



# **ANNUAL REPORT**

## **FOR THE YEAR ENDED**

### **30 JUNE 2015**

September 2015

State Theatre Company of South Australia  
Adelaide Railway Station  
Station Road  
ADELAIDE SA 5000

PO Box 8252  
Station Arcade  
ADELAIDE SA 5000

P: (08) 8415 5333

F: (08) 8231 6310

E: [info@statetheatrecompany.com.au](mailto:info@statetheatrecompany.com.au)

W: [www.statetheatrecompany.com.au](http://www.statetheatrecompany.com.au)

ABN 55 386 202 154



Government  
of South Australia

# CONTENTS

LETTER OF TRANSMITTAL .....	4
CHAIR'S REPORT .....	5
ARTISTIC DIRECTOR'S REPORT 2014 / 2015 .....	9
COMPANY OVERVIEW .....	15
ORGANISATIONAL CHART .....	16
STATE THEATRE COMPANY BOARD .....	17
COMPANY MISSION, VISION AND STRATEGIC PLANNING .....	18
ARTISTIC VISION .....	18
HUMAN RESOURCE MANAGEMENT (AT 30 JUNE 2015) .....	20
EMPLOYEE NUMBERS, SALARIES AND CLASSIFICATIONS .....	20
LEAVE MANAGEMENT .....	20
WORKFORCE DIVERSITY/EQUAL EMPLOYMENT .....	21
TRAINING AND DEVELOPMENT .....	22
WORK HEALTH AND SAFETY AND INJURY MANAGEMENT .....	23
FINANCIAL ISSUES .....	25
CONTRACTUAL ARRANGEMENTS .....	25
FRAUD .....	25
CONSULTANTS .....	25
OVERSEAS TRAVEL .....	25
DISABILITY INCLUSION PLAN .....	26
FREEDOM OF INFORMATION STATEMENT .....	27
STATEMENT REGARDING THE WHISTLEBLOWERS PROTECTION ACT 1993 .....	27
PUBLIC COMPLAINTS .....	28
SUSTAINABILITY REPORTING .....	28
ENERGY MANAGEMENT .....	28
LIGHTING .....	28
EQUIPMENT & APPLIANCES .....	29
SPONSOR AND DONOR LIST .....	30
GOVERNMENT PARTNERS .....	30
CORPORATE PARTNERS .....	30
TRUSTS & FOUNDATIONS .....	30
CREATIVE PARTNERS .....	31
DONORS AND SUPPORTERS .....	31
OPERATING ACTIVITIES INCLUDING PAID ATTENDANCES AND NUMBER OF PERFORMANCES	32
The Importance of Being Earnest .....	32
The Suit .....	34
Kryptonite .....	35
Othello .....	36
Beckett Triptych .....	37

Summer of the Seventeenth Doll .....	38
Masquerade.....	39
The Importance of Being Miriam .....	42
State Umbrella 2014 .....	43
State Umbrella 2015 .....	43
Creative Developments .....	44
EDUCATION PROGRAM.....	45
DAY WITH STATE (DWS) .....	46
EDUCATION WORKSHOPS AND DEVELOPMENT .....	47
TEACHER WORKSHOPS .....	47
WORKSHOPS ON DEMAND.....	47
REGIONAL WORKSHOPS.....	48
WORK EXPERIENCE .....	48
FLINDERS UNIVERSITY YOUNG PLAYWRIGHTS AWARD .....	48
SCHOOL DRAMA™ .....	49
SECONDMENTS.....	49
FINANCIAL STATEMENTS .....	50

# LETTER OF TRANSMITTAL

**29 September 2015**

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 2014/15 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 2015

We are delighted to be reporting an excellent year on stage and off, recording a healthy surplus in 2014/15 which builds on last year's record surplus and sets the Company on a pathway to achieve its Reserves target over the next five years. 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.

We thank you for your significant support over this period.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Rob Brookman', with a horizontal line underneath.

**Rob Brookman**  
**Executive Director**

## CHAIR'S REPORT

I am pleased to present my report on the activities of the Company for the 2014/15 financial year – a year of high activity in which the Company produced, presented or co-presented 13 productions and played 305 performances to audiences of 92,489 in South Australia, interstate and overseas.

The Company presented 168 performances within South Australia to an audience of 55,868. The 2015 Adelaide Season has 3,023 subscribers (a marginal decrease on 2013 levels). Additional activities including Subscriber Briefings, Schools Workshops, Young Playwrights Reading, Work Experience, School Drama, the *Tangent* series and other Company activities generated further attendances of more than 2,500. The Company also undertook a substantial interstate touring program in 2014/15 that saw 102 performances given in 8 towns and cities in Victoria, NSW and ACT to total attendances of 28,650. And our ground-breaking tour of *Pinocchio* to New York played 13 performances to audiences of 5,719.

The output and attendances above reflect a year in which the Company consolidated the tremendous growth of the previous year. All of the Company's vital signs continued to be healthy - with an excellent level of output, strong attendances and very positive critical and audience responses. The Company broke its own box office record for the third time in twelve months, with *The Importance of Being Earnest* eclipsing the record set only two months earlier by *Neighbourhood Watch*. We were also delighted that we recorded a sold-out season during the Adelaide Festival with the *Beckett Triptych* – a rare feat.

Our strategies in the area of Development (sponsorship, philanthropy and fundraising) also continue to deliver good results. Funds raised by the Company (\$578,834) dipped marginally by 5% but this was from the previous record-breaking year which had seen a 39% increase on the previous year. The continuation of our strategic focus on generating commercial income from our prop and wardrobe hire, set construction and costume workshops has also continued to contribute significantly to our result with income of \$295,543 – a 5% decrease which reflected a slightly lower level of outside builds.

While the revenue side of the Company's accounts shows consolidation of the great gains of the bumper 2013/14 year, I am pleased to report that our cost-controls have also continued to be excellent, with expenditure again coming in at 2% less than budget. The overall operating result was a healthy surplus of \$158,991. As a result, the Company's reserves have been increased by 22% to \$877,845. This represents 12.6% of the Company's annual turnover against a target figure of 20% - an improvement of 4.3% over the last three years. A significant task in the five years ahead is to

continue the progress made 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 2014 Season that are very encouraging indeed – audience satisfaction ratings stood at 93% (“good” or above) and favourable media responses at 94% (“good” or above). The excellence of the Company’s work was also recognised through numerous nominations and awards, the most exciting being the Helpmann Award for Best Set Design for Geoff Cobham for *Little Bird* and The Australian Writers’ Guild Award for Best Script for Music Theatre for Nicki Bloom – also for *Little Bird*.

While the Company maintained its high level of output in its home theatres with the presentation of seven subscription season productions and three non-subscription productions, it also remained busy on the road with tours of our productions of *The Importance of Being Earnest*, *Little Bird*, *Summer of the 17<sup>th</sup> Doll* and *This Is Where We Live* along with interstate seasons of our co-production with Sydney Theatre Company of *Kryptonite*, our co-production with Griffin of *Masquerade* and our co-production with HotHouse of *This Is Where We Live*. Without doubt, however, the highlight of the year was the triumphant tour to New York of our co-production with Windmill Theatre of *Pinocchio*, which played to sold-out houses and excellent reviews from the notoriously hard-to-please New York critics. One of Geordie and Rob Brookman’s stated aims for the Company was to tour internationally within four years – and with the tour of *Pinocchio*, this was achieved a year ahead of schedule.

Our touring was not, however, just limited to the bright lights of New York or to the capital cities of Australia. Once again the Company’s Education production (*This Is Where We Live*) toured metropolitan Adelaide and regional South Australia following its Adelaide season with the assistance of Country Arts SA. This production is the jewel in the crown of the Company’s burgeoning Education Program which continues to be one of the best in the country and a source of great pride, serving a large number of primary and secondary school students and their teachers as well as a number of tertiary students.

Our level of output in terms of new work and commissioning was again very satisfying. Two of our main-stage works (*Kryptonite* and *Masquerade*) were world premieres; one of our touring productions (*Little Bird*) was a commissioned work getting an extended life; and our State Umbrella production *Madame* was a world premiere which evolved through our State Resident program. This collaboration with two small-to-medium companies (Torqueshow and Vitalstatistix) was one amongst a raft of creative partnerships which also included Griffin Theatre, Windmill Theatre, Sydney Theatre Company, the Adelaide, Sydney and Melbourne Festivals, Andrew McKinnon, Adelaide Festival Centre and Arts Projects Australia. We thank them for their support and creative partnership.

During the course of the year we farewelled Board member Loretta Reynolds who made an outstanding contribution to the Company over six years. We welcomed two new Board members – Jodi Glass and Jodie Newton, both of whom bring great energy, acumen and new skill sets to the Board. They join a Board that has enjoyed great stability and unity of purpose, which 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 Committees.

The 2014/15 year has been one in which many significant strategic issues have been addressed – notably we have seen the relocation of our Wardrobe Department back to the Adelaide Festival Centre's Drama Centre after an absence of 15 years. We are most grateful to the Minister for the Arts Jack Snelling, Arts SA and the Adelaide Festival Centre for their support and assistance in achieving this move, which radically improves the efficiency and cohesion of our wardrobe operation. 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 is now actively engaged with Arts SA and the Minister's office in mapping out the practical steps for the Company to move away from its current structure as a Statutory Authority to that of a private not-for-profit company. It is anticipated that this change will be effected on June 30<sup>th</sup>, 2016.

- *Office Premises at Adelaide Railway Station*

The Company's Memorandum of Understanding with Arts SA for the sub-lease of its premises at the Adelaide Railway Station expired in December 2014 and the Company is now a monthly tenant which is clearly an unsatisfactory situation. We continue to explore alternatives with Arts SA, with the focus being on the Fowlers Building in the Lion Arts Centre, where we hope to establish a thriving arts hub in the future. A major step was taken in this direction through the commissioning of a business case (*Transforming the Lion*) which has been completed and is with the Minister and Arts SA for review. This is a major strategic issue for the Company, which we hope to see resolved in the coming year without detriment to the Company's output, financial position or operations.

The State Theatre Company Foundation came into existence towards the end of last financial year and completed its first full year of activities in 2014/15. The Foundation is fully independent of the Company but the proceeds of its fundraising are directed principally to the Company. The Foundation provides 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. In 2014/15 it made its first grant to the Company of \$110,000 and also raised in

excess of \$70,000 towards an endowment fund that will support the Jill Blewett Playwrights Award into the future.

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.

We have seen another great year for the Company under the stewardship of Rob and Georgie Brookman who continue to deliver on the plans that they have developed for the Company in conjunction with the Board and senior staff. I congratulate them for their success in transforming the Company and thank them for their dedication to their continuing work of making the Company a thriving theatrical powerhouse with a unique identity on the Australian cultural scene. 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. An enormous amount of the credit for the Company's excellent results onstage and off 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 2014 / 2015

## INTRODUCTION

The 2014/2015 year has been one of continued growth and extraordinary output for State Theatre Company. Artistically the Company has shifted from strength to strength, honing a consistent and cohesive approach to not only the programming but also the making of new work. Over the course of the 2014/2015 year the Company has played on stages around the city of Adelaide, the outer metropolitan area, regional South Australia, Melbourne, Sydney, Canberra, Geelong, Wollongong, Albury, and on Broadway in New York. During this period State Theatre Company has collaborated with companies from around South Australia, Australia and the world, as a result generating more and further reaching opportunities for South Australian artists and bringing a greater diversity of work to the stage for South Australian audiences.

While maintaining a healthy subscription base, the Company has significantly increased its level of achievement in the single ticket market, drawing a wider ranging and more diverse audience than before. Pleasingly the year saw the Company set an all time box office record with *The Importance of Being Earnest*.

Some major structural and strategic shifts have taken place. The long held ambition of moving the Company's wardrobe department and production management offices back under the Festival Centre roof has been achieved with the support of the State Government. This has led to greater efficiency in production processes and a more integrated, united and happy production, wardrobe and workshop team. Shifts have been made in the Company's mission statement committing State Theatre Company to gender equity in key creative roles over each three year cycle and to pursuing greater diversity both on-stage and off.

The Company's focus on becoming a leader in the development of new Australian work also progressed with a number of major commissions making significant steps towards the stage. We've also seen the critical professional development of a number of local artists who will be key to the Company's ongoing strength in the future.

## PRODUCTION SUMMARY

### ***The Importance of Being Earnest* by Oscar Wilde**

*The Importance of Being Earnest* was a major hit for the Company and a perfect way to start the 2014 /2015 year. Setting an all time box office record, the production played to delighted audiences in Adelaide before going on to enjoy highly successful seasons in Canberra, Wollongong and Geelong.

Played on a stylish and tour-friendly set by Ailsa Paterson and further enriched by her extraordinary costumes, the production took a more farce-driven approach to the text than usual. Containing comic tour-de-force performances from Nathan O’Keefe and Rory Walker, the piece also saw returns to the State Theatre Company stage for both Anna Steen and stage legend Nancye Hayes. A satisfying mix of critical and popular success, *Earnest* was a bright and energetic spark in the Adelaide mid winter.

### ***The Suit* from the novel by Can Themba, directed by Peter Brook**

Utilising both the Company’s pre-existing partnership with Arts Projects Australia and Executive Director Rob Brookman’s long held link with master director Peter Brook, the Company brought Brook’s exquisite production of *The Suit* to the Dunstan Playhouse for an Australian exclusive season. Set in the townships of South Africa, *The Suit* was an achingly beautiful piece of theatrical simplicity. Combining Can Themba’s text with haunting live music the production was a reminder to Adelaide audiences of just how special Brook’s work is.

Through a partnership with the South Australian Tourism Commission a significant interstate marketing campaign was run which saw several hundred interstate visitors made the trip to Adelaide especially to see the piece. While the production fell marginally short of its ambitious box office target, the artistic benefits and cultural enrichment brought about by the piece far outweighed any financial shortfall.

### ***Othello* by William Shakespeare**

The 2014 Season came to a close with Nescha Jelk’s startling production of Shakespeare’s *Othello*. Reset into a contemporary Australian context (think Australian troops operating in Afghanistan), the production was led by fine performances from Hazem Shammass as Othello, Ashton Malcolm as Desdemona and Renato Musolino as Iago. With a stark and powerful set design by Victoria Lamb, the production was a fast and brutal examination of gendered violence, racism and jealousy. The piece was received with some controversy, sparking intense debate about the nature of the gender politics of the piece. Satisfyingly, *Othello* proved a major coming of age for Nescha Jelk, bringing her work to the large scale of the Dunstan Playhouse stage in terrific style.

### ***Little Bird* by Nicki Bloom with songs and music by Cameron Goodall and Quentin Grant - MELBOURNE**

The 2015 year began with a short season of the Company’s 2014 Cabaret Festival hit, *Little Bird* at the Arts Centre Melbourne as part of the Midsumma Festival. Paul Capsis returned in the lead role backed by Quentin Grant and his accomplished band. The Arts Centre were delighted with the result and highly supportive of the work, which hopefully bodes well for future collaborations.

### ***Beckett Triptych (Footfalls, Eh Joe, Krapp's Last Tape) by Samuel Beckett***

The Company's first major production for the 2015 Subscription Season was a mysterious and moving triple bill of Beckett's shorter works, *Eh Joe*, *Footfalls* and *Krapp's Last Tape*. Staged over two spaces in the State Theatre Company Scenic Workshop and Rehearsal Room, the production was one of the hits of the 2015 Adelaide Festival program, garnering excellent reviews and sold out houses. The three pieces saw three of the country's best actors, Paul Blackwell, Pamela Rabe and Peter Carroll, paired with three different directors, Geordie Brookman, Nescha Jelk and, in his State Theatre Company debut, Corey McMahon. Despite the demanding nature of the material and non-traditional venues, audiences were entranced and it further proved that Adelaide's appetite for challenging theatre was alive and well. As a result of the initial season the *Beckett Triptych* has been bought for a season by the MONA FOMA Festival in Hobart in January 2016.

### ***Pinocchio - NEW YORK***

In collaboration with Windmill Theatre, State Theatre Company made its first Broadway bow in early 2015 with a barnstorming season of *Pinocchio* at the New Victory Theatre. Opening to excellent reviews (including a rave from the New York Times), the production played to packed houses and more than justified the fundraising effort undertaken by both companies to get the piece to the US. Many of the original cast returned but were joined by Paul Capsis in the villainous role of Stromboli and Mitchell Butel in the role of Fox. The production's success further strengthened the relationship between both SA companies and the New Victory with initial talks underway about touring our upcoming coproduction of *Rumpelstiltskin* to New York in future years.

### ***The Importance of Being Miriam***

State Theatre Company dipped its toe in the waters of commercial theatre with a partnership with producer Andrew McKinnon to present *The Importance of Being Miriam*, a solo show incorporating favourite texts, songs and autobiographical reflections delivered by great British/Australian actress Miriam Margolyes. A dexterous piece of storytelling the production was a hit and served to give further confidence to the Company's ability to sell outside the subscription program.

### ***Summer of the Seventeenth Doll by Ray Lawler***

The Company's second subscription season production for the year was Ray Lawler's towering classic *Summer of the Seventeenth Doll*. The production saw the Company utilise an entirely South Australian cast and creative team with stunning results. Set on Pip Runciman's operatic, non-naturalistic set, the production was funny, moving and critically acclaimed. Powered by two excellent lead performances from Chris Pitman and Elena Carapetis, and backed by a delicate score from Quentin Grant, the production demonstrated further progress in the Company's aim to reinvigorate classic repertoire while

honouring the spirit of the work. After closing in Adelaide the production enjoyed a season at Glen Street Theatre in Sydney. Despite a difficult transfer, the work shone and received an excellent response.

### ***This Is Where We Live* by Vivienne Walshe**

The Company's 2015 Education Production saw our first ever co-production with Albury/Wodonga's Hothouse Theatre. Vivienne Walshe's poetic script was directed by former Hothouse Artistic Director Jon Halpin and featured two excellent performances from Matilda Bailey and James Smith. The production marked an important moment in the development of both of these young actors, requiring them to 'carry' a piece for the first time. Their success and maturity bodes well for the future. After opening in Albury, the production enjoyed seasons in Adelaide and the outer metro area before touring regional South Australia and finally closing on Kangaroo Island. Easily surpassing its box office target, the production saw further growth in what is already an enormously popular Education Program.

### ***Masquerade* by Kate Mulvany, based on the book by Kit Williams**

*Masquerade* signaled an ambitious coproduction between the Company and Sydney's Griffin Theatre Company. A work of great scale, this musical adaptation of Kit Williams cult children's' book was made possible through the securing of Major Festivals Initiative funding. Co-directed by Lee Lewis and Sam Strong with a cast made up of both Adelaide and Sydney actors, the production opened at the Sydney Festival before transferring to Adelaide as part of the Come Out Festival. Featuring live music from Mikelangelo and the Black Sea Gentlemen and rich set and costume designs from Anna Cordingley, the production was a visually sumptuous experience. Sadly it didn't hit quite the chord in Adelaide that it did in Sydney, and fell short of box office target. This was offset, however, by the national exposure for both the Company and its artists. *Masquerade* will enjoy one further season at the Melbourne Festival in October.

## **OTHER PROGRAMS:**

### ***STATE RESIDENT***

The Company's State Resident program continued to be a key development opportunity for the independent artists of Adelaide through the 2014/2015 year. Two more groups were welcomed into the program - playwright Emily Steel worked on her play *Rabbits* with director Daisy Brown, and performer Rory Walker developed his solo piece *The Vaudeville Project* with director Chris Drummond in partnership with Brink productions. In both cases the time and support provided led to critical steps in the development of these new works.

## **STATE UMBRELLA**

State Umbrella supported and promoted two independent productions over the course of the 2014/2015 year. Both delivered extremely satisfying results for different reasons.

In late 2014 director Corey McMahon delivered his production of Ian Meadow's excellent Australian play *Between Two Waves* at the Bakehouse Theatre. Produced on a striking set by Olivia Zanchetta, built by the State Theatre Company workshop, the piece was a moving exploration of the challenges that climate change might hold. The build and marketing support saw McMahon and his team working at a scale that they simply couldn't have achieved otherwise and resulted in a close to sold-out season with target easily surpassed. Pleasingly Corey McMahon progressed to the main State Theatre Company program in 2015 as one of the directors of *The Beckett Triptych*.

In early 2015 through a partnership between Vitalstatistix and Torqueshow, State Theatre Company's third Umbrella production, *Madame*, hit the stage of Burnside Ballroom. The production was based around hours of interviews with Creative Director of the Crazy Horse, Joseph Farrugia and emerged as a touching and honest portrait of a conflicted but compelling man. The production signaled dual successes for the Company. It saw a piece that had been through the State Resident Program progress to the stage as part of the season and it introduced an enthusiastic State Theatre audience to the fabulously hybrid blend of theatre and dance that Torqueshow create. The production was a major success for both Torqueshow and Vitalstatistix - also bringing Vitalstatistix their highest audience numbers in some years and opening up the possibility of future seasons interstate for Torqueshow.

## **COMMISSIONING PROGRAM**

State Theatre Company continued to be a concentrated and careful commissioner of new work over the course of 2014/2015. After seeing the premiere of commissioned new works *Little Bird* and *Jesikah*, the Company concentrated on the development phase of new works from Andrew Bovell, Elena Carapetis, Ben Ellis, Duncan Graham, Sue Smith and Emily Steel.

## **INDUSTRY AWARDS:**

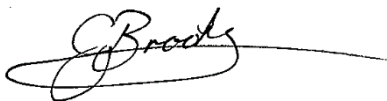
The Company enjoyed success at a number of industry awards nights with the following wins and nominations:

- **Winner** Helpmann Award Best Presentation for Children - *Pinocchio*
- Nominee Helpmann Award Best Actor, Theatre – Paul Blackwell
- Nominee Sydney Theatre Award Best Actress – Ursula Mills
- Nominee Sydney Theatre Award Best New Australian Work – *Kryptonite*
- **Winner** Curtain Call Award Best Comedy – *Vere*

- **Winner** Curtain Call Award Best Actor – Paul Blackwell
- Ruby Award Nomination Best Work – *Little Bird*
- Ruby Award Nomination Innovation – *Little Bird*
- Nominee Adelaide Critics Circle Individual Award – Nathan O’Keefe
- Nominee Adelaide Critics Circle Award Individual Award – Rory Walker

#### **SUMMARY:**

It has been a great year for State Theatre Company with notable successes on and off-stage, expansion in all areas of the Company and increasing levels of artistic and financial success. It has placed the Company in an excellent position for future growth as we pursue our plans for further expansion and the establishment of a new chamber theatre home for the Company in the Lion Arts Centre.

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

Georgie Brookman  
Artistic Director

# COMPANY OVERVIEW

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

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

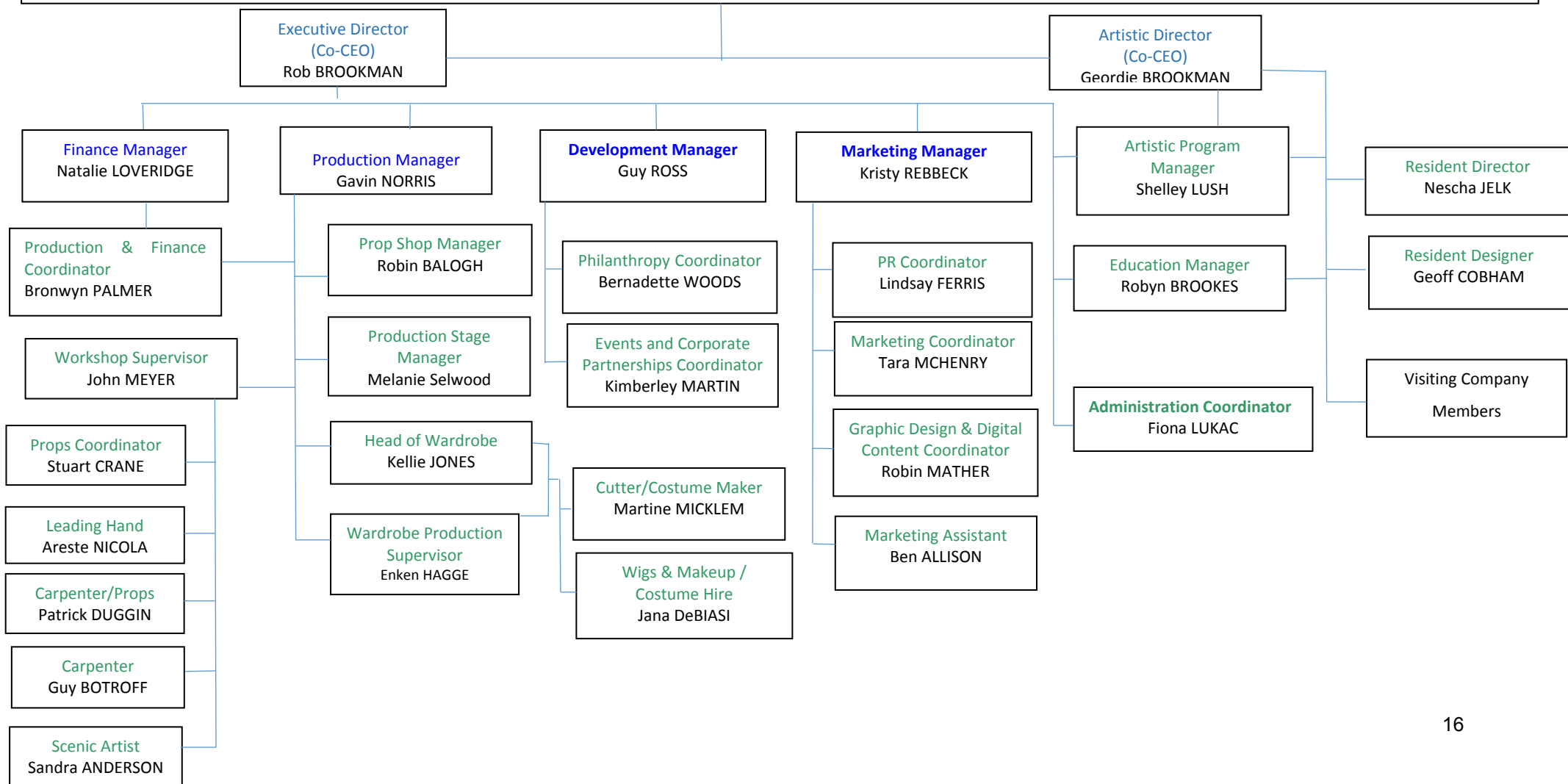
- Present, produce, manage and conduct theatrical performances ... and entertainments of any kind as may in its opinion tend to promote the art of theatre;
- Promote or commission the writing of plays or dramas ... and other works for theatrical performance;
- Promote the training of all persons concerned 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 Executive Director/Producer and Artistic Director are appointed by the Board and are joint CEO's of the Company. In consultation with the Artistic Director and relevant managers, the Executive Director/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 2015. Staff and artists employed for specific projects on a short-term basis during 2014/15 have not been included.

# ORGANISATIONAL CHART

## BOARD OF GOVERNORS

John IRVING (Chair), Terence CRAWFORD, Jodi GLASS, Kristen GREBER, Christine GUILLE, Justin JAMIESON, Hon. Anne LEVY AO, Jodie NEWTON





# STATE THEATRE COMPANY BOARD

The composition of the Board during 2014/15 was as follows:

## Ministerial Appointments

John Irving (Chair)

Kristen Greber

Loretta Reynolds

Hon Anne Levy AO

Christine Guille

Terence Crawford

Justin Jamieson

Jodi Glass (joined STC Board 14/4/2015)

Jodie Newton (joined STC Board 14/4/2015)

## Board meetings

The Board met on 6 occasions during the year.

	<b>Meetings</b>	<b>Attended</b>
<i>John Irving</i>	7	6
<i>Kristen Greber</i>	7	4
<i>Loretta Reynolds (retired Dec 2014)</i>	3	3
<i>Christine Guille</i>	7	5
<i>Anne Levy</i>	7	6
<i>Justin Jamieson</i>	7	5
<i>Terence Crawford</i>	7	6
<i>Jodi Glass (appointed April 2015)</i>	3	3
<i>Jodie Newton (appointed April 2015)</i>	3	2

# COMPANY MISSION, VISION AND STRATEGIC PLANNING

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

## MISSION STATEMENT

***We are a South Australian Company that exists 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.***

## ARTISTIC VISION

As the Flagship Theatre Company for South Australia the Company will:

- Present work of the highest quality delivering a balanced but exciting program of re-invigorated classics, new Australian work 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 commissions of work that are commissioned with the 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;
- Embrace cultural diversity in our work both on and off stage;
- Develop and/or present Indigenous work annually;
- Achieve gender parity in key creative roles over every three year programming cycle;
- 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 positive and mutually beneficial relationship with the Adelaide Festival Centre;
- 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;
- Ensure access to our work across the State through regional touring;
- Show leadership in the development of the local theatre industry and be strongly connected with and respected by local artists and independent companies;
- 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, intimate spaces;
- Develop flexible non-subscription programming streams that complement our main-stage activities;
- 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;

## COMPANY 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 theatre and the relationship between performance and audience to the centre of all of its activities, placing value on 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 2014. 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 Priority:

- *Adelaide, the heart of the vibrant State* (through our major contribution to the arts sector)

## STRATEGIC PLANNING

The Company adopted its *Strategic Plan 2013 – 17* in September 2012 and has continued to work towards and report against the Goals and Key Performance Indicators outlined in that Plan. The Plan has been fully updated and revised to create a new 5 year Strategic Plan 2016 – 2020, which will be presented to the Board for final approval at its September 2015 meeting.

## HUMAN RESOURCE MANAGEMENT (AT 30 JUNE 2015)

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 2015. 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>	29
<b>FTEs</b>	26.4

Gender	% Persons	% FTEs
<b>Male</b>	41.4	42.5
<b>Female</b>	58.6	57.5

Number of persons for the 2014-15 financial year:	
<b>Separated from the agency</b>	1
<b>Recruited to the agency</b>	2

<b>Number of persons on leave without pay at 30 June 2015</b>	0
---	---

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

### LEAVE MANAGEMENT

Average days' leave taken per full time equivalent employee				
Leave type	2011-12	2012-13	2013-14	2014-15
<b>Sick leave</b>	4.3	4.6	3.3	4.7
<b>Family carer's leave</b>	0.3	0.0	0.0	0.0
<b>Miscellaneous Special Leave</b>	0.7	2.1	0.1	0.6

## 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

Number of employees by age bracket by gender					
Age Bracket	Male	Female	Total	% of Total	2014 Workforce Benchmark*
15 - 19	0	0	0	0	5.5%
20 - 24	1	0	1	3.5	9.7%
25 - 29	0	4	4	13.9	11.2%
30 - 34	1	4	5	17.2	10.7%
35 - 39	2	1	3	10.3	9.6%
40 - 44	1	2	3	10.3	11.4%
45 - 49	2	3	5	17.2	11.1%
50 - 54	2	1	3	10.3	11.4%
55 - 59	1	1	2	6.9	9.1%
60 - 64	2	0	2	6.9	6.7%
65+	0	1	1	3.5	3.6%
Total	12	17	29	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 Nov 2013.

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

Types of disabilities (where specified)				
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	

## TRAINING AND DEVELOPMENT

Documented review of individual performance management	
<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%

Leadership and management training expenditure		
Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$5.1K	0.2%
Total leadership and management development expenditure	\$1.0K	0.03%

# 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

	2011-12	2012-13	2013-14	2014-15
<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 2014-15 compared with 2013-14<sup>5</sup>**

EXPENDITURE	2014-15 (\$k)	2013-14 (\$k)	Variation (\$k) + (-)	% Change + (-)
Hospital				
Income Maintenance	\$0	\$0	\$0	N/A
Investigations	\$0	\$0	\$0	0%
Legal Expenses	\$0	\$0	\$0	0%
Lump Sum	\$0	\$0	\$0	0%
Other	\$0	\$0	\$0	0%
Registered Medical	\$1948.10	\$0	\$1948.10	100%
Rehabilitation	\$0	\$0	\$0	0%
Travel	\$15.50	\$0	\$15.50	100%
<b>Total Claims Expenditure</b>	<b>\$1963.60</b>	<b>\$0</b>	<b>\$1963.60</b>	<b>100%</b>

**\*\*Registered with SafeWork SA, the company's WHS Committee consists of two management representatives, (one of whom is STCSA's Executive Director - 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.



## FINANCIAL ISSUES

### CONTRACTUAL ARRANGEMENTS

STCSA entered into no contractual arrangements during the 2014-15 financial year where the total value of the contract exceeded \$4 million and the contract extended beyond a year.

### FRAUD

No instances of fraud occurred during the 2014-15 financial year of which STCSA is aware.

### CONSULTANTS

Consultant	Purpose of Consultancy	Number	Total \$
<i>Value below \$10 000</i>			
Subtotal			
<i>Value \$10 000 to \$50 000</i>			
Andrew Bleby and Associates Pty Ltd	Business case for the lease and operation of the Lion Arts Centre	1	\$16,500.00
<b>TOTAL</b>		1	\$16,500.00

### OVERSEAS TRAVEL

Number of employees	Destination(s)	Reasons for travel	Total cost to agency
1	New York	Production of "Pinocchio" at New Victory Theatre, New York	\$7,516

# DISABILITY INCLUSION 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 for each production in the Dunstan Playhouse and Her Majesty's Theatre 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.

## **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 influence 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*.

## PUBLIC COMPLAINTS

Category of Complaints by subject 2014-2015	Number
Service quality/delivery	2
Behaviour of staff	
Service access/processes/procedures	4
Other complaints	2
<b>Total Complaints</b>	<b>8</b>

The State Theatre Company of SA received a total of 8 complaints during 2014/2015. All of these complaints were referred to the Chief Executive Officer who responded individually to patrons' concerns.

Due to the relationship STCSA has with BASS regarding ticketing there may be complaints not recorded by STCSA that are handled by BASS. These will be related to ticketing, which is outside of the control of STCSA.

## SUSTAINABILITY 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

During 2015 the production department purchased 19 LED moving lights. These lights have the following benefits:

- LED uses 75% less power
- No expensive fragile globes to replace
- Less heat produced from LED equipment equals savings in air conditioning costs and reduced fire risk
- Reduction in equipment maintenance
- No coloured gel required

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.

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.
- Using recycled products where practical.

# SPONSOR AND DONOR LIST

## GOVERNMENT PARTNERS

### GOVERNMENT

The Government of South Australia funds STCSA through Arts SA.



**Government of South Australia**

Arts SA

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



Australian Government



## PRESENTING PARTNERS

Envestra Limited (1 July 2014 – 23 October 2014) / Australian Gas Networks Limited (23 October 2014 – 30 June 2015)  
Adina Apartment Hotels

## UNIVERSITY PARTNER

Flinders University

## MEDIA PARTNERS

891 ABC Adelaide  
The Advertiser  
The Australian  
APN Outdoor  
Channel 9  
Red Bikini

## ASSOCIATE PARTNERS

Booze Brothers  
D'Arenberg  
ElectraNet

## CORPORATE PARTNERS

Australia Israel Chamber of Commerce  
BankSA  
Brand South Australia  
Budget Car & Truck Rental  
Haigh's Chocolates  
Norman Waterhouse Lawyers  
Thomson Geer Lawyers  
Sidewood Cider  
Square Holes

## SUPPORTING SPONSORS

Des's Cabs  
American Chamber of Commerce in Australia  
Flowers of Adelaide  
T-Bar Tea Salon

## TRUSTS & FOUNDATIONS

Don Dunstan Foundation  
Creative Partnership Australia  
Thyne Reid Foundation  
CMV Foundation  
State Theatre Company of South Australia  
Foundation Limited  
Granger Charitable Trust  
Biggs Charitable Trust  
Hancock Charitable Trust

## **CREATIVE PARTNERS**

Adelaide College of the Arts

Adelaide Festival

Arts Projects Australia

Adelaide Festival Centre

Australian Major Performing Arts Group

Country Arts SA

Come Out Festival

Griffin Theatre Company

Hot House Theatre

Andrew McKinnon Productions

State Library SA

Sydney Theatre Company

Vitalstatistix

Windmill Theatre

---

## **DONORS AND SUPPORTERS**

The State Theatre Company of South Australia acknowledges financial support from 62 Donors, Gold Subscribers, Men and Play and Dramatic Women.

# OPERATING ACTIVITIES INCLUDING PAID ATTENDANCES AND NUMBER OF PERFORMANCES

## The Importance of Being Earnest

by Oscar Wilde

*A State Theatre Company of South Australia production*

25 July - 16 August 2014

Dunstan Playhouse

18 August – 6 September

Wollongong, Canberra, Geelong Tour

<b>Total performances</b>	24
<b>Attendances</b>	11,815
<b>Paid</b>	10,405
<b>Unpaid</b>	1,410

### Tour

<b>Total Performances:</b>	18
<b>Attendances:</b>	8,250
<b>Number of Venues:</b>	3

Director	Geordie Brookman
Designer	Ailsa Paterson
Lighting Designer	Gavin Norris
Composer	Stuart Day
Assistant Director	Yasmin Gurreeboo
Accent Coach	Simon Stollery
Production Manager	Stuart Crane
Company Stage Manager	Melanie Selwood
Assistant Stage Manager	Alex Hayley

### Cast

John Worthing, J.P.	Yalin Ozucelik
Algernon Moncrieff	Nathan O'Keefe
Rev. Canon Chasuble, Merriman & Lane	Rory Walker



Lady Bracknell

Hon. Gwendolen Fairfax

Cecily Cardew

Miss Prism

Nancye Hayes

Anna Steen

Lucy Fry

Caroline Mignone

Presenting Partner: Envestra

Media Partner: Channel 9

## **The Suit**

**by Peter Brook, Marie-Hélène Estienne and Franck Krawczyk**

*State Theatre Company in association with Arts Projects Australia, South Australian Tourism Commission and Adelaide Festival Centre present a C.I.C.T / Théâtre des Bouffes du Nord production.*

1 October to 12 October 2014

Dunstan Playhouse

<b>Total performances</b>	15
<b>Attendances</b>	5,847
<b>Paid</b>	4,647
<b>Unpaid</b>	1,200

Direction, Adaption and Musical Direction	Peter Brook Marie-Hélène Estienne Franck Krawczyk
Lighting Design	Philippe Vialatte
Costume Design	Oria Puppo
Assistant Director	William Nadylam

Cast  
Nonhlanhla Kheswa  
William Nadylam  
Ery Nzaramba

Musicians	
Guitar	Arthur Astier
Trumpet	Mark Kavuma
Piano	Danny Wallington

Presenting Partners: Adina Apartment Hotels

Production Partners: Arts Projects Australia, South Australian Tourism, Adelaide Festival Centre, C.I.C.T., Théâtre des Bouffes du Nord

# **Kryptonite**

By Sue Smith

*A State Theatre Company and Sydney Theatre Company production.*

11 September – 18 October 2014

Wharf 1, Sydney

22 October – 9 November 2014

Space Theatre, Adelaide

## **Adelaide Season**

<b>Total performances</b>	18
<b>Attendances</b>	4,164
<b>Paid</b>	3,529
<b>Unpaid</b>	635

## **Sydney Season**

<b>Total Performances</b>	42
<b>Total Attendances</b>	8,565

Director	Geordie Brookman
Designer	Victoria Lamb
Lighting Designer	Nicholas Rayment
Composer	DJ TRIP
Sound Designer	Andrew Howard
Assistant Director	Shona Benson
Stage Manager	Gabrielle Hornhardt
Assistant Stage Manager	Neole Goss

Cast	
Lian	Ursula Mills
Dylan	Tim Walter

Co-Commissioned by: Sydney Theatre Company, Playwriting Australia

With the generous support of Rhonda McIver

Supported by Men@Play

# **Othello**

**By William Shakespeare**

*A State Theatre Company production*

14 November – 30 November 2014

Dunstan Playhouse

<b>Total performances</b>	17
<b>Attendances</b>	5,142
<b>Paid</b>	4,367
<b>Unpaid</b>	775

Director	Nescha Jelk
Designer	Victoria Lamb
Lighting Designer	Geoff Cobham
Composer/Sound Designer	Jason Sweeney
Fight Choreographer	Duncan Maxwell
Voice & Text Coach	Tiffany Lyndall-Knight
Stage Manager	Melanie Selwood
Assistant Stage Manager	Alex Hayley

Cast	
Othello	Hazem Shammass
Desdemona	Ashton Malcolm
Iago	Renato Musolino
Roderigo	James Smith
Brabantio/Montano	Chris Pitman
Emilia/Duke/Bianca	Elena Carapetis
Lodovico/Soldier	Charles Mayer
Cassio	Taylor Wiese

## **Beckett Triptych**

**Eh Joe, Footfalls, Krapp's Last Tape**

**by Samuel Beckett**

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

20 February – 15 March 2015

State Theatre Company Scenic Workshop & Rehearsal Room

<b>Total performances</b>	25
<b>Attendances</b>	5,029
<b>Paid</b>	4,482
<b>Unpaid</b>	547

Director (Footfalls)	Geordie Brookman
Director (Krapp's Last Tape)	Nescha Jelk
Director (Eh Joe)	Corey McMahon
Set and Costume Designer	Ailsa Paterson
Lighting Designer (Footfalls & Krapp's Last Tape)	Ben Flett
Lighting Designer (Eh Joe)	Chris Petridis
Sound Designer	Jason Sweeney
Stage Managers	Melanie Selwood
	Lucie Balsamo
Rehearsal Stage Manager	Alex Hayley
Assistant Stage Manager	Laura Palombella

### **Cast**

Eh Joe	Paul Blackwell
Krapp's Last Tape	Peter Carroll
Footfalls	Pamela Rabe

### **Voice**

Eh Joe	Pamela Rabe
Footfalls	Sandy Gore

## **Summer of the Seventeenth Doll**

**by Ray Lawler**

*A State Theatre Company of South Australia production*

24 April – 16 May 2015

Dunstan Playhouse

19 May – 24 May 2015

Glen Street Theatre, Sydney

<b>Total performances</b>	24
<b>Attendances</b>	7,470
<b>Paid</b>	6,488
<b>Unpaid</b>	982

### **Glen Street**

<b>Total Performances</b>	7
<b>Attendances</b>	1,847

Director	Geordie Brookman
Set and Costume Designer	Pip Runciman
Lighting Designer	Nigel Levings
Composer	Quentin Grant
Assistant Lighting Designer	Susan Grey-Gardner
Fight Choreographer	Duncan Maxwell
Stage Manager	Melanie Selwood
Assistant Stage Manager	Bridget Samuel
Touring Production Manager	Gabby Hornhardt

### **Cast**

Bubba Ryan	Annabel Matheson
Pearl Cunningham	Lizzy Falkland
Olive Leech	Elena Carapetis
Emma Leech	Jacqy Phillips
Barney Ibbot	Rory Walker
Roo Webber	Chris Pitman
Johnnie Dowd	Tim Overton

Presenting Partner: Australian Gas Networks

Supported by: Dramatic Women

# **Masquerade**

**by Kate Mulvany adapted from the book by Kit Williams**

*A State Theatre Company of South Australia and Griffin Theatre Company co-production.*

7 January – 17 January 2015

Drama Theatre, Sydney Opera House

18 May – 31 May 2015

Her Majesty's Theatre

## **Sydney Season**

<b>Total performances</b>	12
<b>Total Attendances</b>	5,599
<b>Paid</b>	7,716
<b>Unpaid</b>	883

## **Adelaide Season**

<b>Total performances</b>	14
<b>Attendances</b>	6,758
<b>Paid</b>	5,456
<b>Unpaid</b>	1,302

Directors	Lee Lewis Sam Strong
Designer	Anna Cordingley
Lighting Designer	Geoff Cobham
Composition & Musical Direction	Pip Branson Mikelangelo
Audio Visual Designer	Chris Petridis
Sound Designer	Michael Toisuta
Assistant Director	Nescha Jelk
Associate Designer	Romanie Harper
Stage Manager Sydney	Amy Harris
Assistant Stage Manager Sydney	Mel Dyer
Stage Manager Adelaide	Stephanie Fisher
Assistant Stage Manager Adelaide	Alex Hayley

## Cast

Tessa	Helen Dallimore
Jack Hare	Nathan O'Keefe
Joe	Louis Fontaine/Jack Andrew
Moon / Tara Treetops	Kate Cheel
Fat Nurse / Fat Pig / Penny Pockets /	
Dawn / Fish	Zindzi Okenyo
The Sun / The Practical Man	Mikelangelo
The Man Who Plays The Music	
That Makes The World Go Round /	
Sir Isaac Newton / Craw	Pip Branson
Barbers	Guy Freer
	Sam Martin
	Phil Moriarty

## Music

Mikelangelo and the Black Sea Gentlemen	Pip Branson
	Guy Freer
	Sam Martin
	Phil Moriarty
	Mikelangelo

Production Partners: Come Out Children's Festival, Windmill Theatre, Sydney Opera House, Adelaide Festival Centre, Sydney Festival, Melbourne Festival

Media Partner: Channel 9



## **Little Bird**

By Nicki Bloom

With songs by Cameron Goodall and Quentin Grant

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

7 July – 12 July 2015

Geelong Performing Arts Centre

29 January – 4 February 2015

Playhouse Arts Centre, Melbourne

### **Geelong**

<b>Total performances</b>	6
<b>Attendances</b>	1,095

### **Melbourne**

<b>Total Performances</b>	6
<b>Attendances</b>	2,415

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 Management Secondment	Laura Palombella

Performer	Paul Capsis
-----------	-------------

Band	
Piano/keyboard	Quentin Grant
Violin	Emma Woolcock
Guitars	Dylan Woolcock
Double Bass	Harley Gray
Percussion	Jonathan Sickerdick/ David Heinrich

## **The Importance of Being Miriam**

**Devised by Peter J Adams and Miriam Margolyes**

*Presented by State Theatre Company, Andrew McKinnon and Adelaide Festival Centre*

25 March – 2 April 2015

Dunstan Playhouse

<b>Total performances</b>	9
<b>Attendances</b>	4,259
<b>Paid</b>	4,056
<b>Unpaid</b>	203

Devisor & Director	Peter J Adams
Set Designer	Matthew Aberline
Lighting Designer	Robert Cuddon
Costume Designer	Marion Boyce
Producer	Andrew McKinnon

Cast	Miriam Margolyes
	John Martin (Piano)

## **State Umbrella 2014**

### **Between Two Waves**

**By Ian Meadows**

9 – 25 October

Bakehouse Theatre

<b>Total performances</b>	<b>12</b>
<b>Attendances</b>	<b>1,112</b>
<b>Paid</b>	<b>1,004</b>
<b>Unpaid</b>	<b>108</b>

Director	Corey McMahon
Set & Costume Designer	Olivia Zanchetta
Lighting & AV Designer	Nic Mollison
Composer & Sound Designer	Jason Sweeney
Cast	Elena Carapetis Matt Crook James Edwards Ellen Steele

## **State Umbrella 2015**

### **Madame: The Story of Joseph Farrugia**

**Devised by Ross Ganf, Ingrid Weisfelt & Vincent Crowley**

21 April – 2 May

Burnside Town Hall

<b>Total performances</b>	<b>10</b>
<b>Attendances</b>	<b>1140</b>

Creators/ Directors	Ross Ganf, Ingrid Weisfelt, Vincent Crowley
Text	Joshua Tyler, Ross Ganf, Roslyn Oades
Design and Lighting	Geoff Cobham
Sound Design	Luke Smiles/motion laboratories
Cast	Trevor Stuart Kialea-Nadine Williams Chris Scherer

## **Creative Developments**

### **Things I Know To Be True**

4 May – 9 May 2015

Creatives	Andrew Bovell
	Geordie Brookman
	Scott Graham
	Paul Blackwell
	Eugenia Fragos
	Alison Bell
	Nathan O'Keefe
	Luke Mullins
	Tilda Cobham-Hervey

### **Workshops/Script Developments**

Jill Blewett Commission - *Phillip Kavanagh*

15 June – 19 June 2015

### **Residencies**

Of My Days - *Rory Walker and Brink Productions*

1 June – 5 June 2015

Rabbit – *Emily Steel*

8 June – 12 June 2015

# EDUCATION PROGRAM

## EDUCATION PRODUCTION

### THIS IS WHERE WE LIVE

By Vivienne Walshe

**12 May – 5 June                      South Australia – City, Metro and Regional**

**Total performances:    21 (including):**

**Total attendance:        5101**

**City**                                      4 school performances  
4 General Public performances  
Space Theatre

**Attendances:                    2384**

**Paid                                    954 general public + 1337 students**

**Unpaid                                93 teachers**

**Suburban**                            4 schools performances  
Golden Grove Arts Centre x 2  
Shedley Theatre Elizabeth  
Hopgood Theatre Noarlunga

**Attendances:                    885**

**Paid                                    826 students**

**Unpaid                                59 teachers**

**Regional**                            8 schools performances & 2 evening performances  
Keith Michell Theatre, Port Pirie  
Middleback Theatre, Whyalla  
Nautilus Theatre, Port Lincoln  
Chaffey Theatre, Renmark  
Sir Robert Helpmann Theatre, Mt Gambier  
Centenary Hall, Goolwa x 2  
Kangaroo Island Community College, Kangaroo Island x2

**Attendances:                    1976**

**Paid                                    1860 students**

**Unpaid                                116 teachers**

Country Arts SA sold tickets to the General Public at regional theatres totalling; **139 tickets**

**30 Apr – 9 May**                      **Hot House Theatre, Albury/Wodonga**

**Total Performances:**    **11**

**Total Attendance:**       **879**

**Paid**                                **657**

**Unpaid**                           **222**

**Director**                         Jon Halpin

**Designer**                       Morag Cook

**Lighting Designer**         Rob Scott

**Sound Designer**             Andrew Howard

**Stage Manager**              Rohan Yates

**Production Manager**     Gabrielle Hornhardt

**Cast**                                 Matilda Bailey  
    James Smith

The regional tour was supported by 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 2014-15 DWS attendances were as follows:

<b>Production</b>	<b>Attendance</b>	
<i>The Importance of Being Earnest</i>	2005 students	159 teachers
<i>Othello</i>	245 students	25 teachers
<i>Beckett Triptych</i>	401 students	42 teachers
<i>Summer of the Seventeenth Doll</i>	1471 students	137 teachers
<i>Masquerade</i>	2507 students	223 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. *Physical Theatre* 16-19 & 23-25 March

Number of workshops 9

Student attendance 254

**Director** Michael Newbold

2. *Absurd Theatre* 30 & 31 March & 1 & 2 April

Number of workshops 7

Student attendance 149

**Director** Alison Howard

3. *Indigenous Theatre* 25 May, 2 & 4 June

Number of workshops 6

Student attendance 180

**Director** Owen Love

### TEACHER WORKSHOPS

1. *Projection & Lighting* 11 May

**Teacher attendance** 26

**Lighting Designer** Chris Petridis

2. *Introduction to Indigenous Theatre*

Cancelled due to facilitator illness

### 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. *Butoh* 1 workshop (Approx. 25 students)

**Director** Jo Stone

2. *Creative Workshop* 1 workshop (Approx. 25 students)

**Director** David Hirst

3. *Script Analysis* 1 workshops (Approx. 25 students)

**Director** David Hirst

4. *Design* 1 workshop (Approx. 25 students)

**Director** Morag Cook

<i>5. 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 has organised two workshops one for Riverland Youth Theatre and another for outer metropolitan Salisbury Drama Group - Twelve25 Program both to be delivered in September.

## WORK EXPERIENCE

An organised program for secondary student work experience was run during the July 2014 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 2015 this program attracted 22 entrants from which two winning scripts and five commendations were selected. Winners were announced on our website and through social media. The winners in both the senior and junior category, have been working with mentoring playwright, Phillip Kavanagh and director, Nescha Jelk on the development of the script.

The Flinders University Young Playwrights Award staged reading and presentation night will be held on Monday 31 August 2015 in the Dunstan Playhouse.

### Senior Winner

<i>Cat</i>	Holly Brindley
------------	----------------

### Junior Winner

<i>The Marvels of Peculiar Minds</i>	Deanna Pitt
--------------------------------------	-------------

<b>Director</b>	Nescha Jelk
-----------------	-------------

<b>Mentoring Playwright</b>	Phillip Kavanagh
-----------------------------	------------------

### Senior Commendations

<i>Burdens</i>	Sophie Bruhn
----------------	--------------



*The Sex Lives of Turtles*  
*Manhattan Project BC*

Suzannah Kennett Lister  
Lochlin Maybury

### **Junior Commendations**

*The Dying Girl*                      Anthony Nicola  
*A Domestic Autumn*                James Watson

### **SCHOOL DRAMA™**

A half day training session for teachers and artists was delivered by our Education Manager, Robyn Brookes in April. Also in attendance was our Flinders University supporting lecturer, Amy Hamilton and Sharyn Schell, Manager of Arts Projects at DECD.

Our 2014/2015 we delivered our School Drama program to the following schools;

Term 4 2014 - Paralowie R-12 school

Term 2 2015 - Parafield Gardens Primary School and Noarlunga Downs Primary School

### **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.

### **Student 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

### **SECONDMENTS**

An Intern from the Flinders University Education program worked in our Education department for a total of 120 hours.

Through the year STCSA also facilitated secondments in our workshop and wardrobe departments, as well as secondments from AC Arts Design, Stage Management and Creative Writing. Flinders Drama Centre secondments included observational and assistant opportunities for Directing Students These secondments provide an opportunity for those in the industry or in tertiary courses to gain experience working in a professional theatre company.

## **FINANCIAL STATEMENTS**

# **STATESA THEATRE COMPANY**

ABN 55 386 202 154

Financial Statements  
for the year ended  
30th June 2015

# State Theatre Company of South Australia

<b>Contents</b>	<b>Page</b>
Statement of Comprehensive Income	1
Statement of Financial Position	2
Statement of Changes in Equity	3
Statement of Cash Flows	4
Notes to the Financial Statements	5 to 18
Certification Statement	19
Independent Auditor's Report	20 to 21

State Theatre Company of South Australia  
Statement of Comprehensive Income  
for the year ended 30 June 2015

	Note	2015 \$'000	2014 \$'000
<b>Expenses</b>			
Staff Benefits Expenses	4	2,910	2,907
Supplies and services	5	3,890	4,035
Depreciation	10	27	19
<b>Total expenses</b>		<u>6,827</u>	<u>6,961</u>
<b>Income</b>			
Commonwealth revenues		632	750
Box office		2,063	2,263
Co-producer, tour and royalty fees		846	659
Sponsorship and donations	7	579	609
Interest	7	52	47
Other income	7	335	361
<b>Total income</b>		<u>4,507</u>	<u>4,689</u>
<b>Net cost of providing services</b>		<u>2,320</u>	<u>2,272</u>
<b>Revenues from SA Government</b>			
Revenues from SA Government	7	<u>2,479</u>	<u>2,552</u>
<b>Net result</b>		<u>159</u>	<u>280</u>
<b>Total comprehensive result</b>		<u>159</u>	<u>280</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 2015

	Note	2015 \$'000	2014 \$'000
<b>Current assets</b>			
Cash and cash equivalents	8	1,340	1,337
Receivables	9	190	58
Prepayments		111	270
<b>Total current assets</b>		<u>1,641</u>	<u>1,665</u>
<b>Non-current assets</b>			
Other financial assets	2(j)	715	696
Plant and equipment	10	113	63
<b>Total non-current assets</b>		<u>828</u>	<u>759</u>
<b>Total assets</b>		<u>2,469</u>	<u>2,424</u>
<b>Current liabilities</b>			
Payables	11	437	481
Unearned Revenue	12	717	799
Staff Benefits	13	299	269
Provisions	14	4	6
<b>Total current liabilities</b>		<u>1,457</u>	<u>1,555</u>
<b>Non-current liabilities</b>			
Payables	11	10	10
Staff Benefits	13	114	114
Provisions	14	10	16
Special funds	15	-	10
<b>Total non-current liabilities</b>		<u>134</u>	<u>150</u>
<b>Total liabilities</b>		<u>1,591</u>	<u>1,705</u>
<b>Net assets</b>		<u>878</u>	<u>719</u>
<b>Equity</b>			
Retained Earnings		878	719
<b>Total equity</b>		<u>878</u>	<u>719</u>
<b>The total equity is attributable to the SA Government as owner</b>			
Unrecognised contractual commitments	16		
Contingent assets and liabilities	17		

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 2015

	Note	Retained Earnings	
		2015 \$'000	2014 \$'000
Balance at 1 July		719	439
Net result		159	280
Balance at 30 June		<u>878</u>	<u>719</u>

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

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

State Theatre Company of South Australia  
Statement of Cash Flows  
for the year ended 30 June 2015

	Note	2015 \$'000	2014 \$'000
<b>Cash flows from operating activities</b>			
<b>Cash outflows</b>			
Staff benefits payments		(2,879)	(2,796)
Payment for supplies and services		(3,909)	(4,019)
<b>Cash (used in) operations</b>		<u>(6,788)</u>	<u>(6,815)</u>
<b>Cash inflows</b>			
Receipts from Commonwealth		622	612
Box office and other receipts		3,594	3,829
Interest received		33	28
GST recovered from the Australian Taxation Office		124	102
<b>Cash generated from operations</b>		<u>4,373</u>	<u>4,571</u>
<b>Cash flows from SA Government</b>			
Receipts from SA Government		2,505	2,573
<b>Cash generated from SA Government</b>		<u>2,505</u>	<u>2,573</u>
<b>Net cash provided by/(used in) operating activities</b>	18.2	<u>90</u>	<u>329</u>
<b>Cash flows from investing activities</b>			
<b>Cash outflows</b>			
Purchase of plant and equipment		(77)	(13)
<b>Cash (used in) investing activities</b>		<u>(77)</u>	<u>(13)</u>
<b>Net cash (used in) investing activities</b>		(77)	(13)
<b>Net increase/(decrease) in cash and cash equivalents</b>		13	316
Cash and cash equivalents at the beginning of the period		1,327	1,011
<b>Cash and cash equivalents at the end of the period</b>	18.1	<u>1,340</u>	<u>1,327</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 provisions of the Public Finance and Audit Act 1987.

The Company has applied Australian Accounting Standards that are applicable to not-for-profit entities, as the Company is a not-for-profit entity.

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 2015. These are outlined in Note 3.

### b) Basis of preparation

The preparation of the financial statements requires:

- 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 had one staff member 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 the 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 2015 and the comparative information presented.

**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 SA 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*

Grants for program funding are recognised as revenues when the Company obtains control over the assets. Control over grants is normally obtained upon receipt. The Company has also received SA Government grants related to specific programs to be undertaken in future years.

*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 2014-15 were to contribute to operations for the 2015 calendar year.
- State Government operating grants received in 2014-15 were to contribute to operations for the 2014-15 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 2015  
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.

*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 eight mainstage productions staged during the year (seven mainstage productions staged in 2013-14).

*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	3-10
Computer Equipment	3-7
Software	3-5

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.

*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 2015 was \$715,000 (\$696,000 in 2013-14).

*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.

## **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 2015 provided by a consulting actuary engaged through the Office for the Public Sector. 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 and contingent assets and liabilities**

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

Contingent assets and contingent liabilities are not recognised in the Statement of Financial Position, but are disclosed by way of a note and, if quantifiable, are measured at 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.

**m) Events after the reporting period**

Adjustments are made to amounts recognised in the financial statements, where an event occurs after 30 June and before the date the financial statements are authorised for issue, where those events provide information about conditions that existed at 30 June.

Note disclosure is made about events between 30 June and the date the financial statements are authorised for issue where the events related to a condition which arose after 30 June and which may have a material impact on the results of subsequent years.

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

The Company did not voluntarily change any of its accounting policies during 2014-15.

In accordance with the new AASB 10 *Consolidated Financial Statements* and AASB 11 *Joint Arrangements*, which became effective for the first time in 2014-15, the Company has reviewed its control assessments (i.e. the Company involvement with the entity; protective and substantive rights; ability to direct major relevant activities etc.) in accordance with AASB 10 and its classification assessments in accordance with AASB 11 and has concluded that there is no impact. The Company does not currently control another entity and does not have any joint arrangements within the scope of AASB 11.

The Company will continue to review its involvement and arrangements with entities it is connected with to determine the impact of AASB 10 and AASB 11 for future years.

State Theatre Company of South Australia  
Financial Year Ended 30 June 2015  
Notes to and forming part of the Financial Statements

	2015 \$'000	2014 \$'000
<b>4. STAFF BENEFITS EXPENSES</b>		
Salaries and wages	2,352	2,408
Long Service Leave	35	13
Annual Leave	125	129
Staff on-costs - superannuation	248	224
Staff on-costs - other	150	133
<b>Total staff benefits expenses</b>	<u><u>2,910</u></u>	<u><u>2,907</u></u>

**REMUNERATION OF STAFF**

	2015 No	2014 No
The number of staff whose remuneration received or receivable falls within the following bands:		
\$161,500 to \$171,499	<u>1</u>	<u>-</u>
<b>Total number of staff</b>	<u><u>1</u></u>	<u><u>-</u></u>

The table includes all staff who received remuneration of \$141,500 or more during the year. Remuneration of staff reflects all costs of employment including salaries and wages, superannuation, fringe benefit tax and any other salary sacrifice benefits. The total remuneration received by staff was \$162,000 (\$137,000 in 2013-14).

**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	Ms Loretta Reynolds (to 31 December 2014)
Ms Christine Guille	Ms Jodi Glass (from 2 April 2015)
Mr Terence Crawford*	Ms Jodie Newton (from 2 April 2015)
Mr Justin Jamieson	

Board fees were not paid to members in 2014-15 (\$0 in 2013-14).

\*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 2015  
Notes to and forming part of the Financial Statements

	2015 \$'000	2014 \$'000
<b>5. SUPPLIES AND SERVICES</b>		
<b>Transactions with Non SA Government Entities</b>		
Promotion and sponsorship expenses	733	813
Contractors fees	982	720
Consultants fees	18	3
Rent	117	114
Scenery, sound, lighting and special effects	242	250
Travel and accommodation	234	406
Royalties	168	228
Communications	30	29
Costume and props	104	102
Other Production Costs	151	129
Administration expenses	123	199
	<u>2,902</u>	<u>2,993</u>
<b>Transactions with SA Government Entities</b>		
Theatre hire and charges	705	745
Ticket agency charges	112	139
Administration expenses	53	51
Rent	118	107
	<u>988</u>	<u>1,042</u>
<b>Total supplies and services expense</b>	<u><u>3,890</u></u>	<u><u>4,035</u></u>

There was one consultancy paid in 2014-15 (1 in 2013-14). The amount of consultancy fees paid is \$18,000 (\$3,000 in 2013-14).

**6. AUDITORS' REMUNERATION**

Audit fees paid/payable to the Auditor-General's Department relating to the audit of financial statements	<u>28</u>	<u>28</u>
No other services were provided by the Auditor-General's Department		



State Theatre Company of South Australia  
Financial Year Ended 30 June 2015  
Notes to and forming part of the Financial Statements

	2015 \$'000	2014 \$'000
<b>7. REVENUES</b>		
<b>Sponsorship and Donations</b>		
Cash	369	348
In Kind	210	261
<b>Total Sponsorship and Donations</b>	<u>579</u>	<u>609</u>
<b>Interest</b>		
Interest from SA Government	33	28
Interest - Reserves Incentive Funding Scheme (SAFA)	19	19
	<u>52</u>	<u>47</u>
<b>Other</b>		
Prop Shop income	127	126
Company Service Fees	168	187
Shared Office Recovery	10	18
Miscellaneous revenue	30	30
<b>Total Other</b>	<u>335</u>	<u>361</u>
<b>Revenues from SA Government</b>		
Revenues from SA Government	2,479	2,552
<b>Total Revenues from SA Government</b>	<u>2,479</u>	<u>2,552</u>
<b>8. CASH AND CASH EQUIVALENTS</b>		
Short Term Deposits	1,175	1,161
Cash at Bank and on hand	165	176
	<u>1,340</u>	<u>1,337</u>
<b>9. RECEIVABLES</b>		
Trade receivables	195	64
Allowance for doubtful debts	(5)	(6)
	<u>190</u>	<u>58</u>
<b>The following table shows the movement in doubtful debts</b>		
<b>Balance as at 1 July</b>	6	3
<b>Amounts recovered during the year</b>	(3)	-
<b>Change in allowance recognised in profit or loss</b>	2	3
<b>Balance as at 30 June</b>	<u>5</u>	<u>6</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.

Receivables overdue but not impaired is \$23,000 (\$6,000 in 2013-14).

**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 2015  
Notes to and forming part of the Financial Statements

<b>10. PLANT AND EQUIPMENT</b>	<b>2015 \$'000</b>	<b>2014 \$'000</b>
Motor Vehicle - at cost	27	27
Accumulated depreciation	<u>(27)</u>	<u>(27)</u>
	<u>-</u>	<u>-</u>
Equipment - at cost	243	171
Accumulated depreciation	<u>(163)</u>	<u>(152)</u>
	<u>80</u>	<u>19</u>
Computer Equipment - at cost	334	329
Accumulated depreciation	<u>(306)</u>	<u>(293)</u>
	<u>28</u>	<u>36</u>
Software - at cost	13	13
Accumulated depreciation	<u>(8)</u>	<u>(5)</u>
	<u>5</u>	<u>8</u>
<b>TOTAL</b>	<u><u>113</u></u>	<u><u>63</u></u>

There were no indications of impairment of plant and equipment as at 30 June 2015.

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:

<b>2014-2015</b>	<b>Motor Vehicles \$'000</b>	<b>Equipment \$'000</b>	<b>Computer Equipment \$'000</b>	<b>Software \$'000</b>	<b>Total \$'000</b>
Balance as at 1 July	-	19	36	8	63
Additions	-	72	5	-	77
Depreciation expense	-	(11)	(13)	(3)	(27)
Carrying amount at 30 June	<u>-</u>	<u>80</u>	<u>28</u>	<u>5</u>	<u>113</u>

<b>2013-2014</b>	<b>Motor Vehicles \$'000</b>	<b>Equipment \$'000</b>	<b>Computer Equipment \$'000</b>	<b>Software \$'000</b>	<b>Total \$'000</b>
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>

<b>11. PAYABLES</b>	<b>2015 \$'000</b>	<b>2014 \$'000</b>
<b>CURRENT</b>		
Creditors	285	250
Accruals and advances	118	203
Staff Benefit On-costs	<u>34</u>	<u>28</u>
	<u><u>437</u></u>	<u><u>481</u></u>
<b>NON-CURRENT</b>		
Staff Benefit On-costs	<u>10</u>	<u>10</u>
	<u><u>10</u></u>	<u><u>10</u></u>
<b>Payables to SA Government entities</b>		
Creditors	157	187
Total Payables to SA Government entities	<u><u>157</u></u>	<u><u>187</u></u>

State Theatre Company of South Australia  
Financial Year Ended 30 June 2015  
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>2015</b>	<b>2014</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>CURRENT</b>		
Advance box office revenue	548	580
Unearned tour and co-producer revenue	26	27
Unearned sponsorship revenue	65	72
Unearned grant revenue	69	53
Other unearned revenue	9	67
	<u>717</u>	<u>799</u>
<b>13. STAFF BENEFITS</b>	<b>2015</b>	<b>2014</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>CURRENT</b>		
Annual Leave	102	91
Long Service Leave	99	64
Accrued salaries and wages	98	114
	<u>299</u>	<u>269</u>
<b>NON-CURRENT</b>		
Long Service Leave	<u>114</u>	<u>114</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 2014 (3.5%) to 2015 (3.0%).

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 salary inflation rate remained unchanged at 4%. The salary inflation rate applied to annual leave has decreased from 2014 (4.0%) to 2015 (3.0%). The resulting financial effect of the change is immaterial.

<b>14. PROVISIONS</b>	<b>2015</b>	<b>2014</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>CURRENT</b>		
Provision for workers compensation	<u>4</u>	<u>6</u>
	<u>4</u>	<u>6</u>
<b>NON-CURRENT</b>		
Provision for workers compensation	<u>10</u>	<u>16</u>
	<u>10</u>	<u>16</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 Office for the Public Sector.

State Theatre Company of South Australia  
Financial Year Ended 30 June 2015  
Notes to and forming part of the Financial Statements

Movement in Provision	2015 \$'000	2014 \$'000
Balance as at 1 July	22	38
Change in provision	(6)	(8)
Less: Payments	(2)	(8)
Balance as at 30 June	<u>14</u>	<u>22</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.

	2015 \$'000	2014 \$'000
<b>Adele Koh Scholarship Acting Fund</b>		
Balance at 1 July	-	2
Payments	-	(2)
Balance at 30 June	<u>-</u>	<u>-</u>
<b>Jill Blewett Playwright's Award Fund</b>		
Balance at 1 July	11	13
Payments	(11)	(3)
Balance at 30 June	<u>-</u>	<u>10</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:

	2015 \$'000	2014 \$'000
Not later than one year	163	165
Later than one year but not later than five years	197	336
	<u>360</u>	<u>501</u>

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

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 2015.

Remuneration commitments are as follows:

	2015 \$'000	2014 \$'000
Not later than one year	1,049	966
Later than one year but not later than five years	553	655
	<u>1,602</u>	<u>1,621</u>

#### 17. CONTINGENT ASSETS AND LIABILITIES

The Company is not aware of any contingent assets or liabilities.

State Theatre Company of South Australia  
Financial Year Ended 30 June 2015  
Notes to and forming part of the Financial Statements

**2015**                      **2014**  
**\$'000**                      **\$'000**

## 18. CASH FLOW RECONCILIATION

### 18.1 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	<b>1,340</b>	1,327
Statement of Financial Position	<b>1,340</b>	1,337
	<u>-</u>	<u>(10)</u>
Cash held for specific purposes:		
Jill Blewett Award account	<u>-</u>	<u>10</u>
	<u>-</u>	<u>10</u>

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

Net Cash (used in)/provided by Operating Activities	<b>90</b>	329
Less Revenues from SA Government	<b>(2,479)</b>	(2,552)
<b>Add/Less non-cash items:</b>		
Depreciation	<b>(27)</b>	(19)
Interest on financial assets	<b>19</b>	19
<b>Changes in Assets/Liabilities</b>		
Receivables	<b>132</b>	(28)
Prepayments	<b>(159)</b>	(27)
Payables	<b>44</b>	(59)
Unearned Revenue	<b>82</b>	153
Staff Benefits	<b>(30)</b>	(104)
Provisions	<b>8</b>	16
<b>Net Cost of providing Services</b>	<b><u>(2,320)</u></b>	<b><u>(2,272)</u></b>

State Theatre Company of South Australia  
Financial Year Ended 30 June 2015  
Notes to and forming part of the Financial Statements

**19. FINANCIAL INSTRUMENTS/FINANCIAL RISK MANAGEMENT**

**Categorisation of financial instruments**

Category	Statement of Financial Position line item	Note	2015 \$'000 Carrying/Fair Value	2014 \$'000 Carrying/Fair Value
<b>Financial Assets</b>				
Cash at bank and on hand	Cash and cash equivalents	8	165	176
Short term deposits	Cash and cash equivalents	8	1,175	1,161
Receivables	Receivables (i)	9	195	64
Reserves Incentive Scheme investments	Other financial assets	2 (j)	715	696
<b>Financial Liabilities</b>				
Financial Liabilities at cost	Payables (i)	11	332	387

(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.

**20. EVENTS AFTER THE REPORTING PERIOD**

There has not arisen in the interval between the end of the financial year and the date of this report, any other item, transaction or event of a material and unusual nature likely, in the opinion of the Company, to affect significantly the operations of the Company, the results of those operations, or the state of affairs of the Company in subsequent financial years.


State Theatre Company of South Australia  
Certification of the Financial Statements for the year ended 30 June 2015

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

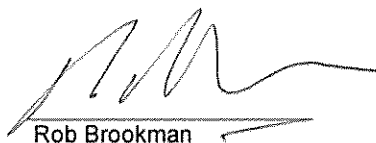
- comply with relevant Treasurer's Instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and relevant Australian accounting standards;
- are in accordance with the accounts and records of the Company; and
- present a true and fair view of the financial position of the State Theatre Company of South Australia as at 30 June 2015 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 period.

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: 28.9.15

Dated: 28/9/15.

Dated: 28/9/15





Level 9  
State Administration Centre  
200 Victoria Square  
Adelaide SA 5000  
DX 56208  
Victoria Square  
Tel +618 8226 9640  
Fax +618 8226 9688  
ABN 53 327 061 410  
audgensa@audit.sa.gov.au  
www.audit.sa.gov.au

**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 2015. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2015
- a Statement of Financial Position as at 30 June 2015
- a Statement of Changes in Equity for the year ended 30 June 2015
- a Statement of Cash Flows for the year ended 30 June 2015
- 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 1987* 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.

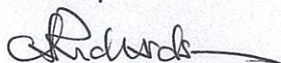
An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. 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 2015, 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.



Andrew Richardson  
**Auditor-General**  
29 September 2015