



**Government
of South Australia**

State Theatre Company of South Australia

2020-21 Annual Report

State Theatre Company of South Australia
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To:

Hon Steven Marshall MP

Premier of South Australia

This annual report will be presented to Parliament to meet the statutory reporting requirements of the *State Theatre Company of South Australia Act 1972* and the requirements of Premier and Cabinet Circular *PC013 Annual Reporting*.

This report is verified to be accurate for the purposes of annual reporting to the Parliament of South Australia.

Submitted on behalf of the State Theatre Company of South Australia by:

Joe Thorp

Presiding Member

Date: 29 September 2021

Signature:

A handwritten signature in blue ink, consisting of a stylized 'J' followed by a series of loops and a final flourish.

From the Chief Executive

State Theatre Company South Australia (the Company) exists to make, present and promote phenomenal, transformative and inclusive theatre that enriches South Australian and Australian culture.

In 2020-21, the Company was bold in striving to fulfil this purpose despite the complex and unpredictable environment created by the COVID-19 pandemic, and has delivered strongly against all artistic, audience, operational and financial measures as a result.

The year was marked by highly successful productions (reflected in attendance, reviews and feedback), high levels of artist employment and diversity, digital innovation, increasing earned and private income, extensive touring in regional South Australia and an ongoing strong Education program.

These successes of 2020-21 are especially attributable to four things: the quality of the work the Company is putting into the market, an invigoration in the engagement of the Company with diverse artists and arts workers, the South Australian community's strong embrace of the arts throughout the COVID-19 pandemic, and the assured approach the South Australia Government is taking to manage the unprecedented risks and business disruption consequences of the pandemic.

Artistic Output

The Company has an expansive remit within the South Australian live performance landscape. As the state's flagship professional theatre company, we showcase the capability of the South Australian theatre sector through works of scale aimed to reach as broad and numerous an audience as possible. We present and tour our work regionally and nationally to broaden its reach and impact on the national cultural conversation. We balance the commercial imperatives required to perform at scale with our mission and mandate to create and present new South Australian work and work that reflects the state's cultural diversity and rich First Nations culture.

By 1 July 2020, the Company had cancelled five programmed productions due to the emergence of COVID-19. Two of these: *The 7 Stages of Grieving* and *The Writer*, were due to have performances in 2020-21. In their stead, with the assistance of an Arts Organisations' Collaboration Grant provided quickly through Arts South Australia to allow for responses to COVID-19, the Company partnered with ActNow Theatre to develop and deliver a unique online project titled *Decameron 2.0*.

Decameron 2.0 was a watershed collaboration that contained 100 original short South Australian works, aired over 10 weeks in 10 episodes, broadcast on the Youtube channels of both organisations. It resulted in almost nine hours of digital content, reached an audience of 14,675 people and resulted in the employment of 98 South Australian emerging and established writers, actors and directors. It provided storytelling platforms for many diverse groups – First Nations, queer, culturally diverse and for those with lived experience of disability. *Decameron 2.0* was widely lauded as a stand-out among digital responses to COVID-19 among Australian and international theatre companies, especially for the quality of its production and its inclusivity. *Decameron 2.0* will have a lasting impact through the

ongoing availability of the recordings of each story and significant collection of monologues for diverse actors across the country.

The early success of the SA Health and community response in managing Covid-19 enabled the Company to be the first mainstage theatre company in Australia to return to the stage, which we did with *Gaslight*, at Her Majesty's Theatre from 4 – 19 September 2020. The show was originally scheduled to perform in the Dunstan Playhouse, but with the great assistance and collaboration of the Adelaide Festival Centre Trust, it was transferred to the newly refurbished Her Majesty's Theatre to allow for higher attendance at a reduced (50%) capacity under the emergency management directions at the time. Audiences turned out in great support of the Company's endeavour and to experience the new theatre and the production saw 11,743 attendances, approximately double the original forecast.

Following on the heels of *Gaslight*, our production of *Ripcord* marked the highly successful directorial debut for the Company from Artistic Director Mitchell Butel. Supported by a stellar design and production team, *Ripcord* saw one of the most expansive and lavish production designs the Company had realised for several years to that point; it was met with universally positive reviews and audience feedback across all aspects of the production, notably Mitchell's direction and fine performances from the two leads, Nancye Hayes and Carmel Johnson. It signalled the artistic direction of the Company to balance presentations of Australian work and reinterrogations of theatre classics with the most topical, interesting and accessible contemporary international plays.

The Boy Who Talked to Dogs was one of two productions in 2020-21 produced in collaboration with other key South Australian arts organisations; it was co-produced with Slingsby in association with Adelaide Festival and played in the Thomas Edmonds Opera Studio from 25 February to 14 March 2021. The production was realised 'in the round' in the studio, with cabaret seating and a rustic Irish-pub setting complete with a three-piece house band, who also formed a performance ensemble. An outstanding roving and physically dynamic performance from Irish actor Bryan Burroughs electrified audiences as he portrayed the early life of the real-life figure Martin McKenna, on whom the story was based.

The other key collaboration for the Company was *Euphoria*, written by South Australian playwright Emily Steel. A co-production with Country Arts South Australia, *Euphoria* was performed in 16 different theatres or town halls around the state after enjoying its world premiere at the Chaffey Theatre in Renmark. *Euphoria* was greatly appreciated and enjoyed everywhere it went in South Australia; the story was inspired and informed by the playwright's engagement with regional South Australian communities, and so contained and reflected so many of the joys and challenges of their experience.

The Company leads the commissioning and development of new works of theatre in the state. At 30 June 2021, the Company had eight playwrights under commission and historically over 80% of these commissions go on to be realised in productions. Over the course of 2020-21 the Company funded the creative development of five works, an integral investment in the future life of commissioned plays.

The Company strives to ensure we work with First Nations artists and artists from culturally diverse backgrounds and that the programs of work we present reflect the South Australian community. Of the 98 artists employed on *Decameron 2.0*, over 40

identified as being First Nations or CALD. In 2020-21, the Company established KPIs to guarantee gender parity among writers and directors and at least one First Nations led work, and at least two CALD works, in each season.

We also play a key role in providing support for small to medium and independent companies in the South Australian sector. Each year, the Company ‘umbrellas’ two external productions through our Stateside program, providing in-kind rehearsal space, set and costume construction or provision, marketing and publicity and hires. *The Bleeding Tree* was presented by Theatre Republic with Stateside support at Tandanya from 9 – 19 December 2020; *The Bridge of San Luis Rey*, which was due to be presented by Brink Productions in 2020 was rescheduled to 2021 due to COVID-19. Additionally, the Company provided in-kind resources through structured residencies or via ad-hoc requests for support to 12 different independent teams or artists.

Challenges

Being the first Australian mainstage company back on stage after the COVID-19 lockdown and presenting work in a volatile environment over 2020-21 has not been without risk for the Company.

Those risks have been made possible by the recognition of COVID-19 by SAICORP, the Company’s insurer, as an insurable event. This has insured the Company against financial loss where emergency management directions have resulted in an inability to perform or a restriction in audience capacity, or, for the accrual of additional costs required to manage the implications of those directions.

As a result, the Company has been able to plan for, and manage, the risks in both the pre-production and presentation of our work, meet the need of our audience to see live theatre and follow the lead of the South Australian Government to ensure the cultural and economic life in our state has been always as vibrant and active as possible within the context of Covid-19.

Financially, the results of that insurance-approach are shown both in the results for the productions which went ahead and from those which were cancelled. For those that went ahead without interruption, there was great upside as audiences came back strongly to the theatre and capacities exceeded the basis on which the Company had been able to assume in its 2020-21 budget setting.

For example, our presentation of *The Gospel According to Paul* had a box office income target predicated on a maximum allowable venue capacity of 50%, which was in keeping with health advice at the time the budget was set. In the end, it was able to perform during the window of time within the pandemic where 100% capacity was possible. A highly popular production, it saw 7,064 attendances against an initial estimation of 3,600. Where *Gaslight* was anticipated to see 6,023 attendances based on 50% capacity in the Dunstan Playhouse, it in fact achieved 11,743 attendances by being in Her Majesty’s Theatre.

For those productions which were cancelled, or performed at reduced capacity, business disruption insurance has allowed the Company to claim against net losses resulting from complying with emergency management directions. For example, the direction in response to the Parafield cluster (November 2020) resulted in significantly reduced capacities during a portion of our season of *Ripcord* (down to 76 people in the Dunstan Playhouse, with a normal capacity of 560 people), and as a

result we had to extend our season to accommodate booked patrons. The costs of that season extension, and the lost box office income through refunds to patrons who could either not be re-assigned or who were hesitant to attend, was considered in insuring against our net loss on that production.

Education

The Company has one of the most well-established and well-respected education programs of any theatre company in Australia. The Company routinely sells 6,000 – 8,000 student tickets per year (though this was somewhat reduced in 2020-21 with fewer performances due to COVID-19) with highly subsidised tickets for students from DECD Category 1-4 schools and no school student ticket price over twenty-five dollars.

Student attendances in 2020-21 were especially focused on our productions of *The Boy Who Talked to Dogs*, which saw 2,960 students from 60 individual schools, and *Euphoria*, which saw 2,392 students from 66 individual schools. Touring a production regionally for school audiences has been a consistent activity for the Company over the past five years. The 16-stop tour of *Euphoria* to outer metropolitan and regional South Australia saw 11 dedicated schools' performances, with other schools attending general public shows in smaller towns. For many secondary students in regional South Australia, our Company's shows are the first live theatre they experience and can fuel a passion in young people for writing, acting, directing, designing or other theatre roles. Of a performance of *Euphoria* in Roxby Downs, one teacher wrote to the Company:

"I would like to let you know how fantastic the performance was yesterday. Ashton and James were an incredible team who bounced back and forth through their characters so seamlessly. The students who came to the performance from Roxby really enjoyed the story and were in awe of the actor's work. For nearly all of them, it was the first time they had seen a play".

Audiences

The Company's productions in 2020-21 achieved an average paid attendance of 5,727, the highest number since 2016-17; total attendance, and the attendance per production, are detailed later in this report.

The Company maintains a comprehensive set of access points for all members of the community to enjoy our productions. Over 2020-21, this included audio described performances, captioning and Auslan interpretation for select productions. Carers receive a complimentary Companion Ticket when attending with a patron requiring access support. Generous concessions were offered for full-time students and Health Care Card holders, including a \$5 "pay what you can" ticket for Health Care Card holders to select performances.

Business & Governance

In 2020-21, the Company continued to operate across two different locations, with our administrative functions carried out from an office in the Lion Arts Factory building and our artistic and production work taking place at the former Wigg & Sons building at 79 Port Road Thebarton. The Company moved into the Wigg & Sons building in 2018 and has a lease on the premises until 31 December 2022, with an option to 31 December 2023. The Company is scoping a long-term solution to house

the Company beyond the term of that lease, with consultations with the Department of Premier and Cabinet taking place throughout 2020-21 for that process.

From 1 January 2021, the Company entered a new tri-partite funding arrangement with the South Australian Government and Australian Commonwealth Government under the newly established National Performing Arts Plan Framework. 2021-24 is the first term under this newly established national framework. We have worked collaboratively with both Arts SA and the Australia Council to establish the strategic objectives and KPI's for the Company established through that agreement.

Thank you

The Company has been very fortunate in many ways over 2020-21, when compared with the fortunes of some of our interstate contemporaries. Just as South Australia has experienced fewer days of lockdown than any other mainland Australian state, the Company has experienced fewer disruptions to our performances than our counterparts in Melbourne, Sydney or Brisbane.

We owe a debt of gratitude to the people of South Australia both for making that outcome possible, but also for so strongly supporting the Company in many ways, including donating back the value of refunded tickets to turning out with such force when productions were able to go ahead. It has been a great source of morale for the Company during a difficult period.

The South Australian Government has been supportive of the South Australian arts sector in response to the pandemic, providing constructive approaches to business disruption for the Company, as well as ensuring that the freelance artists with whom we work have had access to other forms of support through quick-response and other grants. We thank Arts SA and the South Australian Department of Premier and Cabinet for this overall view of supporting the arts sector.

We have been greatly aided, through 2020-21, by a collaborative and flexible approach from the Adelaide Festival Centre Trust and its staff. Whether through venue changes or waived booking fees on exchanged tickets, the Adelaide Festival Centre Trust have sought to manage the pandemic with clear-eyed recognition of the challenges it has presented, and we thank them for their collegiate approach.

We thank our Board immensely for their support throughout 2020-21 and their determination to ensure the Company looks forward with hope and ambition and plans well for better conditions into the future. Especially, we thank the staff of the Company and the many artists we have worked with for their persistence and hard work in overcoming serious disruptions and challenges to business-as-usual over this time.



Julian Hobba

Executive Director

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Overview: about the agency

Our strategic focus

State Theatre Company South Australia creates, produces and promotes phenomenal, inclusive and transformative theatre experiences that enrich South Australian and Australian culture.

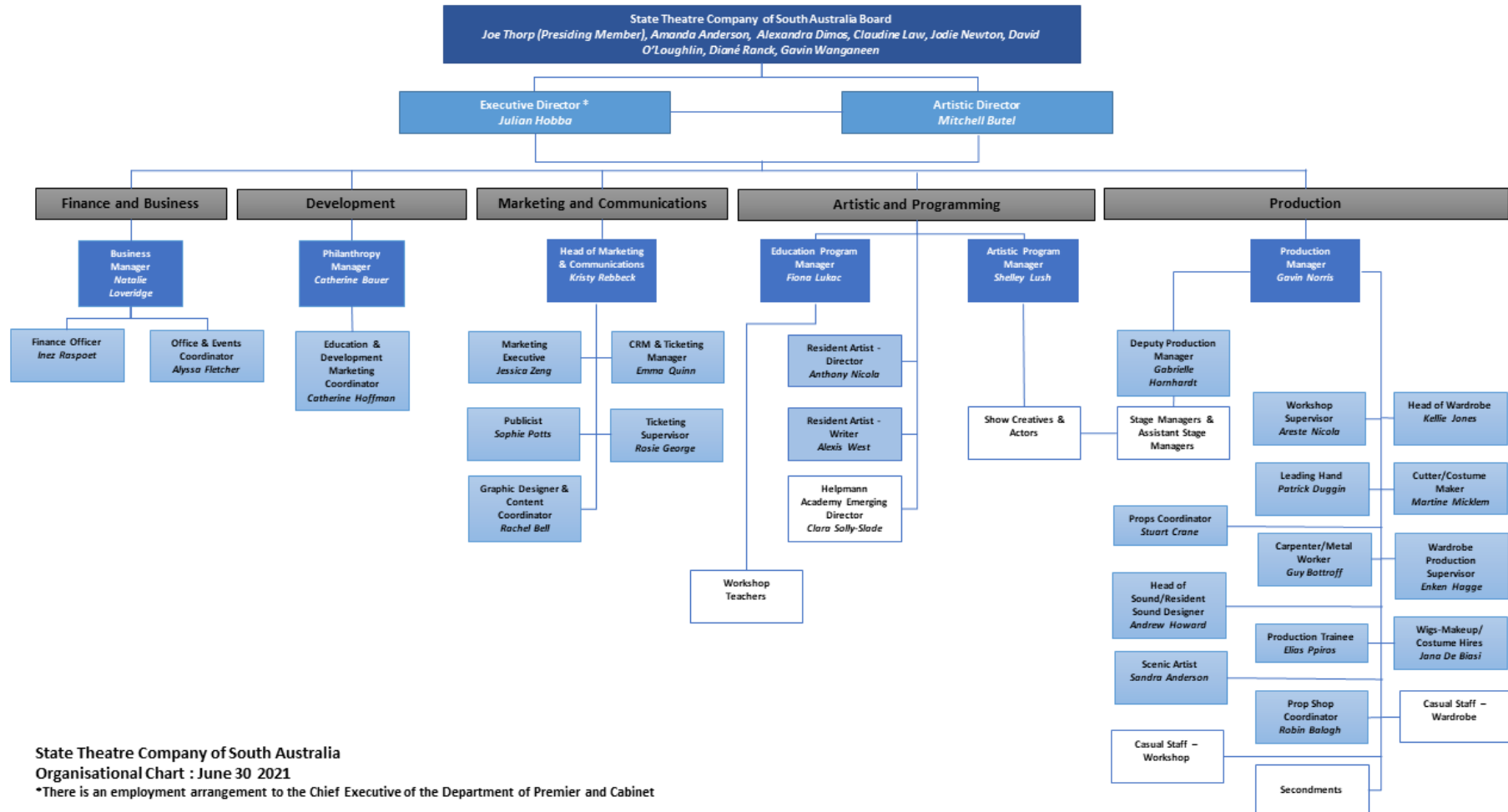
Our vision is to make, present and promote phenomenal, transformative, and inclusive theatre that enriches South Australian and Australian culture. To inspire re-thinking and share being in the moment. To create anticipation, immersion and surprise.

With 49 years of history as a base, we will achieve sustainable growth and ongoing success through:

- excellence in programming that attracts great artists, entices audiences, generates employment, and garners strong and positive responses.
- investing in commissioning and supporting new and extant Australian work.
- amplifying diversity in programming and across our Company.
- increasing engagement for South Australian audiences through geographic reach and by reducing barriers to access the arts.
- developing a Reconciliation Action Plan.
- strengthening our engagement with the local arts community by supporting local independent and small-to-medium theatre companies.
- deepening community engagement opportunities with the Company.
- increasing employment opportunities and developing skilled workforce by contributing to tertiary education and vocational training.
- ensuring all workplaces are respectful and safe.
- nurturing our passionate, dedicated, productive and positive company culture.
- growing the Company's revenue streams and increasing private sector support through activities and new initiatives, programs, partnerships, and opportunities.
- ensuring audiences and artists alike are connected and committed to the Company by living our values and having a strong and recognisable brand.
- developing capabilities through transformation, improvements in business operations, exemplary service, increasing productivity, finding efficiencies.
- preserving financial stability with sound financial controls through strong governance and financial management.

We believe investing in the local creative and performing arts community by providing South Australian actors, writers, directors, designers, theatre technicians and production and stage management personnel with employment and training opportunities is essential to a viable arts industry. We are passionate about creating work that is uniquely South Australian. We deliver the best of South Australian theatre making and theatre makers to the nation and the world as well as bringing the best of the best to Adelaide.

Our organisational structure



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Changes to the agency

During 2020-21 there were no changes to the agency's structure and objectives as a result of internal reviews or machinery of government changes.

Our Minister

The Hon Steven Marshall MP is the Premier of South Australia. The Minister oversees:

- Aboriginal Affairs and Reconciliation
- Defence and Space Industries
- Tourism
- The Arts
- Veterans' Affairs
- Multicultural Affairs

Our Executive team

Julian Hobba - Executive Director

Julian is responsible for the Company's administrative, operational, financial, marketing, stakeholder engagement and governance matters. Julian also acts as the employing authority for the Company and functions as a producer for its productions.

Mitchell Butel - Artistic Director

Mitchell is responsible for developing and realising the Company's artistic vision and program. This includes the commissioning, programming and oversight of the delivery of the Company's annual subscription of plays, including its education and touring programs.

Legislation administered by the agency

State Theatre Company of South Australia Act 1972.

The agency's performance

Agency contribution to whole of Government objectives

Key objective	Agency's contribution
More jobs	State Theatre Company of South Australia is a major employer in this State's performing arts industry. In 2020-21 the Company engaged 80 freelance artists (including actors, directors, designers), stage management, production and technical personnel for 414 weeks for the Company's productions, workshops and events, with a further 93 engaged by production partners. Co-productions with other companies, touring, collaborations and comprehensive education program, all key to the Company's Strategic Plan, extend employment opportunities in the State.
Lower costs	Ticket pricing and audience engagement strategies, investment in data management and communications and expanded access and inclusion programs enabled the Company to maintain pricing from previous years without compromise while enabling participation from disadvantaged communities in the Company's programs.
Better Services	In 2020-21 the Company presented five mainstage Subscription productions and one co-presented production in a year which continued to be severely impacted by enforced COVID-19 venue capacity restrictions and closures. The Company's nationally recognised subscription, education, touring, artist and arts sector development, new work, commissioning and co-production programs are the result of commitment to making and presenting theatre to the highest professional standards.

Agency specific objectives and performance

Agency objectives	Indicators	Performance
Subscription Program	The Company's subscription season of mainstage plays is presented each year and is the only such theatre subscription program for South Australian audiences.	<p>In 2020-21, the Company presented 83 performances of five mainstage theatre productions in Adelaide across the 2020 and 2021 subscription seasons:</p> <p><i>Gaslight</i> by Patrick Hamilton, directed by Catherine Fitzgerald, Her Majesty's Theatre, 19 performances, 11,743 total attendances (August - September 2020).</p> <p><i>Ripcord</i> by David Lindsay-Abaire, directed by Mitchell Butel Dunstan Playhouse, 19 performances, 4,553 total attendances (November-December 2020).</p> <p><i>The Gospel According to Paul</i> by Jonathan Biggins, directed by Aarne Neeme, produced by Soft Tread Productions, Dunstan Playhouse, 16 performances, 7,064 total attendances (April - May 2021).</p> <p><i>Euphoria</i> by Emily Steel, directed by Nescha Jelk, co-produced with Country Arts SA, Space Theatre, 13 performances, 3,121 total attendances (May 2021).</p> <p><i>The Appleton Ladies' Potato Race</i> by Melanie Tait, directed by Elena Carapetis, Royalty Theatre, 16 performances, 4,456 total attendances (June 2021).</p> <p>Total performances of five mainstage productions in Adelaide in 2020-21: 83</p> <p>Total attendances to five mainstage productions in Adelaide in 2020-21: 30,937.</p>

		<p>With Slingsby and the Adelaide Festival, the Company also co-presented <i>The Boy Who Talked to Dogs</i> adapted for the stage by Amy Conroy from the book by Martin McKenna, directed by Andy Packer, Thomas Edmonds Opera Studio, 26 performances, 6,199 attendances (February-March 2021).</p> <p>In 2020-21 the Company also presented more than 50 additional ticketed and non-ticketed events including Tangent, Subscriber Briefings, educational workshops for students and professional development workshops for teachers, with attendances of approximately 1,500.</p>
Regional South Australia, National and International Touring	Showcasing local talent extends the employment opportunities for South Australian artists, creatives and production personnel. Touring also consolidates the Company's reputation as a company of national and international significance.	<p>Despite the ongoing challenges of COVID-19 restrictions for touring, the Company toured the following production in 2020-21 with its co-production partner Country Arts SA:</p> <p><i>Euphoria</i> by Emily Steel, directed by Nescha Jelk, 15 metropolitan and regional venues, 27 performances, 2,580 total attendances (May - June 2021)</p> <p>Total outer metropolitan Adelaide and regional South Australian touring: 27 performances, total attendances 2,580.</p>
Education Program	The Company's education program is highly regarded nationally and locally as critical to young people's engagement in and appreciation of the arts.	<p>The Company provided a range of opportunities for students and teachers to engage with theatre through our comprehensive Education Program. This included:</p> <ul style="list-style-type: none"> performances of <i>Euphoria</i> by Emily Steel with post-show Q&A in the Space Theatre and across the regional South Australia tour (May-June 2021).

		<ul style="list-style-type: none"> Schools' performances of mainstage productions with post-show Q&A sessions (throughout the year). Study Guides for Students and teachers to accompany each production and to support learning outcomes. Summer School (December 2020). Student and Teacher Workshops on demand to meet the specific needs of schools (throughout the year). Flinders University Young Playwrights Award to encourage young, new and emerging writers with performance and award presentation (October 2020).
Regional Theatre Strategy	South Australians, no matter where they live, are entitled to access professional theatre of the highest quality. Workshops provide young people in regional and remote communities with skills development and Company artists with employment.	<p>The Company's Regional Theatre Strategy is delivered in partnership with Country Arts SA to provide rich arts experiences and new opportunities for regional communities across South Australia. In 2020-21 this included:</p> <ul style="list-style-type: none"> World Premiere in Renmark of <i>Euphoria</i> by Emily Steel and workshops in regional centres by the production's artists and touring crew. <p>Regional students were encouraged to join the Company's Summer School program, with one student in attendance.</p>
Digital Engagement	South Australians are entitled to access professional theatre of the highest quality.	<i>Decameron 2.0</i> broadcast 10 episodes over 10 weeks on the YouTube channels of both the Company and ActNow Theatre. It reached an audience of 14,975 and resulted in almost nine hours of digital content.

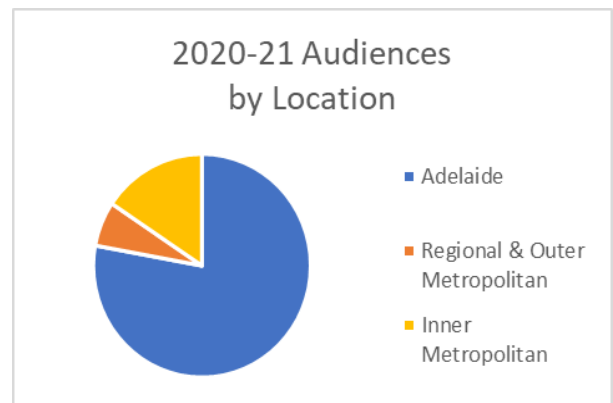
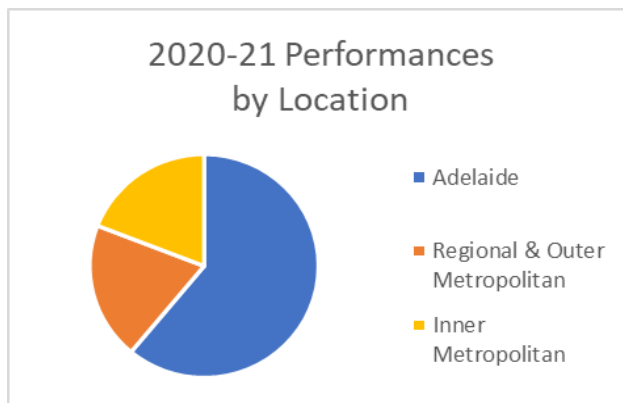
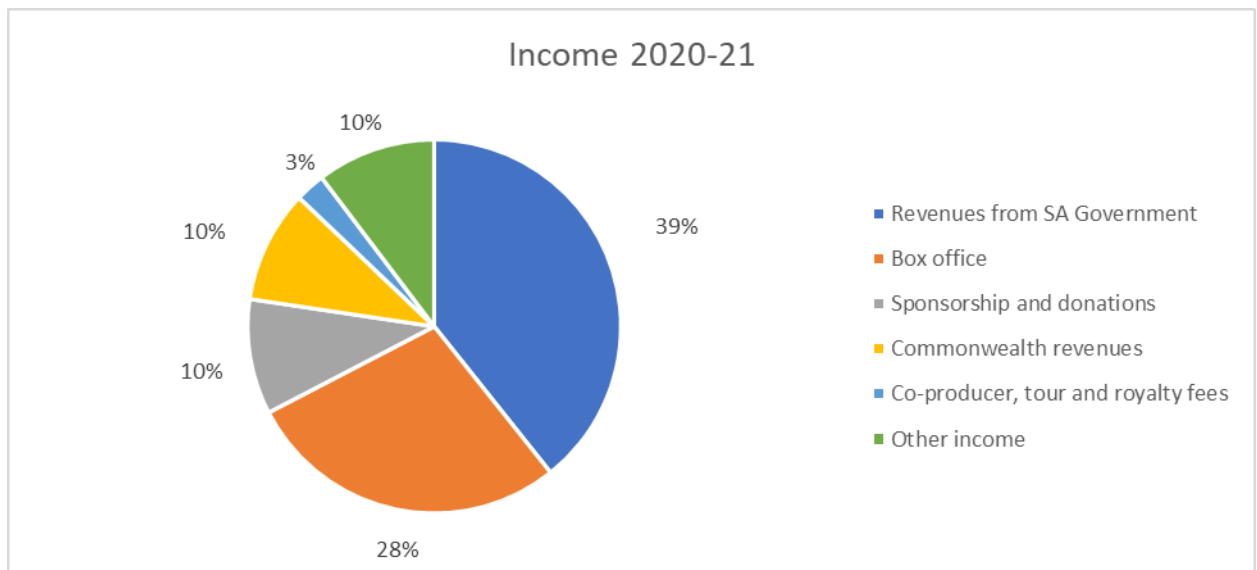
Young People	Attracting young audiences to our productions and programs is critical to theatre thriving in South Australia.	The Company continues to provide discounted tickets to all performances to Under 30s and full-time students.
Access and Inclusion	South Australians living with disabilities and within modest means are entitled to participate in the arts.	<p>State Theatre Company of South Australia is committed to reducing barriers to the arts. The Company ensured visually and hearing-impaired audiences have access to theatre by providing touch tours, audio described, captioned, audio enhanced and Auslan interpreted performances and free tickets to Companion Card holders.</p> <p>The Company worked in partnership with The Road Home to engage artists Jo Stone and Paulo Castro to lead a series of theatre-making workshops specifically for South Australian veterans living with Post Traumatic Stress Disorder. The program, <i>Theatre for Change</i>, was funded by the Office for Ageing Well, Wellbeing SA.</p> <p>The Company reduces the financial barriers to seeing State Theatre Company performances through initiatives such as <i>Pay-What-You-Can</i> for holders of Healthcare cards to all matinee and Wednesday evening performances.</p> <p>Holders of Media Entertainment Artist Alliance cards are entitled to purchase tickets at a discounted price to the Company's productions.</p>
Audience engagement	Audience development beyond seeing performances develops a richer appreciation for theatre and the creative process.	The Company delivered various programs and events to deepen audience engagement, which included Tangent panel discussions and Subscriber Briefings for our mainstage subscription and education productions.

<p>Older people participating in the arts</p>	<p>Increasing participation of older people in the arts is fundamental to a positive, caring and aspirational community.</p>	<p>The Company embraces ageing well and opportunities for older people to engage in the arts through programs that meet the needs of older Australians. Matinee Club includes a post-show Q&A with artists for matinee performances throughout the year.</p> <p>The Company has entered into an agreement with the Health Department's Office for Ageing Well to develop and pilot A Date with State, an audience engagement program to help older and socially isolated patrons continue their enjoyment of theatre, maintain existing social networks, while making new connections, despite changing life circumstances.</p>
<p>Commissioning program</p>	<p>The commissioning program creates a platform for creatives, contributing to the richness of the South Australian arts community.</p>	<p>The Company's program of commissioning new plays from emerging, mid-career and established writers and nurturing the creative development of new scripts to production is one of the nation's most successful. Writers under commission include Samuel Adamson, Elena Carapetis, Anna Goldsworthy, Finegan Kruckemeyer, Verity Laughton, Caleb Lewis, Emily Steel and Alexis West.</p>

<p>Artist and Sector Development</p>	<p>Development of new artists and their work is critical to a thriving and vibrant community in metropolitan Adelaide and regional South Australia.</p>	<p>The Company actively supports small-to-medium theatre companies and independent artists to develop, produce and present their work with marketing, production and financial support, free or discounted hires of rehearsal room and equipment, free or heavily discounted set and costumes builds through two key programs:</p> <p>Stateside program:</p> <ul style="list-style-type: none"> • <i>The Bleeding Tree</i> by Angus Cerini presented by Theatre Republic, 10 performances (9-19 December 2020). <p>State Resident program and other support:</p> <ul style="list-style-type: none"> • Financial and in-kind assistance provided to the following independent companies: Brink Productions, Kinetik Collective, Flying Penguin Productions, ActNow Theatre, Michele Sant-Yves, Amelia Ryan, Michael Griffiths, Josh Belperio, Kyron Weetra, Georgi Peach, Tim Overton, Elaine Crombie, and Gina Rings. <p>Decameron 2.0:</p> <p>The Company collaborated with ActNow Theatre to produce <i>Decameron 2.0</i>, which contained 100 original short South Australian works and engaged 98 South Australian emerging and established artists.</p>
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Cultural diversity and Aboriginal arts	Cultural diversity on stage and off stage reaffirms the positive value of our diverse community.	<p>The Company was due to present the Sydney Theatre Company production <i>The 7 Stages of Grieving</i>, starring South Australian First Nations performer Elaine Crombie, in July 2020, but the production was unfortunately cancelled due to COVID-19.</p> <p>Of the 98 artists employed on the Decameron 2.0 project, approximately half (43) identified as either First Nations or CALD. First Nations artists were among the core group of writers for the project, with stories also developed and presented by the Theatre for the Global Majority group facilitated by ActNow Theatre. Two screenings of the First Nations stories from Decameron 2.0 were held at Tandanya in November 2020.</p> <p>Alexis West has been engaged as the Company's inaugural First Nations Resident Artist, which includes a play commission, and creative development of that commission took place through 2020-21.</p> <p>The Company provided in-kind rehearsal space, tickets and staff access to support ActNow Theatre's Arts Pathway program for First Nations people developing careers in the arts.</p> <p>The Company provided complimentary tickets to Adelaide's First Nations community through 'Community Night' offers for select productions.</p>
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Corporate performance summary



Employment opportunity programs

Program name	Performance
Production Traineeship	With support from Australian Executor Trustees, the Company employed a trainee Carpenter/Prop Maker, Elias Ppiros, who was also enrolled in the SA TAFE Scenery Construction, Props Making and Scenic Art course. Elias will be retained as an employee by the Company.
Work Experience Program 2020	Due to COVID-19, the Company's Work Experience Program was cancelled in 2020. It will resume in 2021.
Summer School Program	A week-long program for 15 young people aged 15 years and over was held in December 2020. Summer School 2020 was led by performer Rory Walker and featured performing arts industry leaders and provided participants with professionally led creative and practical workshops in theatre making.
Emerging Director Fellowship	In partnership with the State Opera and the Helpmann Academy, and supported by the James and Diana Ramsay Foundation, an emerging director, Clara Solly-Slade, worked part time with the company, gaining experience and mentorship across both major performing arts companies.
Tertiary Student Secondments	Tertiary students were seconded to the Company to assist and gain work experience in areas such as stage management and marketing.

Agency performance management and development systems

Performance management and development system	Performance
State Theatre Company of South Australia continues to invest in, refine and update its performance management and development systems	The Company engaged Perks People Solutions to provide human resource support as part of the Company's commitment to excellence in people and culture. The Company invests in improvements in organisational and personal effectiveness, new opportunities for professional learning, training, and development for permanent, contract and casual staff.
Staff Performance Reviews	Performance reviews of 46% of staff were undertaken during the reporting period.

Work health, safety and return to work programs

Program name	Performance
Safety Training	State Theatre Company of South Australia staff are provided Emergency Response Training and Fire Warden Training, including use and operation of fire extinguishers and response to emergencies, delivered by Bob May Workplace Emergency Training.
COVID-19	In response to the COVID -19 pandemic in Australia and within South Australia, strict protocols were developed and implemented across the Company. These procedures were developed in conjunction with Government and SA Health advice and directives to cover the daily workings of the Lion office, scenery workshop, wardrobe department, prop and wardrobe hire and rehearsal room. The procedures outlined protocols that were to be followed in relation to COVID testing, social distancing, hygiene, contact tracing, enhanced cleaning practices, sharing of equipment, workspace layout, working from home where possible, room capacity, visitors to the site, blocking of performances and navigation around close contact. All staff were proactive in embracing these changes to their workplace and continue to do so.
Work Health and Safety iLearn modules	The Company's executive team, senior managers and staff undertook and completed various training through <i>iLearn</i> , the mandatory online training platform of the Department of Premier and Cabinet, including WHS Injury Management for Managers, Work Health Safety (WHS) for Managers, Work Health Safety (WHS) for Officers, Work Health Safety (WHS) for Workers, WHS Emergency Response Training, and Ergonomics Checklist.
Managing Safety and Wellbeing in the Workplace	Streamlined procedure of internal incident reports, focusing on continuing the positive Company culture.
Managing Hazards and Facilities	Safe Operating Procedures reviewed and updated. Corrective Actions Register and Risk Register updated.
Cultural Awareness Training	Most State Theatre Company of South Australia's staff and Board have attended a full day Cultural Awareness Training workshop.
Respectful Workplace Training	State Theatre Company of South Australia participate in Respectful Workplace workshops, presentations and interactive workshops run by Arts South Australia and Live Performance Australia, HR consultants and others.

Workplace injury claims	Current year 2020-21	Past year 2019-20	% Change (+ / -)
Total new workplace injury claims	1	1	0%
Fatalities	0	0	0%
Seriously injured workers*	0	0	0%
Significant injuries (where lost time exceeds a working week, expressed as frequency rate per 1000 FTE)	0	0	0%

*number of claimants assessed during the reporting period as having a whole person impairment of 30% or more under the Return to Work Act 2014 (Part 2 Division 5)

Work health and safety regulations	Current year 2020-21	Past year 2019-20	% Change (+ / -)
Number of notifiable incidents (<i>Work Health and Safety Act 2012, Part 3</i>)	0	0	0%
Number of provisional improvements, improvement and prohibition notices (<i>Work Health and Safety Act 2012 Sections 90, 191 and 195</i>)	0	0	0%

Return to work costs**	Current year 2020-21	Past year 2019-20	% Change (+ / -)
Total gross workers compensation expenditure (\$)	\$1,642	\$1,633	0.5%
Income support payments – gross (\$)	\$0	\$0	0%

**before third party recovery

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/e635251e-27ce-4ef8-b1bb-215583f94701>

Executive employment in the agency

Executive classification	Number of executives
Executive Director	1
Artistic Director	1

Data for previous years is available at: <https://data.sa.gov.au/data/dataset/c0f9e3c9-9594-479a-b493-32b3ad5f44dc>

The [Office of the Commissioner for Public Sector Employment](#) has a [workforce information](#) page that provides further information on the breakdown of executive gender, salary and tenure by agency.

Financial performance

Financial performance at a glance

The following is a brief summary of the overall financial position of the agency. The information is unaudited. Full audited financial statements for 2020-2021 are attached to this report.

Statement of Comprehensive Income	2020-21 Budget \$000s	2020-21 Actual \$000s	Variation \$000s	Past year 2019-20 Actual \$000s
Total Income	5,390	6,625	1,235	6,169
Total Expenses	5,386	6,163	777	6,430
Net Result	4	462	458	(261)
Total Comprehensive Result	4	462	458	(261)

Statement of Financial Position	2020-21 Budget \$000s	2020-21 Actual \$000s	Variation \$000s	Past year 2019-20 Actual \$000s
Current assets	1,569	1,625	56	769
Non-current assets	871	1,287	416	1,659
Total assets	2,440	2,912	472	2,428
Current liabilities	1,031	1,042	11	886
Non-current liabilities	532	462	(70)	596
Total liabilities	1,563	1,504	(59)	1,482
Net assets	877	1,408	531	946
Equity	877	1,408	531	946

Consultants disclosure

The following is a summary of external consultants that have been engaged by the agency, the nature of work undertaken, and the actual payments made for the work undertaken during the financial year.

Consultancies with a contract value below \$10,000 each

Consultancies	Purpose	\$ Actual payment
All consultancies below \$10,000 each - combined		\$0

Consultancies with a contract value above \$10,000 each

Consultancies	Purpose	\$ Actual payment
KPMG Australia	Facilitation and development of an accommodation options report	\$67,333
	Total	\$ 67,333

Data for previous years is available at: <https://data.sa.gov.au/data/dataset/146e4c9a-6a7f-4181-90e2-7c9bd6605d56>

See also the [Consolidated Financial Report of the Department of Treasury and Finance](#) for total value of consultancy contracts across the South Australian Public Sector.

Contractors disclosure

The following is a summary of external contractors that have been engaged by the agency, the nature of work undertaken, and the actual payments made for work undertaken during the financial year.

Contractors with a contract value below \$10,000

Contractors	Purpose	\$ Actual payment
All contractors below \$10,000 each - combined	Various	\$93,819

Contractors with a contract value above \$10,000 each

Contractors	Purpose	\$ Actual payment
All creative contractors (combined)	Directing, acting, set, lighting, costume and sound designing, composing for productions, providing video services and facilitating workshops	\$122,094
Soft Tread Productions	Theatre Production	\$46,000
Adelaide Festival Corporation	Front of house services	\$10,360
Sydney Theatre Company	Theatre Production	\$19,442

Contractors	Purpose	\$ Actual payment
Slingsby	Share of income from co-presented theatre production	\$153,023
Country Arts SA	Theatre Production	\$53,303
ActNow	Theatre Production	\$ 18,316
	Total	\$422,538

Data for previous years is available at: <https://data.sa.gov.au/data/dataset/c2731ec2-fa18-4077-bcb2-e7a877e91718>

The details of South Australian Government-awarded contracts for goods, services, and works are displayed on the SA Tenders and Contracts website. [View the agency list of contracts](#).

The website also provides details of [across government contracts](#).

Risk management

Fraud detected in the agency

Category/nature of fraud	Number of instances
No. of instances of fraud detected in the period.	Nil

NB: Fraud reported includes actual and reasonably suspected incidents of fraud.

Strategies implemented to control and prevent fraud

In areas where fraud may occur, an appropriate level of control has been established to ensure probity, safeguard money, stores and property and maintain accurate and consistent accounting records. This has also required the establishment of relevant reporting, accounting, and fraud control procedures. These are outlined in State Theatre Company's Fraud Policy, which is reviewed on an annual basis by management and the Board. The Company's process for identifying and responding to the risk of fraud, and the classes of transactions at particular risk of fraud, are also identified in the Fraud Policy.

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/bb3a483d-0c10-4809-9da7-a5fd0f689508>

Public interest disclosure

Number of occasions on which public interest information has been disclosed to a responsible officer of the agency under the *Public Interest Disclosure Act 2018*:

Nil.

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/1d494197-302f-4b67-adf5-1ba085b776df>

Note: Disclosure of public interest information was previously reported under the *Whistleblowers Protection Act 1993* and repealed by the *Public Interest Disclosure Act 2018* on 1/7/2019.

Reporting required under any other act or regulation

Not applicable.

Reporting required under the *Carers' Recognition Act 2005*

Not applicable.

Public complaints

Number of public complaints reported

Complaint categories	Sub-categories	Example	Number of Complaints 2020-21
Professional behaviour	Staff attitude	Failure to demonstrate values such as empathy, respect, fairness, courtesy, extra mile; cultural competency	0
Professional behaviour	Staff competency	Failure to action service request; poorly informed decisions; incorrect or incomplete service provided	0
Professional behaviour	Staff knowledge	Lack of service specific knowledge; incomplete or out-of-date knowledge	0
Communication	Communication quality	Inadequate, delayed or absent communication with customer	0
Communication	Confidentiality	Customer's confidentiality or privacy not respected; information shared incorrectly	0
Service delivery	Systems/technology	System offline; inaccessible to customer; incorrect result/information provided; poor system design	0
Service delivery	Access to services	Service difficult to find; location poor; facilities/ environment poor standard; not accessible to customers with disabilities	0
Service delivery	Process	Processing error; incorrect process used; delay in processing application; process not customer responsive	1
Policy	Policy application	Incorrect policy interpretation; incorrect policy applied; conflicting policy advice given	0
Policy	Policy content	Policy content difficult to understand; policy	0

Complaint categories	Sub-categories	Example	Number of Complaints 2020-21
		unreasonable or disadvantages customer	
Service quality	Information	Incorrect, incomplete, out dated or inadequate information; not fit for purpose	0
Service quality	Access to information	Information difficult to understand, hard to find or difficult to use; not plain English	0
Service quality	Timeliness	Lack of staff punctuality; excessive waiting times (outside of service standard); timelines not met	0
Service quality	Safety	Maintenance; personal or family safety; duty of care not shown; poor security service/ premises; poor cleanliness	0
Service quality	Service responsiveness	Service design doesn't meet customer needs; poor service fit with customer expectations	1
No case to answer	No case to answer	Third party; customer misunderstanding; redirected to another agency; insufficient information to investigate	8
		Total	10

Additional Metrics	Total
Number of positive feedback comments	20
Number of negative feedback comments	10
Total number of feedback comments	30
% complaints resolved within policy timeframes	100%

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/21b00e47-6f0f-41ed-84b9-10ee75404fce>

Service Improvements

Service improvements resulting from complaints or consumer suggestions over 2020-21 (current year):

None.

Compliance Statement

State Theatre Company of South Australia is compliant with Premier and Cabinet Circular 039 – complaint management in the South Australian public sector	Y
State Theatre Company of South Australia has communicated the content of PC 039 and the agency's related complaints policies and procedures to employees.	Y

Appendix: Audited financial statements 2020-21



ABN 55 386 202 154

Financial Statements
for the year ended
30th June 2021

State Theatre Company of South Australia

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State Theatre Company of South Australia
Certification of the Financial Statements for the year ended 30 June 2021

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 State Theatre Company of South Australia; and
- present a true and fair view of the financial position of the State Theatre Company of South Australia as at 30 June 2021 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.



Joe Thorp
Presiding Member
State Theatre Company of
South Australia

Dated: 20/9/21



Julian Hobba
Executive Director
State Theatre Company of
South Australia

Dated: 28/9/21



Natalie Loveridge B.Comm CPA
Business Manager
State Theatre Company of
South Australia

Dated: 28/9/21

State Theatre Company of South Australia
Statement of Comprehensive Income
for the year ended 30 June 2021

	Note	2021 \$'000	2020 \$'000
Income			
Commonwealth revenues	4.1	646	636
Box office	4.2	1,861	1,354
Co-producer, tour and royalty fees	4.3	170	425
Revenues from SA Government	4.4	2,603	2,642
Sponsorship and donations	4.5	661	750
Interest revenues	4.6	3	13
Other income	4.7	681	349
Total income		6,625	6,169
Expenses			
Staff benefits expenses	2.3	3,041	3,114
Supplies and services	3.1	2,698	3,180
Depreciation and amortisation	3.2	188	132
Other expenses	3.3	229	-
Interest expense on lease liability		7	4
Total expenses		6,163	6,430
Net result		462	(261)
Total comprehensive result		462	(261)

The accompanying notes form part of these financial statements.

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

State Theatre Company of South Australia
Statement of Financial Position
as at 30 June 2021

	Note	2021 \$'000	2020 \$'000
Current assets			
Cash and cash equivalents	6.1	1,244	694
Receivables	6.2	309	3
Prepayments		70	72
Stock on hand		2	-
Total current assets		<u>1,625</u>	<u>769</u>
Non-current assets			
Other financial assets	6.3	784	783
Property, plant and equipment	5.1	503	647
Intangibles	5.4	-	229
Total non-current assets		<u>1,287</u>	<u>1,659</u>
Total assets		<u>2,912</u>	<u>2,428</u>
Current liabilities			
Payables	7.1	378	304
Financial liabilities	7.2	157	154
Contractual liabilities	7.3	193	188
Staff benefits	2.4	325	236
Provisions	7.4	6	4
Total current liabilities		<u>1,059</u>	<u>886</u>
Non-current liabilities			
Payables	7.1	14	13
Financial liabilities	7.2	277	434
Staff benefits	2.4	139	137
Provisions	7.4	15	12
Total non-current liabilities		<u>445</u>	<u>596</u>
Total liabilities		<u>1,504</u>	<u>1,482</u>
Net Assets		<u>1,408</u>	<u>946</u>
Equity			
Retained earnings		1,408	946
Total Equity		<u>1,408</u>	<u>946</u>

The accompanying notes form part of these financial statements.

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

State Theatre Company of South Australia
Statement of Changes In Equity
for the year ended 30 June 2021

Retained Earnings

\$'000

Balance at 1 July 2019	1,207
Net result for 2019-20	(261)
Total comprehensive result for 2019-20	(261)
Balance at 30 June 2020	946
Net result for 2020-21	462
Total comprehensive result for 2020-21	462
Balance at 30 June 2021	<u>1,408</u>

The accompanying notes form part of these financial statements.

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

State Theatre Company of South Australia
Statement of Cash Flows
for the year ended 30 June 2021

	Note	2021 \$'000	2020 \$'000
Cash flows from operating activities			
Cash inflows			
Receipts from SA Government		2,534	2,708
Receipts from Commonwealth		646	636
Box office and other receipts		3,216	2,746
Interest received		1	5
GST recovered from the ATO		-	186
Cash generated from operations		<u>6,397</u>	<u>6,281</u>
Cash outflows			
Staff benefits payments		(2,930)	(3,040)
Payment for supplies and services		(2,705)	(3,384)
Repayment of leases		(157)	(85)
GST paid to the ATO		(4)	-
Cash used in operations		<u>(5,796)</u>	<u>(6,509)</u>
Net cash provided by/(used in) operating activities		<u>601</u>	<u>(228)</u>
Cash flows from investing activities			
Cash outflows			
Purchase of plant and equipment		(44)	(74)
Cash used in investing activities		<u>(44)</u>	<u>(74)</u>
Net cash used in investing activities		<u>(44)</u>	<u>(74)</u>
Cash flows from financing activities			
Cash outflows			
Interest paid on lease liability		(7)	(4)
Cash used in financing activities		<u>(7)</u>	<u>(4)</u>
Net cash used in financing activities		<u>(7)</u>	<u>(4)</u>
Net increase/(decrease) in cash and cash equivalents		550	(306)
Cash and cash equivalents at the beginning of the period		694	1,000
Cash and cash equivalents at the end of the period	6.1	<u>1,244</u>	<u>694</u>

The accompanying notes form part of these financial statements.

1. About 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*. Our vision is to make, present and promote phenomenal, transformative, and inclusive theatre that enriches South Australian and Australian culture.

The Company has the following high level goals:

- Deliver programs of exceptional quality
- Reach a broad audience and ensure diversity of artists, audiences, programs and stories
- Enrich our support for the South Australian Arts community of theatre makers
- Strengthen relationships with industry, community, and the corporate sector and maintain a strong and sustainable infrastructure for the Company

1.1 Basis of preparation

The financial statements are general purpose financial statements prepared in compliance with:

- section 23 of the *Public Finance and Audit Act 1987*;
- Treasurer's Instructions and Accounting Policy Statements issued by the Treasurer under the *Public Finance and Audit Act 1987*; and
- relevant Australian Accounting Standards with reduced disclosure requirements.

For the purposes of preparing the financial statements, the Company is a not-for-profit entity. The financial statements are prepared based on a 12 month reporting period and presented in Australian currency. The historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured.

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.

Assets and liabilities that are to be 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.

1.2 Impact of COVID-19 pandemic on the Company

The COVID-19 pandemic has impacted on the operations of the Company and the impacts are included under the relevant disclosure notes. The key impacts in 2020-21 were:

- the cancellation of two productions scheduled for the period from July 2020 to August 2020, as a result of venue closures due to public health directions;
- loss of income through a reduction in box office sales due to venue capacity restrictions caused by social distancing requirements;
- loss of income due to the closure of the Company's hire operations as a result of closures due to public health directions;
- additional expense incurred to increase venue capacity by extending performances beyond expected closing dates due to social distancing requirements; and
- additional expense due to measures undertaken by the Company and venue suppliers to minimise the health risks of presenting live theatre to staff, ticketholders and the general public.

The Company has lodged an insurance claim with SAICORP for losses incurred during 2020 and 2021. An insurance recovery relating to the claim has been recognised in the Statement of Comprehensive Income.

2. Board and staff

2.1 Key management personnel

Key management personnel of the Company include the Minister, the Board of Governors, the Executive Director, and the Artistic Director who have responsibility for the strategic direction and management of the Company.

Total compensation for the board's key management personnel was \$278,000 (\$326,000).

Salaries and other benefits the Minister receives are excluded from this total. The Minister's remuneration and allowances are set by the *Parliamentary Remuneration Act 1990* and the Remuneration Tribunal of SA respectively and are payable from the Consolidated Account (via the Department of Treasury and Finance) under section 6 the *Parliamentary Remuneration Act 1990*.

State Theatre Company of South Australia
Financial Year Ended 30 June 2021
Notes to and forming part of the Financial Statements

Transactions with key management personnel and other related parties

A Board member's spouse is a Director of Evans+Ayers Pty Ltd. The Company entered into an agreement with Evans+Ayers Pty Ltd for taxation advice provided by a member of the firm. Amounts paid as legal fees equal \$2,000 (Nil).

2.2. Board members

Members during the financial year were:

Mr Joe Thorp	Mr David O'Loughlin
Ms Claudine Law	Ms Amanda Anderson
Ms Jodie Newton	Ms Alexandra Dimos (appointed 2 July 2020)
Ms Diané Ranck	Mr Gavin Wanganeen (appointed 25 March 2021)

Board fees were not paid to members in 2020-21 (Nil).

2.3 Staff benefits expense	2021	2020
	\$'000	\$'000
Salaries and wages	2,399	2,469
Long Service Leave	45	52
Annual Leave	179	175
Staff on-costs - superannuation	248	248
Staff on-costs - other	170	170
Total staff benefits expenses	3,041	3,114

The superannuation on-cost charge represents the Company's contributions to various superannuation plans in respect of current services of current staff.

Remuneration of staff

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

	2021	2020
	No	No
\$154,001 to \$157,000	-	-
Total number of staff	-	-

The table includes all staff who received remuneration equal to or greater than the base executive remuneration level 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 those staff was \$0 (Nil).

2.4. Staff benefits liability	2021	2020
	\$'000	\$'000
Current		
Annual and Other Leave	152	108
Long Service Leave	127	99
Accrued salaries and wages	46	29
	325	236
Non-current		
Long Service Leave	139	137
Total staff benefits liability	464	373

Staff benefits accrue 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 employee benefits are measured at nominal amounts.

Salaries and wages, annual leave and sick leave

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

The annual leave liability and the Skills and Experience Retention Leave liability in full is expected to be payable within 12 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 for sick leave.

State Theatre Company of South Australia
Financial Year Ended 30 June 2021
Notes to and forming part of the Financial Statements

Long service leave

The liability for long service leave is measured as 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. Details about the measurement of long service leave liability is provided as note 10.1.

3. Expenses

Staff benefit expenses are disclosed in note 2.3.

3.1 Supplies and services	2021 \$'000	2020 \$'000
Promotion and sponsorship expenses	474	764
Contractors fees	516	503
Consultants fees	67	-
Property rental costs	134	217
Scenery, sound, lighting and special effects	245	175
Travel and accommodation	55	169
Royalties	174	171
Communications	21	30
Costume and props	48	37
Other production costs	77	107
Administration expenses	206	251
Theatre hire and charges	445	559
Ticket agency charges	208	169
Audit fees	28	28
Total supplies and services expense	2,698	3,180

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.

Resources provided free of charge are recorded at fair value, in the expense line items to which they relate.

Consultants

The number of consultancies and the dollar amount paid/payable (included in supplies and services expense) to consultants that fell within the following bands:

	2021 No.	2021 \$'000	2020 No.	2020 \$'000
Below \$10,000	-	-	-	-
Above \$10,000	1	67	-	-
Total paid/payable to the consultants engaged	1	67	-	-

3.2 Depreciation and amortisation	2021 \$'000	2020 \$'000
Right-of-use accommodation	157	85
Plant and equipment	31	30
Intangible assets	-	17
Total depreciation and amortisation	188	132

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

Assets' residual values, useful lives, amortisation periods and amortisation 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.

State Theatre Company of South Australia
Financial Year Ended 30 June 2021
Notes to and forming part of the Financial Statements

Depreciation/amortisation is calculated on a straight-line basis over the estimated useful life of the following classes of assets as follows:

Class of Assets	Useful life (years)
Motor Vehicles	5
Equipment	3-10
Computer Equipment	3-7
Leasehold Improvements	3
Software	3-5
Right-of-use accommodation	Lease term

3.3 Other expenses	2021 \$'000	2020 \$'000
Derecognition of software asset	229	-
Total other expense	229	-

In April 2021, the IFRS Interpretations Committee (IFRIC) published an agenda decision for configuration and customisation costs incurred related to implementing Software as a Service (SaaS) arrangements. The Company assessed the impact of the agenda decision on its current accounting policy and voluntarily derecognised its customer management system database (Tessitura) as an asset on 1 July 2020. This intangible software was previously capitalised in 2019-20. Refer to Note 5.4 for the derecognition of the CRM intangible asset.

4. Income

4.1 Commonwealth Revenue	2021 \$'000	2020 \$'000
Commonwealth revenues	646	636
Total Commonwealth revenues	646	636

A Multipartite 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 2020-21 were to contribute to operations for the 2021 calendar year.
- State Government operating grants received in 2020-21 were to contribute to operations for the 2020-21 financial year.

Refer to Note 4.4 for the recognition of this base funding.

Commonwealth revenues are recognised on receipt.

4.2 Box office	2021 \$'000	2020 \$'000
Box office	1,861	1,354
Total box office	1,861	1,354

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 contractual liabilities in line with the *Live Performance Australia Ticketing Code of Practice*.

There were six productions staged during 2020-21 (five productions staged in 2019-20).

4.3 Co-producer, tour and royalty fees	2021 \$'000	2020 \$'000
Co-producer, tour and royalty fees	170	425
Total co-producer, tour and royalty fees	170	425

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 contractual liabilities.

State Theatre Company of South Australia
Financial Year Ended 30 June 2021
Notes to and forming part of the Financial Statements

4.4 Revenues from SA Government

	2021 \$'000	2020 \$'000
Base funding	2,472	2,485
Tied grants funding	131	157
Total revenues from SA Government	2,603	2,642

Base funding is recognised upon receipt under AASB 1058. Tied grants funding is generally recognised under enforceable agreements when sufficient and specific performance obligations are met under AASB 15.

4.5 Sponsorship and donations

	2021 \$'000	2020 \$'000
Cash	549	447
In Kind	112	303
Total sponsorship and donations	661	750

Sponsorships are provided in cash and through resources provided free of charge. Sponsorship income is recognised when service obligations are met. Sponsorship received in advance of benefits paid is recorded as contractual liabilities.

Resources received 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.

4.6 Interest

	2021 \$'000	2020 \$'000
Interest from SA Government	2	6
Interest - Reserves Incentive Funding Scheme (SAFA)	1	7
Total interest	3	13

4.7 Other income

	2021 \$'000	2020 \$'000
Prop Shop income	58	47
Company Service Fees	330	272
Insurance Recoveries	263	-
Miscellaneous revenue	30	30
Total other income	681	349

5. Non-financial assets

5.1 Property, plant and equipment by asset class

	2021 \$'000	2020 \$'000
Motor Vehicle - at cost	27	27
Accumulated depreciation	(27)	(27)
Total Motor Vehicle	-	-
Equipment - at cost	225	199
Accumulated depreciation	(172)	(158)
Total Equipment	53	41
Computer Equipment - at cost	131	134
Accumulated depreciation	(110)	(116)
Total Computer Equipment	21	18
Leasehold Improvements - at cost	4	5
Accumulated depreciation	(2)	(1)
Total Leasehold Improvements	2	4
Right-of-use accommodation	669	669
Accumulated depreciation	(242)	(85)
Total right-of-use accommodation	427	584
Total property, plant and equipment	503	647

5.2 Property, plant and equipment owned by the Company

Acquisition and recognition

Plant and equipment is initially recorded at fair value. Detail about the Company's approach to fair value is set out in Note 10.2.

All plant and equipment with a value equal to or in excess of \$1,000 are capitalised, otherwise it is expensed.

Impairment

Property, plant and equipment have not been assessed for impairment as they are non-cash generating assets, that are specialised in nature and held for continual use of their service capacity.

Reconciliation 2020-21

	Equipment \$'000	Computer Equipment \$'000	Leasehold Improvements \$'000	Total \$'000
Carrying amount at the beginning of the period	41	18	4	63
Additions	31	13	-	44
Depreciation expense	(19)	(10)	(2)	(31)
Carrying amount at the end of the period	53	21	2	76

5.3 Property, plant and equipment leased by the Company

Right-of-use accommodation leased by the Company is recorded at cost. Additions to leased property, plant and equipment during 2020-21 were \$0 (\$669,000).

Short-term leases of 12 months or less and low value leases where the underlying asset value is less than \$1,000 are not recognised as right-of-use assets. The associated lease payments are recognised as an expense and are disclosed in note 3.1.

The Company leases facilities for its production facilities from Port Road Development Pty Ltd, which is due to expire in December 2023. There is no right of renewal and rent is paid in advance.

The Company leases the first floor of the Fowlers Building, Lion Arts Centre from the Minister for the Arts, which is due to expire in October 2021. The lease is non-cancellable and has a right to renewal. Rent is paid in advance.

The lease liabilities related to the right-of-use assets are disclosed in note 7.2. The Company's maturity analysis of its lease liabilities is disclosed in note 10.3. Expenses related to leases, including depreciation and interest expenses, are disclosed in note 3. Cash outflows related to leases are disclosed in note 8.1.

Impairment

Accommodation leased by the Company has been assessed for impairment. There was no indication of impairment. No impairment loss or reversal of impairment loss was recognised.

5.4 Intangibles

	2021 \$'000	2020 \$'000
Purchased computer software	28	28
Accumulated amortisation	(28)	(36)
Internally developed software	-	237
Total computer software	-	229

Intangible assets are initially measured at cost and are tested for indications of impairment at each reporting date. Following initial recognition, intangible assets are carried at cost less accumulated amortisation and any accumulated impairment losses.

The acquisition of software is capitalised only when the expenditure meets the definition and recognition criteria.

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	Internally Developed Software \$'000	Total \$'000
Reconciliation 2020-21		
Carrying amount at the beginning of the period	229	229
Derecognition of asset*	(229)	(229)
Carrying amount at the end of the period	-	-

*The internally developed computer software derecognised related to the Company's customer relationship management database on 1 July 2020. This intangible software was previously capitalised in 2019-20. Refer to Note 3.3 for derecognition expense.

6. Financial assets

6.1 Cash and cash equivalents

	2021 \$'000	2020 \$'000
Short Term Deposits	624	532
Cash at Bank and on hand	620	162
Total cash and cash equivalents	1,244	694

Short term deposits include deposits at call with the South Australian Government Financing Authority (SAFA) and are recorded at cost. Short term deposits are made for varying periods between one day and three months. The deposits that are lodged with SAFA at the respective short term deposit rates.

Cash at Bank and on hand includes deposits with Bank SA and amounts held on Company premises.

6.2 Receivables

	2021 \$'000	2020 \$'000
Trade receivables from government entities	22	-
Trade receivables from non-government entities	4	3
Insurance recoverable	263	-
GST input tax recoverable	20	-
Less impairment loss on receivables	-	-
Total current receivables	309	3

Receivables arise in the normal course of selling goods and services to other government agencies and to the public. Receivables are normally settled within 30 days after the issue of an invoice or the goods/services have been provided under a contractual arrangement. Receivables, prepayments and accrued revenues are non-interest bearing. Receivables are held with the objective of collecting the contractual cash flows and they are measured at amortised cost.

The net amount of GST payable to the ATO is included as part of receivables.

Impairment of receivables

	2021 \$'000	2020 \$'000
Carrying amount at the beginning of the period	-	1
Amounts recovered during the year	-	(1)
Increase in allowance recognised in profit or loss	-	-
Carrying amount at the end of the period	-	-

6.3 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 South Australia and the Australia Council.

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

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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 2021 was \$784,000 (\$783,000).

7. Liabilities

Staff benefit liabilities are disclosed in note 2.4.

7.1 Payables

	2021 \$'000	2020 \$'000
Current		
Creditors	184	144
GST payable	-	66
Accruals	150	64
Staff Benefit On-costs	44	30
	<u>378</u>	<u>304</u>
Non-current		
Staff Benefit On-costs	14	13
	<u>14</u>	<u>13</u>
Total payables	<u>392</u>	<u>317</u>

Payables and accruals are raised for all amounts owing but unpaid. Creditors are normally settled within 30 days from the date the invoice is first received. All payables are non-interest bearing. The carrying amount of payables represents fair value due to their short-term nature.

The net amount of GST recoverable from the ATO is included in payables.

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 and are settled when the respective employee benefits that they relate to is discharged.

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.

7.2 Financial liabilities

	2021 \$'000	2020 \$'000
Current		
Lease liabilities	157	154
Total current financial liabilities	<u>157</u>	<u>154</u>
Non-current		
Lease liabilities	277	434
Total non-current financial liabilities	<u>277</u>	<u>434</u>
Total financial liabilities	<u>434</u>	<u>588</u>

The Company measures financial liabilities including borrowings/debt at amortised cost.

All material cash outflows are reflected in the lease liabilities disclosed above.

7.3 Contractual liabilities

	2021 \$'000	2020 \$'000
Current		
Box office revenue	13	2
Tour, co-producer and production revenue	56	50
Sponsorship revenue	71	15
Grant revenue	53	121
	<u>193</u>	<u>188</u>

Refer to Notes 4.2 to 4.5 for further disclosures about income recognition criteria.

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7.4 Provisions

	2021 \$'000	2020 \$'000
Current		
Provision for workers compensation	<u>6</u>	<u>4</u>
	<u>6</u>	<u>4</u>
Non-current		
Provision for workers compensation	<u>15</u>	<u>12</u>
	<u>15</u>	<u>12</u>
Total provisions	<u><u>21</u></u>	<u><u>16</u></u>
Movement in provision		
	2021 \$'000	2020 \$'000
Carrying amount at the beginning of the period	16	16
Change in provision	8	4
Less: Payments	<u>(3)</u>	<u>(4)</u>
Carrying amount at the end of the period	<u><u>21</u></u>	<u><u>16</u></u>

A provision has been reported to reflect unsettled workers compensation claims. The workers compensation provision is based on an actuarial assessment of the outstanding liability as at 30 June 2021 provided by a consulting actuary engaged through the Office of the Commissioner 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.

8. Other disclosures

8.1 Cash flow

Cash flows are included in the Statement of Cash Flows on a gross basis and the GST component of cash flows arising from investing activities, which is recoverable from, or payable to, the ATO is classified as part of operating cash flows.

	2021 \$'000	2020 \$'000
Leases		
Total cash outflow for leases	<u>170</u>	<u>88</u>
	<u><u>170</u></u>	<u><u>88</u></u>

9. Outlook

9.1 Contingent assets and liabilities

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.

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

9.2 COVID-19 pandemic outlook for the Company

The COVID-19 pandemic will continue to impact the operations of the Company in 2021-22. The key expected impacts are:

- cancellation of a production scheduled for July 2021 as a result of venue closures due to public health directions and the inability of interstate based crew to travel due to border closures;
- loss of income through a reduction in box office sales due to venue capacity restrictions caused by ongoing lockdowns and social distancing requirements;
- loss of income through a reduction in box office sales due to worsened economic conditions caused by the COVID-19 pandemic; and
- additional expense incurred due to measures undertaken by the Company and venue suppliers to minimise the health risks of presenting live theatre to staff, ticketholders and the general public.

9.3 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.

10. Measurement and risk

10.1 Long service leave liability - measurement

AASB 119 *Employee Benefits* contains the calculation methodology for long service leave liability.

The actuarial assessment performed by the Department of Treasury and Finance has provided a basis for the measurement of long service leave and is based on actuarial assumptions on 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.

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 increased from 2020 (0.50%) to 2021 (1.00%). This increase in the bond yield, which is used as the rate to discount future long service leave cash flows, results in a decrease in the reported long service leave liability.

The actuarial assessment performed by the Department of Treasury and Finance left the salary inflation rate at 2.5% for long service leave liability. As a result, there is no net financial effect resulting from changes in the salary inflation rate.

The net financial impact of the changes to actuarial assumptions in the current financial year is a decrease in the long service leave liability of \$8,000. The impact on future periods is impracticable to estimate as the long service leave liability is calculated using a number of demographical and financial assumptions – including the long-term discount rate.

The unconditional portion of the long service leave provision is classified as current as the Company does not have an unconditional right to defer settlement of the liability for at least 12 months after reporting date. The unconditional portion of long service leave relates to an unconditional legal entitlement to payment arising after 10 years of service.

10.2 Fair value

AASB 13 *Fair Value Measurement* defines fair value as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants, in the principal or most advantageous market, at the measurement date.

Initial recognition

Non-current tangible assets are initially recorded at cost or at the value of any liabilities assumed, plus any incidental cost involved with the acquisition.

10.3. Financial instruments

Financial risk management

Risk management is managed by the Company's Board and senior management. Risk management policies are in accordance with the *Risk Management Policy Statement* issued by the Premier and Treasurer and the principles established in the Australian Standard *Risk Management Principles and Guidelines*.

The Company's exposure to financial risk (liquidity risk, credit risk and market risk) is low due to the nature of the financial instruments held.

Impairment of financial assets

Loss allowances for receivables are measured at an amount equal to lifetime expected credit loss using the simplified approach in AASB 9. The Company uses an allowance matrix to measure the expected credit loss of receivables from non-government debtors which comprise a large number of small balances.

To measure the expected credit losses, receivables are grouped based on shared risks characteristics and the days past due. When estimating expected credit loss, the Company considers reasonable and supportable information that is relevant and available without undue cost or effort. This includes both quantitative and qualitative information and analysis, based on the Company's historical experience and informed credit assessment, including forward-looking information.

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The maximum period considered when estimating expected credit losses is the maximum contractual period over which the Company is exposed to credit risk.

The expected credit loss of government debtors is considered to be nil based on the external credit ratings and nature of the counterparties.

Loss rates are calculated based on the probability of a receivable progressing through stages to write off based on the common risk characteristics of the transaction and debtor.

Loss rates are based on actual history of credit loss, these rates have been adjusted to reflect differences between previous economic conditions, current conditions and the Company's view of the forecast economic conditions over the expected life of the receivables.

Impairment losses are presented as net impairment losses within net result, subsequent recoveries of amounts previously written off are credited against the same line item.

Receivables are written off when there is no reasonable expectation of recovery. Indicators that there is no reasonable expectation of recovery include the failure of a debtor to enter into a payment plan with the Company and a failure to make contractual payments for a period of greater than 90 days past due.

The allowance was recognised when there was objective evidence that a receivable was impaired. The allowance for impairment was recognised in other expenses for specific debtors and debtors assessed on a collective basis for which such evidence existed.

Cash investments

The Company considers that its cash and cash equivalents have low credit risk based on the external credit ratings of the counterparties and therefore the expected credit loss is nil.

Categorisation of financial instruments

Details of the significant accounting policies and methods adopted including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised with respect to each class of financial asset, financial liability and equity instrument are disclosed in the respective financial asset / financial liability note.

Classification of financial instruments

The Company measures all financial instruments at amortised cost.

Maturity analysis of financial instruments

Category	Note	2021	2021 Contractual Maturities*		
		Carrying/Fair Value \$'000	Within 1 year \$'000	1-5 Years \$'000	More than 5 Years \$'000
Financial Assets					
Cash and cash equivalents					
Cash and cash equivalents	6.1	1,244	n/a	n/a	n/a
Financial assets at amortised cost					
Receivables**	6.2	289	n/a	n/a	n/a
Other financial assets	6.3	784	n/a	n/a	n/a
Total financial assets		2,317			
Financial Liabilities					
Financial liabilities at amortised cost					
Payables**	7.1	245	245	-	-
Lease liabilities	7.2	442	162	277	3
Total financial liabilities		687	407	277	3

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Category		2020	2020 Contractual Maturities*		
		Carrying/Fair Value \$'000	Within 1 year \$'000	1-5 Years \$'000	More than 5 Years \$'000
Financial Assets					
<i>Cash and cash equivalents</i>					
Cash and cash equivalents	6.1	694	n/a	n/a	n/a
<i>Financial assets at amortised cost</i>					
Receivables**	6.2	3	n/a	n/a	n/a
Other financial assets	6.3	783	n/a	n/a	n/a
Total financial assets		1,480			
Financial Liabilities					
<i>Financial liabilities at amortised cost</i>					
Payables**	7.1	137	137	-	-
Lease liabilities	7.2	603	161	426	16
Total financial liabilities		740	298	426	16

*Maturities analysis is presented using the undiscounted cash flows and therefore may not total to equal the carrying amount/fair value of the financial instrument.

** Total amounts disclosed here exclude statutory amounts. Receivables do not include prepayments as these are not financial instruments.

Statutory receivables and payables

The receivable and payable amounts disclosed here exclude amounts relating to statutory receivables and payables (e.g. Commonwealth, State and Local Government taxes, fees and charges; Auditor-General's Department audit fees). In government, certain rights to receive or pay cash may not be contractual but have their source in legislation and therefore, in these situations, the disclosure requirements of AASB 7 will not apply. The standard defines contract as enforceable by law. All amounts recorded are carried at cost.



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To the Presiding Member State Theatre Company of South Australia

Opinion

I have audited the financial report of the State Theatre Company of South Australia for the financial year ended 30 June 2021.

In my opinion, the accompanying financial report gives a true and fair view of the financial position of the State Theatre Company of South Australia as at 30 June 2021, its financial performance and its cash flows for the year then ended in accordance with relevant Treasurer's Instructions issued under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards.

The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2021
- a Statement of Financial Position as at 30 June 2021
- a Statement of Changes in Equity for the year ended 30 June 2021
- a Statement of Cash Flows for the year ended 30 June 2021
- notes, comprising significant accounting policies and other explanatory information
- a Certificate from the Presiding Member, the Executive Director and the Business Manager.

Basis for opinion

I conducted the audit in accordance with the *Public Finance and Audit Act 1987* and Australian Auditing Standards. My responsibilities under those standards are further described in the 'Auditor's responsibilities for the audit of the financial report' section of my report. I am independent of the State Theatre Company of South Australia. The *Public Finance and Audit Act 1987* establishes the independence of the Auditor-General. In conducting the audit, the relevant ethical requirements of APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* have been met.

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

Responsibilities of the Executive Director and the Board for the financial report

The Executive Director is responsible for the preparation of the financial report that gives a true and fair view in accordance with relevant Treasurer's Instructions issued under the provisions of the *Public Finance and Audit Act* and the Australian Accounting Standards, and for such internal control as management determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Executive Director is responsible for assessing the entity's ability to continue as a going concern, taking into account any policy or funding decisions the government has made which affect the continued existence of the entity. The Executive Director is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

The Board are responsible for overseeing the entity's financial reporting process.

Auditor's responsibilities for the audit of the financial report

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987*, I have audited the financial report of the State Theatre Company for the financial year ended 30 June 2021.

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

As part of an audit in accordance with Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control

- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the State Theatre Company of South Australia's internal control
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Executive Director
- conclude on the appropriateness of the Executive Director's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify the opinion. My conclusion is based on the audit evidence obtained up to the date of the auditor's report. However, future events or conditions may cause an entity to cease to continue as a going concern
- evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

My report refers only to the financial report described above and does not provide assurance over the integrity of electronic publication by the entity on any website nor does it provide an opinion on other information which may have been hyperlinked to/from the report.

I communicate with the Executive Director about, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during the audit.



Andrew Richardson

Auditor-General

29 September 2021