

ANNUAL REPORT

**QUEENSLAND
THEATRE**

COMPANY

ACKNOWLEDGMENT OF COUNTRY

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

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

28 February 2025

The Honourable John-Paul Langbroek MP
Minister for Education and the Arts
PO Box 15033
CITY EAST QLD 4002

Dear Minister,

I am pleased to submit for presentation to the Parliament, the Annual Report 2024 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 60 of this annual report.

Sincerely,

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

Dean Gibson
Chair
Queensland Theatre Company

CONTENTS

Introduction	3
Vision	3
Purpose	3
Values	3
Role and responsibilities.....	4
Chair’s overview	5
Executive overview	6
Background	8
Strategic Plan 2024-2027	8
Operational Plan 2024	8
Government objectives for the community	9
Outcomes	11
Goal 1: CREATE: Create entertaining theatre	12
Goal 2: ENGAGE: Community and industry	19
Goal 3: ELEVATE: First Nations creative practice.....	23
Goal 4: THRIVE: Enabling a sustainable future.....	24
Governance	29
Organisational structure.....	29
Queensland Theatre Company Board	29
Management profiles.....	33
Risk management and accountability.....	33
Summary of financial performance	35
Financial statements	37
Glossary	59
Compliance checklist	60

INTRODUCTION

Vision

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

Purpose

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

Values

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

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

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

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

Goals

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

Artistic vision

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

Queensland Theatre Company

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

Queensland Theatre has 54 years of proud history creating an extensive repertoire of classic, contemporary, international and Australian theatrical works. It is a place where employees, artists and audiences come together to share and tell stories through the unique ability of live theatre.

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

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

Role and responsibilities

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

Under the Act, Queensland Theatre's functions include:

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

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

Object and guiding principles

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

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

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

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

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

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

CHAIR'S OVERVIEW

WE BELIEVE IN THE POWER OF STORIES

I am pleased to present the Queensland Theatre Company Annual Report 2024. The year saw the Company lay a platform for exciting strategic and operational changes with a clear, viable roadmap for the future and revitalised direction and optimism. All in all, 2024 was a challenging but rewarding year, delivering an ambitious, artistically diverse program that engaged and entertained audiences.

Season 2024 showcased an inspiring range of established and emerging artists and theatre-makers. We presented Australian, classic and contemporary theatrical works, ensuring our programming reflected a broad range of voices and perspectives on our stages, however, it was not without some unique challenges. Unfortunately, following an assessment of a number of health and wellbeing risks, the Board took the difficult decision to cancel the season of *POTUS, Or Behind Every Great Dumbass are Seven Women Trying To Keep Him Alive*. While the Company always aims to deliver exceptional theatre experiences, the wellbeing of our people is the highest priority.

I believe in the power of stories and the crucial role that Queensland Theatre has in telling stories from diverse communities and backgrounds. One of the most pivotal outcomes in 2024 was the establishment of a First Nations Theatre unit, the first of its kind in the country, that 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, especially in the lead up to the Brisbane 2032 Olympic and Paralympic Games.

Queensland Theatre entered 2024 in a strong financial position with solid cash reserves, however, a renewed appetite to invest in artistic programs and organisational transformation and evolution together with the ongoing impact of rising production costs and a challenging commercial environment, resulted in an operating deficit in 2024. The Board is confident that the Company is well placed to return to operating surplus.

The year also marked a change in leadership, and I pay tribute to former Chair, Elizabeth Jameson AM who retired from the Board after serving 11 years. This included eight years as Chair stewarding the Company as it navigated challenges and seized opportunities. We are deeply appreciative of Elizabeth's substantial contribution and unwavering commitment to Queensland Theatre's mission,

which had a profound impact on the Board and the Company more broadly. In May, I was delighted to accept the appointment as Chair, and during the year we also welcomed new Board members, Christine Castley, Michael Dart and Stephanie Parkin. My thanks also to continuing Board members, Liz Burcham (Deputy Chair), Tracey Barker (Chair, Audit and Risk Management Committee), Stephen Carleton, Rachel Crowley and Susan Learmonth, for their crucial contribution and generosity. As we move ahead, I look forward to continuing to work with the Board to build on Elizabeth's legacy.

In addition, I extend the Board's sincere appreciation to our Indigenous Reference Group for their valuable insights, consultation and mentorship in guiding the Company as it continues to elevate First Nations voices and stories.

In November the Board announced Daniel Evans as Queensland Theatre's ninth Artistic Director. Dan is already well known to Queensland Theatre audiences as a respected Queensland theatre-maker, playwright and director who has a long association with the Company. We also particularly acknowledge and thank Lee Lewis for her artistic leadership as former Artistic Director.

It is only possible to do what we do with the generous contribution from a broad network of stakeholders and community, for which we are grateful. I acknowledge the Queensland Government, through Arts Queensland, and the Australian Government through Creative Australia, for their ongoing support, as well as our valued donors, corporate partners and audiences who sponsor the phenomenal work of artists by supporting Queensland Theatre.

Finally, I give special thanks to the incredible efforts of Queensland Theatre's dedicated staff, ably led by Criena Gehrke, Chief Executive. Queensland Theatre has a rich history of success. We do our best and continually strive to improve. The Board is optimistic about the future as we take Queensland Theatre into an exciting new chapter as a thriving performing arts company for all members of our community.



Dean Gibson
Chair

EXECUTIVE OVERVIEW

FOR THE LOVE OF THEATRE

2024 was a year of significant change for Queensland Theatre but one thing remained true and at the very heart of the Company – our belief in the power of stories and theatre to make a difference in the world.

While our Company vision and values remain unchanged, three very clear priorities underpinned our plan for transformation and growth:

1. Artists would drive the strategy forward.
2. More meaningful and long-term engagement with regional Queensland.
3. Creating a strong operating environment and culture so we can make great theatre.

What this looked like in its implementation was multi-faceted and included:

- a. Reimagining our artistic leadership model with the establishment of Associate Artistic Director positions to support the visioning and delivery of our artistic pillars - First Nations Theatre (Isaac Drandic), Education and Young People (Fiona MacDonald) and Programming and New Work (Daniel Evans). With Lee Lewis leaving the Company in March, our Associate Artistic Directors took on additional responsibilities providing artistic oversight for the 2024 season and developing the 2025 artistic program.
- b. Door 3, a new program for Queensland independent theatre makers that provided financial and producing support to three outstanding productions in our Diane Cilento Studio.
- c. Investment from Queensland Government through Arts Queensland to support a First Nations Development Program. Isaac Drandic was appointed as Head of First Nations Theatre to work alongside the Artistic Director and lead the Company's First Nations programming, commissioning of new work and pathways for First Nations theatre-makers.
- d. Convening a series of roundtables with presenters from across Queensland to identify shared priorities and develop a collaborative plan for touring and regional engagement.
- e. Developing new initiatives that expand and deepen our education and young people program to include early years engagement and presenting theatre for young audiences in 2026.

- f. Developing a strategic IT Roadmap that will improve business analytics and drive organisational efficiencies.
- g. An organisational realignment to better align structure with artistic and commercial imperatives. This included creating a Head of First Nations Theatre with the Artistic Director and establishing a Business Growth and Development team to focus on brand, visitor experience and fundraising partnerships.

There were, of course, some significant impacts and operational challenges as reflected most acutely in our 2024 financial results. From January to April, administration and rehearsal activity moved out of our Montague Road headquarters due to a roof replacement project. This is part of a three-stage project being undertaken by the Department of Housing and Public Works to replace all sections of the roof. While long overdue, it was operationally disruptive as we worked across multiple sites and our return to home-base was delayed due to wet weather impacts on the works. Over the coming years and as the Company grows in its ambition, we know that addressing our ageing and flood-prone infrastructure will become a strategic imperative.

The cancellation of the entire season of the much-anticipated *POTUS, Or Behind Every Great Dumbass Are Seven Women Trying To Keep Him Alive*, due to cast injury, had a significant impact on revenue for the year. The Board decision to cancel the show was a difficult one and was based on a comprehensive assessment of work health and safety risks, however, we acknowledge the disappointment felt by our audiences and the cast and creatives involved.

Throughout the year, we continued to produce exceptional theatre that played to over 72,836 audience members and critical acclaim. From the dark suspense and scale of *Gaslight* to the fishbowl insights of *Medea*; the sheer nostalgic joy of a new Australian musical *Round The Twist: The Musical* and the human essence of *Cost of Living*; the exhilaration and uncomfortable truths contained in *37* and *Dear Brother*, this is what the Company does best – tell stories. Our heartfelt thanks go to every artist, creative, theatre-maker, production and technical team that so generously gave their talent and time to these productions and our audiences. We are also grateful for the support from our many supporters, creative partners, corporate and government partners.

Making theatre takes a village. Sincere thanks also to Elizabeth Jameson AM and Dean Gibson for their leadership and vision, and to the entire Board for their dedication and insights. To the Queensland Theatre team, thank you for your steadfast belief in art and artists and for your grace under pressure.

The year ended with the announcement of Daniel Evans as our new Artistic Director. Dan is well-known to our audiences, is a highly celebrated theatre maker and a true believer in theatre in Queensland.

Queensland Theatre itself will always be an ever-changing and evolving story that responds to the times. Onward to the next chapter.



Criena Gehrke
Chief Executive

BACKGROUND

Strategic Plan 2024-2027

Queensland Theatre's Strategic Plan 2024-2027 sets out the following strategic objectives. Key performance indicators are detailed in the Outcomes section from page 11 of this report.

- 1. CREATE:** Create entertaining theatre that reaches a wide audience.
Strategic objectives:
 - **Exceptional artistic program.** Produce an exceptional theatre season and program that is artistically excellent, diverse and relevant.
 - **Amplify Queensland artists.** Provide opportunities and platforms for showcasing Queensland artists and stories.
 - **Diverse voices.** New and diverse voices and stories on our stages that reflect our communities.
 - **Progressive partnerships.** Develop strategic and creative collaborations that expand the reach, scale and commercial success of works presented.
- 2. ENGAGE:** Community and industry Deepen community and industry relationships to build engagement and participation. *Strategic objectives:*
 - **Audience engagement.** Reach new audiences in addition to our loyal subscribers and current audiences.
 - **Regional connection.** Greater engagement with regional audiences and artists through touring and outreach.
 - **Next generation.** Support the active participation of young people in the arts to encourage creativity, wellbeing and future cultural leadership.
 - **Vibrant arts ecology.** Deliver initiatives and opportunities that grow and develop the Queensland theatre industry.
- 3. ELEVATE:** First Nations creative practice Invest in First Nations artists and arts workers. *Strategic objectives:*
 - **Creative practice.** Build strong relationships with First Nations artists and communities to elevate First Nations stories and culture.
 - **Leadership.** Support pathways in First Nations leadership and self-determination of programming and priorities.

- **Engagement.** Foster strong and deep engagement with First Nations communities and audiences.
 - **Employment.** Provide employment opportunities for First Nations peoples to develop artistic, technical and professional skills.
- 4. THRIVE:** Enabling a sustainable future Safeguard the future and enable sustainable growth. *Strategic objectives:*
 - **Governance.** Maintain a robust and sustainable financial, operational and governance foundation.
 - **Operational capacity.** Build financial and organisational resources that increase efficiency, responsiveness and sustainability.
 - **Positive workplace.** Cultivate a positive, inclusive and safe workplace culture.
 - **Environment sustainability.** Embed environmentally sustainable practices.

Operational Plan 2024

Queensland Theatre's Operational Plan 2024 is derived from its Strategic Plan 2024-2027. The operational plan outlined the following undertakings:

- 1. CREATE:** Create entertaining theatre
Actions:
 - Deliver a diverse mainstage season that is compelling, culturally significant and speaks to our times.
 - Successful delivery of a large scale production with a partner.
 - Develop a commercial co-producing model (Gaslight).
- 2. ENGAGE:** Community and industry
Actions:
 - Increase access for Queensland artists to our spaces and resources (Door 3).
 - Develop a digital strategy.
 - Undertake regional tour.
- 3. ELEVATE:** First Nations creative practice
Actions:
 - Support First Nations-led new works.
 - First Nations audience development initiatives.
 - Activate employment strategy.

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

Actions:

- Develop and implement a strategic fundraising plan to drive increased philanthropy and corporate partnerships income.
- Employee engagement initiatives that focus on creating a strong and high performing organisational culture.
- Review organisational structure and resources to align with strategic focus areas

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

Government objectives for the community

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

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

Better services: Deliver even better services right across Queensland

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

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

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

2024 AT A GLANCE

72,836

ATTENDEES AT
208 PERFORMANCES,
8 PRODUCTIONS

61,758

PAID
ATTENDANCE

\$3.5M

BOX OFFICE
REVENUE

6,191 YOUNG PEOPLE

PARTICIPATED IN
EDUCATION AND YOUTH PROGRAMS
AND ACTIVITIES INCLUDING

1,938 REGIONAL ENGAGEMENTS

1,616 STUDENTS

129 SCHOOLS

across 32 LOCATIONS

PARTICIPATED IN THE SCENE PROJECT

4,427

SUBSCRIPTIONS SOLD

92%

AUDIENCE SATISFACTION

357

ARTISTS EMPLOYED

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

11%

of ACTORS IN
MAINSTAGE SEASON
IDENTIFIED AS HAVING
CALD BACKGROUND

253,626

WEBSITE
VISITORS

1,377,762

PAGE VIEWS

57%

of ACTORS IN
MAINSTAGE SEASON
QUEENSLAND BASED

117

ARTIST EMPLOYMENT
OPPORTUNITIES IN
EDUCATION AND YOUTH
PROGRAMS

3

NEW AUSTRALIAN
PLAYS

14%

of ACTORS IN
MAINSTAGE SEASON
IDENTIFIED AS
FIRST NATIONS

78%

of ARTISTS IN EDUCATION
AND YOUTH PROGRAMS
QUEENSLAND BASED

4

AUSTRALIAN
PREMIERES

OUTCOMES

Key measures

	2024 target/estimate	2024 actual
Create: Create entertaining theatre that reaches a wide audience		
High level of audience satisfaction	85% audience satisfaction	92% ¹
% of Queensland artists	60% of Queensland artists	78% ²
Inclusion of large scale work in program	One production of scale	One
Engage: Deepen community and industry relationships to build engagement and participation		
Audience retention and growth	5% audience growth	3.3% annual decrease ³
Digital / social media engagement	Increase in digital engagement level	Achieved
Participation level in education and youth programs	4,500 education and youth program participants	6,191 ⁴
Regional tour of mainstage production	One work toured to Queensland region	One ⁵
Elevate: Invest in First Nations artists and arts workers		
Number of First Nations productions on stage	Two First Nations works presented/in development	Three ⁶
% of First Nations artists engaged	8% First Nations engaged	10.4% ⁷
Growth in First Nations audience	At least 10 First Nations community engagement initiatives	10
Thrive: Safeguard the future and enable sustainable growth		
Increased box office revenue	5% increase in box office income	18.2% increase ⁹
Increased private income sources	10% increase in private income sources	11.7% decrease ¹⁰
Staff satisfaction level	Organisational review completed	Satisfactory delivery

Notes

¹ Variance can be attributed to a high audience engagement with the Season 2024 program of plays.

² Variance represents aggregate of actors and creatives across all artistic programs.

³ Variance is primarily due to the cancellation of the POTUS season and several performances in other shows cancelled due to health reasons.

⁴ Expansion of education and youth program activities.

⁵ *Drizzle Boy* Queensland regional tour.

⁶ Two First Nations-led productions presented: *37* and *Dear Brother*, and one First Nations-led production, *Dear Son*, in development.

⁷ Variance is due a higher number of First Nations cast throughout the Season.

⁸ Accessible (First Nations) community performances coordinated for *37*, and *Dear Brother*.

⁹ The increase (compared to 2023) in box office income can be attributed to two large scale productions presented in the QPAC Playhouse resulting in a higher average ticket price for the 2024 Season.

¹⁰ Variance in private income sources can be attributed to an increasingly competitive fundraising environment and a higher proportion of donations attributable to 2025 programs being carried forward to 2025.

GOAL 1: CREATE

CREATE ENTERTAINING THEATRE THAT REACHES A WIDE AUDIENCE

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

- Produce an exceptional theatre season and program that is artistically excellent, diverse and relevant.
- Provide opportunities and platforms for showcasing Queensland artists and stories.
- New and diverse voices and stories on our stages that reflect our communities.
- Develop strategic and creative collaborations that expand the reach, scale and commercial success of works presented.

Queensland Theatre's artistic vision looks toward a horizon filled with the stories we need to tell and the voices we must amplify. At the heart of the artistic vision is an ambition through live performance to drive a powerful connection between artist and audience and to enjoy what theatre has to offer. A critical goal is ensuing that the Company's objective of theatrical storytelling remains vital, relevant and transformative and to benefit the wider performing arts community of artists and audiences.

Creating entertaining theatre that reaches a wide audience

Queensland Theatre's 2024 artistic program was ambitious and diverse, balancing new stories and voices with commercial productions of scale, a Pulitzer Prize winning drama, the premiere of three new works including a major Australian musical, and an ancient story reimaged starring a talented cast of young actors.

Season 2024 comprised a mainstage season of seven plays that featured 158 performances to an audience of 56,323, noting that the season of one play, *POTUS, Or Behind Every Great Dumbass are Seven Women Trying To Keep Him Alive.*, was cancelled. It created opportunity for 65 actors and 62 creatives to make work across seven productions with 57% of those actors from Queensland, 14% identifying as having a First Nations background and 11% identifying as culturally and linguistically diverse. In addition, of the creatives employed in the mainstage seasons, 60% were from Queensland, 15% identified as having a First Nations background and 5% identifying as having a culturally linguistically diverse background.

Queensland Theatre was back on the road in 2024 with its award winning production of Ryan Ennis' *Drizzle Boy*, touring to six regional Queensland venues and Canberra. Queensland Theatre particularly acknowledges its colleagues at The Events Centre, Caloundra, who provided the venue and additional crew for a production week in Caloundra and a sold-out opening performance. *Gaslight* embarked on a five city national tour.

The Season also saw a return to co-producing partnerships as the theatre industry returned to full activity following COVID-19 challenges of the past few years. The co-producing collaborations are important creatively and strategically, allowing the time and space to create new work as was the case for the 37 production co-produced with Melbourne Theatre Company, and the investment and uplift required to tour works of scale nationally like *Gaslight* which was presented in association with commercial producer Rodney Rigby/New Theatricals. *Round the Twist: the Musical* was a mammoth and exhilarating undertaking and would not have been possible without the support and expertise of co-producing partner, Queensland Performing Arts Centre.

Response to the 2024 Season was positive overall with audience satisfaction at 92% and productions positively reviewed by critics. This is credit to the many outstanding and dedicated artists and creatives who worked with Queensland Theatre in 2024.

In addition, *Tiny Beautiful Things*, a Queensland Theatre production, was presented by Belvoir Street Theatre in Sydney in February 2024 and was widely acclaimed by critics and audiences.

Queensland Theatre productions, artists and creatives were recognised with 15 Matilda Award nominations and two winners, and eight Green Room Award nominations.

2024 mainstage season

Patrick Hamilton's **GASLIGHT**

Adapted by Johanna Wright and Patty Jamieson
Directed by Lee Lewis

AUSTRALIAN PREMIERE

20 February – 3 March 2024
Playhouse, QPAC

★★★★
“...gripping and hugely enjoyable.”
Sydney Morning Herald

Performances	Total attendance	Box office revenue
17	13,243	\$1,203,812

CAST

Geraldine Hakewill	Bella
Toby Schmitz	Jack
Kate Fitzpatrick	Elizabeth
Courtney Cavallaro	Nancy
Maddison Burrige	Standby Bella/Nancy
Julian Curtis	Standby Jack
Barbara Lowing	Standby Elizabeth

CREATIVES

Johanna Wright and Patty Jamieson	Script Adaptor
Lee Lewis	Director
Renée Mulder	Scenic and Costume Designer
Paul Jackson	Lighting Designer
Paul Charlier	Composer and Sound Designer
Nigel Poulton	Movement and Intimacy

STAGE MANAGEMENT

Rebecca Poulter	Stage Manager
Rachel Nagy	Assistant Stage Manager

Co-produced by Rodney Rigby and Queensland Theatre

37

Writer Nathan Maynard
Directed by Isaac Drandic

11 April – 4 May 2024
Bille Brown Theatre, Queensland Theatre

★★★★★
“In a nutshell: perfect theatre”
Arts Hub

Performances	Total attendance	Box office revenue
26	6,970	\$307,335

CAST

Syd Brisbane	The General
Mitchell Brotz	Gorby
Samuel Buckley	Apples
Costa D'Angelo	Ant
Thomas Larkin	GJ
Eddie Orton	Woodsy
Ben O'Toole	Joe
Ngali Shaw	Jayma
Anthony Standish	Dazza
Tibian Wyles	Sonny

CREATIVES

Nathan Maynard	Writer
Isaac Drandic	Director and Co-Choreographer
Dale Ferguson	Set and Costume Designer
Ben Hughes	Lighting Designer
James Henry	Composer and Sound Designer
Wil Hughes	Associate Sound Designer
Waangenga Blanco	Co-Choreographer
Matt Furlani	Voice and Dialect Coach
Kamarra Bell-Wykes	Assistant Director
Lyndall Grant	Fight Choreographer
Isabella Vadivelloo	Intimacy Coordinator

STAGE MANAGEMENT

Liam Murray	Stage Manager
Georgia Gould	Assistant Stage Manager
Whitney McNamara	Assistant Stage Manager (MTC)

Co-producer

**MELBOURNE
THEATRE COMPANY**

MEDEA

By Kate Mulvany and Anne-Louise Sarks
Original concept by Anne-Louise Sarks after
Euripides
Directed by Daniel Evans

11 May – 8 June 2024
Bille Brown Theatre, Queensland Theatre

★★★★1/2 <i>"A Captivating twist on an iconic mythological tale"</i> The Theatre Sphere		
Performances	Total attendance	Box office revenue
32	8,386	\$330,966

CAST

Helen Cassidy	Medea
Jeremiah Rees	Leon (Hercules)
Edward Hill	Jasper (Hercules)
Orlando Dunn-Mura	Leon (Cornelius)
Felix Pearn	Jasper (Cornelius)

CREATIVES

Kate Mulvany and Anne-Louise Sarks	Writer
Daniel Evans	Director
Chloe Greaves	Set and Costume Designer
Matt Scott	Lighting Designer
Mike Willmet	Composer/Sound Designer
Gabrielle Rogers	Dialect Coach
NJ Price	Intimacy and Fight Direction
Luke Kennedy	Voice Coach

STAGE MANAGEMENT

Maddison Penglis	Stage Manager
Tia-Hanee Cleary	Assistant Stage Manager
Damian Tatum	Chaperone

COST OF LIVING

By Martyna Majok
Directed by Priscilla Jackman and Dan Daw

AUSTRALIAN PREMIERE

15 June – 13 July 2024
Bille Brown Theatre, Queensland Theatre

★★★★★ <i>"Powerful and poignant"</i> Theatre Haus		
Performances	Total attendance	Box office revenue
28	6,357	\$324,822

CAST

Dan Daw	John
Kate Hood	Ani
Zoe de Plevitz	Jess
Philip Quast	Eddie

CREATIVES

Martyna Majok	Writer
Priscilla Jackman and Dan Daw	Co-Directors
Michael Scott-Mitchell	Set and Costume Designer
John Rayment	Lighting Designer
Guy Webster	Composer and Sound Designer
Gabrielle Rogers	Dialect Coach
NJ Price	Movement and Intimacy Coach

STAGE MANAGEMENT

Grant Gravener	Stage Manager
Yanni Dubler and Sophie Woodcock	Assistant Stage Managers
Madeleine Lewis and Sophie McCrae	Theatre Access Assistants to Kate Hood
Lauren Smeaton	Personal Assistant to Dan Daw

Co-producer

**SYDNEY
THEATRE
CO**

POTUS, OR BEHIND EVERY GREAT DUMBASS ARE SEVEN WOMEN TRYING TO KEEP HIM ALIVE

By Selina Fillinger
Directed By Lee Lewis

27 July – 24 August 2024
Bille Brown Theatre, Queensland Theatre

Performances	Total attendance	Box office revenue
0*	0	\$0

CAST

Paula Arundell	Margaret
Emily Burton	Jean
Amy Ingram	Stephanie
Jodie Le Vesconte	Bernadette
Emily Liu	Dusty
Wendy Mocke	Chris
Christen O'Leary	Harriet

CREATIVES

Selina Fillinger	Writer
Lee Lewis	Director
Christina Smith	Set and Costume Designer
John Rayment	Lighting Designer
Brady Watkins	Composer and Sound Designer
Kate Harman and Gavin Webber	Choreography and Movement Direction
Gabrielle Rogers	Voice and Dialect Coach
Nathalie Ryner	Associate Costume Designer

CONTRIBUTING ARTISTS

Megan Shorey	Vocal Coach
Dan Venz	Choreography
NJ Price	Fight and Intimacy Director

STAGE MANAGEMENT

Maddison Penglis	Stage Manager
Tia-Hanee Cleary	Assistant Stage Manager

*This production was cancelled

PRODUCTION PARTNERS



DEAR BROTHER

By Lenny Donahue and Tibian Wyles
Directed by Isaac Drandic

WORLD PREMIERE

7 – 28 September 2024
Bille Brown Theatre, Queensland Theatre

★★★★
"A mesmerising fusion of dance, storytelling & cultural expression."
Stage Whispers

Performances	Total attendance	Box office revenue
24	5,246	\$253,646

CAST

Ezra	Lenny Donahue
Jazz	Benjin Maza
Dad/Uncle Max/Grandad	Kelton Pell
Destyn	Tibian Wyles

CREATIVES

Lenny Donahue and Tibian Wyles	Co-Writers
Isaac Drandic	Director
Kevin O'Brien	Set Designer
Delvene Cockatoo-Collins	Costume Designer
David Walters	Lighting Designer
Brendon Boney	Composer and Sound Designer
Wil Hughes	Sound Design Realiser
Waangenga Blanco	Choreographer
Nathalie Ryner	Costume Mentor

CONTRIBUTING ARTISTS

Lenny Donahue, Benjin Maza and Tibian Wyles	Choreography Contributors
Dennis Hunter, The Djabugay Community	Language Collaborators

STAGE MANAGEMENT

Sarah Connolly	Stage Manager
Sophie Watkins	Assistant Stage Manager
Sophie Woodcock	Rehearsal Assistant Stage Manager

Co-producer

BLAK DANCE

In association with

BRISBANE
FESTIVAL

PRODUCTION PARTNER



Part Of Energy Queensland

ROUND THE TWIST THE MUSICAL

Book, Music and Lyrics by Paul Hodge

Directed by Simon Phillips

Based on the television series produced by The Australian Children's Television Foundation from the short stories of Paul Jennings

With the original theme song by Andrew Duffield

WORLD PREMIERE

12 November – 8 December 2024

Playhouse, QPAC

★★★★

"A nostalgic treat."
Australian Stage

Performances	Total attendance	Box office revenue
31	15,941	\$1,047,716

CAST

Matt Hetherington	Tony Twist
Charly Oakley	Linda Twist
Hanlon Innocent	Pete Twist
Edison Ai	Bronson Twist
Luka Sero	Bronson Twist
Sebastian Sero	Bronson Twist
Liz Buchanan	Fay James
Christen O'Leary	Nell Rickards/Claire King
David James	Harold Gribble
Tarita Botsman	Matron Gribble/Mrs Richmond
Bryan Probets	Dead Ned/Mr Ralph Snapper/ Mr Shelford/Mr Henderson
Nic Van Lits	James Gribble
Carla Beard	Tiger/Dance Captain/Bronson – Rehearsal Swing
Carlo	Boumoughbay Rabbit
Taylah Johns	Fiona Richmond
Alexander Tye	Andrew Shelford/Grandad Joe
Laura Raineri	Mermaid/Madeleine/Grandma Jane
Mark Doggett	Swing
Laura Raineri	Swing
Irena Lysiuk	Swing
Caleb Monk	Swing
Tymyka Wines	Swing

CO-PRODUCTION PARTNERS

**QUEENSLAND
THEATRE**

Qpac
QUEENSLAND
PERFORMING
ARTS CENTRE

PRODUCTION PARTNER

Griffith
UNIVERSITY
Queensland, Australia

CREATIVES

Paul Hodge	Book, music and lyrics
Simon Phillips	Director and Dramaturg
Renée Mulder	Designer
Craig Wilkinson	Video Designer
Ben Hughes	Lighting Designer
Andrew Hallsworth	Choreographer
James Dobinson	Music Supervisor and Orchestrator
Neil Douglas Reily	Orchestrator
Lucy O'Brien	Musical Director
Brady Watkins	Sound Designer
Jake Hollander	Associate Musical Director
Isaac Ogilvie	Associate Sound Designer
Jake Lodder	Associate Video Designer

BAND

Patrick Farrell	Bass
Pierce Hurne	Reeds
Christa Powell	Violin
Alanna Ritchie	Drums/Perussion
Mal Wood	Trumpet
Joel Woods	Guitar

STAGE MANAGEMENT

Jacinta Way	Stage Manager
Grant Gravener	Deputy Stage Manager
Leila Marsden	Assistant Stage Manager
Sophie Watkins	Assistant Stage Manager
Nikola Gucciardo	Chaperone
Tammy Richards	Chaperone

GENEROUSLY
SUPPORTED BY

QUEENSLAND THEATRE
**LANDMARK
PRODUCTIONS
FUND**

Supported by the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative



Australian Government
RISE Fund

QUEENSLAND TOUR

DRIZZLE BOY

By Ryan Enniss
Directed by Daniel Evans

18 October – 21 November 2024

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

Performances	Total attendance
11	1,783

Tour locations

The Events Centre Caloundra, 18 October 2024
Moncrieff Entertainment Centre, Bundaberg, 23 October 2024
Proserpine Entertainment Centre, 26 October 2024
Townsville Civic Centre, 1 November 2024
CPAC Studio, Cairns, 8 November 2024
Canberra Theatre Centre, 13 – 16 November 2024
Redlands Performing Arts Centre, 21 November 2024

CAST

Daniel R Nixon	Drizzle Boy
Anthony Gooley	Father/Hans Asperger/ Baphomet/Google/Doctor
Judy Hainsworth	Mother/Juliet/ Valentina Tereshkova/ Dustin Hoffman/ Google/Doctor

CREATIVES

Ryan Enniss	Writer
Daniel Evans	Director
Christina Smith	Designer
Guy Webster	Composer/Sound Designer
Matt Scott	Lighting Designer
Nevin Howell	Video Designer
Madeleine Barlow	Associate Designer
Christine Felmingham	Lighting Associate

CONTRIBUTING ARTISTS

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

STAGE MANAGEMENT

Kat O'Halloran	Stage Manager
Nicole Neil	Assistant Stage Manager



Queensland
Government

Drizzle Boy is supported by the Queensland
Government through Arts Queensland

NATIONAL PRESENTATION

37

Writer Nathan Maynard
Directed by Isaac Drandic

2 March – 5 April 2024

Southbank Theatre, Melbourne Theatre Company

★★★★
"Terrific, thrilling and a wake-up call"
The Guardian

Performances	Total attendance
39	14,730

CAST

Syd Brisbane	The General
Mitchell Brotz	Gorby
Samuel Buckley	Apples
Costa D'Angelo	Ant
Thomas Larkin	GJ
Eddie Orton	Woodsy
Ben O'Toole	Joe
Ngali Shaw	Jayma
Anthony Standish	Dazza
Tibian Wyles	Sonny

CREATIVES

Nathan Maynard	Writer
Isaac Drandic	Director and Co-Choreographer
Dale Ferguson	Set and Costume Designer
Ben Hughes	Lighting Designer
James Henry	Composer and Sound Designer
Waangenga Blanco	Co-Choreographer
Matt Furlani	Voice and Dialect Coach
Kamarra Bell-Wykes	Assistant Director
Lyndall Grant	Fight Choreographer
Isabella Vadiveloo	Intimacy Coordinator

STAGE MANAGEMENT

Liam Murray	Stage Manager
Georgia Gould	Assistant Stage Manager
Whitney McNamara	Assistant Stage Manager

World premiere

Co-producer

**MELBOURNE
THEATRE COMPANY**

AWARDS AND NOMINATIONS

2024 MATILDA AWARDS

GASLIGHT

Nominations

Best Set Design – Renee Mulder, Rodney Rigby, Queensland Theatre, Marriner Group & TEG

Best Costume Design – Renee Mulder, Rodney Rigby, Queensland Theatre, Marriner Group & TEG

Best Lighting Design – Paul Jackson, Rodney Rigby, Queensland Theatre, Marriner Group & TEG

MEDEA

Nominations

Best Mainstage Production

Best Performance in a Supporting Role – Mainstage Production – Helen Cassidy

Best Set Design - Chloe Greaves

COST OF LIVING

Nominations

Best Composition and/or Sound Design – Guy Webster

37

Winner

Best Mainstage Production

Best Direction – Isaac Drandic

Nominations

Best Performance in a Leading Role – Mainstage Production – Tibian Wyles

Best Performance in a Supporting Role – Mainstage Production – Anthony Standish

Best Lighting Design – Ben Hughes

ROUND THE TWIST – THE MUSICAL

Nominations

Best Musical or Cabaret

Best Performance in a Supporting Role – Mainstage Production – Nic Van Lits

Best Video Design – Craig Wilkinson

2024 GREEN ROOM AWARDS

37

Nominations

Outstanding New Australian Writing – Nathan Maynard

Outstanding Production

Outstanding Direction - Isaac Drandic and Waangena Blanco

Outstanding Ensemble

Outstanding Performance -Tibian Wyles

Outstanding Performance (Sydney and Brisbane)

Outstanding Lighting Design – Ben Hughes

Outstanding Composition and Sound Design – James Henry

GOAL 2: ENGAGE

DEEPEN COMMUNITY AND INDUSTRY RELATIONSHIPS TO BUILD ENGAGEMENT AND PARTICIPATION

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

- Reach new audiences in addition to our loyal subscribers and current audiences
- Greater engagement with regional audiences and artists through touring and outreach
- Support the active participation of young people in the arts to encourage creativity, wellbeing and culture cultural leadership
- Deliver initiatives and opportunities that grow and develop the Queensland theatre industry

Audience engagement

Queensland Theatre gathers and analyses data from audience surveys, industry research and sales patterns to inform business decisions, campaigns and offerings in order to reach the broadest audience. In 2024, audience satisfaction was at 92% for the mainstage season, above the target of 85%. In line with national audience trends and trajectory, Season package subscriptions were lower (9%) than 2023, however, this was partly offset by strong single ticket sales.

Targeted audience engagement strategies were developed around each production to attract and engage audiences based on demographics and production themes and content. In addition, given its core story theme, the production *37* provided opportunity for Queensland Theatre to engage in promotional activities with the Brisbane Lions and the Gold Coast Suns football teams enabling brand exposure to a potential non-traditional theatre segment. Closing out the 2024 Season with *Round The Twist The Musical* provided a new opportunity for the Company to extend engagement with a musical theatre audience distinctive from a traditional theatre audience.

Audience attendance was higher in 2024 with total audience attendance at 72,836 compared to the previous year (58,217), due a higher number of plays presented in the 2024 artistic program and touring activity.

The 2025 Season was launched on 26 September 2024 and was well received by subscribers. An automatic subscriber rollover campaign prior to the launch was deployed again in October 2024 for sales of 2025 Season subscriptions, with a 42% increase in the take up of season 2025 packages in the rollover campaign compared to the previous year.

Access strategies including package offers for the D/deaf community through the Auslan package for interpreted performances and audio described performances continued to be offered. Six performances in Season 2024 were audio described for patrons with access requirements.

For the second year, Queensland Theatre hosted Braille House clients at its productions, providing behind-the-scenes (set, costumes and props) tactile tours for vision impaired people to meet cast and tour production sets pre-show. A tactile tour was held at a selected performance during the run of each of the shows in the 2024 Season. The initiative received strong positive feedback from participants and families as it enabled accessibility to, and an experience in, the theatre that the people may not otherwise have engaged in. The cast and crew also positively responded to the initiative and experience.

Regional engagement

The Queensland tour of *Drizzle Boy* by Ryan Ennis, reached six Queensland areas including Caloundra, Bundaberg, Proserpine, Townsville, Cairns, Redlands, and then Canberra. With the support of presenting partner, Events Centre, Caloundra, Queensland Theatre undertook final technical rehearsals in the regional venue, enabling the opportunity for a longer period of engagement with the team in Caloundra and opportunities for a regional crew to work with the state theatre company through production week.

Throughout 2024, Queensland Theatre convened three round tables with regional Queensland presenters to identify regional priorities and develop a collaborative plan for future regional engagement and touring models. Through the consultation process, a pilot partnership was established with The Empire Theatre in Toowoomba that will see the

Pride and Prejudice production open Season 2025 at The Empire Theatre.

With the establishment of a First Nations theatre program and a strong commitment to elevating First Nations stories and deeper engagement with the First Nations community and expanding audiences, Cairns and Far North Queensland has been identified as an important regional base for the Company. A new role, Head of First Nations Theatre will be based in Cairns with projects in development for delivery in Far North Queensland in 2025.

Working with young people

Queensland Theatre continued to champion and inspire the talent of the next generation of arts makers through a broad range of enriching and accessible drama education, performance and playwriting programs and experiences for thousands of young people across Queensland, igniting their creativity and creative skills development. In a year brimming with activities, the Education and Youth team delivered 10 major programs for young people through in-school and extracurricular programs that spanned Queensland, fostering drama education and providing valuable opportunities for young people to actively engage in the arts. The programs play a crucial role in enhancing essential work and life skills and the recurring positive effects of the programs on the wellbeing of young people, as well as emerging and professional artists, have been evident year after year. Twelve young people received full or partial scholarships from Queensland Theatre and multiple benefactors, to participate in Young Artist Ensembles and Theatre Residency Week.

In 2024, Queensland Theatre visited 32 locations across Queensland with education and youth programs, engaging 6,191 students and young people in curriculum-based drama education and in-school workshops and programs and activities. Our team and Teaching Artists travelled across Queensland spreading the joy of performance and theatre across Queensland schools.

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

Drama education	Date	Attendance/participation
Young Artist Ensembles (students in Years 7 to 12)		
Young artists came together each week during school terms 1 to 4 to engage in performance training workshops focussed on the foundation skills of acting including voice, movement, script analysis, approaches to character and working as an ensemble.	January - November	93 young people
Scene Project		
Scene Project marked its eleventh year reaching 32 Queensland locations and 129 secondary schools.	June-September	<ul style="list-style-type: none"> • 1,616 drama students • 129 secondary schools • 32 locations
Artist-in-Residence		
The Artist in Residence program connects professional theatre artists to secondary school drama classrooms, providing schools access to professional artists and curriculum-aligned workshops based on the needs of schools. Workshop focus areas included physical theatre, Shakespeare, voice training, political theatre, improvisation, directing, writing for performance and realism.	June	20 workshops conducted with 1,398 secondary students.
Youth programs	Date	Attendance/participation
Theatre Residency Weeks		
For 54 years, Queensland Theatre has offered a Theatre Residency Week for secondary school students and is now the longest running youth theatre program of its kind in Australia with an illustrious alumni of artists. Theatre Residency Weeks occurred in Brisbane and Townsville in a residential format. Theatre Residency Week (North Queensland). With 88 aspiring young artists in Brisbane and 66 in Townsville, the program included intensive learning workshops, masterclasses, and live performance activities led by some of Queensland's most skilled theatre practitioners. The program's popularity is evident in the high number of applications received each year which exceed the available participant places.	Townsville: July	67 young people in Townsville
	Brisbane: September	88 young people in Brisbane (33 regional)
Young Writers Ensemble		
Launched in 2022, the Young Writers Ensemble provides mentorship and mutual support to young people, aged 15 to 19 years, who are interested in playwriting. From March to December, the program provided a select group of young writers with a unique opportunity to delve into the process of playwriting through a series of workshops facilitated by award-winning playwright, Steve Pirie.	March-December	10 students
Student Pathways Program		
In its fifth year, the Student Pathways Program provided secondary students an opportunity to participate in an immersive, interactive and practical work experience program to explore their interest and career pathways in the arts. Students from metropolitan and regional locations, including Brisbane, Gold Coast, Nambour, Gympie, Yeppoon and Maryborough examined the operations of a theatre company and the process for curating a season of productions.	April	15 secondary students
Logan Young Artist Program		
Following a successful 2022 pilot of a young artist program based in Logan, Queensland Theatre again collaborated with Dead Puppet Society to deliver the program in school term four. Twenty secondary school students participated in a non-school based collaboration experience, exploring visual theatre elements and developing their performance skills.	September - December	20 secondary students
Young Playwright Award		
Celebrating its 23rd year, the Young Playwright Award encourages young writers (high school aged Years 9 to 12) to submit a play script which is assessed by a panel of industry professionals. From 21 entries, Alexandro Gould Arocha received the 2024 Young Playwright Award for his engaging play, <i>And Salt the Cake Behind You</i> . The young playwright received a staged reading of the winning play in December at Queensland Theatre, as well as dramaturgy sessions by professional writers, and attendance at Theatre Residency Week Brisbane in September, a placement valued at up to \$1,500.	December	21 young people
Teacher Learning	Date	Attendance/participation
Teacher Professional Development		
Queensland Theatre continued to deliver rigorous and curriculum-linked teacher professional development sessions in 2024. In preparation for the Scene Project, teacher professional development workshops and information sessions focussing on script analysis, play building and chorus were delivered in-person in Brisbane and Townsville and online	Throughout 2024	116 teachers
Teaching Artist Training Program		
A biennial training and development program for eight Queensland based artists to develop skills within their artistry. The program includes week-long intensive teaching artistry training and development program and mentorship in line with their individual goals and a range of sessions with leading industry creatives.	February-December	8 teaching artists

Vibrant arts ecology

Each year Queensland Theatre directs substantial resources – financial, expertise and in-kind support – toward developing independent artists and arts organisations. With the generous support of The Jelley Family Foundation, Queensland Theatre launched a new program, DOOR 3, a distinctive support package offering three selected Queensland-based individuals, collectives or companies, an opportunity to stage their theatre works in a six week residency in Queensland Theatre’s Diane Cilento Studio with all of the box office takings returned to the independent companies. DOOR 3 amplifies Queensland Theatre’s commitment to building sector capacity and recognition for Queensland artists. Door 3 2024 featured 38 artists in:

- *The Norman Mailer Anecdote* by Anthony Mullins, presented by Big Scary Animal
- *Scenes from a Yellow Peril* by Nahan Joe, presented by The Reaction Theory and BIPOC Arts Australia; and
- *Wanderings* by Margi Brown Ash, Zac Callaghan and Leah Mercer, presented by The Nest Ensemble.

In April, a public reading was held of the three shortlisted plays for the 2025 Queensland Premier’s Drama Award:

- *The Good Dad* by David Burton
- *Malacañang Made Us* by Jordan Shea
- *The Future is History* by Steve Rodgers

The QPDA judging panel awarded the prestigious \$30,000 QPDA prize to Jordan Shea for his play *Malacanang Made Us* which is programmed in Season 2025. Griffith University continued their commitment to new works by generously sponsoring the QPDA prize.

The following new works (including commissions) were also developed.

PROJECT NAME	ACTIVITY
<i>Aurochs</i> by Kathryn Marquet	Creative development
<i>It’s Been A Pleasure, Noni Blake</i> by Claire Christian	Creative development
Queensland Premier’s Drama Award assessment	Script assessment and creative development
Scene Project play <i>Flowers in Antarctica</i> by Wendy Mocke	Creative development
<i>Burning House</i> by Phoebe Grainer	Creative development
<i>Dear Son</i> by Leonard Donahue and Tibian Wyles	Creative development

GOAL 3: ELEVATE

FIRST NATIONS CREATIVE PRACTICE

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

- Build strong relationships with First Nations artists and communities to elevate First Nations stories and culture.
- Support pathways to First Nations leadership and self-determination of programming and priorities.
- Foster strong and deep engagement with First Nations communities as audiences.
- Provide employment opportunities for First Nations peoples to develop artistic, technical and professional skills.

First Nations leadership

Queensland Theatre 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. Acclaimed director, playwright and proud Noongar man Isaac Drandic, was appointed as Head of First Nations Theatre, a new role with responsibility for all First Nations artistic programming and arts development. The Head of First Nations Theatre will be supported by First Nations Producers and Dramaturgs.

First Nations development program

The Queensland Government through Arts Queensland, confirmed support with a two-year funding package for a First Nations Development Program to be delivered by Queensland Theatre. 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's engagement with the Far North Queensland region where some of the creative practice will take place.

First Nations stories

In 2024 Queensland Theatre presented two new First Nations works in the mainstage season, providing employment opportunity for nine First Nations actors and nine First Nations creatives:

- *37* by Nathan Maynard, produced in partnership with Melbourne Theatre Company; and
- *Dear Brother* by Lenny Donahue and Tibian Wyles.

For each of these productions, First Nations community nights and pre-show yarning circles were

held. Post show panel conversations were also held, hosted by Dean Gibson (Chair) and Isaac Drandic and members of each 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 each work.

Creative development activity commenced for the play *Dear Son* based on a book by Thomas Mayo, which will feature in the 2025 Season. The activity brought together dramaturgs and artists to further develop the play script.

To reach a broader audience a MobTix ticket offer was implemented across the 2024 mainstage season to attract First Nations audiences. In addition, respected elder and artist, Roxanne McDonald, continued as Queensland Theatre's Artistic Elder, working with staff to further develop engagement with the First Nations community in the arts sector and more broadly, and hosting events/gatherings that support and celebrate First Nations creative practice and audiences.

Partnerships

Understanding the vital importance of arts training and tertiary education particularly performing arts education, Queensland Theatre and the Aboriginal Centre for Performing Arts (ACPA) solidified their relationship through a formal Memorandum of Understanding outlining Queensland Theatre's commitment to providing industry access, professional development opportunities and pathways for ACPA students.

With the support of partner Brisbane Airport Corporation and in consultation with members of the First Nations community, the Queensland Theatre courtyard was renamed from BAC Courtyard to an Indigenous name, Milmerriba, meaning a special purpose, attractive, inviting, outstanding place. The new courtyard name was revealed at the opening night of *Dear Brother* in September.

GOAL 4: THRIVE

ENABLING A SUSTAINABLE FUTURE

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

- Maintain a robust and sustainable financial, operational and governance foundation
- Build financial and organisational resources that increase efficiency, responsiveness and sustainability
- Cultivate a positive, inclusive and safe workplace culture

Maintain a robust and sustainable financial, operational and governance foundation

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

Build financial and organisational resources that increase efficiency, responsiveness and sustainability

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

Queensland Theatre entered 2024 in a strong financial position, which enabled it to navigate the many challenges presented in 2024. While the Company presented a strong 2024 mainstage season, the commercial environment continued to

be difficult and the Company experienced a number of issues during the year that resulted in an operating deficit of \$2.2 million.

Total revenue was below projections despite strong ticket sales. Box office income in 2024 exceeded the previous year's box office by 18.2%, while total attendance was 74.9% of capacity. The higher revenue was due to Season 2024 including two larger-scale productions at the Playhouse, QPAC, which generated strong sales. However, production costs were also proportionally higher, demonstrating the difficulty of achieving surplus. The Season was also negatively impacted by the cancellation of the *POTUS* production at short notice due to health and injury issues, resulting in the refund of ticket sales but most costs still being incurred.

In addition, the Company has significant fixed costs and there is upward pressure on production and operating costs. Competition for specialist skills, particularly in the areas of stage management, theatre technical and production, contributed to higher costs. The Company also strengthened its workforce profile by further investment in organisational realignment and resourcing.

Queensland Theatre continually develops strategies to deal with the changing operating landscape and the need to balance commercial returns and responsiveness to audiences. As a theatre company with a commitment to new Australian work, diverse storytelling and a season of plays with depth and breadth, the Company continues to examine its operating model, investing in an ambitious strategy to address financial pressures by increasing its artistic offering and building its way to future success. This included a required reinvestment in artistic programs and operational transformation to foster a high-performance culture, addressing multiple aspects of the business such as structure, process

and technology to become more agile, efficient and collaborative. Pivotal to the transformation objectives is an elevated focus on brand and visitor experience aiming to raise Queensland Theatre's profile and create stronger alignment and connection between visitor expectations and experiences to cultivate customer loyalty and, ultimately, drive the Company's sustainability.

Queensland Theatre continued to maintain strong budgeting and expenditure controls throughout 2024 and remains conservative with the use of its capital. Despite the higher deficit, cash reserves remain within required parameters and the Company is forecasting a return to break-even cash results in 2025.

Philanthropy and partnerships

The generosity of our donors and partners assists us to sustain our vision for excellence in all that we do, including creating compelling productions, working with and nurturing world-class artists to achieve their full creative potential, and delighting theatre lovers through inspiring creative and engagement programs. Philanthropic income and corporate partnership income remained a crucial component in the Company's sustainability, contributing 11% of total revenue in 2024, but was 11.7% lower than the previous year due to resourcing constraints and the challenging external environment.

Throughout the year, Queensland Theatre enjoyed philanthropic support through individual and private donations and key programs including the Landmark Productions Fund that supports and empowers large-scale productions, and the Visionaries program, an annual giving program supporting productions, artists and specific Company activities.

The Company also continued to develop a corporate partnerships portfolio, sustaining relationships across the portfolio and acquiring new partners Bird's Nest and Aether Brewing, and new corporate supporters Airtrain, Joval Wines and Telstra who provided in-kind support through a range of products and services.

Queensland Theatre has further focused efforts to secure support through philanthropy and corporate partnerships that will further strategic and artistic priorities. By continuing to nurture and develop donor and partner relationships that are mutually beneficial, it is confident that it has a strong foundation for further growth in this area.

Business continuity

Significant risks for Queensland Theatre are its exposure to flooding from severe weather events and ageing building infrastructure and assets that

require continual investment in essential maintenance and renewal to ensure facilities are of a high standard and safe for patrons and workers.

In early 2024, a major roof replacement project was undertaken requiring Queensland Theatre to relocate staff and some of its programs and activities to other venues for three months to support business continuity while the building was closed during the project work. However, Queensland Theatre continues to experience building inundation and damage from ongoing problems associated with the building roof and significant weather events. Queensland Theatre worked 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 significant financial and business continuity risk for the Company should further disruption occur.

Environmental sustainability

Queensland Theatre 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 2024:

Workforce (full-time equivalent at 31 December 2024)	43*
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*Includes full-time, part-time and casual employees

The workforce gender split is balanced and positive at 57% female and 43% male. 12.2% of the Queensland Theatre workforce identifies as Aboriginal and/or Torres Strait Islander and 2% identify as having a non-English speaking background.

Through a commitment to cultivating an open, inclusive, fulfilling and safe workplace where employees can thrive, a focus on culture and providing a safe workplace for staff and artists are

key priorities. Key strategies undertaken to support and develop the workforce included:

- intensifying our commitment to the wellbeing and safety of our business administration and creative workforce by establishing a Workplace Wellbeing Group to facilitate the development of a Health and Wellbeing Action Plan;
- reviewing performance development and planning processes to support and ensure positive employee engagement;
- reviewing position descriptions to ensure relevance and compliance;
- undertaking leadership development and embedding competencies;
- establishing the First Nations Theatre team aligned with strategic commitments; and
- implementing production cultural safety plans.

OUR DONORS

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

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Marianna Serghi
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Drew & Christine Castley
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Lydia Commins
Simone Firmin-Sarra

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Peggy Given
Pamela Marx

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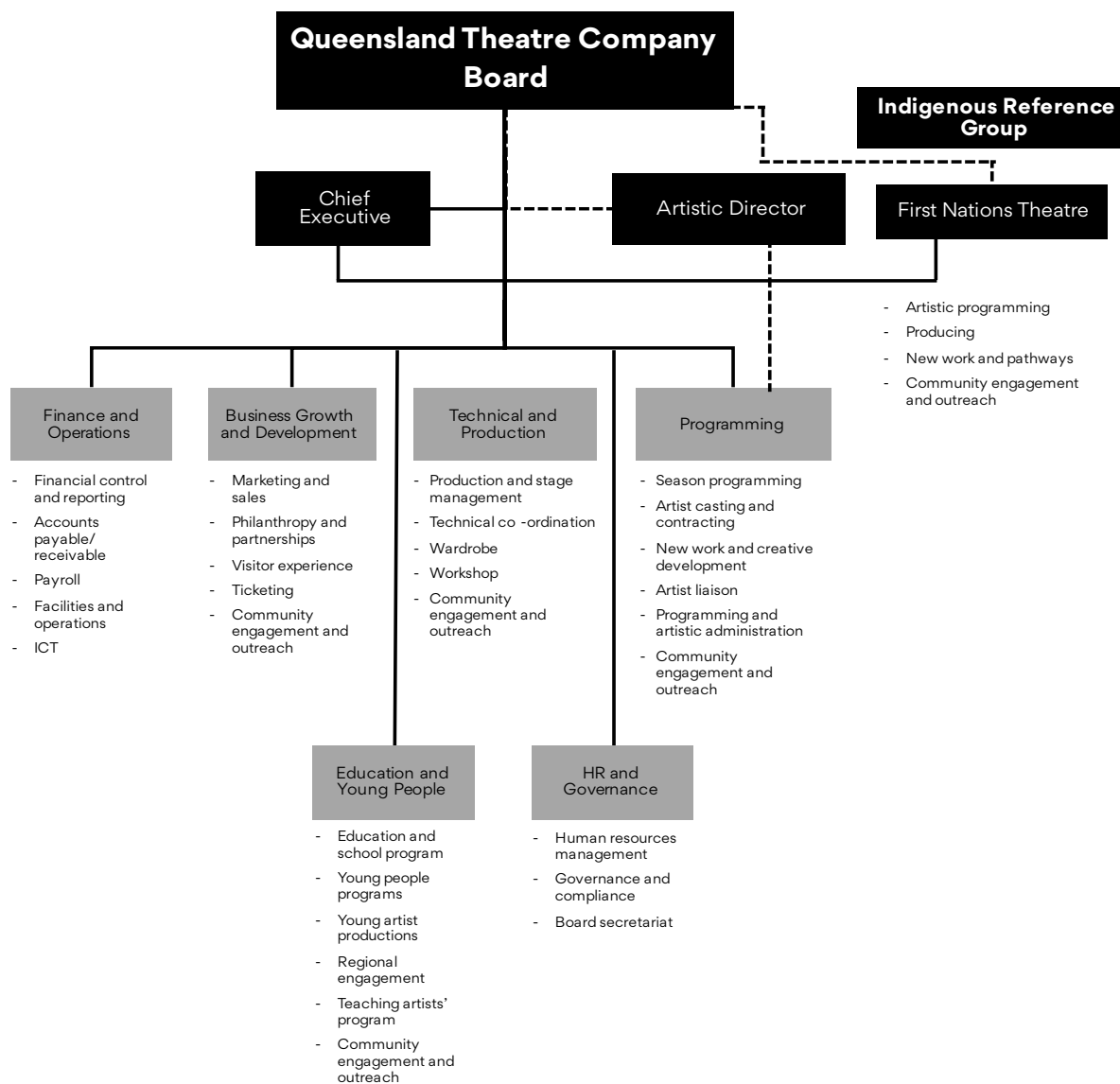


GOVERNMENT PARTNERS



GOVERNANCE

Organisational Structure



Queensland Theatre Company Board

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

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

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

Board appointments

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

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. Board members' remuneration is disclosed in the financial statements.

Conflict of interest

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

Board performance

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

The Board met 15 times during the year at eight ordinary meetings and seven special Board meetings. Profiles of Board members during the year follow.

Board member profiles

ELIZABETH JAMESON AM

Appointed 20 May 2013. Tenure to 4 September 2024
Appointed Chair 20 August 2016. Resigned 26 May 2024

Elizabeth Jameson AM has more than 30 years' experience in law, corporate governance, and as a company director. Ms Jameson was the founder in 2002 of national governance consultancy Board Matters Pty Ltd and associated firm Board Matters Legal. With her prior background as a corporate/commercial partner of a national law firm, and a practising non-executive director for over 30 years, she is a respected governance specialist and is consulted widely at a national and international level. She is also a non-executive director of Endeavour Foundation and Whitsunday Apartments Hamilton Island Pty Ltd and a Member of the John Villiers Trust Audit and Risk Committee.

DEAN GIBSON

Board Chair
Appointed 27 May 2021. Tenure to 26 May 2027
Appointed Chair 27 May 2024

Dean Gibson is the Director of Bacon Factory Films and a filmmaker with over 20 years of experience in creating and producing content. His work, which spans children's television, documentary, and drama, is regularly featured on ABC, SBS, and NITV. Beyond the film industry, Dean also serves on the Board of the Brisbane Lions Football Club.

TRACEY BARKER

Chair, Audit and Risk Management Committee
Appointed 31 January 2019. Tenure to 30 January 2028

Tracey Barker is a chartered accountant and Partner in KPMG's Audit and Assurance practice. She has over 20 years' professional experience providing audit, assurance and accounting advisory services to listed companies, privately held groups, public sector entities and not-for-profit organisations across a broad range of industries. Ms Barker is a Fellow of the Institute of Chartered Accountants Australia and New Zealand and a Board member of the Australian Auditing and Assurance Standards Board, a Graduate of the Australian Institute of Company Directors and a Registered Company Auditor.

LIZ BURCHAM

Appointed 5 September 2022. Tenure to 4 September 2025
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.

STEPHEN CARLETON

Appointed 5 September 2022. Tenure to 4 September 2025

Stephen Carleton is a playwright and academic. His plays have been produced across Australia and have been nominated for and won multiple awards. He has worked with Queensland Theatre and numerous Australian theatre companies, and the company he co-founded in Darwin, Knock-em-Down Theatre (KeDT). Associate Professor Carleton was Chair of the National Playwrights' Committee for the Australian Writers Guild in 2015-16, where he oversaw the annual National Voice report measuring Australian content and gender parity in mainstage theatre programming across the nation. Associate Professor Carleton teaches into the Drama major at the University of Queensland where he has won Faculty of Arts awards for Teaching (2009), Creative Research Excellence (2012) and a University-wide team teaching Award for Programs that Enhance Learning (2018). He has a PhD tracing theatre in North Australia from Federation to the present and leads an ARC Discovery Project examining the literary history of Darwin.

CHRISTINE CASTLEY

Appointed 27 May 2024. Tenure to 26 May 2027

Christine Castley is Chief Executive of Multicultural Australia. She is an experienced senior executive leader with expertise in organisational transformation and change management, strategic governance, project management, policy, community engagement, operations and service delivery. Christine was previously Deputy Director-General in the Department of the Premier and Cabinet and the Department of Housing and Public Works. Christine is a passionate advocate for equal access to justice and services for everyone regardless of their gender, beliefs or circumstances, and to doing everything possible to help the most disadvantaged people in our community, including refugees, migrants and asylum seekers, to live in safety and to go about their lives free from danger or harm. In 2024 Christine was a member of an Expert Panel appointed by the Australian Government to undertake a major review into multiculturalism in Australia, resulting in the landmark report "Towards Fairness: A Multicultural Future For All".

RACHEL CROWLEY

Appointed 20 August 2016. Tenure to 4 September 2025

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

MICHAEL DART

Appointed 24 April 2024. Tenure to 23 April 2027
Member, Audit and Risk Management Committee

Michael Dart is an executive and the Chief Customer Officer for the state government-owned Energy Queensland, Australia's largest electricity company. Michael Dart brings world-class strategic customer leadership to Energy Queensland, and to Queensland Theatre. He is also Chief Marketing Officer at Energy Qld, leading a large team of employees who support vulnerable customers, oversee media and communications, spearhead emergency response, liaise with Government and major stakeholders, shape community strategy and engagement, and respond to the needs of more than 2.3 million Queenslanders. The vision and passion that has seen him recognised as a leading global influencer, advocate, innovator and customer engagement leader is founded on more than two decades in stakeholder, communications and policy expertise, working across the energy, consultancy, private and government sectors. While energy is his business, arts are in his blood: Michael is also an actor, director and member of Bundaberg's Playhouse Theatre. He also serves on Boards at Griffith University and Jobs Queensland.

SUSAN LEARMONTH

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

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

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 a co-founder and Principal solicitor at Parallax Legal. Stephanie advises a range of clients on intellectual property (IP) matters and Indigenous Cultural and Intellectual Property (ICIP), with a specific focus on promoting Aboriginal and Torres Strait Islander rights, cultural protocols and best practice across various industries. Stephanie is Chairperson of the Indigenous Art Code, a national voluntary industry code of conduct aimed at promoting ethical and transparent dealings between Aboriginal and Torres Strait Islander artists and those who sell and license their works.

Board committees

AUDIT AND RISK MANAGEMENT COMMITTEE

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

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

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

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

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

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

During the year, the ARMC met six times and recommended the adoption of annual financial statements, reviewed the proposed annual budget and monitored the major enterprise risks. Committee members during 2024 were:

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

Indigenous Reference Group

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

An Indigenous Reference Group (IRG) was established in 2015 and IRG membership at 31 December 2024 included:

- Dean Gibson (Chair)
- Hannah Belanzsky
- Isaac Drandic
- Roxanne McDonald
- Lydia Miller
- Charles Passi
- Michael Tuahine

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

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

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

Management profiles

CRIENA GEHRKE

Chief Executive

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 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.

DANIEL EVANS

Artistic Director

The Artistic Director is responsible for leading and implementing the artistic vision and artistic programs of Queensland Theatre, 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, 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 Queensland Theatre's Artistic Director in November 2024 and is a celebrated theatre director, theatre-maker and award-winning playwright.

Risk management and accountability

RISK MANAGEMENT

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

INTERNAL AUDIT

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

EXTERNAL SCRUTINY

Queensland Audit Office was the external auditor for Queensland Theatre in 2024. Queensland Theatre was not subject to any external audits or reviews during the financial year (other than the audit report on the financial statements).

INFORMATION SYSTEMS AND RECORDKEEPING

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

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

HUMAN RIGHTS

Queensland Theatre considers the *Human Rights Act 2019* in the development and review of its policies, programs procedures and practices to confirm they are consistent with human rights. Queensland Theatre did not receive any complaints in 2024 with reference to the *Human Rights Act 2019*. Queensland Theatre staff participate in anti-discrimination training conducted by the Queensland Human Rights Commission.

DISCLOSURE OF ADDITIONAL INFORMATION

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

- Consultancies
- Overseas travel

Public sector ethics

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

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

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

Queensland Theatre's policies, plans, processes are developed and conducted in accordance with

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

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

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

FINANCIAL PERFORMANCE AND POSITION

Summary of financial performance for the year ended 31 December 2024

STATEMENT OF FINANCIAL PERFORMANCE

	2024	2023
	\$'000	\$'000
TOTAL INCOME	13,167	10,974
TOTAL EXPENSES	15,408	11,365
SURPLUS/(DEFICIT)	(2,241)	(392)

FINANCIAL PERFORMANCE INCOME

- Government grants 46%
- Box office and performance income 37%
- Sponsorships 4%
- Donations 7%
- Other income 6%



FINANCIAL PERFORMANCE EXPENDITURE

- Employee expenses 59%
- Production and operations 36%
- Depreciation 3%
- Other expenses 2%



STATEMENT OF FINANCIAL POSITION

	2024	2023
	\$'000	\$'000
TOTAL ASSETS	9,826	11,429
TOTAL LIABILITIES	3,533	2,894
TOTAL EQUITY	6,293	8,535

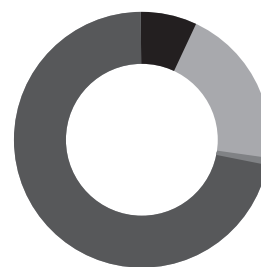
FINANCIAL POSITION ASSETS

- Cash assets 33%
- Receivables and other assets 17%
- Property, plant and equipment 50%



FINANCIAL POSITION LIABILITIES

- Payables 7%
- Employee liabilities - current 19%
- Employee liabilities - non current 1%
- Deferred income 73%



FINANCIAL STATEMENTS

2024

Queensland Theatre Company

Financial Report

For the year ended 31 December 2024

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 2024

	Note	2024 \$'000	2023 \$'000
Income from Continuing Operations			
Government grants	2	6,008	5,260
Box office and performance income	3	4,862	2,981
Sponsorships	4	569	515
Donations	5	879	1,124
Other income	6	849	1,093
Total Income from Continuing Operations		13,167	10,974
Expenses from Continuing Operations			
Employee expenses	7	8,985	6,719
Production and operations	8	5,631	3,999
Depreciation	9	469	476
Other expenses	10	323	171
Total Expenses from Continuing Operations		15,408	11,365
Operating Result from Continuing Operations		(2,241)	(392)
Other Comprehensive Income			
Nil		-	-
Total Comprehensive Income		(2,241)	(392)

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

Queensland Theatre Company

Statement of Financial Position As at 31 December 2024

	Note	2024 \$'000	2023 \$'000
Current Assets			
Cash and cash equivalents	11	3,246	5,824
Receivables	12	1,128	60
Inventories		45	24
Other assets	13	486	277
Total Current Assets		4,905	6,185
Non - Current Assets			
Property, plant and equipment	14	4,922	5,244
Total Non - Current Assets		4,922	5,244
Total Assets		9,827	11,429
Current Liabilities			
Payables	15	248	296
Accrued employee benefits	16	660	515
Contract liabilities	17	2,586	2,033
Total Current Liabilities		3,494	2,843
Non - Current Liabilities			
Accrued employee benefits	16	40	51
Total Non - Current Liabilities		40	51
Total Liabilities		3,533	2,894
Net Assets		6,294	8,535
Equity			
Accumulated surplus		6,294	8,535
Total Equity		6,294	8,535

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 2024

	Accumulated Surplus	Total
	<i>\$'000</i>	<i>\$'000</i>
Balance 1 January 2023	8,927	8,927
Operating Result from Continuing Operations	(392)	(392)
Other Comprehensive Income	-	-
Total Comprehensive Income	(392)	(392)
Balance 31 December 2023	8,535	8,535
Balance 1 January 2024	8,535	8,535
Operating Result from Continuing Operations	(2,241)	(2,241)
Other Comprehensive Income	-	-
Total Comprehensive Income	(2,241)	(2,241)
Balance 31 December 2024	6,294	6,294

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 2024

	Note	2024	2023
		<i>\$'000</i>	<i>\$'000</i>
Cash inflows (outflows) from operating activities			
Receipts from operating activities			
- Government grants		6,008	5,260
- Box office and performance income		4,862	2,981
- Other		652	1,236
		<u>11,522</u>	<u>9,477</u>
Interest received		330	313
GST collected from customers		486	341
Employee expenses		(8,887)	(6,790)
Supplies and services		(5,332)	(3,988)
GST paid to suppliers		<u>(465)</u>	<u>(382)</u>
Net cash used in operating activities	18(ii)	(2,346)	(1,028)
Cash inflows (outflows) from investing activities			
Payments for property, plant and equipment		<u>(233)</u>	<u>(304)</u>
Net cash used in investing activities		(233)	(304)
Net increase (decrease) in cash held		(2,579)	(1,332)
Cash at the beginning of the reporting period		<u>5,824</u>	<u>7,156</u>
Cash at the end of the reporting period	18(i)	<u>3,246</u>	<u>5,824</u>

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 2024

OBJECTIVES AND PRINCIPAL ACTIVITIES OF QUEENSLAND THEATRE COMPANY

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

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

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

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

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

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

NOTE 1. SUMMARY OF MATERIAL ACCOUNTING POLICIES

(a) Statement of compliance

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

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

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

Queensland Theatre Company

Notes to and forming part of the Financial Statements For the year ended 31 December 2024

(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.

(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>.

(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 Chief Executive 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 unconditional right to defer settlement beyond 12 months after the reporting dates. All other assets and liabilities 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 2024

(I) New and revised accounting standards

In the current period, the Company has adopted all of the new and revised standards and interpretations issued by the AASB that are relevant to its operations and effective for the current reporting period with an initial application date of 1 January 2024. These include AASB 2020-1 Classification of Liabilities as Current or Non-Current; AASB 2022-6 Non-Current Liabilities with Covenants, AASB 2022-10 Fair Value Measurement of Non-Financial Assets of Not-for-Profit Public Sector Entities, AASB 2023-3 Disclosure of Non-Current Liabilities with Covenants: Tier 2 (where applicable).

No new accounting pronouncements applicable for the first time in 2024 had a material impact on the Company. No accounting pronouncements were early adopted in the 2024 financial year. No voluntary changes in accounting policies occurred during the 2024 financial year.

2024	2023
\$'000	\$'000

NOTE 2. GOVERNMENT GRANTS

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

Annual recurrent grant funding received under the Multipartite Funding Agreement between Queensland Theatre, Arts Queensland and Creative Australia is identified as a contract with a customer under AASB 15. The Company's obligation under the grant agreement is to deliver an accepted annual program of activities including mainstage performances, sector development, touring, education and other access programs that addresses the strategic priorities of Creative Australia and the Queensland Government. Total funding of \$4,932,296 was recognised in 2024 (2023: \$4,860,492).

Queensland Government through Arts Queensland

Recurrent funding - Multipartite agreement	3,984	3,950
Recurrent funding – Multi-year Touring Support Fund	180	-
Non-recurrent funding - Matching Subsidy Scheme	100	100

Queensland Government through Department of Premier and Cabinet

Queensland Premier's Drama Award	60	185
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Federal Government through Creative Australia

Recurrent funding - Multipartite agreement	948	911
Non-recurrent funding – Workforce Training Initiative	50	-
Federal Government through RISE Fund		
Non-recurrent funding	706	-

Other Special grants

Indigenous Languages & Arts Program	-	85
Backing Indigenous Art – return of unexpended funding	(40)	-

Local Government through Brisbane City Council

Total	6,008	5,260
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Queensland Theatre Company

Notes to and forming part of the Financial Statements For the year ended 31 December 2024

	2024	2023
	\$'000	\$'000

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	3,489	2,947
Production fees and royalties	464	2
Co-production and other contributions	825	-
Other performance-related income	85	33
Total	<u>4,862</u>	<u>2,981</u>

NOTE 4. SPONSORSHIPS

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

Corporate sponsorship - cash	255	211
Corporate sponsorship - in kind	314	304
Total	<u>569</u>	<u>515</u>

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	879	1,124
Total	<u>879</u>	<u>1,124</u>

NOTE 6. OTHER INCOME

Other income is recognised as income immediately when received.

Interest income*	338	313
Workshops and young artist development programs	281	281
Venue and bar operations	206	391
Events and sundry	25	108
Total	<u>849</u>	<u>1,093</u>

* Interest income is recognised on an accruals basis.

Queensland Theatre Company

Notes to and forming part of the Financial Statements For the year ended 31 December 2024

NOTE 7. EMPLOYEE AND EMPLOYEE-RELATED EXPENSES

Wages and salaries due but unpaid at reporting date are recognised as a liability 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 (if applicable) or other conditions of employment. Contributions are expensed when they are paid or become payable following completion of the employee's service each pay period.

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

Other employee benefits - sick leave

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

Termination benefits

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

	2024	2023
	<i>\$'000</i>	<i>\$'000</i>
Employee and employee related expenses:		
Salaries and wages, all employees, performers, artists & technical personnel	7,885	5,939
Superannuation	737	543
Workers compensation	59	56
Allowances	195	105
Fringe benefits tax	4	4
Recruitment, Relocation and training	104	72
Total	8,985	6,719

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

43	44
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Key Management Personnel

Key management personnel ('KMP') 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 2024

(i) Remuneration of board members

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

Board Member	Date appointed	Date retired	2024	2023
			\$	\$
D. Gibson	Appointed Chair 27-May-24		4,110	4,000
T. Barker	Reappointed 31-Jan-25		4,000	4,000
R. Crowley	Reappointed 5-Sep-22		3,000	3,000
S. Learmonth	Reappointed 5-Sep-22		3,500	3,500
S. Carleton	5-Sep-22		3,000	3,000
E. Burcham	5-Sep-22		3,000	3,000
M. Dart*	24-Apr-24		-	-
S. Parkin	24-Apr-24		1,310	-
C. Castley	27-May-24		1,039	-
E. Jameson (ex-Chair)	Reappointed 5-Sep-22	26-May-24	3,256	5,000
S. Gallaher	Reappointed 27-May-21	22-Feb-23	-	515
M. Bayles	27-May-21	22-Aug-23	-	2,917
			26,215	28,932

* Michael Dart was paid nil remuneration in line with state government policy.

Board members and their partners donated \$12,838 to Queensland Theatre during 2024 (2023: \$31,587).

(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 (formerly Executive Director)

Director, Queensland Theatre Company Act 1970

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

Appointed 10 July 2023

Position: Artistic Director (1 January 2024 to 31 March 2024)

Employee, appointed by Queensland Theatre Company Board

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

Appointed 2 December 2019, resigned 31 March 2024

Position: Artistic Director (11 November 2024 to present)

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

Queensland Theatre Company

Notes to and forming part of the Financial Statements For the year ended 31 December 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
- Termination benefits are not provided for within individual contracts of employment. Contracts of employment provide only for notice periods or payments in lieu of notice on termination, regardless of the reason for termination.

	Short Term Employee Expenses	Long Term Employee Expenses	Post- Employment Expenses	Termination Benefits	Total Expenses
	\$'000	\$'000	\$'000	\$'000	\$'000
<i>1 January 2024 – 31 December 2024</i>					
Chief Executive (formerly Executive Director)	234	11	27	-	272
Artistic Director (to 31 March 2024)	32	5	17	95	149
Artistic Director (from 11 November 2024)	31	2	3	-	36
<i>1 January 2023 – 31 December 2023</i>					
Executive Director (to 5 May 2023)	85	87	8	-	180
Executive Director (from 10 July 2023)	102	4	10	-	116
Artistic Director	193	5	20	-	218

Executive personnel and their partners donated \$0 to Queensland Theatre during 2024 (2023: \$1,950).

(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 (formerly Department of Treaty, Aboriginal and Torres Strait Islander Partnerships, Communities and the Arts).

Transactions with Key Management Personnel (KMP) and entities related to KMP

- KMP and their partners donated \$12,838 to Queensland Theatre during 2024 (2023: \$32,900).
- Queensland Theatre provides tickets to KMP and their accompanying guests, as part of their duties, and the value of such tickets to any individuals is not considered material.
- A business related to a key management position was engaged, subject to the procurement process as defined in the Company's Procurement Policy, to provide services, with fees paid totalling \$1,897 (2023: \$16,150).

Queensland Theatre Company

Notes to and forming part of the Financial Statements For the year ended 31 December 2024

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, Local Government, Planning and Public works.

	2024	2023
	\$'000	\$'000

NOTE 8. PRODUCTION AND OPERATIONS

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

Theatre and production	2,436	698
Marketing and development	1,048	1,152
Occupancy	557	724
Royalties	260	260
Other	386	465
Travel and touring	559	371
IT & communications	385	330
Total	5,631	3,999

NOTE 9. DEPRECIATION

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

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

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

Depreciation was incurred in respect of:

Leasehold improvements	350	367
IT equipment	13	19
Office furniture	8	9
Staging & rehearsal plant and equipment	94	76
Workshop plant and equipment	4	5
Total	469	476

Queensland Theatre Company

Notes to and forming part of the Financial Statements For the year ended 31 December 2024

	2024 \$'000	2023 \$'000
NOTE 10. OTHER EXPENSES		
Insurance	129	108
Audit fees *	27	23
Bank fees and charges	36	40
Special payments **	48	-
Impairment of fixed assets resulting from flood event	83	-
Total	323	171

* Total audit fees quoted by the Queensland Audit Office relating to the 2024 Financial Statements are \$26,550.

** Special payments include 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 received 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	612	226
Deposits at call	2,634	5,598
Total	3,246	5,824

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	995	17
Interest receivable	13	-
Net GST receivable	120	43
Total	1,128	60

NOTE 13. OTHER ASSETS

Prepaid other costs	450	249
Other assets	36	28
Total	486	277

Queensland Theatre Company

Notes to and forming part of the Financial Statements For the year ended 31 December 2024

	2024	2023
	\$'000	\$'000

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	8,230	8,132
Less: Accumulated depreciation	(3,308)	(2,888)
Total	<u>4,922</u>	<u>5,244</u>

(ii) Property, Plant and Equipment Reconciliation

Carrying amount at 1 January	5,244	5,416
Acquisitions / (Disposals)	233	304
Less: Write-off of fixed assets	(85)	-
Depreciation	(470)	(476)
Carrying value at 31 December	<u>4,922</u>	<u>5,244</u>

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	52	57
Accrued expenses	196	239
Total	<u>248</u>	<u>296</u>

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.

Queensland Theatre Company

Notes to and forming part of the Financial Statements For the year ended 31 December 2024

Long service leave entitlements payable are assessed at balance date having regard to current employee remuneration rates, employment related on-costs and other factors including accumulated years of employment, future remuneration levels, and experience of employee departure per year of service. Long service leave liabilities are classified as current when they are due to be settled within 12 months after the reporting date as the Company does not have an unconditional right to defer settlement to beyond 12 months after the reporting date. Current long service leave liabilities are recorded in the Statement of Financial Position at their 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 superannuation benefits in these financial statements.

	2024	2023
	<i>\$'000</i>	<i>\$'000</i>
Current		
Annual leave	436	316
Long service leave	225	199
Total current	<u>660</u>	<u>515</u>
Non-current		
Long service leave	40	51
Total non-current	<u>40</u>	<u>51</u>
Total accrued employee benefits	<u>700</u>	<u>566</u>

NOTE 17. CONTRACT LIABILITIES

Contract liabilities arise from contracts with customers.

Contract liabilities at 31 December 2024 include payments received for tickets to performances, services and outcomes deliverable in 2025. These amounts will be recognised as revenue in the next 12 months.

Season ticket sales in advance	1,911	1,555
Grants and sponsorship income received in advance	675	478
Total	<u>2,586</u>	<u>2,033</u>
Carrying amount at 1 January	2,033	2,647
Amounts received	5,603	3,490
Transfer to revenue	<u>(5,050)</u>	<u>(4,104)</u>
Carrying amount at 31 December	<u>2,586</u>	<u>2,033</u>

Queensland Theatre Company

Notes to and forming part of the Financial Statements For the year ended 31 December 2024

	2024	2023
	\$'000	\$'000
NOTE 18. RECONCILIATION OF OPERATING SURPLUS TO NET CASH FROM OPERATING ACTIVITIES		
(i) Reconciliation of cash		
Cash at bank and on hand	612	226
Deposits at call	2,634	5,598
Total cash assets	<u>3,246</u>	<u>5,824</u>
(ii) Reconciliation of net cash from operating activities to net result for the period		
Operating surplus/(deficit) from ordinary activities	(2,241)	(392)
Depreciation	469	476
Write-off of fixed asset	85	-
Changes in assets and liabilities:		
(Increase)/Decrease in receivables	(1,068)	77
(Increase)/Decrease in inventories	(20)	(3)
(Increase)/Decrease in other assets	(209)	(89)
(Decrease)/Increase in payables	(49)	(395)
(Decrease)/Increase in employee benefits	134	(89)
(Decrease)/Increase in other liabilities	553	(614)
Net cash from operating activities	<u>(2,346)</u>	<u>(1,028)</u>

NOTE 19. CONTINGENCIES

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

NOTE 20. EVENTS OCCURRING AFTER BALANCE DATE

No matter or circumstance has arisen since 31 December 2024 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. FAIR VALUE MEASUREMENTS

What is fair value?

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

Financial assets and liabilities

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

Queensland Theatre Company

Notes to and forming part of the Financial Statements For the year ended 31 December 2024

2024	2023
\$'000	\$'000

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 at amortised cost

Cash and cash equivalents	3,246	5,824
Receivables	1,128	60
Total	4,374	5,884

Financial liabilities at amortised cost

Payables	248	296
Total	248	296

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

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 2024 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 2025

INDEPENDENT AUDITOR'S REPORT

To the Board of the Queensland Theatre Company

Report on the audit of the financial report

Opinion

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

The financial report comprises the statement of financial position as at 31 December 2024, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements including material accounting policy information, and the management certificate.

In my opinion, the financial report:

- a) gives a true and fair view of the entity's financial position as at 31 December 2024, and its financial performance and cash flows for the year then ended
- b) complies with the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2019, and Australian Accounting Standards – Simplified Disclosures.

Basis for opinion

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

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

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

Other information

Those charged with governance are responsible for the other information.

The other information comprises the information included in the entity's annual report for the year ended 31 December 2024, but does not include the financial report and our auditor's report thereon.

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

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

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

Responsibilities of the entity for the financial report

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

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

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

Auditor's responsibilities for the audit of the financial report

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

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 2024:

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

Prescribed requirements scope

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



Jacqueline Thornley
as delegate of the Auditor-General

28 February 2025

Queensland Audit Office
Brisbane

Glossary

Board	Queensland Theatre Company Board
ARMC	Audit and Risk Management Committee
Bille Brown Theatre	Queensland Theatre's home theatre venue
CALD	Culturally and linguistically diverse
Creative development	Creative exploration or concept development activity
QPAC	Queensland Performing Arts Centre
QPDA	Queensland Premier's Drama Award
Queensland Theatre	Queensland Theatre Company
The Act	Queensland Theatre Company Act 1970
The Company	Queensland Theatre
TRW	Theatre Residency Week
TRW NQ	Theatre Residency Week North Queensland

Compliance Checklist

Summary of requirement		Basis for requirement	Annual report reference
Letter of compliance	<ul style="list-style-type: none"> A letter of compliance from the accountable officer or statutory body to the relevant Minister/s 	ARRs – section 7	1
Accessibility	<ul style="list-style-type: none"> Table of contents Glossary 	ARRs – section 9.1	2 59
	<ul style="list-style-type: none"> Public availability 	ARRs – section 9.2	62
	<ul style="list-style-type: none"> Interpreter service statement 	Queensland Government Language Services Policy ARRs – section 9.3	62
	<ul style="list-style-type: none"> Copyright notice 	Copyright Act 1968 ARRs – section 9.4	62
	<ul style="list-style-type: none"> Information Licensing 	QGEA – Information Licensing ARRs – section 9.5	62
General information	<ul style="list-style-type: none"> Introductory Information 	ARRs – section 10	3
Non-financial performance	<ul style="list-style-type: none"> Government’s objectives for the community and whole-of-government plans/specific initiatives 	ARRs – section 11.1	9
	<ul style="list-style-type: none"> Agency objectives and performance indicators 	ARRs – section 11.2	8
	<ul style="list-style-type: none"> Agency service areas and service standards 	ARRs – section 11.3	11
Financial performance	<ul style="list-style-type: none"> Summary of financial performance 	ARRs – section 12.1	35
Governance – management and structure	<ul style="list-style-type: none"> Organisational structure 	ARRs – section 13.1	29
	<ul style="list-style-type: none"> Executive management 	ARRs – section 13.2	30
	<ul style="list-style-type: none"> Government bodies (statutory bodies and other entities) 	ARRs – section 13.3	N/A
	<ul style="list-style-type: none"> Public Sector Ethics 	Public Sector Ethics Act 1994 ARRs – section 13.4	34
	<ul style="list-style-type: none"> Human Rights 	Human Rights Act 2019 ARRs – section 13.5	33
	<ul style="list-style-type: none"> Queensland public service values 	ARRs – section 13.6	N/A
Governance – risk management and accountability	<ul style="list-style-type: none"> Risk management 	ARRs – section 14.1	33
	<ul style="list-style-type: none"> Audit committee 	ARRs – section 14.2	32
	<ul style="list-style-type: none"> Internal audit 	ARRs – section 14.3	33
	<ul style="list-style-type: none"> External scrutiny 	ARRs – section 14.4	33
	<ul style="list-style-type: none"> Information systems and recordkeeping 	ARRs – section 14.5	33
	<ul style="list-style-type: none"> Information Security attestation 	ARRs – section 14.6	33

Summary of requirement	Basis for requirement	Annual report reference	
Governance – human resources	• Strategic workforce planning and performance	ARRs – section 15.1	25
	• 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	62
	• Consultancies	ARRs – section 31.1	https://data.qld.gov.au
	• Overseas travel	ARRs – section 31.2	https://data.qld.gov.au
	• Queensland Language Services Policy	ARRs – section 31.3	https://data.qld.gov.au
Financial statements	• Certification of financial statements	FAA – section 62 FPMS – sections 38, 39 and 46 ARRs – section 17.1	55
	• Independent Auditor’s Report	FAA – section 62 FPMS – section 46 ARRs – section 17.2	56

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

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