(3)	The operational plan must cover a period of not more than 1 year.	✓	2018 only
Agency Planning Requirements for the 2017 planning period (DPC October 2016)			
Consultation			
29.1 & 29.2	Consultation with staff and stakeholders of the services to which the plan relates is recommended.	✓	

Section	Requirement	Compliance	Comments
	Following consultation, feedback should be incorporated where relevant and appropriate.		
Minimum information requirements of an operational plan			
30.1	<p>RELATIONSHIP WITH AGENCY STRATEGIC PLAN</p> <p>The agency's operational plan must be developed to deliver on the agency's objectives in its strategic plan. Agencies should be able to demonstrate how all plans prepared by the agency relate to each other.</p> <p>The operational plan should outline how the agency will contribute to delivering its services over the year to support the delivery of the agency's objectives within the allocated budget.</p> <p>There is no prescribed format for representing this relationship.</p>	✓	
30.2	<p>OPERATIONAL RISKS AND OPPORTUNITIES</p> <p>The agency's operational plan(s) must consider the potential impact operational risks and opportunities may have on the agency's service delivery, including how these risks will be managed or mitigated and opportunities realised.</p>	✓	This requirement has been modified in 2017 to include a requirement to identify opportunities. Pages 25 – 27
30.3	<p>SERVICES</p> <p>Services are sets of activities that deliver outputs and result in outcomes for clients and other stakeholders. Ideally, services generate benefits for customers and stakeholders and as a result, are valued by them</p>	✓	Pages 10 – 22
30.4	<p>PERFORMANCE INFORMATION</p> <p>Details about the performance information and available resources should be included in operational plans.</p> <p>There should be a clear line of sight between the performance information in the strategic plan and the operation plan.</p>	✓	Pages 5 – 9
30.5	OPERATIONAL STRATEGIES / PROJECTS OR ACTIVITIES	✓	Pages 10 – 22

Section	Requirement	Compliance	Comments
	<p>As with the strategic plan, operational strategies are the way in which an agency intends to pursue its objectives, deliver its services and assist in achieving the whole of government direction.</p> <p>Strategies included in an agency's operational plan would generally be shorter term 'operational' strategies that are pursued over a one year or less timeframe and would cascade down from the strategies outlined in the agency's strategic plan.</p>		
30.6	<p>ALIGNMENT WITH SPECIFIC PURPOSE PLANS</p> <p>Alignment with specific purpose plans of the agency e.g. the ICT resource strategic plan should be detailed in the operational plan where relevant.</p>		<p>Operational plan should include details of alignment with ICT plan and assets plan.</p> <p>ICT Plan – page 24</p> <p>Asset Management Plan – pages 28 – 29</p>
30.8	<p>TIMEFRAME</p> <p>Operational plans must clearly state the timeframe of the plan and cover a period of one year.</p>	✓	2018
Approval & submission of operational plan			
33.1	Operational plans must be endorsed by the relevant delegated officer within an agency.	n/a	See Queensland Theatre Company Act requirements above.
33.2	Once approval has been received, operational plans should be implemented from 1 January (for QTC) each year.		1 January 2018

Section	Requirement	Compliance	Comments
Publication standards			
34.1 – 34.3	<p>Operational plans should be communicated and made available to staff within the agency.</p> <p>To determine if an operational plan should be published an agency should refer to their publication scheme and refer to the <i>Right to Information Act 2009</i> (in particular Schedule 3 which sets out the exemptions under the Act).</p> <p>As a matter of process, operational plans should be made available to stakeholders who are particularly interested in an agency's service delivery (such as non-government organisations, outsourced providers etc).</p>		

PREMIER'S BRIEFING NOTE

Strategy and Engagement

Tracking Folder No. TF/17/14721

Document No. DOC/17/179060

To: THE PREMIER
Date: 27 OCT 2017
Subject: Stakeholder letters to support the Advance Queensland 10-Year Roadmap for the Screen Industry consultation paper

Approved / Not-Approved / Noted

Premier / CoS.....

Date 27/10/17.....

Date Action Required by:/...../.....

Requested by:
(if appropriate)

• RECOMMENDATION

It is recommended that you:

- sign the letters (**Attachment 1**) to Queensland's key screen industry stakeholders seeking their input into the consultation process for the Advance Queensland 10-Year Roadmap for the Screen Industry consultation paper (the consultation paper)
- approve the use of your electronic signature on the letter (**Attachment 2**) for those stakeholders who will receive email correspondence.

• KEY ISSUES

- You announced the Queensland Government is seeking input into the consultation paper in Parliament on 26 October 2017.
- The consultation paper seeks industry and community views on how Queensland can leverage its existing screen industry to create jobs and further grow the industry.
- Key stakeholders, including stakeholders you met with during your 2017 Trade Mission to the United States of America, will receive a written invitation from you to contribute to the consultation process.
- Industry bodies in Queensland and nationally will be invited to contribute to the consultation by direct contact from the Department of the Premier and Cabinet (DPC).
- Screen Queensland will also promote the consultation process through its networks.
- The community will have the opportunity to participate in the consultation through the *Get Involved* website.
- The release of the consultation paper will be supported by social media posts by the DPC, Arts Queensland and Screen Queensland.
- Consultation will close on 8 December 2017.

• BACKGROUND

- The consultation paper seeks industry and community input into ways to build on the momentum created by the Queensland Government's \$30 million Production Attraction Strategy investment and existing screen industry capacity programs delivered by Screen Queensland.

Dave Stewart
Director-General

Comments (Premier or DG)

Action Officer: Jennifer Collin
Area: Strategic Policy
Telephone: 3003 9099

Approved by Tess Bishop, Deputy Director-General
Strategy and Engagement
Telephone: 300 39182
Approved on: 26.10.17

For reply please quote: *StratPol/JC – TF/17/14721 – DOC/17/179017*

Name

Address 1

Address 2

Address 3

Dear *Salutation*

My Government is committed to growing the strong and rapidly evolving screen industry in Queensland and, on 26 October 2017, I opened stakeholder and community consultation on the Advance Queensland 10-Year Roadmap for the Screen Industry.

The screen industry is a great fit for my Government's \$420 million Advance Queensland initiative. The skills and expertise developed in screen are readily transferrable to other industries, making the industry a key player in Queensland's growing knowledge economy.

The Advance Queensland 10-Year Roadmap for the Screen Industry will ensure the State can build on its existing strengths and is ready to respond to emerging opportunities. It will ensure the industry remains competitive in an international market, it continues to create jobs and deliver economic benefits, and that Queensland stories continue to be told.

The Advance Queensland 10-Year Roadmap for the Screen Industry consultation paper outlines a proposed vision for the screen industry in Queensland, as well as a range of potential actions to ensure the State continues to lead the way in this dynamic industry. The paper can be accessed via the Queensland Government's Get Involved website at www.getinvolved.qld.gov.au/gi/consultation/4500/view.html with advice on how to make a written submission provided on page 20.

<<Company_Name>>'s views on the opportunities, proposed vision and actions that can be undertaken are important to informing the final Advance Queensland 10-Year Roadmap for the Screen Industry and I encourage you to make a written submission.

I look forward to hearing about <<Company_Name>>'s input into the roadmap and continuing to work together to grow the screen industry in Queensland.

Yours sincerely

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**

*Encl

For reply please quote: *SP/JC – TF/17/14721 – DOC/17/179013*

Name

Address 1

Address 2

Address 3

Dear Salutation

The Queensland Government is committed to growing the strong and rapidly evolving screen industry in Queensland and on 26 October 2017, I opened consultation on the Advance Queensland 10-Year Roadmap for the Screen Industry consultation paper (the consultation paper).

The screen industry is a great fit for the Queensland Government's \$420 million Advance Queensland initiative. The skills and expertise developed in screen are readily transferrable to other industries, making it a key player in Queensland's growing knowledge economy.

The consultation paper will ensure the State can build on its existing strengths and is ready to respond to emerging opportunities. It will ensure the industry remains competitive in an international market, it continues to create jobs and that Queensland stories continue to be told.

The consultation paper outlines a proposed vision for the screen industry in Queensland, as well as potential actions to ensure the State continues to lead the way in this dynamic industry. The paper can be accessed via the Queensland Government's Get Involved website at <http://www.getinvolved.qld.gov.au/gi/consultation/4500/view.html>.

The views of Queensland's local governments on the opportunities, proposed vision and actions that can be undertaken are important to informing the final Advance Queensland 10-Year Roadmap for the Screen Industry. I encourage you to make a written submission during the consultation period. Information on how to contribute can be found on page 20 of the consultation paper.

I look forward to hearing about your input into the roadmap and working together to grow the screen industry in Queensland.

Yours sincerely

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**

Title	Name	Surname	Organisation	Address line 1	Suburb	State	Post code	Country	Email address	Notes
Mr	Paul	Murphy	Media, Entertainment and Arts Alliance							Out of Scope with applicant's agreement
Mr	Shaniel	Deo	Halfbrick							
Mr	Morgan	Jaffit	Defiant Development							
Mr	Nathan	Mayfield	Hoodlum							
Mr	Richard	Chen	Queensland School of Film and Television							
Professor	Mandy	Thomas	QUT Creative Industries							
Professor	Trish	FitzSimons	Griffith University Film School							
Mr	Sean	Bailey	Walt Disney Studios							
Mr	Sam	Dickerman	Walt Disney Studios							
Ms	Cynthia	Stegner	Sony Television							
Mr	Andrew	Davis	Sony Columbia Pictures							
Ms	Kelji	Lee	ABC Studios International							
Mr	Richard	Wright	Lakeshore Entertainment							
Mr	Erik	Barmack	Netflix							
Mr	Paul	Neinstein	RATPAC							
Ms	Tracey	Robertson	Hoodlum							

Mayor and CEO contact details as at:

2-Oct-17

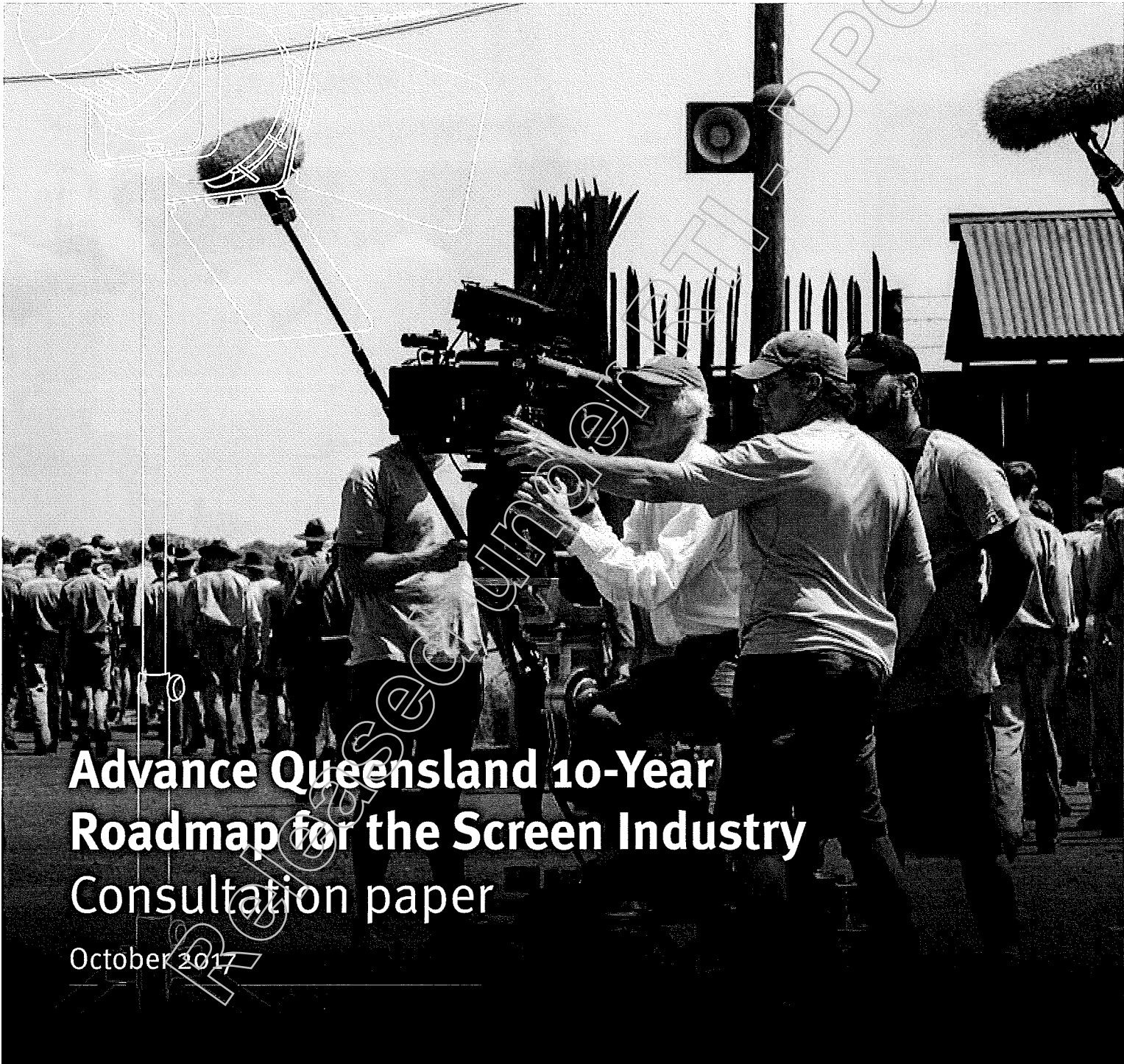
Out of Scope with applicant's agreement

Title	First Name	Surname	Position	Council
Councillor	Derek	Walpo	Mayor	Aurukun Shire Council
Mr	Berrie	McCarthy PSM	Chief Executive Officer	Aurukun Shire Council
Councillor	Richard	Marsh	Mayor	Balonne Shire Council
Mr	Matthew	Wajm	Chief Executive Officer	Balonne Shire Council
Councillor	Nev	Fentor	Mayor	Barana Shire Council
Mr	Ray	Ganaghy	Chief Executive Officer	Barana Shire Council
Councillor	Robert	Chandler	Mayor	Baraldine Regional Council
Mr	Des	Howard	Chief Executive Officer	Baraldine Regional Council
Councillor	Bruce	Scott	Mayor	Barroo Shire Council
Mr	Bob	O'Brien	Chief Executive Officer	Barroo Shire Council
Councillor	Andrew	Marin	Mayor	Blackall-Tambo Regional Council
Mr	Chris	Blanch	Chief Executive Officer	Blackall-Tambo Regional Council
Councillor	Elio	Britton	Mayor	Boulia Shire Council
Ms	Lynn	Moore	Chief Executive Officer	Boulia Shire Council
Councillor	Graham	Quirk	Lord Mayor	Brisbane City Council
Mr	Colin	Jensen	Chief Executive Officer	Brisbane City Council
Councillor	John	Ferguson	Mayor	Bulloo Shire Council
Dr	Edwina	Marks	Chief Executive Officer	Bulloo Shire Council
Councillor	Jack	Dempsey	Mayor	Bundsberg Regional Council
Mr	Stephen	Johnson	Chief Executive Officer	Bundsberg Regional Council
Councillor	Lyn	McLaughlin	Mayor	Burdakin Shire Council
Mr	Terry	Brennan	Chief Executive Officer	Burdakin Shire Council
Councillor	Ernie	Camp	Mayor	Burke Shire Council
Ms	Sharon	Dalsh	Chief Executive Officer	Burke Shire Council
Councillor	Bob	Manning	Mayor	Calma Regional Council
Mr	John	Andrejo	Chief Executive Officer	Calma Regional Council
Councillor	Lysal (Jack)	Bawden	Mayor	Carpentaria Shire Council
Mr	Michael	Hayward	Chief Executive Officer	Carpentaria Shire Council
Councillor	John	Kremastos	Mayor	Cassowary Coast Regional Council
Mr	James	Gott	Chief Executive Officer	Cassowary Coast Regional Council
Councillor	Kerry	Hayes	Mayor	Central Highlands Regional Council
Mr	Scott	Mason	Chief Executive Officer	Central Highlands Regional Council
Councillor	Liz	Schmidt	Mayor	Charters Towers Regional Council
Mr	Aaron	Johansson	Chief Executive Officer	Charters Towers Regional Council
Councillor	Arnold	Murray	Mayor	Cherbourg Aboriginal Shire Council
Mr	Warren	Collins	Chief Executive Officer	Cherbourg Aboriginal Shire Council
Councillor	Greg	Campbell	Mayor	Cloncurry Shire Council
Mr	Ben	Miligan	Chief Executive Officer	Cloncurry Shire Council
Councillor	Peter	Scott	Mayor	Cook Shire Council
Mr	Tim	Crain	Chief Executive Officer	Cook Shire Council
Councillor	Trevor	Pickering	Mayor	Croydon Shire Council
Mr	William	Karwin	Chief Executive Officer	Croydon Shire Council
Councillor	Geoffrey	Marion	Mayor	Diamantina Shire Council
Mr	Leon	Love	Chief Executive Officer	Diamantina Shire Council
Councillor	Edric	Walden	Mayor	Doomadgee Aboriginal Shire Council
Mr	Lothar	Subert	Chief Executive Officer	Doomadgee Aboriginal Shire Council
Councillor	Julia	Leu	Mayor	Douglas Shire Council
Ms	Linda	Carlew	Chief Executive Officer	Douglas Shire Council
Councillor	Warren	Devlin	Mayor	Etheridge Shire Council
Mr	Norm	Garsden	Chief Executive Officer	Etheridge Shire Council
Councillor	Jane	Mohamara	Mayor	Finders Shire Council
Mr	Graham	King	Chief Executive Officer	Finders Shire Council
Councillor	Chris	Loft	Mayor	Fraser Coast Regional Council
Mr	Ken	Diehm	Chief Executive Officer	Fraser Coast Regional Council
Councillor	Matt	Burnett	Mayor	Gladstone Regional Council
Ms	Roslyn	Baker	Chief Executive Officer	Gladstone Regional Council
Councillor	Tom	Tate	Mayor	Gold Coast City Council
Mr	Dale	Dickson	Chief Executive Officer	Gold Coast City Council
Councillor	Graeme	Scheu	Mayor	Goodshields Regional Council
Mr	Carl	Martens	Chief Executive Officer	Goodshields Regional Council
Councillor	Mick	Curran	Mayor	Gympie Regional Council
Mr	Bernard	Smith	Chief Executive Officer	Gympie Regional Council
Councillor	Ramon	Jayo	Mayor	Inchbrook Shire Council
Mr	David	McKinlay	Chief Executive Officer	Inchbrook Shire Council
Councillor	Greg	McLean	Mayor	Hope Vale Aboriginal Shire Council
Mr	Stephen	Livane	Chief Executive Officer	Hope Vale Aboriginal Shire Council
Councillor	Andrew	Antonoli	Mayor	Ipswich City Council
Mr	Gary	Kellar	Chief Executive Officer	Ipswich City Council
Mr	Gary	Kellar	Acting Chief Executive Officer	Ipswich City Council
Councillor	Anne	Baker	Mayor	Isaac Regional Council

Released under RTI - DPC

Title	First Name	Surname	Position	Council	Postal Address 1	Postal Address 2	State	Postcode	Primary email	Secondary email	Direct Line Contact Number	Council Office Contact	Mobile Number	Fax	Executive Assistant Contact Details	Physical Address 1	Physical Address 2	Full Name	Notes	DLOP Region	RD Contact	Comments	Generic council email address (only for Local Government Guide on DLO website)
Ms	Hurtyll	Babacan	Chief Executive Officer	Tablelands Regional Council	PO Box 673	ATHERTON																	
Councillor	Paul	Antonio	Mayor	Toowoomba Regional Council	PO Box 3021	TOOWOOMBA																	
Mr	Bitan	Pidgeon	Chief Executive Officer	Toowoomba Regional Council	PO Box 3021	TOOWOOMBA																	
Councillor	Vonda	Malone	Mayor	Torres Shire Council	PO Box 171	THURSDAY ISLAND																	
Ms	Dalassa	Yorkston	Chief Executive Officer	Torres Shire Council	PO Box 171	THURSDAY ISLAND																	
Councillor	Frederick	Gela	Mayor	Torres Strait Island Regional Council	PO Box 7336	CAIRNS																	
Mr	Bruce	Wanga	Chief Executive Officer	Torres Strait Island Regional Council	PO Box 7336	CAIRNS																	
Councillor	Jerry	Hill	Mayor	Townsville City Council	PO Box 1268	TOWNSVILLE																	
Ms	Adèle	Young	Chief Executive Officer	Townsville City Council	PO Box 1268	TOWNSVILLE																	
Councillor	Paul	McVeigh	Mayor	Western Downs Regional Council	PO Box 551	DALBY																	
Mr	Ross	Mugrove	Chief Executive Officer	Western Downs Regional Council	PO Box 551	DALBY																	
Councillor	Andrew	Wilcox	Mayor	Whitsunday Regional Council	PO Box 104	PROSERPINE																	
Mr	Barry	Ormondson	Chief Executive Officer	Whitsunday Regional Council	PO Box 104	PROSERPINE																	
Councillor	Shane	Mavin	Acting Mayor	Winton Shire Council	PO Box 288	WINTON																	
Mr	Alan	Rayment	Chief Executive Officer	Winton Shire Council	PO Box 288	WINTON																	
Councillor	Cheyne	Wolke	Mayor	Woorabinda Aboriginal Shire Council	C/- Post Office	WOORABINDA																	
Mr	Emil	Moul	Chief Executive Officer	Woorabinda Aboriginal Shire Council	C/- Post Office	WOORABINDA																	
Councillor	Desmond	Taylor	Mayor	Wujal Wujal Aboriginal Shire Council	Wujal Wujal Community	WIA COOKTOWN																	
Ms	Eileen	Deem-Hall	Chief Executive Officer (See notes re temporary absence)	Wujal Wujal Aboriginal Shire Council	Wujal Wujal Community	WIA COOKTOWN																	
Councillor	Ross James	Andrews	Mayor	Yarrabah Aboriginal Shire Council	C/- Post Office	YARRABAH																	
Ms	Javelle	Mendes	Chief Executive Officer	Yarrabah Aboriginal Shire Council	C/- Post Office	YARRABAH																	

Released under RTI - DPC



Advance Queensland 10-Year Roadmap for the Screen Industry Consultation paper

October 2017



Queensland
Government

Cover: On the set of 'Unbroken', produced and directed by Angelina Jolie, and shot at Fort Lytton Brisbane. Photo: David James © Universal Pictures.

Right: Crew photo from 'San Andreas'.

© The State of Queensland
(Department of the Premier and Cabinet) 2017
Published by the Queensland Government,
1 William Street, Brisbane Qld 4000.

Copyright

This publication is protected by the
Copyright Act 1968.



Licence

This work is licensed to the Department of the Premier and Cabinet under a Creative Commons Attribution (CC BY) 3.0 Australia licence. To view a copy of this licence, visit:

www.creativecommons.org/licenses/by/3.0/au/

You are free to copy, communicate and adapt this publication, as long as you attribute it as follows:

© State of Queensland, Department of the Premier and Cabinet, October 2017.



The Queensland Government is committed to providing accessible services to Queenslanders of all cultural and linguistic backgrounds.

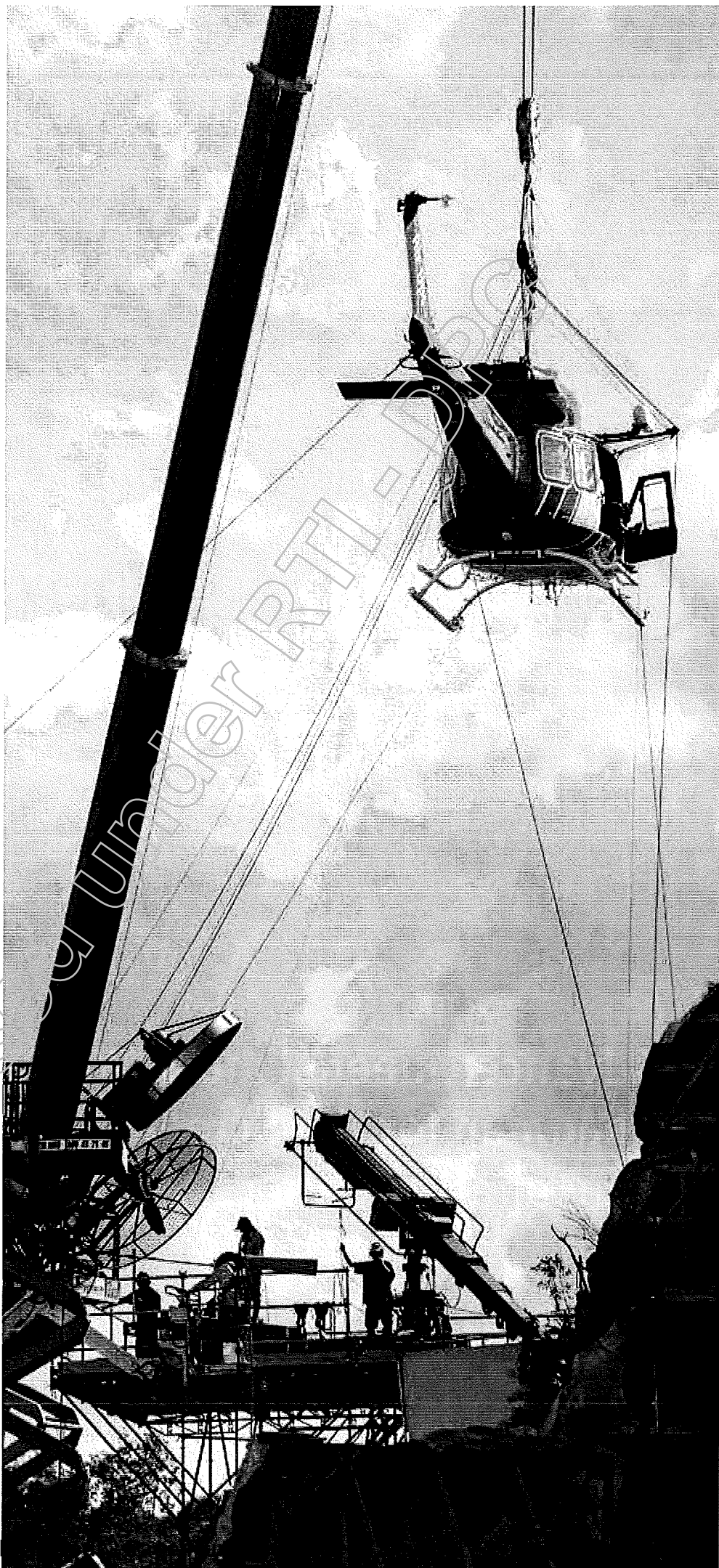
If you have difficulty understanding this publication and need a translator, please call the Translating and Interpreting Service (TIS National) on telephone 131 450 and ask them to contact the Queensland Department of the Premier and Cabinet on (07) 3224 2111.

Disclaimer

While every care has been taken in preparing this publication, the State of Queensland accepts no responsibility for decisions or actions taken as a result of any data, information, statement or advice, expressed or implied, contained within. To the best of our knowledge, the content was correct at the time of publishing.

Copies of this publication are available on our website at www.premiers.qld.gov.au and further copies are available upon request to:

Department of the Premier and Cabinet
PO Box 15185, City East, Queensland 4002
Tel: 13QGOV (13 74 68)
Email: dpc@premiers.qld.gov.au
Web: www.premiers.qld.gov.au



PREMIER'S BRIEFING NOTE
Strategy and Engagement

Tracking Folder No. TF/17/14612
Document No. DOC/17/177320

To: THE PREMIER
Date:
Subject: The Productivity Commission's (PC) productivity review titled: *Shifting the Dial 5 year Productivity Review (the Productivity Review)*

Approved / Not Approved / Noted
Premier / CoS.....
Date/...../.....
Date Action Required by:/...../.....
Requested by:
(if appropriate)

• **RECOMMENDATION**

It is recommended that you **note** the recommendations in the Productivity Review (**Attachment 1**), which are likely to be raised in future intergovernmental discussions.

• **KEY ISSUES**

- On 24 October 2017, the Federal Treasurer, the Honourable Scott Morrison MP, released the Productivity Review (**Attachment 1**). This review is the first in a regular series of inquiries into Australia's productivity performance.
- The Productivity Review suggests significant gains can be made by recognising the case for change and embracing it. It emphasises that productivity is about:
 - o not standing in the way of better investment in workplaces
 - o not opposing the research and trialling of new ideas
 - o not defending outmoded regulation that prevents consumers and businesses obtaining access to better services.
- While the Productivity Review makes a number of recommendations, it also acknowledges any reform agenda would ultimately need to be endorsed by a 'renewed' Council of Australian Governments (COAG) and a shared agenda should be allowed to arise before it is submitted to COAG.
- The recommendations focus on:
 - o healthier Australians (health)
 - o future skills and work (education and skills)
 - o better functioning towns and cities (transport and planning)
 - o improving the efficiency of markets (energy markets and innovation)
 - o more effective governments (the reform agenda, taxation, fiscal strategy, intergovernmental relations, public service, and local government).
- The recommended reforms receiving the most initial media attention are the health and education recommendations. A full list of the recommendations is provided at **Attachment 2**.
- The Productivity Review is on the Council of Federal Financial Relations agenda for the 27 October 2017 meeting. The outcomes of this meeting are likely to be important in determining the next steps for any potential reform program.
- The Department of the Premier and Cabinet (DPC) will continue to consult and work with Treasury and other agencies to consider the impacts and reach a position on the specific recommendations.
- The Productivity Review also suggests COAG is in need of renewal and existing intergovernmental committee structures should not be treated as 'sacrosanct'.

- The Productivity Review mentions Queensland in a number of specific contexts:
 - Health: The report referred to problems relating to inadequate communication between clinicians and patients, and suggested in Queensland emergency departments, only 46 per cent of people were fully advised about the side effects of new medications, and 80 per cent were not advised about how long they might wait to be examined. The same survey found major differences between regions across all dimensions of the experience of care.
 - Planning reform: In its discussion of making the most of urban land, the PC notes that most states have made good progress in planning reform. The PC briefly outlines recent reforms in each State, including changes to Queensland planning legislation and processes over the last few years.
 - Retail trading hours: The PC mentions that Queensland, South Australia and Western Australia retain restrictive rules on retail trading (however, it is not clear whether it has accounted for Queensland's recent changes to trading hours).
 - Ethanol mandates: The PC is critical of Queensland and New South Wales ethanol mandates, and suggests removing them to reduce distortions and costs.
 - Industry Assistance: The PC argues more broadly to eliminate industry assistance that discriminates between firms and competing activities. It gives the example of Queensland Sugar Limited which has charity status allowing it to access payroll tax and other concessions, giving it an advantage over other sugar marketers. The PC also noted the re-regulation of sugar in Queensland.
 - Competition Intergovernmental Agreement (IGA): The PC noted some states have not yet signed up to this IGA, and suggests these states should do so. Queensland, South Australia and Victoria are the only states not to have signed.

• **CONSULTATION**

- DPC Economic Policy and Queensland Treasury (QT) were consulted and provided input into this brief. Queensland Health (QH) was also consulted and indicated some of the recommendations are already part of QH's reform agenda.
- DPC, QT and QH are continuing to assess the potential impacts of the recommendations on Queensland agencies.

• **BACKGROUND**

- On 16 September 2016, the Treasurer asked the PC to undertake the first of a series of inquiries, at five-year intervals, into Australia's productivity performance and provide recommendations of reform priorities.
- On 7 November 2016, the PC released a discussion paper for consultation.
- In August 2017, the PC provided the Productivity Review to the Federal Government.

Comments (*Premier or DG*)

Dave Stewart
Director-General



Australian Government
Productivity Commission

INQUIRY REPORT NO. 84



SHIFTING THE DIAL

5 YEAR PRODUCTIVITY REVIEW
3 AUGUST 2017

Released under



Shifting the Dial: 5 year productivity review – Recommendations

Chapter 2 – Healthier Australians

Recommendation 2.1

IMPLEMENT NIMBLE FUNDING ARRANGEMENTS AT THE REGIONAL LEVEL

The Australian, State and Territory Governments should allocate (modest) funding pools to Primary Health Networks and Local Hospital Networks for improving population health, managing chronic conditions and reducing hospitalisation at the regional level.

Recommendation 2.2

ELIMINATE LOW-VALUE HEALTH INTERVENTIONS

Australian governments should revise their policies to more rapidly reduce the use of low-value health interventions.

Recommendation 2.3

MAKE THE PATIENT THE CENTRE OF CARE

All Australian governments should re-configure the health care system around the principles of patient-centred care, with this implemented within a five year timeframe.

Recommendation 2.4

USE INFORMATION BETTER

Australian governments should cooperate to remove the current messy, partial and duplicated presentation of information and data, and provide easy access to health care data for providers, researchers and consumers.

Recommendation 2.5

EMBRACE TECHNOLOGY TO CHANGE THE PHARMACY MODEL

The Australian Government should move away from community pharmacy as the vehicle for dispensing medicines to a model that anticipates automatic dispensing in a majority of locations, supervised by a suitably qualified person. In clinical settings, pharmacists should play a new remunerated collaborative role with other primary health professionals where there is evidence of the cost-effectiveness of this approach.

Recommendation 2.6

AMEND ALCOHOL TAXATION ARRANGEMENTS

The Australian Government should move towards an alcohol tax system that removes the current concessional treatment of high-alcohol, low-value products, primarily cheap cask and fortified wines.

Chapter 3 – Future skills and work

Recommendation 3.1

IMPROVE EDUCATIONAL OUTCOMES OF SCHOOL STUDENTS

Australian governments should:

- address teaching out of field within a tight time-frame
- improve the skills and effectiveness of the existing teacher workforce, with comprehensive professional development initiatives and other mechanisms, supported by evidence that these are genuinely effective
- continue the current reforms to improve the quality and effectiveness of new teachers, but test their value.

Recommendation 3.2

PROFICIENCY NOT JUST COMPETENCY

The Australian Government should develop tools for proficiency-based assessment for skills where employers want to know how well an employee can perform a task, rather than whether they can perform it at all.

Recommendation 3.3

DISRUPTION OF EDUCATION THROUGH INDEPENDENT ASSESSMENT

The Australian Government should develop a framework to facilitate the independent accreditation of skills obtained through any learning method.

Recommendation 3.4

COVERING UNIVERSITIES UNDER CONSUMER LAW

The Australian Government should monitor consumer law developments in Australia and the United Kingdom (UK), to ensure that the Australian Consumer Law applies to the higher education sector.

Recommendation 3.5

MAKE IT EASY TO ACCESS LEARNING OPTIONS

The Australian Government should ensure that Australians of all working ages can readily access comprehensive and up-to-date information about career and education options, including how to make career changes later in life.

Chapter 4 – Better functioning towns and cities

Recommendation 4.1

IMPROVE GOVERNANCE ARRANGEMENTS FOR PUBLIC INFRASTRUCTURE

It is essential that governments ensure that proposed projects are subject to benefit-cost evaluations, and that these as well as evaluations of alternative proposals for meeting objectives are available for public scrutiny before decisions are made.

Recommendation 4.2

SHORT-TERM REFORMS TO IMPROVE ROAD PROVISION

Several steps can and should be undertaken by State and Territory Governments in the short term to improve the quality and value for money from road services, and as preconditions for a subsequent move to road pricing.

Recommendation 4.3

ESTABLISH ROAD FUNDS

State and Territory Governments should establish Road Funds to hypothecate road-related revenues to expenditures. Initially designing Road Funds on the basis of heavy vehicle revenues and expenditures will help to sequence heavy vehicle and broader road transport market reform objectives and facilitate compositional shifts to new road funding sources over time.

Recommendation 4.4

ROAD USER CHARGING PILOTS

To communicate the need for road funding reform to the community, State and Territory Governments should consider the use of road user charging pilot programs, as has been successful in overseas jurisdictions.

Recommendation 4.5

APPLY COMPETITION PRINCIPLES TO LAND USE POLICIES

There should be national agreement to apply competition policy principles to land use regulation and policies. There should be a particular ban on regulation that explicitly or implicitly favours particular operators and sets proximity restrictions.

Recommendation 4.6

BETTER PROVISION FOR GROWTH

Take steps to improve consultation and planning processes, as outlined in Conclusion 10.2 of Supporting Paper 10. This includes:

- State, Territory and Local Governments genuinely engaging with the community on alternatives for meeting development goals
- State and Territory Governments providing formal guidance on how Local Government planning strategies should be developed and on the application of overarching planning policies
- State, Territory and Local Governments ensuring adequate provision in growth strategies for infrastructure and public amenities (such as 'green' space) given the difficulty of retro-fitting these features.

Recommendation 4.7

IMPLEMENT BEST PRACTICE IN DEVELOPMENT ASSESSMENT

State and Territory Governments should implement known best practice in development assessment processes, as embodied in the model developed by the Development Assessment Forum.

Recommendation 4.8

REMOVE STAMP DUTIES AND IMPLEMENT TRANSITION TO LAND TAX

State and Territory Governments should move from stamp duties on residential and commercial properties to a broad-based land tax on the unimproved value of land.

Chapter 5 – Improving the efficiency of markets

Recommendation 5.1

URGENT ACTION IS NEEDED TO FIX AUSTRALIA'S ENERGY MARKETS

Australian governments must cooperate to reform the national electricity market as a priority.

Recommendation 5.2

CREATING AN ENVIRONMENT MORE CONDUCTIVE TO INNOVATION

Australian governments must be more responsive and willing to experiment to create a more innovative ecosystem for Australian business.

Chapter 6 – More effective governments

Recommendation 6.1

SEEK COMMONWEALTH-STATE/TERRITORY AGREEMENT TO A FORMAL JOINT REFORM AGENDA

A formal commitment and an institutionally-supported process are both needed to sustain cooperation on reforms of this nature beyond any one term of government.

Recommendation 6.2

TAX REFORM AS AN INTEGRAL PART OF THE JOINT REFORM AGENDA

To improve confidence between levels of government, and support more efficient provision of public services, governments should adopt a commitment to tax changes that improve revenue-sharing arrangements between governments as an essential element of a Joint Reform Agenda.

There is then every reason for the participants to pursue reform together.

Recommendation 6.3

IMPROVE FISCAL STRATEGY DISCIPLINES

Governments should adopt measures that will better inform and improve accountability for spending and fiscal strategy decisions.

Recommendation 6.4

RENEW INTERGOVERNMENTAL RELATIONS

First, while not broken, the system of cooperative exchange at the apex of Australia's federation — COAG — is in need of renewal. This is not an expensive undertaking — it has a cost only if it is insincere.

Recommendation 6.5

ENSURE ACCEPTED PUBLIC SERVICE REFORMS ARE IMPLEMENTED

The Australian Public Service Commission (APSC) should evaluate what has been done over the past five years in relation to the themes arising from agency and sector-wide reviews. The APSC evaluation should be used to inform subsequent training initiatives to address any shortcomings.

Recommendation 6.6

STRENGTHEN INTERNAL CAPABILITIES

Australian Governments should implement a suite of changes to strengthen policy development and delivery.

RECOMMENDATION 6.7

SUPPORT LOCAL GOVERNMENT PERFORMANCE

State and Territory Governments should draw on the experience of Victoria and require more meaningful (including comparable) performance reporting by Local Governments, providing support on this where needed.

PREMIER'S BRIEFING NOTE

Policy

Tracking Folder No. TF/17/14418

Document No. DOC/17/174659

To: THE PREMIER

Date:

**Subject: National Disability Insurance Scheme (NDIS)
Costs – Productivity Commission (PC) Study
Report (the Report)**

Approved / Not Approved / Noted

Premier / CoS.....

Date/...../.....

Date Action Required by:/...../.....

Requested by:
(if appropriate)

• RECOMMENDATION

It is recommended that you **note** the key findings and recommendations in the Report released on 19 October 2017.

• KEY ISSUES

- The NDIS Heads of Agreement between the Federal Government and the states and territories requires the PC to undertake a review of NDIS costs in 2017, to inform the final design of full scheme.
- The Report (**Attachment 1**) has made 13 findings and 44 recommendations.

How the scheme is tracking including transition timeframes

- The Report has found that the current timetable for participant intake will not be met, and has recommended that governments and the National Disability Insurance Agency (NDIA) need to start planning now for a changed timetable for transitioning clients to the scheme, including working through the financial implications.
- The Report has found that during transition the NDIA has focussed on meeting participant intake estimates and has not done enough on quality planning processes, supporting infrastructure, and market development. The Report notes that greater emphasis is needed on pre-planning, in-depth planning conversations, reporting on plan quality, and providing more specialised training for planners.
- PC recommendations to improve planning for participants include:
 - the NDIA better balancing participant intake, plan quality, participant outcomes, and financial sustainability; and reviewing phone planning practices
 - local area coordinators being on the ground six months before the scheme is rolled out in an area, and engaging in pre-planning with participants
 - planners understanding the different types of disability, and the NDIA establishing specialised planning teams or making more use of industry knowledge and expertise to improve planning processes.
- The Report notes the groups at risk of having a less positive experience with the NDIS, including those with psychosocial disability, complex and multiple disabilities, and language and cultural barriers, as well as people with disability transitioning into the community from the criminal justice system, the homeless and the socially isolated.
- The Report has asked the NDIA to implement a primary gateway for people with psychosocial disability to enter the NDIS, including the use of specialised staff operating on a face-to-face basis and providing linkages to clinical and non-clinical services outside the scheme.

Development of disability services market

- The Report has identified the significant challenge in developing the supply of disability services and the slow workforce growth in the disability sector.
- The Report has recommended that emerging workforce shortages should be addressed by independent price monitoring and regulation, more efficient coordination among governments to develop markets, and a targeted approach to skilled migration. The NDIA is required to assess thin markets and consider a range of approaches, including block funding, to improve services for participants.

Action Officer: Bernice Manickam

Area: Social Policy

Telephone: 3003 9158

Approved by Graham Fraine, Deputy Director-General

Policy Division

Telephone: 300 59408

- To ensure an independent/transparent process to set prices for scheme supports, the PC recommends to transfer the NDIA power to set prices to the NDIS Quality and Safeguards Commission, and to develop a plan to deregulate prices over time.

Interface between mainstream services and NDIS

- The Report has noted the criticality of the interface between the NDIS and mainstream services to achieve participant outcomes and the financial sustainability of the scheme. Some disability supports are not being provided because of unclear boundaries about the responsibilities of the different levels of government.
- The Report recommends that governments set clearer boundaries at the operational level around 'who supplies what' to people with disability, and only withdraw services when continuity of service to people with disability is assured.

Scheme Governance, Financial Performance and Funding

- The PC has recommended that the *NDIS Act 2013* (Cwlth) be amended to set a time limit for governments to unanimously agree to amend NDIS rules.
- Based on transition data, NDIS costs are broadly on track with NDIA's long-term modelling, mainly because all supports in NDIS plans have not been used.
- The Report recommends that in-kind funding arrangements at full scheme should only be to ensure continuity of support for existing clients, and include a timetable for when they will be 'cashed out'.
- To reflect the insurance principles of the scheme, the Report has recommended that governments need to allow flexibility around the NDIA's operational budget and commit to building a pool of reserves over time.
- The Report recommends the discontinuation of DisabilityCare Australia Fund (DCAF) 'reimbursement arrangements' with states and territories after 2023–24, and if necessary, DCAF payments should directly reduce contributions from jurisdictions.
- To reflect current population growth and inflation rates, the Report has recommended the current NDIS funding escalation rate for government contributions towards scheme costs of 3.5% p.a. to be set at 4% p.a.
- The PC has recommended that for full scheme, the Federal Government should explicitly factor projected increases in scheme costs, into its calculations of its contributions to the NDIS, and if cost overruns occur, they should be funded by the Federal Government.
- The PC has recommended increased funding for Information, Linkages and Capacity Building initiatives to ensure people with disability are connected to proper services. The Report has also recommended that all levels of government continue to fund disability advocacy organisations.
- The PC has recommended that if the medical and general accident streams of the National Injury Insurance Scheme are not implemented, then states and territory governments should bear the additional costs borne by the NDIS.

Department of Premier and Cabinet (DPC) position

- The Report will form the basis of negotiations for full scheme arrangements, which have commenced.
- DPC will work closely with the Department of Communities, Child Safety and Disability Services, Queensland Treasury, and relevant Queensland Government departments to develop the best outcome for Queensland participants during transition and at full scheme.

Comments (Premier or DG)

Dave Stewart
Director-General

Action Officer: Bernice Manickam
Area: Social Policy
Telephone: 3003 9158

Approved by Graham Fraine, Deputy Director-General

Policy Division

Telephone: 300 89408 Approved on:



Australian Government
Productivity Commission

National Disability Insurance
Scheme (NDIS) Costs

Productivity Commission
Study Report

October 2017



Australian Government
Productivity Commission

National Disability Insurance
Scheme (NDIS) Costs

Productivity Commission
Study Report
Overview

October 2017

BRIEFING NOTE

FROM	Treasury		
FOR	Treasurer Minister for Trade and Investment Premier Minister for the Arts		
SUBJECT	2016-17 Annual General Meeting – QIC Limited		
Contact Officer:	Susanna Greaves, SSPD, 303 51911	Reference No	03509-2017
Approval Required	30/11/17	Reason	Corporations Act Requirement
Approved by	AUT: Dennis Molloy <i>Y</i>	Approved by	A/DUT: Robert Fleming <i>RF</i> 12/10

PURPOSE

- To seek your signatures on the:
 - flying minute for the 2016-17 Annual General Meeting (AGM) of QIC Limited (QIC);
 - attachment to QIC's 2016-17 Annual Report; and
 - letter to Mr Don Luke, Chair of QIC providing a copy of the signed resolution.

TIMEFRAMES

- In accordance with the *Corporations Act 2001* (Cth) (Corporations Act), public companies including government-owned corporations (GOCs), must hold their AGMs within five months of the end of the financial year. Accordingly, QIC must hold its AGM for 2016-17 by 30 November 2017.

BACKGROUND

- GOC AGMs can be conducted by way of resolution without meeting (ie. by flying minute) under section 84 of the *Government Owned Corporations Act 1993* (GOC Act). The AGMs of all GOCs are only considering a short agenda of matters, therefore it is proposed that they be conducted by flying minute. This is consistent with usual practice.

ISSUES

- The only mandatory business that will be conducted at QIC's 2016-17 AGM is the tabling of the financial statements, directors' report and the auditor's report for the 2016-17 financial year (Annual Financial Report).
- The Annual Financial Report is contained within QIC's 2016-17 Annual Report, which was recently submitted to shareholding Ministers and tabled in Parliament. A copy of QIC's 2016-17 Annual Report is attached to the flying minute.
- Section 84 of the GOC Act provides that a document which is attached to the flying minute and is signed by shareholding Ministers, is taken to have been laid before the corporation at the meeting. Accordingly, consideration of the report will be satisfied if you sign the separate attachment covering the Annual Report.

7. Under the GOC Act, an AGM is deemed to have been held at the time at which, and on the day on which, the flying minute was signed by the last shareholding Minister. Accordingly, it is proposed that shareholding Ministers sign the attached flying minute, on or before 30 November 2017, thus giving effect to QIC's 2016-17 AGM.

RESULTS OF CONSULTATION

8. Treasury's Legal Services has had input into the process and documentation for the AGM.
9. The Department of Energy and Water Supply, the Department of the Premier and Cabinet and QIC were consulted, and agree with the content of the resolution and process for the 2016-17 AGM.
10. Similar documentation has been prepared for all the other GOCs.

Released under RTI - DRC

RECOMMENDATION

10. That you sign the:

- flying minute for the 2016-17 AGM of QIC and insert the date, time and place of signing;
- attachment covering the 2016-17 Annual Report and insert the date, time and place of signing; and
- letter to Mr Luke advising of the AGM.

Jim Murphy

Jim Murphy
Under Treasurer

Dave Stewart
Director-General
Department of the Premier and Cabinet

13, 10, 17

<input checked="" type="checkbox"/> Approved	<input type="checkbox"/> Not approved	<input type="checkbox"/> Noted
Comments		
<i>Curt Pitt</i>		
HON. CURTIS PITT MP Treasurer Minister for Trade and Investment		
<i>17 / 10 / 2017</i>		

<input type="checkbox"/> Approved	<input type="checkbox"/> Not approved	<input type="checkbox"/> Noted
Comments		
HON. ANNASTACIA PALASZCZUK MP Premier Minister for the Arts		
<i>/ /</i>		



SHAREHOLDING MINISTERS FOR
QIC LIMITED

Our Ref: 03509-2017

Mr Don Luke
Chair
QIC Limited
GPO Box 2242
BRISBANE QLD 4001

Dear Mr Luke *DON*

QIC Limited's 2016-17 Annual General Meeting

The 2016-17 Annual General Meeting (AGM) of QIC Limited (QIC) has been conducted by way of resolution without meeting, as allowed under section 84 of the *Government Owned Corporations Act 1993* (GOC Act).

Please find attached a signed shareholding Ministers' minute which effects QIC's 2016-17 AGM. Under the GOC Act, the AGM is deemed to have been held at the time at which, and on the day on which, the document was signed by the last shareholding Minister.

Yours sincerely

HON. ANNASTACIA PALASZCZUK MP

Premier
Minister for the Arts
Level 40
1 William Street, Brisbane
PO Box 15185, City East
Queensland 4002 Australia
Telephone +617 3719 7000

HON. CURTIS PITT MP

Treasurer
Minister for Trade and Investment
Level 38
1 William Street, Brisbane
GPO Box 611, Brisbane
Queensland 4001 Australia
Telephone +617 3719 7200

Encl.

**QIC LIMITED
ACN 130 539 123
("Company")**

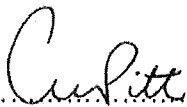
**SHAREHOLDING MINISTERS' RESOLUTION
ANNUAL GENERAL MEETING**

We, being the shareholding Ministers of the Company, in accordance with section 84 of the *Government Owned Corporations Act 1993* and Rule 12 of the Company's Constitution, resolve to pass the following resolution:

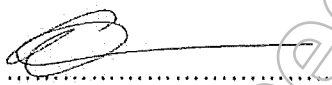
RESOLUTION

1. That the Financial Report, Directors' Report and Auditor-General's Report for the Company and its controlled entities for the financial year ended 30 June 2017 have been received and considered by the Company.

This resolution, in accordance with section 84 of the *Government Owned Corporations Act 1993* and Rule 12 of the Company's Constitution is taken to have been passed at an Annual General Meeting of the Company held at the time at which, and on the day on which, the document is signed by the last shareholding Minister.


.....
Hon Curtis Pitt MP
Treasurer
Minister for Trade and Investment

Date: 17/10/2017 Time: 8:30pm Place: BRISBANE


.....
Hon. Anastacia Palaszczuk MP
Premier
Minister for the Arts

Date: 31/11/17 Time: 6:15pm Place: BRISBANE

QIC LIMITED
ACN 130 539 123
("Company")

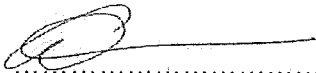
ANNUAL GENERAL MEETING ATTACHMENT
in accordance with section 84(1)(d) of the *Government Owned
Corporations Act 1993*

2016-17 ANNUAL REPORT



.....
Hon Curtis Pitt MP
Treasurer
Minister for Trade and Investment

Date: 17/10/2017 Time: 8:30^{pm} Place: BRISBANE



.....
Hon Anastacia Palaszczuk MP
Premier
Minister for the Arts

Date: 3/11/17 Time: 6:15^{pm} Place: Brisbane

Released under RTI - DPC

QIC

ANNUAL REPORT 2016-17



Released under RTI - DPC

PREMIER'S BRIEFING NOTE

Arts Queensland

Tracking Folder No. TF/17/14385
Document No. DOC/17/174259
Arts Ref: ACT17/1426

To: **THE PREMIER**
Date:
Subject: **Queensland Arts Showcase Program (QASP) recommendations – November 2017**

Approved / Not Approved / Noted
Premier / CoS.....
Date/...../.....
Date Action Required by: 07/11/2017
Requested by:
(if appropriate)

• RECOMMENDATION

It is recommended that you:

- **approve** the peer assessors' recommendations for five successful applicants under QASP (**Attachment 1**)
- **sign** the letters to the successful applicants (**Attachment 2**)
- **sign** the letters to Members of Parliament advising of successful funding in their respective electorates (**Attachment 3**)
- **approve** the media release for QASP November 2017 (**Attachment 4**).

• KEY ISSUES

- QASP guidelines state that applicants will be notified of outcomes approximately 14 weeks following their application submission. To meet this timeline, your approval and signature on the letters are sought by 7 November 2017.
- Each application was assessed by three external peer assessors with relevant art form expertise, and recommendations are made by the assessors. These recommendations are now made to you as Minister for the Arts for approval.
- A list of the assessors and a summary of the recommended applications by artform and focus areas is at **Attachment 5**.
- Five recommended applications (of the 10 eligible applications) will receive \$159 065, representing 40 per cent of total funding requested for this batch (\$398 061). The successful applicants are:

Applicant	Funding stream	Project locations	Project start date	Artform	Funding recommended
Mr Benjamin Allmon	Arts Ignite	Gold Coast, Southern Moreton Bay, South Stradbroke Island, North Stradbroke Island	01/12/2017	Visual arts, craft and design	\$39 790
Ms Liesel Zink	Arts Ignite	Brisbane	18/12/2017	Dance	\$30 000
Griffith University Art Museum	Arts Ignite	Brisbane	21/12/2017	Visual arts, craft and design	\$35 353
Ms Leah Shelton	Arts Ignite	Brisbane, Brighton (UK), Perth, Adelaide	07/01/2018	Theatre	\$25 580
Ms Judith (Jenuarrie) Warrie	Arts Ignite	Cairns, Kuranda	08/01/2018	Writing	\$28 342

- Two projects in this brief fulfil the criteria for, and will be promoted under, the Backing Indigenous Arts Initiative (Benjamin Allmon – \$39 790, Judith (Jenuarrie) Warrie – \$28 342).
- One project in this brief fulfils the criteria for, and will be promoted under, the Visual Arts and Crafts Strategy (Griffith University Art Museum – \$35 353).

• ELECTION / CABINET / PUBLIC COMMITMENTS

- QASP is administered under three funding streams: Arts Ignite, Arts Illuminate and Arts Impact.
- QASP funding of \$11.8 million (\$5.1 million of new funding) over four years (2015–16 to 2018–19) supports the development and growth of a vibrant and accessible arts and cultural sector in Queensland that connects with and fosters new audiences.

• CONSULTATION

- Arts Business Services (Finance) has been consulted in the development of this brief and has confirmed that budget is available to meet these commitments.
- All figures are quoted excluding GST.

• BACKGROUND

- Financial year 2017–18 results to date (including this brief) for QASP include 108 applications being received requesting a total of \$3 706 058. Of these, there have been 51 applications recommended for total funding of \$1 647 038, an overall success rate of 47 per cent.
- These 51 recommended applications include:

Applicant/application profile/focus	Recommended applicants
Regionally Based applicant	20 (39%)
Application has a youth focus	14 (27%)
Application has a regional focus (where part of the project or program will occur in a regional location i.e. anywhere outside Brisbane City Council)	29 (56%)
Application has a focus on Aboriginal and/or Torres Strait Islander artists/audiences/communities	19 (37%)
Application has a focus on Culturally and Linguistically Diverse artists/audiences/communities	6 (11%)

- Since QASP opened in September 2015 (excluding this brief), 182 applications have been recommended totalling \$5 878 267.

Comments (*Premier or DG*)

Dave Stewart
 Director-General

	Applicant	Contact Person	Project title	Description	Funding Stream	Recommendation	\$\$ requested	\$\$ recommended	Project location	Activity start date	Artform	Electorate	Assessor Comments
1	Mr Benjamin Allmon	CTPI - Personal Inform	The Saltwater Story	Benjamin Allmon and Bundjalung man Kyle Slabb will, with indigenous elders/youth, construct bark canoes not seen for over a century, and recreate an ancient trade route between Bundall and Stradbroke Island. The journey will form the basis for publicly-attended ceremonies, a book, exhibition, documentary, and ongoing cultural opportunities.	Arts Ignite	Recommended	\$39,790	\$39,790	Gold Coast, Southern Moreton Bay, South Stradbroke Island, North Stradbroke Island	01/12/2017	Visual arts, craft and design	Beaudesert	Assessors agreed this is a well thought out, high quality project that is culturally important. The application demonstrated strong reach and impact and securing funding from numerous other sources demonstrates demand. Feedback for applicant: Assessors recommend future applications should provide a more detailed evaluation plan and further detail on the distribution of the book.
2	Ms Liesel Zink		Balloons and Granite	Development and presentation of performance installation BALLOONS&GRANITE, including a four-week residency at Brisbane Powerhouse (BPH), Supercell Dance Festival presentation and a public showing of one work of BALLOONS&GRANITE during Australian Performing Arts Market (APAM)	Arts Ignite	Recommended	\$30,000	\$30,000	Brisbane	18/12/2017	Dance	Clayfield	Assessors agreed the application demonstrated a high level of quality and standard of work. The application provides a clear creative rationale for an innovative project that should have a future touring life. Feedback for applicant: Assessors recommend future applications should include further detail of a marketing strategy and clearer articulation of the public value of the work.
3	Griffith University Art Museum	Ms Angela Goddard	Theoretical Identities (Working Title)	A major exhibition exploring key themes central to Archie Moore's practice – childhood and collective memory, and domestic space from an Indigenous Australian and rural Queensland perspective. The project will be accompanied by the publication of the first monograph of Moore's career, which will feature new writings on his art practice.	Arts Ignite	Recommended	\$35,353	\$35,353	Brisbane	21/12/2017	Visual arts, craft and design	South Brisbane	Assessors agreed the applicant provided a strong application demonstrating good evaluation methods and outcomes. The proposed exhibition and accompanying monograph will have significant impact on the artist's career. Feedback for applicant: Assessors recommend future applications should include further detail on audience engagement strategy and public programming opportunity. Condition of funding - Information on Income from monograph sales and artist fees, including an updated budget, is to be provided to Arts Queensland before agreement finalisation.
4	Ms Leah Shelton		Lock Her Up - a new solo work by Leah Shelton	Queensland performance artist Leah Shelton will work with internationally renowned Director / Performance-Maker Ursula Martinez (UK) to create her second solo work, Lock Her Up. The work will be a ripping political commentary on our preoccupation and vilification of powerful women, and will be created and presented between Australia and the UK.	Arts Ignite	Recommended	\$25,580	\$25,580	Brisbane, Brighton (UK), Perth, Adelaide	07/01/2018	Theatre	Ashgrove	Assessors agreed the applicant's previous work and the clear detailed planning suggest the new works quality and excellence with a strong potential for future life. The application demonstrates demand and developing new audiences interstate and internationally and will create employment for Queensland artists and artworkers. Feedback for applicant: Assessors recommend future applications should include further detail on how Queensland audiences outside Brisbane will be able to engage with the work.
5	Ms Judith (Jenuarrie) Warrie		Jenuarrie 'Gift of Knowledge'	Publish Book: Jenuarrie's 30 years as Potter; includes text / images of new body of work referencing cultural connections, bloodlines; 150 pages displaying approx.100 images with appropriate text; honouring my cultural heritage commitment; passing down knowledge as an Aboriginal Elder (Potter) who also has a diverse cultural background.	Arts Ignite	Recommended	\$28,342	\$28,342	Cairns, Kuranda	08/01/2018	Writing	Cairns	Assessors agreed the project is timely for the artists and will provide a historical record of the body of work already produced. The application publication will increase the impact and reach of her work with distribution of the publication through galleries and museums. Feedback for applicant: Assessors recommend future applications should include further detail on the evaluation of the project. Condition of funding – Estimation of distribution costs to be accounted for in revised budget provided to Arts Queensland before agreement finalisation.
6	CTPI - Business Affairs												
7													
8													
9													
10													
11													

\$398,061 \$159,065

Released under RTI - DPP

For reply please quote: AQ/AM – TF/17/14385 – ACT17/1426

Mr Benjamin Allmon

CTPI - Personal Information

Dear Mr Allmon

Thank you for your application to Arts Queensland's Queensland Arts Showcase Program.

I am pleased to advise that funding of \$39 790 has been approved for your project, *The Saltwater Story*.

Arts Queensland will send a letter to you shortly outlining the conditions of your funding and payment information.

If you require any further information in the interim, please contact Mrs Alyssa McIntosh, Investment Officer, Arts Queensland, Department of the Premier and Cabinet by email at alyssa.mcintosh@arts.qld.gov.au or on telephone (07) 3034 4016.

Yours sincerely

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**

For reply please quote: AQ/AM – TF/17/14385 – ACT17/1426

Ms Liesel Zink

CTPI - Personal Information

Dear Ms Zink

Thank you for your application to Arts Queensland's Queensland Arts Showcase Program.

I am pleased to advise that funding of \$30 000 has been approved for your project, *Balloons and Granite*.

Arts Queensland will send a letter to you shortly outlining the conditions of your funding and payment information.

If you require any further information in the interim, please contact Mrs Alyssa McIntosh, Investment Officer, Arts Queensland, Department of the Premier and Cabinet by email at alyssa.mcintosh@arts.qld.gov.au or on telephone (07) 3034 4016.

Yours sincerely

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**

For reply please quote: AQ/AM – TF/17/14385 – ACT17/1426

Ms Angela Goddard
Director
Griffith University Art Museum
170 Kessels Road
NATHAN QLD 4111

Dear Ms Goddard

Thank you for your application to Arts Queensland's Queensland Arts Showcase Program.

I am pleased to advise that funding of \$35 353 has been approved for your project, *Theoretical Identities* (Working Title).

Arts Queensland will send a letter to you shortly outlining the conditions of your funding and payment information.

If you require any further information in the interim, please contact Mrs Alyssa McIntosh, Investment Officer, Arts Queensland, Department of the Premier and Cabinet by email at alyssa.mcintosh@arts.qld.gov.au or on telephone (07) 3034 4016.

Yours sincerely

ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS

For reply please quote: AQ/AM – TF/17/14385 – ACT17/1426

Ms Leah Shelton

CTPI - Personal Information

Dear Ms Shelton

Thank you for your application to Arts Queensland's Queensland Arts Showcase Program.

I am pleased to advise that funding of \$25 580 has been approved for your project, *Lock Her Up* – a new solo work by Leah Shelton.

Arts Queensland will send a letter to you shortly outlining the conditions of your funding and payment information.

If you require any further information in the interim, please contact Mrs Alyssa McIntosh, Investment Officer, Arts Queensland, Department of the Premier and Cabinet by email at alysa.mcintosh@arts.qld.gov.au or on telephone (07) 3034 4016.

Yours sincerely

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**

For reply please quote: AQ/AM – TF/17/14385 – ACT17/1426

Ms Judith (Jenuarrie) Warrie

CTPI - Personal Information

Dear Ms Warrie

Thank you for your application to Arts Queensland's Queensland Arts Showcase Program.

I am pleased to advise that funding of \$28 342 has been approved for your project, *Jenuarrie 'Gift of Knowledge'*.

Arts Queensland will send a letter to you shortly outlining the conditions of your funding and payment information.

If you require any further information in the interim, please contact Mrs Alyssa McIntosh, Investment Officer, Arts Queensland, Department of the Premier and Cabinet by email at alyssa.mcintosh@arts.qld.gov.au or on telephone (07) 3034 4016.

Yours sincerely

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**

For reply please quote: AQ/AM – TF/17/14385 – ACT17/1426

The Honourable Jackie Trad MP
Deputy Premier, Minister for Transport
and Minister for Infrastructure and Planning
Member for South Brisbane
south.brisbane@parliament.qld.gov.au

Dear Deputy Premier

I am pleased to inform you that the following member of your electorate has been approved financial support through Arts Queensland's Queensland Arts Showcase Program:

- Ms Angela Goddard – \$35 353 for *Theoretical Identities* (Working Title).

This program provides funding to support individuals, organisations or collectives to deliver vibrant and accessible arts and cultural experiences for Queensland.

I have sent a letter of congratulations to the successful applicant advising them of the outcomes of the funding request.

Should you require any further information, please contact Mrs Alyssa McIntosh, Investment Officer, Arts Queensland, Department of the Premier and Cabinet by email at alyssa.mcintosh@arts.qld.gov.au or on telephone (07) 3034 4016.

Yours sincerely

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**

For reply please quote: AQ/AM – TF/17/14385 – ACT17/1426

Mr Jon Krause MP
Member for Beaudesert
beaudesert@parliament.qld.gov.au

Dear Mr Krause

I am pleased to inform you that the following member of your electorate has been approved financial support through Arts Queensland's Queensland Arts Showcase Program:

- Mr Benjamin Allmon – \$39 790 for *The Saltwater Story*.

This program provides funding to support individuals, organisations or collectives to deliver vibrant and accessible arts and cultural experiences for Queensland.

I have sent a letter of congratulations to the successful applicant advising them of the outcomes of the funding request.

Should you require any further information, please contact Mrs Alyssa McIntosh, Investment Officer, Arts Queensland, Department of the Premier and Cabinet by email at alyssa.mcintosh@arts.qld.gov.au or on telephone (07) 3034 4016.

Yours sincerely

ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS

For reply please quote: AQ/AM – TF/17/14385 – ACT17/1426

Mr Tim Nicholls MP
Member for Clayfield
clayfield@parliament.qld.gov.au

Dear Mr Nicholls

I am pleased to inform you that the following member of your electorate has been approved financial support through Arts Queensland's Queensland Arts Showcase Program:

- Ms Liesel Zink – \$30 000 for *Balloons and Granite*.

This program provides funding to support individuals, organisations or collectives to deliver vibrant and accessible arts and cultural experiences for Queensland.

I have sent a letter of congratulations to the successful applicant advising them of the outcomes of the funding request.

Should you require any further information, please contact Mrs Alyssa McIntosh, Investment Officer, Arts Queensland, Department of the Premier and Cabinet by email at alyssa.mcintosh@arts.qld.gov.au or on telephone (07) 3034 4016.

Yours sincerely

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**

For reply please quote: AQ/AM – TF/17/14385 – ACT17/1426

The Honourable Kate Jones MP
Minister for Education and Minister for Tourism,
Major Events and the Commonwealth Games
Member for Ashgrove
ashgrove@parliament.qld.gov.au

Dear Minister

I am pleased to inform you that the following member of your electorate has been approved financial support through Arts Queensland's Queensland Arts Showcase Program:

- Ms Leah Shelton – \$25 580 for *Lock Her Up* – a new solo work by Leah Shelton.

This program provides funding to support individuals, organisations or collectives to deliver vibrant and accessible arts and cultural experiences for Queensland.

I have sent a letter of congratulations to the successful applicant advising them of the outcomes of the funding request.

Should you require any further information, please contact Mrs Alyssa McIntosh, Investment Officer, Arts Queensland, Department of the Premier and Cabinet by email at alyssa.mcintosh@arts.qld.gov.au or on telephone (07) 3034 4016.

Yours sincerely

ANASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS

For reply please quote: AQ/AM – TF/17/14385 – ACT17/1426

Mr Rob Pyne MP
Member for Cairns
cairns@parliament.qld.gov.au

Dear Mr Pyne

I am pleased to inform you that the following member of your electorate has been approved financial support through Arts Queensland's Queensland Arts Showcase Program:

- Ms Judith (Jenuarrie) Warrie – \$28 342 for *Jenuarrie 'Gift of Knowledge'*.

This program provides funding to support individuals, organisations or collectives to deliver vibrant and accessible arts and cultural experiences for Queensland.

I have sent a letter of congratulations to the successful applicant advising them of the outcomes of the funding request.

Should you require any further information, please contact Mrs Alyssa McIntosh, Investment Officer, Arts Queensland, Department of the Premier and Cabinet by email at alyssa.mcintosh@arts.qld.gov.au or on telephone (07) 3034 4016.

Yours sincerely

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**



Media release

Premier of Queensland and Minister for the Arts
Hon Anastacia Palaszczuk MP

Five Queensland arts initiatives share in latest showcase funding

The State's vibrant arts scene will receive a funding injection of \$159,065 through the Government's Queensland Arts Showcase Program (QASP) to support five new projects that will develop works to share with Queensland audiences.

Premier and Minister for the Arts, Anastacia Palaszczuk said QASP funding helped to create bright futures and vibrant arts experiences, with the most recently funded projects set to enable arts workers to undertake culturally significant projects, exhibitions, and performances.

"Queensland author and musician Benjamin Allmon and Bundjalung man Kyle Slabb will produce an exhibition, book and documentary based on *The Saltwater Story*.

"Benjamin and Kyle will work with Indigenous elders and youth to construct bark canoes not seen for over a century, and recreate an ancient trade route between Bundall and Stradbroke Island," she said.

"Griffith University Art Museum will host a major exhibition featuring Toowoomba-born multimedia artist Archie Moore and his practice, childhood experiences, and memories from an Indigenous Australian and rural Queensland perspective.

"Funding will also support Cairns resident and a practicing contemporary visual artist and potter, Judith (Jenuarrie) Warrie, publish her first book *Jenuarrie: Gift of Knowledge*. Jenuarrie's work has been acquired by major and regional art galleries across Australia and she is well known for her leadership in supporting Indigenous arts," the Premier said.

"In dance and choreography, Brisbane's award-winning Liesel Zink will develop and present *Balloons & Granite* at the Brisbane Powerhouse, at Brisbane's Supercell Festival of Contemporary Dance and at the Australian Performing Arts Market 2018."

"Queensland performance artist and choreographer Leah Shelton will also receive QASP support to create her second solo work *Lock Her Up* with internationally renowned Director Ursula Martinez (UK), which will be presented in Australia and in the UK.

"These projects contribute to Queensland's diverse and accessible arts and cultural sector, and will not only delight and inspire local audiences, but have future potential to be showcased nationally and internationally," the Premier said.

"QASP is an enormously successful program which, since it began in September 2015, has supported 187 arts projects with an investment of more than \$6 million."

For more information about QASP visit www.arts.qld.gov.au.



Media release

Premier of Queensland and Minister for the Arts
Hon Anastacia Palaszczuk MP

A list of the latest funding recipients follows.

Queensland Arts Showcase Program funding – November 2017

Applicant Name	Funding	Art form/ program	Title of project/ program	Short description	Project location
Benjamin Allmon	\$39,790	Arts Ignite	<i>The Saltwater Story</i>	Benjamin Allmon and Kyle Slabb will construct bark canoes and recreate an ancient trade route between the Gold Coast and Stradbroke Island. It will form the basis for a book, exhibition and documentary.	Gold Coast, Southern Moreton Bay, and Stradbroke Island
Griffith University Art Museum	\$35,353	Arts Ignite	<i>Theoretical Identities</i> (working title)	A major exhibition exploring key themes central to Archie Moore's practice. The project will be accompanied by the publication of the first monograph of Moore's career.	Brisbane
Liesel Zink	\$30,000	Arts Ignite	<i>Balloons & Granite</i>	Development and presentation of performance installation <i>Balloons & Granite</i> in 2018.	Brisbane
Judith (Jenuarrie) Warrie	\$28,342	Arts Ignite	<i>Jenuarrie 'Gift of Knowledge'</i>	To create and publish a book about Jenuarrie's career spanning 30 years as a potter and Indigenous artist.	Cairns
Leah Shelton	\$25,580	Arts Ignite	<i>Lock Her Up</i>	Queensland performance artist Leah Shelton will work with internationally renowned Director Ursula Martinez (UK) to create her second solo work, <i>Lock Her Up</i> .	Brisbane, Adelaide and Perth and Brighton (UK)
TOTAL	\$159,065				

[ENDS]

Date Month year

Media contact:

Profile of applications November 2017 QASP Brief:

Artform	Total number of applications received	Total amount requested	Applications recommended	Amount recommended
Community Engagement	1	\$23,350	0	\$0
Dance	2	\$73,067	1	\$30,000
Festival	1	\$16,000	0	\$0
Theatre	1	\$25,580	1	\$25,580
Visual arts, craft and design	5	\$231,722	2	\$75,143
Writing	1	\$28,342	1	\$28,342
Total	11	\$398,061	5 – Overall success rate 45%	\$159,065

Profile of recommended applications by geographic location, demographics and focus areas

Applicant/application profile	Recommended applicants – 5
Regionally Based applicant	2 (40%)
Application has a youth focus	1 (20%)
Application has a regional focus*	3 (60%)
Application has a focus on Aboriginal and/or Torres Strait Islander artists, audiences or communities	3 (60%)
Application has a focus on Culturally and Linguistically Diverse artists, audiences and communities	2 (40%)

* Part of the project or program will occur in a regional location i.e. anywhere outside Brisbane City Council.

Assessors utilised:

CTPI - Prejudice method of tests

Considerations

- Of the five recommended applicants, three have previously been successful in receiving funding through Arts Queensland.
 - Griffith University Art Museum
 - Leah Shelton
 - Liesel Zink

PREMIER'S BRIEFING NOTE
Strategy and Engagement

Tracking Folder No. TF/17/14279
Document No.DOC/17/169101

To: THE PREMIER
Date:
Subject: Finalisation of Cross-Border Annual Work List 2017–18

Approved / Not Approved / Noted
Premier / CoS.....
Date/...../.....
Date Action Required by:/...../.....
Requested by: (if appropriate)

• RECOMMENDATION

It is recommended you:

- **approve** the final Cross-Border Work List for 2017–18 (**Attachment 1**),
Exempt Sch.3(2)(1)(b) Cabinet considerations
- **sign** the letter to the Premier of New South Wales (NSW) (**Attachment 2**), advising the Cross-Border Annual Work List for 2017–18 is finalised
- **sign** the letters to all Queensland Ministers (**Attachment 3**) enclosing a copy of the final Work List.

• KEY ISSUES

-
- Minor changes to the 2017–18 Work List have now been made, deleting previous actions 2.14 (c) and 4.2 (b) on mutual recognition of teacher registration, as recent national activity in the education area may affect registration, meaning these two actions are effectively redundant. These changes have been agreed to by Queensland Department of Education and Training officers, and the NSW Cross-Border Commissioner.
- The NSW Cross-Border Commissioner has advised the NSW–ACT Cross-Border Work List is to be launched on 3 November 2017, and suggested the QLD–NSW 2017–18 Work List could be jointly launched at this time, should you wish to do so.
- The letter to the NSW Premier (**Attachment 2**) advises of Queensland's approval of the 2017–18 Work List.
- The letter to Queensland Ministers (**Attachment 3**) also encloses a copy of the final 2017–18 Work List for their information.
- Work Lists are updated annually to incorporate new issues. Given a report from the inquiry into the transport of waste into Queensland is due next month, the 2018–19 Work List will include any relevant recommendations from this report.

• CONSULTATION

- Mr James McTavish, NSW Cross-Border Commissioner; Strategic Policy and Intergovernmental Relations, DET.

Comments (Premier or DG)

Dave Stewart
Director-General

Pages 105 through 117 redacted for the following reasons:

Exempt Sch.3(2)(a) Submitted to Cabinet

Released under RTI - DPC

For reply please quote: IGR/AH--TF/17/14279--DOC/17/169832

The Honourable Gladys Berejiklian MP
Premier of New South Wales
GPO Box 5341
SYDNEY NSW 2001

Dear Premier

I am pleased to advise that the 2017–18 Cross-Border Annual Work List was recently approved by my Government.

I would like to acknowledge the collaborative approach taken by Queensland and New South Wales agencies, through the NSW Cross-Border Commissioner, in developing the 2017–18 Work List.

I look forward to our agencies continuing to work together for the benefit of residents living in these cross-border communities.

Yours sincerely

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**

For reply please quote: IGR/AH – TF/17/14279 – DOC/17/169461

Name

Address 1

Address 2

Address 3

Dear Minister

I am pleased to advise that the Cross-Border 2017–18 Annual Work List (2017–18 AWL) has now been finalised.

The enclosed 2017–18 AWL is the second annual work list developed under the *Queensland – New South Wales Statement of Principles and Priorities 2016–19*.

The 2017–18 AWL was developed in collaboration with Queensland and New South Wales Government agencies, identifying issues and actions to help improve the lives of our cross-border residents. I would like to recognise the work of your department in contributing to the review of last year's list, and development of the 2017–18 AWL.

I would encourage continued collaboration by your department with colleagues from New South Wales to progress items identified in the latest work list. Working together we can ensure communities living in these border regions receive a more responsive and aligned approach to service delivery and issues resolution.

I look forward to receiving next year's report on achievements delivered under the 2017–18 AWL.

Yours sincerely

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**

PREMIER'S BRIEFING NOTE

Policy

Tracking Folder No. TF/17/14259

Document No. DOC/17/172283

To: THE PREMIER
Date:
Subject: Australian Competition and Consumer Commission (ACCC) Electricity Pricing Inquiry Preliminary Report

Approved / Not Approved / Noted

Premier / CoS.....

Date/...../.....

Date Action Required by:/...../.....

Requested by:
(if appropriate)

RECOMMENDATION

It is recommended that you **note** the release of the ACCC Retail Electricity Pricing Inquiry preliminary report (the Report) (**Attachment 1**) and the implications for Queensland outlined in this brief.

KEY ISSUES

- The Report comes ahead of an expected Federal Government announcement on energy policy and points to a significant affordability problem across the national electricity market, with Australian businesses and consumers under unacceptable pressure.
- Overall, the Report acknowledges recent actions by the Queensland Government to stabilise prices, with Queensland anticipated to have price rises between 2016 and 2017 in the order of 4 per cent, compared to up to 20 per cent in other mainland states.
- The Report finds concentration in both the wholesale and retail markets is likely contributing to high wholesale and retail costs, with these costs replacing network costs as the driver of the most recent price rises.
- The final report is due in June 2018.
- Wholesale, retail and network costs and pressures are outlined below.

Wholesale market price increases and Queensland actions

- The Report estimates that higher wholesale costs during 2016–17 likely increased the average household bill by \$167. The Report points to market concentration of the 'big three' vertically integrated 'gentailers' (owning generation and retail businesses) – AGL, Origin and Energy Australia – which hold over 60 per cent retail market share in most regions and over 60 per cent of wholesale generation capacity in New South Wales, South Australia and Victoria.
- In Queensland, where over 60 per cent of generation is publicly owned, the Report recognises that directions to Stanwell (to bring Swanbank E gas station back online and to alter its bidding strategies) have had a significant market impact, with Queensland 2018 forward contract prices now the lowest nationally.
- In other areas of the National Electricity Market, it could be expected that market concentration of privately-owned generators will continue to drive higher wholesale prices and have impacts for Queensland customers.
- Through the Powering Queensland Plan, the Queensland Government has flagged further action in the wholesale market, including a review of government-owned generation companies and the potential establishment of a third 'clean' company, which could increase competition in the market.

Retail market (including South East Queensland (SEQ) case study)

- Retail competition is not delivering expected benefits to customers. This is likely due to significant concentration in a complex market, which customers have no ability to exit.
- SEQ retail prices were deregulated in 2016 but many SEQ customers are paying more for electricity compared to the regulated price (the price paid in regional Queensland where there is no competition). The Report points to a \$700 annual cost difference in SEQ between the cheapest available market offer and the most expensive. SEQ price differences and customer outcomes are outlined at **Attachment 2**.
- In July 2015, Queensland introduced the National Energy Customer Framework. This governs the sale and supply of energy to Queensland customers. The framework was developed in cooperation with the Federal Government and other jurisdictions. The Finkel Report noted it is time to reconsider this framework and that the ACCC should also now be considering improving transparency and clarity of electricity retail pricing.

Network costs

- Between 2007–08 and 2015–16, network costs were the major cause of price rises (contributing 48 per cent to the average customer bill). The Report notes that, while these higher network prices will be locked in for decades, further network price rises are now moderating due to the efforts of the national regulator.
- The Queensland Government's 2015 direction to its network businesses to accept the national regulator's determination (and not contest it) has resulted in lower prices for Queensland consumers. The Queensland Government has also taken \$770 million off network costs by taking the cost of the solar bonus scheme (SBS) off network charges, taking \$86 off a typical bill.
- Queensland Treasury Corporation modelling suggests network costs are expected to remain stable in Queensland over the next 10 years.
- Green scheme costs were similar in percentage terms in all states, although they were highest in Queensland, where the uptake of rooftop solar has been the highest. This figure will change for 2017 as SBS charges have been removed.

CONSULTATION

- Department of Energy and Water Supply.

Comments (Premier or DG)

Dave Stewart
Director-General



AUSTRALIAN COMPETITION
& CONSUMER COMMISSION

Retail Electricity Pricing Inquiry

Preliminary report

22 September 2017

Released under RTI - DPC

Attachment 2 – ACCC case study – deregulated prices in South East Queensland

On 1 July 2016, price regulation in South East Queensland (SEQ) was removed, however, the Queensland Competition Authority (QCA) still sets a regulated price for regional Queensland (which is based on the cost of supply in SEQ). This presents a unique opportunity for the ACCC to look at the effects of deregulation and the introduction of retail competition.

Customers in SEQ are signed up to contracts across three categories –

1. standing offers
2. market offers with unconditional discounts applied (i.e. discounts a customer automatically receives)
3. market offers with conditional discounts (e.g. pay on time discount).

An estimated 26 per cent of SEQ customers are on standing offers and around 74 per cent are on market offers.

Figure 1 below indicates that prices vary considerably across the SEQ market. Customers can save money compared to the regulated rate (between \$43 and \$194 per year). However, the price variation also increases the potential for customers to be paying more than they need to be. Median offers across the first two categories are higher than the regulated rate, and even for customers on market offers who receive all conditional discounts, it is still possible to be paying \$180 above the regulated rate.

The ACCC report suggests that the retail market is a complex market for customers with high market concentration (AGL, Origin, Energy Australia have 70 per cent of customers across the national electricity market, including in SEQ).

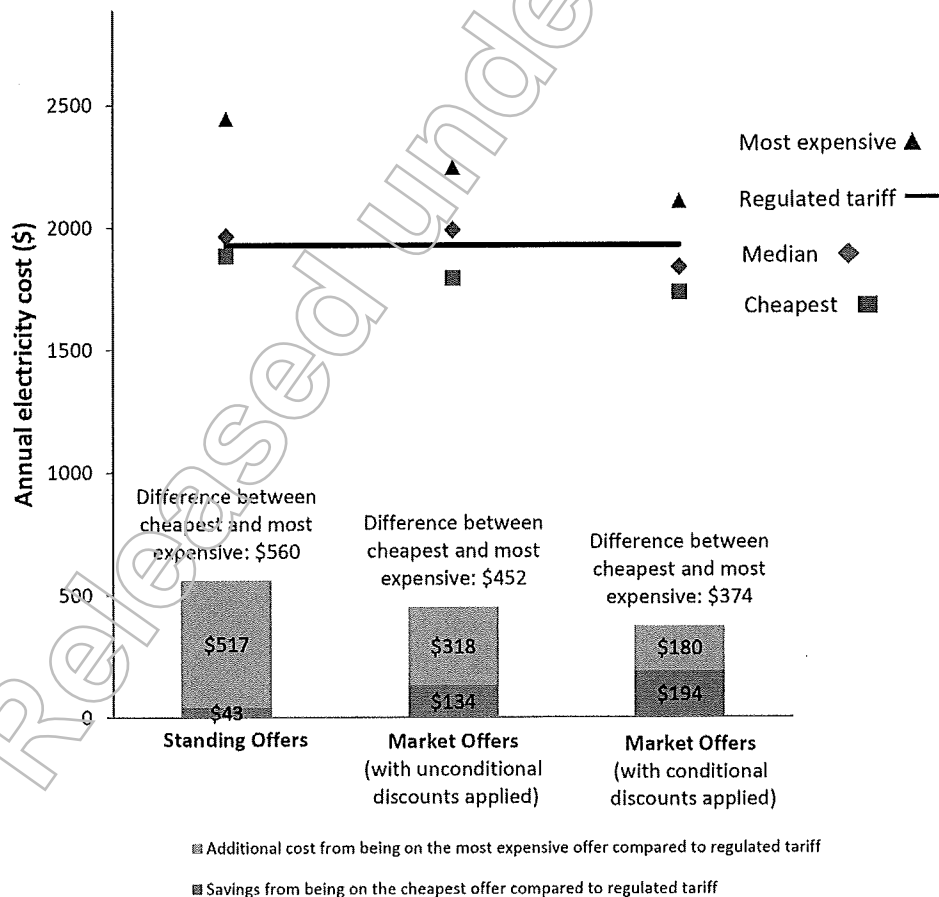


Figure 1 - Cheapest, most expensive and median offers in south east Queensland, June 2017

Source: ACCC calculations based on residential offers available on the AER's [Energy Made Easy](#) website as of June 2017

*The chart does not include solar or 'greenpower' offers

**Based on the average Queensland annual electricity consumption profile (5793 kWh per year)

PREMIER'S BRIEFING NOTE
Corporate and Government Services

Tracking Folder No. TF/17/14235
Document No. DOC/17/171945

To: THE PREMIER
Date:
Subject: Finance and Administration Committee (FAC)
consideration of the recommendations of the
strategic review of the Queensland Audit
Office (QAO)

Approved / Not Approved / Noted
Premier / CoS.....
Date/...../.....
Date Action Required by:/...../.....
Requested by:
(if appropriate)

RECOMMENDATION

It is recommended that you:

- **note** the FAC Report No. 51: *Consideration of the recommendations of the strategic review of the QAO* (the FAC Report) was tabled on 13 October 2017 (**attachment 1**);

Exempt Sch.3(2)(1)(b) Cabinet considerations

KEY ISSUES

- The FAC made six recommendations to further facilitate the outcomes of the recommendations made by the strategic reviewers (Ms Philippa Smith and Mr Graham Carpenter) in their Report of the Strategic Review of the QAO (the Report). Comment on the six recommendations made in the FAC Report is provided at **Attachment 2**.
- In considering the Report by the strategic reviewers, the FAC focused on the strategic recommendations, and noted that the operational recommendations should be largely addressed by the Auditor-General and the QAO.
- The FAC also considered other recommendations made by the strategic reviewers and provided comment or resolved to further consider and consult on these issues at a later time. A summary of the other recommendations considered by the FAC is provided at **Attachment 3**.

CONSULTATION

- Economic Policy and Cabinet and Parliamentary Services, DPC.

BACKGROUND

- The Report was submitted to you on 6 March 2017 by the strategic reviewers (**Attachment 4**). On 23 March 2017, the Report was tabled in the Legislative Assembly and referred to the FAC for consideration.
- The Report includes five strategic recommendations and 27 operational recommendations relating to financial auditing, performance auditing, workload trends and pressures and corporate matters, all of which have been accepted by the Auditor-General.
- Section 70(7) of the *Auditor-General Act 2009* and section 92 of the *Parliament of Queensland Act 2001* requires the Report to be referred to the FAC for consideration and to report to the Legislative Assembly.

Comments (Premier or DG)

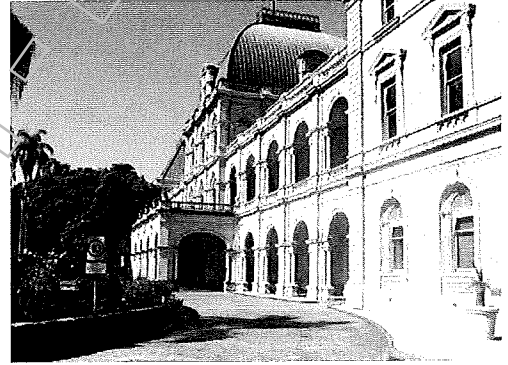
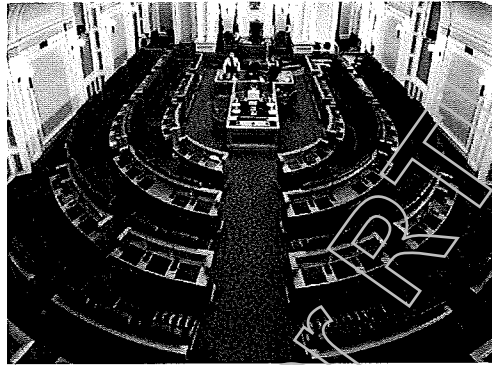
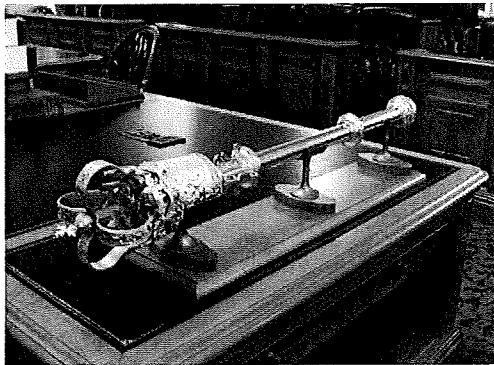
Dave Stewart
Director-General

Action Officer: Sophie Webb
Area: Appointments and Constitutional Services
Telephone: 3003 9240

Approved by Filly Morgan
Deputy Director-General

Telephone: 300 39224 Approved on: *insert date*

Released under RTI - DPC



Consideration of the recommendations of the strategic review of the Queensland Audit Office

Report No. 51, 55th Parliament
Finance and Administration Committee
October 2017

Attachment 2

Strategic recommendations

- **FAC Recommendation 1:** *That the Auditor-General ensure that the Queensland Audit Office Better Practice Asset Valuation Guide is available in a timely manner.*

(FAC Report page 9)

- o This recommendation relates to the strategic reviewers recommendation for the QAO to institute an annual programme of visits so that either the Auditor-General or the Deputy Auditor-General meet the Director-General or chief executive of each major client each year.
- o The FAC supports the work being done by the QAO to improve communication and recommends the Better Practice Asset Valuation Guide be published in a timely manner to assist agencies in understanding the requirements for asset valuation.

- **FAC Recommendation 2:** *That the Premier and Treasurer advise all Ministers and departments of the need to and expectation that they will ensure timely preparation and submission of financial statements to the QAO.*

(FAC Report page 13)

- o The FAC noted issues impacting the health and well-being of staff and the need for these to be addressed. This recommendation aims to assist with workload pressures in peak timeframes for financial reporting.

- **FAC Recommendation 3:** *The committee recommends the QAO prepare a detailed analysis of any additional funding it requires and ensure the committee is included and aware of any approaches to the Treasurer/ CBRC for future funding increases.*

(FAC Report page 18)

- o This recommendation relates to the strategic reviewers recommendation that QAO's funding for performance audits be doubled to give the QAO greater flexibility to engage earlier and better with its performance audit clients and provide more scope to engage expert resources.
- o The FAC sees no evidence of why or how the reviewers reached the recommendation for a 100 per cent increase in current funding and recommends the QAO prepare a detailed analysis and business case for any additional funding it requires.

- **FAC Recommendation 4:** *The committee recommends Ministers outline to their agencies the importance of the implementation of the QAO's performance audit recommendations, in accordance with any prescribed timelines.*

(FAC Report page 18)

- o The FAC encourages Ministers to reflect on the importance of QAO recommendations and note it will work with the Auditor-General to ensure this goal is achieved.

Operational recommendations

- **FAC Recommendation 5:** *That the Premier, in consultation with the Minister for Innovation, Science and the Digital Economy and Minister for Small Business, consider amendment of section 53 of the Auditor-General Act 2009 (AG Act) or any other alternatives to allow the Department of Science, Information Technology and Innovation to access and utilise the QAO held audit analytics data of government departments.*

(FAC Report page 27)

- **FAC Recommendation 6:** *That the Minister for Innovation, Science and the Digital Economy and Minister for Small Business update the House with respect to the development of the whole-of-government data solution capability.*

(FAC Report page 27)

- o The FAC commends the QAO for developing the audit analytics tool, however notes the QAO provision of data is overreaching into a consulting role which is considered inappropriate.

Released under RTI/OPIC

Attachment 3

Other Strategic Reviewer recommendations considered by the FAC

Terms of reference

(FAC Report page 3)

- The FAC noted the strategic reviewers' views about the broad scope of the terms of reference for the strategic review and that more focussed terms of reference are likely to result in strategic reviews that add value to the operation of the QAO. The FAC noted it may be more appropriate for the *Auditor-General Act 2009* to be amended to reconsider the legislative inclusions of a strategic review. The FAC will consider this matter further and may report on it at a later date.

QAO staffing issues

(FAC Report page 18)

- The FAC noted the longstanding difficulties of the QAO to recruit, retain and remunerate staff, and constraints limiting the QAO's ability to improve the health and well-being of its staff.
- The FAC resolved to further consider this issue, including consulting further with the Auditor-General on the structure and remuneration classifications of the QAO, and to consult with you and the Treasurer further on this matter.

Independence of the Auditor-General

(FAC Report page 20)

- The FAC noted the concerns raised by the strategic reviewers regarding the independence of the Auditor-General, and recommendations aimed at strengthening that independence, including on matters relating to fee setting.
- The FAC recognised, however the independence of the Auditor-General is achieved in several ways, and that the existing requirement for the Treasurer's approval to fees proposed by the Auditor-General does not limit its independence.

Strategic Review of the Queensland Audit Office

March 2017

PREMIER'S BRIEFING NOTE

Policy

Tracking Folder No. TF/17/13972

Document No. DOC/17/170045

To: THE PREMIER
Date:
Subject: Twelve-month progress report on the Queensland Government's five-point plan to reduce youth crime in Townsville

Approved / Not Approved / Noted

Premier / CoS.....

Date/...../.....

Date Action Required by:/...../.....

Requested by:
(if appropriate)

• RECOMMENDATION

It is recommended that you **note** the 12-month progress report on the Queensland Government's five-point plan to reduce youth crime in Townsville (**Attachment 1**).

• KEY ISSUES

- The attached report sets out the actions taken under the five-point plan to reduce youth crime in Townsville that was announced on 14 September 2016.
- It reports on activity by the Townsville Stronger Communities Action Group (action group) under the five-point plan, and activities under measures within the Townsville Community Youth Response that was announced on 9 December 2016 (commencing February 2017) as part of the plan.
- The report also sets out associated positive crime statistics.
- Since the five-point plan was announced, there has been an eight per cent decrease in the overall rate of crime in Townsville, compared with the corresponding 12-month period before the plan was announced.
 - o The rate of offences against the person in Townsville remained stable compared to the year prior to the commencement of the five-point plan.
 - o There was a substantial fall of 12 per cent in the rate of property offences. This included a 14 per cent decrease in the rate of stealing offences, a 19 per cent decrease in the rate of car thefts, and a 31 per cent decrease in the rate of stealing from motor vehicles.
 - o 'Other offences' (explained in the report) decreased by six per cent.
- In addition, Queensland Youth Services in partnership with Yinda have recently been contracted to provide a new cultural mentoring service in Townsville which is expected to start taking clients by December 2017.

• CONSULTATION

- The report was developed using information provided (and approved for public release) by the Townsville Stronger Communities Action Group, and Youth Justice in the Department of Justice and Attorney-General.

Consultation is yet to occur on the actual report, including with the Minister for Disability Services, Minister for Seniors and Minister Assisting the Premier on North Queensland, the Honourable Coralee O'Rourke MP.

Comments (Premier or DG)

Dave Stewart
Director-General

Twelve-month progress report on the Queensland Government's Five-point plan to reduce youth crime in Townsville

October 2017

Released Under RTI-DPC



1. Overview

Twelve months after the Queensland Government's Five-point plan to reduce youth crime in Townsville was announced on 14 September 2016, it is timely to review the efforts undertaken under the plan, including initiatives announced in the December 2016 Townsville Community Youth Response, which commenced in February 2017.

Since the plan was introduced, there has been an eight per cent decrease in the overall rate of crime in Townsville, and a 12 percent decrease in the rate of property offences, to 27 September 2017, compared with the 12-month corresponding period before the plan commenced.

As part of the plan, the Townsville Stronger Communities Action Group has had contact with or monitored 128 families of young people at risk of offending. Eighty-seven of these remain open; 41 are closed, due in large part to the issues faced by the families having been addressed through the intervention of the action group.

2. The Government's Five-point plan to reduce youth crime in Townsville

To improve community safety and confidence in Townsville the Queensland Government announced its Five-point plan to reduce youth crime in Townsville (the five-point plan) on 14 September 2016. While the Government recognises it is not just young people who are committing crimes, the nature of offending in Townsville requires a particular focus on youth crime.

The five-point plan reflects the need for a targeted police response to crime while also addressing the underlying causes of youth crime — to reduce offending over the longer term. The five priority areas under the plan are: targeted policing; local community driven responses; addressing the causes of offending, including targeted youth justice responses; boosting jobs and providing education and training to get young people job-ready; and improving collaboration and service integration.

As part of the plan, the Queensland Police Service (QPS) deployed additional police to Townsville from September 2016 to March 2017 under Operation Oscar Merchant. At the close of the operation on 3 March 2017, police had made 1449 arrests and laid 3772 charges, relating mostly to property, drug and traffic matters.

This policing effort followed the establishment of Townsville's Community Policing Board in May 2016, and added to the Townsville Rapid Action and Patrol and the Townsville Tactical Crime Squad. These measures provide a strong and visible police presence across the city to detect and deter criminal activity, particularly youth property crime and antisocial behaviour.

QPS has also established a new chief superintendent position in Townsville, as an extra senior resource to assist frontline police. In the 2017–18 Budget, the Government announced an extra 20 police officers would be allocated to the Townsville Rapid Action and Patrol, on top of the group's 25 existing officers, enabling the group to provide a 24/7 response.

Evidence internationally shows a strong and targeted policing response is not the only answer to crime. Coordinated, effective, holistic solutions that address the complex causes of youth crime are needed. Accordingly, the five-point plan also focuses on boosting education and training, and

ensuring services work more closely together to tackle the causes of crime. Much of this work is being driven by the Townsville Stronger Communities Action Group (the action group).

The action group works locally with government and non-government service providers, and is providing intensive case coordination for young people at risk of offending, and their families, to get these young people back on track to lead more productive lives. The action group comprises dedicated senior representatives from seven government agencies and is led by a Government Coordinator, QPS Inspector Glenn Doyle. The Townsville Stronger Communities Executive Committee oversees the work of the action group. More detail about the work of the action group is provided in section 4 below.

To ensure work under the five-point plan keeps on track, its implementation is overseen by a Directors-General group led by the Honourable Coralee O'Rourke MP, Minister for Disability Services, Minister for Seniors and Minister Assisting the Premier on North Queensland, and supported by the Department of the Premier and Cabinet.

A further, comprehensive suite of measures under the five-point plan was outlined by the Government on 9 December 2016, through the announcement of a Townsville Community Youth Response. This is a comprehensive justice system response focusing on a core group of high risk repeat offenders who are responsible for approximately half of all youth crime in Townsville.

The Community Youth Response includes: the Specialist High Risk Youth Court; intensive case management; Townsville after-hours diversion service (The Lighthouse); education and vocational options; and cultural mentoring.

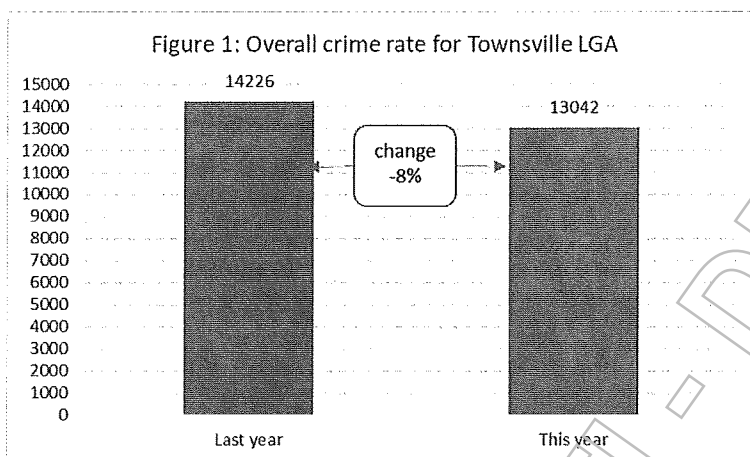
These components are described in section 5 below, which provides information about activities that have occurred under the Community Youth Response since its commencement in February 2017. In announcing the measures in December 2016, the Government allocated \$1.8 million for the initial six months of the program. The Government announced a further \$6.7 million over two years in the 2017–18 Budget, enabling Community Youth Response initiatives to continue to 30 June 2019.

More information about what is being done under the five-point plan is available on the Government's Townsville Stronger Communities website at www.qld.gov.au/townsville. The website was established in October 2016 to provide information and updates about youth crime issues in Townsville; to ask community groups to contribute ideas and relevant stories; and provide an opportunity for members of the community to contribute ideas about how to tackle youth crime, or share personal stories about resisting the pressures to offend.

3. Offending rates in Townsville¹

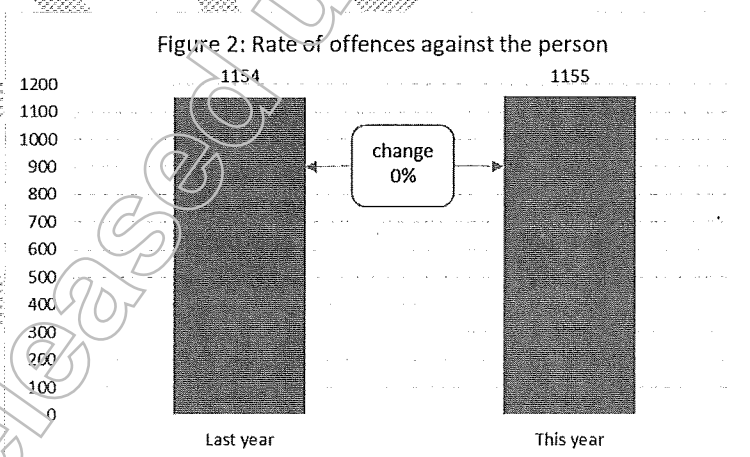
Efforts under the five-point plan have been associated with a reduction in crime. Compared to the year prior to the commencement of the five-point plan, the overall rate of crime in the Townsville Local Government Area has fallen eight per cent (see Figure 1 below), mainly attributable to a 12 per cent decrease in the rate of property crime.

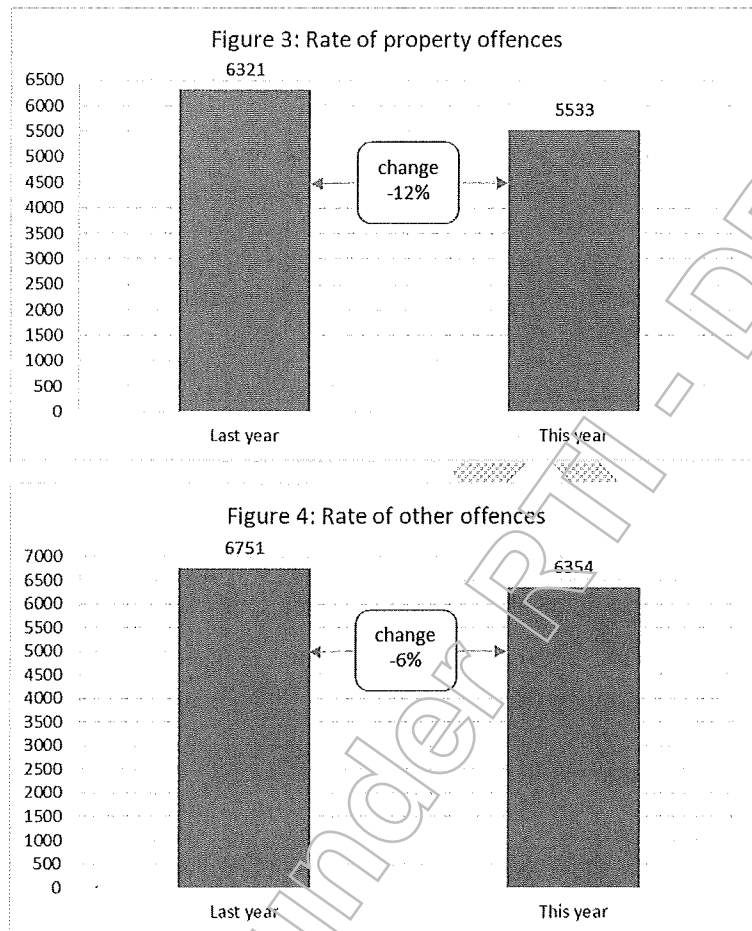
¹ The Government's five-point plan to reduce youth crime in Townsville was announced in Parliament on 14 September 2016. For simplicity, 'This year' refers to the period 1/10/16 to 27/9/17 as the year following the commencement of the five-point plan. 'Last year' data refers to the period 1/10/15 to 27/9/16 as the year prior to the commencement of the five-point plan. Rates are expressed per 100,000 persons and calculated based on the estimated residential population as at 30 June 2017. Figures are for the Townsville Local Government Area.



A description of the trends in the major categories and selected sub-categories of crime in Townsville is presented below. Figure 2 shows the rate of offences against the person in the Townsville Local Government Area remained stable compared to the year prior to the commencement of the five-point plan. Figure 3 shows a fall of 12 per cent in the overall rate of property offences in the Townsville Local Government Area. 'Offences against the person' and 'property offences' are reported by members of the community, and are considered to be most reflective of 'crime'.

Figure 4 shows a fall of six per cent in the rate of 'other' offences in the Townsville Local Government Area. In contrast to 'offences against the person' and 'property offences', 'other offences' are generally detected by police, rather than reported by the community. As a result, the 'other offences' category, which includes drug, liquor, road traffic and good order offences, is highly influenced by the levels, priorities and type of policing activity.





4. Townsville Stronger Communities Action Group

The action group began operating on 31 October 2016 to drive aspects of the work announced under the five-point plan. The group's aim is to break the cycle of youth crime by addressing the underlying issues that can lead some young people to offend. It is working to achieve this by coordinating and connecting government and non-government services to young people and their families.

The action group is made up of senior representatives of the QPS, Queensland Health, and the Departments of: Justice and Attorney-General; Communities, Child Safety and Disability Services; Education and Training; Housing and Public Works; and Aboriginal and Torres Strait Islander Partnerships. To facilitate close communication with police, staff are co-located with the QPS' Rapid Action and Patrol team in Condon.

Since its commencement, the action group has been targeting two main groups of young people aged 10 to 24 years of age: individuals aged 16 and under (the action group's early intervention cohort); and 17 and 18-year-olds in the Townsville Correctional Complex (before and after release).

4.1 Action group activity

The action group has had contact with, or monitored, 128 families of young people (between 10 and 24 years of age, with most being 12 to 18) who have offended or are at risk of offending. Of these, 87 cases remain open, while 41 are closed, due in large part to the issues faced by the families having been addressed through the intervention of the action group.

Each family working with the action group has provided signed consent to receive assistance. Depending on the nature of the identified issues, the assistance varies from intensive long-term support through to short-term help and direct referrals to government and non-government services.

4.2 Action group services

The action group has focused on providing highly tailored responses to individual cases that have come to its attention. These responses vary greatly — examples include re-engaging children in mainstream or alternative schooling; organising mental health and other health assessments; coordinating therapeutic assistance for families; and connecting children with culturally appropriate mentors and youth support workers.

The action group also introduced an early intervention service in the Townsville Childrens Court in June 2017 to reach out to families experiencing difficulties with anti-social behaviours and delinquency. The service involves two staff members attending Childrens Court when it sits. The early intervention service targets 10 to 14 year olds who are attending court but are not yet entrenched in the criminal justice system. Research indicates children under the age of 14 who have had two contacts with the justice system and are not in school are at very high risk of committing further crime. To reduce the risk of reoffending, families are given the opportunity to be assessed and connected with professional support services.

In January 2017, the action group also began coordinating professional support services for 17 and 18-year-olds in custody at the Townsville Correctional Complex. This was a direct response to the problem of young people on remand often returning to dysfunctional environments upon their release from prison.

To help break the cycle of offending, the action group is connecting young people with professional support services before and after their release, and is liaising closely with senior Probation and Parole case officers to carry out this work. This has involved obtaining access to the prison for a number of non-government organisations. Services differ based on individual needs but have included training providers and mentors. As at 13 October 2017, the action group has worked with 18 young people at the Townsville Correctional Complex.

5. Community Youth Response

Below is an outline of the measures announced in the Government's December 2016 Townsville Community Youth Response, developed under the five-point plan. Most of the Community Youth Response measures began operation in February 2017. An update on progress of these measures (as at early October 2017) is also provided.

Specialist High Risk Youth Court: The court commenced on 2 February 2017 and is a key component of the Community Youth Response. The court sits within the Childrens Court jurisdiction and convenes weekly. The Specialist High Risk Youth Court aims to ensure all identified high risk and repeat defendants aged between 10–16 years appear in court and are heard by the same magistrate. This enables the magistrate to work with the defendant, Youth Justice, the QPS and the young person's legal representatives to hold the young person accountable, keep the community safe and work towards reducing reoffending.

As at 9 October 2017, 21 distinct young people have appeared before the court. The average age of young people appearing before the court is 14.5 years. Offences before the court mainly consist of motor vehicle and property-related offences, however they also include a small number of assault and drug related offences. Of the 21 young people, 11 have been re-referred to the Specialist High Risk Youth Court. The work of the court is supported by a Court Stakeholder Steering Committee, which focuses on the operation of the court and identifying offending trends related to the young people appearing before the court.

Integrated case management: This program, introduced in Townsville in February 2017, was based on a model successfully trialled in other parts of the Queensland and shown to be effective in reducing the rate of reoffending. Youth Justice case managers work intensively with young people who are likely to reoffend, and their families, to hold them to account for their actions, and ensure adequate supervision, help arrange counselling and devise personalised problem-solving strategies.

As at 8 October 2017, Townsville Youth Justice was working with 23 young people through the integrated case management model. Of the 23 young people, 19 have appeared in the Specialist High Risk Youth Court.

Some of the outcomes with young people and families include:

- increased willingness to engage therapeutic, mental health and support services where previously there was resistance and poor engagement
- re-engagement with educational and vocational opportunities, and maintenance of an improved attendance rate
- improved engagement with Youth Justice by being more pro-active, having more frequent contact with Youth Justice, more ownership in their intervention plan and a general willingness to participate
- improved insight and motivation to change on issues such as substance misuse, negative peer association and absconding. This correlates with an increased sense of hopefulness for some young people and families
- improved family functioning, for example using problem-solving skills which have resulted in improved ways to cope with stress and resolve conflict.

Townsville after-hours diversion service (The Lighthouse): This service is being operated by the Townsville Aboriginal and Islander Health Service (TAIHS) to reduce the number of young people on streets at night. Police are able to ask the late-night service to collect unsupervised youth on streets, reducing antisocial behaviour and improving safety. Young people can also self-refer in response to an outreach service run by TAIHS.

The service commenced 7 March 2017 and was officially launched on 17 March. The service runs from 5pm–8am and an average of six young people attend the service per night. As at 6 October 2017, 153 distinct young people have accessed the service through 1455 points of contact. A point of contact is recorded each time a young person uses the service, whether it is for a short period (less than seven hours) or overnight stay (seven or more hours). All young people are transported home. Most young people have self-referred to access the service. Referral agencies have included the QPS, the action group, Townsville Hospital, and Youth Justice.

TAIHS attends to all immediate crisis needs the following day (for example, follow-ups with Child Safety, medical issues, significant mental health concerns and reconnecting with stakeholders).

Young people with ongoing issues or concerns are filtered through the TAIHS Youth Support Service (capacity permitting) and communication is made with all relevant stakeholders.

Cultural support: A partnership has been developed with a Townsville Elder, Uncle Alfred Smallwood, who provides a cultural mentoring program for Aboriginal and Torres Strait Islander young people to better understand their history, kinship and develop a more positive cultural identity.

A bus has been rented to help with unfunded cultural mentoring activities that are currently being provided. The program builds positive culture with young people, founded on self-respect, choice and control. This is done by sharing knowledge and wisdom of local Aboriginal culture through activities such as making artefacts, turtle tagging, connecting with Elders, traditional cooking, and fishing.

Other interventions in the Townsville area include innovative programs such as the QPS' Project Booyah and Youth Justice's Transition2Success. These programs teach young offenders and young people at risk of offending valuable life skills to support sound decision making. They also actively work to get participants back into education or training.

In September 2017, the Government also announced the successful provider for a new cultural mentoring service in Townsville. Queensland Youth Services in partnership with Yinda will deliver the program. This is currently in the establishment phase and is expected to start taking clients by December 2017.

6. Snapshot of youth crime: High risk young offenders

Under the five-point plan, the action group, in conjunction with its overseeing Executive Committee, has also identified the 50 most prolific property offenders aged 10 to 24 years old. Data (1 July 2016 to 31 August 2017) indicates the 50 most prolific young property offenders are responsible for 40 per cent of all property offences committed by 10 to 24 year olds, and 24 per cent of all property offences by people of all ages.

These figures underscore the focus in the five-point plan and the Community Youth Response on young repeat offenders and young people at risk of offending; namely, to make a positive change in the decision making and behaviour of young people in this cohort will produce real dividends to the community, in terms of reduced offending and improved safety.

Having identified these high risk young people, the focus is now on continuing to systematically identify the needs of the young people – in terms of education, training, health and wellbeing, substance issues, domestic and family violence, and so on – and whether those needs are being addressed adequately by government and non-government service providers.

On top of a tough and targeted policing response, it has been shown that working on these causes of criminal offending is effective in reducing crime in the longer term.

7. Conclusion

The Government will continue to listen to the Townsville community in developing effective and proven measures to tackle crime, and in particular youth crime, in Townsville. The contents of this report, including the positive early results, suggest that Government should continue its efforts under the five-point plan and the associated Community Youth Response.

TF/17/13876

Department of Tourism, Major Events, Small Business and the Commonwealth Games
TOURISM DIVISION

SECURITY CLASSIFICATION: UNCLASSIFIED
DOT POINT BRIEF – PREMIER

CTS Ref: 23788/17
Division Ref:

SUBJECT: Japan Airlines

Summary of issues

- A letter has been prepared for signature by the Premier to the Chairman of Japan Airlines (JAL).
- The purpose of the letter is to follow up on a meeting between representatives from the Queensland Government, JAL and the Consul-General of Japan held in Brisbane on 11 September, 2017.

CTPI - Business Affairs



Points of relevance

- Based in Tokyo, JAL is the flag carrier airline of Japan and the second largest in the country behind All Nippon Airways. It operates a large fleet of narrow and wide-body aircraft on its extensive domestic network and international services to Europe, Canada, the United States, Southern America and Australia.
- JAL started flying to Brisbane from Narita (Tokyo) in 1986 and had a codeshare partnership with Qantas. The airline also operated an Osaka to Brisbane service.
- Queensland was an extremely popular destination for Japanese visitors, however between 2006 and 2015 there was a downturn in the Japanese economy with large capacity decreases of airline services between Japan and Australia.
- JAL filed for bankruptcy in January 2010, suspending services to 15 international destinations, including its daily service to Brisbane in September 2010. Sydney remained the only destination for the airline in Australia.
- Throughout the downturn in visitation, Queensland retained strong relationships in the Japanese market and remains the preferred destination in Australia for Japanese visitors.
- Conditions are currently favourable for expansion of capacity on Japan – Australia routes with capacity constraints, particularly on the Tokyo to Brisbane route.
- In May 2017, JAL announced it would begin direct flights between Melbourne and Tokyo, using a Boeing 787 Dreamliner, commencing in September 2017 and indicating a resurgence in the Australia-Japan market.
- In late July 2017, the Director-General, Department of the Premier and Cabinet met with the Deputy Consul-General of Japan in Brisbane, Mr Takahiko Watabe.



Handwritten signatures and initials are present at the bottom right of the page. One signature appears to be "D. Walker" and another is a stylized "JA".

Contact: Melanie Anderson, General Manager,
Industry Development, Tourism Division
Ph: 07 3333 5146 Mobile: [redacted] CTPI - Personal In
Date: 09/10/2017

Endorsed: Director-General, Damien Walker
DTESS
Ph: 07 3333 5120 Mobile: [redacted]
Date: 10/10/2017

Department of Tourism, Major Events, Small Business and the Commonwealth Games
TOURISM DIVISION

SECURITY CLASSIFICATION: UNCLASSIFIED
DOT POINT BRIEF – PREMIER

CTS Ref: 23788/17

Division Ref:

- A meeting was held on 11 September 2017 between Mr Seiji Takaramoto and Mr Kiyoto Morioka, Vice President and Network Planning from JAL, together with the Deputy Director-General, Tourism, Department of Tourism, Major Events, Small Business and the Commonwealth Games, as well as representatives from Trade and Investment Queensland and Tourism and Events Queensland.



Connecting with Asia Fund

- The \$33.5 million Connecting with Asia Strategy is a key initiative of the Palaszczuk Government, aimed at maximising tourism growth and creating new tourism jobs by increasing Queensland's share of the growing Asian tourism market.
- The Welcoming Japan to Southern Queensland proposal, given in-principle approval in March 2017, aimed to accelerate growth (particularly from Japan) and position Brisbane as Australia's premier Asian entry point for business, education and leisure and the gateway to experiencing Southern Queensland's natural assets and experiences.

CTPI - Business Affairs



- People to people relationships between Japan and Queensland is very important. A letter from the Premier of Queensland would be taken very seriously [redacted]



Contact: Melanie Anderson, General Manager,
Industry Development, Tourism Division
Ph: 07 3333 5146 Mobile: [redacted]
Date: 09/10/2017

Endorsed: Director-General, Damien Walker
DTESB
Ph: 07 3333 5120 Mobile: [redacted]
Date: /10/2017

ADVANCE QUEENSLAND

Welcoming Japan into Queensland

AGENDA

DATE	Monday, 11 September 2017
LOCATION	Room 39.15, 1 William Street, Brisbane
TIME	3.30pm – 4.30pm

ATTENDANCE

Name	Title	Organisation
Queensland Government representatives		
Mr Jeff McAlister (JA) (Chair)	Deputy Director-General, Tourism	DTESB
Mr Damien Walker (DW)	Director-General, Tourism	DTESB
Mr Graham Fraine (GF)	Deputy Director-General, Policy	DPC
Ms Tess Bishop (TB)	Deputy Director-General, Strategy & Engagement	DPC
Ms Melanie Anderson (MA)	General Manager, Tourism and Industry Development	DTESB
Ms Leanne Coddington (LC)	Chief Executive Officer	TEQ
Ms Katie Mills	Director – Eastern Markets	TEQ
Ms Virginia Greville (VG)	Chief Executive Officer	TIQ
Ms Joanne Thornton (JT)	General Manager – International Operations	TIQ
Mr Ken Parker (KP)	Senior Trade and Investment Officer	TIQ
Japanese Government representatives		
Ms Keiko Yanai (KY)	Consul General of Japan in Brisbane	MFAJ
Mr Takahiko Watabe (TW)	Deputy Consul General of Japan in Brisbane	MFAJ
Japan Airlines representatives		
Mr Kiyoto Morioka (KM)	Vice President of Network Planning	JAL
Mr Seiji Takaramoto (ST)	Vice President and Regional Manager, Australia & New Zealand	JAL
Mr Minato Nishimura (MN)	Manager, Network Planning	JAL
Brisbane Airport Corporation		
Mr Ben James	Senior Airline Development Manager	BAC

DTESB – Department of Tourism, Major Events, Small Business and the Commonwealth Games

DPC – Department of Premier and Cabinet

TIQ – Trade and Investment Queensland

TEQ – Tourism and Events Queensland

JAL – Japan Airlines

MFAJ – Ministry of Foreign Affairs of Japan

- | | |
|--|-------------------------------------|
| 1. Welcome and introductions | Jeff McAlister
Tess Bishop |
| 2. Japanese – Queensland bilateral economic relations | Keiko Yanai
Virginia Greville |
| 3. Queensland visitation profile and tourism investment pipelines | Jeff McAlister
Leanne Coddington |
| 4. Japan Airlines – Future outlook | Kiyoto Morioka |
| 5. Queensland opportunity for Japan Airlines | Jeff McAlister |
| 6. Japan Airlines and Connecting with Asia CTPI - Business Affairs | Leanne Coddington |
| 7. Meeting close | Jeff McAlister |

Released under RTI/DPIC

For reply please quote: *DTESB – TF/17/13876 – DOC/17/169366*

Mr Masaru Onishi
Director, Chairman
Japan Airlines
masaru.onishi@jal.com

Dear Mr Onishi

I refer to the meeting on 11 September 2017 in Brisbane between Mr Kiyoto Morioka, Mr Seiji Takaramoto and Mr Minato Nishimura of Japan Airlines (JAL), and the Queensland Government to discuss the Queensland Government's "Welcoming Japan to Southern Queensland" proposal.

I would like to thank your representatives for taking the time to travel to Brisbane and meet with officers from the Queensland Government.

For more than 40 years, Japan has been an important trade, investment and tourism partner for Queensland. We also enjoy very strong people to people links.

Queensland has continued to remain the most visited State in Australia by Japanese travellers who appreciate our warm, safe and welcoming environment for work, study, holidays or visiting friends and relatives. Japan is also one of Queensland's most important trading partners, with AU\$14.3 billion in annual trade supported by a large, diverse and active Japanese corporate community here in Queensland and a wide variety of Queensland businesses operating in Japan.

We significantly value the business and the partnerships forged with Japan's business, tourism and education sectors and Queenslanders travelling to Japan have become a significant and reliable market to your country.

CC: Mr Akira Yonezawa, Executive Officer, Managing Division - Route Marketing
akira.yonezawa@jal.com
Mr Kiyoto Morioka, Vice President, Network Planning
kiyoto.morioka@jal.com
Mr Seiji Takaramoto, Vice President and Regional Manager, Australia and New Zealand
seiji.takaramoto@jal.com
Mr Yoshiharu Ueki, President of Japan Airlines
yoshiharu.ueki@jal.com

A key priority for my Government is increasing visitation from Asia through implementation of the Connecting with Asia (CWA) Fund. Through this initiative, we have received strong interest from industry in strengthening the tourism linkages Queensland enjoys with Japan.

CTPI - Business Affairs

Yours sincerely

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**

Released under RTI - DPC

To: THE PREMIER
Date:
**Subject: Council of Australian Governments (COAG)
Industries and Skills Council (CISC) –
Endorsing high level regulatory principles to
enable innovation**

Approved / Not Approved / Noted
Premier
Date/...../.....
Date Action Required by:
Requested by:
(if appropriate)

• RECOMMENDATION

That you **sign** the letter (**Attachment 1**) to the Honourable Dr Anthony Lynham MP, Minister for State Development and Minister for Natural Resources and Mines, approving his request to endorse (on behalf of the Queensland Government) high level regulatory principles (the principles) to enable innovation.

• KEY ISSUES

- CISC is a COAG council responsible for industry competitiveness, productivity and labour market pressures, skills development and national training arrangements.
- The Regulation and Innovation Working Group (the Working Group) was established by CISC to develop regulatory principles to assist government to better facilitate innovative and disruptive business models.
- The principles are set out in **Attachment 2** - the *National Regulatory Framework for responding to and enabling innovation*.
- Endorsing the principles is considered low risk as they:
 - o do not have any direct financial, policy, legislative or regulatory implications or significant impacts on Queensland
 - o support the Advance Queensland agenda
 - o are designed to work in conjunction with existing regulatory frameworks
 - o will not exempt future regulatory reforms from normal approval processes.
- The Minister's original request of 16 March 2017 (**Attachment 3**) for approval to endorse the innovation principles at the 7 April 2017 CISC meeting was not responded to and the CISC meeting did not go ahead. A subsequent request in July 2017 for a response to the Minister's letter was returned by your Office for no further action (**Attachment 4**).
- At its 4 August 2017 meeting, CISC sought Queensland's out-of-session endorsement of the innovation principles (**Attachment 5** – Item 4A Action in draft minutes).
- Queensland is the only jurisdiction yet to endorse the principles – all other jurisdictions have fully committed to the principles and Queensland, through the Working Group, has been actively involved in the development of the principles over the last year.

• CONSULTATION

- Economic Policy in Department of the Premier and Cabinet (DPC); Queensland Treasury; Department of Science, Information Technology and Innovation (DSITI); and Department of State Development (DSD) support endorsing the principles.

• BACKGROUND

- The Queensland Government is represented on the Working Group by DSITI and DSD and the principles were developed in consultation with Queensland Treasury and DPC.

Comments (Premier or DG)

Dave Stewart
Director-General

For reply please quote: *IGR/AL – TF/17/13823 – DOC/17/168813*
Your reference: *MBN17/303*

The Honourable Dr Anthony Lynham MP
Minister for State Development and
Minister for Natural Resources and Mines
sdnrm@ministerial.qld.gov.au

Dear Minister

Thank you for your letter of 16 March 2017 seeking my support for Queensland's endorsement of a number of proposed innovation principles as part of the work of the Council of Australian Governments Industry and Skills Council (CISC).

I note these innovation principles have been designed to assist government to better prepare, enable and respond to innovative and disruptive business models. I am pleased to see the principles will also support the Queensland Government's Advance Queensland agenda and work in conjunction with our existing regulatory and policy frameworks.

Given this, I support you endorsing the proposed innovation principles on behalf of the Queensland Government in your capacity as Minister for State Development and as a member of CISC.

Again, thank you for raising this matter with me.

Yours sincerely

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**

B/C The Honourable the Treasurer and Minister for Trade and Investment.

**By direction. For your information.
Copy of incoming correspondence is attached.**

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**

National Regulatory Framework for responding to and enabling innovation

Introduction

The COAG Industry and Skills Council (CISC) is committed to proactive reform that supports, promotes and fosters a favourable innovation environment in Australia. As part of this work, CISC is committed to:

- Reducing business costs, while managing social, economic and environmental risks.
- A regulatory landscape that supports business innovation.
- Greater levels of business confidence and investment in innovative activities.

While regulatory practices in Australia are robust and well regarded globally, CISC recognises the importance of regulatory frameworks that effectively foster business innovation and leverage opportunities to improve Australia's global competitiveness.

CISC has developed this framework with overarching principles to help guide Australian governments, in particular regulators, respond to new technologies and business models that challenge existing systems of regulation. The framework is informed by the regulatory approaches by state governments and the Commonwealth to adapt to recent innovations. As such, the framework outlines the considerations of all Australian governments when adapting regulatory systems to new innovations.

Additional sub-principles, which are complimentary but target the regulation of specific economic sectors, will be attached to this framework where COAG decides it is appropriate. These principles should also be read in conjunction with the existing Principles of Best Practice Regulation agreed by COAG¹.

Defining innovation is helpful in identifying when these principles are most applicable and can provide the greatest benefits to policy makers. At its most basic innovation is *doing something differently or creating something new*, however the OECD provides the following more comprehensive definition in the Oslo Manual:

"the implementation of a new or significantly improved product (good or service) or process, a new marketing method, or a new organisational method in business practices, workplace organisation or external relations".

¹ The COAG Best Practice Regulation Guide is available at:

http://www.coag.gov.au/sites/default/files/coag_documents/COAG_best_practice_guide_2007.pdf

Goals

The CISC regulatory principles for responding to and enabling innovation aim to ensure that:

- Government action is targeted at achieving clear and relevant outcomes.
- Regulatory frameworks encourage innovation and are sufficiently flexible to adapt to innovation.
- Regulatory responses are coordinated across agencies and jurisdictions.
- Jurisdictions have a consistent approach to assessing the impact and consequences of innovation on: new entrants, existing businesses or industries, and consumers.

Achieving these objectives will result in:

- Reduced business costs and risk.
- A regulatory landscape that is more consistent across jurisdictions and supports business innovation.
- Increased levels of business confidence and investment in innovative activities.
- Greater business innovation.

Management of the Framework

The National Regulation Framework for responding to and enabling innovation was endorsed by the CISC Regulation and Innovation Working Group in February 2017 and the CISC in April 2017.

The Framework will be updated and published as new targeted principles are developed for individual sectors and agreed by CISC or another COAG body. The first set of sub-principles relating to the collaborative economy in the tourism sector are at Attachment A.

Principles

1. Innovative – Examine a broad range of potential responses and new tools to achieve desired regulatory outcomes.

In achieving a desired outcome (e.g. public safety, health or environmental preservation), new approaches and/or technology should be considered (e.g. self-regulation or other technological solutions) to understand how these could help achieve outcomes in the most efficient and effective way. Technology may reduce the need to regulate, for example, by helping to reduce market failure, such as the cost and ability of regulators to access information on regulated parties, or by making existing regulation more efficient and effective.

2. Adaptive and flexible – Regulatory approaches adapt to changing business models and technologies.

Regulatory approaches should be sufficiently flexible to accommodate evolving and emerging businesses models, markets and technologies by targeting desired outcomes and not a particular technology. The response should not rely on current industry characteristics (structure, size, location) or technology to be effective, and should be easily adaptable. The regulatory framework should be as simple and uniform as possible, such that new services, products or technologies are not regulated differently to existing ones, unless necessary. Regulation should not restrict competition unless the benefits of the restriction to the community as a whole outweigh the costs and the objective of the regulation can be achieved only by restricting competition.

3. Pro-competitive – Consider both new and existing businesses.

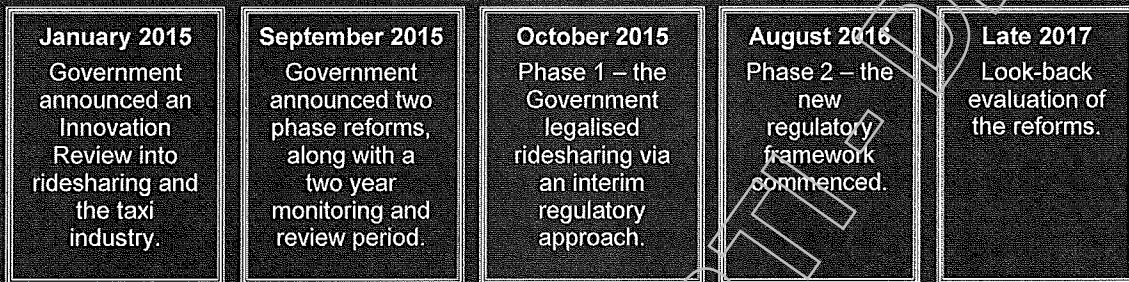
When responding to innovation, regulations should be reviewed to ensure both established and new businesses can benefit from opportunities presented by new technologies or business models. Any review should focus on the net benefits to society as a whole (including not only incumbent and new businesses, but also consumers and individuals). Governments should also consider whether there are any market failures or substantial equity concerns arising from existing businesses having to adapt to new regulatory arrangements, and whether this warrants government action to facilitate their adjustment.

4. Evidence-based – Robust data used to develop, monitor and evaluate regulations.

To further enable an outcome-focused regulatory approach that fosters innovation, improvements to data collection should be considered, on both the observed and potential effects of new technologies and business models. Better information to evaluate the effectiveness of government responses is particularly important where more flexible, less prescriptive regulatory approaches are taken. Governments should obtain evidence to assess risks, including by drawing on relevant expertise (e.g. Australian and international scientific agencies, and other subject matter experts). Responsibility for collecting data should be assigned to the parties that can do so most efficiently, whether that be a government or industry organisation. Monitoring and evaluation should be considered when designing and developing regulatory responses to help improve the quality and efficiency of the analysis.

Case study 1 – ACT ridesharing reform

The ACT was the first jurisdiction in Australia to legalise and regulate ridesharing services and Canberra was the first capital city in the world to regulate ridesharing before the service had begun. Leading up to the reform, Uber had signalled its intention to enter the ACT market. In response, the Government determined it would take a systematic and evidence-based approach to reform.



Applying the principles:

1. Innovative

The ridesharing business model addresses inherent risks differently from the traditional taxi industry. For example, the additional information available to drivers and passengers through the booking service reduces the risk involved with anonymous transactions, such as rank and hail work by taxis. The reputation rating system provides an incentive for drivers and customers to behave respectfully, and the integration of booking system and payments also takes care of payment risks (cash handling and non-payment). The ACT took into account the approach to risk from different business models as part of designing a new regulatory framework that would be adaptable to new technologies.

The technologies of rideshare were also considered for their ability to provide additional on-demand travel choices to consumers, in terms of booking, evaluating drivers and payment processing, for example.

2. Adaptive and flexible

As with the emergence of business models such as ridesharing and car sharing (e.g. GoGet), we can expect innovation to continue. For example, we may eventually see fleets of automated vehicles providing on-demand transport.

The ACT has designed the new regulatory framework to respond to defined behaviours around safety, consumer protection and payment, rather than regulate individual business models. This promotes a fair treatment of different business models, and makes the new framework more flexible and "future proof". However, it is also important to consider existing business models, and not just look to the future.

3. Pro-competitive

The ACT reviewed existing regulations for traditional taxi and hire car operators when designing the new regulatory framework. As a result, the ACT chose to reduce barriers to entry and burdensome regulation – for example, lowering taxi license fees and removing requirements related to driver and vehicle presentation. These changes should allow existing industry participants to be better able to compete with emerging services.

4. Evidence-based

The ACT committed to formally monitoring the outcomes of the new regulatory framework for the two years from October 2015. The ACT is collecting qualitative and quantitative data on industry changes, including consumer outcomes and impacts on various stakeholders. The ACT will use this data to analyse changes in supply and demand and in the quality of services delivered to consumers. This evaluation will be used to see if the industry is changing in line with modelled forecasts and determine if further actions are required.

5. Appropriately resourced – Regulators have the appropriate skills and capabilities.

Regulators should have the capacity to assess risks posed by new technologies, business models and markets, and have the capability to be agile in responding appropriately and quickly to these risks. This may include being able to advise government on emerging risks and recommend action. Regulators should have the necessary structures, skills, culture, and resources to rapidly change their regulatory approach or posture, if necessary, while considering their own mandates and functions.

6. Coordinated – Facilitate and promote collaboration and coordination to share best practice regulatory approaches to innovation

Coordination by agencies at all levels of government will ensure streamlined implementation and enforcement processes, particularly when regulating businesses or technologies operating across jurisdictions. Opportunities to share best practice regulatory approaches and jointly respond to emerging technologies and business models could help better identify the risks involved, and how to design the most effective and efficient policy response. Governments should also work with local and international industry, innovators and customers to obtain information on emerging technologies and business models, and their potential future impact.

7. Responsive – Interim measures, trials, sandboxes and pilots used while longer term responses are developed.

In cases where new businesses or technologies do not pose an immediate regulatory risk, the adoption of interim measures ensures new businesses or technologies are not unnecessarily impeded while the existing regulatory approach is reviewed. Interim measures could also allow governments to obtain information that enable them to better

develop a long term regulatory response. Such measures could include allowing pilot or demonstration projects to be completed, or providing a regulatory exemption for a fixed period of time. The criteria and process for providing these interim measures should be transparent and clearly communicated to the public. Scenario or 'plausible future' analysis could be undertaken, and different regulatory enforcement hierarchies ready if needed. Consider the use of 'trajectories' to help provide a degree of certainty and direction.

8. Forward-looking – Continual monitoring and scanning of the horizon.

Innovation spawns new ideas, products and systems which can quickly and fundamentally change the community's existing landscape. The speed of change narrows the window for preparing and adjusting to enable those innovations. Identifying potentially disruptive innovations as early as practicable will give Government more time to prepare for the effects of innovation. Continual scanning and monitoring for current and future innovations, combined with an ability to understand and respond to the significance of potential changes, is essential to the success of regulators addressing and enabling innovation.

Case study 2 – SA trials of automotive technologies

The automotive manufacturing sector has been central to South Australia's identity for over 60 years. As South Australia's economy responds to global changes, transitioning from a traditional manufacturing base towards higher value-added activities is vital for supporting future jobs and continued prosperity. Driverless vehicles and associated technologies provided an outstanding opportunity for South Australia to 'get in on the ground floor' of an emerging industry building on an existing base.

This new era in automotive technology has enormous potential to improve safety, reduce greenhouse gas emissions, improve freight productivity and transform personal mobility across the globe. It is predicted that the international driverless car industry will be worth \$90 billion within the coming 15 years, and South Australia is now well positioned to be involved with this global innovation.

The South Australian Government recognised the significant opportunity in unlocking and attracting industry investment in driverless and connected vehicle technology to the State, and in early 2015, the Government announced the introduction of legislation to allow on-road trials of driverless cars and automotive technologies.

Applying the principles:

6. Coordinated

A highly collaborative approach was taken in developing and introducing necessary legislation. The South Australian Government undertook extensive early engagement with a range of key industry stakeholders at the forefront of the

development of automotive technologies, including automotive manufacturers, automotive suppliers, telecommunications and connected technologies companies, and innovators such as Google, Uber and Tesla. During the development of the legislation, there was a strong recognition of the industry leadership required to drive the development of innovative technologies, and Government's role in enabling and encouraging this. Sharing draft legislation with industry in the early stages provided key feedback to further refine the proposed legislative framework.

Collaboration with world's best practice international partners also supported the development of legislation, including the US Department of Transportation, the California Department of Motor Vehicles and the United Kingdom's Transport Research Laboratory.

7. Responsive

The legislation was developed using a blank sheet approach, enabling the consideration of a wide range of technologies, business models and regulatory approaches beyond the tightly regulated current environment (principle 1). The resulting legislation is exemption-based, where entities simply submit plans for their proposed trials, and ensure they have sufficient insurances in place to protect the public, to apply for authorisation to conduct trials.

It is not limited to a particular technology, and permits exemptions from existing legislation for trials of any automotive technology that relates to advances in the design or construction of motor vehicles. The exemptions required may vary significantly depending on the technology being trialled; however this approach provides the flexibility to allow an almost limitless range of trials to take place, subject to the relevant conditions to ensure safety.

Enabling on-road trials provides entities with the opportunity to test and develop their technologies in 'real world' conditions, without requiring regulatory amendments, or while appropriate amendments are being developed.

Benefits of this Approach:

By responding proactively, South Australia was able to gain a first mover advantage and signal its openness to innovative business. Industry responded positively to this approach with South Australia's legislation being praised by Google as a benchmark for other countries to follow, due to its design and support of innovative technologies.

In addition, the approach adopted by South Australia has created opportunities for existing businesses. A number of local vehicle component businesses are now expected to expand despite the closure of automotive manufacturing in the State, including Cohda Wireless, who currently produce over 60% of the world's connected vehicle communications technology.

SUMMARY OF PRINCIPLES

COAG Industry & Skills Council (CISC)

Goal

Create a regulatory environment that attracts and enables innovation while balancing social, economic and environmental interests

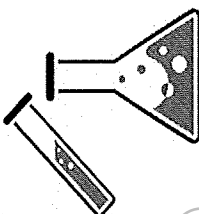
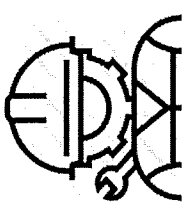

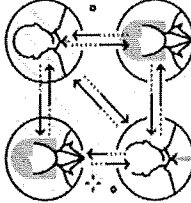
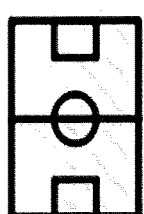
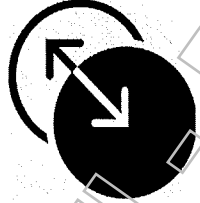
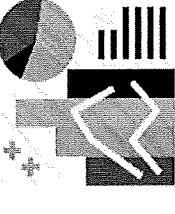

Actions

- remove regulatory barriers to innovation
- design regulation that is flexible and adaptive to change
- promote consistency across jurisdictions

Outcomes

- reduced business costs and risk
- greater levels of business confidence and investment in innovative activities
- increased business innovation
- increased competitiveness

Principles for pro-innovation regulation

 <p>1. Innovative Regulatory responses should be innovative themselves, and make use of new technologies where relevant. For example, self-regulation may be a regulatory option enabled by new technology.</p>		<p>5. Well-resourced Regulators should have the appropriate skills, capability and access to expert advice when developing and enforcing innovative regulation.</p>
 <p>2. Adaptable & flexible Regulation should be technology neutral, and adaptable and flexible to future technological changes.</p>		<p>6. Coordinated Regulation should be coordinated and regulators should collaborate to gather and share data, learning from and adapting the experiences of other jurisdictions.</p>
 <p>3. Pro-competition Regulation should encourage competition and maximise net benefits to society by levelling the playing field for market participants without favouring either new-entrants or incumbents.</p>		<p>7. Responsive To remain agile, regulators should explore interim measures, such as experimental trials, pilots, demonstration projects and regulatory sandboxes, while longer term responses are developed.</p>
 <p>4. Evidence-based Robust data should be used to develop, monitor and evaluate the effectiveness and efficiency of reforms and assess the impact of disruption.</p>		<p>8. Forward looking Regulation should proactively consider horizon disruptions.</p>

Attachment 1 – Principles for how jurisdictions engage with the collaborative economy

Tourism Ministers should encourage jurisdictions to apply a consistent whole-of-government approach (where possible) to engaging with the collaborative economy. This approach should aim to maximise the collaborative economy's contribution to the tourism industry to further *Tourism 2020* objectives and provide clarity and confidence to consumers, new and existing operators and governments (including local government). The following principles will guide this approach:

1. Promote a consistent definition of the collaborative economy.

Economic model that uses online and mobile distribution platforms to facilitate peer-to-peer sharing or exchange of otherwise under-utilised assets or services. This may be for monetary or non-monetary benefit. Popular services which relate to the visitor economy include:

- renting out a room or whole house or unit for a short-time basis
- providing point-to-point transport for a fare using a personal vehicle or renting out a personal vehicle for a short-time basis
- peer provision of experiences and services such as destination tours, walks and hikes.

2. Focus on the long term interests of consumers and promote user choice, innovation, diversity, adaptability and entrepreneurship.

Regulation should be proportionate and not introduced for the purpose of restricting competition.

3. Ensure consumers and workers are protected from unsafe, unfair or misleading practices, and that regulations are fit-for-purpose for existing providers and new entrants.

Consider how to enforce compliance with regulations to ensure operators meet their tax, workplace relations and consumer protection obligations.

4. Continue to drive red tape reform for existing and new providers to remove any unnecessary regulatory burden and encourage growth, innovation and investment.

Regulation should be reviewed regularly to ensure it is still required, fit-for-purpose and not inhibiting the ability of businesses to operate competitively. Consideration should be given to non-regulatory methods to achieve behavioural change.

5. Encourage providers to disclose information and data to help guide policy decisions.

Version:	0.1	Version Date:	18 January 2017
Status:	Endorsed by officers, yet to be agreed by Ministers.		
Responsible agency:	Austrade		
Agency contact:	Rachel.Roberts@austrade.gov.au, Assistant Manager Tourism Investment, Policy and Major Project Facilitation Tourism Division. Ph: 02 6272 6936		



The Hon Dr Anthony Lynham MP
Minister for State Development and
Minister for Natural Resources and Mines

Our Ref: MBN17/303

16 MAR 2017

1 William Street
Brisbane QLD 4000
PO Box 15216 City East
Queensland 4002 Australia
Telephone +61 7 3719 7360
Email sdnrm@ministerial.qld.gov.au
www.statedevelopment.qld.gov.au
www.dnrm.qld.gov.au

The Honourable Anastacia Palaszczuk MP
Premier and Minister for the Arts
PO Box 15185
CITY EAST QLD 4002

Dear Premier

The Council of Australian Governments Industry and Skills Council is committed to investigating reform opportunities that will promote a regulatory environment that is supportive of innovation.

A Regulation and Innovation Working Group established by the Council has developed a paper and an infographic outlining eight innovation principles that seek to assist government to better prepare, enable and respond to innovative and disruptive business models, which are enclosed. The principles are intended to complement regulations already in place.

The innovation principles seek to ensure that:

- government action is targeted at achieving clear and relevant outcomes
- regulatory frameworks encourage innovation and are sufficiently flexible to adapt to innovation
- regulatory responses are coordinated across agencies and jurisdictions
- jurisdictions have a consistent approach to assessing the impact and consequences of innovation on new entrants, existing businesses or industries, and consumers.

Application of these principles seeks to achieve:

- reduced business costs and risk
- a regulatory landscape that is more consistent across jurisdictions and supports business innovation
- increased levels of business confidence and investment in innovative activities
- greater business innovation.

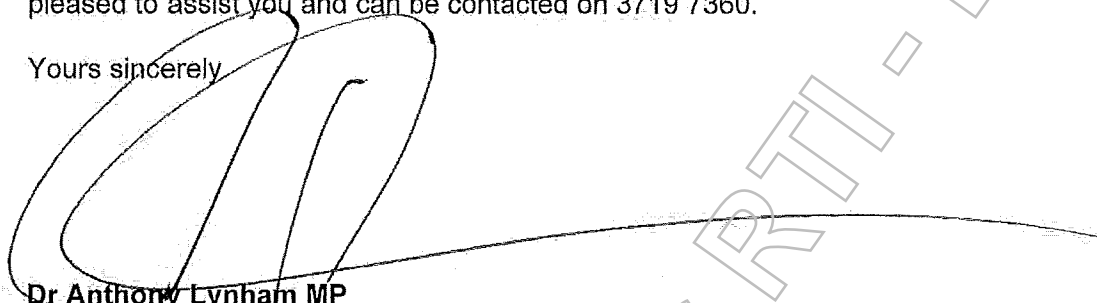
The Queensland Government is represented on the Regulation and Innovation Working Group by the Department of Science, Information Technology and Innovation and the Department of State Development. Officers of the Department of the Premier and Cabinet and Queensland Treasury have been consulted during development of the principles and have provided officer-level endorsement.

I now seek your support for Queensland to endorse the innovation principles when they are considered by the Industry and Skills Council at its meeting on 7 April 2017.

I have also forwarded a copy of this letter to the Honourable Curtis Pitt MP, Treasurer and Minister for Trade and Investment, for his information.

If you have any questions about my advice to you, Mr Paul Woodland, Chief of Staff, will be pleased to assist you and can be contacted on 3719 7360.

Yours sincerely

A large, stylized handwritten signature in black ink, appearing to be 'AL', with a long horizontal line extending to the right.

Dr Anthony Lynham MP
Minister for State Development and
Minister for Natural Resources and Mines

Enc

cc The Honourable Curtis Pitt MP
Treasurer
Minister for Trade and Investment
GPO Box 611
BRISBANE QLD 4001

Released under RTI - DPC



Premier of Queensland
Minister for the Arts

For reply please quote: *IGR/AL – TF/17/9555 – DOC/17/119551*
Your reference: *MBN17/303*

1 William Street Brisbane
PO Box 15185 City East
Queensland 4002 Australia
Telephone +61 7 3719 7000
Email ThePremier@premiers.qld.gov.au
Website www.thepremier.qld.gov.au

The Honourable Dr Anthony Lynham MP
Minister for State Development and
Minister for Natural Resources and Mines
sdnrm@ministerial.qld.gov.au

Dear Minister

Thank you for your letter of 16 March 2017 seeking my support for Queensland's endorsement of a number of proposed innovation principles at the upcoming Council of Australian Governments Industry and Skills Council (CISC) meeting.

I note these innovation principles have been designed to assist government to better prepare, enable and respond to innovative and disruptive business models. I am pleased to see the principles will also support the Queensland Government's Advance Queensland agenda and work in conjunction with our existing regulatory and policy frameworks. Given this, I support their endorsement at the CISC meeting on 4 August 2017.

I also request that, in your capacity as Minister for State Development and as a member of CISC, you endorse the proposed innovation principles on behalf of the Queensland Government.

Again, thank you for raising this matter with me.

Yours sincerely

**ANNASTACIA PALASZCZUK MP
PREMIER OF QUEENSLAND
MINISTER FOR THE ARTS**

PREMIER'S BRIEFING NOTE
Strategy and Engagement

Tracking Folder No. TF/17/9555
Document No. DOC/17/119550

To: **THE PREMIER**
Date: **17 JUL 2017**
Subject: **Council of Australian Governments (COAG)
Industries and Skills Council (CISC) –
Endorsing high level regulatory principles to
enable innovation**

Approved / Not Approved / Noted
Premier
Date
Date Action Required by: 20/07/2017
Requested by:
(if appropriate)

• **RECOMMENDATION**

That you **sign** the letter (**Attachment 1**) to the Honourable Dr Anthony Lynham MP, Minister for State Development and Minister for Natural Resources and Mines, approving his request to endorse (on behalf of the Queensland Government) high level regulatory principles to enable innovation, at the 4 August 2017 CISC meeting.

• **KEY ISSUES**

- CISC is a COAG council responsible for industry competitiveness, productivity and labour market pressures, skills development and national training arrangements.
- The Regulation and Innovation Working Group (the Working Group) was established by CISC to develop regulatory principles to assist government to better facilitate innovative and disruptive business models.
- Minister Lynham is seeking your approval for him to endorse the Working Group's innovation principles at the CISC meeting on 4 August 2017.
- These principles are to guide regulators in facilitating innovation and are titled the *National Regulatory Framework for responding to and enabling innovation* (**Attachment 2**). In summary, the principles are:
 1. Innovative – Examine a broad range of potential responses and new tools to achieve desired regulatory outcomes.
 2. Adaptive and flexible – Regulatory approaches adapt to changing business models and technologies.
 3. Pro-competitive – Consider both new and existing businesses.
 4. Evidence-based – Robust data used to develop, monitor and evaluate regulations.
 5. Appropriately resourced – Regulators have the appropriate skills and capabilities.
 6. Coordinated – Facilitate and promote collaboration and coordination to share best practice regulatory approaches to innovation.
 7. Responsive – Interim measures, trials, sandboxes and pilots used while longer term responses are developed.
 8. Forward-looking – Continual monitoring and scanning of the horizon.
- Endorsing the principles is considered low risk as they:
 - o do not have any direct financial, policy, legislative or regulatory implications or significant impacts on Queensland
 - o support the Advance Queensland agenda
 - o are designed to work in conjunction with existing regulatory frameworks
 - o will not exempt future regulatory reforms from normal approval processes.
- The Department of State Development (DSD) has requested (at officer level) a response by 20 July 2017 if possible, to accommodate the CISC briefing process.

Action Officer: Anton Lane
Area: Intergovernmental Relations
Telephone: 3003 9194

Approved by Tess Bishop, Deputy Director General
Strategy and Engagement
Telephone: 300 39182 Approved on: 15.7.17

Exempt Sch.3(2)(1)(b) Cabinet considerations

• **CONSULTATION**

- Economic Policy in the Department of the Premier and Cabinet (DPC); Queensland Treasury; Department of Science, Information Technology and Innovation (DSITI); and DSD support endorsing the principles.
- DSD also advised that consensus among jurisdictions is expected at the CISC meeting, as the Working Group endorsed the principles at the end of last year.

• **BACKGROUND**

- The Queensland Government is represented on the Working Group by DSITI and DSD and the principles were developed in consultation with Queensland Treasury and DPC.

- On 16 March 2017, Minister Lynham, wrote seeking your support for Queensland to endorse the principles (**Attachment 3**). The previous response letter was not approved because it was considered after the 7 April 2017 CISC meeting date.
- On 11 July 2017, DSD informed DPC that the CISC meeting has been rescheduled from 7 April to 4 August 2017 and that DSD is seeking a response to the original request (**Attachment 4**).



Dave Stewart
Director-General

Comments (Premier or DG)

Pages 162 through 177 redacted for the following reasons:

Out of Scope with applicant's agreement

Released under RTI - DPC

PREMIER'S BRIEFING NOTE

Policy

Tracking Folder No. TF/17/13817

Document No. DOC/17/170230

To: THE PREMIER

Date:

**Subject: Meeting with Whitsunday Council of Mayors –
12 October 2017 – Additional Notes**

**Approved / Not Approved / Noted
Premier / CoS.....**

Date/...../.....

Date Action Required by:/...../.....

Requested by:

• RECOMMENDATION

It is recommended that you **note** the additional information contained in this brief for your meeting with the Greater Whitsunday Council of Mayors (WCM) on 12 October 2017.

• KEY ISSUES

- You requested additional information be provided on insurance companies and their failure to provide payouts; and an update on Whitsunday Regional Council's Don River Improvement Trust bid for NDRRA Category D funding for immediate levee bank reconstruction prior to the wet season.

Insurance Companies and post Severe Tropical Cyclone Debbie insurance issues

- The Insurance Council of Australia (ICA) reports there have been almost 70 000 insurance claims (88 per cent domestic, 12 per cent commercial) arising from Tropical Cyclone Debbie with a current insured loss value of \$1.475 billion. Of the total claims for the event, Whitsunday region accounts for about 20 per cent of claims. Approximately 74 per cent of claims have been closed.
- On 10 August 2017, Councillor Andrew Wilcox, Mayor of Whitsunday Regional Council wrote to the Treasurer regarding the insurance industry's engagement with the community in the aftermath of Tropical Cyclone Debbie, and cited concerns over ongoing difficulties and lengthy delays that residents and small businesses operators continue to face.
- The Treasurer wrote back to Mayor Wilcox acknowledging the Mayor's concerns and conversations that he has had with the Insurance Council of Australia on progress of recovery works. This was followed by conversations between senior Treasury and QldRA officials with the ICA on the timeliness of claims and repair process. The outcome of those conversations was for QldRA and the Department of Housing and Public Works to work with councils to determine capacity constraints and action that can be taken to address impediments to progress. The merit of asking insurers to prioritise particular locations and types of works was also canvassed.
- The ICA has stated the claims that remain open typically involve more complex repairs or are awaiting client agreement on scopes of work to be carried out, with the industry on track to have over 80 per cent of claims closed by the start of November 2017 in the worst impacted areas, with the bulk of claims to be closed before the anniversary of the event (28 March 2018).
- The ICA recently reiterated advice that "insurers are not reporting any accommodation, trades or supplier shortages that will impact on the repair timeline in any regions. Government intervention on these issues remains unnecessary". However, this does not appear to be borne out by on-the-ground reporting which lists ongoing insurance issues detailed at **Attachment 1**.
- Strategies have been undertaken to assist community members with insurance issues, including:
 - the Whitsunday Neighbourhood Centre held information sessions with the Financial Ombudsmen Service in early October
 - Whitsunday Regional Council (WRC) will conduct a "Whitsunday OK" campaign aimed at measuring the status of recovery

- data collection model has been agreed by the WRC Human Social Recovery Group to ensure issues and actions are captured effectively
 - "One Stop" information page on WRC website relating to recovery has been developed by WRC and is due for release soon
 - where insurance matters are causing welfare concerns, a pathway for escalation to QRA and through to ICA has been established and is functioning. This involves collecting information and issues and forwarding direct to ICA. ICA are acknowledging receipt and advising initial action. Resolution is monitored with the insured
 - WRC developing a business case for temporary trade accommodation to alleviate spikes in rental rates and reduced tourist accommodation and QldRA continues to have discussions with the WRC on this issue.
- QRA has been working with government and non-government agencies including the Department of Housing and Public Works; the Department of Communities, Child Safety and Disability Services; Queensland Treasury; WRC; the Insurance Council of Australia and community groups in the impacted areas.

Don River Improvement Trust bid for funding

- North Queensland Dry Tropics submitted two projects for the Don River for NDRRA Category D Environmental Recovery (Parts C, D and E).

Project 1 - Don River (Bowen) – to address the break in riverbank at Reibel's Bank through:

- engineering works and planting with native grasses
- re-establishing bank to levels existing prior to flooding
- providing rock armouring, a compacted clay core and a compacted clay batter protection with grass vegetation.

- This project has been approved for funding and is recognised as a high priority for the community and agriculture industry in the area. The River Improvement Trust and WRC have been consulted in relation to this project and approval.

Project 2 - Don River (Bowen) – to address the accumulation of sand in the Don River bed from Russell's Crossing to Miller's Lane.

- Department of Environment and Heritage Protection (DEHP) has not given Phase 1 approval for this project based on information provided by council in relation to the assessment criteria. DEHP may re-consider this project for approval in Phase 2, however this is expected to be very competitive as the Environment Recovery Package is heavily oversubscribed.

• CONSULTATION

- Queensland Treasury; Queensland Reconstruction Authority.

Comments (*Premier or DG*)

Dave Stewart
Director-General

On-the-ground reporting of ongoing insurance concerns include:

- difficulty getting emergency accommodation due to demand and increased costs
- emergency accommodation insurance running out prior to works on homes being undertaken - one of these matters included a family who had been required to move six times since the event, with their insurer agreeing to a repair timeline (16 weeks) and agreeing to cover accommodation costs following QRA facilitating discussions with ICA
- residents accepting smaller cash offers from insurance companies early; this is creating a gap between the amount paid by insurance and the costs quoted for works at a later date; residents that accepted cash payouts are also having difficulty sourcing tradespeople, who are already committed to carrying out works on behalf of insurance companies
- some residents are finding additional damage (e.g. internal water damage) after they have agreed to an insurance settlement; this is creating a gap between the amount paid and the total damage of repairs
- delays to works being undertaken due to the extent of damage in the area, including to surrounding islands
- a gap in policy holders' expectations between what is adequate insurance, later revealed during the claims process as insufficient
- the age of homes in beach communities which often do not meet local building codes today, resulting in uncertainty and disputes around "scope of works".

Released under the Official Information Act

PREMIER'S BRIEFING NOTE
Strategy and Engagement

Tracking Folder No. TF/17/13783
Document No. DOC/17/168303

To: THE PREMIER
Date:
Subject: Proposed Queensland-Nevada Sister State Agreement

Approved / Not Approved / Noted
Premier / CoS.....
Date/...../.....
Date Action Required by:/...../.....
Requested by:
(if appropriate)

• **RECOMMENDATION**

It is recommended that you:

- **note** the outcomes from the visit to Brisbane by Mr Jarad Van Wagoner, Deputy Director, International Division from the Nevada Governor's Office of Economic Development from 4 to 6 September 2017.

• **KEY ISSUES**

- The purpose of Jarad Van Wagoner's visit to Brisbane was to meet with various agencies and stakeholders to discuss opportunities between Queensland and Nevada in the mining, water, energy, education and tourism sectors. The discussions will now form the basis of the development of a Queensland and Nevada Sister State Agreement (SSA).
- To ensure the proposed SSA drives outcomes, it was agreed that both parties would fund initiatives that would enable businesses with technology solutions to access the respective markets. In the short term, this would be targeted to the mining and water sectors.

CTPI - Relations with other governments

BACKGROUND

- An outcome from your June 2017 trade mission to the USA was to extend the Queensland-Nevada Statement of Intent (SOI) to a SSA, recognising the outcomes the SOI has generated to date.
- As Queensland's fourth largest trading partner, the USA is a strategic market for Queensland exports and investment attraction. The State of Nevada is a natural partner for Queensland given the synergies both States share across many sectors, in particular resources and water.

• CONSULTATION

- Department of Energy and Water Supply; Tourism and Events; Trade and Investment Queensland; Department of Education and Training; Department of State Development; Department of Natural Resources and Mines; Protocol Queensland, Department of the Premier and Cabinet.

Comments (*Premier or DG*)

Dave Stewart
Director-General