



ANNUAL REPORT

FOR THE YEAR ENDED

30 JUNE 2013

September 2013

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LETTER OF TRANSMITTAL

27 September 2013

The Hon Chloe Fox
Minister Assisting the Minister for the Arts
GPO Box 1533,
ADELAIDE SA 5001

Dear Minister

I submit herewith State Theatre Company of South Australia's 2012/13 Annual Report, prepared under the *State Theatre Company of South Australia Act 1972*, the *Public Sector Management Act 1995* and the *Public Finance and Audit Act 1987*.

We are delighted to be reporting a small surplus in 2012/13, the Company's first for three years. This and other highlights and relevant issues you will find detailed in the Chair's Report.

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

A handwritten signature in black ink, appearing to read 'Rob Brookman', with a horizontal line extending from the end of the signature.

Rob Brookman
Chief Executive Officer

CHAIR'S REPORT

I am pleased to present my report on the activities of the Company for the 2012/13 financial year.

In summary, the Company presented 153 performances to a paid audience of 32,004. There are 2,852 subscribers for the 2013 season (an increase of 9% on 2012). Additional activities including Subscriber Briefings, Schools Workshops, Young Playwrights Reading, Work Experience, the new *Tangent* series and the 40th Anniversary Gala generated a further 1,886 attendances.

The output and attendances above reflect a year in which recovery from a disappointing period for the Company has commenced. While the level of activity and audience numbers for 2012/13 are the lowest that the Company has recorded for many years, the downward trend in subscriber numbers has been reversed and individual performance attendances have begun to increase again in the calendar year 2013, with box office for the Company's production of *Hedda Gabler* the best for any production in over two years. Overall, paid attendances dropped slightly from 32,678 in 2011/12 to 32,004 in 2012/13 and main-stage box office income dropped from \$1,130,099 to \$990,077. While these figures were of deep concern to the Board, I am happy to report that the programming and strategies of our new management team, who joined the Company in April 2012, have resulted in a stunning turn-around which will be reflected in our 2013/14 Report.

While Box Office income has deteriorated in 2012/13 given that the impact of new programming will largely be seen in the second half of 2013, our new strategies in the area of Development (sponsorship, philanthropy and fundraising) have already resulted in dramatic improvement in income with an increase from \$305,874 to \$443,490 (an improvement of 45%). A more strategic focus on generating commercial income from our set construction and costume workshops have also contributed strongly to the final result with a lift of \$33,776 (285%).

Continuing weakness in retail confidence, ongoing changes in audience patterns and buyer behaviour and increasing pressure on venue costs provide significant challenges for all performing arts companies. Under these circumstances I am pleased to report that the Company's cost-controls have been excellent and that the overall operating result was a small surplus of \$14,501. The Company's reserves have been increased very slightly to \$438,863 as a result of the surplus recorded this year, which represents 8.8% of the Company's annual turn-over against a target figure of 20%. A significant task in the years ahead, therefore, is to work towards achieving that target. In the short-term, however, the Company's principal aim is to boost output and attendances in order to re-establish the audience base which will secure future surpluses. Our balance sheet remains sound, with reasonable cash reserves.

While attendances at our productions were generally not at the level that we targeted, I am pleased to report that critical responses and audience feedback to the productions were, in the main, very positive. Of particular note is the response to both productions by our new Artistic Director Georgie Brookman – *The Kreutzer Sonata* and *Hedda Gabler*, the latter winning a Helpmann Award (our second ever) for its leading actress Alison Bell while also winning a rare nomination for Best Play. Another particular highlight was our co-production with Windmill of *Pinocchio* which played to outstanding audience numbers in Adelaide before touring to Melbourne's Malthouse Theatre. It has been confirmed for a month long season at the Sydney Opera House in 2014 and has also received an invitation to perform at New York's prestigious New Victory Theatre in late 2014/ early 2015. Other productions that succeeded critically were *In The Next Room*, *Pornography* and *Random* (our Education production for the Come Out Festival). We were particularly pleased to have been able to send *Random* on a tour of regional South Australia following its Adelaide season (including Kangaroo Island for the first time) with the assistance of Country Arts SA. The Company's Education Program continues to be one of the best in the country and a source of great pride, serving a large number of secondary school students and their teachers.

The 2012-13 year has seen the transition in both our senior executive positions with Artistic Director Georgie Brookman and CEO/Producer Rob Brookman planning and launching their first season (2013) and commencing implementation of our fully revised five year Strategic Plan which, amongst other things, addresses the issues of diminishing output and audience. While the second half of 2012 was a period in which the existing program played out with similar results to those in the previous year, we have seen the great and positive impact of our new team with a strong sense of renewal borne out by an increase in subscribers, excellent audience and media responses and a re-engagement with the artistic community both locally and nationally.

There has been one change to Board membership during the year with Nicky Downer retiring and being replaced by Kristen Greber. We also note the tragic passing of Board Member Bronwyn Halliday whose contribution to the Company's strategic planning was exemplary. The Board meets seven times each year as well as holding a full Strategic Planning Day in order to review the Company's progress and develop new pathways in realising our Mission. The Board is fully committed to supporting our new Executive Team in realising that Mission and all Board members contribute not only to Board meetings but also via our structure of Committees – Finance, Philanthropy, Strategy and Recruitment.

The Company has, over the last year, dealt with and continues to deal with some very significant strategic issues beyond our core business of delivering great theatre experiences for our audiences. These are:

- State Theatre Company SA Governance

At the invitation of the former Minister, the Company has been exploring the merits of moving away from its current structure as a Statutory Authority and is in dialogue with Arts SA in relation to the development of a Cabinet submission that could see this change effected in 2014.

- **State Theatre Company SA Foundation**

The Company has moved to create an independent Foundation to guide its philanthropic fundraising. The Foundation will be independent of the Company but the proceeds of all fundraising will be directed to the Company. The Foundation will provide a special focus on further improving the Company's philanthropic fundraising, expand its donor base, provide an appropriate vehicle for bequests and, in the long-term, establish an endowment fund.

- **Premises at Adelaide Festival Centre**

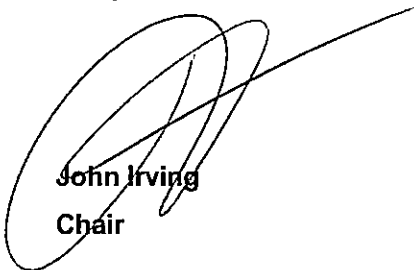
After a year of negotiations, the Company has finalised a Memorandum of Administrative Arrangements (lease) for its workshop and rehearsal room premises in the Adelaide Festival Centre from 2012 - 2020. There has been no signed lease covering these premises since 2005.

- **Premises at Adelaide Railway Station**

The Company has negotiated a Memorandum of Understanding with Arts SA for the sub-lease of its premises at the Adelaide Railway Station until December 2014. The full Memorandum of Administrative Arrangements (lease), however, remains unsigned due to ongoing discussions on detailed terms. There is also uncertainty regarding the MOAA between DPTI and Arts SA due to the possible re-development of the Railway Station premises. This is a major strategic issue for the Company which we hope to see resolved within the next six months without detriment to the Company's output, financial position or operations.

The Company's ongoing development would not be possible without the continuing support of our audiences, donors, corporate partners and Government funding partners – the State Government through Arts SA and the Federal Government through the Australia Council for the Arts which provide our key ongoing base of support, and for which we are grateful.

I wish also to acknowledge the contribution of my fellow Board members and on behalf of them, recognise the hard work, commitment and passion of our staff.



John Irving
Chair

ARTISTIC DIRECTOR'S REPORT 2013

The 2012 – 2013 year has been one of transition and generational change at State Theatre Company. The final 6 months of 2012 saw the completion of former Artistic Director Adam Cook's final program. This was followed in 2013 with the first half of the first season delivered by the new team led by Artistic Director Geordie Brookman and CEO/Producer Rob Brookman. The year saw the Company cover enormous stylistic ground from big family musicals to intimate dramas. It reinforced State Theatre Company's place at the centre of theatre making in the State and saw the audience wholeheartedly embrace the Company's bold new direction.

***PINOCCHIO* by Julianne O'Brien and Rosemary Myers based on the books by Carlo Collodi**

To start the 2012/2013 year the Company collaborated with Windmill Theatre to create a musical retelling of the classic tale of Pinocchio. Headlined by an elastic and touching performance by Nathan O'Keefe, the production played to healthy audiences of all ages before transferring to Melbourne for a three week run at Melbourne's Malthouse Theatre. The innovative design led by set and costume designer Jonathan Oxlade, Lighting Designer Geoff Cobham and Video Designer Chris More was enlivened by energetic performances from the cast and a pop score composed by Jethro Woodward.

The production's popularity was reflected in positive notices and a box office total that exceeded its target. Pleasingly the production has been bought by Sydney Theatre Company and the Opera House for their 2014 season and talks are underway to tour to New York.

***TOP GIRLS* by Caryl Churchill**

August 2012 saw the Company stage Caryl Churchill's modern classic, *Top Girls*. A complex, highly intelligent and ultimately moving piece of theatre *Top Girls* took a look at feminism in Thatcherite Britain. Directed by then Associate Director Catherine Fitzgerald and starring an ensemble cast led by Ulli Birve and with an imposing set by Mary Moore, the production's use of Churchill's trademark overlapping dialogue was challenging for some audience members. Despite positive reviews the piece didn't connect as widely as hoped.

***BLASTED* by Sarah Kane and *PORNOGRAPHY* by Simon Stephens**

Curated by Adam Cook as a semi stand-alone program of 'edgy theatre' *Blasted* and *Pornography* were performed in shortened seasons in the Space theatre under the over arching title 'These Premises are Alarmed'. British enfant terrible Kane's reaction to the Balkan conflict of the 1990s *Blasted* remains one of the more demanding play texts in the canon. Under the direction of Netta Yaschin a powerful, sometimes stomach-churning production hit the stage led by Patrick Graham and Anni Lidner with fantastic support from Mark Saturno. Audiences were shocked, thrilled and challenged in equal measure.

Simon Stephens' look at the London Tube bombings *Pornography* was given a fantastic, empathetic and finely tuned production by emerging director Daniel Clarke. An incredibly strong ensemble cast delivered a range of roles from victims of the attacks to perpetrators to those caught up in the background.

Both productions underlined that there is a small but committed audience in Adelaide for highly challenging theatre.

***IN THE NEXT ROOM (OR THE VIBRATOR PLAY)* by Sarah Ruhl**

The calendar year ended on a touching and fun note with the production of American playwright Sarah Ruhl's gentle comedy *In The Next Room (or The Vibrator Play)*. Set in America, soon after the advent of electricity, the play revolved around the unfulfilled Catherine and her husband, Dr Givings, a pioneering medical man who has come up with a novel way of treating 'hysteria'. Featuring a beautiful, nuanced performance by Amber McMahon as Catherine and a great supporting cast the production left audiences happy and moved. Directed by Catherine Fitzgerald in her final production as the Company's Associate Director the piece was well reviewed but played to rather disappointing houses.

TRANSITION:

The start of the 2013 calendar year saw change in the ranks of the Company's artistic staff with both Associate Director Catherine Fitzgerald and Production Manager Peter Kelly moving on. Emerging director Nescha Jelk joined the Company as an Artistic Associate with a focus on directing and education while lighting and events designer Geoff Cobham joined as an Artistic Associate with a focus on design and production. This was complemented by the recruitment of Gavin Norris as the Company's new Production Manager. With the new team in place, an ambitious slate of work was rolled out over the first half of 2013.

***THE KREUTZER SONATA* by Leo Tolstoy in a new adaptation by Sue Smith**

As part of the Adelaide Festival, new Artistic Director Geordie Brookman chose Tolstoy's controversial novella as the base material for his inaugural production. Working with Sydney writer Sue Smith, a monologue was created for legendary Australian actor Barry Otto. With Gabriella Smart putting together a live piano/violin based score and Geoff Cobham transforming the Company's Scenic Workshop into an intimate venue, all the ingredients were in place for a special piece of Festival history to be made. The production also saw the Company collaborate with celebrated visual artists Thom Buchanan who, with video designer Chris Petridis, created a stunning animated backdrop for the piece. Unfortunately after completing two very well received preview performances Otto suffered a physical collapse due to exhaustion and was unable to continue the season.

An eleventh-hour solution was found and, after cancelling the two remaining previews, local actor Renato Musolino stepped into the role and opened the production as scheduled 'script in hand'. Despite great reviews and word of mouth the Company suffered a significant number of cancellations / refunds as a result of Otto's withdrawal but the piece became one of the most talked about at the Festival and sold out the bulk of its final week of performances. On a positive note the challenge created by Otto's withdrawal saw a large part of the theatre community and theatre-going public rally around the Company willing 'the show to go on'.

***HEDDA GABLER* by Henrik Ibsen in a new adaptation by Joanna Murray-Smith**

The Company's second main-stage production for 2013 was a reworking of Ibsen's towering classic, *Hedda Gabler*, in a new version by celebrated Australian playwright Joanna Murray-Smith. Starring Alison Bell in the lead role and directed by Geordie Brookman, the production thrilled audiences with strong performances, stark design and some spine-tingling moments. The production incorporated a powerful score by local composer DJ TR!P and excellent supporting turns by Nathan O'Keefe and Terence Crawford. Excellently reviewed, the piece was a hit with the public as well playing to strong houses throughout its run. Particular acclaim was reserved for Alison Bell for mastering one of theatre's great roles.

This acclaim was the precursor to Alison winning the 2013 Helpmann Award for Best Actor In a Play for her performance. The award, only the second Helpmann ever won by State Theatre Company, was all the more impressive given that the production played only in Adelaide and for just a three week run.

***RANDOM* by debbie tucker green**

New Artistic Associate Nescha Jelk made her directing debut with the Company's 2013 Education Production, English playwright debbie tucker green's powerful one woman play *Random*. In collaboration with actor Zindzi Okenyo, Jelk created a skilful and moving production that was enormously popular both with school students and the general public. The piece played throughout the outer metropolitan area before a highly successful week long season in the Space Theatre as part of the 2013 Come Out Festival. The production then toured regional South Australia including the Company's first ever visit to Kangaroo Island.

***THE COMEDY OF ERRORS* by William Shakespeare**

The Company closed the 2012/2013 year with the first two preview performances of a major co-production with the legendary Bell Shakespeare Company (the first in the Company's history) of the anarchic *Comedy of Errors*. With a cast drawn from Adelaide, Sydney and Brisbane the production was directed by rising director Imara Savage who, along with designer Pip Runciman, created a sharp, contemporary telling of Shakespeare's silliest play. Reset into a cross between Kings Cross, Soho and

Hindley Street, the production utilised non-stop physical comedy, linguistic gags and all round absurdity to create a comic experience that delighted audiences.

Opening to a limited run in Adelaide the piece then embarked on a 6 month national tour (which closes at the Opera House in December) garnering excellent reviews and enthusiastic audiences around the country.

The production proved an important first step in the Company's strategy of collaborating more regularly and on a greater scale with other major theatre companies around the country and should lead to further opportunities with Bell Shakespeare.

OTHER PROGRAMS:

STATE RESIDENT

2013 marked the start of the new State Resident program aimed at assisting independent theatre makers with the development of new work. Stone/Castro took the inaugural residency to develop their work *Decomposition* ahead of a proposed 2014 production.

STATE UMBRELLA

While the production selected falls into 2013/14, it is worth noting that the Company's 2014 season includes this new initiative which sees a first-rate independent production brought under the umbrella of State Theatre Company and given support through set and costume construction, rehearsal space, marketing and production advice. The production selected for 2013 is *In The Dark Room* produced by David Meador's Flying Penguin Productions.

COMMISSIONING PROGRAM

A sizable play commissioning program was put in place by the new artistic leadership with writers including Phillip Kavanagh, Duncan Graham, Nicki Bloom, Hilary Bell and Sue Smith engaged to write new works for the Company.

YOUNG PLAYWRIGHTS AWARD

The Company's Young Playwright's Award (supported by Flinders University) saw a high number of entries right across the eligible age spectrum. The work of the two winners, Holly Brindley and Sophia Simmons, received staged readings during the Come Out Festival.

SCHOOL DRAMA

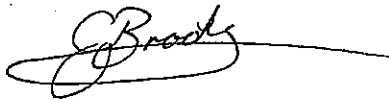
In 2013 State Theatre Company became the first pilot company outside of NSW for the innovative School Drama Program. Created by Sydney Theatre Company and Sydney University the program aims to improve literacy and student engagement in primary schools through professional actors providing teaching support to primary teachers. Even in its early stages the program, led by Education Manager Robyn Brookes and actors David Andri and Jo Stone, stunning results are being reported.

TANGENT

A further initiative in 2013 has been *Tangent*, a series of talks and panel sessions related to the themes within each of the Company's main-stage productions. These are presented in cooperation with the State Library of South Australia and held in the Mortlock Library. They have immediately proven to be very popular with all sessions booked out.

SUMMARY:

2012/2013 has been a year of major change for the Company with a new culture and approach to theatre-making becoming embedded over the course of 12 months. The year has also seen the Company very actively engage with the South Australian community which has resulted in encouraging growth in audiences alongside expansion in output. A cohesive programming strategy and long term approach to the development and creation of new work as well as increased focus on collaboration has State Theatre Company well positioned for a year of further growth in 2013/2014.



Georgie Brookman
Artistic Director

COMPANY OVERVIEW (INCLUDES ORGANISATIONAL CHART)

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

Company Mission Statement

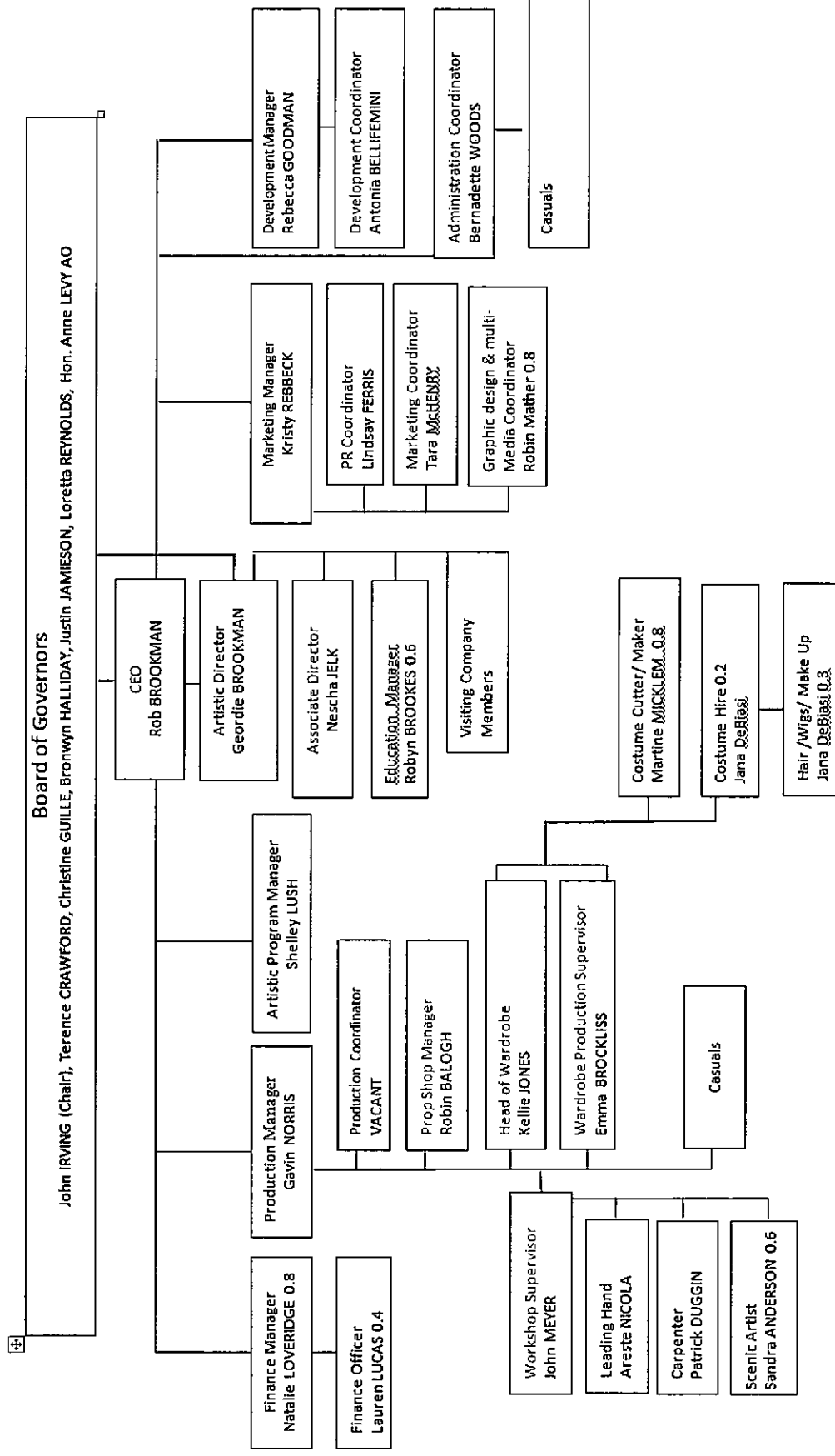
We are a South Australian Company that exists to create great theatre, deliver engaging and illuminating experiences to our audiences, develop our art-form and artists, and to connect our work and artists nationally and internationally.

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

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

The company's CEO/Producer and Artistic Director are appointed by the Board. In consultation with the Artistic Director and relevant managers, the CEO/Producer is charged with employing a range of personnel across the organisation. Outlined on the following page is STCSA's organisational structure, including ongoing employees as at 30 June 2013. Staff and artists employed for specific projects on a short-term basis during 2012-13 have been omitted.

Organisation Chart



STATE THEATRE COMPANY BOARD

The composition of the Board during 2012-13 was as follows:

Ministerial Appointments

John Irving (Chair)

Nicola Downer AM (until December 2012)

Loretta Reynolds

Hon Anne Levy AO

Christine Guille

Bronwyn Halliday (until June 2013)

Terence Crawford

Justin Jamieson

Board meetings

The Board met on 7 occasions during the year. In addition 1 special Strategy Day Meeting was held.

	<i>Meetings</i>	<i>Attended</i>
<i>John Irving</i>	8	8
<i>Nicola Downer</i>	6	4
<i>Loretta Reynolds</i>	8	6
<i>Christine Guille</i>	8	6
<i>Anne Levy</i>	8	6
<i>Bronwyn Halliday</i>	6	4
<i>Justin Jamieson</i>	8	7
<i>Terence Crawford</i>	8	7

COMPANY MISSION, VISION AND STRATEGIC PLANNING

Revised in August 2012, the STCSA *Strategic Plan with Business Plan (2013-17)* defined the company's mission as:

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

In fulfilling this mission, STCSA's long-term vision is to:

- Present work of the highest quality delivering a balanced but exciting program of re-imagined classics, new Australian work and the very best of new international work;
- Be recognised as a national engine-room for the development of new work through our best-practice approach and nurturing of the artists involved;
- Be a significant player on the national theatre scene, actively engaged in the national conversation;
- Work with the best South Australian artists while also providing long term planning for the progression of emerging SA artists;
- Develop potent relationships with festivals, arts centres and other presenters to extend the impact of our work, to present adventurous work in supportive environments and to share costs;
- Consistently deliver a first-class Education program including a mix of full productions, specially tailored access to the main-stage and workshops;
- Ensure access to our work across the State through regional touring;
- Show leadership in the development of the local theatre industry and be strongly connected with and respected by local artists and independent companies;
- Make theatre one of the preferred entertainment and cultural options for the community;
- Engender not only great responses from and attendances by our audiences but also great pride within the wider community;

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

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

HUMAN RESOURCE MANAGEMENT (AT 30 JUNE 2013)

As outlined in the STCSA organisational chart in the Company Overview section, the following Human Resource Management data is based on STCSA's ongoing employees at 30 June 2013. Staff and artists employed on a short-term basis for specific projects are not included in this data.

EMPLOYEE NUMBERS, SALARIES AND CLASSIFICATIONS

Total number of employees		Gender	% Persons	% FTEs
Persons	26	Male	34.6%	37.3%
FTEs	23.2	Female	65.4%	62.7%

Number of persons for the 2012-13 financial year:	
<i>Separated from the agency</i>	9
<i>Recruited to the agency</i>	8

Number of persons on leave without pay at 30 June 2013	0
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Number of employees by salary bracket			
Salary Bracket	Male	Female	Total
\$0 - \$53,199	4	10	14
\$53,200 - \$67,699	2	4	6
\$67,700 - \$86,599	1	2	3
\$86,600 - \$109,299	1	1	2
\$109,300+	1	0	1
TOTAL	9	17	26

Voluntary Flexible Working Arrangements By Gender			
	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	3	3	6
Compressed Weeks	0	0	0
Part-time Job Share	0	0	0
Working from Home	0	0	0

Status of employees in current position					
	FTEs				
	<i>Ongoing</i>	<i>Short-term contract</i>	<i>Long-term contract</i>	<i>Other (casual)</i>	<i>Total</i>
Male	4	0	3.8	0.8	8.6
Female	10.2	0	3	1.3	14.5
TOTAL	14.2	0	6.8	2.1	23.2
	Persons				
	<i>Ongoing</i>	<i>Short-term contract</i>	<i>Long-term contract</i>	<i>Other (casual)</i>	<i>Total</i>
Male	4	0	4	1	9
Female	11	0	3	3	17
TOTAL	15	0	7	4	26

Number of executives by gender, classification and status in current position								
Classification	<i>Ongoing</i>		<i>Contract tenured</i>		<i>Contract untenured</i>		<i>Total</i>	
	<i>Male</i>	<i>Female</i>	<i>Male</i>	<i>Female</i>	<i>Male</i>	<i>Female</i>	<i>Male</i>	<i>Female</i>
	-	-	-	-	1	-	1	-
TOTAL	-	-	-	-	1	-	1	-

LEAVE MANAGEMENT

Average days' leave taken per full time equivalent employee				
Leave type	<i>2009-10</i>	<i>2010-11</i>	<i>2011-12</i>	<i>2012-13</i>
Sick leave	1.2	4.1	4.3	4.6
Family carer's leave	0.1	0.3	0.3	0.0
Miscellaneous Special Leave	0.1	1.6	0.7	2.1

WORKFORCE DIVERSITY/EQUAL EMPLOYMENT

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

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

* Target from South Australia's Strategic Plan

Aboriginal and/or Torres Strait Islander Employees

Salary Bracket	<i>Aboriginal Employees</i>	<i>Total Employees</i>	<i>%Aboriginal Employees</i>	<i>Target</i>
\$0-\$53,199	0	0	0	2%
\$53,200 - \$67,699	0	0	0	2%
\$68,700 - \$86,599	0	0	0	2%
\$86,600 - \$109,299	0	0	0	2%
\$109,300	0	0	0	2%
TOTAL	0	0	0	2%

Target from SASP

Number of employees by age bracket by gender					
Age Bracket	Male	Female	Total	% of Total	2013 Workforce Benchmark*
15 - 19	0	0	0	0	6.2%
20 - 24	0	2	2	7.7	9.7%
25 - 29	0	5	5	19.2	10.9%
30 - 34	1	1	2	7.7	9.8%
35 - 39	1	3	4	15.4	10.1%
40 - 44	1	1	2	7.7	11.8%
45 - 49	2	2	4	15.4	11.2%
50 - 54	2	1	3	11.5	11.3%
55 - 59	2	1	3	11.5	9.0%
60 - 64	0	1	1	3.9	6.1%
65+	0	0	0	0	3.7%
Total	9	17	26	100	100.0%

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

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

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

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

Types of employee disabilities				
Disability	Male	Female	Total	% of Agency
Physical	0	0	0	
Intellectual	0	0	0	
Sensory	0	0	0	
Psychological/Psychiatric	0	0	0	
Other	0	0	0	
Total	0	0	0	

Number of employees with disabilities requiring workplace adaptation			
Male	Female	Total	% of Agency
0	0	0	

TRAINING AND DEVELOPMENT

Documented review of individual performance management			
<i>Total number of employees</i>	<i>% reviewed within the past 12 months</i>	<i>% with a review older than 12 months</i>	<i>% with no review</i>
26	100%	0	0

Leadership and management training expenditure		
Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$4.7K	0.2%
Total leadership and management development expenditure	\$2.1K	0.07%

OCCUPATIONAL HEALTH, SAFETY AND WELFARE

	2009-10	2010-11	2011-12	2012-13
OHS legislative requirements				
<i>Number of notifiable occurrences pursuant to WHS Act Part 3</i>	NIL	NIL	NIL	NIL
<i>Number of notifiable injuries pursuant to WHS Act Part 3</i>	NIL	NIL	NIL	NIL
<i>Number of notices served pursuant to WHS Act s90 and s191 s195 (improvement and prohibition notices)</i>	NIL	NIL	NIL	NIL

EXPENDITURE	2012-13 (\$k)	2011-12 (\$k)	Variation (\$k) + (-)	% Change + (-)
Income Maintenance	\$0	\$6	(\$6)	N/A
Lump Sum Settlements Redemptions - Sect.42	0	0	0	0
Lump Sum Settlements Permanent Disability – Sect. 43	0	0	0	0
Medical/Hospital Costs combined	\$6	\$4	\$2	50%
Other	0	0	0	0
Total Claims Expenditure	\$6	\$10	(\$4)	(40%)

	Base: 2009-10	Performance: 12 months to end of June 2013			Final Target
	Numbers or %	Actual	Notional Quarterly Target	Variation	Numbers or %
1. Workplace Fatalities	0	0	0	0	0
2. New Workplace Injury Claims	4	3	3	0	3
3. New Workplace Injury Claims Frequency Rate	63.46	59.61	53.94	5.67	47.60
4. Lost Time Injury Frequency Rate ***	15.87	0.00	13.49	-13.49	11.90
5. New Psychological Injury Claims	0	0	0	0	0
6. Rehabilitation and Return to Work:					
6a. Early Assessment within 2 days	50%	66.67%	80%	-13.33%	80%

6b. Early Intervention within 5 days					
6c. Days Lost <= 10 days	100%	0.00	60.00	-60.00%	60.00%
7. Claim Determination:					
7a. New claims determined for provisional in 7 calendar days	0%	0	100%	-100%	100%
7b. Claims determined in 10 business days	100%	80%	75%	5%	75%
7c. Claims still to be determined after 3 months	0%	0%	3%	-3%	3%
8. Income Maintenance Payments for Recent Injuries:					
2010/11 Injuries (at 24 months development)		\$5,628.47	\$839.99	\$4,788.49	
2011/12 Injuries (at 12 months development)		\$0.00	\$2,921.19	\$2,921.19	
* Except for Target 8, which is YTD.. For Targets 5, 6c, 7b and 7c, performance is measured up to the previous quarter to allow reporting lag.					
** Based on cumulative reduction from base at a constant quarterly figure.					
<p>***Lost Time Injury Frequency Rate: Injury frequency rate for new lost-time injury/disease for each one million hours worked. This frequency rate is calculated for benchmarking and is used by the WorkCover Corporation. Lost time frequency rate (new claims):</p> <p><u>Number of new cases of lost-time injury/disease for year</u> x 1 000 000</p> <p>Number of hours worked in the year</p>					

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

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

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

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

FINANCIAL ISSUES

CONTRACTUAL ARRANGEMENTS

STCSA entered into no contractual arrangements during the 2012-13 financial year where the total value of the contract exceeded \$4 million and the contract extended beyond a year.

ACCOUNT PAYMENT PERFORMANCE

Particulars	Number of accounts paid	% of accounts paid (by number)	Value in \$A of accounts paid	% of accounts paid (by value)
<i>Paid by the due date*</i>	1,646	91.2%	3,251,808	86.1%
<i>Paid late, but within 30 days of due date</i>	124	6.9%	445,027	11.8%
<i>Paid more than thirty days from due date</i>	35	1.9%	78,331	2.1%

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

FRAUD

No instances of fraud occurred during the 2012-13 financial year of which STCSA is aware.

CONSULTANTS

Consultancy ranges	2011-12 consultancy expenditure	Number of consultants	Names and descriptions of consultants
<i>Below \$10 000</i>	NIL	NIL	
<i>\$10 000 to \$50 000</i>	NIL	NIL	
<i>Above \$50 000</i>	NIL	NIL	
<i>TOTAL</i>	NIL	NIL	

OVERSEAS TRAVEL

Number of employees	Destination(s)	Reasons for travel	Total cost to agency
NIL			

DISABILITY ACTION PLAN

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

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

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

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

ASBESTOS MANAGEMENT PLAN

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

FREEDOM OF INFORMATION STATEMENT

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

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

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

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

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

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

STATEMENT REGARDING THE WHISTLEBLOWERS PROTECTION ACT 1993

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

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

ENVIRONMENTAL (GREENING OF GOVERNMENT OPERATIONS) REPORTING

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

ENERGY MANAGEMENT

LIGHTING

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

EQUIPMENT & APPLIANCES

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

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

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

ENERGY SOURCE

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

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

WATER CONSERVATION & WASTEWATER MANAGEMENT

As STCSA's water usage is governed by the AFCT, data regarding the cost of usage will be provided in the AFCT annual report. The nature of STCSA's operations is such that water consumption is related only to use in the administrative office kitchen. Staff are encouraged to utilise the dishwasher only when a full load is required, such as after large functions. Hand-washing of dishes as required allows reduction of water consumption. Spring water is supplied for all employees using the Rehearsal Room, which is ordered on an as needs basis. An average consumption for bottled water is as follows.

Estimate annual water consumption for Rehearsal Room	
No. of bottles supplied July 2011 – June 2012	Litres of water consumed (L)
307	3,377

The water charges for all usage at our storage facility at Pennington are as follows:

Estimate annual water consumption for Pennington	
STCSA usage April 11 – March 12 (kL)	Estimate average monthly usage (kL)
371.32	30.9

WASTE MANAGEMENT

An estimation of paper consumption is provided below.

Paper consumption for STCSA for July 2012 – June 2013 (estimate data)		
Estimated consumption:	Cost per ream	Total Spend on Paper
A4: 270 reams	\$5.27	270x\$5.27 = \$1422.90
A3: 9 reams	\$12.95	9x\$12.95 = \$116.55
	Total	\$1381.35

Quantifiable waste management information is not attainable. Waste streams are, however, fully separated. Confidential papers are collected on an as-needs basis, with 4 empties of the 240L bin over the year, and the paper is recycled after being shredded.

ENERGY EFFICIENCY ACTION PLAN

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

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

These initiatives include:

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

SPONSOR AND DONOR LIST

GOVERNMENT

The Government of South Australia funds STCSA through Arts SA.



Government of South Australia
Arts SA

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



Australian Government



PRESENTING PARTNERS

Adina Apartment Hotels
Envestra

MEDIA PARTNERS

891 ABC Adelaide
Adshel

The Advertiser

APN Outdoor

Channel 9

ASSOCIATE PARTNERS

Angove Family Winemakers
Booze Brothers
D'Arenberg
ElectraNet
Flinders University

CORPORATE PARTNERS

Anglicare SA
Australia Israel Chamber of Commerce
BankSA
Brand South Australia
Budget Car & Truck Rental
Coca-Cola Amatil
Finsbury Green
Martin Rogers Jewellery
Norman Waterhouse Lawyers
Oaks Hotels & Resorts
RedBikini
SA Lotteries
Selleys
Square Holes

SUPPORTING SPONSORS

American Chamber of Commerce in Australia
Business SA
Des's Cabs
Flowers of Adelaide
FutureSA
TBar Tea Salon

TRUSTS & FOUNDATIONS

Don Dunstan Foundation

CREATIVE PARTNERS

Adelaide College of the Arts
Adelaide Festival
Adelaide Festival Centre
Arts Projects Australia
Australian Major Performing Arts Group
Bell Shakespeare
Country Arts SA
Come Out Festival
Kneehigh Theatre
Sydney Theatre Company
Windmill Theatre

PATRONS

\$10,000+

David & Alison Smallacombe
(Supporting State R & D)

\$5,000

Anonymous (1)
Hill-Smith Gallery
Ian Darling
Merry Wickes
Bronwyn Halliday

Silver (\$2,000+)

Anonymous (1)
Rob Brookman AM & Verity Laughton
Valerie Taylor
Dr Adam Sheridan & Family
Virginia Weckert & Charles Melton
David & Pamela McKee
Macquarie Group Foundation
Malcolm Gray QC & Laura Healy
Peter Siebels

Bronze (\$1,000+)

Margaret Bennett
Legh & Helen Davis
Donald George
Casandra Francas
Zen & Suzie Herzberg
Mary Parry
Judy Potter
Nigel & Chris Steele Scott
Sue Tweddell
Dianè Ranck
Dr Alex Markou

GOLD SUBSCRIBERS

Rosey Batt & Chris Brougham
Imelda Blackwell
Robert Bryce & Lyn Edwards
Rob & Jenny Creasey
Michael Delbridge & Margeaux Carle
Kay Dowling
Jane Ferguson
Kath Ferguson
Steve Geddes
John & Rosemary Gumley
Malcolm Gray QC & Laura Healy
Sam & Margo Hill-Smith
Anne Levy AO
Des Marnane
Gustie & Tony deMaaijer
Trevor Mudge
James Ninham
Elaine Pretorius
David & Alison Smallacombe
Jenny & Sarah Strathearn
Bridget Walters & Bob Brady
Maryanna Tiller & Bruce Whitby
Freda & Peter Coles
Peter Allcroft & Meridy Dunn
Kirsty Marnane
Tom Dougherty
Mary Fisell
Alexandra Sernecki
Barbara Saunders

MEN AT PLAY

Rick Allert AO
Nick Begakis AO
John Brimacombe
Ron Dent
Chris Guille
Alister Haigh
John Heard AM
John Irving
Kieran Purcell
Tom Sambell
Don Sarah AM
Peter Siebels
Bruce Spangler
Neil Smith
Simon Stretton
Dick Wilson
Jim Howard

DRAMATIC WOMEN

Rosey Batt
Katrina Bochner
Sally Chapman
Stephanie Clampett
Jane Doyle
Casandra Francas
Janet Hayes
Chris Jenner
Glenys Jones OAM
Sue Kitchener
Pam McKee
Pamela McKee
Bernie Pfitzner
Dianè Ranck
Loretta Reynolds
Meredyth Sarah AM
Lisa Temple
Karen Thomas
Marika Tiggemann
Helen Tiller
Sue Tweddell
Magda Trofin
Isobel Redmond MP
Carolyn Majda
Julie Redman
Yvonne Rothall

\$250+

Donald & Veronica Aldridge
Anonymous (2)
David Bagshaw
Drs Peter & Elaine Bailey
Laurn Barrie
Amanda Berman
John Bishop AO
The Hon DJ & Mrs E Bleby
Geordie Brookman & Nicki Bloom
Suzanne Brookman
Clive & Jane Brooks
Beverley Brown
Mary Camilleri
Francene Connor
Anna Cox
Rob & Jenny Creasey
Ann Dow
Nicola Downer AM
Jane Doyle
Sharon Evans
Barbara Fargher
John Field
Joy Fletcher
Diana Fry
Otto Fuchs
Jim Garsden
Kristine Gebbie
Christine Guille
Alister Haigh
Bronwyn Hallisay
Dr & Mrs E & A Hirsch
Ritchie Hollands
Rhys & Vyvyan Horwood
Brian Jarrett
Jane Kittel
Ann Kupa
Beth Lewis
Tony & Gustie deMaaijer
Greg Mackie OAM
Reymon Makkar
Robert Marrone
John & Mary Mayo
Pamela McKee
Grant Morgan
Glenys O'Brien
Kaaren Palmer
Graham & Ann Prior
Loretta Reynolds
Ian & Kaye Roberts-Thomson
Ann Rugless
Jillian Russell
Richard Ryan AO
Michael & Helen Sage
Don Sarah AM
Kenneth Shepherd
John & Jane Smith
John & Ali Sulan
Helen Tiller
Robin Turner
Kate Warren
James & Helen Watts
Richard Willing
Richard White
Prof Kym Bannister & Dr Brenda Wilson

OPERATING ACTIVITIES INCLUDING PAID ATTENDANCES AND NO. OF PERFORMANCES

Pinocchio

by Rosemary Myers & Julianne Moore

A Windmill Theatre and State Theatre Company of South Australia production

8-29 July 2012

Dunstan Playhouse

Total performances	26
Attendances	9,916
Paid	8,484
Unpaid	1,432

Director/Creator	Rosemary Myers
Writer	Julianne O'Brien
Designer	Jonathon Oxlade
Video Designer	Chris More
Lighting Designer	Geoff Cobham
Composer/Musical Director	Jethro Woodward
Sound System Designer	Andrew Howard
AV System Designer	Pete Brundle
Movement	Carol Wellman Kelly
Stage Manager	Gabby Hornhardt
Assistant Stage Manager	Alex Hayley (AC ARTS Secondment)

Cast	
Blue Girl	Danielle Catanzariti
The Cat	Jude Henshall
The Fox	Derik Lynch
Pinocchio	Nathan O'Keefe
Stromboli	Geoff Revell
The Cricket	Sam Routledge
Gepetto	Alirio Zavarce

Musicians	Paul White
	Shireen Khemlani

Top Girls

by Caryl Churchill

A State Theatre Company of South Australia production

17 August to 8 September 2012

Dunstan Playhouse

Total performances	23
Attendances	5,504
Paid	4,520
Unpaid	984

Director	Catherine Fitzgerald
Designer	Mary Moore
Lighting Designer	Mark Pennington
Composer	Catherine Oates
Accent Coach	Simon Stollery
Stage Manager	Bridget Samuel
Assistant Stage Manager	Kat Braun
Directing Assistant	Nescha Jelk
Creative Writing Secondment	Michèle Saint-Ives
Attachment	Michaela Cantwell
Flinders Secondment	Lindsay Kremler

Cast	
Marlene	Ulli Birvé
Isabella Bird/Joyce/Mrs Kidd	Eileen Darley
Pope Joan/Anjie	Antje Guenther
Dull Gret/Louise	Sally Hildyard
Waitress/Kit/Shona	Carissa Lee
Patient Griselda/Nell/Jeanine	Ksenja Logos
Lady Nijo/Win	Lia Reutens

Supported by Dramatic Women

Blasted

by Sarah Kane

A State Theatre Company of South Australia production

5 – 13 October 2012

Space Theatre

Total performances	9
Attendances	2,085
Paid	1,653
Unpaid	432

Director	Netta Yashchin*
Designer	Wendy Todd*
Lighting Designer	Mark Pennington
Composer	Stuart Day
Accent Coach	Simon Stollery
Movement coach	Velalien
Stage Manager	Laura Smans
Assistant Stage Manager	Mikki Reichstein

Cast	
Ian	Patrick Graham
Cate	Anni Lindner
Soldier	Mark Saturno

Netta Yashchin & Wendy Todd supported by the Envestra Artists Development program.

Pornography

By Simon Stephens

A State Theatre Company of South Australia production

18 - 27 October 2012

Dunstan Playhouse

Total performances	10
Attendances	1,325
Paid	1,163
Unpaid	162

Director	Daniel Clarke*
Designer	Wendy Todd*
Lighting Designer	Mark Pennington
Composer	Jason Sweeney
Voice & Dialect Coach	Simon Stollery
Movement	Jo Stone
Stage Manager	Melanie Selwood
Assistant Stage Manager	Vanitha Vythilingam
Design Secondment AC Arts	Mander Webber

Cast

Matt Crook

Carmel Johnson

Ansuya Nathan

Nick Pelomis

Daniel Clarke & Wendy Todd supported by the Envestra Artists Development program

In the Next Room or the vibrator play

by Sarah Ruhl

A State Theatre Company of South Australia production

3 – 24 November

Dunstan Playhouse

Total performances	19
Attendances	4,420
Paid	3,458
Unpaid	962

Director	Catherine Fitzgerald
Designer	Ailsa Paterson
Lighting Designer	David Gadsden
Composer	Catherine Oates
Stage Manager	Bridget Samuel
Assistant Stage Manager	Kat Braun
Voice & Dialect Coach	Simon Stollery
AC Arts Stage Mgmt Secondment	Alison Growden
Production Attachment	Michaela Cantwell
Production Attachment (Education)	Kate Cawthorne
Production Attachment	Nescha Jelk

Cast

Sabrina Daldry	Lizzy Falkland
Annie	Katherine Fyffe
Leo Irving	Cameron Goodall
Elizabeth	Pamela Jikiemi
Catherine Givings	Amber McMahon
Dr Givings	Renato Musolino
Mr Daldry	Brendan Rock

The Kreutzer Sonata

by Leo Tolstoy

In a new adaptation by Sue Smith

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

22 February – 17 March 2013

Scenic Workshop

Total performances	23
Attendances	4,246
Paid	3,338
Unpaid	908

Director	Geordie Brookman
Set Designer & Lighting Designer	Geoff Cobham
Associate Lighting Designer & Video Designer	Chris Petridis
Drawings by	Thom Buchanan
Associate Designer	Stephanie Fisher
Musical Director	Gabriella Smart
Sound Designer	Andrew Howard
Violin	Elizabeth Layton
Piano	Gabriella Smart
Stage Manager	Melanie Selwood
Alternate Violin (23 February)	Lachlan Bramble

Cast

Narrator	Barry Otto (22 & 23 February)
	Renato Musolino

Hedda Gabler

by Henrik Ibsen

In a new adaptation by Joanna Murray-Smith

A State Theatre Company of South Australia production.

26 April – 18 May 2013

Dunstan Playhouse

Total performances	23
Attendances	7,004
Paid	6,063
Unpaid	941

Director	Geordie Brookman
Set Designer & Lighting Designer	Geoff Cobham
Costume Designer &	
Associate Set Designer	Ailsa Paterson
Associate Lighting Designer	Ben Flett
Composer	DJ TR!P
Stage Manager	Melanie Selwood
Assistant Stage Manager	Hollee Gunter
Directing Secondment	Kym Begg

Cast

Hedda Gabler	Alison Bell
Thea Elvsted	Kate Cheel
Brack	Terence Crawford
Jorgen Tessiman	Cameron Goodall
Aunt Jule	Carmel Johnson
Ejlert Lovborg	Nathan O'Keefe

EDUCATION PROGRAM

RANDOM

By debbie Tucker green

A State Theatre Company of South Australia production in association with the Come Out Festival.

22 May – 14 June

Total performances: 20 (including):

City 4 school performances
4 Subscriber performances
Space Theatre

Attendances:

Paid 643 general public + 941 students

Unpaid 364 + 82 teachers + 30 comps for Come Out

Suburban 4 schools performances
Golden Grove Arts Centre
Trinity College x 2
Hopgood Theatre Noarlunga

Attendances:

Paid 650 students

Unpaid 52 teachers

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

Attendances:

Paid 1091 students

Unpaid 86 teachers

Director Nescha Jelk
Artistic Associate Designer Geoff Cobham
Lighting & Projection Designer Ben Flett
Sound Designer Andrew Howard
Stage Manager Rohan Yates

Tour Technician	Ben Flett
Cast	
Actor	Zindzi Okenyo

The regional tour was supported by ElectraNet, Country Arts SA and Budget Car and Truck rental and was presented in association with the Come Out Festival.

DAY WITH STATE (DWS)

As part of the Education Program, we present a number of daytime performances of our main stage productions specifically for high school students. Teachers who book DWS performances are provided with a Study Guide on the show to encourage discussion in the classroom and each performance is followed by a post-show question and answer session with the show's director, cast and creative team. The 2012-13 DWS attendances were as follows:

Production	Attendance	
<i>Pinocchio</i>	2351 students	169 teachers
<i>Top Girls</i>	599 students	48 teachers
<i>The Kreutzer Sonata</i>	155 students	16 teachers
<i>Hedda Gabler</i>	886 students	73 teachers

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

EDUCATION WORKSHOPS AND DEVELOPMENT

STUDENT WORKSHOPS

1. <i>Brecht</i>	18 – 21 March
Number of workshops	3
Student attendance	88
Director	Antje Gunther
Actors	Lizzy Falkland & Eileen Darley
2. <i>Theatre of the Absurd</i>	6 & 7 May
Number of workshops	2
Student attendance	46
Director	Alison Howard
Actors	Lizzy Falkland & Brad Williams

3. <i>Shakespeare</i>	11 – 14 June
Number of workshops	3
Student attendance	80
Director	Terry Crawford
Actors	David Andri & Matilda Bailey

TEACHER WORKSHOPS

1. <i>Teacher Masterclass Package</i>	3 & 4 April
Teacher attendance	20
Directing	Geordie Brookman & Nescha Jelk
Lighting/Projection	Geoff Cobham
Voice/Speech	Simon Stollery

WORKSHOPS ON DEMAND

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

1. <i>Objective Movement</i>	2 workshop (Approx. 50 students)
Director	Jo Stone
2. <i>Design</i>	1 workshop (Approx. 25 students)
Director	Morag Cook
3. <i>Scriptwriting</i>	2 workshops (Approx 50 students)
Director	Nikki Bloom
4. <i>Acting Techniques</i>	1 workshop (Approx 25 students)
Director	Jo Stone

REGIONAL WORKSHOPS

As part of the inaugural Regional Workshop Tour, Associate Director Nescha Jelk visited and presented workshops in high schools in three South Australian regional towns. These workshops were based around the themes of the upcoming Education Show *Random* and acting techniques.

St Martin's College, Mt Gambier	25 Drama students, Year 11
Investigator College, Goolwa	25 English students, Year 11
Kangaroo Island Community Education, 15 English students, Year 11 (Kangaroo Island)	

Total Participants = 65

WORK EXPERIENCE

An organised program for secondary student work experience was run during the July 2012 school holidays, designed to give the students an in-depth look into the activities of a professional theatre company. 20 high school students took part in four days of workshops with all areas of the company, including design, sound and lighting, set building, wardrobe, marketing, script analysis and acting techniques. Information is provided to these students on pathways into a career in the Arts, depending on their area of interest.

FLINDERS UNIVERSITY YOUNG PLAYWRIGHTS AWARD

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

July 2012

In 2012 this program attracted 18 entrants from which two winning scripts and three commendations were selected. Winners were announced on our website and through social media. The winning playwrights spent a week working on their scripts with State Theatre Company's Associate Director, Catherine Fitzgerald and a cast of seven actors before preparing scripts for the public rehearsed reading on Friday 6 July.

The Flinders University Young Playwrights Award staged reading and presentation night was held at Holden Street Theatres (Studio) and was attended by 137 invited guests. Certificates and prizes were presented by Artistic Director, Geordie Brookman and Joh Hartog from Flinders University.

Winners

<i>Sage</i>	Chloë Eckert
<i>Neil Warbiton Has Risen</i>	Alfie Simpson

Director/Dramaturg	Catherine Fitzgerald
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Stage Manager	Emma O'Neill
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Cast

Sage

Matilda Bailey	Grace
Matthew Gregan	Charlie

Neil Wurbiton Has Risen

Matilda Bailey	Stephanie Shalescott
Paul Blackwell	Dr. Norman Rodwell
Elena Carapetis	Nina Wurbiton
Matthew Gregan	Neil Wurbiton
Brendan Rock	Doctor Bradley Dorble

Commendations

<i>Seven Steps to Heaven</i>	Alex West
<i>An Elegant Farewell</i>	Heather Maggs
<i>Madness or an Expire Ticket</i>	Christopher Bond

May 2013

In 2013 this program attracted 47 entrants from which two winning scripts and four commendations were selected. Winners were announced on our website and through social media. The winning playwrights spent a week working on their scripts with Director, Alison Howard and a cast of three actors before preparing scripts for the public rehearsed reading on Thursday 30 May.

The Flinders University Young Playwrights Award staged reading and presentation night was held at Space Theatre and was attended by 107 invited guests. Certificates and prizes for the winners and certificates for the commendations were presented by Artistic Director, Geordie Brookman and Dr Anne Thompson from Flinders University.

Winners

<i>Brightness</i>	Sophia Simmons
<i>Blue</i>	Holly Brindley
Director/Dramaturg	Alison Howard
Stage Manager	Melanie Selwood

Cast

Brightness

Sara Lange

Blue

Sara Lange

Tim Overton

Matt Gregan

Commendations

<i>Seven Secrets</i>	Jessica Mitchell
<i>The Pink Elephant</i>	Callum McLean
<i>Who makes the story a story</i>	Hannah Smith
<i>Windchimes</i>	Lucy Haas-Hennessy

SCHOOL DRAMA™

After a successful four year trial in NSW, State Theatre Company SA in conjunction with Flinders University are running the first interstate pilot of School Drama™. State Theatre Company's Education Manager, Robyn Brookes will lead the operations and Dr Amy Hamilton, Program Director, Initial Teacher Education will support the program with research and teacher mentoring.

Developed by Sydney Theatre Company (STC) and the University of Sydney's Professor Robyn Ewing, School Drama™ is a professional development program for primary school teachers. Designed to increase teachers' confidence the program uses drama as pedagogy to improve English and literacy in young learners. Two actors, Jo Stone & David Andri will work in a co-mentoring relationship alongside 8 classroom teachers once a week for seven weeks for a term. The 8 participating teachers come from 4 schools; Christie Downs Primary School, William Light R-12, St Michael's College and Alberton Primary School.

Robyn Brookes, Dr Amy Hamilton, Jo Stone & David Andri attended a 2-day training session at Sydney Theatre Company before a 1-day training session with the 8 teachers in Adelaide in June. The roll out of this program in SA will happen in Term 3 2013.

SECONDMENTS

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

STATESA THEATRE COMPANY

ABN 55 386 202 154

Financial Statements
for the year ended
30th June 2013

State Theatre Company of South Australia

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State Theatre Company of South Australia
Statement of Comprehensive Income
for the year ended 30 June 2013

	Note	2013 \$'000	2012 \$'000
Expenses			
Staff Benefits Expenses	4	2,284	2,626
Supplies and services	5	2,671	2,312
Depreciation	10	20	19
Total expenses		<u>4,975</u>	<u>4,957</u>
Income			
Commonwealth revenues		567	554
Box office and related revenue		1,200	1,204
Sponsorship and donations	7	444	306
Interest	7	47	61
Other income	7	344	264
Total income		<u>2,602</u>	<u>2,389</u>
Net cost of providing services		<u>2,373</u>	<u>2,568</u>
Revenues from SA Government			
Revenues from SA Government		<u>2,388</u>	<u>2,380</u>
Net result		<u>15</u>	<u>(188)</u>
Total comprehensive result		<u>15</u>	<u>(188)</u>

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

State Theatre Company of South Australia
Statement of Financial Position
as at 30 June 2013

	Note	2013 \$'000	2012 \$'000
Current assets			
Cash and cash equivalents	8	1,026	740
Receivables	9	86	22
Prepayments		297	195
Inventories		-	2
Total current assets		<u>1,409</u>	<u>959</u>
Non-current assets			
Other financial assets	2(j)	677	653
Plant and equipment	10	69	43
Total non-current assets		<u>746</u>	<u>696</u>
Total assets		<u>2,155</u>	<u>1,655</u>
Current liabilities			
Payables	11	420	417
Unearned Revenue	12	952	444
Staff Benefits	13	143	128
Provisions	14	11	15
Special funds	15	2	2
Total current liabilities		<u>1,528</u>	<u>1,006</u>
Non-current liabilities			
Payables	11	12	14
Staff Benefits	13	136	165
Provisions	14	27	34
Special funds	15	13	12
Total non-current liabilities		<u>188</u>	<u>225</u>
Total liabilities		<u>1,716</u>	<u>1,231</u>
Net assets		<u>439</u>	<u>424</u>
Equity			
Retained Earnings		439	424
Total equity		<u>439</u>	<u>424</u>
The total equity is attributable to the SA Government as owner			
Unrecognised contractual commitments	16		

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

State Theatre Company of South Australia
Statement of Changes In Equity
for the year ended 30 June 2013

	Note	Retained Earnings	
		2013 \$'000	2012 \$'000
Balance at 1 July		424	612
Net result		15	(188)
Balance at 30 June		<u>439</u>	<u>424</u>

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

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

State Theatre Company of South Australia
Statement of Cash Flows
for the year ended 30 June 2013

	Note	2013 \$'000	2012 \$'000
Cash flows from operating activities			
Cash outflows			
Staff benefits payments		(2,301)	(2,491)
Payment for supplies and services		(2,885)	(2,256)
GST paid to the Australian Taxation Office		(9)	0
Cash (used in) operations		<u>(5,195)</u>	<u>(4,747)</u>
Cash inflows			
Receipts from Commonwealth		737	554
Box office and other receipts		2,286	1,717
Interest received		20	26
GST recovered from the Australian Taxation Office		95	111
Cash generated from operations		<u>3,138</u>	<u>2,408</u>
Cash flows from SA Government			
Receipts from SA Government		2,388	2,380
Cash generated from SA Government		<u>2,388</u>	<u>2,380</u>
Net cash provided by/(used in) operating activities	17.2	<u>331</u>	<u>41</u>
Cash flows from investing activities			
Cash outflows			
Purchase of plant and equipment		(46)	(19)
Cash (used in) investing activities		<u>(46)</u>	<u>(19)</u>
Net cash (used in) investing activities		(46)	(19)
Net increase/(decrease) in cash and cash equivalents		285	22
Cash and cash equivalents at the beginning of the period		726	704
Cash and cash equivalents at the end of the period	17.1	<u>1,011</u>	<u>726</u>

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

1. Objectives of The State Theatre Company of South Australia

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

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

2. Summary of significant accounting policies

a) Statement of compliance

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

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

Australian accounting standards and interpretations that have recently been issued or amended but are not yet effective have not been adopted by the Company for the reporting period ending 30 June 2013. These are outlined in Note 3.

b) Basis of preparation

The preparation of the financial statements require:

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

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

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

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

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2013 and the comparative information presented.

State Theatre Company of South Australia
Financial Year Ended 30 June 2013
Notes to and forming part of the Financial Statements

c) Reporting entity

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

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

maintained through to 31 December 2014. Accordingly, these financial statements have been prepared on a going concern basis.

d) Comparative information

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

e) Rounding

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

f) Taxation

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

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

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

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

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

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

g) Income

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

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

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

The following are specific recognition criteria:

Revenues from SA Government

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

Commonwealth Revenue

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

- Australian Government operating grants received in 2012-13 were to contribute to operations for the 2013 calendar year.
- State Government operating grants received in 2012-13 were to contribute to operations for the 2012-13 financial year.

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

State Theatre Company of South Australia
Financial Year Ended 30 June 2013
Notes to and forming part of the Financial Statements

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

Sponsorship

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

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

Box office and related revenue

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

There were six mainstage productions staged during the year (six mainstage productions staged in 2011-12).

h) Expenses

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

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

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

The following are specific recognition criteria:

Staff benefits expenses

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

Superannuation

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

Depreciation

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

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

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

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

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

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

Resources provided free of charge

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

Production expenses

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

i) Current and non-current classification

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

j) Assets

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

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

Cash and cash equivalents

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

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

Cash is measured at nominal value.

Receivables

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

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

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

Other financial assets

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

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

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

These funds are long term deposits which are held with the South Australian Government Financing Authority and are recorded at cost. The balance of the fund as at 30 June 2013 was \$677,000 (\$653,000 in 2011-12).

Inventories

Inventories include raw materials for the construction of sets, props and costumes for theatre productions.

Inventory is measured at cost, with cost being measured on the basis of the first-in, first-out method.

In addition to the assets reported, the Company also holds stocks of costumes and theatre props. However, given the special purpose nature of these items, the Board of Governors does not believe it appropriate to bring the value of used costumes and theatre props to account.

Plant and equipment

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

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

State Theatre Company of South Australia
Financial Year Ended 30 June 2013
Notes to and forming part of the Financial Statements

k) Liabilities

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

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

Payables

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

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

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

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

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

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

Leases

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

Staff Benefits

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

Wages, salaries, annual leave and sick leave

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

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

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

Long service leave

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

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

The unconditional portion of the long service leave provision is classified as current as the authority 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 ten years of service.

Provisions

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

The workers compensation provision is an actuarial estimate of the outstanding liability as at 30 June 2013 provided by a consulting actuary engaged through the Public Sector Workforce Relations Division of the Department of the Premier and Cabinet. The provision is for the estimated cost of ongoing payments to employees as required under current legislation.

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

l) Unrecognised contractual commitments

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

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

3. New and revised accounting standards and policies

The Company did not voluntarily change any of its accounting policies during 2012-13.

Australian accounting standards and interpretations that have recently been issued and amended but are not yet effective, have not been adopted by the Company for the period ending 30 June 2013. The Company has assessed the impact of the new and amended standards and interpretations and considers there will be no impact on the accounting policies or financial statements of the Company.

State Theatre Company of South Australia
Financial Year Ended 30 June 2013
Notes to and forming part of the Financial Statements

	2013 \$'000	2012 \$'000
4. STAFF BENEFITS EXPENSES		
Salaries and wages	1,846	2,047
Long Service Leave	1	94
Annual Leave	98	109
Staff on-costs - superannuation	197	192
Staff on-costs - other	141	182
Board fees	1	2
Total staff benefits expenses	<u><u>2,284</u></u>	<u><u>2,626</u></u>

REMUNERATION OF BOARD MEMBERS

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

Mr John Irving	Ms Nicky Downer AM (retired 31 December 2012)
Ms Anne Levy	Mr Justin Jamieson
Ms Bronwyn Halliday	Ms Christine Guille
Mr Terence Crawford*	Ms Loretta Reynolds

2013 No	2012 No
------------	------------

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

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

Remuneration of members reflects all costs of performing board member duties. The total remuneration received or receivable by members was \$1,000 (\$2,000 in 2011-12).

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

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

State Theatre Company of South Australia
Financial Year Ended 30 June 2013
Notes to and forming part of the Financial Statements

	2013 \$'000	2012 \$'000
5. SUPPLIES AND SERVICES		
Transactions with Non SA Government Entities		
Promotion and sponsorship expenses	550	594
Contractors fees	549	188
Rent	109	105
Scenery, sound, lighting and special effects	177	113
Travel and accommodation	94	88
Royalties	70	87
Communications	37	30
Costume and props	88	87
Other Production Costs	72	50
Administration expenses	121	138
	<u>1,867</u>	<u>1,480</u>
Transactions with SA Government Entities		
Theatre hire and charges	587	614
Ticket agency charges	86	94
Administration expenses	46	41
Rent	85	83
	<u>804</u>	<u>832</u>
Total supplies and services expense	<u><u>2,671</u></u>	<u><u>2,312</u></u>

6. AUDITORS' REMUNERATION

Audit fees paid/payable to the Auditor-General's Department relating to the audit of financial statements	<u>27</u>	<u>26</u>
No other services were provided by the Auditor-General's Department		

State Theatre Company of South Australia
Financial Year Ended 30 June 2013
Notes to and forming part of the Financial Statements

	2013 \$'000	2012 \$'000
7. REVENUES		
Sponsorship and Donations		
Cash	333	183
In Kind	111	123
Total Sponsorship and Donations	<u>444</u>	<u>306</u>
Interest		
Interest	1	1
Interest from SA Government	23	30
Interest - Reserves Incentive Funding Scheme (SAFA)	23	30
	<u>47</u>	<u>61</u>
Other		
Prop Shop income	118	123
Company Service Fees	179	86
Shared Office Recovery	17	25
Miscellaneous revenue	30	30
Total Other	<u>344</u>	<u>264</u>
8. CASH AND CASH EQUIVALENTS		
Short Term Deposits	898	674
Cash at Bank and on hand	128	66
	<u>1,026</u>	<u>740</u>
9. RECEIVABLES		
Trade receivables	89	26
Allowance for doubtful debts	(3)	(4)
	<u>86</u>	<u>22</u>
The following table shows the movement in doubtful debts		
Balance as at 1 July	4	3
Increase in allowance recognised in profit or loss	(1)	1
Balance as at 30 June	<u>3</u>	<u>4</u>

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

Unimpaired receivables overdue by less than 30 days is \$3,000 (\$4,000 in 2011-12).

Interest rate and credit risk

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

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

State Theatre Company of South Australia
Financial Year Ended 30 June 2013
Notes to and forming part of the Financial Statements

10. PLANT AND EQUIPMENT	2013 \$'000	2012 \$'000
Motor Vehicle - at cost	27	27
Accumulated depreciation	<u>(27)</u>	<u>(27)</u>
	-	-
Equipment - at cost	171	158
Accumulated depreciation	<u>(147)</u>	<u>(144)</u>
	24	14
Computer Equipment - at cost	316	297
Accumulated depreciation	<u>(282)</u>	<u>(268)</u>
	34	29
Software - at cost	13	-
Accumulated depreciation	<u>(2)</u>	<u>-</u>
	11	-
TOTAL	<u><u>69</u></u>	<u><u>43</u></u>

There were no indications of impairment of plant and equipment as at 30 June 2013.

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

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

	Motor Vehicles \$'000	Equipment \$'000	Computer Equipment \$'000	Software \$'000	Total \$'000
2011-2012					
Balance as at 1 July	2	3	38	-	43
Additions	-	13	6	-	19
Depreciation expense	(2)	(2)	(15)	-	(19)
Carrying amount at 30 June	<u>-</u>	<u>14</u>	<u>29</u>	<u>-</u>	<u>43</u>

11. PAYABLES	2013 \$'000	2012 \$'000
CURRENT		
Creditors	304	339
Accruals and advances	97	62
Staff Benefit On-costs	<u>19</u>	<u>16</u>
	<u>420</u>	<u>417</u>
NON-CURRENT		
Staff Benefit On-costs	<u>12</u>	<u>14</u>
	<u>12</u>	<u>14</u>

Payables to SA Government entities

Creditors	26	139
Total Payables to SA Government entities	<u>26</u>	<u>139</u>

State Theatre Company of South Australia
Financial Year Ended 30 June 2013
Notes to and forming part of the Financial Statements

Interest rate and credit risk

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

12. UNEARNED REVENUE	2013	2012
	\$'000	\$'000
CURRENT		
Advance box office revenue	611	380
Unearned tour and co-producer revenue	99	-
Unearned sponsorship revenue	71	63
Unearned grant revenue	170	-
Other unearned revenue	1	1
	<u>952</u>	<u>444</u>
13. STAFF BENEFITS	2013	2012
	\$'000	\$'000
CURRENT		
Annual Leave	68	60
Long Service Leave	40	40
Accrued salaries and wages	35	28
	<u>143</u>	<u>128</u>
NON-CURRENT		
Long Service Leave	<u>136</u>	<u>165</u>

The total current and non-current staff benefits (i.e. aggregate staff benefits plus related on-costs) for 2013 is \$162,000 (\$144,000 in 2011-12) and \$148,000 (\$179,000 in 2011-12).

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

AASB 119 requires the use of the yield on long term Commonwealth Government bonds as the discount rate in the measurement of the long service leave liability. The yield on long term Commonwealth Government bonds has increased from 2012 (3%) to 2013 (3.75%).

This significant 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 net financial effect of the changes in methodology and actuarial assumptions in the current financial year is a decrease in the long service leave liability of \$22,000 and staff benefit expense of \$22,000. The impact on future periods is impracticable to estimate as the long service leave is calculated using a number of assumptions - a key assumption is the long-term discount rate.

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

14. PROVISIONS	2013	2012
	\$'000	\$'000
CURRENT		
Provision for workers compensation	11	15
	<u>11</u>	<u>15</u>
NON-CURRENT		
Provision for workers compensation	27	34
	<u>27</u>	<u>34</u>

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

State Theatre Company of South Australia
Financial Year Ended 30 June 2013
Notes to and forming part of the Financial Statements

Movement in Provision	2013 \$'000	2012 \$'000
Balance as at 1 July	49	8
Change in provision	8	55
Less: Payments	(19)	(14)
Balance as at 30 June	<u>38</u>	<u>49</u>

15. SPECIAL FUNDS

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

	2013 \$'000	2012 \$'000
Adele Koh Scholarship Acting Fund		
Balance at 1 July	2	2
Payments	-	-
Balance at 30 June	<u>2</u>	<u>2</u>
Jill Blewett Playwright's Award Fund		
Balance at 1 July	12	14
Interest	1	-
Payments	-	(2)
Balance at 30 June	<u>13</u>	<u>12</u>

16. UNRECOGNISED CONTRACTUAL COMMITMENTS

Operating Leases

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

	2013 \$'000	2012 \$'000
Not later than one year	75	169
Later than one year but not later than five years	<u>37</u>	<u>132</u>
	<u>112</u>	<u>301</u>

The Company leases a photocopier from Fuji Xerox, which is due to expire in December 2014.

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

Remuneration Commitments

Remuneration commitments include contracts with staff and artists for theatre performances scheduled to take place subsequent to 30 June 2013.

Remuneration commitments are as follows:

	2013 \$'000	2012 \$'000
Not later than one year	895	635
Later than one year but not later than five years	<u>639</u>	<u>495</u>
	<u>1,534</u>	<u>1,130</u>

Other Commitments

The Company has entered into agreements with two other theatre companies to co-produce productions. Under the agreement, box office proceeds and costs incurred associated with the production will be shared equally between the two parties. As at 30 June 2013, the productions have not been completed. Box office proceeds and costs incurred will be settled in 2013-2014.

State Theatre Company of South Australia
Financial Year Ended 30 June 2013
Notes to and forming part of the Financial Statements

2013	2012
\$'000	\$'000

17. CASH FLOW RECONCILIATION

17.1 Reconciliation of Cash and Cash Equivalents

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

Statement of Cash Flow	1,011	726
Statement of Financial Position	1,026	740
	(15)	(14)
 Cash held for specific purposes:		
Adele Koh Scholarship account	2	2
Jill Blewett Award account	13	12
	15	14

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

Net Cash (used in)/provided by Operating Activities	331	41
Less Revenues from SA Government	(2,388)	(2,380)
Add/Less non-cash items:		
Depreciation	(20)	(19)
Interest on non-financial assets	24	31
Changes in Assets/Liabilities		
Receivables	64	(9)
Prepayments	102	(73)
Payables	(1)	(70)
Inventories	(2)	-
Unearned Revenue	(508)	37
Staff Benefits	14	(85)
Provisions	11	(41)
 Net Cost of providing Services	(2,373)	(2,568)

State Theatre Company of South Australia
Financial Year Ended 30 June 2013
Notes to and forming part of the Financial Statements

18. FINANCIAL INSTRUMENTS/FINANCIAL RISK MANAGEMENT

Categorisation of financial instruments

Category	Statement of Financial Position line item	Note	2013 \$'000 Carrying/Fair Value	2012 \$'000 Carrying/Fair Value
Financial Assets				
Cash at bank and on hand	Cash and cash equivalents	8	128	66
Short term deposits	Cash and cash equivalents	8	898	674
Receivables	Receivables (i)	9	89	26
Reserves Incentive Scheme investments	Other financial assets	2 (j)	677	653
Financial Liabilities				
Financial Liabilities at cost	Payables (i)	11	331	335

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

Credit Risk

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

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

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

Liquidity Risk

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

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

Market risk

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

Sensitivity Disclosure Analysis

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

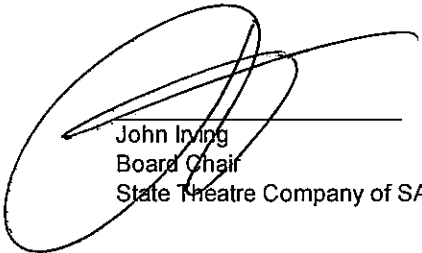
State Theatre Company of South Australia
Certification of the Financial Statements for the year ended 30 June 2013

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

- comply with relevant Treasurer's Instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and relevant Australian accounting standards;
- are in accordance with the accounts and records of the Company; and
- present a true and fair view of the financial position of the State Theatre Company of South Australia as at 30 June 2013 and the results of its operation and cash flows for the financial year.

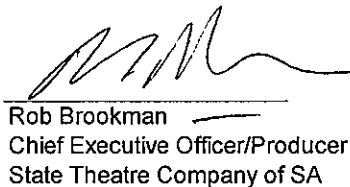
We certify that the internal controls employed by the State Theatre Company of South Australia for the financial year over its financial reporting and its preparation of the general purpose financial statements have been effective throughout the reporting

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



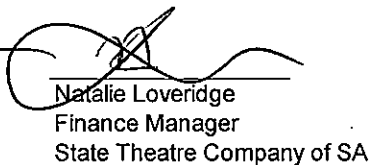
John Irving
Board Chair
State Theatre Company of SA

Dated: 25/9/13



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

Dated: 25/9/13



Natalie Loveridge
Finance Manager
State Theatre Company of SA

Dated: 25/9/13



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

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987* and section 17(3) of the *State Theatre Company of South Australia Act 1972*, I have audited the accompanying financial report of the State Theatre Company of South Australia for the financial year ended 30 June 2013. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2013
- a Statement of Financial Position as at 30 June 2013
- a Statement of Changes in Equity for the year ended 30 June 2013
- a Statement of Cash Flows for the year ended 30 June 2013
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Board Chair, Chief Executive Officer/Producer and the Finance Manager.

The Board's Responsibility for the Financial Report

The members of the Board are responsible for the preparation of the financial report that gives a true and fair view in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards, and for such internal control as the members of the Board determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

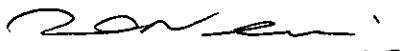
My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the requirements of the *Public Finance and Audit Act 1987* and Australian Auditing Standards. The auditing standards require that the auditor comply with relevant ethical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

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

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

Opinion

In my opinion, the financial report gives a true and fair view of the financial position of the State Theatre Company of South Australia as at 30 June 2013, its financial performance and its cash flows for the year then ended in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards.



S O'Neill
AUDITOR-GENERAL
27 September 2013