

# QUEENSLAND THEATRE

COMPANY



2023

ANNUAL REPORT

## ACKNOWLEDGMENT OF COUNTRY

Queensland Theatre Company acknowledges the Jagera and Turrbal people who are the traditional custodians of the land upon which we work, and their unique relationship with the lands, seas and waterways. We pay respect to their Elders past and present, and to all Aboriginal and Torres Strait Islander peoples. We acknowledge the essential creative contribution Indigenous people make to the art and culture of this country.

Throughout this report, the terms 'Indigenous' and 'Aboriginal and Torres Strait Islander' are used interchangeably to reference the First Nations peoples and communities of Australia.

28 February 2024

The Honourable Leeanne Enoch MP  
Minister for Treaty, Minister for Aboriginal and Torres Strait Islander Partnerships,  
Minister for Communities and Minister for the Arts  
GPO BOX 806  
BRISBANE QLD 4001

Dear Minister,

I am pleased to submit for presentation to the Parliament, the Annual Report 2023 and financial statements for Queensland Theatre Company.

I certify that this annual report complies with:

- the prescribed requirements of the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2019*, and
- the detailed requirements set out in the *Annual report requirements for Queensland Government agencies*.

A checklist outlining the annual reporting requirements can be found at page 59 of this annual report.

Sincerely,

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

Elizabeth Jameson AM  
Chair  
Queensland Theatre Company

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# INTRODUCTION

## Vision

Exceptional theatre experiences that shape the national imagination and enrich the life of our community.

## Purpose

Connecting people and ideas through theatre experiences that inspire, entertain and challenge.

## Values

**POSITIVE SPIRIT:** Our passion for the performing arts drives our positive spirit and means we think and act with energy and curiosity in the best interests of the Company.

**EVERYONE BELONGS:** We show respect by embracing diversity and actively fostering an inclusive environment where everyone feels valued and inspired to contribute.

**CREATING MAGIC:** We approach our work courageously and creatively, striving to bring out the best in everyone and everything we do.

**STRONGER TOGETHER:** We work as one team, collaborating and taking joint responsibility to achieve our vision.

## Goals

- CREATE:** Create entertaining theatre
- ENGAGE:** Community and industry
- ELEVATE:** First Nations creative practice
- THRIVE:** Enabling a sustainable future

## Artistic vision

- **DISCOVERING AND DEVELOPING** diverse new stories.
- **ELEVATING** Aboriginal and Torres Strait Islander artists and developing a pipeline of First Nations stories.
- **REACHING** new audiences locally, regionally and nationally to share Queensland stories.
- **DELIVERING** high quality and accessible education and youth programs.
- **BUILDING** sustainable relationships with smaller companies to ensure a strong theatre ecology in Queensland.

## Queensland Theatre Company

Queensland Theatre Company ('Queensland Theatre') was established in 1970 under the *Queensland Theatre Company Act 1970* (the Act) with a statutory responsibility to contribute to the cultural, social and intellectual development of all Queenslanders. Queensland Theatre is governed by the Queensland Theatre Company Board and reports to the Minister for the Arts through Arts Queensland.

Queensland Theatre has 53 years of proud history creating an extensive repertoire of classic, contemporary, international and Australian theatrical works. It is a place where employees, artists and audiences come together to share and tell stories through the unique ability of live theatre.

Each year Queensland Theatre produces and presents an artistic program of Australian, international and classic theatrical works and experiences that speak to the world around us and connect with broad audiences and communities. We aim to amplify artists, voices and stories from diverse communities and, in doing so, foster richer engagement with audiences. We are committed to First Nations creative practice and the integral role that First Nations peoples and their unique cultural expression plays in the performing arts community and our society. We commission and develop new plays, provide professional development opportunities for artists and theatre-makers and build partnerships with independent theatre companies that contribute to the ongoing development of a vibrant theatre ecology. We also champion and inspire the talent of the next generation of arts-makers through a broad range of drama education, performance and playwriting programs for young people across Queensland, igniting their creativity and creative skills development and participation in the joy of theatre. Through our activities, programs and partnerships, we work to maintain a robust and sustainable financial, operational and governance foundation.

In everything we do, Queensland Theatre seeks to enrich our community by developing and presenting transformative, entertaining and diverse theatre experiences that showcase artists, connect with audiences and generate conversation, thought and reflection. Queensland Theatre's strategic goals ensure that the Company's objective of storytelling remains vital and relevant, benefitting the wider performing arts community and audiences.

## Role and responsibilities

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

Under the Act, Queensland Theatre's functions include:

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

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

## Object and guiding principles

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

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

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

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

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

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

# CHAIR'S OVERVIEW

I am pleased to present the Queensland Theatre Company Annual Report 2023. The year in review saw the Company return pleasingly to full strength after several difficult years of pandemic and floods. The Company was a veritable hive of activity, delivering our first uninterrupted season since 2019.

We are extremely grateful to our former Executive Director, Amanda Jolly, who left us early in 2023. Amanda was with the Company for 15 years, the last five as its Executive Director. She steered the Company, with Artistic Director Lee Lewis, through one of the most difficult periods of Queensland Theatre's 50+ year history. We owe Amanda a debt of gratitude for holding the Company firm such that it was able to bounce back in 2023.

We were also excited to welcome Crien Gehrke into the role of Executive Director, to fill the large shoes left by Amanda. Crien is a respected Queensland arts leader who brings significant leadership experience, a deep commitment to the arts and a love of theatre, including an early beginning to her career at Queensland Theatre.

Season 2023 was an artistically diverse season of live theatre. It engaged, entertained and compelled our audiences. It showcased an inspiring range of established and emerging artists and theatre-makers. It offered audiences the joy, wonder and connection that only live performance brings. We presented Australian, classic and contemporary theatrical works, including two exceptional First Nations productions, ensuring our programming reflected a broad range of voices and perspectives on our stages that represent our community and demonstrated our commitment to First Nations creative practice, diversity and inclusion.

The reach of our programs for young people across Queensland continued to grow, too. We championed the talent of another cohort of future artists through our unique drama education, performance and playwriting programs for young people. Our goal is to ignite their creativity and creative skills development and participation in the joy of theatre in a time when educational options in the arts are dwindling.

Many things are changing in the world around us, putting pressure on live theatre and performance. Early in 2023 the Board activated a review of our production and theatre-making processes to understand better how we ensure the cultural and psychological safety of artists. As a result, we developed a risk assessment framework with a

specific focus on cultural risk, to assess production risks across all Queensland Theatre works.

Notwithstanding the changing landscape, it was pleasing to finish the year with a stronger result than originally planned. Queensland Theatre entered 2023, after posting a net deficit in 2022, in a strong financial position with solid cash reserves and an appetite to invest in regrowth after the difficult prior years. Thanks to a well-received Season 2023 and a disciplined approach by the team, a projected 2023 deficit was materially improved. This was despite rising costs of materials and utilities, some lingering supply chain issues and a tight skilled labour market. The Queensland Theatre Board is confident that the Company is well placed to return to surplus in the foreseeable future.

We can only achieve what we do because of the commitment of many people. We are grateful to the artists and arts workers without whom we cannot make theatre. We celebrate the audiences without whom there would be no theatre. We appreciate the many generous donors and corporate partners who help us make theatre a reality. In this respect, I particularly acknowledge core funding partner, the Queensland Government, through Arts Queensland. We also acknowledge the support of the Australian Government through Creative Australia.

A brief word of thanks and acknowledgement goes also to Queensland Theatre's hard-working and dedicated Board members. In addition, I extend the Board's sincere appreciation to our Indigenous Reference Group, headed by Queensland Theatre Deputy Chair, Dean Gibson. This important group provides valuable insights, consultation and mentorship in guiding the Company as it continues to elevate First Nations voices and stories.

Finally, a thunderous applause goes to the dedicated team at Queensland Theatre and to Artistic Director Lee Lewis and her artistic stewardship in 2023. Lee's commitment to artistic excellence was apparent throughout Season 2023 in the high quality of the work presented. The Board is excited about the future as we continue to grow, create meaningful art and evolve as a thriving performing arts company for all members of our community.



Elizabeth Jameson AM  
Chair

# EXECUTIVE OVERVIEW

Queensland Theatre approached 2023 quietly determined that the challenges (if not the residual impacts) of the past three years were behind us. By December, that quiet determination had become fierce optimism for the future as we successfully delivered a full uninterrupted artistic program for the first time in three years and reconnected with audiences and community.

This year, our eight-play mainstage season was filled with diverse stories, incredible talent and we welcomed 58,217 audience members to the theatre. From the big-hearted, quintessentially Australian storytelling of Melanie Tait's *The Appleton Ladies' Potato Race* to the humorous insights and laser like lessons of *Drizzle Boy* by Ryan Ennis, to the raucous emotional trip of our Landmark Production, *Vietgone* by Qui Nguyen, 2023 was a year of exceptional theatre. Audience sentiment reached 94% and our subscribers took advantage of a subscription rollover campaign, signing on for eight play packages before the new 2024 Season was even announced.

Artists are at the heart of our Company, working inside refined and rigorous creative processes that aim to benchmark best practice for the performing arts and theatre makers, and enable creatives the capacity to dream large and more boldly. In 2023, we employed 290 artists (performers, creatives and teaching artists) across mainstage, creative development and education and youth program activities. In our mainstage season, 63% of the performers were from Queensland, 18% identified as First Nations and 25% came from a culturally and linguistically diverse background. We also supported wonderful independent companies Belloo Creative, Indelability Arts, Playlab and Shock Therapy, and welcomed Wendy Mocke and Claire Christian as our Writing Fellows.

Our commitment to reconciliation and elevating the voices and stories of First Nations peoples, remains steadfast. We presented the premiere season of Hannah Belanszky's exquisite play, *don't ask what the bird look like*, and the ground-breaking *At What Cost?* by Nathan Maynard and directed by Associate Artist Isaac Drandic. In Cairns, Isaac continued to develop *Groundtable*, a gathering of Cairns producers and First Nations artists that explores opportunities for First Nations creative practice. This initiative will play an integral role in informing Queensland Theatre's actions around First Nations programming and creative/artist development.

Within the very DNA of Queensland Theatre is our belief that art can deliver powerful social, creative and health outcomes for our young people. We

also continued to foster the next generation of theatre-makers, engaging 5,623 young people in education and youth programs and 116 Queensland schools in the Scene Project, our largest education initiative.

None of what we present on stage would happen without the significant expertise and commitment of the Queensland Theatre team and creatives who work with us every year. As we increasingly present more diverse and complex stories, we magnified our commitment to the wellbeing and safety of our creative workforce, introducing production cultural risk assessments and cultural safety plans as well as multicultural awareness training for staff and engaging cultural safety consultants to assist in developing action plans.

In November, we launched an organisational culture survey to hear from our people about where the organisation is doing well and, importantly, to better understand areas for improvement. At the same time, we undertook an artist survey to gather insights into artists' experiences working with Queensland Theatre. Survey results will form the basis of a Culture Action Plan to be implemented in early 2024.

We also turned our attention to the future with the Board and management commencing the development of a 10-year strategic roadmap that will elevate our commitment to Queensland stories, artists and audiences and set our sights on the 2032 Olympics horizon. Other planning included the development of a new initiative, DOOR 3, launching in early 2024, to support independent theatre makers to present work at our Diane Cilento Studio.

Theatre is a collaborative artform both on and off the stage. It cannot be done alone. We are so grateful for the support from our passionate Board, our family of donors, Landmark Productions Fund supporters, corporate and government partners, artists and creative community. Once again, thanks to the hardworking Queensland Theatre team who gracefully contribute so much to make the magic happen. This was our first business as usual year after some very business as unusual times. Our final heartfelt thanks must go to our audiences, not just for returning to our theatres but for continuing to believe in the power of stories and art that bring us together.



Lee Lewis  
Artistic Director



Crien Gehrke  
Executive Director

# BACKGROUND

## Strategic Plan 2023-2026

Queensland Theatre's Strategic Plan 2023-2026 sets out the following strategic objectives. Key performance indicators are detailed in the Outcomes section from page 9 of this report.

1. **CREATE:** Create entertaining theatre

Create entertaining theatre that reaches a wide audience.

*Strategic objectives:*

- Deliver a compelling theatre season with a commitment to First Nations, Queensland and Australian stories.
- Reflect the diversity of our community on stage and celebrate Queensland stories.
- Celebrate Queensland artists by providing platforms for showcasing their talent.
- Strengthen partnerships with local, state, interstate and commercial companies to expand the range, reach and scale of work presented.

2. **ENGAGE:** Community and industry

Deepen community and industry relationships to build engagement and participation.

*Strategic objectives:*

- Foster richer engagement with a diverse audience through partnerships and targeted audience development initiatives.
- Reach wider audiences through innovative programming and presentation including digital resources and a strong regional presence.
- Develop and provide high quality education and youth programs to support drama education and career pathways.
- Identify opportunities to support the growth and development of the Queensland theatre industry.

3. **ELEVATE:** First Nations creative practice

Invest in First Nations artists and arts workers.

*Strategic objectives:*

- Invest in First Nations arts and creative practice through collaboration on First Nations led projects and activities.
- Embed First Nations arts leadership to guide development of creative work, organisational practices and other initiatives.
- Build strong relationships with First Nations peoples and communities and celebrate their artistic and cultural contributions.

- Provide employment opportunities for First Nations peoples to develop artistic, technical and professional skills.

4. **THRIVE:** Enabling a sustainable future

Safeguard the future and enable sustainable growth.

*Strategic objectives:*

- Maintain a robust and sustainable financial, operational and governance foundation.
- Build financial and organisational resources that promote agility, vitality and responsiveness.
- Cultivate a positive, inclusive and safe workplace culture and environment.
- Improve environmentally sustainable practices.

## Operational Plan 2023

Queensland Theatre's Operational Plan 2023 is derived from its Strategic Plan 2023-2026. The operational plan outlined the following undertakings:

1. **CREATE:** Create entertaining theatre

*Actions:*

- Invest in diverse programming.
- Develop appealing multi-generational work.
- Produce a large-scale work.

2. **ENGAGE:** Community and industry

*Actions:*

- Audience development campaign.
- Advocate for the importance of arts education.
- Partnerships with small-medium companies.

3. **ELEVATE:** First Nations creative practice

*Actions:*

- Activate First Nations employment strategy.
- Support First Nations-led new works.
- First Nations audience development initiatives.

4. **THRIVE:** Enabling a sustainable future

*Actions:*

- Increase box office income.
- Increase number of donors.
- Develop environmentally sustainable plan.

The operational plan was not modified during the year. The Minister for the Arts did not give any directions to Queensland Theatre during or relating to the financial year.

## Operating environment

After three years of restrictions, cancellations and challenges posed by the COVID-19 pandemic and the 2022 Brisbane flood, Queensland Theatre delivered a full, diverse artistic program in 2023 unaffected by disruptions.

As we rebounded from the impacts of those disruptions and reduced activity, Queensland Theatre recognised the need to respond to changing community and sector needs and opportunities by playing our part in revitalising and reconnecting with the industry and audiences. This involved strategically seeking commercial opportunities and partners, co-producing and touring opportunities, investment in First Nations creative practice, an increased regional presence and broader audience engagement and reach.

The confidence of audiences returning to the theatre continued to grow throughout 2023 and was particularly notable in the take up of season packages for 2024. However, we experienced a changing sales pace during 2023 evidenced by late sales, increasing reliance on single ticket sales and escalating operating costs. While our own theatre venue, the Bille Brown Theatre, provides us with a flexible and bespoke venue that our artists and audiences enjoy, the 350-seat capacity does not allow for the ticket volume required to achieve stronger financial results. In addition, the impact of increasing inflation and cost of living pressures and shortages in specialist skills, particularly in the areas of stage management, theatre technical and production, and fundraising, also continue to challenge operations.

As a theatre company with a commitment to new Australian work and diverse storytelling, and a responsibility to our audiences and artists to present a season of plays with depth and breadth, we will continue to make an investment in an ambitious strategy that addresses financial pressures by increasing our offering and building our way to future success.

### Looking ahead

With the 2032 Olympic and Paralympic Games on the horizon, Queensland Theatre has commenced a strategic review and will develop a ten year strategic plan that provides a clear roadmap to ensure the Company aligns with state government priorities and to leverage the opportunities provided by Brisbane hosting the major global event. In the 2024 outlook Queensland Theatre is committed to prioritising four key focus areas that will deliver greater engagement and elevate theatre across Queensland. These are, First Nations leadership and a commitment to self-determination and elevating First Nations stories and culture; young people participation with a

focus on early years; Queensland creative sector engagement and opportunities; and regional engagement. Operationally, Queensland Theatre will have a focus on cultural safety for our artists and audiences, a continued commitment to developing a strong and vibrant organisational culture and being a workplace of choice for the theatre sector.

In the lead up to the 2032 Brisbane Olympic and Paralympic Games, opportunities will emerge to showcase performing arts in Queensland and the immense talent of artists to domestic and international audiences. Increasing demand for expanded program delivery across Queensland and reaching more Queenslanders will provide opportunities for intensified regional engagement to attract new audiences, community connectedness and employment and growth of the arts industry.

## Government objectives for the community

Queensland Theatre supports the following objectives as outlined in the *Statement of the Queensland Government's objectives for the community*:

**Good jobs:** Good, secure jobs in our traditional and emerging industries

**Better services:** Deliver even better services right across Queensland

**Great lifestyle:** Protect and enhance our Queensland lifestyle as we grow

Through delivery of its strategic goals, Queensland Theatre contributes to the objectives by:

- attracting and facilitating investment in the performing arts industry that enables and supports job creating employment opportunities, skills development and career pathways for artists, arts professionals, and support staff, through a diverse range of artistic programs and work;
- connecting Queensland through an enduring commitment to deliver activities and services for all of Queensland, we seek to enrich our community by developing and presenting transformative, entertaining and diverse theatre experiences that connect people and communities;
- honouring and embracing our rich and ancient cultural heritage through investment in First Nations creative practice, and creating artistic opportunities and collaborations with First Nations artists to present culturally significant stories; and
- sharing the Queensland Government's 10-year vision in *Creative Together 2020-2030: A 10-year Roadmap for Arts Culture and Creativity in Queensland*.

## 2023 AT A GLANCE

**58,217**

ATTENDEES AT

**198** PERFORMANCES,  
**8** PRODUCTIONS

**48,292**

PAID  
ATTENDANCE

**\$2.94M**

BOX OFFICE  
REVENUE

**5,623** YOUNG PEOPLE

PARTICIPATED IN  
EDUCATION AND YOUTH PROGRAMS  
AND ACTIVITIES INCLUDING

**928** REGIONAL YOUNG PEOPLE

**1,616** STUDENTS

PARTICIPATED IN THE SCENE PROJECT

**116** SCHOOLS WITH  
**824** REGIONAL STUDENTS

**4,867**

SUBSCRIPTIONS SOLD

**94%**

AUDIENCE SATISFACTION

**290**

ARTISTS EMPLOYED

(actors, creatives, teaching artists  
and artists who worked on creative  
development activity)

**25%**

of ACTORS IN  
MAINSTAGE SEASON  
IDENTIFIED AS HAVING  
CALD BACKGROUND

**249,302**

UNIQUE WEBSITE  
VISITORS

**1,495,156**

PAGE VIEWS

**63%**

of ACTORS IN  
MAINSTAGE SEASON  
QUEENSLAND BASED

**119**

ARTIST EMPLOYMENT  
OPPORTUNITIES IN  
EDUCATION AND YOUTH  
PROGRAMS

**2**

NEW AUSTRALIAN  
PLAYS

**18%**

of ACTORS IN  
MAINSTAGE SEASON  
IDENTIFIED AS  
FIRST NATIONS

**100%**

of ARTISTS IN EDUCATION  
AND YOUTH PROGRAMS  
QUEENSLAND BASED

**4**

AUSTRALIAN  
PREMIERES

# OUTCOMES

## Key measures

	2023 target/estimate	2023 actual
<b>Create: Create entertaining theatre that reaches a wide audience</b>		
Positive audience feedback	85% audience satisfaction	94% <sup>1</sup>
Audience growth/increased attendance	10% increase in youth audience	11.5% increase <sup>2</sup>
Inclusion of a large-scale production in season	One landmark production	One <sup>3</sup>
<b>Engage: Deepen community and industry relationships to build engagement and participation</b>		
Increased audience development initiatives	Two new audience development initiatives	Three <sup>4</sup>
Level of participation in education and youth programs	4,500 education and youth program participants	5,623 <sup>5</sup>
Maintain number of partnerships with small-medium companies	Four partnerships with small-medium companies	Four
<b>Elevate: Invest in First Nations artists and arts workers</b>		
Number of First Nations productions on stage and in development	Two First Nations works presented/in development	Four <sup>6</sup>
First Nations employment level	8% First Nations employment	8%
Increased number of accessible community performances	Two First Nations accessible community performances	Two <sup>7</sup>
<b>Thrive: Safeguard the future and enable sustainable growth</b>		
Box office revenue increased	7% increase	16.3% increase <sup>8</sup>
Private income sources increased	10% increase	20.1% decrease <sup>9</sup>
Complete environmental sustainability plan	Environmental sustainability initiatives activated in accordance with plan	Satisfactory delivery

## Notes

<sup>1</sup> Variance can be attributed to a high audience engagement with the Season 2023 program of plays.

<sup>2</sup> Variance can be attributed to the positive response of youth and schools to *Drizzle Boy* and continued efforts to develop youth audience including a high school marketing initiative.

<sup>3</sup> Season 2023 contained one large-scale production, *Vietgone* by Qui Nguyen, supported by the Landmark Productions Fund.

<sup>4</sup> TodayTix partnership; community (accessible) ticketing initiative; Under 35s and high school student marketing initiative (*Vietgone*)

<sup>5</sup> Expansion of education and youth program activities.

<sup>6</sup> Two First Nations-led productions presented: *At What Cost?* and *don't ask what the bird look like*, and two First Nations-led productions in development: *Dear Brother* and *37*.

<sup>7</sup> Accessible (First Nations) community performances coordinated for *At What Cost?*, and *don't ask what the bird look like*.

<sup>8</sup> The increase in box office income can be attributed to a greater number of productions and performances in Season 2023 and improved audience engagement level.

<sup>9</sup> Variance in philanthropic income can be attributed to resourcing constraints, the increasingly competitive fundraising environment and 2022 fundraising being higher due to the Flood Appeal.



# GOAL 1: CREATE

## CREATE ENTERTAINING THEATRE THAT REACHES A WIDE AUDIENCE

*Underlining everything we did was a feeling of appreciation for being onstage creating magic once again.*

- Deliver a compelling theatre season with a commitment to First Nations, Queensland and Australian stories.
- Reflect the diversity of our community on stage and celebrate Queensland stories.
- Celebrate Queensland artists by providing platforms for showcasing their talent.
- Strengthen partnerships with local, state, interstate and commercial companies to expand the range, reach and scale of work presented.

Queensland Theatre's artistic vision looks toward a horizon filled with the stories we need to tell and the voices we must amplify. There are five qualities that support Queensland Theatre's goals and artistic vision: resolve, resilience, return, reimagination and reform. At the heart of the artistic vision is an ambition through live performance to drive a powerful connection between artist and audience and to enjoy what theatre has to offer.

Season 2023 was an artistically diverse and compelling season of live theatre comprising Australian, reimagined classic and contemporary works and two new First Nations productions. To deliver our season we partner with a variety of organisations and in 2023 we collaborated with Concord Theatricals on behalf of Samuel French Inc. to present *Tiny Beautiful Things* and *Vietgone* and presented the Belvoir St Theatre production *At What Cost?*

Success is measured in part by box office revenue. In 2023, mainstage box office revenue totalled \$2.935 million exceeding the target of \$2.865 million. Season 2023 presented a mainstage program of eight plays that featured 198 performances to an audience of 58,217. It created opportunity for 44 actors and 64 creatives to make work across eight vibrant productions with 63% of those actors from Queensland, 18% identifying as having a First Nations background and 25% identifying as culturally and linguistically diverse. In addition, of the creatives employed in the mainstage season, 64% were from Queensland, 8% identified as having a First Nations background and 13% identified as having a culturally and linguistically diverse background.

The Season included two new Australian play commissions by Queensland Theatre produced for the stage: *Drizzle Boy* by Ryan Enniss and *don't ask what the bird look like* by Hannah Belanszky as well as two Australian premieres of international works: *Tiny Beautiful Things* based on the book by Cheryl Strayed and adapted for the stage by Nia Vardalos, and *Vietgone* by Qui Nguyen.

To open the 2023 Season, *Family Values* by Australia's most well-known playwright, David Williamson, burst onto the stage with an entertaining comedy-drama which was embraced by audiences and became Queensland Theatre's highest grossing play for the year.

*Drizzle Boy* by Ryan Enniss, the Queensland Premier's Drama Award 2022-23 winner, cemented our commitment to diverse storytelling, innovation and audience development. Lifting an authentic, hopeful story into the limelight, the play explored the life of a neurodivergent character finding a place in the universe, the family supporting him and the ties that bind them. The production integrated access and inclusion into the very fabric of the production through the design and direction making every performance accessible. The Company further considered audience access, creating in-show alert mechanisms, foyer safe spaces, breakout rooms and new front-of-house policies to ensure that the play could be enjoyed by as many people as possible.

In May, we reached back into the heritage of theatre with Shakespeare's *As You Like It* with audiences embracing this joyous comedy and making it the third highest seller of the season.

We presented two First Nations-led productions, *At What Cost?* by Nathan Maynard, a Belvoir St Theatre production, and *don't ask what the bird look like* by Hannah Belanszky, a new work produced by Queensland Theatre, premiering after a twelve month delay when rescheduled from 2022 due to the theatre closure when Queensland Theatre was impacted by floods. Both plays by powerful First Nations playwrights and voices struck a chord with audiences. They reached out to us and brought to life stories that are rich, deep and funny, bringing out the best in the artists and us as an audience.

Queensland Theatre was thrilled to also bring to the stage, *Tiny Beautiful Things*, based on the book by Cheryl Strayed and adapted for the stage by Nia Vardalos, a celebrated performer and writer. In a warm and inspiring piece of theatre, this stage adaptation of a book chronicling a collection of letters from a legendary advice column, *Dear Sugar*, that captured the entertainment world, illuminated the raw candour of the advice column and the personal experiences of the people connecting with Dear Sugar.

Five dynamic female performers along with an equally fantastic creative team, joined forces to give us *The Appleton Ladies' Potato Race* by Melanie Tait, a relatable feel-good, hilarious comedy based on a true story about Melanie Tait's hometown, showing the joy of theatre in a great story told by great actors.

The development and presentation of productions of scale continued and Season 2023 drew to a close with an extraordinary production of *Vietgone* by Qui Nguyen, a wildly, entertaining work of imaginative flair and large ambition that tells the story of a Vietnamese war refugee experience in America community and a love story that ensued.

### ***Touring***

Through touring and programs in Queensland and around the country with work that demands to be seen by wider audiences, Queensland Theatre aims to expand its geographic reach and engagement with communities. In 2023, we prepared to be back on the road with *Drizzle Boy* confirmed for a Queensland regional tour in 2024 before heading interstate. We were also delighted that Sydney's Belvoir St Theatre confirmed Queensland Theatre's production of *Tiny Beautiful Things* for their 2024 season.

## 2023 mainstage season

# FAMILY VALUES

By David Williamson

28 January – 25 February 2023

Bille Brown Theatre, Queensland Theatre

★★★★1/2  
*"An entertaining and sometimes  
 searing comedy-drama."*  
**The Blurb**

Performances	Total attendance	Box office revenue
<b>32</b>	<b>9,174</b>	<b>\$540,178</b>

### CAST

Sepi Burgiani	Saba
Leon Cain	Michael
Helen Cassidy	Lisa
Amy Ingram	Emily
Peter Kowitz	Roger
Jodie Le Vesconte	Noeline
Andrea Moor	Sue

### CREATIVES

David Williamson	Writer
Lee Lewis	Director
Renée Mulder	Set and Costume Designer
Benjamin Brockman	Lighting Designer
Tony Brumpton	Composer/Sound Designer

### STAGE MANAGEMENT

Grant Gravener	Stage Manager
Bridget O'Brien	Assistant Stage Manager

PRODUCTION PARTNERS



# DRIZZLE BOY

By Ryan Ennis

11 – 31 March 2023

Bille Brown Theatre, Queensland Theatre

★★★★1/2  
*"Nixon is utterly brilliant as Drizzle Boy.  
 This young man is a star, no doubt about it."*  
**The Courier Mail**

Performances	Total attendance	Box office revenue
<b>21</b>	<b>7,005</b>	<b>\$307,878</b>

### CAST

Daniel R Nixon	Drizzle Boy
Naomi Price	Mother/Juliet/Valentina Tereshkova/ Dustin Hoffman/Google/Doctor
Kevin Spink	Father/Hans Asperger/Baphomet/ Google/Doctor

### CREATIVES

Ryan Ennis	Writer
Daniel Evans	Director
Christina Smith	Set and Costume Designer
Matt Scott	Lighting Designer
Guy Webster	Composer/Sound Designer
Nevin Howell	Video Designer

### CONTRIBUTING ARTISTS

Saffron Benner	Dramaturg
Oliver Hetherington-Page	Industry Advisor
Indelability Arts	Creative Specialist Consultant
NJ Price	Fight and Intimacy Director
Gabrielle Rogers	Voice/Dialect Coach
Dan Venz	Choreography

### STAGE MANAGEMENT

Kat O'Halloran	Stage Manager
Nicole Neil	Assistant Stage Manager

### World premiere



PROUDLY SUPPORTED BY



PRODUCTION PARTNER



# AS YOU LIKE IT

By William Shakespeare

15 April– 13 May 2023

Bille Brown Theatre, Queensland Theatre

★★★★

*"A boisterously funny spectacle of all that Shakespeare can be."*

**Australian Arts Review**

Performances	Total attendance	Box office revenue
<b>31</b>	<b>7,708</b>	<b>\$395,546</b>

## CAST

Andrew Buchanan	Jacques/Adam
Helen Cassidy	Duchess/Audrey/Forester
Courtney Cavallaro	Celia/Phebe/Forester
Davis Dingle	Jacques de Bois/Forester 1/Silvius
Andrew Hearle	Orlando/Forester
Philippe Klaus	Oliver de Bois/Forester 2
Hannah Raven	Touchstone/Forester
Colin W Smith	Charles/Duke/Oliver Martext/William
Alec Steedman	Le Beau/Amiens/Hymen
Emma Wright	Rosalind/Forester

## CREATIVES

Damien Ryan	Director
Alec Steedman	Composer/Music Director
Emma White	Set and Costume Designer
David Murray	Lighting Designer

## CONTRIBUTING ARTISTS

NJ Price	Fight and Intimacy Director
Dan Venz	Choreography

## STAGE MANAGEMENT

Grant Gravener	Stage Manager
Bridget O'Brien	Assistant Stage Manager
Tia-Hanee Cleary	Assistant Stage Manager

# AT WHAT COST?

By Nathan Maynard

25 May – 10 June 2023

Bille Brown Theatre, Queensland Theatre

★★★★★

*"A compelling, at-times amusing and ultimately devastating tale in this production."*

**The Blurb**

Performances	Total attendance	Box office revenue
<b>19</b>	<b>4,595</b>	<b>\$223,866</b>

## CAST

Luke Carroll	Boyd
Sandy Greenwood	Nala
Alex Malone	Gracie
Ari Maza Long	Daniel

## CREATIVES

Nathan Maynard	Writer and Associate Director
Isaac Drandic	Director
Jacob Nash	Set Designer
Keerthi Subramanyam	Costume Designer and Set Realiser
Chloe Ogilvie	Lighting Designer
Kelsey Lee	Associate Lighting Designer
Brendon Boney	Composer
David Bergman	Sound Designer
Chloe Dallimore	Intimacy Director
Nigel Poulton	Fight and Movement Director
Laura Farrell	Vocal Coach
Peter Matheson	Dramaturgical Consultant
Dom Mercer	Dramaturg

## STAGE MANAGEMENT

Steph Storr	Stage Manager
Mia Kanzaki	Assistant Stage Manager

Queensland Theatre presented a Belvoir St Theatre production

PRODUCTION PARTNER



# TINY BEAUTIFUL THINGS

Based on the book by Cheryl Strayed  
Adapted for the stage by Nia Vardalos

17 June – 8 July 2023  
Bille Brown Theatre, Queensland Theatre

★★★★1/2		
<i>"This type of storytelling is what modern theatre needs."</i>		
<b>Limelight</b>		
Performances	Total attendance	Box office revenue
<b>31</b>	<b>7,659</b>	<b>\$398,329</b>

## CAST

Sepi Burgiani	Letter Writer #2
Stephen Geronimos	Letter Writer #1
Mandy McElhinney	Sugar
Nic Prior	Letter Writer #3

## CREATIVES

Cheryl Strayed	Author
Nia Vardalos	Writer
Lee Lewis	Director
Simone Romaniuk	Set and Costume Designer
Bernie Tan-Hayes	Lighting Designer
Brady Watkins	Composer/Sound Designer

## STAGE MANAGEMENT

Maddison Penglis	Stage Manager
Tia-Hanee Cleary	Assistant Stage Manager

Presented in association with Trish Wadley Productions

PRODUCTION PARTNER



# DON'T ASK WHAT THE BIRD LOOK LIKE

By Hannah Belanszky

19 August – 9 September 2023  
Bille Brown Theatre, Queensland Theatre

★★★★		
<i>"...the play is a gem – evocative, heartfelt and hilarious."</i>		
<b>Brisbane Times</b>		
Performances	Total attendance	Box office revenue
<b>24</b>	<b>5,919</b>	<b>\$291,380</b>

## CAST

Matilda Brown	Joan
Shakira Clanton	Pattie
Michael Tuahine	Mick

## CREATIVES

Hannah Belanszky	Writer
Roxanne McDonald	Co-Director
Lee Lewis	Co-Director
Chloe Greaves	Set and Costume Designer
David Walters	Lighting Designer
THE SWEATS	Composer/Sound Designer
Alexander Bayliss	Dramaturg (Rehearsal)
Isaac Drandic	Dramaturg (Development)
Gabrielle Rogers	Voice Coach

## STAGE MANAGEMENT

Angela Roff	Stage Manager
Tia-Hanee Cleary	Assistant Stage Manager

World premiere

PROUDLY SUPPORTED BY



PRODUCTION PARTNER



# THE APPLETON LADIES' POTATO RACE

By Melanie Tait

7 – 28 October 2023

Bille Brown Theatre, Queensland Theatre

★★★★★  
"All five cast members are superb."  
**Brisbane Times**

Performances	Total attendance	Box office revenue
<b>24</b>	<b>6,926</b>	<b>\$375,064</b>

## CAST

Rachel Gordon	Nikki
Natassia Halabi	Rania
Barbara Lowing	Bev
Libby Munro	Penny
Valerie Bader	Barb
Francesca Waters	Barb (rehearsal)

## CREATIVES

Melanie Tait	Writer
Priscilla Jackman	Director/Dramaturg
Michael Scott-Mitchell	Set Designer
Leigh Buchanan	Costume Designer
John Rayment	Lighting Designer
Brady Watkins	Composer/Sound Designer
NJ Price	Movement
Gabrielle Rogers	Voice and Dialogue Coach

## STAGE MANAGEMENT

Grant Gravener	Stage Manager
Nicole Neil	Assistant Stage Manager

# VIETGONE

By Qui Nguyen

4 – 18 November 2023

Playhouse, QPAC

★★★★★  
"a deeply moving theatrical spectacle."  
**Arts Hub**

Performances	Total attendance	Box office revenue
<b>16</b>	<b>9,231</b>	<b>\$403,204</b>

## CAST

Aljin Abella	Nhan/Khue
Patrick Jhanur	Giai/Bobby/Captain Chambers/ Redneck/Bikier/Hippie Dude/ Asian Guy/American Guy
Hieu Luong	Playwright
Kristie Nguy	Tong
Ngoc Phan	Asian Girl/American Girl/Thu/Huong/ Translator/Flower Girl
Will Tran	Quang

## CREATIVES

Qui Nguyen	Writer
Ngoc Phan	Co-Director
Daniel Evans	Co-Director
Christina Smith	Designer
Nathalie Ryner	Associate Costume Designer
Bernie Tan-Hayes	Lighting Designer
Mike Willmet	Sound Designer/Composer
Michael Waters	Sound System Designer
Nevin Howell	Video Designer
Kate Harman and Gavin Webber	Choreography and Movement
Minh Nguyen	Hip Hop Consultant

## STAGE MANAGEMENT

Yanni Dubler	Stage Manager
Bridget O'Brien	Assistant Stage Manager

## CONTRIBUTING ARTISTS

NJ Price	Fight and Intimacy Director
Gabrielle Rogers	Voice and Dialect Coach
Luke Kennedy	Vocal Coach
Việt Trần	Cultural Consultant
Katrina Irawati Graham	Cultural Safety Advisor

Presented by arrangement with Concord Theatricals on behalf of Samuel French Inc.

GENEROUSLY  
SUPPORTED BY

QUEENSLAND THEATRE  
**LANDMARK  
PRODUCTIONS  
FUND**

# AWARDS AND NOMINATIONS

## QUEENSLAND THEATRE AND CAIRNS INDIGENOUS ART FAIR FOR OTHELLO QUEENSLAND RECONCILIATION AWARDS 2023

### Winner

Partnership Category

*The Queensland Reconciliation Awards recognise and celebrate inspiring initiatives created by Queensland businesses, organisations, educational institutions and government agencies, and acknowledge their dedication and unwavering commitment to reconciliation in Queensland.*

## DRIZZLE BOY 2023 MATILDA AWARDS

### Winner

Best Mainstage Production

Best Direction – Daniel Evans

Bille Brown Award for Best Emerging Artist – Nevin Howell: Video Design

### Nominations

Best Composition and/or Sound Design – Guy Webster

The Lord Mayor's Award for Best New Australian Work – *Drizzle Boy*, Writer, Ryan Enniss

## AS YOU LIKE IT 2023 MATILDA AWARDS

### Nominations

Best Performance in a Supporting Role – Mainstage Production – Courtney Cavallaro

Bille Brown Award for Best Emerging Artist – Courtney Cavallaro

## DON'T ASK WHAT THE BIRD LOOK LIKE 2023 MATILDA AWARDS

### Nominations

The Lord Mayor's Award for Best New Australian Work – *don't ask what the bird look like*, Writer, Hannah Belanszky

## THE APPLETON LADIES' POTATO RACE 2023 MATILDA AWARDS

### Nominations

Best Performance in a Supporting Role – Mainstage Production – Barbara Lowing

## VIETGONE 2023 MATILDA AWARDS

### Winner

Best Performance in a Supporting Role – Mainstage Production – Ngoc Phan

Bille Brown Award for Best Emerging Artist - Nevin Howell: Video Design

### Nominations

Best Mainstage Production

Best Direction – Ngoc Phan and Daniel Evans

Best Lighting Design – Bernie Tan-Hayes

Best Video Design – Nevin Howell

## GOAL 2: ENGAGE

# DEEPEN COMMUNITY AND INDUSTRY RELATIONSHIPS TO BUILD ENGAGEMENT AND PARTICIPATION

*To truly be Queensland Theatre, we strive to engage meaningfully with the wonderful communities that make up Queensland*

- Foster richer engagement with a diverse audience through partnerships and targeted audience development initiatives.
- Reach wider audiences through innovative programming and presentation including digital resources and a strong regional presence.
- Develop and provide high quality education and youth programs to support drama education and career pathways.
- Identify opportunities to support the growth and development of the Queensland theatre industry.

### **Foster richer engagement with a diverse audience through partnerships and targeted audience development initiatives**

#### AUDIENCE ENGAGEMENT

##### *Audience satisfaction*

Queensland Theatre gathers and analyses data from audience surveys, industry research and sales patterns to inform business decisions, campaigns and offerings in order to reach the broadest audience. In 2023, audience satisfaction was at 94% for the mainstage season, above the target of 85%.

The 2023 Season delivered a modest increase (3%) in subscription packages compared to 2022. Substantial increases were achieved in single ticket purchases, particularly as there was 11.5% growth in the under 35s market and schools attendance.

The three best performing plays of the 2023 Season were *Family Values*, *Vietgone* and *As You Like It* reflecting insights and data nationally that indicate audiences are looking for well-known product, comedy, drama and musical theatre.

The 2024 Season was launched on 8 October 2023 and was well received by subscribers. An automatic subscriber rollover campaign prior to launch was deployed again in October 2023 for sales of 2024 Season subscriptions, with a 100% increase in the take up of season packages compared to the previous year.

##### *Audience development*

Queensland Theatre aims to make theatre accessible to as many people as possible through a range of ticket offers including discounts for students, under 35s and other concession holders,

as well as lower cost previews and a partnership with TodayTix.

During the year, we told stories that resonated with diverse communities including migrant, First Nations and Vietnamese communities which sat alongside stories looking at society and identity. Efforts were raised to engage younger, more diverse audiences, resulting in an 11.5% growth in youth audience. *Drizzle Boy* was embraced by the neurodiverse community and the under 35s market and a high schools (student) marketing program for *Vietgone* performances was taken up by 800 students. First Nations community 'mob nights' and yarning circles were held prior to each of our First Nations shows with over 30 people attending each event. Marketing posters and outdoor signs were translated into Vietnamese to promote the *Vietgone* production, enabling the Company to engage better with a new community.

Play briefing events and Q&A sessions also offered audiences the chance to get close to the performers and creatives of a show and to ask questions. Collateral such as behind-the-scenes videos and cast Instagram takeovers, helped forge a connection outside the theatre and helped reduce access barriers.

Queensland Theatre also established a relationship with Braille House which included providing complimentary tickets for Braille House clients for Queensland Theatre productions and hosting behind-the-scenes (set, costumes and props) tactile tours for vision impaired people to meet cast and tour production sets pre-show. A tactile tour was held at a selected performance during the run of each of the eight shows in the 2023 Season.



The initiative received strong positive feedback from participants and families as it enabled accessibility to, and an experience in, the theatre that the people may not otherwise have engaged in. The cast and crew also positively responded to the initiative and experience.

In line with Queensland Theatre's Accessibility Action Plan, access strategies continued for first-time theatregoers, the arts sector through the Artist Season Ticket package and the D/deaf community through the Auslan package for interpreted performances. Audio-described performances continued to be offered with eight performances in Season 2023 being audio-described for patrons with access requirements. The partnership between CPL (Choice, Passion, Life) and Queensland Theatre continued in support of the Access Arts Undercover Artist Festival. For the fourth time, Queensland Theatre hosted the festival in 2023. As part of the partnership CPL delivers disability inclusion training, accessibility audits and other services to Queensland Theatre.

#### *Digital marketing*

Continued focus was placed on expanding reach and engagement across Queensland Theatre's digital and social media assets. Paid and organic reach across social media platforms continued to grow, with Instagram organic reach rising by 16% including increased engagement with rich media content, for example, video interviews and trailers. Specifically, the number of video content minutes viewed across META increased by 27.3% and one-minute video views increased by 54.6%.

Significant website enhancements were made during the year to improve and simplify the online sales transaction path for purchasing season ticket and single tickets to achieve a more user-friendly process and enhanced customer experience.

### **Develop and provide high quality education and youth programs to support drama education and career pathways**

#### **WORKING WITH YOUNG PEOPLE**

Queensland Theatre continued to champion and inspire the talent of the next generation of arts makers through a broad range of enriching and accessible drama education, performance and playwriting programs and experiences for thousands of young people across Queensland, igniting their creativity and creative skills development. In a year brimming with activities, the Education and Youth team delivered 10 major programs for young people through in-school and extracurricular programs that spanned Queensland, fostering drama education and providing valuable opportunities for young people to actively engage in the arts. The programs play a crucial role in

enhancing essential work and life skills and the recurring positive effects of the programs on the wellbeing of young people, as well as emerging and professional artists, have been evident year after year. Twelve young people received full or partial scholarships from Queensland Theatre and multiple benefactors, to participate in Young Artist Ensembles and Theatre Residency Week.

In 2023, Queensland Theatre visited 30 locations across Queensland with our education and youth programs, engaging 5,623 students and young people in our curriculum-based drama education and in-school workshops and programs and activities. Our team and Teaching Artists travelled as far as Cairns and Mt Isa and collectively travelled more than 1,500 kilometres, spreading the joy of performance and theatre across Queensland. Queensland artists delivered 2,588 contact hours across 119 employment opportunities in education and youth programs.

The education and youth programs were generously supported by philanthropic donors and partners including the Tim Fairfax Family Foundation, The William Angliss (Queensland) Charitable Fund, The Rekindle Foundation, Keith and Jeannette Ince through the Australian Communities Foundation, GRT Foundation and Brisbane City Council.

Drama education	Date	Attendance/participation
<b>Young Artist Ensembles (students in Years 8 to 12)</b>		
Young artists came together each week during school terms 1 to 4 to engage in performance training workshops focussed on the foundation skills of acting including voice, movement, script analysis, approaches to character and working as an ensemble.	January - November	93 young people
<b>Scene Project</b>		
Scene Project marked its tenth year reaching 30 Queensland locations including 26 regional locations, and 1,616 drama students including 824 regional students from 116 secondary schools, of which 65 were regional, three regional theatre companies and a central Queensland university.	June-September	<ul style="list-style-type: none"> <li>1,616 drama students (including 824 regional students)</li> <li>116 secondary schools (65 regional)</li> <li>Three regional theatre companies</li> <li>Central Queensland university</li> </ul>
<b>Artist-in-Residence</b>		
The Artist in Residence program connects professional theatre artists to secondary school drama classrooms, providing schools access to professional artists and curriculum-aligned workshops based on the needs of schools. Workshop focus areas included physical theatre, Shakespeare, voice training, political theatre, improvisation, directing, writing for performance and realism.	June	19 workshops conducted with 469 secondary students including 34 students from regional schools (Trinity Bay State High School in Cairns and Marist College in Emerald).
<b>Youth programs</b>	<b>Date</b>	<b>Attendance/participation</b>
<b>Theatre Residency Weeks</b>		
For 53 years, Queensland Theatre has offered a Theatre Residency Week for secondary school students and is now the longest running youth theatre program of its kind in Australia with an illustrious alumni of artists. Theatre Residency Weeks occurred in Brisbane and Townsville in a residential format. Theatre Residency Week (North Queensland)). With 91 aspiring young artists in Brisbane and 67 in Townsville, the program included intensive learning workshops, masterclasses, and live performance activities led by some of Queensland's most skilled theatre practitioners. The program's popularity is evident in the high number of applications received each year which exceed the available participant places.	Townsville: July  Brisbane: September	67 young people in Townsville  91 young people in Brisbane
<b>Young Writers Ensemble</b>		
Launched in 2022, the Young Writers Ensemble provides mentorship and mutual support to young people, aged 15 to 19 years, who are interested in playwriting. From March to December, the program provided a select group of young writers with a unique opportunity to delve into the process of playwriting through a series of workshops facilitated by award-winning playwright, Steve Pirie.	March-December	7 students including 3 from regional locations
<b>Student Pathways Program</b>		
In its fourth year, the Student Pathways Program provided secondary students an opportunity to participate in an immersive, interactive and practical work experience program to explore their interest and career pathways in the arts. Students from metropolitan and regional locations, including Brisbane, Gold Coast, Nambour, Gympie, Yeppoon and Maryborough examined the operations of a theatre company and the process for curating a season of productions.	April	16 secondary students
<b>Logan Young Artist Program</b>		
Following a successful 2022 pilot of a young artist program based in Logan, Queensland Theatre again collaborated with Dead Puppet Society to deliver the program in school term four. Fifteen secondary school students explored visual theatre elements and devised a new performance project for young people based on the script <i>We Are The Mutables</i> by Matthew Whittet, requiring participants to use puppetry skills to bring to life characters with mutations such as elongated limbs, invisibility etc. The project culminated in a showcase of the participants' work to an audience at the Butterbox Theatre, Kingston Butter Factory.	September - December	15 secondary students
<b>Young Playwright Award</b>		
Celebrating its 22nd year, the Young Playwright Award encourages young writers (high school aged Years 9 to 12) to submit a play script which is assessed by a panel of industry professionals. From 21 entries, Abel Taylor received the 2023 Young Playwright Award for his engaging play, <i>And Salt the Cake Behind You</i> . The young playwright received a staged reading of the winning play in December at Queensland Theatre, as well as dramaturgy sessions by professional writers, and attendance at Theatre Residency Week Brisbane in September, a placement valued at up to \$1,500.	December	16 secondary students
<b>Teacher Learning</b>	<b>Date</b>	<b>Attendance/participation</b>
<b>Teacher Professional Development</b>		
Queensland Theatre continued to deliver rigorous and curriculum-linked teacher professional development sessions in 2023. In preparation for the Scene Project, teacher professional development workshops and information sessions focussing on script analysis, play building and chorus were delivered in-person in Brisbane and Townsville and online	Throughout 2023	116 teachers

## ARTISTS EMPLOYED FOR EDUCATION AND YOUTH PROGRAMS:

<b>Artists in residence</b>			
Ellen Bailey Johanna Lyon	Emma Black Tom Yaxley	Kurt Duval	Flynn Hall
<b>Regional in-schools workshops</b>			
Brie Jurss	Tom Yaxley		
<b>Teaching Artist Program</b>			
Ellen Bailey Lennie Donahue Nicole Haeusler Jack Kelly Sarah Ogden Egan Sun-Bin	Emma Black Travis Dowling Flynn Hall Thomas Larkin Anne Pensalfini Taeg Twist	Zac Bolton Grace Edward Dirk Holt Maddy Lewis Nic Prior Tim Wynn	Jess Bunz Mathew Filkins Brie Juss Grace Lofting Jacqui Somerville
<b>Theatre Residency Week Brisbane</b>			
Emma Black Heidi Enchelmaier Frankie Savage	Andrew Buchanan Matthew Filkins Taeg Twist	Dave Burton NJ Price	Claire Christian Nic Prior
<b>Theatre Residency North Queensland</b>			
Paige Burlace Sophie Hancock Jacob Walton	Matthew Filkins Dirk Hoult	Arminelle Fleming Brie Juss	Michael Gleeson Paris Walsh
<b>Scene Project</b>			
Emma Black Liz Buchanan Lennie Donahue Nicole Haeusler Alyson Joyce Wendy Mocke Steve Pirie Paris Walsh	Zac Boulton Triona Calimbayan-Giles Travis Dowling Tallen Hall Brie Juss Sarah Ogden Bryan Probets Tom Yaxley	Darcy Brown Daphne Chen Dan Evans Shan Jacobe Lucy Kelland Anne Pensalfini Jeanda St James	Andrew Buchanan Claire Christian Arminelle Fleming Shannon Jensen Thomas Larkin Ngoc Phan Egan Sun-Bin
<b>Young Artist Ensembles</b>			
Melissa Agnew Darcy Brown Flynn Hall Sarah McLeod Maddie Nixon Nic Prior Tim Wynn	Ellen Bailey Claire Browning Brie Jurss Michelle Miall Sarah Ogden Alex Riley Tom Yaxley	Emma Black Christine Felmingham Jack Kelly Andrea Moor Anne Pensalfini Jacqui Somerville	Louise Brehmer Nicole Haeusler Thomas Larkin Morgan Francis NJ Price
<b>Young Playwright Award</b>			
Dave Burton Hsiao-Ling Tang	Anthony Gooley Peter Wood	Hugh Parker	Michael Probets
<b>Young Writers Ensemble</b>			
Milena Barraclough Nestic Nic Prior	Emma Black Peter Wood	Flynn Hall	Jessica Palfrey
<b>Logan Young Artist Program</b>			
Helen Stephens	Tom Yaxley		

## **Identify opportunities to support the growth and development of the Queensland theatre industry.**

Investment in new work development and artistic talent continued to be a focus. In 2023 Queensland Theatre commissioned and developed plays by established and emerging writers that will be part of the 2024 Season including two new pieces of writing by First Nations artists and a new musical based on a popular children's television series.

Creative developments undertaken during the year focussed on work for the 2024 Season and ranged from half-day readings through to week-long workshops with performers and creatives.

Queensland Theatre also continued support of two fellowships granted to writers Claire Christian and Wendy Mocke to complete development of existing scripts. Wendy Mocke (actor and writer) used the fellowship opportunity to progress script and creative development of *I am Kegu*, while Claire Christian continued work on a script of her book, *It's Been A Pleasure, Noni Blake*.

Queensland Theatre supported numerous independent and small to medium peers in 2023 by providing in-kind support, enabling residencies in and access to our spaces as well as access to artistic and technical resources. The initiative aims to enhance the ability of the companies to develop their own programs/projects, contributing to a rich and diverse local theatre industry. Indelability Arts presented two performances of *The No Bang Theory* in the Diane Cilento Studio in August and were also given access to rehearsal room space for development of a work. Playlab accessed the Diane Cilento Studio for a creative development project and Belloo Creative and Shock Therapy Productions were also provided space for creative development projects.

In addition, with the generous support of The Jelley Family Foundation, Queensland Theatre developed a new program, DOOR 3, a distinctive support package offering three selected Queensland-based individuals, collectives or companies that have a demonstrated track record of producing high-calibre independent work, opportunity for a six week residency in Queensland Theatre's Diane Cilento Studio to stage their theatre works. DOOR 3 also features a \$5,000 contribution to assist with costs of creative development and materials, and assistance from Queensland Theatre for audience development initiatives including marketing, evaluation and documentation.

## ***Queensland Premier's Drama Award***

Since 2002, Queensland Theatre has presented the Queensland Premier's Drama Award (QPDA). It is one of the most sought-after awards in Australia, providing the winner a \$30,000 cash prize, (generously supported by Griffith University) and a professional production of their work in a Queensland Theatre mainstage season. A new QPDA 2025 cycle opened on 17 March 2023 and received 216 entries from across the country. Ten plays were shortlisted by a panel of 16 arts practitioners. From the shortlist, the QPDA judges selected three finalists with the award to be announced in April 2024.

## **TERTIARY EDUCATION SUPPORT**

Queensland Theatre engages with tertiary institutions to support the educational outcomes of acting students. Third year Griffith University acting students engaged with the Artistic Director in an intensive learning opportunity for one week, focusing on contemporary plays.

## CREATIVE DEVELOPMENT AND NEW WORK

The following new works (including commissions) were developed creating 65 opportunities for artists and arts workers.

PROJECT NAME	ACTIVITY	# ARTISTS/ARTS WORKERS EMPLOYED
<i>I Am Kegu</i> by Wendy Mocke – 2023 Fellowship	Creative development	8
<i>It's Been A Pleasure, Noni Blake</i> by Claire Christian – 2023 Fellowship	Creative development	7
Queensland Premier's Drama Award assessment	Script assessment	16
Groundtable – First Nations project	New work development	1
<i>A Thousand Points From Zero</i> – by Steve Pirie (commissioned for the Scene Project 2023)	Creative development	7
Scene Project play (2024) – by Wendy Mocke	Creative development	2
<i>Haven: Home to Bilo</i> by Katherine Lyall-Watson	Creative development	7
<i>The Sentimental Blonde</i> by Elle Croxford	New work development and reading	9
<i>Dear Brother</i> by Leonard Donahue and Tibian Wyles	Creative development	8

The following artists were employed for the new work creative development activities/projects outlined above:

Jessica Arthur	Heidi Gledhill	Libby Munro	Nic Prior
Chris Baker	Tallen Hall	Sophie Naime	Bryan Probets
Saffron Benner	Catarina Hebbard	Milena Nesic	Eric Rabura
Emily Burton	Amy Ingram	Kevin O'Brien	Sue Rider
Triona Calimbayan-Giles	Paul Isakara Williams	Christen O'Leary	Steve Rooke
Claire Christian	Hayden Jones	John Orea	Jacqui Somerville
Emily Coleman	Alyson Joyce	Lia Pa'apa'a	Jeanda St James
Leonard Donahue	Claire Kidu	Ari Palani	Guy Webster
Isaac Drandic	Thomas Larkin	Hugh Parker	Jeremiah Wray
Manduway Dutton	Barbara Lowing	Kelton Pell	Tibian Wyles
Mick Endehipa	Liam Maza	Ngoc Phan	Timothy Wynn
Heather Fairbairn	Sean Mee	Steve Pirie	Tom Yaxley
Triona Giles	Wendy Mocke	Tomas Pocilujko	Lewis Ziebarth

## GOAL 3: ELEVATE

# INVEST IN FIRST NATIONS CREATIVE PRACTICE

*Working alongside First Nations artists and creating opportunity for their stories and work is a priority.*

- Activate First Nations employment strategy.
- Support First Nations-led new works.
- First Nations audience development initiatives.

During the year, Queensland Theatre advanced its commitment to elevating First Nations culture and storytelling and engagement with community, through programming and activating a range of artistic and engagement initiatives.

With a commitment to reconciliation and elevating the voices and stories of First Nations peoples, First Nations creative practice and engagement highlights included the following:

- Queensland Theatre and the Cairns Indigenous Art Fair's presentation of *Othello* was recognised and celebrated by a 2023 Queensland Reconciliation Award in the Partnership category.
- Advancing commitments in the Queensland Theatre's Innovate Reconciliation Action Plan 2022-2024 which sets a vision and pathway for the organisation's reconciliation journey guided by four key pillars: relationships, respect, opportunities and governance.
- Ongoing engagement and consultation with Queensland Theatre's Indigenous Reference Group.
- Casting of eight First Nations actors in the 2023 mainstage season.
- Presentation in Season 2023 of two First Nations-led mainstage productions *At What Cost?* by Nathan Maynard (directed by Isaac Drandic) and *don't ask what the bird look like* by Hannah Belanzky (co-directed by First Nations artist Roxanne McDonald).
- Post-show panel conversations during the run of each First Nations mainstage production in Season 2023, hosted by Dean Gibson (Deputy Chair) and members of each production's creative teams, attended by audience, donors and corporate partners.
- Support for the creative development of new work from First Nations artists including:
  - *Groundtable*, coordinated by Isaac Drandic, Queensland Theatre's Associate Artist based in Cairns, and Cairns producers, who gathered North Queensland First Nations artists and Elders to discuss opportunities for First Nations creative practice;
  - New works, *37* and *Dear Brother*, programmed in Season 2024; and
  - *Mudskipper*, by John Harvey and Uncle Walter Waia.
- Ongoing engagement of respected elder and artist, Roxanne McDonald, as Artistic Elder to guide Queensland Theatre in building its relationship with the First Nations community in the arts sector and more broadly.
- First Nations community events and attendance at *At What Cost?* and *don't ask what the bird look like* performances, attended by more than 100 First Nations people.
- Introducing 'mob tickets' for all productions in Season 2023.
- First Nations students and trainees from the following education and training facilities, attended Queensland Theatre productions:
  - Aboriginal Centre for the Performing Arts (ACPA)
  - The Preston Campbell Foundation
  - Digi Youth Arts
  - Hymba Yumba Independent School
  - GUMURRII Student Success Unit, Griffith University
- Complimentary tickets offered to First Nations Elders and residents from various aged and disability care facilities.
- Sponsored events at ACPA during the School Holidays Junior Development Programs.
- Staff attendance at a Yuuingan Dhilla Yari language symposium at Khuril Dhagun.

## GOAL 4: THRIVE

# SAFEGUARD THE FUTURE AND ENABLE SUSTAINABLE GROWTH

*Queensland Theatre looks to the future and the future means new opportunities, sustainable relationships and growth.*

- Maintain a robust and sustainable financial, operational and governance foundation
- Build financial and organisational resources that promote agility, vitality and responsiveness
- Cultivate a positive, inclusive and safe workplace culture

### **Maintain a robust and sustainable financial, operational and governance foundation**

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

### **Build financial and organisational resources that promote agility, vitality and responsiveness**

The primary source of funding for Queensland Theatre activities is core funding contributions from the Queensland Government and the Australian Government which support the production, promotion and presentation of theatre in Queensland, interstate and internationally where opportunities arise; the establishment and conduct of drama education programs; and the investment in talent, pathways and professional development opportunities for artists and arts workers. The balance of funding is derived from other revenue including donations, other government funding, box office, bar and venue operations, corporate partnerships, grants and interest on bank deposits.

Queensland Theatre entered 2023 in a strong financial position with solid cash reserves from twelve successive years of operating surplus results but needed to overcome a loss of momentum in 2022 due to the impact of COVID-19 disruptions and the 2022 Brisbane flood. Despite this, the Company again achieved an operating surplus in 2023 and increased box office income substantially over the previous year (2022). However, the operating environment remains challenging and Queensland Theatre continues to develop strategies to deal with the changing landscape. Shifts in purchasing behaviour and subscription sales pace have been observed, evidenced by late sales leading to an increasing reliance on single ticket sales. In addition, a tight labour market for specialist skills and difficult economic conditions including increasing inflation and cost of living pressures also challenged operational outcomes.

Despite those challenges, audience confidence and sentiment rose throughout 2023 and the Company's 2023 Season was well supported. Box office income in 2023 exceeded target and was 16.3% higher than in 2022, while total attendance was 77.2% of capacity. The take-up of 2023 season packages by subscribers was also strong, although continuing to decline marginally as a proportion of total sales in line with global trends. Venue hire and bar sales made a valuable contribution to revenue and were 56% higher than the previous year. Those sales outcomes will remain dependent on whether shows are presented at the Bille Brown Theatre or at the alternative venue, the QPAC Playhouse. Some capital improvements were made to the bar that improved efficiency and sales capacity, and prudent investment in this area will continue to be made where appropriate.

Philanthropic income and corporate partnership income remained a crucial component in the Company's sustainability, contributing 15% of total revenue in 2023, but was 20.1% lower than the previous year due to resourcing constraints and the challenging external environment. Queensland Theatre continues to nurture and develop relationships that are mutually beneficial and is confident that it has a strong foundation for further growth in this area.

Queensland Theatre continued to maintain strong budgeting and expenditure controls throughout 2023 and remains conservative with the use of its capital. Investment in material assets must be supported by a business case and during the year some new theatre equipment was purchased that modernised important areas of production. Queensland Theatre also regularly reviews procurement of goods and services including analysis of price, service and product range and is committed to the Buy Queensland principle under the Queensland Government Procurement Policy. The Board and management will continue to focus on ensuring that the Company is in a financial position to adapt to change and invest in infrastructure repair and replacement when required. Despite the challenging environment, Queensland Theatre generated a net deficit in 2023 that was lower than projected and will enter 2024 with strong reserves.

## PHILANTHROPY AND PARTNERSHIPS

Queensland Theatre operates in an increasingly competitive fundraising environment when seeking partners from the philanthropic and corporate sectors. Leading a thriving and sustainable organisation means not only seeking internal growth opportunities but also securing strategic value partnerships and benefits. To this end, generous donors and corporate partners are vital to Queensland Theatre's ongoing success and sustainability. The generosity of our supporters assists us to sustain our vision for excellence in all that we do, including creating compelling productions, working with and nurturing world-class artists to achieve their full creative potential, and delighting theatre lovers through inspiring creative and engagement programs.

Queensland Theatre enjoyed philanthropic support through individual and private donations and key programs including the Landmark Productions Fund that supports and empowers large-scale productions, and the Visionaries program, an annual giving program where donors gift \$1,000 or more to support productions, artists and specific Company

activities including education and youth programs.

In the 2023 Season, the production of *Vietgone* by Qui Nguyen was generously supported as a large-scale landmark production, by Landmark Productions Fund donors Tim Fairfax AC and Gina Fairfax AC, Ian and Cass George, Elizabeth Jameson AM and Dr Abbe Anderson, Kate and Andrew Lister, The Mather Foundation, Liz Pidgeon and Graeme Wikman, Bruce and Sue Shepherd, The Rekindle Foundation, Trevor St. Baker AO and Judith St. Baker.

The 2023 Annual Appeal reached out to donors, patrons and friends to support Teaching Artists in our Education and Youth Program, enabling training and more Teaching Artist employment opportunities. The Appeal raised \$59,361, with several donors making donations in the Annual Appeal in addition to their annual giving.

Throughout the year, Queensland Theatre continued to develop a corporate partnerships portfolio, sustaining relationships with partners and acquiring new partners such as AEGEUS Executive Search, Alliance Business Technologies, QSMC and Sandvik. The 2023 mainstage season was well supported, through sponsorship of productions by corporate partners BDO, Board Matters, Brisbane Airport Corporation, Energy Queensland, Griffith University and Philip Bacon Galleries.

Queensland Theatre was also supported by funding from a range of trusts and foundations and grants including:

- The Tim Fairfax Family Foundation supporting the delivery of the Regional Theatre Enrichment Strategy 2019-2023 that guides drama education, youth and regional engagement activities.
- The Rekindle Foundation supporting the education and youth programs and the Landmark Productions Fund.
- The William Angliss (Queensland) Charitable Fund supporting student scholarships for Theatre Residency Week North Queensland and the GRT Foundation supporting scholarships for three young artists in the Young Artist Ensembles.
- The Davie Family Fund, Shepherd Family Foundation and Keith and Jeanette Ince Fund, through the Australian Communities Foundation.
- A continuing partnership with Brisbane City Council for funding of \$20,000 per annum from 2022 to 2025, facilitating support for artist pathways through Council's Cultural Organisations Investment Fund.



## ENVIRONMENTAL SUSTAINABILITY

Queensland Theatre aims to improve asset sustainability and waste avoidance by continuing to explore and implement environmentally sustainable practice through initiatives that target waste avoidance and reduction, maximising reuse and recycling, managing priority waste streams and increasing renewable energy usage. Improving sustainability initiatives have included:

- energy efficient lighting replacement
- zonal monitor sensor lighting to reduce power consumption;
- increasing recycling rates;
- minimising waste across all activities and reusing and repurposing costumes and sets from productions;
- rooftop solar panels to reduce energy grid consumption;and
- reductions in operating temperature/humidity bandwidths for HVAC systems.

## HUMAN RESOURCES

Fixed workforce profile at 31 December 2023

Workforce (full-time equivalent at 31 December 2023)	44*
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\*Includes full-time, part-time and casual employees

### *Organisational culture and wellbeing*

Through a commitment to cultivating an open, inclusive, fulfilling and safe workplace where employees can thrive, a focus on culture and providing a safe workplace for staff and artists are key priorities at Queensland Theatre. An active Workplace Health and Safety Committee regularly reviews policies, procedures and risks to support a safety culture. To support and nurture a culture that provides opportunity for employees to provide feedback to support the future of working at Queensland Theatre, a Culture and Employee Engagement Survey was conducted in 2023. With a positive response rate, the survey identified key themes for development. Result presentations and focus groups were activated as part of the preparation of a culture action plan. At the same time, an artist survey was undertaken to gather insights into artists' experiences working with Queensland Theatre. Artist survey results will also form the basis of an action plan to be implemented in early 2024.

Support for employee mental health and overall wellbeing continued. This included intensifying our commitment to the wellbeing and safety of our business administration and creative workforce by introducing production cultural risk assessments and cultural safety plans as well as multicultural awareness training for staff and engaging cultural safety consultants to assist in developing production risk management plans.

To support the desired culture and to encourage engagement and help orientate new staff, an employee induction program provided information on team and employee responsibilities, policies, workplace health and safety, the Code of Conduct and ethical responsibilities.

Queensland Theatre also recognises the importance of engaging an agile workforce and supports flexible working arrangements, where appropriate, to attract and retain employees and to enable business responsiveness. Flexible working arrangements offered included part-time work, job share, flexible work hours, and working from home arrangements.

In addition, workplace diversity is an integral part of how Queensland Theatre operates. The need to respect individual differences underpins all activities and striving for an inclusive and fair workplace where every person can contribute to organisational objectives is an imperative. Implementing initiatives for raising cultural awareness in the organisation continues to be a central focus through the delivery of cultural and multicultural awareness training to build a culturally responsive workforce.

We sincerely appreciate the generosity of our valued donors and partners whose support makes it possible for Queensland Theatre to work, create and thrive.

# OUR DONORS

## QUEENSLAND THEATRE VISIONARIES

### Rainmakers

Tim Fairfax AC & Gina Fairfax AC  
Ian & Cass George

The Jelley Family Foundation  
Pamela Marx  
Cathryn Mittelheuser AM

Liz Pidgeon & Graeme Wikman  
The Rekindle Foundation  
Trevor St. Baker AO & Judith St. Baker

### Artistic Director's Circle

1 Anonymous  
Barbara Bedwell  
Barbara Duhig

Elizabeth Jameson AM  
& Dr Abbe Anderson

The Mather Foundation

Bruce & Sue Shepherd

### Leaders

1 Anonymous  
Nic Christodoulou  
The Frazer Family Foundation

Jeannette Harrison-Ince  
& Keith Ince

John & Gay Hull  
Colin & Noela Kratzing

Nigel & Liz Prior  
Dr Marie Siganto AM

### Benefactors

Christopher & Margot Blue  
Dr John H Casey  
Russell Dart

Davie Family Foundation  
Wesley Enoch AM  
& David McAllister AC

Dr Geoffrey Hirst AM  
& Dr Sally Wilde  
Judith Musgrave Family  
Foundation

Nicklin Medical Services  
Lee Lewis & Brett Boardman  
Greg & Wendy O'Meara

### Collaborators

2 Anonymous  
Tracey Barker  
Noela Bartlett  
Sarah Bradley  
Phillip Carruthers  
& Sharni Cockburn

Rodd & Wendy Chignell  
Sheryl Cornack  
Lisa Domagala  
Alan Galwey  
Dr Anita Green  
Sharon Grimley  
& David Readett

Geoff & Michele James  
Amanda Jolly & Peter Knights  
Stephen & Terry Leach  
Susan Learmonth  
& Bernard Curran  
David & Erica Lee  
Kate & Andrew Lister

In memory of Jann McCabe  
Debra & Patrick Mullins  
John Richardson  
& Kirsty Taylor

### Patrons

6 Anonymous  
J M Alroe  
Roslyn Atkinson AO  
& Richard Fotheringham AM  
Michael & Anne Back  
Jennifer Batts  
Dr Glenise Berry  
& Dr Damien Thomson  
Virginia Bishop  
Robert Bond  
Suzanne Boulter  
Sue Brown & Lisa Worner  
Julian Buckley  
& Bec Langdon  
Stephen Carleton  
Rita Carter-Brown  
Harvey Cooper-Preston  
Tony Costantini  
Kerry & Greg Cowderoy

Bruce & Helen Cowley  
Rachel Crowley  
Dr Genevieve Dingle  
Michael Farrington  
Tim and Marianne Florin  
Crienia Gehrke  
& Craig Gamble  
William Glasson AO  
& Claire Glasson AM  
Dr Sara Gollschewski  
Merrilyn & Kevin Goos  
Ruth and Ian Gough AM  
Catherine & Nanda Gulhane  
Jean & Herbert Heimgartner  
Prof Lawrence Hirst  
& Mrs Jill Osborne  
Kevin & Joanne Holyoak  
Patricia Jackson  
Tempe Keune

Gareth Langford  
Fred Leditschke AM  
& Margaret Leditschke  
Greg Livingstone  
John & Janice Logan  
The Lynas Family  
Marina Marangos  
Bill McCarthy  
Sandra McCullagh  
R & B Murray  
Denise O'Boyle  
Kartini Oei  
Kathryn Panaretto  
Jill Paterson  
Dr Joanna Peters  
Katharine Philp  
G. Pincus  
Blayne & Helen Pitts  
Angela Ramsay

Janet & Alec Raymond  
Tim & Kym Reid  
Crispin Scott  
Nick & Barbara Tate  
Richard Whittington OAM  
David Williamson AO  
& Kristin Williamson  
Ian Yeo & Sylvia Alexander  
Tony & Linda Young

### Bequestors

**Realised Bequests**  
Peggy Given

**Notified Bequests**  
1 Anonymous

### SUPPORTING CAST

4 Anonymous  
Geoffrey Beames  
Lydia Commins  
Meta & John Goodman  
Fotina & Roger Hardy

Stephen & Yvonne Henry  
John White & Judith Hoey  
Jodie Hoff  
Grace Kahlert  
Michael & Karlie Keating

Ranjeny & John Loneragan  
Andrea Moor  
Janette Moore  
Lynette Parsons  
Marianna Serghi  
& Harvey Whiteford

Bronwyn Springer  
Kevin Vedelago  
& Karen Renton  
Jacqui Walters  
Richard & Carol Yaxley

### TRUST AND FOUNDATION PARTNERS

Australian Communities Foundation  
— Davie Family Fund  
Australian Communities Foundation  
— Keith & Jeannette Ince Fund  
GRT Foundation

The Rekindle Foundation  
Shepherd Family Foundation  
Tim Fairfax Family Foundation  
William Angliss (Queensland) Charitable Fund

# QUEENSLAND THEATRE PARTNERS

## PRODUCTION PARTNERS



Part Of Energy Queensland



PHILIP BACON  
GALLERIES



## PROGRAM PARTNER



## TICKETING PARTNER



## TRUST AND FOUNDATION PARTNERS



## COMPANY PARTNERS



## FIRST NATIONS PARTNER

## SEASON PARTNERS



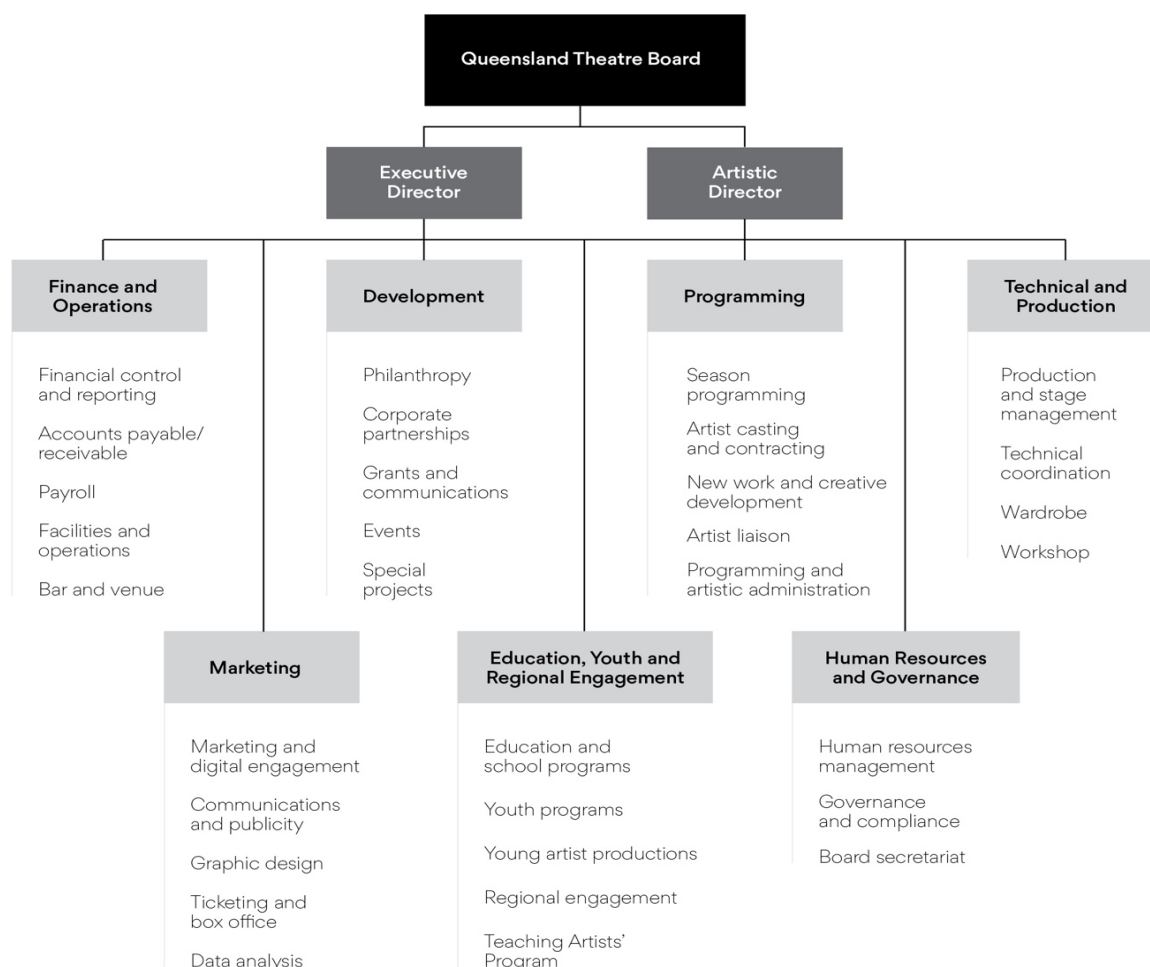
## GOVERNMENT PARTNERS



Dedicated to a better Brisbane

# GOVERNANCE

## Organisational Structure



## Queensland Theatre Board

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

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

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

## Board appointments

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

## Conflicts of interest

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

## Board performance and remuneration

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

The Board met eight times during the year at six ordinary meetings and two special Board meetings.

Remuneration for Board members and the Audit and Risk Management Committee is set in accordance with the Queensland Government's *Remuneration Procedures for Part-time Chairs and Members of Queensland Government Bodies*. For the year ended 31 December 2023, the remuneration of Queensland Theatre Board members during the year was:

Member	Current term	Board meetings		Fees
		Attended	Eligible to attend	Fees received \$
Elizabeth Jameson AM <i>Chair</i>	5 Sep 2022 – 4 Sep 2024	8	8	5,000
Tracey Barker	31 Jan 2022 – 30 Jan 2025	7	8	3,000
Mundanara Bayles <sup>1</sup>	27 May 2021 – 26 May 2024	1	4	2,250
Elizabeth Burcham	5 Sep 2022 – 4 Sep 2025	8	8	3,000
Stephen Carleton	5 Sep 2022 – 4 Sep 2025	8	8	3,000
Rachel Crowley	5 Sep 2022 – 4 Sep 2025	7	8	3,000
Simon Gallaher <sup>2</sup>	27 May 2021 – 26 May 2024	0	1	442
Dean Gibson <i>Deputy Chair</i>	27 May 2021 – 26 May 2024	8	8	3,000
Susan Learmonth	5 Sep 2022 – 4 Sep 2025	7	8	3,000

*Remuneration listed above is in line with the period of the relevant appointment.*

<sup>1</sup> Ms Bayles resigned as a Board Member on 22 August 2023

<sup>2</sup> Mr Gallaher resigned as a Board Member on 22 February 2023

During 2023, Board members donated \$16,587.50 of fees to Queensland Theatre.

Remuneration details are also disclosed in the financial statements.

## Board member profiles

### ELIZABETH JAMESON AM

Board Chair and ex officio member of the Audit and Risk Management Committee  
Appointed 20 May 2013. Tenure to 4 September 2024  
Appointed Chair 20 August 2016

Elizabeth Jameson AM has more than 30 years' experience in law, corporate governance, and as a company director. Ms Jameson was the founder in 2002 of national governance consultancy Board Matters Pty Ltd and associated firm Board Matters Legal. With her prior background as a corporate/commercial partner of a national law firm, and a practising non-executive director for over 30 years, she is a respected governance specialist and is consulted widely at a national and international level. In November 2022, Ms Jameson concluded her term of office as President and Chair of RACQ after 14 years on its board including the boards of its wholly-owned insurance and bank subsidiary businesses. She is also a non-executive director of Endeavour Foundation and Whitsunday Apartments Hamilton Island Pty Ltd and a Member of the John Villiers Trust Audit and Risk Committee.

### DEAN GIBSON

Deputy Chair  
Appointed 27 May 2021. Tenure to 26 May 2024  
Appointed Deputy Chair 22 June 2022  
Member, Audit and Risk Management Committee

Dean Gibson is an Aboriginal filmmaker with over 20 years' experience in creating, writing, directing, editing and producing content. His work has screened on ABC3, ABC1, SBS and NITV and includes children's television, documentary and drama. Mr Gibson's highlights in children's television include directing a Sesame Street film *Five Kangaroos* which screened to a world audience, and nightly ABC children's shows *Tjiti Lullaby* and *Marringa Lullaby*. Mr Gibson also created and co-directed the children's television series *Handball Heroes*. He wrote and directed a television documentary, *Incarceration Nation* which won a 2022 Logie Award for Most Outstanding Factual or Documentary Program and was also a finalist for a 2022 Walkley Award and a 2018 ATOM Award for Best Feature Documentary. Mr Gibson also wrote and directed *Wik vs Queensland* that premiered at the 2018 Sydney International Film Festival and he directed a science documentary series *First Weapons* for ABC, Black Fella Films and Inkey Media, released in 2023. Mr Gibson is also a Board member of Screen Queensland, and a Board Director of the Brisbane Lions Football Club.

### TRACEY BARKER

Chair, Audit and Risk Management Committee  
Appointed 31 January 2019. Tenure to 30 January 2025

Tracey Barker is a chartered accountant and Partner in KPMG's Audit and Assurance practice. She has over 20 years' professional experience providing audit, assurance and accounting advisory services to listed companies, privately held groups, public sector

entities and not-for-profit organisations across a broad range of industries. Ms Barker is a Fellow of the Institute of Chartered Accountants Australia and New Zealand and a Board member of the Australian Auditing and Assurance Standards Board, a Graduate of the Australian Institute of Company Directors and a Registered Company Auditor.

### LIZ BURCHAM

Appointed 5 September 2022. Tenure to 4 September 2025

Liz Burcham has more than 25 years' experience in the arts and creative industries. Ms Burcham now consults to governments, private industry and arts organisations and is the Editor of Museum of Brisbane's lifestyle magazine, SUNNIE. Between 2014–2018 Ms Burcham was the Cultural Director for the City of Newcastle, responsible for a portfolio that included Civic Theatre, Newcastle Art Gallery, Newcastle Museum, Newcastle City Hall and Fort Scratchley, at a time of significant urban renewal. Ms Burcham is known for her tenure as CEO of Metro Arts, Brisbane, where she developed the multi-arts organisation into a nationally respected organisation providing a leading platform of infrastructure, incubator and producing services for performing and visual artists. She is a member of the Sunshine Coast Council Arts Advisory Board and the Sunshine Coast Creative Alliance.

### STEPHEN CARLETON

Appointed 5 September 2022. Tenure to 4 September 2025

Stephen Carleton is a playwright and academic. His plays have been produced across Australia and won awards including the Matilda Award for Best New Play (2017) for *Bastard Territory*, the Griffin Award (2015) for *The Turquoise Elephant* and the Patrick White Playwrights' Award (2005) and the New York New Dramatists' Award (2006) for *Constance Drinkwater and the Final Days of Somerset*. These plays were also shortlisted for awards including the Queensland Premier's Drama Award, Queensland Literary Awards (Drama) and two AWGIEs. He has worked with Queensland Theatre and numerous Australian theatre companies, and the company he co-founded in Darwin, Knock-em-Down Theatre (KeDT). Associate Professor Carleton was Chair of the National Playwrights' Committee for the Australian Writers Guild in 2015–16, where he oversaw the annual National Voice report measuring Australian content and gender parity in mainstage theatre programming across the nation. Associate Professor Carleton teaches into the Drama major at the University of Queensland where he has won Faculty of Arts awards for Teaching (2009), Creative Research Excellence (2012) and a University-wide team teaching Award for Programs that Enhance Learning (2018). He is the Director of the Centre for Critical and Creative Writing. He has a PhD tracing theatre in North Australia from Federation to the present, is a collaborator on the Cultural Atlas of Australia, and has conducted international research into contemporary Gothic drama.

## RACHEL CROWLEY

Appointed 20 August 2016. Tenure to 4 September 2025

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

## SUSAN LEARMONTH

Appointed 20 October 2016. Tenure to 4 September 2025  
Member, Audit and Risk Management Committee

Susan Learmonth is a chartered accountant and is a Director at BDO in Brisbane. Ms Learmonth has more than 35 years' experience as a finance professional and specialises in providing taxation advice to private and family-owned businesses across a range of industries. Ms Learmonth is passionate about theatre and the performing arts, and her association with Queensland Theatre extends over four decades as a subscriber and as a dedicated supporter driving wider public awareness of, and engagement with, Queensland Theatre. Ms Learmonth is a Member of the Institute of Chartered Accountants Australia and New Zealand.

## Board committees

### AUDIT AND RISK MANAGEMENT COMMITTEE

The Board has established an Audit and Risk Management Committee (ARMC) with its own charter, to assist it in overseeing various activities. The ARMC is responsible for Queensland Theatre's audit and risk management frameworks and processes. The Committee shall comprise at least two and a maximum of four Board members and may

have an additional person who is neither a member of the Board nor a Queensland Theatre employee.

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

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

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

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

In performing its functions, the ARMC observed the terms of its charter and had due regard to Queensland Treasury's Audit Committee Guidelines.

During the year, the ARMC met five times and recommended the adoption of annual financial statements, reviewed the proposed annual budget and monitored the major enterprise risks. Committee members during 2023 and Committee remuneration are outlined below.

Committee member	Meetings attended	Meetings eligible to attend	Fees received \$
Tracey Barker <i>Committee Chair</i>	5	5	1,000
Simon Gallaher <sup>1</sup>	0	1	74
Dean Gibson	4	5	500
Susan Learmonth	5	5	500

<sup>1</sup> Resigned as a Board member on 22 February 2023

## Indigenous Reference Group

Queensland Theatre's strategic vision commits to recognising the unique place that Aboriginal and Torres Strait Islander peoples and cultures hold in Australian culture, and to working towards making the vision real across the Company's operations.

An Indigenous Reference Group (IRG) was established in 2015 and IRG membership at 31 December 2023 included:

- Dean Gibson (Chair)
- Valerie Cooms
- Isaac Drandic
- Roxanne McDonald
- Charles Passi
- Michael Tuahine

The IRG is an advisory group that provides cultural guidance, consultation, conversation and mentorship to Queensland Theatre Board and staff, offering understanding and knowledge on Indigenous issues and perspectives and the sensitivities of cultural material, heritage and practices, and connection to countries and communities. In achieving this, the IRG works with Board and management who together:

- facilitate the interchange of information in areas of mutual interest;
- promote an ongoing relationship and develop a spirit of cooperation and friendship;
- facilitate collaborative opportunities and programs on the basis of mutual benefit;
- facilitate further development of Queensland theatre's relationship with and commitment to working with the First Nations community in the arts sector and ensure meaningful recognition and opportunity;
- explore opportunities for action to realise the Company's strategic vision; and
- develop, plan and implement actions across the Company which support:
  - First Nations cultural presence
  - community engagement
  - establishing and building relationships and opportunities with First Nations peoples and artists
  - celebrations, events and attendance
  - employment.

The IRG Chair who is a member of the Board receives an annual fee of \$1,000 and IRG members who are also Board members receive an annual fee of \$500. IRG members who are not Board members receive an annual fee of \$1,500 while IRG members who receive other remuneration from Queensland Theatre do not receive a fee.

## Management profiles

CRIENA GEHRKE

### Executive Director

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

With the Board, the Executive Director is responsible for the development and implementation of a strategic plan to advance the Company's vision, mission, strategies and objectives. The Executive Director is also responsible for the business leadership and administration of Queensland Theatre and building and maintaining its reputation and profile. This includes ensuring organisation-wide coordination of program planning, financial management and budgeting, planning and delivery of marketing and fundraising activities, and coordination of government and external relations. Crien Gehrke was appointed Executive Director on 10 July 2023 and is an accomplished arts leader. With experience in developing and implementing cultural policy, she has a diverse background in arts management and a passion for the role of arts and culture in building strong and connected communities. Ms Gehrke is also Chair of PAC Australia.

LEE LEWIS

### Artistic Director

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

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

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



## Risk management and accountability

### RISK MANAGEMENT

Queensland Theatre Board and management team are committed to an accountable Company culture with robust internal systems and processes that identify and manage risks. Queensland Theatre aims to engage with risk in a measured and informed way, and this approach is underpinned by a risk management framework and risk appetite statement.

### INTERNAL AUDIT

Queensland Theatre does not have an internal audit function. The need for an internal audit process has been assessed using a fraud and corruption control test created by the Queensland Audit Office for public service entities. The fraud risk assessment concluded that under existing controls and procedures, the impact of fraud at Queensland Theatre is relatively low. A full controls review is not considered necessary.

### EXTERNAL SCRUTINY

Queensland Audit Office was the external auditor for Queensland Theatre in 2023. Queensland Theatre was not subject to any external audits or reviews during the financial year (other than the audit report on the financial statements).

### INFORMATION SYSTEMS AND RECORDKEEPING

Queensland Theatre continues to enhance its information management processes for both digital and physical records. There were no serious breaches during the year. A focus is placed on education, communication and evolving the technical environment to ensure the importance of information and records management is always considered. The majority of Queensland Theatre's records are related to public performances and events.

Queensland Theatre continues to progress its compliance with the provisions of the *Public Records Act 2002*, the Queensland Government's Records Governance Policy and the Queensland State Archives, General Retention and Disposal Schedule for Administrative Records. Responsibilities for record keeping rest with team managers and, ultimately, the Executive Director.

### HUMAN RIGHTS

In response to the commencement of the *Human Rights Act 2019* on 1 January 2020, Queensland Theatre continually reviews its policies, programs procedures and practices to confirm they are consistent with human rights. Queensland Theatre did not receive any human rights complaints in 2023. In August, Queensland Theatre staff participated in anti-discrimination training conducted by the Queensland Human Rights Commission.

### DISCLOSURE OF ADDITIONAL INFORMATION

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

- Consultancies
- Overseas travel

## Public sector ethics

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

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

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

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

Integrity and accountability are incorporated into all Company activities and decisions through a commitment to:

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

## Queensland public service values

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

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

# FINANCIAL PERFORMANCE

## Summary of financial performance

For the year ended 31 December 2023

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

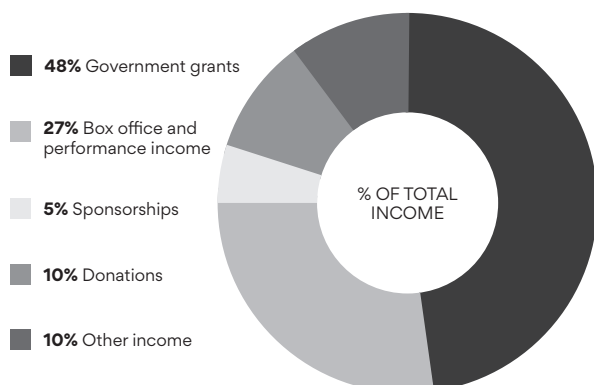
### STATEMENT OF FINANCIAL PERFORMANCE

	2023 \$'000	2022 \$'000
TOTAL INCOME	10,974	11,150
TOTAL EXPENSES	11,365	11,387
SURPLUS / DEFICIT	(392)	(237)

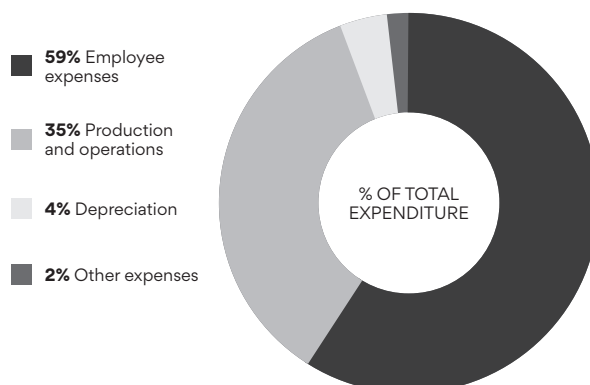
### STATEMENT OF FINANCIAL POSITION

	2023 \$'000	2022 \$'000
TOTAL ASSETS	11,429	12,918
TOTAL LIABILITIES	2,894	3,992
TOTAL EQUITY	8,535	8,927

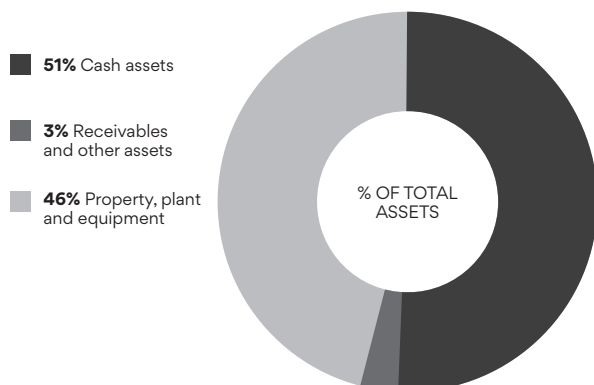
### FINANCIAL PERFORMANCE - INCOME



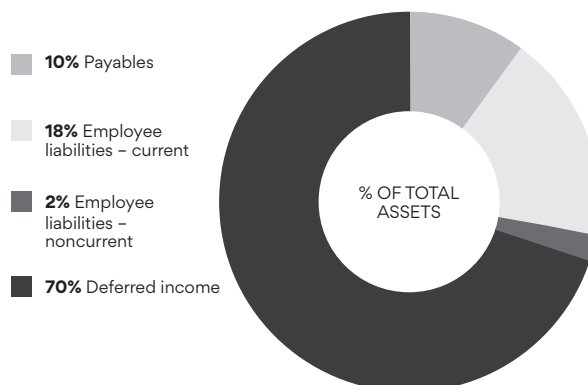
### FINANCIAL PERFORMANCE - EXPENDITURE



### FINANCIAL POSITION - ASSETS



### FINANCIAL POSITION - LIABILITIES



# FINANCIAL STATEMENTS

2023

# Queensland Theatre Company

## Financial Report

**For the year ended 31 December 2023**

**Statement of Comprehensive Income**

**Statement of Financial Position**

**Statement of Changes in Equity**

**Statement of Cash Flows**

**Notes to and forming part of the Financial Statements**

**Certificate of Queensland Theatre Company**

**Independent Auditor's Report**

### **General Information**

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This financial report covers Queensland Theatre Company.

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

Queensland Theatre Company is controlled by the Queensland Government which is the ultimate parent.

The head office and principal place of business is 78 Montague Rd, South Brisbane QLD 4101.

A description of the nature of the operations and principal activities is included in the Notes to the Financial Statements.

Queensland Theatre Company

# Statement of Comprehensive Income

For the year ended 31 December 2023

	Note	2023 \$'000	2022 \$'000
<b>Income from Continuing Operations</b>			
Government grants	2	5,260	5,332
Box office and performance income	3	2,981	2,830
Sponsorships	4	515	615
Donations	5	1,124	1,438
Other income	6	1,093	935
<b>Total Income from Continuing Operations</b>		<b>10,974</b>	<b>11,150</b>
<b>Expenses from Continuing Operations</b>			
Employee expenses	7	6,719	6,681
Production and operations	8	3,999	3,849
Depreciation	9	476	468
Other expenses	10	171	388
<b>Total Expenses from Continuing Operations</b>		<b>11,365</b>	<b>11,387</b>
<b>Operating Result from Continuing Operations</b>		<b>(392)</b>	<b>(237)</b>
<b>Other Comprehensive Income</b>			
Increase in reserves incentive scheme		-	14
<b>Total Other Comprehensive Income</b>		<b>-</b>	<b>14</b>
<b>Total Comprehensive Income</b>		<b>(392)</b>	<b>(223)</b>

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

# Queensland Theatre Company

## Statement of Financial Position

As at 31 December 2023

	Note	2023 \$'000	2022 \$'000
<b>Current Assets</b>			
Cash and cash equivalents	11	5,824	7,156
Receivables	12	60	137
Inventories		24	21
Other assets	13	277	188
<b>Total Current Assets</b>		<b>6,185</b>	<b>7,502</b>
<b>Non - Current Assets</b>			
Property, plant and equipment	14	5,244	5,416
<b>Total Non - Current Assets</b>		<b>5,244</b>	<b>5,416</b>
<b>Total Assets</b>		<b>11,429</b>	<b>12,918</b>
<b>Current Liabilities</b>			
Payables	15	296	690
Accrued employee benefits	16	515	586
Contract liabilities	17	2,033	2,646
<b>Total Current Liabilities</b>		<b>2,843</b>	<b>3,922</b>
<b>Non - Current Liabilities</b>			
Accrued employee benefits	16	51	69
<b>Total Non - Current Liabilities</b>		<b>51</b>	<b>69</b>
<b>Total Liabilities</b>		<b>2,894</b>	<b>3,991</b>
<b>Net Assets</b>		<b>8,535</b>	<b>8,927</b>
<b>Equity</b>			
Accumulated surplus		8,535	8,927
<b>Total Equity</b>		<b>8,535</b>	<b>8,927</b>

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

# Queensland Theatre Company

## Statement of Changes in Equity

For the year ended 31 December 2023

	Accumulated Surplus	Reserves Incentive Scheme	Total
	\$'000	\$'000	\$'000
Balance 1 January 2022	8,273	877	9,149
Operating Result from Continuing Operations	(237)	-	(237)
Other Comprehensive Income	14	-	14
Total Comprehensive Income	(223)	-	(223)
Transactions with Owners as Owners:			
- Interest Reserves Incentives Scheme	(14)	14	-
- Transfer of Reserves Incentive Scheme to Accumulated Surplus	891	(891)	-
Balance 31 December 2022	8,927	-	8,927
Balance 1 January 2023	8,927	-	8,927
Operating Result from Continuing Operations	(392)	-	(392)
Other Comprehensive Income	-	-	-
Total Comprehensive Income	(392)	-	(392)
Transactions with Owners as Owners:			
- Interest Reserves Incentives Scheme	-	-	-
- Transfer of Reserves Incentive Scheme to Accumulated Surplus	-	-	-
Balance 31 December 2023	8,535	-	8,535

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

# Queensland Theatre Company

## Statement of Cash Flows

### For the year ended 31 December 2023

	Note	2023 \$'000	2022 \$'000
<b>Cash inflows (outflows) from operating activities</b>			
Receipts from operating activities		9,477	9,763
Interest received		313	109
GST collected from customers		389	341
Employee expenses		(6,790)	(6,555)
Supplies and services		(3,988)	(2,892)
GST paid to suppliers		(421)	(382)
Net cash provided by operating activities	18(ii)	<b>(1,028)</b>	<b>384</b>
<b>Cash inflows (outflows) from investing activities</b>			
Payments for property, plant and equipment		(304)	(481)
Net cash used in investing activities		<b>(304)</b>	<b>(481)</b>
Net increase (decrease) in cash held		(1,332)	(97)
Cash at the beginning of the reporting period		7,156	7,253
<b>Cash at the end of the reporting period</b>	18(i)	<b>5,824</b>	<b>7,156</b>

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



# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2023

### OBJECTIVES AND PRINCIPAL ACTIVITIES OF QUEENSLAND THEATRE COMPANY

The objective of Queensland Theatre Company ('Queensland Theatre' or 'the Company'), as defined under the Queensland Theatre Company Act 1970, is to contribute to the cultural, social, and intellectual development of all Queenslanders.

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

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

Queensland Theatre Company is predominantly funded for the outputs it delivers by government grants.

It also provides services on a fee for service basis including:

- Ticket sales,
- Facility hire and set construction,
- Workshops and professional development programs, and
- National and international touring.

### NOTE 1. SUMMARY OF MATERIAL ACCOUNTING POLICIES

#### (a) Statement of compliance

These financials cover the Queensland Theatre Company. The Company is a not-for-profit statutory body established under the Queensland Theatre Company Act 1970. The Company does not control other entities; the financial statements are for the Company as an individual entity.

The Company has prepared these financial statements in compliance with the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2019*.

These general purpose financial statements are prepared in accordance with the disclosure requirements of Australian Accounting Standards – Simplified Disclosures. The financial statements comply with the recognition and measurement requirements of all Australian Accounting Standards and Interpretations applicable to not-for-profit entities, and the presentation requirements in those standards as modified by AASB 1060.

#### (b) Impact of COVID-19 pandemic

The Company's operations were not materially affected by COVID-19 during 2023. Unlike the 2022 season, no shows were cancelled or postponed. The Company continues to monitor the situation and is ready to comply with Queensland Health guidelines if required.

#### (c) Impairment of non-current assets

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

#### (d) Services received free of charge or for nominal value

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

#### (e) Underlying measurement basis

The financial statements are prepared on an accrual basis, with the exception of the statement of cash flows which is prepared on a cash basis. The historical cost convention is used as the measurement basis.

# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2023

### (f) Taxation

The Company is exempted from income tax under the Income Tax Assessment Act 1936 and is exempted from other forms of Commonwealth taxation with the exception of Fringe Benefits Tax (FBT) and Goods and Services Tax (GST). GST credits receivable from, and GST payable to the Australian Taxation Office are recognised as assets and/or liabilities as applicable (refer to Note 12 and Note 15). The resultant cash flows are included in the Statement of Cash Flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the taxation authority is classified as part of operating cash flows.

### (g) Rounding and comparatives

Amounts included in the financial statements are in Australian dollars and have been rounded to the nearest \$1,000 or, where that amount is \$500 or less, to zero, unless disclosure of the full amount is specifically required. Comparative information has been restated where necessary to be consistent with disclosures in the current reporting period.

### (h) Climate-related risk disclosure

The Company has not identified any material climate-related risks relevant to the financial report at the reporting date, however constantly monitors the emergence of such risks under the Queensland Government Climate Action Plan 2020-2030 and other Government publications or directives. No adjustments to the carrying value of assets were recognised during the financial year as a result of climate-related risks impacting current accounting estimates and judgements. No other transactions have been recognised during the financial year specifically due to climate-related risks impacting the Company.

### (i) Economic Dependency

The ability of the Company to maintain its operations is dependent, inter alia, on the continuing financial support of the Queensland Government through Arts Queensland and the Federal Government through Creative Australia (formerly the Australia Council) as set out in the 2021-2024 Multipartite Funding Agreement, executed on 23 July 2021. As a Statutory body, it is the stated intention of the Queensland Government that it will take all appropriate measures to ensure that the financial position of Queensland Theatre is such that it is able at all times to honour both its present and future commitments for a period of 12 months from the time the 2023 financial statements are signed. Having regard to the above the Directors are of the opinion that it is appropriate to prepare the financial statements on the going concern basis.

### (j) Authorisation of financial statements for issue

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

### (k) Current/non-current classification

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

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

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

### (l) Accounting estimates and judgements

The preparation of the financial statements requires the determination and use of certain critical accounting estimates, assumptions and management judgements about the carrying amounts of assets and liabilities. Such estimates, judgements and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in future periods as relevant.

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

- Employee benefits - Note 16

### (m) New and revised accounting standards

First time mandatory application of Australian Accounting Standards and Interpretations

No accounting pronouncements were adopted for the first time in the 2023 financial year.

Early adoption of Australian Accounting Standards and Interpretations

No accounting pronouncements were early adopted in the 2023 financial year.

Voluntary changes in accounting policy

No voluntary changes in accounting policies occurred during the 2023 financial year.

# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2023

	2023	2022
	\$'000	\$'000

### NOTE 2. GOVERNMENT GRANTS

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

Annual recurrent grant funding received under the Multipartite Funding Agreement between Queensland Theatre, Arts Queensland and Creative Australia is identified as a contract with a customer under AASB 15. The Company's obligation under the grant agreement is to deliver an accepted annual program of activities including mainstage performances, sector development, touring, education and other access programs that addresses the strategic priorities of Creative Australia and the Queensland Government. Total funding of \$4,860,492 was recognised in 2023 (2022: \$4,783,481).

#### Queensland Government through Arts Queensland

Recurrent funding - Multipartite agreement	3,950	3,893
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Special grants:

Matching Subsidy Scheme	100	100
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#### Queensland Government through Department of Premier and Cabinet

Queensland Premier's Drama Award	185	188
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#### Federal Government through Creative Australia

Recurrent funding - Multipartite agreement	911	890
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MPA Collaborative Project Grant	-	100
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Flood Assistance Grant	-	100
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#### Other Special grants

Indigenous Languages & Arts Program	85	52
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Local Government through Brisbane City Council	30	9
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Total	5,260	5,332
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### NOTE 3. BOX OFFICE AND PERFORMANCE INCOME

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

Ticket sales	2,947	2,533
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Production fees and royalties	2	18
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Co-production and other contributions	-	233
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Other performance-related income	33	46
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Total	2,981	2,830
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### NOTE 4. SPONSORSHIPS

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

Corporate sponsorship - cash	211	309
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Corporate sponsorship - in kind	304	306
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Total	515	615
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# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2023

	2023	2022
	\$'000	\$'000

### NOTE 5. DONATIONS

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

Donations	1,124	1,438
Total	<b>1,124</b>	<b>1,438</b>

### NOTE 6. OTHER INCOME

Other income is recognised as income immediately when received.

Interest income	313	95
Workshops and young artist development programs	281	286
Venue and bar operations	391	250
Proceeds from Insurance Claim : Flood Damage to premises	-	250
Events and sundry	108	54
Total	<b>1,093</b>	<b>935</b>

### NOTE 7. EMPLOYEE AND EMPLOYEE-RELATED EXPENSES

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

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

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

#### Other employee benefits - sick leave

Prior history indicates that on average sick leave taken each reporting period is less than the entitlement accrued. This is expected to continue in future periods. Accordingly, it is unlikely that existing accumulated entitlements will be used by employees and no liability for unused sick leave entitlements is recognised. As sick leave is non-vesting, an expense is recognised for this leave as it is taken.

#### Termination benefits

Termination benefits expense represents cash payments made to employees who accepted voluntary redundancies during the year.

Salaries and wages, all employees, performers, artists & technical personnel	5,939	5,882
Superannuation	543	519
Workers compensation	56	75
Allowances	105	133
Fringe benefits tax	4	44
Recruitment, Relocation and training	72	27
Total	<b>6,719</b>	<b>6,681</b>

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

44	43
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# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2023

			2023 \$'000	2022 \$'000
<b>Key Management Personnel</b>				
Key management personnel ('KMP') and remuneration disclosures are made in accordance with the Financial Reporting Requirements for Queensland Government Agencies issued by Queensland Treasury.				
<b>(i) Remuneration of board members</b>				
Remuneration paid or payable to Board members during the year was as follows:				
Board Member	Date appointed	Date retired	2023	2022
			\$	\$
E. Jameson (Chair)	reappointed, 5-Sep-22		5,000	5,000
T. Barker	reappointed, 31-Jan-22		4,000	4,000
R. Crowley	reappointed, 5-Sep-22		3,000	3,000
S. Gallaher	reappointed, 27-May-21	22-Feb-23	515	3,500
S. Learmonth	reappointed, 5-Sep-22		3,500	3,500
A. Moor	reappointed, 5-Sep-19	4-Sep-22	-	2,033
D. Williamson	reappointed, 5-Sep-19	4-Sep-22	-	2,033
M. Bayles	27-May-21	22-Aug-23	2,917	3,000
D. Gibson	27-May-21		4,000	3,500
S. Carleton	5-Sep-22		3,000	955
E. Burcham	5-Sep-22		3,000	955
			28,932	31,476

Board members and their partners donated \$31,587 to Queensland Theatre during 2023 (2022: \$22,034).

### (ii) Remuneration of executives

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

Position: Executive Director

Director, Queensland Theatre Company Act 1970

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

Appointed 1 October 2018, resigned 5 May 2023

Position: Executive Director

Director, Queensland Theatre Company Act 1970

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

Appointed 10 July 2023

Position: Artistic Director

Employee, appointed by Queensland Theatre Company Board

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

Appointed 2 December 2019

# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2023

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

- Short term employee expenses which include:
  - salaries, allowances and annual leave entitlements earned and expensed for the entire year, or for that part of the year during which the employee occupied the specified position. No KMP remuneration packages provide for performance or bonus payments.
- Long term employee expenses – mainly long service leave entitlements earned and expensed
- Post-employment expenses – mainly superannuation contributions
- Termination benefits are not provided for within individual contracts of employment. Contracts of employment provide only for notice periods or payments in lieu of notice on termination, regardless of the reason for termination.

	Short Term Employee Expenses	Long Term Employee Expenses	Post- Employment Expenses	Termination Benefits	Total Expenses
	\$'000	\$'000	\$'000	\$'000	\$'000
<i>1 January 2023 – 31 December 2023</i>					
Executive Director (1 January to 5 May 2023)	85	87	8	-	180
Executive Director (10 July to 31 December 2023)	102	4	10	-	116
Artistic Director (1 January to 31 December 2023)	193	5	20	-	218
<i>1 January 2022 – 31 December 2022</i>					
Executive Director (1 January to 31 December 2022)	194	6	19	-	219
Artistic Director (1 January to 31 December 2022)	193	-	19	-	212

Executive personnel and their partners donated \$1,950 to Queensland Theatre during 2023 (2022: \$7,450).

### (iii) Related party transactions

#### *Ultimate controlling entity*

The parent entity and the ultimate controlling party of Queensland Theatre is the Queensland Government. Queensland Theatre sits within the portfolio of the Department of Treaty, Aboriginal and Torres Strait Islander Partnerships, Communities and the Arts.

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

- KMP and their partners donated \$32,900 to Queensland Theatre during 2023 (2022: \$29,484).
- Queensland Theatre provides tickets to KMP and their accompanying guests, as part of their duties, and the value of such tickets to any individuals is not considered material.
- A business related to a key management position was engaged, subject to the procurement process as defined in the Company's Procurement Policy, to provide services, with fees paid totalling \$16,150 (2022: \$21,563).

#### *Transactions with Queensland Government controlled entities*

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

# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2023

	2023	2022
	\$'000	\$'000

### NOTE 8. PRODUCTION AND OPERATIONS

Production and operations expenses are recognised upon receipt of the goods ordered or services delivered.

Theatre and production	698	905
Marketing and development	1,152	1,100
Occupancy	724	661
Royalties	260	255
Other	465	301
Travel and touring	371	311
IT & communications	330	317
Total	<b>3,999</b>	<b>3,849</b>

### NOTE 9. DEPRECIATION

Property, plant and equipment, except motor vehicles, are depreciated on a straight-line basis so as to allocate the net cost, less its estimated residual value, progressively over its estimated useful life to the Company. Motor vehicles are depreciated using the diminishing value method. Where assets have separately identifiable components that are subject to regular replacement, these components are assigned useful lives distinct from the asset to which they relate and are depreciated accordingly. Any expenditure that increases the originally assessed capacity or service potential of an asset is capitalised and the new depreciable amount is depreciated over the remaining useful life of the asset to the Company.

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

Buildings (incl. leasehold improvements)	5 to 25 years
Plant & Equipment	3 to 15 years

Depreciation was incurred in respect of:

Leasehold improvements	367	365
IT equipment	19	31
Motor vehicles	-	1
Office furniture	9	6
Staging & rehearsal plant and equipment	76	60
Workshop plant and equipment	5	5
Total	<b>476</b>	<b>468</b>

### NOTE 10. OTHER EXPENSES

Insurance	108	95
Audit fees *	23	24
Bank fees and charges	40	29
Impairment of fixed assets resulting from flood event	-	240
Total	<b>171</b>	<b>388</b>

\* Total audit fees quoted by the Queensland Audit Office relating to the 2023 Financial Statements are \$23,100.

# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2023

	2023	2022
	\$'000	\$'000

### NOTE 11. CASH AND CASH EQUIVALENTS

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

Cash at bank and on hand	226	334
Deposits at call	5,598	6,822
Total	5,824	7,156

### NOTE 12. RECEIVABLES

Trade debtors are recognised at the nominal amounts due at the time of sale or service delivery. Settlement of these amounts is required within 30 days from invoice date. The collectability of receivables is assessed periodically with provision being made for expected credit losses. All known bad debts are written off in the period in which they are identified.

Trade debtors	17	7
GST receivable	43	129
Total	60	136

### NOTE 13. OTHER ASSETS

Prepaid other costs	249	188
Other assets	28	-
Total	277	188

### NOTE 14. PROPERTY, PLANT AND EQUIPMENT

Actual cost is used for the initial recording of all non-current physical and intangible asset acquisitions. Cost is determined as the value given as consideration plus costs incidental to the acquisition, including all other costs incurred in preparing the assets ready for internal use, including architects' fees and engineering design fees. Items of property, plant and equipment with a cost or their value in excess of \$5,000 are recognised for financial reporting purposes in the year the asset is ready for use. Items with a lesser value are expensed in the year of acquisition.

#### (i) Property, Plant and Equipment

At cost	8,132	7,828
Less: Accumulated depreciation	(2,888)	(2,412)
Total	5,244	5,416

#### (ii) Property, Plant and Equipment Reconciliation

Carrying amount at 1 January	5,416	5,643
Acquisitions / (Disposals)	304	481
Less : Impairment loss resulting from flood event	-	(240)
Depreciation	(476)	(468)
Carrying value at 31 December	5,244	5,416



# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2023

	2023	2022
	\$'000	\$'000

### NOTE 15. PAYABLES

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

Trade creditors	57	234
GST payable	-	33
Accrued expenses	239	424
Total	<b>296</b>	<b>691</b>

### NOTE 16. ACCRUED EMPLOYEE BENEFITS

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

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

Long service leave entitlements payable are assessed at balance date having regard to current employee remuneration rates, employment related on-costs and other factors including accumulated years of employment, future remuneration levels, and experience of employee departure per year of service. Long service leave liabilities are classified as current when they are due to be settled within 12 months after the reporting date as the Company does not have an unconditional right to defer settlement to beyond 12 months after the reporting date. Current long service leave liabilities are recorded in the Statement of Financial Position at its nominal value. Long service leave expected to be paid later than 12 months are classified as non-current and has been measured at the present value of the estimated future cash outflows to be made for these entitlements accrued to balance date. Relevant Fixed Rate Commonwealth Bond Rates are used for discounting future cash flows.

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

Current		
Annual leave	316	313
Long service leave	199	273
Total current	515	586
Non-current		
Long service leave	51	69
Total non-current	51	69
Total accrued employee benefits	<b>566</b>	<b>655</b>

# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2023

2023      2022  
\$'000    \$'000

### NOTE 17. CONTRACT LIABILITIES

Contract liabilities arise from contracts with customers.

Contract liabilities at 31 December 2023 includes payments received for tickets to performances, services and outcomes deliverable in 2024. These amounts will be recognised as revenue in the next 12 months.

Season ticket sales in advance	1,555	1,692
Grants and sponsorship income received in advance	478	955
Total	<b>2,033</b>	<b>2,647</b>
Carrying amount at 1 January	2,647	3,385
Amounts received	3,490	3,315
Transfer to revenue	(4,104)	(4,053)
Carrying amount at 31 December	<b>2,033</b>	<b>2,647</b>

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

#### (i) Reconciliation of cash

Cash at bank and on hand	226	334
Deposits at call	5,598	6,822
Total cash assets	<b>5,824</b>	<b>7,156</b>

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

Operating surplus/(deficit) from ordinary activities	(392)	(237)
Depreciation	476	468
Impairment loss resulting from flood event	-	240

#### Changes in assets and liabilities:

(Increase)/Decrease in receivables	77	106
(Increase)/Decrease in inventories	(3)	(11)
(Increase)/Decrease in other assets	(89)	78
(Decrease)/Increase in payables	(394)	366
(Decrease)/Increase in employee benefits	(89)	111
(Decrease)/Increase in other liabilities	(614)	(738)
Net cash from operating activities	<b>(1,028)</b>	<b>384</b>

### NOTE 19. CONTINGENCIES

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

### NOTE 20. EVENTS OCCURRING AFTER BALANCE DATE

No matter or circumstance has arisen since 31 December 2023 that has significantly affected, or may significantly affect the Company's operations, the results of those operations, or the Company's state of affairs in future financial years.

# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2023

2023	2022
\$'000	\$'000

### NOTE 21. FAIR VALUE MEASUREMENTS

#### What is fair value?

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date under current market conditions (i.e. an exit price) regardless of whether that price is directly derived from observable inputs or estimated using another valuation technique.

#### Financial assets and liabilities

The carrying amounts of trade receivables and payables approximate their fair value. The Company holds no financial assets or liabilities classified at fair value through profit and loss.

### NOTE 22. FINANCIAL INSTRUMENTS

Financial assets and financial liabilities are recognised in the Statement of Financial Position when the Company becomes party to the contractual provisions of the financial instrument. Queensland Theatre Company's financial instruments consist of cash deposits held with banks, accounts receivable and accounts payable.

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

#### **Financial assets**

Cash and cash equivalents	5,824	7,156
Receivables	60	137
Total	<b>5,884</b>	<b>7,293</b>

#### **Financial liabilities**

Payables	296	690
Total	<b>296</b>	<b>690</b>

The activities of the Company do not expose it to material financial risk. The Company does not enter transactions for speculative purposes, nor for hedging. The Company holds no financial assets classified at fair value through profit and loss.

# CERTIFICATE OF QUEENSLAND THEATRE COMPANY

This general purpose financial report has been prepared pursuant to s.62(1)(a) of the *Financial Accountability Act 2009* (the Act), section 39 of the *Financial and Performance Management Standard 2019* and other prescribed requirements. In accordance with s.62(1)(b) of the Act we certify that in our opinion:

- (a) the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects; and
- (b) the financial statements have been drawn up to present a true and fair view, in accordance with prescribed accounting standards, of the transactions of Queensland Theatre Company for the financial year ended 31 December 2023 and of the financial position of Queensland Theatre Company at the end of that year.

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



Ms Elizabeth Jameson  
Chair  
Queensland Theatre Company



Ms Crieda Gehrke  
Executive Director  
Queensland Theatre Company

27 February 2024

## INDEPENDENT AUDITOR'S REPORT

To the Board of the Queensland Theatre Company

### Report on the audit of the financial report

#### Opinion

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

The financial report comprises the statement of financial position as at 31 December 2023, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements including material accounting policy information, and the management certificate.

In my opinion, the financial report:

- a) gives a true and fair view of the entity's financial position as at 31 December 2023, and its financial performance and cash flows for the year then ended
- b) complies with the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2019, and Australian Accounting Standards – Simplified Disclosures.

#### Basis for opinion

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

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

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

#### Other information

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

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

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

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

I have nothing to report in this regard

### **Responsibilities of the entity for the financial report**

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

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

Those charged with governance are responsible for overseeing the entity's financial reporting process.

### **Auditor's responsibilities for the audit of the financial report**

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of my responsibilities for the audit of the financial report is located at the *Auditing and Assurance Standards Board* website at:

[https://www.auasb.gov.au/auditors\\_responsibilities/ar4.pdf](https://www.auasb.gov.au/auditors_responsibilities/ar4.pdf)

This description forms part of my auditor's report.

### **Report on other legal and regulatory requirements**

#### **Statement**

In accordance with s. 40 of the *Auditor-General Act 2009*, for the year ended 31 December 2023:

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

### **Prescribed requirements scope**

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



Jacqueline Thornley  
as delegate of the Auditor-General

28 February 2024

Queensland Audit Office  
Brisbane

# Glossary

<b>Board</b>	Queensland Theatre Company Board
<b>ARMC</b>	Audit and Risk Management Committee
<b>Bille Brown Theatre</b>	Queensland Theatre's home theatre venue
<b>CALD</b>	Culturally and linguistically diverse
<b>Creative development</b>	Creative exploration or concept development activity
<b>QPAC</b>	Queensland Performing Arts Centre
<b>QPDA</b>	Queensland Premier's Drama Award
<b>Queensland Theatre</b>	Queensland Theatre Company
<b>Q&amp;A</b>	Question and answer
<b>The Act</b>	Queensland Theatre Company Act 1970
<b>The Company</b>	Queensland Theatre
<b>TRW</b>	Theatre Residency Week
<b>TRW NQ</b>	Theatre Residency Week North Queensland



# Compliance Checklist

Summary of requirement		Basis for requirement	Annual report reference
Letter of compliance	<ul style="list-style-type: none"> <li>A letter of compliance from the accountable officer or statutory body to the relevant Minister/s</li> </ul>	ARRs – section 7	1
Accessibility	<ul style="list-style-type: none"> <li>Table of contents</li> <li>Glossary</li> </ul>	ARRs – section 9.1	2 58
	<ul style="list-style-type: none"> <li>Public availability</li> </ul>	ARRs – section 9.2	61
	<ul style="list-style-type: none"> <li>Interpreter service statement</li> </ul>	Queensland Government Language Services Policy ARRs – section 9.3	61
	<ul style="list-style-type: none"> <li>Copyright notice</li> </ul>	Copyright Act 1968 ARRs – section 9.4	61
	<ul style="list-style-type: none"> <li>Information Licensing</li> </ul>	QGEA – Information Licensing ARRs – section 9.5	61
General information	<ul style="list-style-type: none"> <li>Introductory Information</li> </ul>	ARRs – section 10	3
Non-financial performance	<ul style="list-style-type: none"> <li>Government's objectives for the community and whole-of-government plans/specific initiatives</li> </ul>	ARRs – section 11.1	8
	<ul style="list-style-type: none"> <li>Agency objectives and performance indicators</li> </ul>	ARRs – section 11.2	7
	<ul style="list-style-type: none"> <li>Agency service areas and service standards</li> </ul>	ARRs – section 11.3	10
Financial performance	<ul style="list-style-type: none"> <li>Summary of financial performance</li> </ul>	ARRs – section 12.1	36
Governance – management and structure	<ul style="list-style-type: none"> <li>Organisational structure</li> </ul>	ARRs – section 13.1	30
	<ul style="list-style-type: none"> <li>Executive management</li> </ul>	ARRs – section 13.2	34
	<ul style="list-style-type: none"> <li>Government bodies (statutory bodies and other entities)</li> </ul>	ARRs – section 13.3	N/A
	<ul style="list-style-type: none"> <li>Public Sector Ethics</li> </ul>	Public Sector Ethics Act 1994 ARRs – section 13.4	35
	<ul style="list-style-type: none"> <li>Human Rights</li> </ul>	Human Rights Act 2019 ARRs – section 13.5	35
	<ul style="list-style-type: none"> <li>Queensland public service values</li> </ul>	ARRs – section 13.6	35
Governance – risk management and accountability	<ul style="list-style-type: none"> <li>Risk management</li> </ul>	ARRs – section 14.1	35
	<ul style="list-style-type: none"> <li>Audit committee</li> </ul>	ARRs – section 14.2	33
	<ul style="list-style-type: none"> <li>Internal audit</li> </ul>	ARRs – section 14.3	35
	<ul style="list-style-type: none"> <li>External scrutiny</li> </ul>	ARRs – section 14.4	35
	<ul style="list-style-type: none"> <li>Information systems and recordkeeping</li> </ul>	ARRs – section 14.5	35
	<ul style="list-style-type: none"> <li>Information Security attestation</li> </ul>	ARRs – section 14.6	35

Summary of requirement		Basis for requirement	Annual report reference
Governance – human resources	• Strategic workforce planning and performance	ARRs – section 15.1	27
	• Early retirement, redundancy and retrenchment	Directive No.04/18 <i>Early Retirement, Redundancy and Retrenchment</i> ARRs – section 15.2	N/A
Open Data	• Statement advising publication of information	ARRs – section 16	61
	• Consultancies	ARRs – section 31.1	<a href="https://data.qld.gov.au">https://data.qld.gov.au</a>
	• Overseas travel	ARRs – section 31.2	<a href="https://data.qld.gov.au">https://data.qld.gov.au</a>
	• Queensland Language Services Policy	ARRs – section 31.3	<a href="https://data.qld.gov.au">https://data.qld.gov.au</a>
Financial statements	• Certification of financial statements	FAA – section 62 FPMS – sections 38, 39 and 46 ARRs – section 17.1	54
	• Independent Auditor's Report	FAA – section 62 FPMS – section 46 ARRs – section 17.2	55

FAA     *Financial Accountability Act 2009*  
 FPMS   *Financial and Performance Management Standard 2019*  
 ARRs   *Annual report requirements for Queensland Government agencies*

# QUEENSLAND THEATRE



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## Queensland Theatre Company Annual Report for the year ended 31 December 2023

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



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

Queensland Theatre welcomes feedback on this annual report. Please complete an online feedback form at [www.getinvolved.qld.gov.au/gi/](http://www.getinvolved.qld.gov.au/gi/)

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The official copy of the annual report, as tabled in the Legislative Assembly of Queensland can be accessed from the Queensland Parliament's tabled papers website database:

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

**QUEENSLAND  
THEATRE**

