



# **ANNUAL REPORT**

## **FOR THE YEAR ENDED**

### **30 JUNE 2014**

September 2014

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Government  
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# LETTER OF TRANSMITTAL

**30 September 2014**

The Hon Jack Snelling  
Minister for the Arts  
GPO Box 2555  
ADELAIDE SA 5001

Dear Minister

I submit herewith State Theatre Company of South Australia's 2013-14 Annual Report, prepared under the *State Theatre Company of South Australia Act 1972*, the *Public Sector Management Act 1995* and the *Public Finance and Audit Act 1987*. Due to the delayed availability of the Audited Financial Statements, the Company submitted the Annual Report to Arts SA on 30 September 2014.

We are delighted to be reporting a significant surplus in 2013-14, building on last year's small surplus and fully reversing the impact of deficits incurred in 2010-11 and 2011-12. This and other highlights and relevant issues you will find detailed in the Chair's Report.

STCSA's mission is to create great theatre, deliver engaging and illuminating experiences to our audiences, develop our art-form and artists, and to connect our work and artists nationally and internationally. The information contained in this report reflects the Company's substantial progress in achieving that mission over the last financial year.



**Rob Brookman**  
**Chief Executive Officer**

## CHAIR'S REPORT

I am pleased to present my report on the activities of the Company for the 2013-14 financial year – a year of extraordinary activity in which the Company played over 400 performances to audiences in excess of 110,000 across the length and breadth of the country.

The Company presented 207 performances within South Australia to a paid audience of 53,492. The 2014 Adelaide Season has 3,314 subscribers (an increase of 16% on 2013). Additional activities including Subscriber Briefings, Schools Workshops, Young Playwrights Reading, Work Experience, School Drama, the *Tangent* series and other Company activities such as the highly successful Quiz Night generated a further 2,584 attendances. The Company also introduced a substantial touring program in 2013-14 that saw 201 performances given in 50 towns and cities in every State and Territory to total attendances of 57,215.

The output and attendances above reflect a year in which the Company made a significant leap forward after last year's steady recovery from the difficult preceding two year period. All of the Company's vital signs returned to a healthy state in 2013-14. Not only have subscription numbers increased by 16% from 2013 to 2014 but in 2013-14 total paid attendances increased by 67% and total box office income increased from \$1,040,467 to \$2,262,652 (117%). The Company recorded its highest ever box office result with *Brief Encounter* in September 2013, only to substantially eclipse that record with *Neighbourhood Watch* in May 2014. It also recorded a virtually unprecedented achievement in a fully sold out season of *The Seagull* during the Adelaide Festival. Overall turnover jumped from \$4,988,475 to \$7,242,740 (an increase of 45%). In the first full year of Geordie and Rob Brookman's stewardship of the Company, we are seeing the delivery of the outstanding results that the Board hoped for as a result of the transition at the senior artistic and management level in 2012.

Our new strategies in the area of Development (sponsorship, philanthropy and fundraising) continue to result in dramatic improvement in income with an increase from \$443,490 to \$608,901 (an increase of 37%). The continuation of our strategic focus on generating commercial income from our set construction and costume workshops has also contributed strongly to the final result with net contribution of \$48,542 to our operating result.

While the revenue side of the Company's accounts shows extraordinary growth, I am pleased to report that our cost-controls have also been excellent, with expenditure coming in at 2% less than budget. The overall operating result was a substantial surplus of \$279,874. As a result, the Company's reserves have been increased by 63% to \$718,737. This represents 9.9% of the Company's annual turnover against a target figure of 20%. A significant task in the years ahead, therefore, is to work towards achieving that target. Our balance sheet has been strengthened and the Company is in a strong and stable position.

I am also pleased to report that critical responses and audience feedback to our productions were very positive. While measuring artistic success is inevitably subjective, I note two objective measures from surveys conducted at the end of our 2013 Season that are very encouraging indeed – audience satisfaction ratings stood at 93% ("good" or above) and favourable media responses at 84%. The excellence of the Company's work was also recognised through numerous nominations and awards, the most exciting being the Helpmann Award for Best New Australian Work for our co-production with Windmill Theatre of *Pinocchio*.

While the output of the company in its home theatres was substantially increased with the presentation of 8 subscription season productions (5 in 2012-13) and three non-subscription productions (3 in 2012-13), its activity outside Adelaide proliferated with major tours of our co-production with Bell Shakespeare of *The Comedy of Errors* and our own *The Complete Works of William Shakespeare (Abridged)* along with transfer seasons of our co-production with Sydney Theatre Company of *Vere* and our co-production with Windmill of *Pinocchio* – both the latter productions playing at the Drama Theatre of the Sydney Opera House. Excitingly *Pinocchio* is now confirmed to tour to the prestigious New Victory Theatre in New York in March 2015. One of Geordie and Rob's stated aims for the Company was to re-join it to the national theatre conversation and 2013-14 saw this aim realised to an extent well beyond expectation.

Another of the major artistic goals that Geordie and Rob set out for the Board in 2012 was to significantly increase the amount of new work created and the results on this front were also very satisfying. Three of our main-stage works were world premieres, two arising from State Theatre Company commissions. Our Festival production of *The Seagull* was given in a commissioned adaptation by Hilary Bell and our Education production *Jesikah* was also a commissioned work. We were particularly pleased to have been able to send this production on a tour of regional South Australia following its Adelaide season with the assistance of Country Arts SA. The Company's burgeoning Education Program continues to be one of the best in the country and a source of great pride, serving a large number of secondary school students and their teachers.

There has been no change to Board membership during the year and this stability and the strong contribution from my fellow Board Members has been a significant factor in the Company's success. The Board meets seven times each year as well as holding a full Strategic Planning Day in order to review the Company's progress and develop new pathways in realising our Mission. The Board is fully committed to supporting our Executive Team in realising that Mission and all Board members contribute not only to Board meetings but also via our structure of Committees – Finance, Strategy and Recruitment.

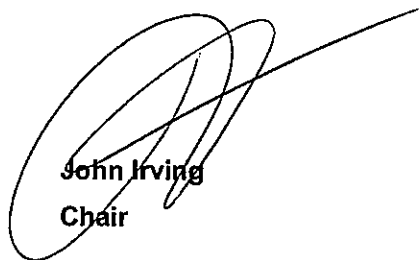
The 2013 - 14 year has been one in which many significant strategic issues have been addressed. In addition to the long term lease now finalised for our workshop and rehearsal room within the Adelaide

Festival Centre, we have also signed a long term lease for our store and props shop at Pennington which continues to be a valuable resource. The Company continues to deal with some very significant strategic issues beyond our core business of delivering great theatre experiences for our audiences. These are:

- **State Theatre Company SA Governance**  
The Company continues to explore the merits of moving away from its current structure as a Statutory Authority and a study has now been commissioned by Arts SA that may well see change effected by June 30<sup>th</sup>, 2015.
- **State Theatre Company SA Foundation**  
The establishment of the State Theatre Company Foundation has been completed. The Foundation is fully independent of the Company but the proceeds of all fundraising will be directed to the Company. The Foundation will provide a special focus on further improving the Company's philanthropic fundraising, expanding its donor base, providing an appropriate vehicle for bequests and, in the mid-term, establishing an endowment fund.
- **Premises at Adelaide Railway Station (Office and Wardrobe)**  
The Company's Memorandum of Understanding with Arts SA for the sub-lease of its premises at the Adelaide Railway Station expires in December 2014 and the planned re-development of the Railway Station premises will result in an enforced move. This is a major strategic issue for the Company, which we hope to see resolved shortly without detriment to the Company's output, financial position or operations.

The Company's ongoing development would not be possible without the continuing support of our audiences, donors, corporate partners and Government funding partners – the State Government through Arts SA and the Federal Government through the Australia Council for the Arts which provide our key ongoing base of support. I would like to express the Board's deep gratitude to all of our many supporters for assisting us in making State Theatre Company the very best that it can be.

I wish to also acknowledge the contribution of my fellow Board members and, on behalf of them, recognise the commitment of our staff and artists. We have seen the great and positive impact of our new team with a strong sense of re-engagement and renewal of the Company - and an enormous amount of the credit for that goes to the passion and sheer hard work of every single artist and member of staff that offers their talent in service to the cultural life of our community.



**John Irving**  
**Chair**

# ARTISTIC DIRECTOR'S REPORT 2013 - 2014

## INTRODUCTION

The 2013 - 2014 year has been one of dramatic expansion and encouraging success on-stage and off for State Theatre Company. A busy twelve months saw the Company's longest ever tour, in partnership with Bell Shakespeare, a major win at the prestigious Helpmann Awards, the Company's gross box office record being broken twice and the premiere of a number of major new Australian works. After a lift in subscriber and audience numbers during the 2013 season this was followed by a further significant lift during the first half of the 2014 season.

The Company's scenic workshop became one of the busiest in the country, taking on a number of high profile local and national build jobs as well as continuing to do excellent work for the Company's own shows. The year also saw the Company's artistic work flourish through a series of co-productions and producing partnerships with local, national and international partners.

## PRODUCTION SUMMARY

### ***The Comedy of Errors* by William Shakespeare in a co-production with the Bell Shakespeare Company**

*The Comedy of Errors* saw STCSA undertake a six month national tour, in partnership with Bell Shakespeare, culminating in a season at the Sydney Opera House in December 2013. Director Imara Savage created a fresh and funny take on Shakespeare's classic comedy of mistaken identity transplanting the action into a King's Cross like neon lit world. With a large ensemble of 10 actors drawn from South Australia, New South Wales and Queensland the production was a slick and silly crowd pleaser and began a pattern for the Company of programming a brash comedy in the middle of the Adelaide winter. Well reviewed, the production was led by excellent performances by Nathan O'Keefe, Hazem Shammas and Elena Carapetis. The production played to excellent houses coming within a hairs breadth of making it's challenging box office target.

### ***Babyteeth* by Rita Kalnejais**

Chris Drummond created a beautiful and touching production of Rita Kalnejais' play about love, grief and family. Using the Space Theatre in 'end-on' configuration the production operated with a lower than usual capacity and satisfyingly played to predominantly full houses. Strong performances across the cast with highlights coming from Danielle Catanziritti and Matt Crook resulted in a challenging and moving production that didn't leave many dry eyes in the house. The set, by Wendy Todd, saw the



Workshop operating at maximum capacity creating an extraordinary transforming set powered by a series of hydraulics.

***Brief Encounter* by Emma Rice based on the work by Noël Coward**

*Brief Encounter* saw the Company partner with local producers Arts Projects Australia to bring Cornwall's legendary Kneehigh Theatre to Australia. In a major fillip to the local industry Kneehigh recast two roles in the production with Adelaide actors Kate Cheel and Michelle Nightingale who joined the show for the entire Australian tour. The production itself was a wonderfully inventive, crowd pleasing confection of Noel Coward's text and songs. It played to excellent houses, setting a new gross box office record for the Company along the way and created a not insignificant link with a major international company.

***Vere* by John Doyle. A co-production with Sydney Theatre Company**

*Vere* saw the Company co-produce with the Sydney Theatre Company for the first time in some years. Doyle's play, a funny and moving look at what memory loss can do to people, was sensitively directed by Sydney Theatre Company Resident Director Sarah Goodes with a cast led by Paul Blackwell in the title role. Blackwell shone, putting all his comedic and dramatic skills to excellent use, and created a multi layered portrait of the determined Vere. His performance was rightfully recognised with a nomination for Best Actor at the 2014 Helpmann Awards. Despite excellent reviews and positive audiences the production fell short of its box office target.

***Maggie Stone* by Caleb Lewis**

The 2013 season closed with the production of Caleb Lewis' STCSA commissioned piece *Maggie Stone*. An unflinching look at the refugee experience and cultural prejudice the production saw STCSA connect with the local African migrant community for the first time. A cast led by Kris McQuade and Sara Zwangobani under the direction of Artistic Director Geordie Brookman created a fast paced contemporary thriller that was well received critically. However, the production matched the recent pattern of ticket sales falling away over the final few months of each calendar year and fell a little short of its box office target.

***The Seagull* by Anton Chekhov in a new adaptation by Hilary Bell. As part of the 2014 Adelaide Festival of the Arts.**

*The Seagull* began the 2014 season with a bang, playing to sell out audiences and smashing its box office target. In a funny and direct new adaptation by Hilary Bell the play was staged by Artistic Director Geordie Brookman in the STCSA Scenic Workshop, continuing the pattern begun by *The Kreutzer Sonata* in 2013. An excellent cast led by Xavier Samuel and ex Artistic Director Rosalba

Clemente complemented by an evocative design from Resident Designer Geoff Cobham delighted audiences and critics throughout the Adelaide Festival.

***The Long Way Home* by Daniel Keene. Presented in association with Sydney Theatre Company and the Australian Defence Force.**

A powerful and moving examination of the experience of returned servicemen, *The Long Way Home* was created by a cast of Defence personnel and professional actors, drawing on real experiences in the Iraq and Afghanistan conflicts. The Company's first venture into selling outside of subscription proved a hit over its short run playing to packed houses and drawing a high number of first time theatre goers.

***Neighbourhood Watch* by Lally Katz**

*Neighbourhood Watch* saw the Company welcome international star Miriam Margolyes to Adelaide to lead the cast of Lally Katz's wonderful, funny play. Ably supported by an ensemble of local actors under Julian Meyrick's direction, Margolyes performance delighted audiences and saw STCSA once again break its all time gross box office record, this time by some distance. Well received critically, the production proved that, with the right casting, there is a real appetite for Australian stories on the main stage.

***Little Bird* by Nicki Bloom with songs and music by Cameron Goodall and Quentin Grant. Produced as part of the 2014 Cabaret Festival.**

*Little Bird*, a major new commissioned work developed in partnership with the Cabaret Festival, was built around the extraordinary talents of singer / actor Paul Capsis. Writer Nicki Bloom conjured a dark fairy-tale about identity and loss that was brought to life in Her Majesty's Theatre by Artistic Director Geordie Brookman and Resident Designer Geoff Cobham. With a diverse score by Cameron Goodall and Quentin Grant the production delighted Festival audiences - often being referred to as the pick of the Festival. While the production under performed on subscription single ticket sales were healthy but the piece still fell slightly short of its box office target.

***Jesikah* by Phillip Kavanagh**

*Jesikah* was the Company's first ever piece commissioned specifically for the Education Program. Under the direction of Nescha Jelk, Phillip Kavanagh's darkly funny satire of teenage narcissism was a smash hit with young adult audiences selling out much of its metropolitan and regional seasons. It marked a Company debut for actor Lizzy Hay and an excellent turn in the title role by Kate Cheel.

Kavanagh has since been commissioned to write a large scale work for the Company through the Jill Blewett Award.

## **OTHER PROGRAMS:**

### **STATE RESIDENT**

The 2013 - 2014 year saw the Company welcome three different independent companies in creative development residencies. Torqueshow joined the Company in November 2013 to develop their verbatim dance theatre work *Madame: The Life of Joseph Farrugia*. Thanks to securing Interconnections funding from the Australia Council the Company was able to support a fully resourced two week residency. The resulting piece has been programmed as part of the Company's State Umbrella program in 2015.

In 2014 the Company was joined first by Flying Penguin Productions to develop Duncan Graham's new piece *The Milgram Project*. Later in the year performance makers *isthisyours?* joined the Company to develop an as yet unnamed new work.

### **STATE UMBRELLA**

The 2013 - 2014 year saw our first State Umbrella project premiere, Angela Betzien's *The Dark Room*, produced by Flying Penguin. A dark, time-skipping chamber piece the production played at Holden Street Theatres to excellent crowds exceeding its box office target and garnering a number of great reviews and industry awards. It was hugely satisfying to see one of Adelaide's best independent theatre companies produce at this scale and with this level of production values thanks to the input of the STCSA Scenic Workshop.

### **COMMISSIONING PROGRAM**

The Company's commissioning program continues to grow. In the 2013 - 2014 year three commissioned original works made it to the stage, *Maggie Stone*, *Jesikah* and *Little Bird* as well as Hilary Bell's commissioned adaptation of *The Seagull*. Current commissions include as yet untitled projects by Andrew Bovell (in partnership with the UK's Frantic Assembly) and Phillip Kavanagh, *Keith* by Ben Ellis (in partnership with the UK's Headlong Theatre), *The Prodigal Jones* by Duncan Graham and a new Education Commission with local playwright Elena Carapetis.

### **TANGENT**

Our program of theatre-related talks in partnership with the State Library continued to gain in popularity through the 2013 - 2014 year with sessions regularly selling out. *Tangent* has served as an

excellent audience development program that continues to deepen attendees' experiences of the theatre. Panel members have ranged from experts on particle physics, refugees, visual artists and celebrated performers.

**SUMMARY:**

The Company has been in a constant hum of activity over the past year with renewal across a number of departments. This new energy has been led in particular by Production Manager Gavin Norris who has overseen a very substantial increase in output by our Workshop and by Development Manager Guy Ross who now leads a completely new team in the Development Department. The year has seen excellent development in the practice and craft of Resident Director Nescha Jelk and a number of notable successes in terms of critiques, awards and audience engagement. These include Alison Bell's win at the Helpmann Awards for Best Actor for *Hedda Gabler*, Adelaide Critics Circle wins for *Vere* and *The Dark Room* as well as multiple Curtain Call Awards. It's been a year of sparkling success, expansion and hard work, and it feels as if the Company has built up considerable momentum and confidence that will serve it well in the year ahead.

A handwritten signature in black ink, appearing to read 'Georgie Brookman', with a long horizontal line extending to the right.

Geordie Brookman  
Artistic Director

## COMPANY OVERVIEW (INCLUDES ORGANISATIONAL CHART)

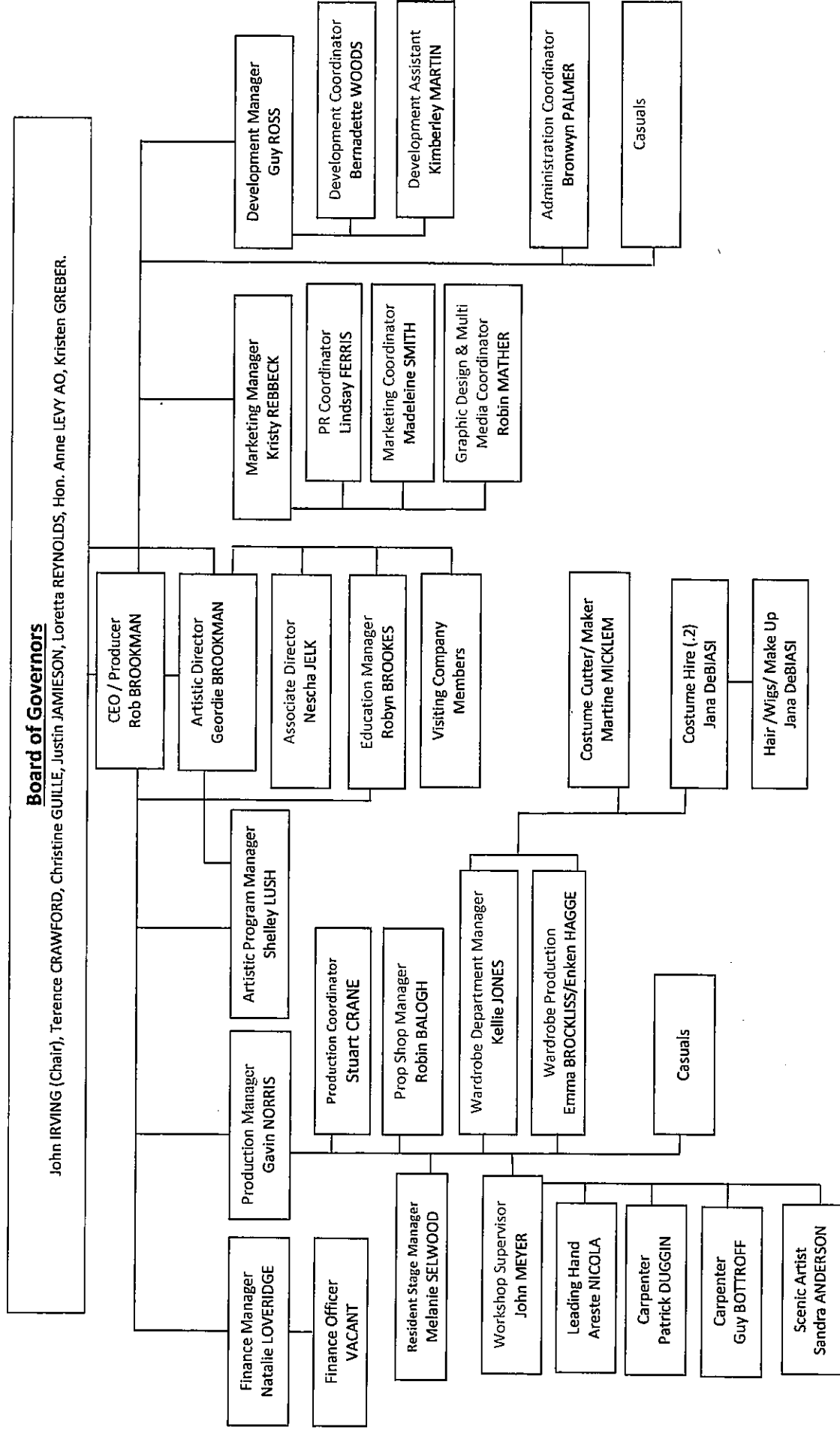
Established under the *State Theatre Company of South Australia Act 1972*, STCSA is a statutory authority that reports to the Minister Assisting the Minister for the Arts via Arts SA, the Government of South Australia's agency for arts and cultural development. The Company receives major funding from Arts SA and from the Major Performing Arts Panel of the Commonwealth Government's Australia Council for the Arts. The Company is overseen by a seven member Board. STCSA generates income through ticket sales, other operating activities and from corporate sponsors and private donors.

The functions and powers of STCSA under the STCSA Act include inter alia to:

- Present, produce, manage and conduct theatrical performances ... and entertainments of any kind as may in its opinion tend to promote the art of theatre;
- Promote or commission the writing of plays or dramas ... and other works for theatrical performance;
- Promote the training of all persons concerned in the production, presentation or performance of theatrical presentations;
- Assist financially or otherwise in the presentation, production, management or conduct of any art of the theatre in this State;
- Do all things necessary or expedient to promote public interest and participation in the art of the theatre.

The Company's CEO/Producer and Artistic Director are appointed by the Board. In consultation with the Artistic Director and relevant managers, the CEO/Producer is charged with employing a range of personnel across the organisation. Outlined on the following page is STCSA's organisational structure, including ongoing employees as at 30 June 2014. Staff and artists employed for specific projects on a short-term basis during 2013 - 14 have not been included.

# Organisation Chart



# STATE THEATRE COMPANY BOARD

The composition of the Board during 2013-14 was as follows:

## Ministerial Appointments

John Irving (Chair)

Kristen Greber

Loretta Reynolds

Hon Anne Levy AO

Christine Guille

Terence Crawford

Justin Jamieson

## Board meetings

The Board met on 6 occasions during the year.

	<b>Meetings</b>	<b>Attended</b>
<i>John Irving</i>	6	6
<i>Kristen Greber</i>	6	4
<i>Loretta Reynolds</i>	6	3
<i>Christine Guille</i>	6	5
<i>Anne Levy</i>	6	6
<i>Justin Jamieson</i>	6	5
<i>Terence Crawford</i>	6	6

# COMPANY MISSION, VISION AND STRATEGIC PLANNING

State Theatre Company South Australia's **Mission, Vision, Goals & Values** are as follows:

## MISSION

*We are a South Australian Company that exist to create great theatre, deliver engaging and illuminating experiences to our audiences, develop our art-form and artists, and to connect our work and artists nationally and internationally.*

## VISION

*We believe that theatre, while ephemeral, is key to the capture, sharing and celebration of human stories. We believe that theatre should sit at the heart of its community while connecting that community to the rest of the world.*

*We exist to move and delight our audiences through exceptional theatre experiences that reflect the many complex aspects of the human experience, whether joyful, painful, or unfathomable.*

*We invest in our artists and commit to creating opportunities that allow them to develop their craft, deepen their relationship with their audience and find fulfilment in their work.*

*We celebrate success driven by artistic ambition but also embrace the learnings that come from courageous failure and do not swerve from creative risk. We aim to foster an environment that is inventive, unique, alive and which values a true sense of authenticity. We value the diversity of our community and commit to reflect it onstage and off.*

## GOALS

As the Flagship Theatre Company for South Australia, we will pursue the following Goals:

### *Artistic and Programming Goals*

- Present work of the highest quality delivering a balanced but exciting program of re-imagined classics, new Australian work, extant Australian repertoire and the very best of new international work;
- Develop an exciting, adventurous and cohesive programming approach and 'house style';
- Be accessible and inviting to a broad and diverse audience;
- Be recognised as a national engine-room for the development of new work through our best-practice approach and nurturing of the artists involved;
- Create a pipe-line of commissioned work with the very specific intent of careful development and production;
- Be a significant player on the national theatre scene, actively engaged in the national conversation;
- Be respected for the excellence of our creative development, production and performance practices;



- Work with the best South Australian artists while also providing long term planning for the progression of emerging SA artists;
- Attract some of the finest (and commercially most attractive) artists in the country due to the unique character of the Company and the optimal working conditions;
- Reflect principles of cultural diversity and gender equality in our selection of repertoire and artists;
- Brilliantly match repertoire and artists providing opportunities for great artists to pursue their passions and excel in execution;
- Consistently deliver a first-class Education program including a mix of full productions, specially tailored access to the main-stage and workshops;

#### *Producing and Presenting Goals*

- Develop potent relationships with festivals, arts centres and other presenters to extend the impact of our work, to present adventurous work in supportive environments and to share costs;
- Develop a dynamic, positive and, mutually beneficial relationship with the Adelaide Festival Centre;
- Ensure access to our work across the State through regional touring;
- Embrace and exploit the opportunities of one of the best drama theatres in the country (The Dunstan Playhouse) while also creating a second stream of work in vibrant, audience-friendly, intimate spaces;

#### *Developmental Goals – Industry, Audience and Staff*

- Show leadership in the development of the local theatre industry and be strongly connected with and respected by local artists and independent companies;
- Create an environment where progressive work is seen as exciting and attractive by both artists and audiences;
- Make theatre one of the preferred entertainment and cultural options for the community;
- Engender not only great responses from and attendances by our audiences but also great pride within the wider community;
- Continue to be an employer of choice for artists and support staff who see the Company as a place where they can learn and grow;
- Be respected as a benchmark for excellent production and performance practices

#### *Financial, Operational & Governance Goals*

- Have excellent relationships with Government;
- Have outstanding private sector support;
- Deliver positive financial results annually and build reserves for the future;
- Develop a shared understanding and values with our home venue – the Adelaide Festival Centre;
- Secure the Company's future through identifying and developing appropriate physical premises in which to make and manage our work.

## **VALUES & CULTURE**

*The Company aims to create an environment that fosters creativity, encourages innovation, is intellectually curious, strategic and responsible while also remaining energetic and passionate about what we do. The Company aims to bring the creation of art and the relationship between performance and audience to the centre of all of its activities, placing value in the idea that theatre can do something that no other art-form can: it can create communal joy; make emotional excavation a shared process and offer intellectual insights that are accessible to all.*

These aims are in accordance with the SA State Government Strategic Plan 2010. In relation to specific objectives within the State Plan, it should be noted that State Theatre Company South Australia makes a strong contribution to the following objectives:

- Creating a vibrant city (through our major contribution to the arts sector)
- Every chance for every child (through our extensive Education program)

## **STRATEGIC PLANNING**

The Company adopted its *Strategic Plan 2013 – 17* in September 2012 and continue to work towards and report against the Goals and Key Performance Indicators outlined in that Plan. The Plan will be fully updated and revised in the first half of 2015 to create a new 5 year Strategic Plan 2016 – 2020.

## HUMAN RESOURCE MANAGEMENT (AT 30 JUNE 2014)

As outlined in the STCSA organisational chart in the Company Overview section, the following Human Resource Management data is based on STCSA's ongoing employees at 30 June 2014. Staff and artists employed on a short-term basis for specific projects are not included in this data.

### EMPLOYEE NUMBERS, SALARIES AND CLASSIFICATIONS

Total number of employees	
<b>Persons</b>	27
<b>FTEs</b>	25.05

Gender	% Persons	% FTEs
<b>Male</b>	40.7%	43.1%
<b>Female</b>	59.3%	56.9%

Number of persons for the 2013-14 financial year:	
<b>Separated from the agency</b>	4
<b>Recruited to the agency</b>	5

<b>Number of persons on leave without pay at 30 June 2014</b>	0
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Number of employees by salary bracket			
Salary Bracket	Male	Female	Total
\$0 - \$54,799	4	11	15
\$54,800 - \$69,699	3	3	6
\$69,700 - \$89,199	2	1	3
\$89,200 - \$112,599	1	1	2
\$112,600+	1	0	1
<b>TOTAL</b>	11	16	27

Voluntary Flexible Working Arrangements By Gender			
	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	5	3	8
Compressed Weeks	0	0	0
Part-time Job Share	0	0	0
Working from Home	0	0	0

Status of employees in current position					
	FTEs				
	<i>Ongoing</i>	<i>Short-term contract</i>	<i>Long-term contract</i>	<i>Other (casual)</i>	<i>Total</i>
<b>Male</b>	5	0	5.8	0	10.8
<b>Female</b>	10.25	1	2	1	14.25
<b>TOTAL</b>	15.25	1	7.8	1	25.05
	Persons				
	<i>Ongoing</i>	<i>Short-term contract</i>	<i>Long-term contract</i>	<i>Other (casual)</i>	<i>Total</i>
<b>Male</b>	5	0	6	0	11
<b>Female</b>	11	1	2	2	16
<b>TOTAL</b>	16	1	8	2	27

Number of executives by gender, classification and status in current position											
<b>Classification</b>	<i>Ongoing</i>		<i>Term Tenured</i>		<i>Term Untenured</i>		<i>Other (Casual)</i>		<i>Total</i>	<i>%</i>	
	<i>Male</i>	<i>Female</i>	<i>Male</i>	<i>Female</i>	<i>Male</i>	<i>Female</i>	<i>Male</i>	<i>Female</i>	<i>Female</i>		<i>Male</i>
	-	-	-	-	1	-	-	-	-		1
<b>TOTAL</b>	-	-	-	-	1	-	-	-	-		1
											100%
											100%

## LEAVE MANAGEMENT

Average days' leave taken per full time equivalent employee				
<b>Leave type</b>	<i>2010-11</i>	<i>2011-12</i>	<i>2012-13</i>	<i>2013-14</i>
<b>Sick leave</b>	4.1	4.3	4.6	3.3
<b>Family carer's leave</b>	0.3	0.3	0.0	0.0
<b>Miscellaneous Special Leave</b>	1.6	0.7	2.1	0.1

## WORKFORCE DIVERSITY/EQUAL EMPLOYMENT

By providing a workplace environment that supports diversity and is free from discrimination, harassment and bullying, STCSA displays commitment to encouraging a positive workplace environment which facilitates the realisation of full staff potential.

Number of Aboriginal and/or Torres Strait Islander employees					
	Male	Female	Total	% of agency	Target %*
<b>Aboriginal/Torres Strait Islander people</b>	0	0	0	0.0	2

\* Target from South Australia's Strategic Plan

### Aboriginal and/or Torres Strait Islander Employees

Salary Bracket	Aboriginal Employees	Total Employees	%Aboriginal Employees	Target
\$0 - \$54,799	0	15	0	2%
\$54,800 - \$69,699	0	6	0	2%
\$69,700 - \$89,199	0	3	0	2%
\$89,200 - \$112,599	0	2	0	2%
\$112,600+	0	1	0	2%
<b>TOTAL</b>	0	27	0	2%

Target from SASP

Number of employees by age bracket by gender					
Age Bracket	Male	Female	Total	% of Total	2014 Workforce Benchmark*
15 - 19			0	0	6.2%
20 - 24			0	0	9.7%
25 - 29	0	5	5	18.52	10.9%
30 - 34	2	3	5	18.52	9.8%
35 - 39	1	1	2	7.41	10.1%
40 - 44	1	2	3	11.11	11.8%
45 - 49	2	2	4	14.81	11.2%
50 - 54	2	1	3	11.11	11.3%
55 - 59	2	1	3	11.11	9.0%
60 - 64	1	0	1	3.7	6.1%
65+	0	1	1	3.7	3.7%
<b>Total</b>	11	16	27	100	100.0%

\*Source: Australian Bureau of Statistics Australian Demographic Statistics, 6291.0.55.001 Labour Force Status (ST LM8) by sex, age, state, marital status – employed – total from Feb78 Supertable, South Australia at May 2011.

<b>Cultural and linguistic diversity</b>					
	<i>Male</i>	<i>Female</i>	<i>Total</i>	<i>% of agency</i>	<i>% of SA community*</i>
<b>Number of employees born overseas</b>	2	2	4	15.4%	<del>22.1%</del>
<b>Number of employees who speak language(s) other than English at home</b>	-	-	-	-	<del>14.4%</del>

\* Benchmark from ABS publication *Basic Community Profile (SA)* Cat No 2001.0, 2006 census

<b>Number of employees with disabilities (according to commonwealth DDA definition)</b>			
Male	Female	Total	% of agency
0	0	0	0.0

<b>Types of disabilities (where specified)</b>				
Disability	Male	Female	Total	% of Agency
Physical	0	0	0	
Intellectual	0	0	0	
Sensory	0	0	0	
Psychological/Psychiatric	0	0	0	
Other	0	0	0	
Total	0	0	0	

<b>Number of employees with disabilities requiring workplace adaptation</b>			
Male	Female	Total	% of Agency
0	0	0	

## TRAINING AND DEVELOPMENT

<b>Documented review of individual performance management</b>	
<i>Employees with...</i>	<i>% Total Workforce</i>
% reviewed within the past 12 months	<b>100%</b>
% with a review older than 12 months	<b>0%</b>
% with no review	0%

<b>Accredited Training Packages by Classification</b>	
<b>Classification</b>	<b>Number of Accredited Training Packages</b>
Not applicable	

*Note: Each employee classification used in the agency should appear as a separate row*

<b>Leadership and management training expenditure</b>		
<b>Training and Development</b>	<b>Total Cost</b>	<b>% of Total Salary Expenditure</b>
Total training and development expenditure	\$4.1K	0.1%
Total leadership and management development expenditure	\$2.5K	0.08%

# WORK HEALTH AND SAFETY AND INJURY MANAGEMENT

**Table 1- Work Health and Safety Prosecutions, Notices and Corrective Action taken**

Number of notifiable incidents pursuant to WHS Act Part 3	NIL
Number of notices served pursuant to WHS Act Section 90, Section 191 and Section 195 (Provisional improvement, improvement and prohibition notices)	NIL

	2010-11	2011-12	2012-13	2013-2014
<b>WHS legislative requirements</b>				
<i>Number of notifiable occurrences pursuant to WHS Act Part 3</i>	NIL	NIL	NIL	NIL
<i>Number of notifiable injuries pursuant to WHS Act Part 3</i>	NIL	NIL	NIL	NIL
<i>Number of notices served pursuant to WHS Act s90 and s191 s195 (improvement and prohibition notices)</i>	NIL	NIL	NIL	NIL

**Agency gross workers compensation expenditure<sup>4</sup> for 2013-14 compared with 2012-13<sup>5</sup>**

EXPENDITURE	2013-14 (\$k)	2012-13 (\$k)	Variation (\$k) + (-)	% Change + (-)
Income Maintenance	\$0	\$0	(\$6)	N/A
Lump Sum Settlements Redemptions - Sect.42	\$0	\$0	\$0	0%
Lump Sum Settlements Permanent Disability – Sect. 43	\$0	\$0	\$0	0%
Medical/Hospital Costs combined	\$0	\$6232.18	(\$6232.18)	-100%
Other	\$0	\$252.85	(\$252.85)	-100%
<b>Total Claims Expenditure</b>	<b>\$0</b>	<b>\$6485.03</b>	<b>(\$6485.03)</b>	<b>(-100%)</b>



## Meeting Safety Performance Targets<sup>6</sup>

	Base: 2009-10	Performance: 12 months to end of June 2014 *			Final Target
	Numbers or %	Actual	National Quarterly Target**	Variation	Numbers or %
1. Workplace Fatalities	0	0	0	0	0
2. New Workplace Injury Claims	4	0	3	-3	3
3. New Workplace Injury Claims Frequency Rate	63.46	0	50.77	-50.77	47.60
4. Lost Time Injury Frequency Rate ***	15.87	0.00	12.69	-12.69	11.90
5. New Psychological Injury Claims	0	0	0	0	0
<b>6. Rehabilitation and Return to Work:</b>					
6a. Early Assessment within 2 days	50%				80%
6b. Early Intervention within 5 days					
6c. LTI have 10 business days or less lost time	100%				60.00%
<b>7. Claim Determination:</b>					
7a. New claims not yet determined, assessed for provisional liability in 7 days	0%				100%
7b. Claims determined in 10 business days	100%	100%	75%	25%	75%
7c. Claims still to be determined after 3 months	0%	0%	3%	-3%	3%
<b>8. Income Maintenance Payments for Recent Injuries:</b>					
2012-13 Injuries (at 24 months development)		\$0.00	\$2921.19	-\$2921.19	
2013-14 Injuries (at 12 months development)		\$0.00	\$0.00	\$0.00	
* Except for Target 8, which is YTD.. For Targets 5, 6c, 7b and 7c, performance is measured up to the previous quarter to allow reporting lag.					
** Based on cumulative reduction from base at a constant quarterly figure.					
*** Lost Time Injury Frequency Rate: Injury frequency rate for new lost-time injury/disease for each one million hours worked. This frequency rate is calculated for benchmarking and is used by the WorkCover Corporation.					
<b>Formula for Lost Time Injury Frequency Rate (new claims):</b> $\frac{\text{Number of new cases of lost-time injury/disease for year} \times 1\,000\,000}{\text{Number of hours worked in the year}}$					

**\*\*Registered with SafeWork SA, the company's WHS Committee consists of two management representatives, (one of whom is STCSA's CEO - the person responsible under the *WHS Act 2012*, and three staff-elected representatives (an artistic/administration representative, a wardrobe/costume hire representative and a workshop/props hire representative).**

The committee meets regularly (quarterly), with the purpose of:

- Discussing and addressing general WHS issues that affect the organisation.
- Assisting in the resolution of specific WHS problems for which other in-house resolution possibilities have been exhausted.
- Addressing and monitoring the Company's Corrective Actions Register
- Determining the cycle of work-place inspections

As STCSA's primary performance venues and administration/production areas are leased from the Adelaide Festival Centre Trust (AFCT), the STCSA WHS Committee liaises on a regular basis with the relevant staff of the AFCT and sends a representative to the AFCT Principal WHSW monthly meetings. The Company is also represented on the DPC WHS Coordinating Committee (Arts Central).

## FINANCIAL ISSUES

### CONTRACTUAL ARRANGEMENTS

STCSA entered into no contractual arrangements during the 2013-14 financial year where the total value of the contract exceeded \$4 million and the contract extended beyond a year.

### ACCOUNT PAYMENT PERFORMANCE

Particulars	Number of accounts paid	% of accounts paid (by number)	Value in \$A of accounts paid	% of accounts paid (by value)
<b><i>Paid by the due date*</i></b>	1,933	90.5%	4,510,498	90.8%
<b><i>Paid late, but within 30 days of due date</i></b>	144	6.7%	337,960	6.8%
<b><i>Paid more than 30 days from due date</i></b>	59	2.8%	120,515	2.4%

\* "Due date" is defined as per section 11.7 of *Treasurer's Instruction 11*

### FRAUD

No instances of fraud occurred during the 2013-14 financial year of which STCSA is aware.

### CONSULTANTS

Consultant	Purpose of Consultancy	Number	Total \$
<b><i>Value below \$10 000</i></b>			
Performance Matters	Divesting as statutory authority	1	2788
Subtotal		1	2788
<b><i>Value \$10 000 to \$50 000</i></b>			
Subtotal			
<b><i>Value above \$50 000</i></b>			
Subtotal			
<b><i>TOTAL</i></b>		1	2788

### OVERSEAS TRAVEL

Number of employees	Destination(s)	Reasons for travel	Total cost to agency
2	United Kingdom	Creative development workshops, meetings with overseas producing partners	\$9,023

# DISABILITY ACTION PLAN

STCSA's primary performance venues, administration and production areas are leased from the Adelaide Festival Centre Trust (AFCT), whose disability action plan is detailed in AFCT's annual report.

STCSA's commitment to welcoming persons with a disability to STCSA work areas and performance venues includes provision of equitable access and services wherever possible. The Company's accessibility initiatives include:

- Holding up to 10 discounted seats per performance for patrons in wheelchairs.
- Those holding Companion/Carers Cards can attend as a support person for free.
- Programming two performances of each production specifically for visually impaired patrons, who receive discounted tickets, a pre-show briefing and, during the performance, audio descriptions of the performance.
- People with vision impairment are invited to attend specific performances with an audio description of the play designed for their needs. Audio description makes the visual verbal by capturing the visual elements of a theatre piece that a blind or vision-impaired person might otherwise miss and describes them in clear, vivid language. The audio describer sets the scene with an overall description of the set and continues throughout the play during natural breaks in the dialogue. They will describe the action, scenery, facial expressions and costumes.
- Our audio description performances also includes a pre-show briefing of the set and stage, a tactile tour of the costumes and props as well as being introduced to the cast. The briefings take place one hour before the performance time. This special audio information about the performance will be available via our website a few days prior to the performance
- Providing two captioned performances from 2014 of each production for hearing impaired patrons.
- Audience members who require hearing assistance can access the Beyerdynamic Hearing System in the Dunstan Playhouse and Space Theatre. Transmitter packs can be borrowed from the Box Office in the Dunstan Playhouse foyer half an hour before the performance. Patrons have the choice of either an inductive neck loop (for use with a hearing aid with a t-setting) or a set of headphones (for patrons without a hearing aid or a hearing aid without a T-Setting) to amplify the performance. Patrons can also bring their own headphones.

STCSA consults with organisations that represent persons with disabilities to ensure optimal service delivery, and dissemination of information about STCSA's accessibility initiatives.

## **ASBESTOS MANAGEMENT PLAN**

STCSA's primary performance venues and production areas are leased from Adelaide Festival Centre Trust, which has an asbestos management plan (as detailed in its Annual Report) to ensure AFCT buildings comply with legislation and protect the health and safety of employees, lessees, contractors and visitors. STCSA has also developed its own Asbestos Policy as part of its WHS policies and procedures implementation program and liaises also with the DPTI Asbestos Unit in relation to STCSA's administration premises.

## **FREEDOM OF INFORMATION STATEMENT**

STCSA is a statutory authority established under the *State Theatre Company of South Australia Act 1972*. Through direct feedback to the Company, members of the public can participate in STCSA policy formation and the exercise of the Company's functions. The structure and functions of STCSA are further described elsewhere in this report.

STCSA's ticketing categories are implemented to maximise community access, ensuring that performances are accessible to all members of the public.

Recent annual reports may be downloaded free of charge from STCSA's website ([www.statetheatrecompany.com.au](http://www.statetheatrecompany.com.au)) or by phoning the Company on (08) 8415 5333. Requests under the *Freedom of Information Act 1991* for access to other STCSA documents, including current policy documents, should be directed in writing to:

FOI Officer  
State Theatre Company of South Australia  
PO Box 8252  
Station Arcade  
ADELAIDE SA 5000

Members of the public seeking simple amendment (i.e. change of name or address) of STCSA records concerning their personal affairs may phone (08) 8415 5333, email [info@statetheatrecompany.com.au](mailto:info@statetheatrecompany.com.au) or write to:

Administration Coordinator  
State Theatre Company of South Australia  
PO Box 8252  
Station Arcade  
ADELAIDE SA 5000

## **STATEMENT REGARDING THE WHISTLEBLOWERS PROTECTION ACT 1993**

STCSA has appointed a responsible officer for the purposes of the *Whistleblowers Protection Act 1993* pursuant to Section 7 of the *Public Sector Act 2009*.

There have been no instances of disclosure of public interest information to the responsible officer of the Company under the *Whistleblowers Protection Act 1993*.

## ENVIRONMENTAL (GREENING OF GOVERNMENT OPERATIONS) REPORTING

STCSA's primary performance venues and production offices are leased from the Adelaide Festival Centre Trust (AFCT). STCSA is invoiced a designated fee for office water and electricity consumption, but as use of both is largely integrated with that of the AFCT, no specific meter readings are available. However, data estimates for our Pennington storage facility are provided within the following section.

### ENERGY MANAGEMENT

#### LIGHTING

Sectional lighting within the Company office areas allows illumination required by staff who attend the office beyond standard business hours, without requiring the activation of lights throughout the entire building. Lights are kept in good working condition by our landlords to ensure the effective use of energy. Staff are briefed on switching off lights not in use as a matter of standard procedure

#### EQUIPMENT & APPLIANCES

Cathode ray tube (CRT) monitors are in use with a small number of older model computers across the Company. These computers are being phased out and replaced by with newer LCD models with lower energy demand. CRT monitors are either kept as spares, or donated to charity organisations that refurbish computers, and disseminate them to those in need. Currently, STCSA uses 15 LCD monitors and 3 CRT monitors.

Four printers, two photocopiers (one of which is a multifunction photocopier) are currently in use between approximately 30 staff on three individual sites. The multifunction photocopier has ENERGY STAR facilities (and 'energy saver mode' and an 'auto off timer', which can reduce annual electricity use for printing and copying by over 60%.

Electrical equipment is all tested and tagged to ensure appliances are not drawing too much power and there are no operating faults. The microwaves on site are tested annually to ensure they are operating at optimum levels without leaking radiation.

#### ENERGY SOURCE

As STCSA's energy use is largely integrated with AFCT's, most energy consumption data is not available. Indicative data for electricity usage at Pennington is provided below.

Energy consumption for Pennington, (example data)	
Approx. annual STCSA consumption (kw)	Average monthly STCSA consumption (kw)
22847.16	1906.82

## ENERGY EFFICIENCY ACTION PLAN

As STCSA's primary performance venues and production areas are leased from the AFCT, most of its energy use is integrated with and invoiced to AFCT. Therefore separate data for energy use is not available.

STCSA's understanding of the importance of energy efficiency for environmental conservation and cost effectiveness is evident in its ongoing initiatives to reduce resource consumption and limit waste.

These initiatives include:

- Switching off electricity when equipment or lighting is not in use.
- Re-using and/or recycling paper and cardboard, printer toner cartridges and other office supplies.
- Minimising printed materials by encouraging staff to use electronic communication where possible.
- Co-ordinating use of the Company vehicle to complete multiple tasks in a single trip where possible.
- Sharing office equipment with the other office tenant, Windmill Theatre, to cut down on consumption of power.
- Using recycled products where practical.



# SPONSOR AND DONOR LIST

## GOVERNMENT

The Government of South Australia funds STCSA through Arts SA.

The Commonwealth Government funds STCSA through the Australia Council for the Arts.



**Government of South Australia**  
Arts SA



Australian Government



## PRESENTING PARTNERS

Adina Apartment Hotels

Natural Gas

## MEDIA PARTNERS

891 ABC Adelaide

The Advertiser

The Australian

APN Outdoor

Channel 9

Red Bikini

## ASSOCIATE PARTNERS

Booze Brothers

D'Arenberg

ElectraNet

## UNIVERSITY PARTNER

Flinders University

## CORPORATE PARTNERS

Australia Israel Chamber of Commerce

BankSA

Brand South Australia

Budget Car & Truck Rental

Haigs

Norman Waterhouse Lawyers

Square Holes

## SUPPORTING SPONSORS

American Chamber of Commerce in Australia

Flowers of Adelaide

Sphere Garden Designs

TBar Tea Salon

## TRUSTS & FOUNDATIONS

Don Dunstan Foundation

Creative Partnership Australia

## CREATIVE PARTNERS

Adelaide College of the Arts

Adelaide Festival

Adelaide Festival Centre

Australian Major Performing Arts Group

Belvoir St Theatre

Country Arts SA

Come Out Festival

Griffin Theatre Company

HotHouse Theatre

State Library SA

Vital Statistix

Windmill Theatre

## **PATRONS**

### **\$10,000+**

David & Alison Smallacombe  
(Supporting State R & D)  
Hill Smith Gallery

### **\$5,000+**

Ian Darling  
Rob Brookman & Verity Laughton

### **\$2,000+**

Peter & Ann deCure  
Christine Jenner –in Memory of Doreen May Dunbar  
(Supporting School Drama)  
Alister Haigh  
Nicholas Linke  
Rosa Matto  
David & Pamela McKee  
Diané Ranck  
Loretta Reynolds  
Roger Salkeld  
Nigel Steele Scott  
Dr Adam Sheridan & Family  
Valerie Taylor  
Merry Wickes

### **\$1,000+**

Michael Barrett  
Mary Camilleri  
Legh & Helen Davis  
Astrid Deen  
Tony & Gustie de Maaijer  
Jane Ferguson  
Casandra Francas  
Diana Fry  
Kristen Greber  
John & Rosemary Gumley  
Zen & Susie Herzberg  
Michael Madigan  
Dr Alex & Susan Markou  
Judy Potter  
Carolyn Stark  
Jenny & Sarah Strathearn  
Simon Stretton  
Helen Tiller  
Sue Tweddell  
Fiona Tillmann  
Darren Mark Wright

## **MEN AT PLAY**

Rick Allert AO  
Nicholas Begakis AO  
John Brimacombe  
Malcome Gray QC  
Chris Guille  
Alister Haigh  
John Heard  
Mark Hender  
Ritchie Hollands  
John Irving  
Kieran Purcell  
Don Sarah AM  
Peter Siebels  
Bruce Spangler

## **DRAMATIC WOMEN**

Katrina Bochner  
Lyn Carter  
Sally Chapman  
Nicola Downer  
Jane Doyle  
Casandra Francas  
Mandy-Jane Giannopolous  
Christine Guille  
Janet Hayes  
Christine Jenner  
Glenys Jones OAM  
Sue Kitchener  
Pam McKee  
Bernie Pfitzner  
Diané Ranck  
Julie Redman  
Loretta Reynolds  
Helen Roos  
Meredyth Sarah AM  
Tracey Spear  
Tania Sulan  
Lisa Temple  
Karen Thomas  
Marika  
Tiggermann  
Helen Tiller  
Sue Tweddell  
Julie Williams

**CAPACITY BUILDING PROJECT**

CMV Foundation  
David & Alison Smallacombe  
Diané Ranck  
Geordie Brookman  
John Irving  
Justin Jamieson  
Kristen Greber  
Loretta Reynolds  
Malcolm Gray QC  
Maurice & Tess Crotti  
Rob Brookman AM  
The Hon. Anne Levy AO

**GOLD SUBSCRIBERS**

Rob & Jenny Creasey  
Jennifer & Bruce Cleland  
Gustie & Tony deMaaijer  
Kay Dowling  
Dr Jane Ferguson  
John & Rosemary Gumley  
Sam & Margo Hill-Smith  
Anne Levy AO  
Robert Bryce & Lyn Edwards  
Des Marnane  
Mr Steve Geddes & Dr Elaine Pretorius  
Diané Ranck  
John & Jeanette Reynolds  
David & Alison Smallacombe  
Kenny & Sarah Strathearn  
Bob Brady & Bridget Walters

# OPERATING ACTIVITIES

## INCLUDING PAID ATTENDANCES AND NUMBER OF PERFORMANCES

### The Comedy of Errors

by William Shakespeare

*A Bell Shakespeare & State Theatre Company of South Australia production*

28 June - 14 July 2013

Dunstan Playhouse

National Tour 15 July – 7 December

<b>Total performances</b>	18
<b>Attendances</b>	8,034
<b>Paid</b>	6,469
<b>Unpaid</b>	1,565

#### **National Tour**

<b>Total Performances:</b>	121
<b>Attendances:</b>	31,307
<b>Number of Venues:</b>	32

Director	Imara Savage
Designer	Pip Runciman
Lighting Designer	Mark Pennington
Composer/Sound Designer	David Heinrich
Physical Comedy Consultant	Scott Witt
Assistant Director	Nescha Jelk
Stage Manager	Kelly Ukena
Deputy Stage Manager	Bridget Samuel
Assistant Stage Manager	Kat Braun

#### **Cast**

Antipholus of Syracuse	Nathan O'Keefe
Antipholus of Ephesus	Septimus Caton
Dromio of Syracuse	Renato Musolino
Dromio of Ephesus	Hazem Shammas
Adriana	Elena Carapetis

Luciana  
Egeon/Dr. Pinch  
Angelo  
Courtesan/Emilia

Jude Henshall  
Eugene Gilfedder  
Dimitrios Sirilas  
Suzannah McDonald

Production Partner: Bell Shakespeare  
Presenting Partner: Envestra  
Media Partner: Channel 9

## **Babyteeth**

**by Rita Kalnejais**

*A State Theatre Company of South Australia production*

16 August to 7 September 2013

Space Theatre

<b>Total performances</b>	24
<b>Attendances</b>	4,705
<b>Paid</b>	4,016
<b>Unpaid</b>	689

Director	Chris Drummond
Designer	Wendy Todd
Lighting Designer	Geoff Cobham
Composer	Hilary Kleinig
Associate Sound Designer	Andrew Howard
Stage Manager	Melanie Selwood
Assistant Stage Manager	Danielle Mullins
Stage Management Secondment	Chelsea Albanesi
Lighting Secondment	Alexander Ramsay

Cast	
Gidon	Paul Blackwell
Milla	Danielle Catanzariti
Moses	Matt Crook
Anna	Claire Jones
Toby	Alyssa Mason
Henry	Chris Pitman
Thuong	Lawrence Mau/James Min

Supported by Dramatic Women

This production was dedicated to the Memory of Bronwyn Halliday

## **Brief Encounter**

by Noël Coward

*State Theatre Company in association with Arts Projects Australia & Adelaide Festival Centre present  
a Kneehigh Theatre Production*

10-28 September 2013

Dunstan Playhouse

<b>Total performances</b>	22
<b>Attendances</b>	9,193
<b>Paid</b>	8,105
<b>Unpaid</b>	1,088

Adapted and Directed by	Emma Rice
Associate Director	Simon Harvey
Original Music	Stu Barker
Designer	Neil Murray
Lighting Designer	Malcolm Rippeth
Projection & Film Designers	Jon Driscoll & Gemma Carrington
Sound Designer	Simon Baker
Associate Sound Designer	Andy Graham
Associate Projection Designer	Stephen Parkinson
Musical Director	Ian Ross
Puppet Designer and Maker	Lyndie Wright
Puppet Training	Sarah Wright
Underwater Filming	Robin Kewell
Casting Director	Sam Jones
Producer	Paul Crewes
Originally produced by	David Pugh & Dafydd Rogers and Cineworld

Cast	
Fred/Albert	Joe Alessi
Beryl	Kate Cheel
Stanley	Damon Daunno
Myrtle	Annette McLaughlin
Laura	Michelle Nightingale
Alec	Jim Sturgeon
Musician	Dave Brown
Musician	James Gow

Production Team

Production Manger	Dominic Fraser
Deputy Production Manager	Tony Harvey
Company Stage Manager	Steph Curtis
Technical Stage Manager	Richard Barlow
Lighting	Ben Nichols
Sound	Jonathan Jones
Wardrobe and Wig Supervisor	Nicola Webley
Projection/Sound No.2	Alex Shenton-Parkin

Presenting Partner: Adina Apartment Hotels

Production Partners: Adelaide Festival Centre, Arts Projects Australia, Kneehigh on Tour

Media Partner: Channel 9



## **Vere (Faith)**

**By John Doyle**

*A State Theatre Company and Sydney Theatre Company production*

12 October -2 November 2013

Dunstan Playhouse

7 November-7 December

Drama Theatre, Sydney Opera House

### **Adelaide Season**

<b>Total performances</b>	21
<b>Attendances</b>	5,617
<b>Paid</b>	4,536
<b>Unpaid</b>	1,081

### **Sydney Season**

<b>Total Performances</b>	36
<b>Attendances</b>	13,990

Director	Sarah Goodes
Set Designer	Pip Runciman
Costume Designer	Renée Mulder
Lighting Designer	Nigel Levings
Composer/Sound Designer	Steve Francis
Assistant Director	Nescha Jelk
Stage Manager	Melanie Selwood
Assistant Stage Manager	Kate Mandalov

Cast	
Vere	Paul Blackwell
Marissa/Melina	Ksenja Logos
Simon/Scott	Yalin Ozucelik
Ralph/Roger	Geoff Morrell
Kate/Katherine	Rebecca Massey
Gina/Gianna/Holly	Matilda Bailey
Mike/Michael	Matthew Gregan

Supported by Men@play

## **Maggie Stone**

**by Caleb Lewis**

*A State Theatre Company of South Australia production in association with Adelaide Festival Centre*

8 – 30 November 2013

Space Theatre

<b>Total performances</b>	21
<b>Attendances</b>	4,039
<b>Paid</b>	3,030
<b>Unpaid</b>	1,009

Director	Geordie Brookman
Set Designer	Victoria Lamb
Costume Designer	Olivia Zanchetta
Lighting Designer	Chris Petridis
Composer/Sound Designer	Andrew Howard
Accent Coach	Simon Stollery
Assistant Director	Charles Sanders
Stage Manager	Lucie Balsamo
Assistant Stage Manager	Danielle Mullins

Cast	
Maggie Stone	Kris McQuade
Prosper Deng/Benedict (Benny)	Shedrick Yarkpai
Amath Deng	Sara Zwangobani
Georgina Spack	Genevieve Mooy
Leo Hermes	Mark Saturno
Mahira Sadat/Doctor	Ansuya Nathan

# **The Seagull**

**by Anton Chekhov**

**In a new adaptation by Hilary Bell**

*A State Theatre Company of South Australia production in association with the Adelaide Festival*

21 February – 16 March 2014

State Theatre Company Scenic Workshop

<b>Total performances</b>	25
<b>Attendances</b>	7,308
<b>Paid</b>	6,614
<b>Unpaid</b>	694

Director	Geordie Brookman
Set Designer & Lighting Designer	Geoff Cobham
Costume Designer	Ailsa Paterson
Composer/Musician	Matthew Gregan
Assistant Director	Nescha Jelk
Senior Stage Manager	Melanie Selwood
Assistant Stage Manager	Kate Mandalov

Cast	
Arkadina	Rosalba Clemente
Konstanin	Xavier Samuel
Sorin	Paul Blackwell
Nina	Lucy Fry
Shamrayev	Chris Pitman
Polina	Lizzy Falkland
Masha	Matilda Bailey
Trigorin	Renato Musolino
Dorn	Terence Crawford
Medvedenko	Matthew Gregan

Presenting Partner: Adelaide Festival

## **Neighbourhood Watch**

**by Lally Katz**

*A State Theatre Company of South Australia production.*

2 May – 24 May 2014

Dunstan Playhouse

<b>Total performances</b>	23
<b>Attendances</b>	10,623
<b>Paid</b>	9,372
<b>Unpaid</b>	1,251

Director	Julian Meyrick*
Designer	Louise McCarthy
Lighting Designer	Geoff Cobham
Composer/Sound Designer	Quentin Grant
Accent Coach	Simon Stollery
Assistant Director	Sarah Dunn*
Stage Manager	Hollee Gunter
Rehearsal Stage Manager	Melanie Selwood
Assistant Stage Manager	Alison Growden

Cast	
Ana	Miriam Margolyes
Catherine	Eleanor Stankiewicz
Christina	Carmel Johnson
Ken	James Smith
Martin	Nic English
Milova	Eugenia Fragos
Supernumerary	Ben Roberts

\*Julian Meyrick and Sarah Dunn's services provided by Flinders University

Supported by Dramatic Women

## **Little Bird**

By Nicki Bloom

With songs by Cameron Goodall and Quentin Grant

A State Theatre Company production in association with Adelaide Festival Centre  
as part of Adelaide Cabaret Festival

6 -22 June 2014

Her Majesty's Theatre

<b>Total performances</b>	15
<b>Attendances</b>	5,656
<b>Paid</b>	4,536
<b>Unpaid</b>	1,120

Director	Geordie Brookman
Musical Director	Quentin Grant
Set & Lighting Designer	Geoff Cobham
Costume Designer	Ailsa Paterson
Sound Designer	Jane Rossetto
Associate Lighting Designer	Chris Petridis
Choreographer	Larissa McGowan
Dramaturg	Julian Meyrick
Stage Manager	Melanie Selwood
Assistant Stage Manager	Alex Hayley
Stage Mngmt Secondment	Laura Palombella

### Cast

Performer	Paul Capsis
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### Band

Piano/keyboard	Quentin Grant
Violin	Belinda Gehlert
Guitars	Dylan Woolcock
Double Bass	Harley Gray
Percussion	Jonathan Sickerdick

Supported by Arts SA's New Commissions and Exhibitions Fund

Presenting Partner: Adelaide Cabaret Festival

# **The Complete Works of William Shakespeare (Abridged)**

**By Adam Long, Daniel Singer and Jess Winfield**

A State Theatre Company Production

1-3 August

Dunstan Playhouse

National Tour 24<sup>th</sup> July - 6 October

## **Adelaide Season**

Total Performance	4
Attendances	1646
Paid	1387
Unpaid	259

## **National Tour**

Total Performances:	51
Attendances	11,918
Number of Venues:	17

Director	Adam Cook
Designer	Ailsa Paterson
Lighting Designer	Ben Flett
Composer	Stuart Day

Cast	Damian Callinan
	Nic English
	Tim Overton

Company Stage Manager	Zillah Morrow
Touring Production Manager	Ben Flett
Assistant Stage Manager	Alex Hayley
Truck/tech support	Stuart Crane

## **The Long Way Home**

**By Daniel Keene**

*State Theatre Company Presents a Sydney Theatre Company and The Australia Defence Force production*

1-5 April

Dunstan Playhouse

<b>Total performances</b>	6
<b>Attendances</b>	3,067
<b>Paid</b>	2,147
<b>Unpaid</b>	927

## **State Umbrella**

**The Dark Room**

**By Angela Betzien**

12-28 September 2013

Holden Street Theatre

Total Performances:	16
Attendance:	1164

## **Creative Developments**

Farrugia	11 – 23 Nov 2013
The Milgram Project	20 -28 March 2014
isthisyours	9-14 June 2014

### **Workshops/Script Developments**

Little Bird	20-28 Sept 2013 & 10- 12 March 2014
Jesikah	9 -14 December 2013
Keith	14-16 April 2014 (London)
Prodigal Jones	13- 21 June 2014 (Pilbara)
Andrew Bovell Commission	16-21 June 2014

# EDUCATION PROGRAM

**JESIKAH**  
**By Phillip Kavanagh**

7 – 31 May

**Total performances:** 21 (including):  
**City** 4 school performances  
4 subscriber public performances  
Space Theatre

**Attendances:**

**Paid** 2236

**Unpaid** 385

**Suburban** 5 schools performances  
Golden Grove Arts Centre (2)  
Trinity College (2)  
Hopgood Theatre Noarlunga (1)

**Attendances:**

**Paid** 1044

**Unpaid** 124

**Regional** 8 schools performances  
Centenary Hall, Goolwa  
Chaffey Theatre, Renmark  
Sir Robert Helpmann Theatre, Mt Gambier  
Keith Michell Theatre, Port Pirie  
Middleback Theatre, Whyalla  
Nautilus Theatre, Port Lincoln  
Kangaroo Island Community College, Kangaroo Island (2)

**Attendances:**

**Paid** 1991

**Unpaid** 144

**Director** Nescha Jelk  
**Designer** Olivia Zanchetta  
**Lighting** Ben Flett  
**Sound Designer** Will Spartalis  
**Stage Manager** Nicola Keene



**Movement Consultant** Jo Stone

**Tour Technician** Ben Flett

**Cast**

**Actor** Kate Cheel

Elizabeth Hay

The regional tour was supported by ElectraNet, Country Arts SA and Budget Car and Truck rental.

#### DAY WITH STATE (DWS)

As part of the Education Program, we present a number of daytime performances of our main stage productions specifically for high school students. Teachers who book DWS performances are provided with a Study Guide on the show to encourage discussion in the classroom and each performance is followed by a post-show question and answer session with the show's director, cast and creative team. The 2013-14 DWS attendances were as follows:

<b>Production</b>	<b>Attendance</b>	
<i>Comedy of Errors</i>	847 students	63 teachers
<i>Complete Works of William Shakespeare (Abridged)</i>	652 students	48 teachers
<i>Babyteeth</i>	910 students	56 teachers
<i>Brief Encounter</i>	691 students	44 teachers
<i>The Seagull</i>	1008 students	101 teachers
<i>Neighbourhood Watcher</i>	895 students	83 teachers
<i>Little Bird</i>	265 students	35 teachers

For those schools unable to attend the DWS shows, we also offer student price tickets for evening and matinee performances of all main-stage productions across the season. Disadvantaged schools are offered a further discounted price on all performances.

#### EDUCATION WORKSHOPS AND DEVELOPMENT

##### STUDENT WORKSHOPS

1. *Brecht* 17-19 March

Number of workshops 3

Student attendance 73

**Director** Antje Gunther

**Actors** Lizzy Falkland & Brad Williams & Nic Hurcombe (1 day)

2. *Developing Character* 24-27 March

Number of workshops 4

Student attendance 122

**Director** Nescha Jelk

3. Acting <i>Shakespeare</i>	6 May
Number of workshops	1
Student attendance	20
<b>Director</b>	David Hirst

#### TEACHER WORKSHOPS

1. <i>Working with Actors</i>	4 February
<b>Teacher attendance</b>	27
<b>Director</b>	Nescha Jelk
<b>Actors</b>	Lizzy Falkland & Ashton Malcolm

#### 2. *Creative Lighting on a Budget*

	24 June
<b>Teacher attendance</b>	23
<b>Director</b>	Geoff Cobham

#### WORKSHOPS ON DEMAND

This Education initiative sends professional artists into schools to teach practical workshops to students from Years 9 – 12. Each workshop is tailored to the needs and experience of the students.

1. <i>Objective Movement</i>	1 workshop (Approx. 25 students)
<b>Director</b>	Jo Stone

2. <i>Butoh</i>	1 workshop (Approx. 25 students)
<b>Director</b>	Jo Stone

3. <i>Scriptwriting</i>	1 workshops (Approx 25 students)
<b>Director</b>	Nikki Bloom

4. <i>Acting voice</i>	1 workshop (Approx 25 students)
<b>Director</b>	David Hirst

5. <i>Developing Character</i>	1 workshop (Approx 25 students)
<b>Director</b>	Nescha Jelk

#### REGIONAL WORKSHOPS

As part of the inaugural Regional Workshop Tour, Associate Director Nescha Jelk visited and presented two workshops in South Australian regional towns and conducted another workshop in the city for a regional school attending a city performance. We also delivered a lighting workshop in Kangaroo Island.

John Pirie Secondary School, Port Pirie	25 Drama students, Year 11 & 12
D'faces of Youth Arts, Whyalla	14 Drama students, all ages
St Mark's College, Port Pirie	15 Drama students, Year 11 & 12 (Conducted at AC Arts)
Kangaroo Island Community Education	6 Drama students, (Lighting workshop)

Total Participants = 59 students

On tour with *Jesikah*, the two actors, Kate Cheel and Elizabeth Hay also spoke with a student from Riverland Youth Theatre about career pathways.

## WORK EXPERIENCE

An organised program for secondary student work experience was run during the July 2013 school holidays, designed to give the students an in-depth look into the activities of a professional theatre company. 20 high school students took part in four days of workshops with all areas of the company, including design, sound and lighting, set building, wardrobe, marketing, script analysis and acting techniques. Information is provided to these students on pathways into a career in the Arts, depending on their area of interest.

## FLINDERS UNIVERSITY YOUNG PLAYWRIGHTS AWARD

This annual event, supported by Flinders University, is aimed at young emerging playwrights aged 25 years and under interested in the opportunity of having their script developed with a professional director and actors before being presented as a rehearsed reading to an invited audience.

In 2014 this program attracted 39 entrants from which two winning scripts and six commendations were selected. Winners were announced on our website and through social media. The winning playwrights developed their scripts working with Director, Nescha Jelk before working with two assistant directors from Flinders University and five actors; preparing for the public rehearsed reading on Thursday 29 May.

The Flinders University Young Playwrights Award staged reading and presentation night was held at Space Theatre and was attended by approximately 85 guests. Certificates and prizes for the winners and certificates for the commendations were presented by Artistic Director, Geordie Brookman and Rosalba Clemente from Flinders University.

### Winners

<i>Took</i>	Patch Oliver
<i>The Natural Selector</i>	Raphail Spartalis

<b>Director/Dramaturg</b>	Nescha Jelk
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<b>Assistant Directors</b>	Shannon Mackowski and Nadia Samson (Flinders Drama centre Directing students)
<b>Stage Manager</b>	Melanie Selwood

### **Actors**

Mikaela Davies  
David Geddes  
Miranda Pike  
James Smith  
Andrew Thomas

### **Commendations**

<i>I am Brave</i>	Elena Koulianos
<i>Jigsaw</i>	Anna Fitzgerald
<i>A Garden in the Grace of our Eyes</i>	Lochlin Maybury
<i>Still Here</i>	Lucy Haas-Hennessy
<i>Message</i>	Holly Brindley
<i>May Day</i>	Peter Beaglehole

### **SCHOOL DRAMA™**

We delivered our pilot program in Term 3 2013 at four schools; William Light R-12, Christie Downs Primary School, William Light R-12, Saint Michael's College.

### **Teachers reported that they had;**

- Learnt and developed drama strategies that have helped their students to unpack themes and characters in book
- An increased ability in being able to use these strategies with other classes/subjects.
- Gained a better understanding of linking visual ideas and texts to drama, giving them an engaging way to focus on comprehension and making inferences.

### **Students' benefits;**

- They were engaged in the story by using the drama strategies
- They increased confidence in expressing emotions and feelings.
- They used more descriptive language
- They became less restricted and inhibited in their responses and more willing to take risks
- They learned to understand characters, places and how a story develops
- They showed more unity, connectedness, fun, collaboration, confidence and depth in learning

We continued School Drama™ in Term 2 2014 with four different teachers at Christie Downs Primary School and Alberton Primary School. One class at Christie Downs Primary School was an intellectually disabled group. Robyn Brookes delivered a ½ day training session with the 4 teachers in April at Flinders University.

## **SECONDMENTS**

Through the year STCSA facilitated secondments in a variety of departments. These secondments provide an opportunity for those in the industry or in tertiary courses to gain experience working in a professional theatre company.

Ben Roberts Internship (AC Arts)

### **Babyteeth**

ASM secondment, Chelsea Albanesi (AC Arts).

Lighting Secondment, Alexander Ramsay (AC Arts).

### **Maggie Stone**

Assistant Director, Charles Sanders.

### **Seagull**

ASM secondment, Emily Barraclough (AC arts).

### **Neighbourhood Watch**

Asst Director, Sarah Dunn (Flinders).

### **Little Bird**

ASM secondment, Laura Palombella (AC Arts).

Work Experience, Ruby Byass.

### **The Importance of Being Earnest (secondment was partly last financial year)**

ASM secondment Laura Chappell (AC Arts).

# **STATESA THEATRE COMPANY**

ABN 55 386 202 154

Financial Statements  
for the year ended  
30th June 2014

# State Theatre Company of South Australia

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State Theatre Company of South Australia  
Statement of Comprehensive Income  
for the year ended 30 June 2014

	Note	2014 \$'000	2013 \$'000
<b>Expenses</b>			
Staff Benefits Expenses	4	2,907	2,284
Supplies and services	5	4,035	2,671
Depreciation	10	19	20
<b>Total expenses</b>		<u>6,961</u>	<u>4,975</u>
<b>Income</b>			
Commonwealth revenues		750	567
Box office		2,263	1,040
Co-producer, tour and royalty fees		659	160
Sponsorship and donations	7	609	444
Interest	7	47	47
Other income	7	361	344
<b>Total income</b>		<u>4,689</u>	<u>2,602</u>
<b>Net cost of providing services</b>		<u>2,272</u>	<u>2,373</u>
<b>Revenues from SA Government</b>			
Revenues from SA Government		<u>2,552</u>	<u>2,388</u>
<b>Net result</b>		<u>280</u>	<u>15</u>
<b>Total comprehensive result</b>		<u>280</u>	<u>15</u>

The net result and total comprehensive result are attributable to the State Government as owner



State Theatre Company of South Australia  
Statement of Financial Position  
as at 30 June 2014

	Note	2014 \$'000	2013 \$'000
<b>Current assets</b>			
Cash and cash equivalents	8	1,337	1,026
Receivables	9	58	86
Prepayments		270	297
<b>Total current assets</b>		<u>1,665</u>	<u>1,409</u>
<b>Non-current assets</b>			
Other financial assets	2(j)	696	677
Plant and equipment	10	63	69
<b>Total non-current assets</b>		<u>759</u>	<u>746</u>
<b>Total assets</b>		<u>2,424</u>	<u>2,155</u>
<b>Current liabilities</b>			
Payables	11	481	420
Unearned Revenue	12	799	952
Staff Benefits	13	269	143
Provisions	14	6	11
Special funds	15	-	2
<b>Total current liabilities</b>		<u>1,555</u>	<u>1,528</u>
<b>Non-current liabilities</b>			
Payables	11	10	12
Staff Benefits	13	114	136
Provisions	14	16	27
Special funds	15	10	13
<b>Total non-current liabilities</b>		<u>150</u>	<u>188</u>
<b>Total liabilities</b>		<u>1,705</u>	<u>1,716</u>
<b>Net assets</b>		<u>719</u>	<u>439</u>
<b>Equity</b>			
Retained Earnings		719	439
<b>Total equity</b>		<u>719</u>	<u>439</u>
<b>The total equity is attributable to the SA Government as owner</b>			
Unrecognised contractual commitments	16		

The above statement should be read in conjunction with the accompanying notes.

State Theatre Company of South Australia  
Statement of Changes In Equity  
for the year ended 30 June 2014

	Note	Retained Earnings	
		2014 \$'000	2013 \$'000
Balance at 1 July		439	424
Net result		280	15
Balance at 30 June		<u>719</u>	<u>439</u>

All changes in equity are attributable to the SA Government as owner

State Theatre Company of South Australia  
Statement of Cash Flows  
for the year ended 30 June 2014

	Note	2014 \$'000	2013 \$'000
<b>Cash flows from operating activities</b>			
<b>Cash outflows</b>			
Staff benefits payments		(2,796)	(2,301)
Payment for supplies and services		(4,019)	(2,885)
GST paid to the Australian Taxation Office		(11)	(9)
<b>Cash (used in) operations</b>		<u>(6,826)</u>	<u>(5,195)</u>
<b>Cash inflows</b>			
Receipts from Commonwealth		612	737
Box office and other receipts		3,829	2,286
Interest received		28	20
GST recovered from the Australian Taxation Office		113	95
<b>Cash generated from operations</b>		<u>4,582</u>	<u>3,138</u>
<b>Cash flows from SA Government</b>			
Receipts from SA Government		2,573	2,388
<b>Cash generated from SA Government</b>		<u>2,573</u>	<u>2,388</u>
<b>Net cash provided by/(used in) operating activities</b>	17.2	<u>329</u>	<u>331</u>
<b>Cash flows from investing activities</b>			
<b>Cash outflows</b>			
Purchase of plant and equipment		(13)	(46)
<b>Cash (used in) investing activities</b>		<u>(13)</u>	<u>(46)</u>
<b>Net cash (used in) investing activities</b>		(13)	(46)
<b>Net increase/(decrease) in cash and cash equivalents</b>		316	285
Cash and cash equivalents at the beginning of the period		1,011	726
<b>Cash and cash equivalents at the end of the period</b>	17.1	<u>1,327</u>	<u>1,011</u>

The above statement should be read in conjunction with the accompanying notes.

## 1. Objectives of The State Theatre Company of South Australia

The State Theatre Company of South Australia (the Company) was established under the *State Theatre Company of South Australia Act, 1972* and exists to create great theatre that is stunning, entertaining and challenging. Our vision is to:

- Create productions which are sought after locally, nationally and internationally
- Present exciting and innovative work
- Be accessible and inviting to local audiences and be a frequently chosen entertainment option
- Reflect Australia's cultural diversity
- Have the capacity to employ artists from expert backgrounds both locally and nationally
- Continue to be an employer of choice for artists and support staff who see the Company as a place where they can learn and grow
- Be respected as a benchmark for excellent production and performance practices
- Have excellent government support; and
- Have outstanding private sector support.

## 2. Summary of significant accounting policies

### a) Statement of compliance

The State Theatre Company of South Australia has prepared these financial statements in compliance with section 23 of the Public Finance and Audit Act 1987.

The financial statements are general purpose financial statements. The accounts have been prepared in accordance with relevant Australian Accounting Standards and comply with Treasurer's Instructions and Accounting Policy Statements promulgated under the provision of the Public Finance and Audit Act 1987.

Australian accounting standards and interpretations that have recently been issued or amended but are not yet effective have not been adopted by the Company for the reporting period ending 30 June 2014. These are outlined in Note 3.

### b) Basis of preparation

The preparation of the financial statements require:

- the use of certain estimates and requires management to exercise its judgement in the process of applying the Company's accounting policies. The areas involving a higher degree of judgement or where assumptions and estimates are significant to the financial statements are outlined in the applicable notes;
- accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events are reported; and
- compliance with Accounting Policy Statements issued pursuant to section 41 of the *Public Finance and Audit Act 1987*. In the interest of public accountability and transparency the Accounting Policy Statements require the following note disclosures, which have been included in these financial statements:
  - a) revenues, expenses, financial assets and liabilities where the counterparty/transaction is with an entity within the SA Government as at reporting date, classified according to their nature. A threshold of \$100,000 for separate identification of these items applies;
  - b) staff whose normal remuneration is equal to or greater than the base executive remuneration level (within \$10,000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly by the entity to those staff. The Company did not have any staff who received remuneration equal to or greater than the base executive remuneration level during the year.
  - c) board/committee member and remuneration information, where a board/committee member is entitled to receive income from membership other than a direct out-of-pocket reimbursement.

The Company's Statement of Comprehensive Income, Statement of Financial Position and Statement of Changes in Equity have been prepared on an accrual basis and are in accordance with historical cost convention.

The Statement of Cash Flows has been prepared on a cash basis.

The financial statements have been prepared based on a twelve month period and presented in Australian currency.

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2014 and the comparative information presented.

State Theatre Company of South Australia  
Financial Year Ended 30 June 2014  
Notes to and forming part of the Financial Statements

**c) Reporting entity**

The Company is a statutory authority of the State of South Australia, established pursuant to the *State Theatre Company of South Australia Act 1972*. The financial statements and accompanying notes include all controlled activities of the Company.

The normal business activities of the Company are dependent on the continuation of grants from the State Government and the Australia Council at appropriate levels. The Governments have advised that funding at current levels will be

maintained through to 31 December 2015. Accordingly, these financial statements have been prepared on a going concern basis.

**d) Comparative information**

The presentation and classification of items in the financial statements are consistent with prior periods except where specific Accounting Standards and Accounting Policy Statements has required a change.

**e) Rounding**

All amounts in the financial statements and accompanying notes have been rounded to the nearest thousand dollars (\$'000).

**f) Taxation**

The activities of the Company are not subject to income tax. The Company is liable for payroll tax, fringe benefits tax, Goods and Services Tax (GST), emergency services levy, land tax equivalents and local government rate equivalents.

Income, expenses and assets are recognised net of the amount of GST except:

- when the GST incurred on a purchase of goods or services is not recoverable from the Australian Taxation Office, in which case the GST is recognised as part of the cost of acquisition of the asset or as part of the expense item applicable; and
- receivables and payables, which are stated with the amount of GST included.

The net amount of GST recoverable from, or payable to, the Australian Taxation Office is included as part of receivables or payables in the Statement of Financial Position.

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 Australian Taxation Office is classified as part of operating cash flows.

Unrecognised contractual commitments are disclosed net of the amount of GST recoverable from, or payable to the Australian Taxation Office. If GST is not payable to, or recoverable from the Australian Taxation Office, the commitments are disclosed on a gross basis.

**g) Income**

Income is recognised to the extent that it is probable that the flow of economic benefits to the Company will occur and can be reliably measured.

Income has been aggregated according to its nature and has not been offset unless required or permitted by a specific accounting standard, or where offsetting reflects the substance of the transaction or other event.

The notes accompanying the financial statements disclose income where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature.

The following are specific recognition criteria:

*Revenues from SA Government*

Appropriations for program funding are recognised as revenues when the Company obtains control over the assets. Control over appropriations is normally obtained upon receipt.

*Commonwealth Revenue*

A Tripartite Funding Agreement between the State Government, Australian Government and the Company provides operating grants for the Company. The funding arrangements for these Governments are intended to cover the different operating periods. In particular:

- Australian Government operating grants received in 2013-14 were to contribute to operations for the 2014 calendar year.
- State Government operating grants received in 2013-14 were to contribute to operations for the 2013-14 financial year.

In accordance with the Australian Accounting Standards operating grants are recognised as revenue when the Company obtains control over the assets. Control over operating grants is normally obtained upon receipt because the grants are a non-reciprocal transaction and there is no present obligation to repay the monies.

State Theatre Company of South Australia  
Financial Year Ended 30 June 2014  
Notes to and forming part of the Financial Statements

The Company has also received Commonwealth grants related to specific programs to be undertaken in future years. In accordance with Australian Accounting Standards, the grants relating to these costs are deferred and recognised in the Statement of Comprehensive Income over the period necessary to match them with the costs that they are intended to compensate.

*Sponsorship*

Sponsorships are provided in cash and through resources provided free of charge. Sponsorship income is recognised according to the pattern of benefits exchanged. Sponsorship received in advance of benefits paid is recorded as unearned revenue.

Resources provided free of charge are recorded at their fair value. Contributions of services are recognised only when a fair value can be determined reliably and the services would be purchased if they had not been provided.

*Box office*

Box office revenues for productions are recognised when a production has concluded. Ticket sales for future productions and productions in progress at reporting date are recorded as unearned revenue - advance box office revenue.

There were seven mainstage productions staged during the year (six mainstage productions staged in 2012-13).

*Co-producer, tour and royalty fees*

Co-production, tour and royalty fee revenues for productions are recognised when a production or tour has concluded. Fees for future productions and productions in progress at reporting date are recorded as unearned revenue - tour and co-producer revenue.

**h) Expenses**

Expenses are recognised to the extent that it is probable that the flow of economic benefits from the Company will occur and can be reliably measured.

Expenses have been aggregated according to their nature and have not been offset unless required or permitted by a specific accounting standard, or where offsetting reflects the substance of the transaction or other event.

The notes accompanying the financial statements disclose expenses where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature.

The following are specific recognition criteria:

*Staff benefits expenses*

Staff benefits expenses includes all costs related to employment including wages and salaries, non-monetary benefits and leave entitlements. These are recognised when incurred.

*Superannuation*

The amount charged to the Statement of Comprehensive Income represents the contributions made by the Company to various superannuation plans in respect of current services of current staff.

*Depreciation*

All non-current assets, having a limited useful life, are systematically depreciated over their useful lives in a manner that reflects the consumption of their service potential.

Assets' residual values, useful lives and depreciation methods are reviewed and adjusted if appropriate, on an annual basis.

Changes in the expected useful life or the expected pattern of consumption of future economic benefits embodied in the asset are accounted for prospectively by changing the time period or method, as appropriate, which is a change in accounting estimate.

Depreciation is calculated on a straight line basis over the estimated useful life of the following classes of assets:

	Years
Motor Vehicles	5
Equipment	4-10
Computer Equipment	3-7
Software	5

Acquisitions of \$1,000 or less are expensed.

*Resources provided free of charge*

Resources provided free of charge are recorded as expenditure in the Statement of Comprehensive Income at their fair value, and in the expense line items to which they relate.

State Theatre Company of South Australia  
Financial Year Ended 30 June 2014  
Notes to and forming part of the Financial Statements

*Production expenses*

Expenses for productions are recognised when a production has concluded. Production costs for future productions and productions in progress at reporting date are recorded as prepayments.

**i) Current and non-current classification**

Assets and liabilities are characterised as either current or non-current in nature. Assets and liabilities that are sold, consumed or realised as part of the normal operating cycle have been classified as current assets or current liabilities. All other assets and liabilities are classified as non-current.

**j) Assets**

Assets have been classified according to their nature and have not been offset unless required or permitted by a specific accounting standard, or where offsetting reflects the substance of the transaction or other event.

The notes accompanying the financial statements disclose financial assets where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature.

*Cash and cash equivalents*

Cash and cash equivalents in the Statement of Financial Position includes cash at bank and on hand and in other short-term, highly liquid investments with maturities of three months or less that are readily converted to cash and which are subject to insignificant risk of changes in value. Short term deposits include deposits at call with the South Australian Government Financing Authority and are recorded at cost.

For the purposes of the Statement of Cash Flows, cash and cash equivalents consists of cash and cash equivalents as defined above.

Cash is measured at nominal value.

*Receivables*

Receivables include trade receivables from the provision of goods and services.

Trade receivables arise in the normal course of selling goods and services to other government agencies and to the public. Trade receivables are due within 30 days after the issue of an invoice or the goods/services have been provided under a contractual arrangement.

Collectability of trade receivables is reviewed on an ongoing basis. An allowance for doubtful debts is raised when there is objective evidence that the Company will not be able to collect the debt. Bad debts are written off when identified.

*Other financial assets*

The Company entered into an agreement, known as the Reserves Incentive Funding Scheme Agreement, with the Australia Council and Arts SA during 2003-04. The Scheme is designed to encourage and assist the Major Performing Arts companies to strengthen their Statement of Financial Position by building reserves to a level that is sufficient to underpin their financial health.

The funds received under the Agreement must be placed in escrow and can only be released under certain circumstances, which are set out in the Agreement, which includes the Company making a formal submission, signed by the Board Chair, to Arts SA and the Australia Council.

Funds received under the Scheme have not been used to secure any liabilities of the Company.

These funds are long term deposits which are held with the South Australian Government Financing Authority and are recorded at cost. The balance of the fund as at 30 June 2014 was \$696,000 (\$677,000 in 2012-13).

*Plant and equipment*

Plant and equipment is initially recorded at cost or at the value of any liabilities assumed, plus any incidental cost involved with the acquisition.

All plant and equipment with a value equal to or in excess of \$1,000 are capitalised and are tested for indication of impairment at each reporting date.

All items of plant and equipment had a 'fair value at the time of acquisition that was less than \$1 million or had an estimated useful life that was less than three years', and have not been revalued in accordance with APF III. The carrying value of these items are deemed to approximate fair value. These asset are classified in level 3 in the fair value measurement hierarchy described in AASB13-Fair Value Measurement as there has been no subsequent adjustments to their value, except for management assumptions about the assets condition and remaining useful life.

State Theatre Company of South Australia  
Financial Year Ended 30 June 2014  
Notes to and forming part of the Financial Statements

**k) Liabilities**

Liabilities have been classified according to their nature and have not been offset unless required or permitted by a specific accounting standard, or where offsetting reflects the substance of the transaction or other event.

The notes accompanying the financial statements disclose financial liabilities where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature.

*Payables*

Payables include creditors, accrued expenses and staff on-costs.

Creditors represent the amounts owing for goods and services received prior to the end of the reporting period that are unpaid at the end of the reporting period. Creditors include all unpaid invoices received relating to the normal operations of the Company.

Accrued expenses represent goods and services provided by other parties during the period that are unpaid at the end of the reporting period and where an invoice has not been received.

All payables are measured at their nominal amount, are unsecured and are normally settled within 30 days from the date of the invoice or date the invoice is first received.

Staff benefit on-costs include superannuation contributions and payroll tax with respect to outstanding liabilities for salaries and wages, long service leave and annual leave.

The Company makes contributions to several externally managed superannuation schemes. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the respective superannuation schemes.

*Leases*

Operating lease payments are recognised as an expense in the Statement of Comprehensive Income on a straight-line basis over the lease term. The straight-line basis is representative of the pattern of benefits derived from the leased assets.

*Staff Benefits*

These benefits accrue for staff as a result of services provided up to the reporting date that remain unpaid. Long term staff benefits are measured at present value and short term staff benefits are measured at nominal amounts.

Wages, salaries, annual leave and sick leave

The liability for salaries and wages is measured as the amount unpaid at the reporting date at remuneration rates current at reporting date.

The annual leave liability is expected to be payable within twelve months and is measured at the undiscounted amount expected to be paid.

No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees is estimated to be less than the annual entitlement of sick leave.

Long service leave

The liability for long service leave is measured at the present value of expected future payments to be made in respect of services provided by employees up to the end of the reporting period using the projected unit credit method.

The estimated liability for long service leave is based on actuarial assumptions over expected future salary and wage levels, experience of employee departures and periods of service. These assumptions are based on employee data over SA government entities. Expected future payments are discounted using market yields at the end of the reporting period on government bonds with duration that match, as closely as possible, the estimated future cash flows.

*Provisions*

Provisions are recognised when the Company has a present obligation as a result of a past event, it is probable that an outflow of resources embodying economic benefits will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation.

The workers compensation provision is an actuarial estimate of the outstanding liability as at 30 June 2014 provided by a consulting actuary engaged through the Public Sector Workforce Relations Division of the Department of the Premier and Cabinet. The provision is for the estimated cost of ongoing payments to employees as required under current legislation.

The Company is responsible for the payment of workers compensation claims.



**l) Unrecognised contractual commitments**

Commitments include operating, capital and outsourcing arrangements arising from contractual or statutory sources and are disclosed at their nominal value.

Unrecognised contractual commitments are disclosed net of the amount of GST recoverable from, or payable to the Australian Taxation Office. If GST is not payable to, or recoverable from the Australian Taxation Office, the commitments are disclosed on a gross basis.

**3. New and revised accounting standards and policies**

The Company did not voluntarily change any of its accounting policies during 2013-14.

Australian accounting standards and interpretations that have recently been issued and amended but are not yet effective, have not been adopted by the Company for the period ending 30 June 2014. The Company has assessed the impact of the new and amended standards and interpretations and considers there will be no impact on the accounting policies or financial statements of the Company.

State Theatre Company of South Australia  
Financial Year Ended 30 June 2014  
Notes to and forming part of the Financial Statements

	2014 \$'000	2013 \$'000
<b>4. STAFF BENEFITS EXPENSES</b>		
Salaries and wages	2,407	1,846
Long Service Leave	13	1
Annual Leave	129	98
Staff on-costs - superannuation	224	197
Staff on-costs - other	133	141
Board fees	1	1
<b>Total staff benefits expenses</b>	<u>2,907</u>	<u>2,284</u>

**REMUNERATION OF BOARD MEMBERS**

Members that were entitled to receive remuneration for membership during the year were:

Mr John Irving	Ms Kristen Greber
Ms Anne Levy	Mr Justin Jamieson
Ms Loretta Reynolds	Ms Christine Guille
Mr Terence Crawford*	

2014 No	2013 No
------------	------------

The number of members whose remuneration received or receivable falls within the following bands:

\$1 to \$9,999	<u>1</u>	<u>2</u>
<b>Total number of members</b>	<u>1</u>	<u>2</u>

Remuneration of members reflects all costs of performing board member duties. The total remuneration received or receivable by members was \$1,000 (\$1,000 in 2012-13).

\*In accordance with the Premier and Cabinet Circular No. 016, SA Government employees did not receive any remuneration for board duties during the financial year.

Unless otherwise disclosed, transactions between members are on conditions no more favourable than those that it is reasonable to expect the entity would have adopted if dealing with the related party at arm's length in the same circumstances. Members do receive complimentary tickets to each production.

State Theatre Company of South Australia  
Financial Year Ended 30 June 2014  
Notes to and forming part of the Financial Statements

	2014 \$'000	2013 \$'000
<b>5. SUPPLIES AND SERVICES</b>		
<b>Transactions with Non SA Government Entities</b>		
Promotion and sponsorship expenses	813	550
Contractors fees	720	491
Consultants fees	3	58
Rent	114	109
Scenery, sound, lighting and special effects	250	177
Travel and accommodation	406	94
Royalties	228	70
Communications	29	37
Costume and props	102	88
Other Production Costs	129	72
Administration expenses	199	121
	<u>2,993</u>	<u>1,867</u>
<b>Transactions with SA Government Entities</b>		
Theatre hire and charges	745	587
Ticket agency charges	139	86
Administration expenses	51	46
Rent	107	85
	<u>1,042</u>	<u>804</u>
<b>Total supplies and services expense</b>	<u><u>4,035</u></u>	<u><u>2,671</u></u>
<b>6. AUDITORS' REMUNERATION</b>		
Audit fees paid/payable to the Auditor-General's Department relating to the audit of financial statements	<u>28</u>	<u>27</u>
No other services were provided by the Auditor-General's Department		

State Theatre Company of South Australia  
Financial Year Ended 30 June 2014  
Notes to and forming part of the Financial Statements

	2014 \$'000	2013 \$'000
<b>7. REVENUES</b>		
<b>Sponsorship and Donations</b>		
Cash	348	333
In Kind	261	111
<b>Total Sponsorship and Donations</b>	<u>609</u>	<u>444</u>
<b>Interest</b>		
Interest	-	1
Interest from SA Government	28	23
Interest - Reserves Incentive Funding Scheme (SAFA)	19	23
	<u>47</u>	<u>47</u>
<b>Other</b>		
Prop Shop income	126	118
Company Service Fees	187	179
Shared Office Recovery	18	17
Miscellaneous revenue	30	30
<b>Total Other</b>	<u>361</u>	<u>344</u>
<b>Revenues from SA Government</b>		
Revenues from SA Government	2,552	2,388
<b>Total Revenues from SA Government</b>	<u>2,552</u>	<u>2,388</u>

**8. CASH AND CASH EQUIVALENTS**

Short Term Deposits	1,161	898
Cash at Bank and on hand	176	128
	<u>1,337</u>	<u>1,026</u>

**9. RECEIVABLES**

Trade receivables	64	89
Allowance for doubtful debts	(6)	(3)
	<u>58</u>	<u>86</u>

The following table shows the movement in doubtful debts

Balance as at 1 July	3	4
Increase in allowance recognised in profit or loss	3	(1)
Balance as at 30 June	<u>6</u>	<u>3</u>

The allowance for doubtful debts (allowance for impairment loss) is recognised when there is objective evidence that a receivable is impaired. An allowance for impairment loss has been recognised in 'administration expenses' in the Statement of Comprehensive Income for specific debtors and debtors assessed on a collective basis for which such evidence exists.

Unimpaired receivables overdue by less than 30 days is \$3,000 (\$3,000 in 2012-13).

**Interest rate and credit risk**

Receivables are raised for all goods and services provided for which payment has not been received. Receivables are normally settled within 30 days. Receivables and prepayments are non-interest bearing.

Other than as recognised in the allowance for doubtful debts, it is not anticipated that counterparties will fail to discharge their obligations. The carrying amount of receivables approximates net fair value due to being receivable on demand. There is no concentration of credit risk.

State Theatre Company of South Australia  
Financial Year Ended 30 June 2014  
Notes to and forming part of the Financial Statements

10. PLANT AND EQUIPMENT	2014 \$'000	2013 \$'000
Motor Vehicle - at cost	27	27
Accumulated depreciation	(27)	(27)
	<u>-</u>	<u>-</u>
Equipment - at cost	171	171
Accumulated depreciation	(152)	(147)
	<u>19</u>	<u>24</u>
Computer Equipment - at cost	329	316
Accumulated depreciation	(293)	(282)
	<u>36</u>	<u>34</u>
Software - at cost	13	13
Accumulated depreciation	(5)	(2)
	<u>8</u>	<u>11</u>
<b>TOTAL</b>	<u><u>63</u></u>	<u><u>69</u></u>

There were no indications of impairment of plant and equipment as at 30 June 2014.

Movement in the carrying amounts for each class of plant and equipment between the beginning and the end of the financial year are as follows:

2013-2014	Motor Vehicles \$'000	Equipment \$'000	Computer Equipment \$'000	Software \$'000	Total \$'000
Balance as at 1 July	-	24	34	11	69
Additions	-	-	13	-	13
Depreciation expense	-	(5)	(11)	(3)	(19)
Carrying amount at 30 June	<u>-</u>	<u>19</u>	<u>36</u>	<u>8</u>	<u>63</u>

2012-2013	Motor Vehicles \$'000	Equipment \$'000	Computer Equipment \$'000	Software \$'000	Total \$'000
Balance as at 1 July	-	14	29	-	43
Additions	-	14	19	13	46
Depreciation expense	-	(4)	(14)	(2)	(20)
Carrying amount at 30 June	<u>-</u>	<u>24</u>	<u>34</u>	<u>11</u>	<u>69</u>

11. PAYABLES	2014 \$'000	2013 \$'000
<b>CURRENT</b>		
Creditors	249	304
Accruals and advances	203	97
Staff Benefit On-costs	28	19
	<u>481</u>	<u>420</u>
<b>NON-CURRENT</b>		
Staff Benefit On-costs	10	12
	<u>10</u>	<u>12</u>
<b>Payables to SA Government entities</b>		
Creditors	187	26
Total Payables to SA Government entities	<u>187</u>	<u>26</u>

State Theatre Company of South Australia  
Financial Year Ended 30 June 2014  
Notes to and forming part of the Financial Statements

**Interest rate and credit risk**

Creditors and accruals are raised for all amounts billed but unpaid. Creditors are normally settled within 30 days. Staff on-costs are settled when the respective staff benefit that they relate to is discharged. All payables are non-interest bearing. The carrying amount of payables represents fair value due to the amounts being payable on demand.

<b>12. UNEARNED REVENUE</b>	<b>2014</b>	<b>2013</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>CURRENT</b>		
Advance box office revenue	580	611
Unearned tour and co-producer revenue	27	99
Unearned sponsorship revenue	72	71
Unearned grant revenue	53	170
Other unearned revenue	67	1
	<u>799</u>	<u>952</u>
<b>13. STAFF BENEFITS</b>	<b>2014</b>	<b>2013</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>CURRENT</b>		
Annual Leave	91	68
Long Service Leave	64	40
Accrued salaries and wages	114	35
	<u>269</u>	<u>143</u>
<b>NON-CURRENT</b>		
Long Service Leave	<u>114</u>	<u>136</u>

AASB 119 Employee Benefits contains the calculation methodology for long service leave liability. This year, an actuarial assessment performed by the Department of Treasury and Finance was used to calculate the liability rather than using a short hand measurement technique for the calculation of the liability.

AASB 119 requires the use of the yield on long term Commonwealth Government bonds as the discount rate in the measurement of the long service leave liability. The yield on long term Commonwealth Government bonds has decreased from 2013 (3.75%) to 2014 (3.5%).

This decrease in the bond yield, which is used as the rate to discount future long service leave cash flows, results in an increase in the reported long service leave liability.

The actuarial assessment performed by the Department of Treasury and Finance left the salary inflation rate at 4%. As a result, there is no net financial effect resulting from changes in the salary inflation rate.

<b>14. PROVISIONS</b>	<b>2014</b>	<b>2013</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>CURRENT</b>		
Provision for workers compensation	6	11
	<u>6</u>	<u>11</u>
<b>NON-CURRENT</b>		
Provision for workers compensation	16	27
	<u>16</u>	<u>27</u>

A liability has been recorded to reflect unsettled workers compensation claims. The workers compensation provision is based on an actuarial assessment performed by the Public Sector Workforce Relations Division of the Department of Premier and Cabinet.

State Theatre Company of South Australia  
Financial Year Ended 30 June 2014  
Notes to and forming part of the Financial Statements

Movement in Provision	2014 \$'000	2013 \$'000
Balance as at 1 July	38	49
Change in provision	(8)	8
Less: Payments	(8)	(19)
Balance as at 30 June	<u>22</u>	<u>38</u>

#### 15. SPECIAL FUNDS

The company controls two special funds, the Adele Koh Scholarship Acting Fund and the Jill Blewett Playwright's Award, both of which were financed by public donations.

	2014 \$'000	2013 \$'000
<b>Adele Koh Scholarship Acting Fund</b>		
Balance at 1 July	2	2
Payments	(2)	-
Balance at 30 June	<u>-</u>	<u>2</u>
<b>Jill Blewett Playwright's Award Fund</b>		
Balance at 1 July	13	12
Interest	-	1
Payments	(3)	-
Balance at 30 June	<u>10</u>	<u>13</u>

#### 16. UNRECOGNISED CONTRACTUAL COMMITMENTS

##### Operating Leases

Commitments in relation to operating leases contracted for at reporting date but not recognised as liabilities are payable as follows:

	2014 \$'000	2013 \$'000
Not later than one year	165	75
Later than one year but not later than five years	336	37
	<u>501</u>	<u>112</u>

The Company leases a photocopier from Fuji Xerox, which is due to expire in May 2019.

The Company leases office and wardrobe space from Arts SA, which is due to expire in December 2014.

The Company leases facilities for property, scenery and costume storage and hire from N.T.C Pty Ltd, which is due to expire in June 2018.

The Company leases the Drama Centre (workshop, rehearsal space and offices) from the Adelaide Festival Centre Trust, which is due to expire in June 2016.

##### Remuneration Commitments

Remuneration commitments include contracts with staff and artists for theatre performances scheduled to take place subsequent to 30 June 2014.

Remuneration commitments are as follows:

	2014 \$'000	2013 \$'000
Not later than one year	966	895
Later than one year but not later than five years	655	639
	<u>1,621</u>	<u>1,534</u>

##### Other Commitments

The Company has entered into agreements with one other theatre company to co-produce productions. Under the agreement, box office proceeds and costs incurred associated with the production will be shared equally between the two parties. As at 30 June 2014, the productions have not been completed. Box office proceeds and costs incurred will be settled in 2014-2015.

State Theatre Company of South Australia  
Financial Year Ended 30 June 2014  
Notes to and forming part of the Financial Statements

2014  
\$'000

2013  
\$'000

**17. CASH FLOW RECONCILIATION**

**17.1 Reconciliation of Cash and Cash Equivalents**

For the purposes of the Statement of Cash Flow, cash includes cash on hand and at bank and short term deposits, net of bank overdraft and cash held in trust. Cash as at the end of the financial year as shown in the Statement of Cash Flow is reconciled to the related items in the Statement of Financial Position as follows:

Statement of Cash Flow	1,327	1,011
Statement of Financial Position	<u>1,337</u>	<u>1,026</u>
	(10)	(15)
Cash held for specific purposes:		
Adele Koh Scholarship account	-	2
Jill Blewett Award account	<u>10</u>	<u>13</u>
	10	15

**17.2 Reconciliation of Net Cash provided by (used in) Operating Activities to Net Cost of Providing Services**

Net Cash (used in)/provided by Operating Activities	329	331
Less Revenues from SA Government	(2,552)	(2,388)
<b>Add/Less non-cash items:</b>		
Depreciation	(19)	(20)
Interest on non-financial assets	19	24
<b>Changes in Assets/Liabilities</b>		
Receivables	(28)	64
Prepayments	(27)	102
Payables	(59)	(1)
Inventories	-	(2)
Unearned Revenue	153	(508)
Staff Benefits	(104)	14
Provisions	16	11
<b>Net Cost of providing Services</b>	<u>(2,272)</u>	<u>(2,373)</u>



State Theatre Company of South Australia  
Financial Year Ended 30 June 2014  
Notes to and forming part of the Financial Statements

**18. FINANCIAL INSTRUMENTS/FINANCIAL RISK MANAGEMENT**

**Categorisation of financial instruments**

Category	Statement of Financial Position line item	Note	2014 \$'000 Carrying/Fair Value	2013 \$'000 Carrying/Fair Value
<b>Financial Assets</b>				
Cash at bank and on hand	Cash and cash equivalents	8	176	128
Short term deposits	Cash and cash equivalents	8	1,161	898
Receivables	Receivables (i)	9	64	89
Reserves Incentive Scheme investments	Other financial assets	2 (j)	696	677
<b>Financial Liabilities</b>				
Financial Liabilities at cost	Payables (i)	11	387	331

(i) Receivable and payables amounts disclosed here exclude amounts relating to statutory receivables and payables.

**Credit Risk**

Credit risk arises when there is the possibility of the Company's debtors defaulting on their contractual obligations resulting in financial loss to the Company. The Company measures credit risk on a fair value basis and monitors risk on a regular basis.

The Company has minimal concentration of credit risk. The Company has policies and procedures in place to ensure that transactions occur with customers with appropriate credit history.

Refer to Note 9 for further information on credit risk for receivables.

**Liquidity Risk**

The Company is funded principally by grants by the SA Government. The Company settles undisputed accounts within 30 days. In event of a dispute, payment is made within 30 days from resolution.

The Company's exposure to liquidity risk is insignificant based on past experience and current assessment of risk. The carrying amount of financial liabilities recorded in this note represent the Company's maximum exposure to financial liabilities.

**Market risk**

Market risk for the Company is primarily through interest rate risk for short term deposits and Reserves Incentive Scheme investments, which are managed by the South Australian Government Financing Authority.

**Sensitivity Disclosure Analysis**

A sensitivity analysis has not been undertaken for the interest rate risk of the Company as it has been determined that the possible impact on profit and loss or total equity from fluctuations in interest rates is immaterial.

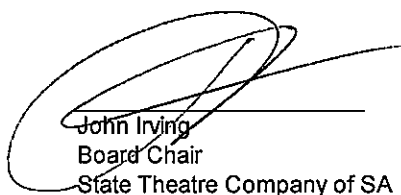
State Theatre Company of South Australia  
Certification of the Financial Statements for the year ended 30 June 2014

We certify that the attached general purpose financial statements for the State Theatre Company of South Australia:

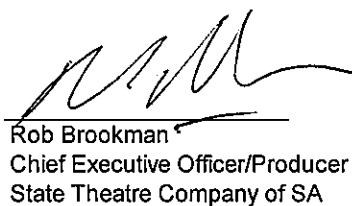
- comply with relevant Treasurer's Instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and relevant Australian accounting standards;
- are in accordance with the accounts and records of the Company; and
- present a true and fair view of the financial position of the State Theatre Company of South Australia as at 30 June 2014 and the results of its operation and cash flows for the financial year.

We certify that the internal controls employed by the State Theatre Company of South Australia for the financial year over its financial reporting and its preparation of the general purpose financial statements have been effective throughout the reporting

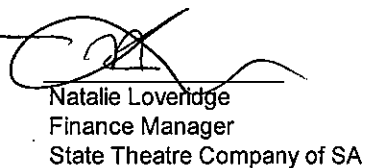
Signed in accordance with a resolution of the Board of the State Theatre Company of South Australia



John Irving  
Board Chair  
State Theatre Company of SA



Rob Brookman  
Chief Executive Officer/Producer  
State Theatre Company of SA



Natalie Loveridge  
Finance Manager  
State Theatre Company of SA

Dated: 25/9/14

Dated: 25/9/14

Dated: 25/9/14



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**To the Board Chair  
State Theatre Company of South Australia**

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987* and section 17(3) of the *State Theatre Company of South Australia Act 1972*, I have audited the accompanying financial report of the State Theatre Company of South Australia for the financial year ended 30 June 2014. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2014
- a Statement of Financial Position as at 30 June 2014
- a Statement of Changes in Equity for the year ended 30 June 2014
- a Statement of Cash Flows for the year ended 30 June 2014
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Board Chair, Chief Executive Officer/Producer and the Finance Manager.

**The Board's Responsibility for the Financial Report**

The members of the Board are responsible for the preparation of the financial report that gives a true and fair view in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act* and Australian Accounting Standards, and for such internal control as the members of 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.

**Auditor's Responsibility**

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the requirements of the *Public Finance and Audit Act 1987* and Australian Auditing Standards. The auditing standards require that the auditor comply with relevant ethical requirements and that the auditor plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the members of the Board, as well as the overall presentation of the financial report.

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

### **Opinion**

In my opinion, the financial report gives a true and fair view of the financial position of the State Theatre Company of South Australia as at 30 June 2014, its financial performance and its cash flows for the year then ended in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards.

A handwritten signature in black ink, appearing to read 'S O'Neill', followed by a short horizontal line.

**S O'Neill**  
**AUDITOR-GENERAL**  
29 September 2014