

**QUEENSLAND THEATRE COMPANY**



**ANNUAL  
REPORT**

**2025**

## **ACKNOWLEDGMENT OF COUNTRY**

The Queensland Government acknowledges the Traditional Custodians of this land. We extend our respect to Elders, past and present, and Aboriginal and Torres Strait Islander peoples. We acknowledge the continuation of diverse cultural practices and knowledge systems of Aboriginal and Torres Strait Islander peoples.

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.

27 February 2026

The Honourable John-Paul Langbroek MP  
Minister for Education and Minister for the Arts  
1 William Street  
BRISBANE QLD 4000

Dear Minister,

I am pleased to submit for presentation to the Parliament, the Annual Report 2025 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 58 of this Annual Report.

Sincerely,

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

Dean Gibson  
Chair  
Queensland Theatre Company

# CONTENTS

<b>Introduction</b> .....	3
Vision .....	3
Purpose .....	3
Values .....	3
Role and responsibilities.....	4
<b>Chair’s overview</b> .....	5
<b>Chief Executive’s overview</b> .....	6
<b>Background</b> .....	7
Strategic Plan 2025-2028 .....	7
Operational Plan 2025 .....	7
Government objectives for the community .....	8
<b>Outcomes</b> .....	9
CREATE entertaining theatre .....	11
ENGAGE community and industry .....	18
ELEVATE First Nations voices and stories .....	22
THRIVE Enable a sustainable future.....	24
<b>Governance</b> .....	29
Organisational structure.....	29
Queensland Theatre Company Board .....	29
Risk management.....	33
Management profiles.....	34
<b>Summary of financial performance</b> .....	36
<b>Financial statements</b> .....	37
<b>Glossary</b> .....	57
<b>Compliance checklist</b> .....	58

# 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:** Entertaining theatre

**ENGAGE:** Community and industry

**ELEVATE:** First Nations voices and stories

**THRIVE:** Enable a sustainable future

## Queensland Theatre Company

Queensland Theatre Company 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 Company is governed by the Queensland Theatre Company Board and reports to the Minister for the Arts through Arts Queensland.

For 55 years, Queensland Theatre Company has built a proud legacy of presenting a rich 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 distinctive and transformative power of live theatre.

Each year, the Company produces and presents a dynamic artistic program that responds to the world around us and connects meaningfully with broad audiences and communities. We strive to amplify artists, voices and stories from diverse communities, fostering deeper engagement with audiences. This is expressed through regional engagement, expanding access to high-quality theatre beyond metropolitan centres; First Nations storytelling, supporting creative expression and cultural leadership; and the inclusion of diverse voices that represent contemporary Australia on our stages.

We commission and develop new work, provide professional development opportunities for artists and theatre-makers, and build partnerships with independent theatre companies—contributing to a vibrant and sustainable theatre ecology. We also champion and inspire the talent of the next generation of arts-makers through an extensive range of drama education, performance and playwriting programs for young people across Queensland, igniting creativity, building skills and inspiring participation and lifelong connections with theatre. Through our activities, programs and partnerships, we are committed to maintaining a robust and sustainable financial, operational and governance foundation to support our artistic ambitions and community impact.

In everything we do, Queensland Theatre Company seeks to enrich our communities by delivering transformative, entertaining and diverse theatre experiences that showcase artists, connect meaningfully with audiences, and spark conversation, reflection and ideas. Our strategic goals ensure that storytelling remains vital and relevant—benefitting the wider performing arts community and audiences today and into the future.

## 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).

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.

Queensland Theatre Company 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 set 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 Company must have regard to the object of, and guiding principles of the *Queensland Theatre Company Act 1970*. The object of the Act is to contribute to the cultural, social and intellectual development of all Queenslanders 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 Company is based at 78 Montague Road, South Brisbane, Queensland.

## Queensland's Time to Shine: A 10-Year Strategy for Arts and Culture

Queensland Theatre Company also supports the six pillars of *Time to Shine: a 10-year strategy for arts and culture*, the Queensland Government's strategic vision and commitment to growing Queensland's creative economy, and has a role in implementing its priorities by boosting Queensland's reputation as a creative powerhouse and key cultural destination and by showcasing Queensland's unique cultural heritage and stories nationally and to the world.

# CHAIR'S OVERVIEW

## EXTRAORDINARY THEATRE FOR ALL QUEENSLANDERS

I am pleased to present the Queensland Theatre Company Annual Report 2025.

This year marked an important inflection point for the Company as we consolidated the foundations of the dynamic new strategic direction laid in 2024—one that positions Queensland Theatre Company for long-term success, creative evolution and deeper connection with our communities. It was also a year of significant achievement, with an artistically rich and ambitious program that resonated deeply with audiences across the state.

*Extraordinary theatre for all Queenslanders* is a bold statement, and one that I see realised every day in my role. The more time I spend as Chair, the more I am reminded of our core business: creating extraordinary theatre for our biggest stakeholder—the people of Queensland. Under our recently appointed Artistic Director, Daniel Evans, the 2025 season delivered exactly that. We opened the year in Toowoomba's Empire Theatre with *Pride & Prejudice* and closed at QPAC with the world class *A Few Good Men*. Alongside these productions, the Company delivered a suite of theatre-making programs working with schools and communities across Queensland—initiatives that nurture young talent, deepen engagement, and ensure that remarkable storytelling reaches audiences far beyond our stages.

One of the greatest privileges of serving as Chair is witnessing first-hand the transformational power of extraordinary theatre. Great theatre inspires our audiences and energises our staff. It is a credit to the entire team—artists, creatives and staff alike—who each play a crucial role in bringing the works to life. Their dedication leaves me genuinely excited about the potential 2026 holds for Queensland Theatre Company.

Queensland Theatre Company commenced 2025 in a stable financial position with healthy cash reserves. However, renewed strategic investment in artistic programs, organisational transformation and capability-building—combined with rising production costs, a challenging commercial environment and the impact of a severe weather event—resulted in an operating deficit for the year. The Board remains confident these investments are essential to the Company's long-term sustainability and that Queensland Theatre Company is well placed to return to surplus as these initiatives mature.

During the year, we welcomed new Board members—Antonia Mercorella, Kate Miller-Heidke and Melina Morgan—each bringing deep expertise and valuable insight. We also farewelled Stephen Carleton and Michael Dart, whose contributions we acknowledge with gratitude. My sincere thanks go to continuing Board members Liz Burcham (Deputy Chair), Tracey Barker (Chair, Audit and Risk Management Committee), Christine Castley, Rachel Crowley, Susan Learmonth and Stephanie Parkin for their unwavering commitment and generosity. I look forward to working closely with the Board as we continue to build on the Company's rich legacy.

We also extend the Board's appreciation to our Indigenous Reference Group for their guidance, consultation and mentorship. Their leadership strengthens our cultural integrity and underpins the Company's ongoing commitment to elevating First Nations voices and stories.

Our achievements are only possible through the collective support of our partners, audiences and broader community. I acknowledge the Queensland Government, through Arts Queensland, and the Australian Government, through Creative Australia, for their continued support. We are equally grateful to our donors, corporate partners and loyal audiences, whose generosity and belief in the Company enable artists to create exceptional work.

Finally, I offer my sincere thanks to Queensland Theatre Company's dedicated staff, led with skill and vision by Chief Executive, Criena Gehrke. Queensland Theatre Company has a proud history of artistic excellence and community impact. As we look to the future, the Board is energised by the opportunities ahead and confident in the Company's trajectory as we enter an exciting new chapter—one defined by boldness, inclusion and a thriving theatre culture for all Queenslanders.



Dean Gibson  
**Chair**

# CHIEF EXECUTIVE'S OVERVIEW

## THEATRE FOR EVERYONE

2025 marked a pivotal year for Queensland Theatre Company – a year that was grounded in optimism, ambition and a renewed sense of purpose. And, in a nod to the collective spirit at the heart of theatre-making and acknowledging our proud heritage, we returned 'Company' to our name and brand. This return honours our history while clearly signalling who we are today – a company of people, artists, ideas and voices, making theatre for everyone.

This was the first full year of artistic programming led by Daniel Evans in his inaugural year as Artistic Director, and it set a confident and compelling tone for the Company's future. Driving the development of work that is ambitious, relevant and resonant, the year began with a strong statement of intent, previewing a new adaptation of *Pride & Prejudice* in regional Queensland at Toowoomba's Empire Theatre. The response from audiences was tremendous, affirming our commitment to regional engagement and reinforcing the appetite for bold, accessible and joyful theatre beyond the metropolitan centre.

Building on the opening momentum, we continued to produce exceptional theatre throughout the year that played to critical acclaim – from *Calamity Jane* with an unconventional take on a conventional musical, to an 'old flame' by David Williamson with *Rhinestone Rex and Miss Monica*, to a collection of reflections from First Nations men capturing the emotional complexity of family in *Dear Son*, to *Julia* an exquisite work that has captivated audiences around the country, and to *Back to Bilo*, an extraordinary Queensland story. We closed the year back in the Playhouse with *A Few Good Men*, where nearly 12,000 audience members witnessed an outstanding production of scale and artistic ambition. Together, these productions framed a year that demonstrated the strength of our artistic vision and the growing impact of our strategic transformation across the Company.

The development of new Australian plays and supporting diverse storytelling, is part of the DNA of this company. This year, we invited people behind the curtain to glimpse six new works in development through new initiatives *The First Twenty* and *Creative in Cairns*. We also called for submissions for the 2026 Queensland Premier's Drama Award and received the highest number of submissions in the history of the award.

Throughout 2025, we continued to embed the strategic priorities that we embraced in 2024 and underpin our evolution – priorities that are now clearly reflected in increased audience engagement, strong attendance outcomes and positive public response across our programs. Artists remain central to our strategy driving the development of work that is

ambitious, relevant and resonant with audiences. Our commitment to meaningful and sustained regional engagement deepened, and our focus on building a strong, resilient operating environment enabled the Company to deliver at scale while supporting our people and creative partners.

As has become an unfortunate reality in recent years, 2025 also brought unprecedented and unexpected external impacts that affected both operations and financial performance. Most notably, Cyclone Alfred resulted in the cancellation of five performances of *Pride & Prejudice*, significantly impacting box office revenue and contributing to the financial result for the year. While these events were beyond the Company's control, they required rapid decision-making, careful risk management and close collaboration with artists, venue and partners to prioritise safety and minimise disruption where possible.

The benefits of the Company's strategic transformation were nonetheless evident across the organisation in 2025, with successful outcomes achieved across the Company. This included increased employment opportunities for artists with 73% of our mainstage actors from Queensland, 92% audience satisfaction, 11.45% increase in subscription packages and \$1.5M year on year increase in ticket sales. At the same time, we continued to navigate ongoing operational challenges, particularly the need to manage rising costs in a constrained environment. These pressures, together with the impacts of unforeseen events, are also reflected in our financial results and remain a key focus as we balance ambition with long-term sustainability.

None of this work would be possible without the dedication, professionalism and creativity of our talented staff, artists, creative and technical theatre-makers and collaborators – the Company in its truest sense. I extend my sincere thanks to the Board for their stewardship, guidance and unwavering support, and to our staff whose commitment, adaptability and belief in Queensland Theatre Company carried us through another demanding and rewarding year. We are also sincerely grateful for the support from our many generous donors, creative partners, and corporate and government partners.

As we look ahead, Queensland Theatre Company stands confident in its purpose and direction – grounded in its heritage, energised by its audiences and united as a Company. The future is one of opportunity, connection and shared experience, as we continue to create theatre that belongs to everyone.



Criena Gehrke, **Chief Executive**

# BACKGROUND

## Strategic Plan 2025-2028

Queensland Theatre Company's Strategic Plan 2025-2028 sets out the following strategic objectives. The Strategic Plan was modified in April 2025 to reflect the Queensland Government's updated Objectives for the Community. Key performance indicators are detailed in the Outcomes section from page 10 of this report.

STRATEGIC PLAN 2025-2028			OPERATIONAL PLAN 2025
Strategic pillar	Focus	Objectives	Actions
<b>CREATE</b> <i>Entertaining theatre</i>	Create entertaining theatre that reaches a wide audience	<ul style="list-style-type: none"> <li>• <b>Exceptional artistic program.</b> Produce an exceptional theatre season and program that is artistically excellent, diverse and relevant.</li> <li>• <b>Amplify Queensland artists.</b> Provide opportunities and platforms for showcasing Queensland artists and stories.</li> <li>• <b>Diverse voices.</b> New and diverse voices and stories on our stages that reflect our communities.</li> <li>• <b>Progressive partnerships.</b> Develop strategic and creative collaborations that expand the reach, scale and commercial success of works presented.</li> </ul>	<ul style="list-style-type: none"> <li>• Deliver a diverse mainstage season that is compelling, culturally significant and speaks to our times.</li> <li>• Present large-scale production with a partner organisation.</li> <li>• Increased investment in creative development and new commissions.</li> </ul>
<b>ENGAGE</b> <i>Community and industry</i>	Deepen community and industry relationships to build engagement and participation	<ul style="list-style-type: none"> <li>• <b>Audience engagement.</b> Reach new audiences in addition to our loyal subscribers and current audiences.</li> <li>• <b>Regional connection.</b> Greater engagement with regional audiences and artists through touring and outreach.</li> <li>• <b>Next generation.</b> Support the active participation of young people in the arts to encourage creativity, wellbeing and future cultural leadership.</li> <li>• <b>Vibrant arts ecology.</b> Deliver initiatives and opportunities that grow and develop the Queensland theatre industry.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop comprehensive marketing and audience development strategy and plan.</li> <li>• Deliver DOOR 3 initiative.</li> <li>• Develop and deliver regional touring framework in partnership with regional presenters.</li> </ul>
<b>ELEVATE</b> <i>First Nations voices and stories</i>	Be a leader in First Nations theatre	<ul style="list-style-type: none"> <li>• <b>Leadership.</b> Establish a First Nations-led theatre unit to support self-determination and leadership in First Nations creative practice and programming.</li> <li>• <b>Stories.</b> Develop a pipeline of First Nations stories and works for presentation in a range of places and spaces.</li> <li>• <b>Pathways.</b> Build creative capacity and pathways for First Nations storytellers, artists and creatives through meaningful opportunities and experiences.</li> <li>• <b>Place.</b> Collaborate to seed stories and projects of significance in Far North Queensland.</li> </ul>	<ul style="list-style-type: none"> <li>• Implement First Nations Theatre Unit.</li> <li>• Provide professional pathways for First Nations artists and creatives.</li> <li>• Establish a regional presence in Far North Queensland (FNQ).</li> </ul>
<b>THRIVE</b> <i>Enable a sustainable future</i>	Safeguard the future and enable sustainable growth	<ul style="list-style-type: none"> <li>• <b>Governance.</b> Maintain a robust and sustainable financial, operational and governance foundation.</li> <li>• <b>Operational capacity.</b> Build financial and organisational resources that increase efficiency, responsiveness and sustainability.</li> <li>• <b>Positive workplace.</b> Cultivate a positive, inclusive and safe workplace culture.</li> <li>• <b>Environment sustainability.</b> Embed environmentally sustainable practices.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop and implement a strategic fundraising plan to drive increased philanthropy and corporate partnerships income.</li> <li>• Employee engagement initiatives that focus on creating a strong and high performing organisational culture.</li> <li>• Review organisational structure and resources to align with strategic focus areas.</li> </ul>

## Government objectives for the community

Through the delivery of its strategic goals, Queensland Theatre Company contributes to the achievement of the Queensland Government's objectives for the community as follows:

Objective	By
A better lifestyle through a stronger economy	<ul style="list-style-type: none"><li>• Creating job opportunities for Queensland artists and creatives.</li><li>• Showcasing Queensland talent and presenting quality theatre that contributes to the state's reputation as a cultural tourism destination.</li><li>• Engaging with regional communities to provide theatre experiences.</li></ul>
A plan for Queensland's future	<ul style="list-style-type: none"><li>• Delivering opportunities for young people to engage in the arts.</li><li>• Supporting capacity building in the arts sector towards 2032 Brisbane Olympic and Paralympic Games.</li><li>• Positioning Far North Queensland as a centre for First Nations theatre.</li></ul>

# 2025 AT A GLANCE

**\$4.98M**

BOX OFFICE  
REVENUE

---

**372** artists employed

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

---

**73%** of actors in mainstage season  
**Queensland based**

---

**18%** of actors in mainstage season  
identified as having a **First Nations  
background**

---

**23%** of actors in mainstage season  
identified as having a **CALD background**

---

**92%**  
AUDIENCE  
SATISFACTION

---

**63,913** paid attendance

---

**4,934** subscriptions sold

---

**5,904** young people participated in  
**education and youth programs and  
activities**

---

**3,961** students from **135** schools  
across **69** locations participated in  
the **Scene Project**

---

**76,923**

ATTENDEES AT  
**8** PRODUCTIONS AND  
**185** PERFORMANCES

---

**3** world premieres

---

**3** Australian premieres

---

**3** new Australian plays

---

**1.3M** web page views

# OUTCOMES

## Key measures

	2025 target/estimate	2025 actual
<b>CREATE: Create entertaining theatre that reaches a wide audience</b>		
High level of audience satisfaction	85% audience satisfaction	92% <sup>1</sup>
% of Queensland artists	60% of Queensland artists	84.6% <sup>2</sup>
Inclusion of large-scale work in program, biennially	One production of scale in 2025 program	Two <sup>3</sup>
<b>ENGAGE: Deepen community and industry relationships to build engagement and participation</b>		
Increased audience retention and growth	10% audience growth	5.6% annual increase <sup>4</sup>
Increased participation level in education and youth program	Deliver little people early years <i>Play Days</i> program	Achieved
One mainstage production toured regionally, annually	Pilot a regional co-presentation model for <i>Pride &amp; Prejudice</i>	Achieved <sup>5</sup>
<b>ELEVATE: Be a leader in First Nations theatre</b>		
Number of First Nations works in development	Two First Nations works in development	Four <sup>6</sup>
% of First Nations artists and creatives engaged in artistic program	15% First Nations artists employed in artistic program	15.6% <sup>7</sup>
Number of projects delivered in FNQ	Deliver <i>Creative in Cairns 2025</i>	Achieved
<b>THRIVE: Safeguard the future and enable sustainable growth</b>		
Target annual net surplus	Achieve net surplus	Not achieved <sup>8</sup>
Increased philanthropy revenue	15% increase in philanthropy income	2.2% decrease <sup>9</sup>
High level of staff satisfaction	High level of staff satisfaction	Satisfactory delivery

### Notes

<sup>1</sup> Variance can be attributed to a higher level of audience satisfaction with the Season 2025 program.

<sup>2</sup> Variance represents aggregate of actors and creatives across all artistic programs with a higher number of artists employed in mainstage and creative development activities.

<sup>3</sup> *Pride & Prejudice* and *A Few Good Men*.

<sup>4</sup> Variance attributable to reduced audience number due to cancellation of five *Pride & Prejudice* performances during Cyclone Alfred event.

<sup>5</sup> *Pride & Prejudice* preview shows presented in association with, and at, The Empire, Toowoomba.

<sup>6</sup> Four First Nations-led productions in development – *Forgotten Songlines*, *Biw a Githalay*, *Burning House*, *Let There Be Light*.

<sup>7</sup> Variance represents a higher number of First Nations works in creative development activity in 2025.

<sup>8</sup> Operating result impacted by cancellation of five *Pride & Prejudice* performances resulting in reduced box office income and shortfall in fundraising revenue.

<sup>9</sup> Variance is attributable to philanthropy target not being met due to challenging fundraising environment.

# CREATE ENTERTAINING THEATRE

*Underlining everything we did was a feeling of appreciation for being onstage creating magic and connecting with community.*



Central to Queensland Theatre Company's artistic vision is the ambition to create live performances that spark a meaningful connection between artist and audience. In 2025, Queensland Theatre Company embraced its purpose with renewed energy, advancing its strategic objective to create and deliver entertaining, high-quality theatre with broad audience appeal that brought people together far and wide in shared experience. This was achieved through a curated artistic program that championed bold storytelling, amplified a rich chorus of voices and presented work of strong cultural and contemporary relevance. Purposeful partnerships and creative collaborations contributed to the reach, life and commercial performance of productions, supporting audience growth, revenue generation and sector vitality. Threaded through every rehearsal room and performance, the artistic program was underpinned by a clear organisational focus on delivering accessible, high-value cultural experiences and reinforcing the role of live performance in Queensland's creative economy. At every turn, efforts were shaped by a shared appreciation for being onstage, connecting with communities and creating meaningful theatrical experiences together.

## Creating entertaining theatre that reaches a wide audience

The 2025 mainstage season was ambitious, diverse, and bold, showcasing a rich mix of stories and voices. Highlights included a universally loved Regency romance, a rousing revival of a Golden Age musical, a comedy by a legendary Australian playwright, and the premiere of three new Australian works including a play, from a local company, set in regional Queensland, and the winner of the 2025 Queensland Premier's Drama Award. The season also presented a nationally acclaimed production based on true events in the life of a former Prime Minister, a powerful world premiere First Nations story celebrating family, culture, and the enduring strength of the human spirit, before closing on a high note with a large-scale production of Aaron Sorkin's masterful Broadway legal drama.

Season 2025 comprised a mainstage season of eight plays that featured 185 performances to a total audience of 76,923, achieving (net) box office revenue of \$4.98 million. It created opportunity for 62 actors and 62 creatives to make work across eight productions with 73% of those actors from Queensland, 18% identified as having a First Nations background and 23% identifying as culturally and linguistically diverse. In addition, of the creatives employed in the mainstage season, 53% were from Queensland, 13% identified as having a First Nations background and 11.3% identified as having a culturally and linguistically diverse background.

The 2025 Season achieved strong artistic and audience outcomes, with audience satisfaction reaching 92% and all productions receiving positive critical response. Audiences responded enthusiastically to work that was both engaging and thought-provoking, while reviewers recognised the quality and impact of the program. These outcomes reflect the exceptional talent, creativity and professionalism of the artists and creative teams that collaborated with Queensland Theatre Company throughout the year and demonstrate the Company's continued delivery of work that meets both artistic and audience expectations.

Creative and strategic partnerships formed an important role in the Company's 2025 artistic program. Collaborations with several organisations during the year enabled the sharing of resources and creative expertise, strengthening artistic outcomes. This included the national co-production of *Dear Son* with State Theatre Company South Australia, the co-commission and presentation of *Back to Bilo* with Brisbane Festival, Performing Lines and local independent company, Belloo Creative, and a valued regional partnership with The Empire in Toowoomba to present *Pride & Prejudice*. Together, these partnerships demonstrate how collaboration can expand the life of a production, deepen community connection, and support the development of ambitious, high-quality theatre.

A number of productions, artists and creatives involved in the 2025 Season were recognised with 25 (2025) Matilda Award nominations - the highest number received for any Season program.

# 2025 Mainstage Season

JANE AUSTEN'S

## PRIDE & PREJUDICE

Adapted by Wendy Mocke and Lewis Treston

Directed by Bridget Boyle and Daniel Evans

13 February 2025

The Empire, Toowoomba

20 February – 9 March 2025

Playhouse, QPAC

★★★★★ "Lavish and delightful" Brisbane Times		
Performances	Total attendance	Box office revenue
<b>17*</b>	<b>13,725</b>	<b>\$990,821</b>

### CREATIVES

Co-Adaptor	Wendy Mocke Lewis Treston
Co-Director	Bridget Boyle Daniel Evans
Designer	Christina Smith
Composer and Sound Designer	Guy Webster
Lighting Designer	Jason Glenwright
Intimacy Coordinator, Choreographer and Movement Director	Nerida Matthaai
Dramaturg	Saffron Benner
Vocal Coach	Gabrielle Rogers

### STAGE MANAGEMENT

Stage Manager	Maddison Penglis
Assistant Stage Manager	Tia-Hanee Cleary

### CAST

Mrs Bennet / Lady Catherine Elizabeth Bennet	Gael Ballantyne Maddison Burridge
Mr Bingley	William Carseldine
Lydia Bennet	Courtney Cavallaro
Kitty Bennet	Daphne Chen
Mary Bennet / Mrs Gardiner / Mrs Hirst	Chenoa Deemal
Fitzwilliam Darcy, Esq.	Andrew Hearle
Mr Collins	Cameron Hurry
Charlotte / Ms Bingley	Amy Ingram
Jane Bennet	Perry Mooney
Mr Bennet / Sir William Lucas	Bryan Probets
Wickham / Colonel Fitzwilliam / Mr Gardiner	Jeremiah Wray
Cover	Janaki Gerard
Cover	Stephen Hirst

\* Five of the 22 scheduled performances were cancelled due to severe weather event

In association with

**THE EMPIRE**

## CALAMITY JANE

Adapted by Ronald Hanmer and Phil Park

From the stage play by Charles K. Freeman after Warner Bros. film written by James O'Hanlon

Lyrics by Paul Francis Webster

Music by Sammy Fain

By arrangement with Music Theatre International (Australasia)

Directed by Richard Carroll

22 March – 17 April 2025

Bille Brown Theatre, Queensland Theatre Company

★★★★★ "Deliriously funny, impeccably staged." Brisbane Times		
Performances	Total attendance	Box office revenue
<b>29</b>	<b>10,148</b>	<b>\$625,896</b>

### CREATIVES

Co-Adaptor	Ronald Hanmer Phil Park
Director	Richard Carroll
Musical Director	Nigel Ubrihien
Choreographer	Cameron Mitchell
Designer	Lauren Peters
Lighting Designer	Trent Suidgeest
Sound Systems Designer and Operator	Geoff McGahan
Lighting Design Realiser	Emma Burchell
Vocal and Dialect Coach	Siege Campbell
Intimacy Coordinator	Jacqui Somerville

### STAGE MANAGEMENT

Stage Manager	Liam Murray
Assistant Stage Manager	Leila Marsden

### CAST

Calamity Jane	Naomi Price
Henry Miller	Andrew Buchanan
Katie Brown	Laura Bunting
Francis Fryer	Darcy Brown
Susan Miller / Adelaide Adams	Juliette Coates
Wild Bill Hickok	Anthony Gooley
Lieutenant Danny	Sean Sinclair
Cover	Aurélie Roque
Cover	Jeremiah Wray

In association with



NEGLECTED  
**MUSICALS**

Hayes  
Theatre  
Co.

Production Partner



# DAVID WILLIAMSON'S RHINESTONE REX AND MISS MONICA

Directed by Mark Kilmurry

28 May – 21 June 2025

Bille Brown Theatre, Queensland Theatre Company

<p>★★★★</p> <p><i>"An engaging and highly entertaining work with two powerhouse actors"</i></p> <p>ArtsHub</p>		
Performances	Total attendance	Box office revenue
<b>28</b>	<b>7,560</b>	<b>\$450,324</b>

## CREATIVES

**Writer** David Williamson AO  
**Director** Mark Kilmurry  
**Designer** Véronique Benett  
**Lighting Designer** Ben Hughes  
**Composer and Sound Designer** Daryl Wallis

## STAGE MANAGEMENT

**Stage Manager** Grant Gravener  
**Assistant Stage Manager** Tia-Hanee Cleary

## CAST

**Gary** Glenn Hazeldine  
**Monica** Georgie Parker

This production of *Rhinestone Rex and Miss Monica* was originally produced by Ensemble Theatre in 2023.



Production Partner



# DEAR SON

Letters and reflections from First Nations fathers and sons

Based on the book by Thomas Mayo

Adapted by Isaac Drandic and John Harvey

Directed by Isaac Drandic

## WORLD PREMIERE

28 June – 19 July 2025

Bille Brown Theatre, Queensland Theatre Company

<p>★★★★</p> <p><i>"A deeply empathetic experience that any audience can connect with"</i></p> <p>Limelight</p>		
Performances	Total attendance	Box office revenue
<b>24</b>	<b>5,510</b>	<b>\$221,600</b>

## CREATIVES

**Director and Co-Adaptor** Isaac Drandic  
**Co-Adaptor** John Harvey  
**Set Designer** Kevin O'Brien  
**Costume Designer** Delvene Cockatoo-Collins  
**Lighting Designer** David Walters  
**Video Designer** Craig Wilkinson  
**Composer and Sound Designer** Wil Hughes  
**Choreography and Movement Director** Waangenga Blanco  
**Associate Lighting Designer** Eben Love  
**Associate Composer and Sound Designer** Patrick Mau  
**Assistant Director** Tibian Wyles  
**Assistant Construction and Set Designer** Liam Maza  
**Vocal Coach** Marcus Oborn

## STAGE MANAGEMENT

**Stage Manager** Pip Loth  
**Assistant Stage Manager** Yanni Dubler

## CAST

Jimi Bani  
 Waangenga Blanco  
 Trevor Jamieson  
 Tibian Wyles  
 Kirk Page  
 Aaron Pedersen

Co-Producer



Production Partner



Part of Energy Queensland

A Sydney Theatre Company and Canberra Theatre Centre production

# JULIA

By Joanna Murray-Smith  
Directed by Sarah Goodes  
With Justine Clarke

15 August – 30 August 2025  
Playhouse, QPAC

★★★★ “An intoxicating experience” Time Out		
Performances	Total attendance	Box office revenue
<b>18</b>	<b>14,579</b>	<b>\$1,218,264</b>

## CREATIVES

**Director** Sarah Goodes  
**Designer** Renée Mulder  
**Lighting Designer** Alexander Berlage  
**Composer and Sound Designer** Steve Francis  
**Video Designer** Susie Henderson  
**Dramaturg** Ruth Little  
**Assistant Director** Charley Allanah  
**Voice and Dialect Coach** Jennifer White  
**Lighting Design Realiser** Véronique Benett

## STAGE MANAGEMENT

**Company Stage Manager** Jaymii Knierum  
**Assistant Stage Manager** Sunday Bowes

## CAST

**Julia** Justine Clarke  
**Young Woman** Lotte Beckett



A Belloo Creative production

# BACK TO BILO

Written by Katherine Lyall-Watson  
Directed by Caroline Dunphy  
Original concept by Matt Scholten

## WORLD PREMIERE

3 September – 16 September 2025  
Bille Brown Theatre, Queensland Theatre Company

★★★★½ “A powerful piece of theatre with connection, care and community at its core” ArtsHub		
Performances	Total attendance	Box office revenue
<b>15</b>	<b>4,807</b>	<b>\$249,364</b>

## CREATIVES

**Writer** Katherine Lyall-Watson  
**Director** Caroline Dunphy  
**Original Concept** Matt Scholten  
**Dramaturg** Kathryn Kelly  
**Designer (set and lighting)** Govin Ruben  
**Costume and Props Designer** Keerthi Subramanyam  
**Sound Designer and Composer** Guy Webster  
**Composer** Menaka Thomas  
**Sound Realiser** Brady Watkins  
**Video Designer** Mic Gruchy  
**Videographer (Biloela content)** Shaun Charles  
**Tamil Cultural and Language Consultant** Vashini Jayakumar  
**Tamil Cultural Consultant** Sudhesh Somu  
**Assistant Director** Janaki Gerard  
**Design Associate (Set)** Max Bowyer  
**Foyer Installation Artist** Charlotte Haywood  
**Accent Coach** Melissa Agnew  
**Tamil Language Consultant** Dr Gunalan Shanmuganathan  
**Producer (Belloo)** Kristen Maloney  
**Producer (Performing Lines)** Vanessa Wright  
**Dramaturgical Mentee** Jai Bofinger

## STAGE MANAGEMENT

**Production Manager** Jason Thelwell  
**Stage Manager** Mikayla Hosking  
**Assistant Stage Manager** Tia-Hanee Cleary  
**Assistant Stage Manager** Teddy Waddingham

## CAST

**Bronwyn** Liz Buchanan  
**Nades** Matt Domingo  
**Simone** Sarah McIntosh  
**Angela** Erika Naddei  
**Uru** Menaka Thomas  
**Priya** Leah Vandenberg  
**Cover** Janaki Gerard  
**Cover** Sudhesh Somu

Co-presented by



Produced by



This project was assisted by the Australian Government's Major Festivals Initiative, managed by Creative Australia, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc, commissioned by Brisbane Festival, Darwin Festival, Perth Festival and Queensland Theatre Company.



# MALACAÑANG MADE US

Written by Jordan Shea  
Directed by Kenneth Moraleda

## WORLD PREMIERE

18 October – 1 November 2025  
Bille Brown Theatre, Queensland Theatre Company

<p>★★★★½</p> <p><i>"Pulsing with authenticity and grounded in lived diasporic experience ... this production marks a significant cultural milestone"</i></p> <p>ArtsHub</p>		
Performances	Total attendance	Box office revenue
<b>16</b>	<b>4,339</b>	<b>\$207,053</b>

### CREATIVES

<b>Writer</b>	Jordan Shea
<b>Director</b>	Kenneth Moraleda
<b>Set and Costume Designer</b>	Jeremy Allen
<b>Lighting Designer</b>	Christine Felmingham
<b>Composer and Sound Designer</b>	Sam Cheng
<b>Video Designer</b>	Nevin Howell
<b>Associate Set and Costume Designer</b>	Madeleine Barlow
<b>Associate Lighting Designer</b>	Briana Clark
<b>Cultural Safety Advisor</b>	Katrina Irawati Graham
<b>Fight Director</b>	NJ Price
<b>Vocal Coach</b>	Marcus Oborn
<b>Design Placement</b>	David Wotherspoon
<b>Costume Secondment</b>	Kasey Turner
<b>Video Secondment</b>	Fel Kong

### STAGE MANAGEMENT

<b>Stage Manager</b>	Jacinta Way
<b>Assistant Stage Manager</b>	Tia-Hanee Cleary

### CAST

<b>Young Ernie / @Bunsoybby</b>	Marty Alix
<b>Leo</b>	Mark Paguio
<b>Ernie / @Gwapoboi</b>	Marcus Rivera
<b>Young Martin / @SisigKween</b>	Miguel Usares
<b>Martin / @NotaNurse03</b>	Mike Zarate
<b>Cover (Creative Development)</b>	Kimberley Hodgson



Queensland Premier's Drama Award is proudly supported by



Presented as part of



# AARON SORKIN'S A FEW GOOD MEN

Directed by Daniel Evans

22 November – 7 December 2025  
Playhouse, QPAC

<p>★★★★★</p> <p><i>"As close to perfection on stage as is humanly possible"</i></p> <p>Queensland Stage Critics</p>		
Performances	Total attendance	Box office revenue
<b>17</b>	<b>11,953</b>	<b>\$1,010,292</b>

### CREATIVES

<b>Director</b>	Daniel Evans
<b>Set and Costume Designer</b>	Simone Romaniuk
<b>Lighting Designer</b>	Ben Hughes
<b>Composer and Sound Designer</b>	Mike Willmet
<b>Additional Composition and Sound Design</b>	Brady Watkins
<b>Assistant Director</b>	Christen O'Leary
<b>Fight, Choreography and Intimacy Director</b>	Nigel Poulton
<b>Voice and Dialect Coach</b>	Gabrielle Rogers
<b>Military Consultant</b>	James Francis

### STAGE MANAGEMENT

<b>Stage Manager</b>	Yanni Dubler
<b>Assistant Stage Manager</b>	Maddison Penglis
<b>Stage Management Secondment</b>	Carys Walsh

### CAST

<b>Pfc. William T. Santiago</b>	Sami Afuni
<b>Cpl. Jeffrey Owen Howard / M.P.</b>	Chris Alosio
<b>Capt. Julius Alexander Randolph</b>	Jimi Bani
<b>Lt. Jack Ross / Cpl. Hammaker</b>	Jack Bannister
<b>Lt. Cmdr. Joanne Galloway</b>	Courtney Cavallaro
<b>Lt. j.g. Sam Weinberg</b>	Doron Chester
<b>Capt. Isaac Whitaker / Cmdr. Walter Stone / Cpl. Dunn</b>	Todd MacDonald
<b>Pfc. Loudon Downey</b>	Reagan Mannix
<b>Lance Cpl. Harold W. Dawson</b>	Donné Ngabo
<b>Capt. Matthew A. Markinson</b>	Hugh Parker
<b>Lt. j.g. Daniel A. Kaffee</b>	George Pullar
<b>Lt. Col. Nathan Jessep</b>	Hayden Spencer
<b>Lt. Jonathan James Kendrick</b>	Jeremiah Wray
<b>Cover</b>	Rowan Chapman
<b>Cover</b>	Jack Mahoney
<b>Cover</b>	Sarah Ann McLeod

In association with



*A Few Good Men* was presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.  
www.concordtheatricals.com

This event was supported by the QPAC 40 program, celebrating 40 years of joy, inclusion, gathering and stories.

# NATIONAL PRESENTATION

## DEAR SON

Letters and reflections from First Nations fathers and sons

Based on the book by Thomas Mayo

Adapted by Isaac Drandic and John Harvey

Directed by Isaac Drandic

26 July – 16 August 2025

Odeon Theatre, Adelaide, South Australia

Performances	Total attendance
<b>21</b>	<b>4,302</b>

### CREATIVES

Director and Co-Adaptor	Isaac Drandic
Co-Adaptor	John Harvey
Set Designer	Kevin O'Brien
Costume Designer	Delvene Cockatoo-Collins
Lighting Designer	David Walters
Video Designer	Craig Wilkinson
Composer and Sound Designer	Wil Hughes
Choreography and Movement Director	Waangenga Blanco
Associate Lighting Designer	Eben Love
Associate Composer and Sound Designer	Patrick Mau
Assistant Director	Tibian Wyles
Assistant Construction and Set Designer	Liam Maza
Vocal Coach	Marcus Oborn

### STAGE MANAGEMENT

Stage Manager	Pip Loth
Assistant Stage Manager	Carmen Evans
Assistant Stage Manager	Yanni Dubler

### CAST

Jimi Bani  
Waangenga Blanco  
Tibian Wyles  
Kirk Page  
Aaron Pedersen

Co-Producer



Production Partner



Part of Energy Queensland

# AWARDS AND NOMINATIONS

## 2025 MATILDA AWARDS

### PRIDE AND PREJUDICE

(a Queensland Theatre Company production in association with The Empire)

#### Winner

**Best Set Design** – Christina Smith

#### Nominations

**Best Performance in a Supporting Role – Mainstage Production** – Cameron Hurry

### CALAMITY JANE

(a Queensland Theatre Company production)

#### Nominations

**Best Performance in a Lead Role - Mainstage Production** – Naomi Price

**Best Performance in a Supporting Role – Mainstage Production** – Darcy Brown

**Griffith University Award for Best Musical or Cabaret Production**

### JULIA

(a Sydney Theatre Company and Canberra Theatre Centre production)

#### Nominations

**Best Set Design** – Renee Mulder

**Best Costume Design** – Renee Mulder

### DEAR SON

(a Queensland Theatre Company and State Theatre Company South Australia production)

#### Winner

**Best Video Design** – Craig Wilkinson

#### Nominations

**Best Set Design** – Kevin O'Brien

**Best Lighting Design** – David Walters

**The Lord Mayor's Award for Best New Australian Work - *Dear Son*** Adaption by Isaac Drandic and John Harvey

### BACK TO BILO

(a Belloo Creative production)

#### Nominations

**Best Mainstage Production**

**Best Direction** – Caroline Dunphy

**Best Ensemble**

**Best Video Design** – Mic Gruchy

**The Lord Mayor's Award for Best New Australian Work** – Katherine Lyall-Watson (Playwright)

### MALACAÑANG MADE US

(a Queensland Theatre Company production)

#### Nominations

**Best Mainstage Production**

**Best Video Design** – Nevin Howell

### Aaron Sorkin's A FEW GOOD MEN

(a Queensland Theatre Company production in association with QPAC)

#### Winner

**Best Mainstage Production**

**Best Direction** – Daniel Evans

**Best Performance in a Lead Role – Mainstage Production** – Courtney Cavallaro

**Best Performance in a Supporting Role– Mainstage Production** – Reagan Mannix

**Best Composition/Sound Design** – Mike Willmet

**Best Lighting Design** – Ben Hughes

#### Nominations

**Best Costume Design** – Simone Romaniuk

# ENGAGE COMMUNITY AND INDUSTRY

Queensland Theatre Company continues to build meaningful connections across community and industry –making theatre accessible, relevant and compelling to broad audiences.

Engaging community and industry is about bringing theatre to more people, in more places, and creating opportunities for everyone to feel part of our story. We reach beyond our loyal audiences to welcome new communities into our theatres, while sharing live performance across Queensland and the country through touring, regional partnerships and meaningful outreach. We are also passionate about inspiring and nurturing the next generation of artists and audiences to participate in the arts by supporting young people to participate actively in the arts, fostering creativity and future cultural leadership. Alongside this, we invest in the growth of Queensland’s theatre industry by supporting artists, strengthening skills and creating pathways that ensure a vibrant, connected and sustainable creative sector for the future.



Reached new audiences and exceeded attendance targets



Targeted campaigns delivered strong ticket sales



Engaged with regional audiences and broadened appeal through new partnerships



Fostered participation in the arts with thousands of young people



Delivered initiatives that contributed to the growth of Queensland’s theatre ecology

## Audience growth. Stronger connections. Broader reach.

### 2025 audience engagement highlights

Metric	Achievement	Notes
<b>Total audience attendance</b>	<b>76,923</b>	Up 5.6% on 2024 result
<b>Box office revenue</b>	<b>\$4.98 million</b>	42% increase
<b>Season package subscriptions</b>	<b>+11.45%</b>	Growth on 2024 result
<b>Audience (mainstage) satisfaction</b>	<b>92%</b>	Exceeded (85%) target

In 2025, Queensland Theatre Company exceeded annual audience attendance targets and strengthened connections with both established and new audiences. Informed by data-driven marketing and highly tailored campaigns and audience engagement strategies enabling targeted outreach and community connection aligned to demographics, interests, and thematic relevance, each mainstage production was positioned to appeal to a broad range of audience segments – ranging from loyal theatre-goers to first-time and non-traditional theatre attendees. This focussed approach translated into a notable uplift in attendance, with total audience numbers reaching 76,923 – surpassing 2024’s outcome by 5.6% - and mainstage box office revenue rising to \$4.98 million, a 42% increase on the previous year. Average attendance across all mainstage productions was 88.6% and three mainstage productions surpassed their box office targets, with one production (*Julia*) exceeding its target by 32%. In addition, 2025 Season package subscriptions increased by 11.45% compared to 2024, complemented by robust single-ticket sales. Effectiveness was further demonstrated through audience satisfaction with the mainstage season achieving a 92% satisfaction rating – well above the 85% target. However, the loss of 4,767 audience members from the cancellation of five *Pride & Prejudice* performances, impacted total attendance and box office levels. Notwithstanding this, the overall strong results reflect the Company’s capacity to engage a broad audience and communities through accessible, relevant, and compelling theatre.

Further, the 2026 Season was launched on 8 October 2025 and received a strong and enthusiastic response from subscribers. By 31 December 2025, 100% of existing 2025 Season package subscribers had renewed, while new subscribers accounted for 14% of the total subscriber base at year end. This result demonstrates a high level of loyalty and confidence in the Company’s artistic programs and strategic direction.

Strategic partnerships also played a pivotal role in extending Queensland Theatre Company’s reach in 2025. The 2025 Season opened with *Pride & Prejudice*, which previewed two performances at The Empire in Toowoomba before transferring to the Playhouse at QPAC for its full run in Brisbane. These two regional previews drew a local audience of 2,022, significantly expanding the Company’s visibility and connecting theatre experiences with new communities.

By bringing high-quality theatre to audiences beyond Brisbane, the Company strengthened its engagement across Queensland and demonstrated the impact of purposeful partnerships in reaching diverse audiences. To this end, the regional initiative demonstrated Queensland Theatre Company's ability to build meaningful connections with audiences and industry partners, broadening its reach and reinforcing its role as a vibrant and inclusive cultural leader.

Access strategies also continued to play an important role in broadening audience participation and inclusion. Package offers for the D/deaf community were available through the Auslan performance package, alongside audio described performances for patrons with access requirements. Eight performances in 2025 Season were Auslan interpreted and 16 performances were audio-described. In addition, during each season of *Pride & Prejudice* and *Dear Son*, some elements of the theatre environment were adapted for a relaxed performance to support people with sensory sensitivities.

In addition, a program of 16 tactile tours for mainstage productions provided patrons with blindness or low vision, behind-the-scenes access to sets, costumes and props and an opportunity to meet cast prior to a performance. A tactile tour was held at a selected performance during the run of each 2025 Season production. The initiative received strong positive feedback from participants and their friends and families as it enabled access to theatre experiences that they may not otherwise have engaged in. Cast and crew also responded positively to the initiative and experience, recognising the value of the program in deepening audience accessibility and connection.

#### *Enhancing visitor experience*

The year also marked an elevated focus on the visitor experience. Touchpoints – from online engagement to front-of-house interactions – were refined to ensure attending Queensland Theatre Company was seamless, welcoming, and enjoyable. These enhancements strengthened the Company's connection with audiences and visitors and reinforced a sense of belonging, making the theatre experiences more accessible, relevant, and compelling for all.

#### *A refreshed brand*

A key milestone in 2025, was the rebranding to Queensland Theatre Co., restoring "Company" to the brand and aligning the public-facing identity with the legal name, Queensland Theatre Company. The refreshed identity reinforces the Company's heritage and reflects a contemporary vision supported by marketing campaigns that introduced the new visual identity to audiences, donors, partners, and stakeholders, strengthening

recognition, trust, and engagement across all channels.

Together, the brand and visitor experience initiatives showcased Queensland Theatre Company as a dynamic, audience-focused organisation, reaching new levels in both engagement and artistic impact.

#### **Nurturing the next generation**

Queensland Theatre Company continued to champion and inspire the next generation of artists through a broad range of enriching and accessible drama education, acting performance and playwriting programs, engaging thousands of young people across Queensland, igniting their creativity and creative skills development. In another year rich with activities, the Education and Young People team delivered 10 programs for young people through in-school and extracurricular programs that spanned Queensland, fostering drama education and theatre-making, and creating valuable opportunities for young people to actively participate in the arts. The programs play a vital role in developing essential work and life skills, with ongoing positive impacts on the wellbeing of participants and the growth of emerging professional artists and arts workers.

Fifteen young people received scholarships from Queensland Theatre Company and generous benefactors, enabling participation in Young Artist Ensembles and Theatre Residency Week. In addition, eight regionally-based young people were provided travel bursaries to attend Theatre Residency Week in Brisbane.

The education and youth programs engaged 5,904 students and young people and over 420 teachers throughout 2025, in drama education, in-school workshops and programs and activities. Key programs delivered included the following:

- Young Artist Ensembles with young people in school years 7 to 12, who came together each week during school terms to engage in performance training and playwriting workshops facilitated by professional artists.
- Young Company, an extension of the Young Artist Ensembles, which included young people engaging in performance and production and design training with professional artists, technicians and designers, and contributing to development and co-design of a production that the Young Company performed during the year.
- The Scene Project, the Company's largest participatory education program, marked its twelfth year reaching 3,961 students from 135 secondary schools across 69 Queensland locations in all state regions. School groups created their own unique short version of *Recalibrate* by Shock Therapy Arts, who were commissioned to develop the play, which groups performed live at regional and metropolitan venues.

- Theatre Residency Week, which has been running for 55 years, provided a residential program for 97 aspiring (secondary school) young artists who participated in intensive creative workshops, masterclasses and live performance activities led by 16 of Queensland's most skilled theatre practitioners. The Theatre Residency Week program's popularity is evident in the high number of applications received each year which exceed available participant places.
- Little Play Days, a free monthly program that introduced children aged six months to five years to the world of theatre through immersive play-based experiences. Designed to stimulate creativity, imagination, and early engagement with the arts through play, the program welcomed 850 babies, young participants and their caregivers to a vibrant environment where storytelling, movement and sensory exploration brought the magic of live performance to life. The program aimed to nurture the next generation of audiences and creative thinkers and support specialist artistry in this area while strengthening connections with families in the community.

In collaboration with Punchdrunk Enrichment (UK), Imaginary Theatre and QPAC, Queensland Theatre Company proudly presented 31 performances of the globally acclaimed *The Lost Lending Library* as part of QPAC's Out of the Box Festival in June. *The Lost Lending Library* was attended by 687 enthusiastic audience members, with the production bringing stories to life in a captivating, immersive and interactive experience for children and their carers, inviting them to step into a world of wonder, imagination, and storytelling, where books magically came alive in a theatrical presentation. Children were not only audience members but active participants, engaging with interactive elements that encouraged curiosity and creativity, fostering early engagement with the arts. Feedback from families highlighted the joy and sense of discovery experienced by young audiences, demonstrating the powerful impact of theatre experiences in nurturing creativity and lifelong learning. To extend the opportunity and impact of this international collaboration, 20 artists and teachers (including three regional artists) participated in a free masterclass in making immersive theatre for young audiences, delivered by Punchdrunk Enrichment's Artistic Director, Peter Higgin.

## Supporting a vibrant arts ecology

*Developing artists. Amplifying new voices. Growing the sector.*

Program	Outcome
<b>Queensland Premier's Drama Award (QPDA)</b>	Presented 2025 QPDA winner <i>Malacanang Made Us</i> in Season 2025 269 applications for 2027 QPDA cycle
<b>Door 3 Program</b>	3 independent companies supported 3 new works showcased Artists provided with a creative space, financial and resourcing support
<b>The First Twenty</b>	6 new works in a public event 467 attendees engaged with artists and their emerging stories Opportunity for valuable feedback and exposure for independent artists. Fostered community engagement
<b>New work</b>	Fostered development of new work and the independent theatre sector

Queensland Theatre Company continued to play a vital role in supporting the development and growth of Queensland's vibrant theatre community, nurturing independent artists, emerging theatre-makers and bold new voices. Each year, Queensland Theatre Company directs substantial resources – financial, expertise and in-kind support – toward developing independent artists and arts organisations.

For the second consecutive year, the Company successfully delivered the DOOR 3 Program, providing an opportunity and pathway for three independent artists or companies to showcase works in a six week residency at Queensland Theatre Company's Diane Cilento Studio. The program included a distinctive support package offering the three selected Queensland-based artists or companies financial support, mentorship, resources, and space to develop and showcase their work in a six week residency in the Diane Cilento Studio, with all of the box office takings returned to the independent artists or companies. DOOR 3 contributes directly to the richness and diversity of Queensland theatre-making and amplifies Queensland Theatre Company's commitment to building sector capacity and recognition for Queensland artists. DOOR 3 2025 featured 41 artists and creatives in the following productions which were presented to 1,650 attendees:

- *Pramkicker* by MO Theatre;
- *So Many Splintered Parts* by All Forms Considered and Assembly of Elephants; and
- *Superheroes* by Bodysnatchers.

Building on this, on 16 November, the Company proudly launched *The First Twenty*, a one day public creative immersion event that brought attendees face-to-face, in public play readings, with the first 20 pages of six new works from Queensland playwrights. The event offered attendees a unique first glimpse of new work that has been in development with the Company and to gain early insight into future theatre and be part of the creative journey. By giving independent artists a platform to share their work with the public, peers, and industry professionals, the initiative fostered community engagement, generated valuable feedback for creators, and celebrated the next generation of storytelling and theatre talent.

In June, Queensland Theatre Company opened the Queensland Premier's Drama Award (QPDA) 2027 cycle, receiving 269 applications from writers across Australia – a 25% increase on the previous QPDA cycle and the highest number of submissions in the Award's history. Of these, 122 applications came from Queensland artists, representing the strongest participation from any state and highlighting the depth of playwriting talent within Queensland. Since 2002, Queensland Theatre Company has coordinated the Queensland Premier's Drama Award, one of the most sought-after playwriting 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 Company mainstage season. Submissions were assessed and shortlisted by a panel of independent Queensland artists with the award winner to be announced in April 2026, and the work presented in Queensland Theatre Company's 2027 mainstage season.

Further strengthening its commitment to the development of new work and the Company's artistic development strategy, a dedicated New Work Committee was established in 2025, creating a more structured and responsive pathway for the consideration and nurturing of new artistic ideas and new work submissions. More than 70 new work scripts or pitches were put to the Committee over the course of the year, underscoring the depth of creative ambition within the sector and the Company's role in supporting new stories.

In addition, the Company continued to invest in artists through commissions, script readings and dramaturgical support. The sustained investment in artistic development not only advances individual projects but also contributes to a vibrant and evolving arts ecology, enabling new voices and perspectives to flourish for the benefit of audiences and the wider cultural community.

General acting auditions were also held over two weeks in April, with 445 applications received for 80 available audition slots.

A highlight of the year was the Undercover Artist Festival (UAF), Australia's premier disability-led arts festival. Queensland Theatre Company was proud to continue its partnership with CPL (Choice, Passion, Life) in supporting the UAF, and, for the fifth time, hosted the biennial festival from 22 to 27 September 2025. The Festival featured over 20 performances by an extraordinary and diverse group of artists from interstate and overseas. As part of the partnership, CPL delivered disability inclusion training for Company staff and conducted an accessibility audit, strengthening the Company's ongoing commitment to inclusion and access.

These programs and events exemplify Queensland Theatre Company's commitment to, and championing of, artistic development and independent artists and emerging voices, and strengthening Queensland's dynamic theatre ecology.

# ELEVATE FIRST NATIONS VOICES AND STORIES

*Partnering with First Nations artists and enabling the development and presentation of their stories and creative work is a key strategic objective.*

Queensland Theatre Company continued to advance First Nations storytelling and creative practice through genuine collaboration with First Nations artists and communities, ensuring that the artistic work is led by those to whom those stories belong. This goal continued to guide how we create, partner and present First Nations stories, strengthening relationships with First Nations artists and communities and supporting pathways to leadership and self-determination in programming and creative priorities. Engagement with First Nations audiences was further developed through meaningful, community-connected initiatives, alongside expanded employment opportunities for First Nations peoples across artistic, technical and professional areas. Together, these actions reflect a position that First Nations creative practice is not a separate strand of activity, but an integral part of the Company's artistic program.

## **First Nations leadership**

Queensland Theatre Company continued advancing its commitment to First Nations storytelling, leadership and creative practice and led the way nationally by activating a strategy that established a First Nations Theatre team embedded in the Company, the first of its kind in the country. The team leads and supports the development of and investment in a First Nations theatre-making program, amplifying the voices of First Nations people and responding to growing audience appetite for authentic First Nations theatre. As Head of First Nations Theatre, acclaimed director, playwright and proud Noongar man Isaac Drandic, has responsibility for First Nations artistic programming and creative development. The Head of First Nations Theatre is supported by First Nations Producers and Dramaturgs.

Respected elder and artist, Roxanne McDonald, continued as Queensland Theatre Company's Artistic Elder, working with the Company to further develop engagement with First Nations artists and community in the arts sector more broadly, and to host events/gatherings that supported and celebrated First Nations creative practice and audiences.

In May, an important milestone in the Company's evolution was reached with the signing of a Memorandum of Understanding (MOU) between the Queensland Theatre Company Board and the Company's Indigenous Reference Group (IRG). The MOU was formally signed by the Chairs of the Board and IRG on 26 May 2025 and sets out the principles and spirit that guide how the Board and IRG engage and work together, including respective roles and responsibilities, and areas of cooperation and mutual interest. The Board and IRG consider the MOU as an enduring expression of shared commitment and intent.

## **First Nations stories**

A highlight of the 2025 mainstage season included the world premiere of a landmark Australian work - *Dear Son* - a powerful authentic story featuring a collection of reflections from First Nations men on what it means to be a father, a son, and a man. Produced in partnership with the State Theatre Company of South Australia and adapted by theatre-makers Isaac Drandic and John Harvey from the book, *Dear Son*, by Thomas Mayo, this work brought together Indigenous actors, directors, and writers, drawn together by the book. The production provided employment opportunity for six First Nations actors and eight First Nations creatives and was presented at the Queensland Theatre Company's Bille Brown Theatre and State Theatre Company South Australia's Odeon Theatre. For this production, First Nations community nights were held. Post show panel conversations were also held, hosted by Isaac Drandic and members of the production's artistic and creative teams. The panel events were well attended by audience, donors and corporate partners and provided insights into the production themes along with the creative process for developing the work.

Throughout the year, creative development activity continued for future works based on regional stories from Far North Queensland, including *Forgotten Songlines* by Minjil, *Burning House* by Phoebe Grainer, *Let There Be Light* by Isaac Drandic and *Biw a Githalay* by Uncle Milton Walit, John Harvey and The Seven Clans of Saibai Island. The activity involved dramaturgs and artists further developing the stories and play scripts for each work.

Stronger engagement with the First Nations community was evident in the 2025 Season with First Nations audience attendance increasing by 31% compared to the previous year. This growth reflects the effectiveness of targeted relationship-building, strategic partnerships and programming initiatives.

It contributes to greater audience diversity and demonstrates the Company's ability to engage more broadly with Queensland communities, supporting its ongoing objectives for audience development and broader reach.

### *First Nations Development Program*

The Queensland Government through Arts Queensland, provides support with a two-year funding package for the First Nations Development Program delivered by Queensland Theatre Company. The program aims to accelerate pathways for First Nations stories and creatives through the commissioning of new works, professional development opportunities and increasing Queensland Theatre Company's engagement with the Far North Queensland region where some of the creative practice takes place.

### **Pathways and place**

Beyond the creation and development of First Nations Theatre works, the First Nations Theatre team advanced a broader vision centred on capacity building, regional connection and long-term artistic development. This included the establishment of a First Nations Development Program and energised regional engagement to support the growth of First Nations artists, with a particular focus on Far North Queensland. Establishing a creative base and a local creative network in Cairns are also important foundations for ongoing place-based creative practice. Collaboration and partnerships are central to the vision and through partnerships with arts organisations and First Nations Elders across Far North Queensland, the Company is working to share resources, building capability and expand creative activity, opportunity and cultural reach in the region.

The regional focus was further activated through *Creative in Cairns*, a new initiative launched at Bulmba-ja Arts Centre on 10-11 November 2025. Designed as a free public program, the event featured workshops, masterclasses and readings of new plays in development, offering rare insights into the creative processes behind First Nations theatre-making. It created a dynamic space for artistic exchange, bringing together First Nations artists and broader industry representatives to share knowledge, develop skills and build connections. *Creative in Cairns* delivered meaningful local impact, providing networking opportunities for 42 First Nations artists and creatives, including 25 based in Far North Queensland. The program strengthened relationships with Traditional Owners, the Walupara Yidinji people, and Elders and also supported skills development for five local First Nations young people who formed the event's Front of House team – a visible and valued presence that contributed to a culturally safe and welcoming audience experience.

# ENABLE A SUSTAINABLE FUTURE

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

In 2025, Queensland Theatre Company's performance was underpinned by a strong commitment to maintaining high organisational standards. The Company continued to strengthen the foundations that support artistic ambition and long-term resilience—maintaining robust financial management, effective governance and responsible operational practices. By building organisational capability, promoting agility and responsiveness, and cultivating a positive, inclusive and safe workplace culture, Queensland Theatre Company positions itself to adapt to changing environments while continuing to deliver enduring value for artists, audiences and the community.

## **Governance foundation**

As a Queensland statutory body, Queensland Theatre Company has an obligation 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 Company Board is accountable to the Queensland Government for Queensland Theatre Company's performance and operates in accordance with its charter, which sets out the roles, responsibilities, and functions of the Board. The Board comprises non-executive members who are appointed with consideration given to each member's skills, strategic ability and commitment to contribute to Queensland Theatre Company's performance. The Board has delegated authorities to Board Committees, the Chief Executive, the Artistic Director and Queensland Theatre management. The Chief Executive is responsible for the day-to-day management of Queensland Theatre Company.

The primary source of funding for Queensland Theatre Company activities is core funding contributions from the Queensland Government and the Australian Government. These contributions 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 sources including donations, other government funding, box office, bar and venue operations, corporate partnerships, grants and interest on bank deposits.

## **Operational capacity**

During 2025, the Company progressed its strategic priorities and artistic, education and community programs while maintaining a strong focus on financial management, accountability and the effective use of resources. Increased audience attendance outcomes and positive public response across the 2025 artistic program

contributed positively to earned income while government investment and private income sources supported the Company's operating position, enabling continued investment in programming, artist development and audience engagement initiatives. While the Company presented a strong 2025 mainstage season, the operating result for the year was an operating deficit of \$0.989 million, largely attributable to external and operational factors. Most notably, the impact of Cyclone Alfred in March 2025 led to the cancellation of five scheduled mainstage performances of *Pride & Prejudice* at QPAC. The forced closure of the QPAC venue required the refund of 4,767 ticket sales, reducing box office revenue by approximately \$450,000, while most associated production costs were still incurred. Additional operational expenditure was also required to prepare the Company's premises ahead of the weather event and to restoring the site and equipment to normal operation when the business re-opened after the weather event. The year was further characterised by sustained cost pressures with production and operating expenses increasing in line with broader economic conditions. In addition, results were adversely affected by a shortfall in projected philanthropy and corporate partnerships (fundraising) revenue, which also contributed to the operating deficit for the year.

Total revenue in 2025 was accordingly below projections despite strong ticket sales. Box office income exceeded the previous year's box office by 42%, while average total (mainstage) attendance was 88.6% of capacity. The higher box office revenue was assisted by the presentation of two successful larger-scale productions at the Playhouse, QPAC, which generated strong sales. However, production costs were also proportionally higher, demonstrating the difficulty of achieving surplus. In addition, the Company had significant fixed costs and the upward pressure on production and operating costs together with competition for specialist skills, particularly in the areas of stage management, theatre technical and production, contributed to higher costs overall.

While these impacts were managed and mitigation strategies implemented where necessary, the combined impacts placed strain on the annual result. Throughout the period, risks and financial impacts were actively monitored and managed within the Company's governance, financial control and risk management frameworks, with regular reporting to the Board. Moreover, strong budgeting and expenditure controls were maintained throughout 2025 and the Company remained conservative with the allocation of its capital. Despite the deficit, cash reserves remained within specified contractual and policy parameters, and the Company is forecasting a surplus cash result in 2026.

Strategic and operational settings continued to be refined in response to the evolving operating environment and the ongoing requirement to balance financial sustainability with audience responsiveness and artistic ambition. With a commitment to the development of new Australian work, diverse storytelling and a season of programming with depth and breadth, the Company further progressed adjustments to its operating model to strengthen long-term viability while maintaining the quality of its artistic offering and output. This included continued measured reinvestment in artistic programs alongside the advancement of operational transformation initiatives aimed at improving organisational effectiveness, financial resilience and ultimately, business performance. Enhancements across structure, core business process and enabling technologies contributed to more streamlined operations, clearer accountabilities and improved cross-functional team collaboration.

Central to these efforts was an elevated focus on brand positioning and visitor experience, recognising their importance to revenue stability and audience attraction and retention. The Company progressed initiatives to strengthen alignment between audience expectations and their end-to-end experience of Queensland Theatre Company, contributing to increased engagement, repeat attendance and a more resilient foundation for future business sustainability and ultimately, growth.

Looking ahead, the Company remains focused on strengthening operational and financial resilience, carefully managing expenditure and diversifying revenue streams. This approach will support the continued delivery of priorities while positioning the Company to respond to emerging challenges and opportunities.

### *Philanthropy and partnerships*

Philanthropy and corporate partnerships remained an important contributor to Queensland Theatre Company's activities and revenue streams, providing support for key artistic programs, artist development initiatives, and education and young people programs. This private investment complements government funding and earned income, enabling the Company to extend its artistic and community outcomes. The generosity of our donors and partners helps translate artistic ambition into reality — sustaining the creation of compelling work and works of scale on stage, providing meaningful employment and development pathways for artists, and delivering enriching engagement opportunities for communities across Queensland.

Income from philanthropic giving and corporate partnerships represented 11% of total revenue in 2025 and remained a significant element of the Company's diversified funding base. While total fundraising revenue was 10.2% higher than the previous year, annual financial targets for philanthropy and corporate partnerships revenue were not fully achieved. Notwithstanding this outcome, continued engagement from donors and partners reflected confidence in the Company's artistic direction and community impact. To this end, support strengthened across several indicators, including a 15% increase in the number of corporate partnerships, and a 21% increase in philanthropic donation revenue. In addition, the average value of donations above \$5,000 rose by 45%. These trends provide a constructive platform from which to refine and strengthen future fundraising strategies. During the year, a review was undertaken, examining the external philanthropic environment including benchmarking within the arts sector, to inform the development of a refreshed philanthropy strategy. The information gathered in the review will inform future approaches to donor engagement, stewardship and revenue growth, supporting longer-term financial sustainability.

The Company gratefully acknowledges the support of individual donors, trusts and foundations, and corporate partners, whose generosity in 2025 enabled the continued delivery of meaningful artistic and community outcomes throughout the year.

### ***Business continuity***

In 2025, Queensland Theatre Company activated strategic initiatives to enhance operational performance with a focus on technology and work safety. A three-year Information and Communication Technology (ICT) roadmap was endorsed, outlining key investment priorities to support the Company's business strategy while enhancing productivity, efficiency and staff engagement. The ICT roadmap sets out deliverables across the planning, building and optimisation phases.

The Company continues to monitor exposure to business continuity and financial risks, particularly from flooding impacts and severe weather events, as well as from ageing building infrastructure and assets. Ongoing investment in maintenance and renewal remains essential to ensure facilities are safe, accessible and of a high standard for patrons and workers. Throughout the year, Queensland Theatre Company continued to work with its building landlord, the Department of Housing and Public Works, to address risks and facilitate remediation of damaged areas across its building and site, given the operational risk for the Company should disruption occur.

### ***Work health and safety***

Given the scale and scope of operational activity and visitation levels at Queensland Theatre Company's workplace and venue, the safety of workers and patrons is a significant priority, an independent work health and safety audit was conducted by an external company to review the adequacy and effectiveness of safety systems and controls. The review found no significant deficiencies in safety systems or regulatory compliance and confirmed a strong operational safety culture exists across the Company. While this represents a positive outcome, the audit also identified opportunities to strengthen documentation processes, including improved tracking and reporting and streamlining existing records and documentation to enhance clarity and efficiency.

### ***Environmental sustainability***

Queensland Theatre Company seeks 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 re-use 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; and
- reductions in operating temperature/humidity bandwidths for HVAC systems.

### ***Workforce planning and performance***

Fixed workforce profile at 31 December 2025:

Workforce (full-time equivalent at 31 December 2025)	41*
--	-----

\*Includes full-time and part-time employees

The workforce gender split is balanced and positive at 57% female and 43% male. 11% of the workforce identifies as Aboriginal and/or Torres Strait Islander and 6% identify as having a non-English speaking background.

Through a continued commitment to cultivating an open, inclusive, fulfilling and safe workplace where employees can thrive, staff wellbeing and organisational culture remain key priorities. Strategies undertaken to support and develop the workforce included:

- strengthening support for the wellbeing and safety of the administration and creative workforce through ongoing work of the Workplace Wellbeing Group and the implementation of the Workplace Wellbeing Action Plan;
- maintaining accredited Mental Health First Aid Officers and providing access to mental health training and an Employee Assistance Program;
- enabling flexible work practices;
- supporting the physical health of our people through influenza vaccination programs; and
- reviewing position descriptions and organisational structures to ensure relevance, clarity and compliance.

# OUR DONORS

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

## Rainmakers

Tim Fairfax AC & Gina Fairfax AC  
Ian & Cass George

The Jelley Family Foundation  
Cathryn Mittelheuser AM

The Rekindle Foundation

## Artistic Director's Circle

Barbara Bedwell

Barbara Duhig

Elizabeth Jameson AM  
& Dr Abbe Anderson

Kate & Andrew Lister

## Leaders

Nic Christodoulou  
Frazer Family Foundation

Jeannette Harrison-Ince  
& Keith Ince  
John & Gay Hull

Colin & Noela Kratzing  
Denise O'Boyle  
Laura & Kevin Perkins

Nigel & Liz Prior  
Shepherd Family Foundation  
Anonymous

## Benefactors

Christopher & Margot Blue  
Phillip Carruthers  
& Sharni Cockburn

Ruth & Ian Gough AM  
Dr Geoffrey Hirst AM  
& Dr Sally Wilde

Judith Musgrave  
Family Foundation  
Davie Family Foundation

Greg & Wendy O'Meara  
Anonymous

## Collaborators

Sarah Adam  
William Ash  
& Margi Brown Ash  
Tracey Barker  
Noela Bartlett &  
In memory of Jann McCabe  
Joanna Brand

Rodd & Wendy Chignell  
Rachel Crowley  
Lisa Domagala  
Criena Gehrke & Craig Gamble  
Sharon Grimley & David Readett  
Libby Higgin  
Kevin & Joanne Holyoak

Geoff & Michele James  
Stephen & Terry Leach  
Susan Learmonth  
& Bernard Curran  
David & Erica Lee  
Kirsten McKerrell  
& Martin Schulz

Debra & Patrick Mullins  
Julian Myers  
Nicklin Medical Services  
John Richardson  
& Kirsty Taylor  
Warren Tapp  
Anonymous (3)

## Patrons

J M Alroe  
Roslyn Atkinson AO  
& Richard Fotheringham AM  
Dr Glenise Berry  
& Dr Damien Thomson  
Virginia Bishop  
Andrew & Trudi Bofinger  
Robert Bond  
Suzanne Boulter  
Julian Buckley & Bec Langdon  
Dr Stephen Carleton  
Rita Carter-Brown  
Dr John H Casey  
Harvey Cooper-Preston  
Sheryl Cornack  
Tony Costantini

Kerry & Greg Cowderoy  
Bruce & Helen Cowley  
Dr Sara Gollschewski  
Meta & John Goodman  
Helen Gough  
Mike Gowan  
Deidre Grace  
Dr Anita Green  
Damian Green  
Catherine & Nanda Gulhane  
Fotina & Roger Hardy  
Brad Haseman  
Prof Lawrence Hirst  
& Mrs Jill Osborne  
John White & Judith Hoey  
Patricia Jackson

Tempe Keune  
Fred Leditschke AM  
& Margaret Leditschke  
John & Janice Logan  
Marina Marangos  
Bill McCarthy  
Sandra McCullagh  
Philip McMurdo &  
Margaret McMurdo AC  
Philip & Fran Morrison  
R & B Murray  
Kartini Oei  
Parascos Eagles Family  
Dr Joanna Peters  
Katharine Philp

G. Pincus  
George & Jan Psaltis  
Angela Ramsay  
Janet & Alec Raymond  
Tim & Kym Reid  
William Rivers  
Crispin Scott  
Marianna Serghi  
& Harvey Whiteford  
Jodie Siganto  
Nick & Barbara Tate  
Kevin Vedelago  
& Karen Renton  
Anne Wallace  
Anonymous (8)

## Supporting Cast

Geoffrey Beames  
Drew & Christine Castley  
Bob Cleland  
Lydia Commins  
John Paul Coulthard  
Dr Genevieve Dingle  
Judi Ewings

Simone Firmin-Sarra  
Leonie Flood  
Merrilyn & Kevin Goos  
Barbara Lloyd  
Ranjeny & John Loneragan  
Dr Linda Lorenza  
William & Mary Masson

Janette Moore  
Lyn Moorfoot  
Judy Noble  
Dr Marion Norton  
Lynette Parsons  
Bronwyn Springer

Jacky Upcroft  
Jacqui Walters  
Richard Whittington OAM  
Shane Williamson  
Dr Catherine Yelland  
Anonymous (3)

## Trusts and Foundations

Australian Communities Foundation  
Davie Family Fund  
Keith & Jeannette Ince Fund

GRT Foundation  
The Jelley Family Foundation  
The Rekindle Foundation

Shepherd Family Foundation  
William Angliss (Queensland) Charitable Fund

## Bequests

*We honour supporters whose passion for theatre lives on with enduring impact through their bequest.*

Margo Bartley  
Peggy Given  
Pamela Marx

*We gratefully thank supporters who have included a future bequest in their will to Queensland Theatre Company.*

Family of Bille Brown  
Warren Tapp

# QUEENSLAND THEATRE COMPANY PARTNERS

## PRODUCTION PARTNERS



Part Of Energy Queensland



## PROGRAM PARTNERS



BRISBANE

## TRUST AND FOUNDATION PARTNERS



## PUBLIC RELATIONS AND DESIGN PARTNER



## CATERING PARTNER



## COMPANY PARTNERS



## SEASON PARTNERS



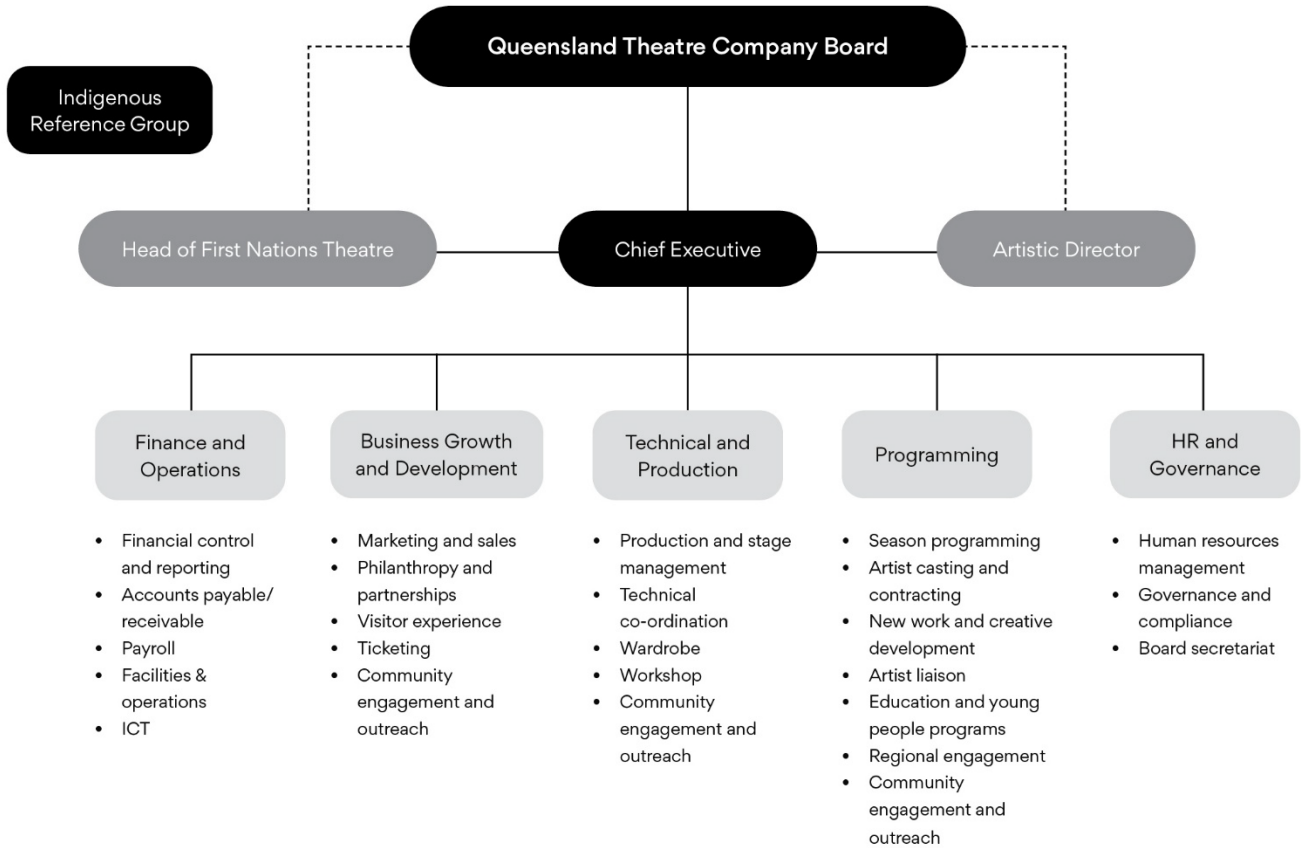
## GOVERNMENT PARTNERS



Dedicated to a better Brisbane

# GOVERNANCE

## Organisational structure



## Queensland Theatre Company Board

Queensland Theatre Company 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 Company 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. 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 Company pursues appropriate strategy;
- monitor and supervise the governance and management of Queensland Theatre Company; and
- ensure development of appropriate policy.

### Board appointment

The Board consists of members appointed by the Governor in Council, in accordance with the Queensland *Theatre Company Act 1970*. Each Board member is selected based on their qualifications, experience, skills, strategic ability and commitment to contributing to the theatre company's performance and achieving its strategic objectives. Members are appointed for terms of not more than three years and are eligible for reappointment upon expiry of their term.

**Conflict of interest**

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

**Board performance and remuneration**

The Board met six times during the year at ordinary meetings. To ensure continuous improvement and enhance effectiveness, the Board conducts an annual assessment of its performance.

Board member remuneration is determined by the Governor-in-Council. The Board Chair receives an annual fee of \$5,000. Board members receive an annual fee of \$3,000. Some Board members donate their fees back to Queensland Theatre Company. Board member remuneration is disclosed in the financial statements.

Profiles of Board members at 31 December 2025, follow.

## Queensland Theatre Company Board members (at 31 December 2025)

### DEAN GIBSON

#### Board Chair

Appointed 27 May 2021

Tenure to 26 May 2027

Appointed Chair 27 May 2024

Dean Gibson is a filmmaker with over 20 years of experience in writing, directing, editing, and producing content across children's television, documentary, and drama. His work regularly screens on ABC, SBS, and NITV. His latest work is *End Game with Tony Armstrong* for the ABC (co-pro. Smashing Films, Barking Mad Productions and Bacon Factory Films) a three-part documentary series for ABC tackling racism in Australian sport, released in October 2025. Beyond the screen and theatre industry, Mr Gibson also serves on the Board of the Brisbane Lions Football Club.

### LIZ BURCHAM

#### Deputy Chair

Appointed 5 September 2022

Tenure to 10 September 2028

Appointed Deputy Chair

31 July 2024

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. 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.

### TRACEY BARKER

Appointed 31 January 2019

Tenure to 30 January 2028

#### Board Committee

Chair, Audit and Risk Management Committee

Tracey Barker is a chartered accountant and Partner in KPMG's Audit and Assurance practice. She has over 25 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, a Graduate of the Australian Institute of Company Directors and a Registered Company Auditor.

### CHRISTINE CASTLEY

Appointed 27 May 2024

Tenure to 26 May 2027

Christine Castley's career has spanned the government and the community for-purpose sectors. Ms Castley is Chair of the Australian Multicultural Council, an independent advisory body to the Australian Government, and serves on boards including the Residential Tenancies Authority and DVConnect. From 2020 to 2025, Ms Castley was Chief Executive Officer of Multicultural Australia, following a 25-year career in the Queensland Government where she held Deputy Director-General roles in the Department of the Premier and Cabinet and the Department of Housing and Public Works. An experienced executive, Ms Castley has led major reform initiatives across housing, criminal justice, integrity and ethics and disaster response and recovery. Her notable achievements include leading the Secretariat for the Review of Domestic and Family Violence, resulting in the landmark *Not Now, Not Ever* report, and serving on the national Multicultural Framework Review Panel, which delivered the *Towards Fairness* report to the Australian Government.

### RACHEL CROWLEY

Appointed 20 August 2016.

Tenure to 10 September 2028

Rachel Crowley is the founder and operator of Crowley Advisory Services Pty Ltd. Prior to starting her own company in 2025, Ms Crowley was Brisbane Airport Corporation's (BAC) Executive General Manager, Communications and Public Affairs. Ms Crowley has more than 30 years' experience in media, government relations, marketing and communications across all levels of government, and the private sector.

## SUSAN LEARMONTH

Appointed 20 October 2016.  
Tenure to 10 September 2028

### Board Committee

Member, Audit and Risk  
Management Committee

Susan Learmonth is a chartered accountant and is a Director at BDO in Brisbane, with over 40 years' experience in the finance sector. She specialises in providing expert taxation advice to private and family-owned businesses across various industries. Ms Learmonth is passionate about theatre and the performing arts and has been a dedicated supporter of Queensland Theatre Company for more than four decades. Her commitment to the arts extends to her role as a long-time subscriber and advocate, working to raise public awareness and engagement with Queensland Theatre Company. Ms Learmonth is also a Member of the Institute of Chartered Accountants Australia and New Zealand.

## ANTONIA MERCORELLA

Appointed 11 September 2025  
Tenure to 10 September 2028

Antonia Mercorella is the CEO of the Real Estate Institute of Queensland (REIQ). She is widely recognised for her expertise in public policy, government and stakeholder relations, corporate strategy, governance and innovation. Ms Mercorella is also admitted as a solicitor in Queensland and South Australia with her legal experience spanning private practice and inhouse roles. Ms Mercorella is also Chair of Carter Newell Lawyers and a member of the Seqwater Board.

## KATE MILLER-HEIDKE

Appointed 11 September 2025  
Tenure to 10 September 2028

Kate Miller-Heidke is an award-winning singer and songwriter who traverses the worlds of contemporary pop, folk, musical theatre and opera. Kate is recognised for her diverse work which has been nominated for ARIA Awards and has won multiple Helpmann Awards and Matilda Awards. Trained as a classical singer at the Queensland Conservatorium, Kate has performed roles at the Metropolitan Opera in New York, the English National Opera and the Sydney Opera House. She has also composed music for productions for Sydney Theatre Company, Melbourne Theatre Company, Brisbane Festival and the Sydney Festival. Ms Miller-Heidke was also Australia's representative at the 2019 Eurovision Song Contest and has appeared as a coach on *The Voice Australia*.

## MELINA MORGAN

Appointed 11 September 2025  
Tenure to 10 September 2028

Melina Morgan is an experienced board member with many years of service as an executive member of a large membership-based organisation. She has been actively involved in policy development, risk management and long-term planning, bringing a strong commitment to member engagement and organisational sustainability. Ms Morgan has contributed to strategic governance, financial oversight and stakeholder representation in a complex and diverse operating environment. Serving as a director of family business, she has strengthened her understanding of small-to-medium enterprise challenges, entrepreneurship, and prudent financial management. In addition, alongside her governance and business experience, Ms Morgan has an extensive teaching background. Ms Morgan is passionate about the Arts and values creativity as a force for expression, cultural connection and community enrichment.

## STEPHANIE PARKIN

Appointed 24 April 2024  
Tenure to 23 April 2027

Stephanie Parkin belongs to the Quandamooka People of North Stradbroke Island (Minjerrabah) and is an intellectual property lawyer dedicated to promoting Aboriginal and Torres Strait Islander rights and protocols within the arts and broader industries. In 2022, Ms Parkin founded Parallax Legal to assist clients in the areas of intellectual property, Indigenous cultural and intellectual property, native title, cultural heritage, protocols and governance.

## 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 Company'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 Company employee.

The Committee provides assistance to the Board on Queensland Theatre Company'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 Company.

The Committee does not replace or replicate established management responsibilities and delegations, the responsibilities of other management groups within Queensland Theatre Company, 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 2025 were:

- Tracey Barker (Chair)
- Michael Dart
- Dean Gibson
- Susan Learmonth

## Indigenous Reference Group

Queensland Theatre Company'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 throughout 2025 included:

- Lydia Miller (Chair)
- Hannah Belanzsky
- Roxanne McDonald
- Charles Passi
- Michael Tuahine

The IRG is an advisory group that provides cultural guidance, consultation, conversation and mentorship to Queensland Theatre Company 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 Company'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 \$2,500 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 Company, do not receive a fee.

## Management profiles

CHIEF EXECUTIVE: Criena Gehrke

The Chief Executive 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 Chief Executive 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 Chief Executive is responsible for the development and implementation of a strategic plan to advance the Company's vision, mission, strategies and objectives. The Chief Executive is also responsible for the business leadership and administration of Queensland Theatre Company 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. Criena Gehrke was appointed as 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.

ARTISTIC DIRECTOR: Daniel Evans

The Artistic Director is responsible for leading and implementing the artistic vision and artistic programs of Queensland Theatre Company, ensuring alignment with the Company's strategic vision and goals. Specifically, the Artistic Director is responsible for delivering artistic excellence in all Company, artistic, and community outcomes, and for achieving both artistic and financial targets of the annual artistic program. As an ambassador for Queensland Theatre Company, the Artistic Director engages with stakeholders, investors, and patrons, maintaining robust connections and knowledge within both the Queensland and national artistic communities. Daniel Evans was appointed Artistic Director in November 2024 and is a celebrated theatre director, theatre-maker and award-winning playwright.

## Risk management and accountability

### RISK MANAGEMENT

The Board and management team are committed to an accountable Company culture with robust internal systems and processes that identify and manage risks. Queensland Theatre Company 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 which is regularly reviewed and assessed.

### INTERNAL AUDIT

Queensland Theatre Company 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 Company is relatively low.

### EXTERNAL SCRUTINY

Queensland Audit Office was the external auditor for Queensland Theatre Company in 2025. An external audit was conducted on the Company's financial report for the year ended 31 December 2025. There were no material issues identified by external audit.

### INFORMATION SYSTEMS AND RECORDKEEPING

Queensland Theatre Company adheres to the provisions of the *Public Records Act 2023* and the Queensland State Archives' *General Retention and Disposal Schedule for Administrative Records* to ensure that information and records can continue to be relied upon and managed as assets to achieve the Company's strategic and operational goals. The Company continues to assess and enhance upon its information management processes for both digital and physical records in line with the Queensland Government *Records Governance Policy*. There were no serious breaches of Queensland Theatre Company's information in 2025.

### HUMAN RIGHTS

Queensland Theatre Company considers the *Human Rights Act 2019* in the development and review of its policies, procedures, programs and practices to ensure compatibility with the *Human Rights Act*. The Company did not receive any human rights complaints in 2025.

### DISCLOSURE OF ADDITIONAL INFORMATION

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

- Consultancies
- Overseas travel

## **Public sector ethics**

Queensland Theatre Company Board members and employees are bound by an internal Code of Conduct which aligns with the ethics principles and values in the *Public Sector Ethics Act 1994* (Qld). The Code of Conduct is available to employees via the Company's internal intranet. Code of Conduct education and training is incorporated into new employee induction and mandatory training processes to ensure awareness of public sector ethics and the standards of conduct with which employees must comply.

# FINANCIAL PERFORMANCE AND POSITION

Summary of financial performance for the year ended 31 December 2025

## STATEMENT OF FINANCIAL PERFORMANCE

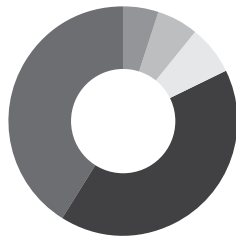
	2025 \$'000	2024 \$'000
TOTAL INCOME	14,131	13,167
TOTAL EXPENSES	15,120	15,408
SURPLUS/(DEFICIT)	(989)	(2,241)

## STATEMENT OF FINANCIAL POSITION

	2025 \$'000	2024 \$'000
TOTAL ASSETS	10,274	9,827
TOTAL LIABILITIES	4,969	3,533
TOTAL EQUITY	5,305	6,294

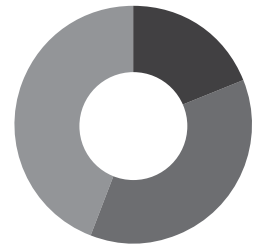
### FINANCIAL PERFORMANCE INCOME

- Government grants 41%
- Box office and performance income 41%
- Sponsorships 5%
- Donations 6%
- Other income 7%



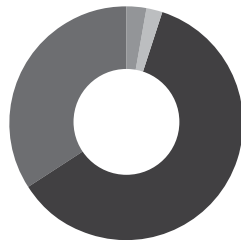
### FINANCIAL POSITION ASSETS

- Cash assets 19%
- Receivables and other assets 37%
- Property, plant and equipment 44%



### FINANCIAL PERFORMANCE EXPENDITURE

- Employee expenses 61%
- Production and operations 34%
- Depreciation 3%
- Other expenses 2%



### FINANCIAL POSITION LIABILITIES

- Payables 7%
- Employee liabilities - current 13%
- Deferred income 80%



# **FINANCIAL STATEMENTS**

**2025**

# Queensland Theatre Company

## Financial Report

For the Year ended 31 December 2025

**Statement of Comprehensive Income**

**Statement of Financial Position**

**Statement of Changes in Equity**

**Statement of Cash Flows**

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

**Certificate of Queensland Theatre Company**

**Independent Auditor's Report**

### General Information

---

This financial report covers Queensland Theatre Company.

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

Queensland Theatre Company is controlled by the 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 2025**

	Note	2025 \$'000	2024 \$'000
<b>Income from Continuing Operations</b>			
Government grants	2	5,759	6,008
Box office and performance income	3	5,780	4,862
Sponsorships	4	735	569
Donations	5	860	879
Other income	6	997	849
		<b>14,131</b>	<b>13,167</b>
<b>Expenses from Continuing Operations</b>			
Employee expenses	7	9,288	8,985
Production and operations	8	5,132	5,631
Depreciation	9	482	469
Other expenses	10	218	323
		<b>15,120</b>	<b>15,408</b>
		<b>(989)</b>	<b>(2,241)</b>
<b>Operating Result from Continuing Operations</b>			
<b>Other Comprehensive Income</b>			
Nil		-	-
		<b>-</b>	<b>-</b>
<b>Total Other Comprehensive Income</b>			
		<b>(989)</b>	<b>(2,241)</b>
<b>Total Comprehensive Income</b>			
		<b>(989)</b>	<b>(2,241)</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**  
**For the Year ended 31 December 2025**

	Note	2025 \$'000	2024 \$'000
<b>Current Assets</b>			
Cash and cash equivalents	11	1,894	3,246
Receivables	12	2,752	1,128
Inventories		45	45
Other assets	13	969	486
<b>Total Current Assets</b>		<b>5,660</b>	<b>4,905</b>
Property, plant and equipment	14	4,614	4,922
<b>Total Non - Current Assets</b>		<b>4,614</b>	<b>4,922</b>
<b>Total Assets</b>		<b>10,274</b>	<b>9,827</b>
<b>Current Liabilities</b>			
Payables	15	323	248
Accrued employee benefits	16	639	660
Contract liabilities	17	3,993	2,585
<b>Total Current Liabilities</b>		<b>4,955</b>	<b>3,493</b>
<b>Non - Current Liabilities</b>			
Accrued employee benefits	16	14	40
<b>Total Non - Current Liabilities</b>		<b>14</b>	<b>40</b>
<b>Total Liabilities</b>		<b>4,969</b>	<b>3,533</b>
<b>Net Assets</b>		<b>5,305</b>	<b>6,294</b>
<b>Equity</b>			
Accumulated surplus		5,305	6,294
<b>Total Equity</b>		<b>5,305</b>	<b>6,294</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 2025**

	<b>Accumulated Surplus</b>	<b>Total</b>
	<i>\$'000</i>	<i>\$'000</i>
<hr/>		
Balance 1 January 2024	8,535	8,535
Operating Result from Continuing Operations	(2,241)	(2,241)
Other Comprehensive Income	-	-
	<hr/>	
Total Comprehensive Income	(2,241)	(2,241)
Other transactions:		
- Nil	-	-
	<hr/>	
Balance 31 December 2024	6,294	6,294
	<hr style="border-top: 3px double #000;"/>	
Balance 1 January 2025	6,294	6,294
Operating Result from Continuing Operations	(989)	(989)
Other Comprehensive Income	-	-
	<hr/>	
Total Comprehensive Income	(989)	(989)
Other transactions:		
- Nil	-	-
	<hr/>	
Balance 31 December 2025	5,305	5,305
	<hr style="border-top: 3px double #000;"/>	

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 2025**

	Note	<b>2025</b> \$'000	<b>2024</b> \$'000
<b>Cash inflows (outflows) from operating activities</b>			
Receipts from operating activities		12,807	11,522
Interest received		169	330
GST collected from customers		429	486
Employee expenses		(9,310)	(8,887)
Supplies and services		(4,865)	(5,332)
GST paid to suppliers		(408)	(465)
Net cash provided by operating activities	18(ii)	<b>(1,178)</b>	<b>(2,346)</b>
<b>Cash inflows (outflows) from investing activities</b>			
Payments for property, plant and equipment		(174)	(232)
Net cash used in investing activities		<b>(174)</b>	<b>(232)</b>
Net increase (decrease) in cash held		(1,352)	(2,578)
Cash at the beginning of the reporting period		3,246	5,824
<b>Cash at the end of the reporting period</b>	18(i)	<b>1,894</b>	<b>3,246</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 2025

### 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.

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

### NOTE 1. SUMMARY OF MATERIAL ACCOUNTING POLICIES

#### (a) Statement of compliance

These financial statements 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 General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities*.

#### (b) 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.

#### (c) 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.

#### (d) 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 2025

#### **(e) 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.

#### **(f) 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.

#### **(g) Climate-related risk disclosure**

No adjustments to the carrying value of assets held by the Company 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.

The State of Queensland, as the ultimate parent of the Company, has published a wide range of information and resources on climate related risks, strategies and actions accessible via:  
<https://www.energyandclimate.qld.gov.au/climate> and  
<https://www.treasury.qld.gov.au/energy-and-climate>.

The Queensland Sustainability Report (QSR) outlines how the Queensland Government measures, monitors and manages sustainability risks and opportunities, including governance structures supporting policy oversight and implementation. To demonstrate progress, the QSR also provides time series data on key sustainability policy responses. The QSR is available via Queensland Treasury's website at:  
<https://www.treasury.qld.gov.au/programs-and-policies/queensland-sustainability-report>.

#### **(h) 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 as set out in the 2025-2028 Multipartite Funding Agreement executed on 17 December 2024.

#### **(i) 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.

#### **(j) 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 right to defer settlement beyond 12 months after the reporting dates. All other assets are classified as 'non-current'.

#### **(k) 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

**Queensland Theatre Company**  
**Notes to and forming part of the Financial Statements**  
**For the Year ended 31 December 2025**

**(I) New and revised accounting standards**

There were no new accounting standards applicable to the company in 2025. No new accounting standards were early adopted and no voluntary changes in accounting policies occurred during the 2025 financial year.

**Queensland Theatre Company**  
**Notes to and forming part of the Financial Statements**  
**For the Year ended 31 December 2025**

	<b>2025</b>	<b>2024</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>NOTE 2. GOVERNMENT GRANTS</b>		
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 <i>Revenue from Contracts with Customers</i> . 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 <i>AASB 1058 Income of Not-For-Profit Entities</i> , 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 \$5,011,071 was recognised in 2025 (2024: \$4,932,296).		
<b>Queensland Government through Arts Queensland</b>		
Recurrent funding - Multipartite agreement	4,033	3,984
Recurrent funding - Multi-Year Touring Support Fund	100	180
Recurrent funding - First Nations Development Program	400	-
Non-recurrent funding - Matching Subsidy Scheme	-	100
<b>Queensland Government through Department of Premier and Cabinet</b>		
Queensland Premier's Drama Award	180	60
<b>Federal Government through Creative Australia</b>		
Recurrent funding - Multipartite agreement	976	948
Non-recurrent funding - Workforce Training Initiative	50	50
<b>Federal Government through RISE Fund</b>		
Non-recurrent funding	-	706
<b>Other special grants</b>		
Backing Indigenous Art - return of unexpended funding	-	(40)
<b>Local Government through Brisbane City Council</b>		
Total	5,759	6,008

**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	4,982	3,489
Production fees and royalties	15	463
Co-production and other contributions	545	825
Other performance-related income	238	85
Total	5,780	4,862

**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

Corporate sponsorship - cash	225	255
Corporate sponsorship - in kind	510	314
Total	735	569

**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	860	879
Total	860	879

**Queensland Theatre Company**  
**Notes to and forming part of the Financial Statements**  
**For the Year ended 31 December 2025**

**2025**      **2024**  
\$'000      \$'000

**NOTE 6. OTHER INCOME**

Other income is recognised as income immediately when received.

Interest income *	169	338
Workshops and young artist development programs	380	280
Venue and bar operations	336	206
Events and sundry	112	25
<b>Total</b>	<b>997</b>	<b>849</b>

\* Interest income is recognised on an accruals basis.

**NOTE 7. EMPLOYEE AND EMPLOYMENT-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 (as applicable). 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.

**Employee and employee-related expenses**

Salaries and wages, all employees, performers, artists & technical personnel	8,119	7,885
Superannuation	816	737
Workers compensation	92	59
Allowances	199	195
Fringe benefits tax	34	5
Recruitment, Relocation and training	28	104
<b>Total</b>	<b>9,288</b>	<b>8,985</b>

The number of employees as at 31 December 2025, including full-time, part-time and casual employees, but not contractors, measured on a full-time equivalent basis (reflecting Minimum Obligatory Human Resource Information (MOHR)):

41      43

**Key Management Personnel**

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

**Queensland Theatre Company**  
**Notes to and forming part of the Financial Statements**  
**For the Year ended 31 December 2025**

		2025	2024
		\$'000	\$'000
<b>(i) Remuneration of board members</b>			
Remuneration paid or payable to Board members during the year was as follows:			
<b>Board Member</b>	<b>Date appointed</b>	<b>Date ceased</b>	<b>2025</b>
			<b>2024</b>
			\$
D.Gibson (Chair)	Appointed Chair 27-May-24		5,000
T. Barker	Reappointed, 31-Jan-25		4,000
R. Crowley	Reappointed, 11-Sep-25		3,000
S. Learmonth	Reappointed, 11-Sep-25		3,500
S. Carleton	5-Sep-22	4-Sep-25	2,842
E. Burcham	Reappointed, 11-Sep-25		3,000
M. Dart*	24-Apr-24	11-Sep-25	-
S. Parkin	24-Apr-24		3,000
C. Castley	27-May-24		3,000
A. Mercorella	11-Sep-25		167
M. Morgan	11-Sep-25		167
K. Miller-Heidke	11-Sep-25		167
E. Jameson (ex-Chair)	Reappointed, 5-Sep-22	26-May-24	-
			3,256
			<b>27,843</b>
			<b>26,215</b>

\* Nil remuneration payable in lin with state government policy.

Board members and their partners donated \$10,926 to Queensland Theatre during 2025 (2024: \$12,838).

**(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: Chief Executive  
 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 11 November 2024

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, and
  - Termination benefits are not provided for within individual contracts of employment. Contracts of employment provide only for notice periods or payment in lieu of notice on termination, regardless of the reason for termination.

**Queensland Theatre Company**  
**Notes to and forming part of the Financial Statements**  
**For the Year ended 31 December 2025**

	2025	2024		
	\$'000	\$'000		
	<b>Short Term Employee Expenses</b>	<b>Long Term Employee Expenses</b>	<b>Post-Employment Expenses</b>	<b>Termination Benefits</b>
	<b>Total Expenses</b>			
	\$'000	\$'000	\$'000	\$'000
<i>1 January 2025 - 31 December 2025</i>				
Chief Executive	262	-	37	-
Artistic Director *	208	-	22	-
<i>1 January 2024 - 31 December 2024</i>				
Chief Executive	245	-	27	-
Artistic Director (To 31 March 2024)	37	-	17	95
Artistic Director (from 11 November 2024)	33	-	3	-

\* Short Term Employee Expenses include \$10,220 royalty payment in relation to a mainstage show presented by the Company.

Executive personnel and their partners donated \$2,500 to Queensland Theatre during 2025 (2024: \$Nil)

**(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 Education.

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

- KMP and their partners donated \$13,426 to Queensland Theatre during 2025 (2024: \$12,838)
- 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.

*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 Housing and Public Works.

**NOTE 8. PRODUCTION AND OPERATIONS**

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

Theatre and production	1,227	2,436
Marketing and development	1,188	1,048
Occupancy	632	557
Royalties	697	260
Other	470	386
Travel and touring	542	559
IT & communications	376	385
<b>Total</b>	<b>5,132</b>	<b>5,631</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

**Queensland Theatre Company**  
**Notes to and forming part of the Financial Statements**  
**For the Year ended 31 December 2025**

	2025	2024
	\$'000	\$'000
Depreciation was incurred in respect of:		
Leasehold improvements	344	351
IT equipment	30	13
Office furniture	7	8
Staging & rehearsal plant and equipment	100	94
Workshop plant and equipment	1	3
Total	482	469

**NOTE 10. OTHER EXPENSES**

Insurance	150	129
Audit fees *	28	27
Bank fees and charges	40	36
Special payments **	-	48
Impairment or write-off of fixed assets	-	83
Total	218	323

\* Total audit fees quoted by the Queensland Audit Office relating to the 2025 Financial Statements are \$27,550.

\*\* Special payments included ex-gratia payments to employees on termination.

**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	552	612
Deposits at call	1,342	2,634
Total	1,894	3,246

**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	2,562	995
interest receivable	-	13
Net GST receivable	190	120
Total	2,752	1,128

Provision for Expected Credit Loss: Nil.

**NOTE 13. OTHER ASSETS**

Prepaid other costs	874	450
Other assets	95	36
Total	969	486

**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	8,404	8,230
Less: Accumulated depreciation	(3,790)	(3,308)
Total	4,614	4,922

**Queensland Theatre Company**  
**Notes to and forming part of the Financial Statements**  
**For the Year ended 31 December 2025**

	<b>2025</b>	<b>2024</b>
	\$'000	\$'000
<b>(ii) Property, Plant and Equipment Reconciliation</b>		
Carrying amount at 1 January	4,922	5,244
Acquisitions / (Disposals)	174	233
Less : Write-off of fixed assets	-	(85)
Depreciation	(482)	(470)
Carrying value at 31 December	4,614	4,922

**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	306	52
Accrued expenses	17	196
Total	323	248

**NOTE 16. ACCRUED EMPLOYEE BENEFITS**

Annual leave due but unpaid at reporting date are recognised as a liability 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 guarantee 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 a 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 is 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 future superannuation benefits in these financial statements.

**Current**

Annual leave	448	436
Long service leave	191	224
Total current	639	660

**Non-current**

Long service leave	14	40
Total non-current	14	40

Total accrued employee benefits	653	700
---------------------------------	-----	-----

**NOTE 17. CONTRACT LIABILITIES**

Contract liabilities arise from contracts with customers.

Contract liabilities at 31 December 2025 includes payments received for tickets to performances, services and outcomes deliverable in 2026. These amounts will be recognised as revenue in the next 12 months.

Season ticket sales in advance	2,279	1,910
Grants and sponsorship income received in advance	1,714	675
Total	3,993	2,585

Carrying amount at 1 January	2,585	2,033
Amounts received	7,757	5,602
Transfer to revenue	(6,349)	(5,050)
Carrying amount at 31 December	3,993	2,585

**Queensland Theatre Company**  
**Notes to and forming part of the Financial Statements**  
**For the Year ended 31 December 2025**

**2025**      **2024**  
\$'000      \$'000

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

**(i) Reconciliation of cash**

Cash at bank and on hand	552	612
Deposits at call	1,342	2,634
Total cash assets	1,894	3,246

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

Operating surplus/(deficit) from ordinary activities	(989)	(2,241)
Depreciation	482	469
Write-off of fixed asset/other adjustments	-	85

**Changes in assets and liabilities:**

(Increase)/Decrease in receivables	(1,624)	(1,068)
(Increase)/Decrease in inventories	(1)	(20)
(Increase)/Decrease in other assets	(483)	(209)
(Decrease)/Increase in payables	75	(49)
(Decrease)/Increase in employee benefits	(47)	134
(Decrease)/Increase in other liabilities	1,407	553
Net cash from operating activities	(1,180)	(2,346)

**NOTE 19. CONTINGENCIES AND COMMITMENTS**

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

Queensland Theatre leases Queensland Government property and pays for property maintenance and outgoings to the Department of Housing and Public Works.

**NOTE 20. EVENTS OCCURRING AFTER BALANCE DATE**

No matter or circumstance has arisen since 31 December 2025 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.

**NOTE 21. FINANCIAL INSTRUMENTS**

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	1,894	3,246
Receivables	2,752	1,128
Total	4,646	4,374

**Queensland Theatre Company**  
**Notes to and forming part of the Financial Statements**  
**For the Year ended 31 December 2025**

	<b>2025</b>	<b>2024</b>
	<i>\$'000</i>	<i>\$'000</i>
<hr/>		
<b>Financial liabilities</b>		
Payables	323	248
Total	<b>323</b>	<b>248</b>
	<hr/>	

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

# Queensland Theatre Company

## 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 2025 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.



Mr Dean Gibson  
Chair  
Queensland Theatre Company



Ms Criena Gehrke  
Chief Executive  
Queensland Theatre Company

26 February 2026

## INDEPENDENT AUDITOR'S REPORT

To the Board of Queensland Theatre Company

### Report on the audit of the financial report

#### Opinion

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

In my opinion, the financial report:

- a) gives a true and fair view of the entity's financial position as at 31 December 2025, and its financial performance and cash flows for the year then ended; and
- b) complies with the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2019 and Australian Accounting Standards – Simplified Disclosures.

The financial report comprises the statement of financial position as at 31 December 2025, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements including summaries of material accounting policies, and the management certificate.

#### Basis for opinion

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

I am independent of the entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (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.

#### 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.

### **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 the 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 2025:

- 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

27 February 2026

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 Company's home theatre venue
<b>CALD</b>	Culturally and linguistically diverse
<b>Chief Executive</b>	Person who is appointed by the Governor in Council as the Director of Queensland Theatre Company under s31 of the <i>Queensland Theatre Company Act 1970</i> , and who manages the theatre company
<b>Corporate partner</b>	An organisation that supports Queensland Theatre Company through financial sponsorship and/or in-kind (contra) services
<b>Creative development</b>	Creative exploration or concept development activity
<b>Director</b>	Director manages the theatre company and is appointed by the Governor in Council under the <i>Queensland Theatre Company Act 1970</i>
<b>Donors</b>	Individuals who support Queensland Theatre Company by making a financial contribution to the Company
<b>First Nations Theatre</b>	A team embedded in the Company that leads and supports the development in a First Nations Theatre-making program
<b>IRG</b>	Indigenous Reference Group that provides cultural guidance, advice, consultation and mentorship on matters pertaining to First Nations peoples
<b>QPAC</b>	Queensland Performing Arts Centre
<b>QPDA</b>	Queensland Premier's Drama Award
<b>The Act</b>	Queensland Theatre Company Act 1970
<b>The Company</b>	Queensland Theatre Company
<b>TRW</b>	Theatre Residency Week

# 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 57
	<ul style="list-style-type: none"> <li>Public availability</li> </ul>	ARRs – section 9.2	60
	<ul style="list-style-type: none"> <li>Interpreter service statement</li> </ul>	Queensland Government Language Services Policy ARRs – section 9.3	60
	<ul style="list-style-type: none"> <li>Copyright notice</li> </ul>	Copyright Act 1968 ARRs – section 9.4	60
	<ul style="list-style-type: none"> <li>Information Licensing</li> </ul>	QGEA – Information Licensing ARRs – section 9.5	60
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	10
	<ul style="list-style-type: none"> <li>Agency service areas and service standards</li> </ul>	ARRs – section 11.3	7
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	29
	<ul style="list-style-type: none"> <li>Executive management</li> </ul>	ARRs – section 13.2	31
	<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	34
	<ul style="list-style-type: none"> <li>Queensland public service values</li> </ul>	ARRs – section 13.6	N/A
Governance – risk management and accountability	<ul style="list-style-type: none"> <li>Risk management</li> </ul>	ARRs – section 14.1	33
	<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	34
	<ul style="list-style-type: none"> <li>External scrutiny</li> </ul>	ARRs – section 14.4	34
	<ul style="list-style-type: none"> <li>Information systems and recordkeeping</li> </ul>	ARRs – section 14.5	34
	<ul style="list-style-type: none"> <li>Information Security attestation</li> </ul>	ARRs – section 14.6	34

Summary of requirement	Basis for requirement	Annual report reference	
Governance – human resources	• Strategic workforce planning and performance	ARRs – section 15.1	26
	• 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	34
	• 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*

78 Montague Road,  
South Brisbane,  
Queensland 4101, Australia

PO Box 3310,  
South Brisbane,  
Queensland 4101, Australia

Tel: 07 3010 7600

**Website:** [queenslandtheatre.com.au](http://queenslandtheatre.com.au)

**Email:** [mail@queenslandtheatre.com.au](mailto:mail@queenslandtheatre.com.au)

## Queensland Theatre Company Annual Report for the year ended 31 December 2025

ISSN: ISSN - 1837 767X

© Queensland Theatre Company 2026



You are free to copy, communicate and adapt this annual report, as long as you attribute the work to the Queensland Theatre Company. To view a copy of this licence, visit <http://creativecommons.org/licenses/by/4.0/>

**Attribution:** Content from this annual report should be attributed as Queensland Theatre Company annual report 2025.

This annual report can be accessed at <http://queenslandtheatre.com.au/About-Us/Annual-Reports>. 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 CO.**



**Queensland  
Government**