

ANNUAL REPORT

FOR THE YEAR ENDED 30 JUNE 2016

September 2016

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LETTER OF TRANSMITTAL

30 September 2016

The Hon Jack Snelling Minister for the Arts GPO Box 2555

ADELAIDE SA 5001

Dear Minister

I submit herewith State Theatre Company of South Australia's 2015/16 Annual Report, prepared under the State Theatre Company of South Australia Act 1972, the Public Sector Management Act 1995 and the Public Finance and Audit Act 1987. Due to the delayed availability of the Audited Financial Statements, the Company submitted the Annual Report to Arts SA on 30 September 2016.

We are delighted to be reporting an excellent year on stage and off, recording a healthy surplus in 2015/16 which further builds on the surpluses of the last three years and sets the Company on a pathway to achieve its Reserves target over the next 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 achievements in delivering on that mission over the last financial year.

This will be my last report to you as Executive Director/Producer and I would like to thank you for you great support of the Company over this period. It has been an honour and a pleasure to serve.

Yours sincerely,

Rob Brookman

Executive Director/Producer

CHAIR'S REPORT

I am pleased to present my report on the activities of the Company for the 2015/16 financial year – another year of tremendous activity in which the Company produced, presented or co-presented 11 productions and played 353 performances to audiences of 110,945 in Adelaide, regional South Australia and interstate.

The Company presented 162 performances within Adelaide and regional South Australia to an audience of 51,000. The 2016 Adelaide Season has 3,019 subscribers – almost exactly the same number as the 2015 Season (3,023). Additional activities, including Subscriber Briefings, Schools Workshops, Young Playwrights Reading, Work Experience, School Drama, Summer School, the *Tangent* series and other Company activities, generated further attendances of more than 750. The Company also undertook a very substantial interstate touring program in 2015/16 that saw 7 productions on the road, giving 191 performances in 4 cities in Victoria, NSW, ACT and Tasmania to total attendances of 59,945.

The output and attendances above reflect a year in which the Company continued its consolidation of the tremendous growth it has experienced over the last three years. All of the Company's key performance indicators continue to be healthy - with an exceptional level of output, strong attendances, very positive critical and audience responses and a strong financial result. Highlights included our presence in four major festivals – Melbourne Festival, MONA FOMA (Hobart), Sydney Festival and Adelaide Festival.

Our strategies in the area of Development (sponsorship, philanthropy and fundraising) led by our new Head of Development and Strategy Mimi Crowe also continue to deliver excellent results. Funds raised by the Company of \$676,250 lifted by 16% as compared with the previous year and have now more than doubled over the last four years. Of particular note has been our new corporate partnership with Qatar Airways just launched in August. The continuation of our strategic focus on generating commercial income from our prop and wardrobe hire, set construction and costume workshops has also continued to contribute significantly to our result with income of \$261,633 – although this was a decrease of 11% which reflected a slightly lower level of recoveries from outside builds.

While the revenue side of the Company's accounts shows consolidation of the excellent results posted over the previous three years, I am pleased to report that our cost-controls have also continued to be strong, with expenditure coming in at 9% less than budget. The overall operating result was a healthy surplus of \$165,453. As a result, the Company's reserves have been increased by 19% to \$1,043,710. This represents 15% of the Company's annual turnover against a target figure (and industry benchmark) of 20% - an improvement of 7% over the last four years. The Board has set a clear goal to achieve our target figure for reserves within the next three years. Our balance sheet has been strengthened and the Company is in a strong and stable position.

I am also pleased to report that critical responses and audience feedback to our productions were very positive. While measuring artistic success is inevitably subjective, I note two objective measures from surveys conducted at the end of our 2015 Season that are extremely encouraging – audience satisfaction ratings stood at 94% ("good" or above) and favourable media responses at 92% ("good" or above). The excellence of the Company's work was also recognised through numerous nominations and awards including nominations for both Best Male Actor (Colin Friels in *Mortido*) and Best Female Actor (Catherine McClements in *The Events*) at the 2016 Helpmann Awards.

While the Company maintained its high level of output in its home theatres with the presentation of seven subscription season productions and four non-subscription presentations, it also remained remarkably busy on the road with tours of our productions of *Betrayal* (Melbourne Theatre Company and Canberra Theatre Centre) *Masquerade* (Melbourne Festival), *The Beckett Triptych* (MONA FOMA) and *Things I Know To Be True* (Canberra Theatre Centre). In addition our co-production with Belvoir of *Mortido* played a Sydney season, our co-production with Sydney Theatre Company of *Macchu Pichu* played a Sydney season and our co-production with Malthouse and Belvoir of *The Events* played seasons in Sydney (including the Sydney Festival) and Melbourne. Excitingly we look forward to our second international collaboration in two years, following up the triumphant tour to New York of our co-production with Windmill Theatre of *Pinocchio* in 2015 with the UK production of *Things I Know To Be True* scheduled for September 2016. This more than fulfils one of the stated aims for the Company which is to tour or collaborate internationally every three years on average.

Our touring was not, however, just limited to the capital cities of Australia. Once again the Company's Education production (*Gorgon*) toured metropolitan Adelaide and regional South Australia following its Adelaide season with the assistance of Country Arts SA. While sad to lose Kingscote from the tour, we were delighted to add Tanunda, Bordertown, Port Augusta and Mount Barker. This production is the jewel in the crown of the Company's Education Program which continues to be one of the best in the country and a source of great pride, serving a large number of primary and secondary school students and their teachers as well as a number of tertiary students.

Our level of output in terms of new work and commissioning was again very satisfying. Three of our seven main-stage works (*Mortido*, *Machu Picchu* and *Things I Know To Be True*) were world premieres, the latter a long-term commission developed with the support of our Creative Development Donor Circle; one of our touring productions (*Masquerade*) was a new work getting an extended life; and our touring Education production *Gorgon* was a world premiere, commissioned and developed with the assistance of our Education Donor Circle. Creative development periods were also given to four productions – undoubtedly one of the significant factors in the Company's remarkably high hit-rate in bringing commissioned work to production.

In a year in which the arts industry has faced a significant degree of turmoil due to the decision of the Federal Government to remove substantial funding from the Australia Council, our Company was proud to not only show industry leadership in opposing the cuts but also to continue our policy of collaborating with and supporting the small to medium sector and independent artists. We were also thrilled to play a crucial role in supporting Playwriting Australia in order to host the National Play Festival in Adelaide in July 2015. These were amongst a raft of creative partnerships which also included Griffin Theatre, Frantic Assembly (UK), Sydney Theatre Company, Belvoir, Malthouse, the Adelaide, Sydney and Melbourne Festivals and the Adelaide Festival Centre. We were also delighted to join with the Adelaide Symphony Orchestra for the first time in presenting the highly successful *Mendelssohn's Dream* concerts. We thank all our many creative collaborators for their support and partnership.

Our Board continued to show great stability and unity of purpose, which has been a significant factor in the Company's success. It meets seven times each year as well as holding a full Strategic Planning Day in order to review the Company's progress and develop new pathways in realising our Mission. The Board is fully committed to supporting our Executive Team in realising that Mission and all Board members contribute not only to Board meetings but also via our Committees.

The 2015 -16 year has been one in which a number of significant strategic issues have been addressed.

The Lion Arts Centre.

We are delighted to have concluded an agreement for the Company to move its administrative offices to the Fowler's building at the Lion Arts Centre. We are most grateful to the Minister for the Arts Jack Snelling and Director of Arts South Australia Peter Louca for their support and assistance in achieving this move which will take place in October. Along with our shared tenancy of the rehearsal space at the Lion, we have the beginnings of a wider project which will hopefully see the entire building transformed into a thriving small-scale arts centre.

Regional Theatre Strategy

In partnership with Country Arts SA, we have developed a comprehensive regional theatre strategy that includes the extension of our Education tour, additional workshops, biennial touring of a main-stage production, and the commissioning, development and production of a work telling a regional SA story on a three year cycle. This ground-breaking project is being supported by the Federal Government's Catalyst program and the SA Government's Regional Arts Fund.

State Theatre Company SA Governance

The Company continues to work with Arts SA and the Minister's office in mapping out the practical steps for the Company to move away from its current structure as a Statutory Authority to that of a private not-for-profit company.

The State Theatre Company Foundation is a fully independent private body that contributes significant funds to the Company. It provides a special focus on further improving the Company's philanthropic fundraising, expanding its donor base, providing an appropriate vehicle for bequests and, in the midterm, establishing an endowment fund. In its second year of operation, the Foundation again performed strongly and, as a result, lifted its grant to the Company from \$110,000 to \$150,000. We are grateful to the Foundation's Trustees – and of course all those who donated to the Foundation - for their wonderful support.

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 South Australia and the Federal Government through the Australia Council for the Arts which provide our key ongoing base of support. I would like to express the Board's deep gratitude to all of our many supporters for assisting us in making State Theatre Company the very best that it can be.

We have seen another great year for the Company under the stewardship of Rob and Geordie Brookman who have continued to deliver on the plans that they have developed for the Company in conjunction with the Board and senior staff. I congratulate them for their success and thank them for their dedication to their continuing work of making the Company a thriving theatrical powerhouse with a unique identity on the Australian cultural scene. It has recently been announced that Rob will step down as Executive Director/Producer in early 2017 and the Board has developed a careful succession and recruitment plan to ensure that this important transition is managed as seamlessly as possible. I pay tribute to the very significant, lasting change that Rob has brought to the Company. He will leave the State Theatre Company in a very strong position and with great prospects.

I wish to also acknowledge the contribution of my fellow Board members and, on behalf of them, recognise the commitment of our staff and artists. An enormous amount of the credit for the Company's excellent results onstage and off goes to the passion and sheer hard work of every single artist and member of staff that offers their talent in service to the cultural life of our community.

After nine stimulating and very enjoyable years as Chair of State Theatre Company this will be my last report to you, as I will retire from the role in December. Fellow Board member Justin Jamieson will step up as the new Chair and I wish him and the Company all the very best in charting the exciting course ahead. The Company has substantially achieved its ambition to carve out a unique niche in the artistic landscape of not just South Australia but the nation and is wonderfully positioned to further build on its recent achievements. I look forward to the future of the Company with great excitement and confidence.

John Irving Chair

ARTISTIC DIRECTOR'S REPORT 2015 / 2016

INTRODUCTION

The 2015/2016 year was one of ferocious activity and widespread local and national success for State Theatre Company, with our activities stretching well beyond our Adelaide subscription season presentations. Over the course of the year the Company performed in Canberra, Melbourne, Hobart and Sydney as well as Adelaide and regional South Australia. The year also saw the Company's productions secure inclusion in the Adelaide, Melbourne and Sydney Festivals as well as MONA FOMA in Hobart. The world premiere of three new Australian plays took place as well a newly commissioned adaptation of a classic. The year also saw the Company speak strongly in defense of the industry and in particular the South Australian arts sector in relation to the federal funding cuts. Both the Artistic Director and Executive Director presented to the Senate Enquiry and also at a variety of rallies and on national television. STCSA was one the few major companies to speak out immediately following the funding changes and the Company has since been acknowledged as one of the braver leading voices in relation to the issue.

PRODUCTION SUMMARY

Betrayal by Harold Pinter

Directed by Artistic Director Geordie Brookman *Betrayal* was a success both critically and at the box office. Harold Pinter's uncomfortable skewering of the personal damage men and women wreak on each other was darkly funny and hugely tense. Featuring striking set and lighting from Resident Designer Geoff Cobham and three elite performances from Alison Bell, Mark Saturno and Nathan O'Keefe the production enjoyed excellent houses before embarking on seasons at both the Canberra Theatre Centre and the Melbourne Theatre Company. It is the first time in STCSA's history that the MTC has purchased a production outright, a testament to the growing reputation of the Company's work both on new writing and classic repertoire nationally.

Volpone by Ben Johnson in a new adaptation by Emily Steel

Volpone was a wonderful vehicle for the comedic talents of Adelaide legend Paul Blackwell. Backed by an ingenious set from Jonathon Oxlade and a striking supporting performance from the emerging star James Smith, leading an entirely South Australian cast, Volpone was a fantastic example of the wealth of talent that exists in Adelaide. Directed by Resident Director Nescha Jelk the production was warmly reviewed but had trouble connecting with as wide an audience as hoped. Nonetheless it proved a fine creative achievement for the Company, an excellent chance for South Australians to experience the work of Shakespeare's contemporary Ben Johnson and an excellent step in the progression of local writer Emily Steel.

Mendelssohn's Dream presented in partnership with the Adelaide Symphony Orchestra.

A joyous bringing together of Shakespeare's text and Mendelssohn's music, this co-production with the ASO enjoyed two completely sold out nights at the Adelaide Town Hall. Conducted by Nicholas McGegan and directed by Geordie Brookman, the project featured a sumptuous projection and lighting design by Gavin Norris. Four actors recreated snippets of Shakespeare's loved comedy amongst some truly beautiful music, the combination creating a night that left both companies richer artistically. The project dove-tailed beautifully into STCSA's aim of collaborating locally as well as nationally and internationally.

Mortido by Angela Betzien, co-produced with Belvoir.

Mortido saw TV, film and stage legend Colin Friels return the STCSA for the first time in twenty years to star in a taut and terrifying thriller from Australian playwright Angela Betzien. Directed by Leticia Caceres, Mortido told the story of a young man caught up in the Australian drug trade and the horrifying consequences for all who get involved. A compelling design from returning Adelaide designer Robert Cousins, powerful lighting from Geoff Cobham helped the cast, led by Friels and Tom Conroy, keep the audience on the edge of their seats. The production provoked strong responses and was too dark for some but it was theatrically thrilling and an excellent way to start a co-producing relationship with Belvoir. This relationship has led to further co-productions in both 2016 and 2017.

The Popular Mechanicals by Keith Robinson, Tony Taylor and William Shakespeare.

The final production of the 2015 calendar year saw rising director Sarah Giles make her debut with the Company helming this madcap piece of 1980s Australian comedy. A slapstick riff on all the bits of *A Midsummer Night's Dream* that the audience **don't** usually get to see the production was a comic masterclass delivered by an excellent ensemble of six. With particularly delightful work from Amber McMahon and stage legend Julie Forsyth, and madcap design from Jonathon Oxlade, the production had audiences rolling in the aisles. While it didn't reach its box office target, the production has since been bought by Sydney Theatre Company for inclusion in its 2017 season and has successfully gained an extensive Playing Australia tour in late 2017. This will see the production's six performers and 3 person technical crew secure an additional four months' worth of performances over the course of next year.

Beckett Triptych (Footfalls, Eh Joe, Krapp's Last Tape) by Samuel Beckett - MONA FOMA, Hobart.

A sellout hit at the 2015 Adelaide Festival, the Company's production of three rarely seen Beckett short plays was programmed as part of the MONA FOMA Festival in Hobart in January 2016. Staged in the atmospheric Theatre Royal in Hobart, the production thrilled local audiences as well as Festival Artistic Director Brian Ritchie (a self-described Beckett 'freak') and MONA owner David Walsh. Bringing three of Australia's best actors, Pamela Rabe, Peter Carroll and Paul Blackwell back together under the direction of Geordie Brookman, Nescha Jelk and Corey McMahon was a hugely satisfying achievement for the Company and a great way to start 2016.

The Events by David Greig. A co-production with Belvoir and Malthouse Theatre. Seasons at Sydney Festival, Adelaide Festival, Sydney (return season) and Melbourne.

A three-way coproduction *The Events* premiered in Western Sydney as part of the Sydney Festival before transferring to Her Majesty's for its Adelaide season as part of the Adelaide Festival. Under the direction of Clare Watson and starring Catherine McClements and Johnny Carr the piece was a meditation on the nature of evil that dove headlong into the question: what makes someone commit a massacre?

Strangely uplifting for such a dark tale *The Events* was theatrically inventive and included live performance from a different community choir every night of its run. A massive hit both critically and commercially, the production enjoyed seasons at both Belvoir and Malthouse following closing in Adelaide.

Machu Picchu by Sue Smith. A co-production with Sydney Theatre Company.

Machu Picchu was both STCSA's third project with writer Sue Smith since 2013 and the third coproduction of a new Australian play with Sydney Theatre Company since 2013 (following Vere in 2013 and Kryptonite in 2014). A funny and moving drama about a middle-aged couple struggling to adapt to the aftermath of a horrific accident, the play was commissioned by Sydney Theatre Company and Playwriting Australia. STC invited STCSA to coproduce following the success of Kryptonite in 2014.

Starring Lisa McCune (in her debut with the Company) and Darren Gilshenan, the production enjoyed a sold-out season in Sydney and healthy crowds in Adelaide. Reviews in Sydney were mixed during the season in STC's Wharf One but highly positive in Adelaide once the production transferred to the much more design and scale appropriate Dunstan Playhouse. Directed by Geordie Brookman, the production also featured a beautifully composed score from Alan John who returned to work with the Company for the first time in many years.

Gorgon by Elena Carapetis, presented as part of the STCSA Education Program.

Gorgon saw the STCSA playwriting debut of much loved performer Elena Carapetis. Commissioned especially for the Company's Education Program, the play was a massive hit with both school age and adult audiences. Highly theatrical, super-fast and incredibly compelling, the piece centred around the friendship between a young school leaver, Lee and his best friend Maz and Maz's twin sister Lola. Using elements of the Greek myth of the title and as well as the folk tale *Bluebeard's Castle* Carapetis created a play that spoke directly to the experience of its largely young audience.

Directed by Nescha Jelk and with an innovative lighting design from Chris Petridis, Gorgon enjoyed a sell-out season at the Space Theatre before going on to play to packed houses throughout the outer metro area and through regional South Australia.

Things I Know To Be True by Andrew Bovell, a co-production with Frantic Assembly.

The premiere of Andrew Bovell's sparkling new play marked the completion of a three year development process for State Theatre Company's landmark international co-production. Co-produced and co-commissioned with UK theatremakers Frantic Assembly, the production enjoyed a hit season in Adelaide, out-selling Bovell's previous hit *When The Rain Stops Falling*, before enjoying a hugely successful season in Canberra. In the second half of 2016 the production, with an English cast, will enjoy a three month tour of the U.K. following its premiere in London at the Lyric Hammersmith.

Co-directed by Geordie Brookman and Frantic Assembly Artistic Director Scott Graham, the production brought together the strong suits of both directors - Brookman's attention to text and emotional structure and Graham's innovative movement work. Combined with a striking design from Geoff Cobham, this moving family drama, set in Hallett Cove left audiences weeping and cheering. One long-term audience member commented that the production was 'the best thing State Theatre Company had ever produced'.

OTHER PROGRAMS:

THE NATIONAL PLAY FESTIVAL:

In July 2015 STCSA was delighted to be one of the hosting organisations of the National Play Festival, produced by Playwriting Australia. A wonderful gathering of playwrights and other theatre artists, the Festival was staged in Adelaide for the first time in more than a decade and saw the involvement of a high number of South Australian actors and playwrights. STCSA had two new commissioned works included in the development program, Ben Ellis' *Keith* and Elena Carapetis' *Gorgon*.

STATE RESIDENT

State Resident continued to provide critical development pathways to the small to medium and independent arts sector throughout 2015/16. The program hosted a development of Flying Penguin's *Please Continue* which has, as a result, gained major project funding from Arts SA and the development of Yasmin Gurreboo's *Persephone Project* which has also gained further development funding from Arts SA.

STATE UMBRELLA

The 2015 State Umbrella Production, *Madame* took place in the first half of 2015. (See previous Annual Report for details.) The 2016 State Umbrella Production, *Red Sky Morning* will not take place until September 2016.

COMMISSIONING PROGRAM

STCSA's commissioning program continues to be one of the most effective on the country. Since 2012 only two commissions out of eleven have failed to reach the stage, resulting in a success rate of over 80%. Alongside the premieres of five other new Australian plays commissioned by other companies since 2013, this represents a major commitment to both Australian playwrights and the Australian voice. Writers currently under commission include Patricia Cornelius, Phillip Kavanagh, Duncan Graham, Fleur Kilpatrick, Alexis West and Elena Carapetis.

INDUSTRY AWARDS:

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

- WIN AWGIE award for best writing for music theatre Little Bird by Nicki Bloom
- NOMINATION 2016 Helpmann Award for Best Actor Catherine McClements The Events
- NOMINATION 2016 Helpmann Award for Best Supporting Actor Colin Friels Mortido
- NOMINATION 2015 Helpmann Award for Best Supporting Actor Pamela Rabe Footfalls
- NOMINATION 2015 Helpmann Award for Costume Design Anna Cordingley Masquerade
- NOMINATION 2015 Helpmann Award for Best New Australian Work Nicki Bloom Little Bird
- NOMINATION 2015 Helpmann Award for Best Score Cameron Goodall and Quentin Grant -Little Bird
- WIN 2015 Helpmann Award for Scenic Design Geoff Cobham Little Bird

SUMMARY:

Satisfyingly the Company has continued the pattern of growth and artistic achievement that have characterised the years since 2012. 2015 / 2016 saw the production of a high level work, an increase in staff members employed and artists engaged, expansion into local, national and international markets and most importantly the production of a bunch a great theatre for South Australian audiences. While the economic climate remains challenging, the Company is continuing to navigate these tricky waters by placing the creation of good work and the welfare of audiences and artists before all else.

Geordie Brookman

Artistic Director

COMPANY OVERVIEW

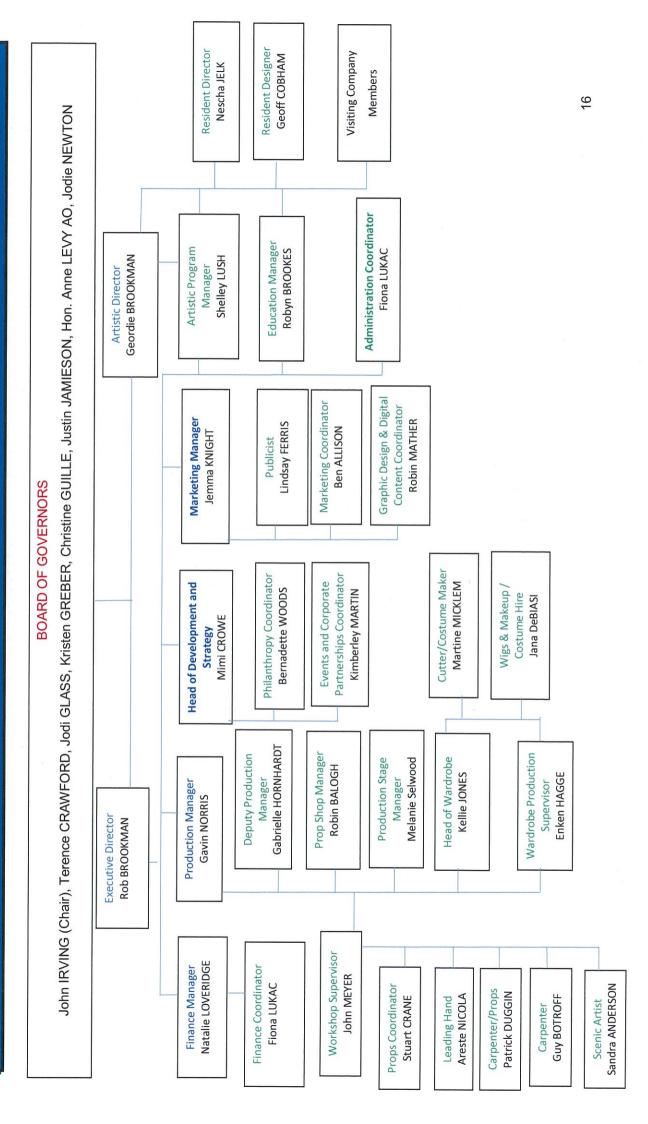
Established under the *State Theatre Company of South Australia Act 1972*, STCSA is a statutory authority that reports to the Minister for the Arts via Arts South Australia, the Government of South Australia's agency for arts and cultural development. The Company receives major funding from Arts South Australia 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, touring and co-productions, set and costume construction and hires, and from corporate sponsors and private donors.

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

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

The Company's Executive Director/Producer and Artistic Director are appointed by the Board. In consultation with the Artistic Director and relevant managers, the Executive Director/Producer is charged with employing a range of personnel across the organisation. Outlined on the following page is STCSA's organisational structure, including ongoing employees as at 30 June 2016. Staff and artists employed for specific projects on a short-term basis during 2014 - 15 have not been included.

ORGANISATIONAL CHART



STATE THEATRE COMPANY BOARD

The composition of the Board during 2015/16 was as follows:

Ministerial Appointments

John Irving (Chair)

Kristen Greber

Hon Anne Levy AO

Christine Guille

Terence Crawford

Justin Jamieson

Jodi Glass

Jodie Newton

Board meetings

The Board met on 7 occasions during the year.

	Meetings	Attended
John Irving	7	7
Kristen Greber	7	4
Christine Guille	7	6
Anne Levy	7	7
Justin Jamieson	7	7
Terence Crawford	7	7
Jodi Glass	7	6
Jodie Newton	7	5

COMPANY MISSION, VISION AND STRATEGIC PLANNING

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

MISSION STATEMENT

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

ARTISTIC VISION

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

- Present work of the highest quality delivering a balanced but exciting program of reinvigorated classics, new Australian work and the very best of new international work;
- > Develop an exciting, adventurous and cohesive programming approach and 'house style';
- > Be accessible and inviting to a broad and diverse audience;
- ➤ Be recognised as a national engine-room for the development of new work through our bestpractice approach and nurturing of the artists involved;
- Create a pipe-line of commissions of work that are commissioned with the specific intent of careful development and production;
- ➤ Be a significant player on the national theatre scene, actively engaged in the national conversation;
- > Be respected for the excellence of our creative development, production and performance practices;
- > Work with the best South Australian artists while also providing long term planning for the progression of emerging SA artists;
- Attract some of the finest (and commercially most attractive) artists in the country due to the unique character of the Company and the optimal working conditions;
- > Embrace cultural diversity in our work both on and off stage;
- Develop and/or present Indigenous work annually;
- > Achieve gender parity in key creative roles over every three year programming cycle;
- Develop potent relationships with festivals, arts centres and other presenters to extend the impact of our work, to present adventurous work in supportive environments and to share costs:
- Develop a positive and mutually beneficial relationship with the Adelaide Festival Centre;
- > Brilliantly match repertoire and artists providing opportunities for great artists to pursue their passions and excel in execution;
- > Consistently deliver a first-class Education program including a mix of full productions, specially tailored access to the main-stage and workshops;
- Ensure access to our work across the State through regional touring;

- > Show leadership in the development of the local theatre industry and be strongly connected with and respected by local artists and independent companies;
- Embrace and exploit the opportunities of one of the best drama theatres in the country (The Dunstan Playhouse) while also creating a second stream of work in vibrant, intimate spaces;
- Develop flexible non-subscription programming streams that complement our main-stage activities;
- > Create an environment where progressive work is seen as exciting and attractive by both artists and audiences:
- > Make theatre one of the preferred entertainment and cultural options for the community;
- > Engender not only great responses from and attendances by our audiences but also great pride within the wider community;

COMPANY VALUES & CULTURE

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

STRATEGIC PLANNING

The Company adopted its new *Strategic Plan 2016 – 20* in September 2015 and has continued to work towards and report against the Goals and Key Performance Indicators outlined in that Plan. This Plan is reviewed annually at the Board's Strategic Planning Day and the Company reports against the Key Performance Indicators within the Plan annually to the Australia Council for the Arts and Arts South Australia.

HUMAN RESOURCE MANAGEMENT (AT 30 JUNE 2016)

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 2016. 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					
Persons	28				
FTEs	25.95				

Gender	% Persons	% FTEs		
Male	39.3	41.6		
Female	60.7	58.4		

Number of persons for the 2	015-16 financial year:
Separated from the agency	4
Recruited to the agency	2

Number of persons on		
leave without pay at	0	
30 June 2016		

Number of exe	cutives	by gend	er, clas	sification	and st	atus in cu	urrent p	osition				
Classification	Ongo	ing	Term	Tenured	Term Unter	ured	Other	(Casual)	Total	%		%
	Male	Female	Male	Female	Male	Female	Male	Female	Female		Male	
	-	-	2	-		-	-		-		2	100 %
TOTAL	-	_	2	-		-	-		-		2	100 %

LEAVE MANAGEMENT

Average days' leave taken per full time equivalent employee							
Leave type	2012-13	2013-14	2014-15	2015-16			
Sick leave/Family Carer's Leave	4.6	3.3	4.7	3.4			
Special Leave With Pay	2.1	0.1	0.6	0.3			

WORKFORCE DIVERSITY/EQUAL EMPLOYMENT

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

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

^{*} Target from South Australia's Strategic Plan

Number of employees by age bracket by gender									
Age Bracket	Male	Female	Total	% of Total	2014 Workforce Benchmark*				
15 - 19	0	0	0	0	5.5%				
20 - 24	1	0	1	3.6	9.7%				
25 - 29	0	3	3	10.7	11.2%				
30 - 34	0	5	5	17.9	10.7%				
35 - 39	2	0	2	7.1	9.6%				
40 - 44	1	3	4	14.3	11.4%				
45 - 49	2	2	4	14.3	11.1%				
50 - 54	2	2	4	14.3	11.4%				
55 - 59	1	1	2	7.1	9.1%				
60 - 64	2	0	2	7.1	6.7%				
65+	0	1	1	3.6	3.6%				
Total	11	17	28	100	100.0%				

^{**}Source: Australian Bureau of Statistics Australian Demographic Statistics, 6291.0.55.001 Labour Force Status (ST LM8) by sex, age, state, marital status – employed – total from Feb78 Supertable, South Australia at Nov 2013.

Number of emplo	oyees with disabilitie	es (according to com	monwealth DDA definition)
Male	Female	Total	% of agency
0	0	0	0.0

Types of disabilities (when	e specified	(k		
Disability	Male	Female	Total	% of Agency
Physical	0	0	0	
Intellectual	0	0	0	
Sensory	0	0	0	
Psychological/Psychiatric	0	0	0	
Other	0	0	0	
Total	0	0	0	

TRAINING AND DEVELOPMENT

Documented review of individual performance	mance management	
Employees with	% Total Workforce	
% reviewed within the past 12 months	10.7%	
% with a review older than 12 months	89.3%	
% with no review	0%	-

Leadership and management training exper	nditure	
Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$9.4K	0.6%

WORK HEALTH AND SAFETY AND INJURY MANAGEMENT

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

Number of notifiable incidents pursuant to WHS Act Part 3	NIL
Number of notices served pursuant to WHS Act Section 90, Section 191 and Section 195 (Provisional improvement, improvement and prohibition notices)	NIL
Number of prosecutions pursuant to WHS Act Part 2, Division 5	NIL
Number of enforceable undertakings pursuant to WHS Act Part 11	NIL

Table 2 – Work Health and Safety Performance (Building Safety Excellence Targets)

	2015-16
Total new workplace injury claims	1
Significant injuries – where lost time exceeds one working week (expressed as frequency rate per 1000 FTE)	1
Significant musculoskeletal injuries – where lost time exceeds one working week (expressed as frequency rate per 1000 FTE)	1
Significant psychological injuries – where lost time exceeds one working week (expressed as frequency rate per 1000 FTE)	NIL

Agency gross workers compensation expenditure4 for 2015-16 compared with 2014-155

EXPENDITURE	2015-16 (\$k)	2014-15 (\$k)	Variation (\$k) + (-)	% Change + (-)
Income Support	\$1310.92	\$0	\$1310.92	0%
Hospital	\$0	\$0	\$0	N/A
Medical	\$686.75	\$0	\$686.75	0%
Rehabilitation/Return to Work	\$0	\$0	\$0	0%
Investigations	\$0	\$0	\$0	0%
Legal expenses	\$0	\$0	\$0	0%
Lump sum	\$0	\$0	0	0%
Travel	\$0	\$0	\$0	0%
Other	\$0	\$0	\$0	0%
Total Claims Expenditure	\$1997.67	\$0	\$1997.67	100%

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

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

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

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

FINANCIAL ISSUES

CONTRACTUAL ARRANGEMENTS

STCSA entered into no contractual arrangements during the 2015-16 financial year where the total value of the contract exceeded \$4 million and the contract extended beyond a year.

FRAUD

No instances of fraud occurred during the 2015-16 financial year of which STCSA is aware.

CONSULTANTS

Consultant	Purpose of Consultancy	Number	Total \$
Value below \$10 000			
Phillipa Sprott	Marketing Strategic	1	4500
	Plan		
Subtotal			
Value \$10 000 to \$50 000			
F.			
TOTAL	24	1	\$4500

OVERSEAS TRAVEL

Number of employees	Destination(s)	Reasons for travel	Total cost to agency
1	United Kingdom	Co-direction of UK production of <i>Things I</i> Know To Be True – Concept Development and Auditions	\$12 355

DISABILITY ACCESS AND INCLUSION PLAN

Disability Access and Inclusion Plan

State Theatre Company of South Australia

2016 - 2018



INTRODUCTION

commitment to people with a disability who use our services to attend live theatre productions and to people with The State Theatre Company South Australia's (STCSA) Disability Access and Inclusion Plan represents our a disability who we may employ. The STCSA anticipates positive outcomes for people with disability to experience and enjoy high quality and accessible theatre.

PURPOSE

The STCSA Disability Access and Inclusion Plan 2016 - 2018 provides a structured approach towards identifying and systematically addressing barriers to access and inclusion, and developing strategies to meet the service needs of people with disability. Its intention is to effect positive change so that people with disability live in inclusive and accessible communities.

CONTEXT

Australia by 2020), and Strong Voices: A blueprint to enhance life and claim the rights of people with disability in Rights of Persons with Disabilities, the National Disability Strategy 2010-2020, South Australia's Strategic Plan The SA Department for Communities and Social Inclusion established a policy framework for disability access and inclusion plans (DAIP) in SA government agencies, aligned with the United Nations Convention on the 2011 T50 People with disability: increase by 10% the number of people with disability employed in South South Australia, 2010-20) The South Australian DAIP strategy specifies the following outcome areas:

Inclusive and accessible communities.

People with disability live in accessible and well-designed communities with opportunity for full inclusion in social, economic, sporting and cultural life.

2. Economic security and employment.

People with disability, their families and carers have economic security, enabling them to plan for the future and exercise choice and control over their lives.

3. Rights protection, justice and legislation.

People with disability have their rights promoted, upheld and protected.

4. Personal and community support.

People with disability, their families and carers have access to a range of supports to assist them to live independently and actively engage in their communities.

5. Learning and skills.

education system that is responsive to their needs. People with disability have opportunities to continue People with disability achieve their full potential through their participation in an inclusive high quality learning throughout their lives.

6. Health and wellbeing.

People with disability attain highest possible health and wellbeing outcomes throughout their lives.

Disability Agreement, the National Disability Insurance Scheme, the National Quality Framework for Disability The principles of access and inclusion align with and underpin the National Disability Strategy, National Services, the National Arts and Disability Strategy and the National Carer Strategy.

Opportunity Act 1984, Public Sector Act 2009, Work Health and Safety Act 2012. Definitions of disability, The key legislative context for the policy is the Disability Discrimination Act 1992 (Cwlth), the Equal Opportunity Act 1984 (SA), and the Carers Recognition Act 2005 (SA), the South Australian Equal carers and discrimination are contained in Attachment 1.

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Access and Inclusion Plan

Outcome 1 Inclusive and Accessible Communities

People with disability live in accessible and well-designed communities with opportunity for full inclusion in social, economic sporting and cultural life.

Actions	Responsibility	Timeframe	Measurable Target
1 Make our productions accessible by using accessible venues	STCSA/AFCT	Current & Ongoing	8 Seasons in accessible theatres per annum
2 Access to information in an accessible format about attending performances and services provided	STCSA/AFCT	Sept 2017	l o achieve level 2 WCAG compliance
3 Ensure all publications, information and marketing use inclusive language, correct symbols and access information where relevant	STCSA Marketing	Sept 2017	Audit requirements against season brochure
4 Provide and promote easy booking access for patrons with disability	BASS/STCSA	Current & Ongoing	Annual check with BASS that requirements met/survey patrons

6 performance seasons per calendar year.	% of companion cards used per season
Current & ongoing	Current & ongoing
Artistic Director/ED	STCSA/BASS/Marketing
5 Provide high quality inclusive performances for all	6 Acceptance and encourage of use of companion cards

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Outcome 2 Economic Security and Employment

People with disability, their families and carers have economic security, enabling them to plan for the future and exercise choice and control over their lives.

Actions	Responsibility	Timeframe	Measurable Target
1 Provide wheelchair access to STCSA offices	ARTS SA	2018	Lift installation
2 Ensure workplace accommodates different needs of staff, volunteers and work experience students with disability	ARTS SA	2018	Assistive technologies and equipment provided where required. Workplace audited annually
3 Ensure non-discriminatory employment policies exercised	Executive Director	Ongoing	ED verifies annually

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Access and Inclusion Plan

Outcome 3 Rights Protection, Justice and Legislation

People with disability have their rights upheld, promoted and protected.

Actions	Responsibility	Timeframe	Measurable Target
1 Ensure (external) customer complaints and feedback systems are accessible and specifically seek comment on access and inclusion issues	STCSA	Sept 2017	Audit compliance
2 Include people with disability (individuals and peak bodies) in surveys, customer forums, peer assessment panels, consultation and community engagement projects.	STCSA	Sept 2017	Audit compliance
3 Establish an STCSA access and inclusion policy.	STCSA	Sept 2017	Policy approved and promulgated
4 Include access and inclusion as standard in STCSA staff contracts	STCSA	Jan 2017	All new staff contracts from Jan 2017

ade 8

Access and Inclusion Plan

Outcome 4 Personal and Community Support

People with disability, their families and carers have access to a range of supports to assist them to live independently and actively engage in their communities.

Actions	Responsibility	Timeframe	Measurable Target
1 Complete Disability & Access Plan	ED/Artistic Program Manager	August 2016	Completed
2 Provide Audio Described performances	Artistic Program Manager	Current & ongoing	At least two performances of each subscription show described (total of 14)
2 Provide tactile tour or pre show briefing pre audio described performances	Artistic Program Manager	Current & ongoing	Provided as above
4 Show description on website	Marketing Manager	Current & ongoing	Audio files accessible via website prior to performance
5 Captioned performances	Artistic Program Manager	Current & ongoing	At least two performances in each season captioned

age 9

Access and Inclusion Plan

Outcome 5 Learning and Skills

quality, education system that is responsive to their needs. People with disability have opportunities People with disability achieve their full potential through their participation in an inclusive, high to continue learning throughout their lives.

Actions	Responsibility	Timeframe	Measurable Target
1 Inclusion into school work experience program	Education Manager	June / July 2017	1 student
2 All new employees to complete online disability awareness training as part of inductions	Managers	From 2017	100% compliance

age 10

Access and Inclusion Plan

Outcome 6 Health and Wellbeing

People with disability are supported to attain the highest possible health throughout their lives.

Actions	Responsibility	Timeframe	Measurable Target
1 Provide access to high quality theatre and events that are accessible and inclusive	STCSA	Current & ongoing	At least 7 subscription plays per year accessible
2 Provide mental health first aid training for key staff	WHS	Feb 2017	2 staff attend training
3 Induction checklist updated to identify the requirement of a Personal Emergency Evacuation Plan (PEEP)	WHS	Feb 2017	All employees with a relevant disability and/or limited mobility are identified and have PEEP in place
4 Fire Wardens trained to identify staff requiring PEEPS and lodge PEEP plans with Managers	Fire Warden/WHS/Managers	Feb 2017	All relevant employees identified and have a PEEP plan in place.

FREEDOM OF INFORMATION STATEMENT

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

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

Recent annual reports may be downloaded free of charge from STCSA's website (www.statetheatrecompany.com.au) 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*.

PUBLIC COMPLAINTS

Category of Complaints by subject 2015-2016	Number
Service quality/delivery	
Behaviour of staff	
Service access/processes/procedures	4
Other complaints	5
Total Complaints	9

The State Theatre Company of SA received a total of 9 complaints during 2015/2016. All of these complaints were referred to the Executive Director who responded individually to patrons' concerns.

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

SUSTAINABILITY REPORTING

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

ENERGY MANAGEMENT

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

EQUIPMENT & APPLIANCES

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

Four printers, two photocopiers (one of which is a multifunction photocopier) are currently in use between approximately 30 staff on three individual sites. The multifunction photocopier has ENERGY

STAR facilities (and 'energy saver mode' and an 'auto off timer', which can reduce annual electricity use for printing and copying by over 60%.

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

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

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

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

SPONSOR AND DONOR LIST

GOVERNMENT PARTNERS

GOVERNMENT

The Government of South Australia funds STCSA through Arts SA.





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





PRESENTING PARTNERS

Australian Gas Networks Limited

Adina Apartment Hotels

UNIVERSITY PARTNER

Flinders University

MEDIA PARTNERS

891 ABC Adelaide

The Advertiser

The Australian

APN Outdoor

Channel 9

Red Bikini

ASSOCIATE PARTNERS

Booze Brothers

d'Arenberg

RAA

RSL-SA

PRODUCTION PARTNER

Novatech

CORPORATE PARTNERS

Bank SA

Brand South Australia

Budget Car & Truck Rental

Haigh's Chocolates

Norman Waterhouse Lawyers

Peregrine Travel Centre - Adelaide

Thomson Geer Lawyers

Square Holes

SUPPORTING SPONSORS

Des's Cabs

Flowers of Adelaide

T-Bar Tea Salon

TRUSTS & FOUNDATIONS

Don Dunstan Foundation

Creative Partnership Australia

Malcolm Robertson Foundation

Thyne Reid Foundation

State Theatre Company of South Australia

Foundation Limited

CREATIVE PARTNERS

Adelaide College of the Arts

Adelaide Festival

Adelaide Festival Centre

Adelaide Symphony Orchestra

Australian Major Performing Arts Group

Belvoir

Country Arts SA

Frantic Assembly

Griffin Theatre Company

Malthouse Theatre

Melbourne Festival

MONA FOMA Festival

National Play Festival

State Library SA Sydney Theatre Company

DONORS AND SUPPORTERS

The State Theatre Company of South Australia acknowledges financial support from 339 Donors, Gold Subscribers, Creative Development Donor Circle, Education Donor Circle and Dramatic Women.

OPERATING ACTIVITIES INCLUDING PAID ATTENDANCES AND NUMBER OF PERFORMANCES

Betrayal

by Harold Pinter

A State Theatre Company of South Australia production

24 July - 15 August 2015

Dunstan Playhouse, Adelaide

19 August - 22 August 2015

Canberra Theatre Centre, Canberra

26 August - 3 October 2015

Sumner Theatre, Melbourne

Adelaide

Total Performances 23

Attendances 7,344

Paid 6,254

Unpaid 1,090

Canberra

Total Performances 5

Attendances 2,611

Paid 2,295

Unpaid 316

Melbourne

Total Performances 49

Attendances 18,012

Paid 16,632

Unpaid 1,380

Director

Lighting and Set Designer

Costume Designer and Associate Designer

Sound Designer

Assistant Director

Geordie Brookman

Geoff Cobham

Ailsa Paterson

Jason Sweeney

Suzannah Kennett Lister

Accent Coach

Stage Manager

Rehearsal Assistant Stage Manager

Simon Stollery

Melanie Selwood

Alison Growden

Cast

Emma

Jerry

Robert

Waiter

Alison Bell

Nathan O'Keefe

Mark Saturno

John Maurice

Volpone

by Ben Jonson in a new adaptation by Emily Steel

A State Theatre Company of South Australia production

21 August - 12 September 2015

Dunstan Playhouse, Adelaide

Total performances

20

Attendances

5,727

Paid

4,685

Unpaid

1,042

Director

Nescha Jelk

Designer

Jonathon Oxlade

Lighting Designer

Geoff Cobham

Composer

Will Spartalis

Voice and Text Coach

Simon Stollery

Fight Choreography

Duncan Maxwell

Production Manager

Gabrielle Hornhardt

Stage Manager

Bruce Bolton

Assistant Stage Manager

Alex Hayley

Cast

Volpone

Paul Blackwell

Mosca

James Smith

Corbaccio

Edwin Hodgeman

Corvino

Patrick Graham

Voltore

Geoff Revell

Lady Would-Be

Caroline Mignone

Celia

Elizabeth Hay

Bonario

Matt Crook

Judge

Carmel Johnson

Mortido

By Angela Betzien

A State Theatre Company of South Australia and Belvoir production.

16 October - 31 October 2015

Dunstan Playhouse, Adelaide

4 November - 20 December 2015

Belvoir Theatre, Sydney

Adelaide

Total performances 17

Attendances

5,176

Paid

4,112

Unpaid

1,064

Sydney

Total Performances

25

Attendances

10,525

Paid

8,380

Unpaid

2,145

Director

Leticia Caceres

Set and Costume Designer

Robert Cousins

Lighting Designer

Geoff Cobham

Composer

The Sweats

Sound Designer

Nate Edmondson

Dramaturg

Anthea Williams

Movement Director

Scott Witt

Assistant Director

Rachel Chant

Dialect Coach

Jennifer White

Stage Manager

Luke McGettigan

Assistant Stage Manager

Sean Proude

Cast:

Jimmy

Tom Conroy

Oliver/Alvaro

Calin Diamond

Detective Grubbe/Heinrich Barbie/Christos/Bratislav

Colin Friels

Oliver/Alvaro

Matthew Goldwyn

Scarlet/Sybille

Louisa Mignone

Monte/Darren Shine

Renato Musolino

El Gallito

David Valencia

Presenting Partner: Belvoir

Co-Commissioned by: Belvoir and Playwriting Australia

Media Partner: Channel 9

The Popular Mechanicals

By Keith Robinson, William Shakespeare and Tony Taylor

A State Theatre Company of South Australia production

6 November - 28 November 2015

Space Theatre, Adelaide

Total performances 24

Attendances

4,603

Paid

3,433

Unpaid

1,170

Director

Sarah Giles

Designer

Jonathon Oxlade

Lighting Designer

Mark Pennington

Composer

David Heinrich

Choreographer

Gabrielle Nankivell

Stage Manager

Melanie Selwood

Assistant Stage Manager

Alison Growden

Stage Management Secondment

Jessica Edwards Sumner

Cast

Nick Bottom/Mowldie

Charles Mayer

Peter Quince

Rory Walker

Francis Flute

Tim Overton

Snug

Amber McMahon

Tom Snout

Lori Bell

Robin Starveling

Julie Forsyth

Production Partner: Adina Apartment Hotels

Media Partner: Channel 9

Beckett Triptych

By Samuel Beckett

A State Theatre Company of South Australia production

13 January - 17 January 2016

Theatre Royal, Hobart

Total performances 5

portormanoco

Attendances

1,383

Paid

1,227

Unpaid

156

Director (Footfalls)

Geordie Brookman

Director (Krapp's Last Tape)

Nescha Jelk

Director (Eh Joe)

Corey McMahon

Set and Costume Designer

Ailsa Paterson

Lighting Designer (Footfalls & Krapp's Last Tape)Ben Flett

Lighting Designer (Eh Joe)

Chris Petridis

Sound Designer

Jason Sweeney

Stage Manager

Melanie Selwood

Rehearsal Stage Manager

Lucie Balsamo

Lighting & Video

Chris Petridis

Sound Realiser

Andrew Howard

Cast

Eh Joe

Paul Blackwell

Krapp's Last Tape

Peter Carroll

Footfalls

Pamela Rabe

Voices

Eh Joe

Pamela Rabe

Footfalls

Sandy Gore

The Events

By David Greig

A State Theatre Company of South Australia, Belvoir and Malthouse Theatre production

13 January - 17 January 2016

Community Hall Tour, Sydney

25 February - 5 March 2016

Her Majesty's Theatre, Adelaide

12 May - 12 June 2016

Belvoir Theatre, Sydney

29 June - 17 July 2016

Malthouse Theatre, Melbourne

Adelaide

Total Performances 11

Attendances

6,238

Paid

5,583

Unpaid

655

Sydney (Festival)

Total Performances 6

Attendances

988

Paid

730

Unpaid

258

Sydney (Belvoir)

Total Performances 34

Attendances

8,423

Paid

7,481

Unpaid

942

Melbourne

Total Performances

21

Attendances

3.572

Paid

2,958

Unpaid

614

Director

Clare Watson

Set and Lighting Designer

Geoff Cobham

Musical Director

Carol Young

Composer

Fight Choreographer

Stage Manager

Assistant Stage Manager

John Browne

Scott Witt

Natalie Moir

Emily Barraclough

Cast

Claire The Boy Catherine McClements

Johnny Carr

Adelaide Community Choirs:

Choral Grief

Poco Tutti

Born on a Monday

Women with Latitude

Allegria

In Good Company

Aurora

Sing for Joy

La La Land

Production Partners: Adelaide Festival of the Arts, Belvoir and Malthouse Theatre

Machu Picchu

by Sue Smith

A State Theatre Company of South Australia and Sydney Theatre Company production

3 March - 9 April 2016

The Wharf, Sydney

13 April - 1 May 2016

Dunstan Playhouse, Adelaide

Sydney

Total Performances

41

Attendances

12,322

Paid

11,590

Unpaid

732

Adelaide

Total Performances

19

Attendances

6,196

Paid

4,988

Unpaid

1,208

Director

Geordie Brookman

Set and Costume Designer

Jonathon Oxlade

Lighting Designer

Nigel Levings

Composer

Alan John

Sound Designer

Andrew Howard

Assistant Director

Yasmin Gurreeboo

Production Consultant

Christopher Petridis

Animator

Morgan Read

Stage Manager Adelaide

Stephanie Fisher

Assistant Stage Manager, Adelaide

Laura Palombella

Assistant Stage Manager, Sydney

Tim Burns

Cast

Paul

Darren Gilshenan

Gabby/Middle Toe

Lisa McCune

Lou

Renato Musolino

Kim/Nurse Jen/Backup Singer/Guilt

Elena Carapetis

Marty/Elvis

Luke Joslin

Lucy/Backup Singer/Pain

Annabel Matheson

Production Partner: Sydney Theatre Company

Presenting Partner: Flinders University

Media Partner: Channel 9

Supported by: Dramatic Women

Things I Know To Be True

by Andrew Bovell

A State Theatre Company of South Australia and Frantic Assembly production

13 May - 4 June 2016

Dunstan Playhouse, Adelaide

8 June - 11 June 2016

The Playhouse, Canberra

Adelaide

Total performances

25

Attendances

9,668

Paid

8,372

Unpaid

1,296

Canberra

Total Performances

5

Attendances

2,109

Paid

1,735

Unpaid

374

Directors

Geordie Brookman and Scott Graham

Set and Lighting Designer

Geoff Cobham

Costume Designer

Ailsa Paterson

Original Artwork

Thom Buchanan

Sound Designer

Andrew Howard

Featuring Music by

Nils Frahm

Stage Manager

Melanie Selwood

Assistant Stage Manager

Alex Hayley

Cast

Bob

Paul Blackwell

Fran

Eugenia Fragos

. . . .

Georgia Adamson

Pip Mark

Tim Walter

Ben

Nathan O'Keefe

Rosie

Tilda Cobham-Hervey

Commissioned by State Theatre Company and Frantic Assembly.

Production Partners:

Frantic Assembly and Adelaide Festival Centre

Presenting Partner:

Australian Gas Networks

Supporting Partners:

State Theatre Company South Australia Foundation (Creative Development

Donor Circle).

UK Season:

Airline Partner:

Qatar Airways

This project assisted by Australian Government through the Ministry for the Arts' Catalyst – Australian

Arts and Culture Fund

Mendelssohn's Dream

Adelaide Symphony Orchestra in Association with State Theatre Company

October 16 & 17

Adelaide Town Hall

Conductor

Nicholas McGegan

Director

Geordie Brookman

Designer

Ailsa Paterson

Lighting Designer

Gavin Norris

Cast

Theseus/Oberon

Terence Crawford

Puck

Dale March

Bottom/Quince/Pyramus/Thisby John Maurice

Baio Maion

Titania/Hermia/Fairy

Anna Steen

Creative Developments/Workshops

Keith

Machu Picchu

Gorgon

Prodigal Jones

Tartuffe

Jill Blewett Playwrights Award Commissions:

Fleur Kilpatrick

Duncan Graham

Residencies

Rabbits - Emily Steel/Daisy Brown

The Creditors - Duncan Graham / David Mealor

Of My Days - Rory Walker (Brink Productions)

EDUCATION PROGRAM

GORGON

By Elena Carapetis

3 May - 30 May

South Australia - City, Metro and Regional

Total performances:

23

Total attendance:

6,048

City

4 school performances

3 Subscriber performances

Space Theatre

Attendances:

2,038

Paid

1664 (includes 1173 students)

Unpaid

374 (includes 86 teachers)

Suburban

5 schools performances

Shedley Theatre, Elizabeth Golden Grove Arts Centre Hopgood Theatre, Noarlunga

Atelier Theatre, Cornerstone College, Mt Barker

Barossa Arts Centre, Tanunda

Attendances:

1675

Paid

1581 students

Unpaid

89 teachers

Regional

8 schools performances & 2 evening performances

Sir Robert Helpmann Theatre, Mt Gambier

Tatiara Civic Centre, Bordertown

Chaffey Theatre, Renmark Centenary Hall, Goolwa

Northern Festival Centre, Port Pirie Institute Theatre, Port Augusta Middleback Theatre, Whyalla

Nautilus Theatre, Port Lincoln

Attendances:

1849

Paid

1759 students

Unpaid

90 teachers

Paid (General Public) 486

Director

Nescha Jelk

Designer

Kathryn Sproul

Lighting and Video Designer Chris Petridis
Composer Will Spartalis
Dramaturg Nicki Bloom
Stage Manager Hollee Gunter
Touring Technician Stuart Crane
Venue Lighting Technician Dave Green

Cast

Actor

Chiara Gabrielli

James Smith

Road Safety Partner:

RAA

Corporate Partner:

Budget Car and Truck Rentals

Regional Touring Partner:

Country Arts SA

Supporting Partner:

State Theatre Company of South Australia Foundation (Education

Donor Circle)

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 2015-16 DWS attendances were as follows:

Production	Attendance	
Betrayal	968 students	79 teachers
Volpone (or The Fox)	853 students	68 teachers
The Popular Mechanicals	400 students	35 teachers
The Events	903 students	77 teachers
Machu Picchu	201 students	22 teachers
Things I Know to Be True	1917 students	159 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. Kyogen Theatre 15 – 17 March

Number of workshops 3
Student attendance 90

Director Munetaka Umehara

2. Indigenous Storytelling 21 – 23 March

Number of workshops 4
Student attendance 180

Director Owen Love

3. Foundations for Developing, Devising, Doing (18 May)

Number of workshops 1
Student attendance 30

Director Sean Riley

TEACHER WORKSHOPS

1. Indigenous Australian Performance – Teaching and Practice (1 April)

Teacher attendance 25

Director Office of Indigenous Strategy and Engagement at Flinders University

2. School Lighting Equipment Seminar (30 March)

Teacher attendance 17

Director Mark Pennington

3. Standard Lighting Rig (On Demand)

Schools 6

Director Mark Pennington

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. Objective *Movement* 3 workshops (Approx. 75 students)

Director Jo Stone

2. Acting Techniques 1 workshop (Approx. 25 students)

Director David Hirst

3. School Drama – Library Session

2 sessions (Approx 40 students)

Director

Jo Stone

4. Tourrific Prospect

1 session (GP)

Director

David Hirst & Lucy Markiewicz

REGIONAL WORKSHOPS

As part of the inaugural Regional Workshop Tour, Associate Director Nescha Jelk ran five workshops on Laban/Acting Techniques; Renmark Primary School (x2), Glossop High School, Riverland Youth Theatre & Renmark High School.

Yasmin Gurreeboo delivered two workshops at Yorketown Area School.

WORK EXPERIENCE

An organised program for secondary student work experience was run during the July 2016 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 theatre, depending on their area of interest.

FLINDERS UNIVERSITY YOUNG PLAYWRIGHTS AWARD

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

In 2016 this program attracted 22 entrants from which two winning scripts and five commendations were selected. Winners were announced on our website and through social media. The winners in both the senior and junior category, have been working with mentoring playwright, Phillip Kavanagh and director, Nescha Jelk on the development of the script.

The Flinders University Young Playwrights Award staged reading and presentation night will be held on Monday 5 Sept 2016 in the Dunstan Playhouse.

Senior Winner

Strata

Peter Beaglehole

Junior Winner

Empty Vanity

James Watson

Director

Nescha Jelk

Mentoring Playwright

Phillip Kavanagh

Commendations

Mudslinger

Hannah Gast

Immaculate

Jamila Main

SCHOOL DRAMA™

A half day training session for teachers and artists was delivered by our Education Manager, Robyn Brookes in April.

In 2016 we delivered School Drama to the following schools in Term 2

- Yankalilla Area School, Modbury Primary School and West Lakes Primary School

Teachers reported that they had;

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

Students' benefits:

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

SECONDMENTS

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

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

FINANCIAL STATEMENTS

STATE THEATRE COMPANY SOUTH AUSTRALIA

ABN 55 386 202 154

Financial Statements for the year ended 30th June 2016

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 2016

		Note	2016 \$'000	2015 \$'000
Expenses				
	Staff Benefits Expenses	4	3,099	2,910
	Supplies and services	5	3,643	3,890
	Depreciation	9	40	27
Total exp	enses		6,782	6,827
Income				
	Commonwealth revenues		600	632
	Box office		1,816	2,063
	Co-producer, tour and royalty fees		954	846
	Sponsorship and donations	6	679	579
	Interest	6	49	52
	Other income	6	342	335
Total inco	me		4,440	4,507
Net cost o	of providing services		2,342	2,320
Revenues	from SA Government			
	Revenues from SA Government	6	2,508	2,479
Net result			166	159
Total com	prehensive result		166	159

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 2016

	Note	2016 \$'000	2015 \$'000
Current assets			
Cash and cash equivalents	7	1,760	1,340
Receivables	8	85	190
Prepayments		281	111
Total current assets		2,126	1,641
Non-current assets			
Other financial assets	2(j)	732	715
Plant and equipment	.9	112	113
Total non-current assets		844	828
Total assets		2,970	2,469
Current liabilities			
Payables	10	511	437
Unearned Revenue	11	936	717
Staff Benefits	12	296	299
Provisions	13	10	4
Total current liabilities		1,753	1,457
Non-current liabilities			
Payables	10	13	10
Staff Benefits	12	141	114
Provisions	13	19	10
Total non-current liabilities		173	134
Total liabilities		1,926	1,591
Net assets		1,044	878
Equity			
Retained Earnings		1,044	878
Total equity		1,044	878

The total equity is attributable to the SA Government as owner

Unrecognised contractual commitments	14
Contingent assets and liabilities	15

State Theatre Company of South Australia Statement of Changes In Equity for the year ended 30 June 2016

		Retained Earnings	
	Note	2016 \$'000	2015 \$'000
* /			
Balance at 1 July		878	719
Net result		166	159
Balance at 30 June		1,044	878

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

State Theatre Company of South Australia Statement of Cash Flows for the year ended 30 June 2016

	Note	2016 \$'000	2015 \$'000
Cash flows from operating activities			
Cash outflows Staff benefits payments Payment for supplies and services Cash (used in) operations	-	(3,062) (3,740) (6,802)	(2,879) (3,909) (6,788)
Cash inflows Receipts from Commonwealth Box office and other receipts Interest received GST recovered from the Australian Taxation Office Cash generated from operations	=	751 3,835 32 115 4,733	622 3,594 33 124 4,373
Cash flows from SA Government			
Receipts from SA Government Cash generated from SA Government	_	2,528 2,528	2,505 2,505
Net cash provided by/(used in) operating activities	-	459	90
Cash flows from investing activities			
Cash outflows Purchase of plant and equipment		(39)	(77)
Cash (used in) investing activities	_	(39)	(77)
Net cash (used in) investing activities		(39)	(77)
Net increase/(decrease) in cash and cash equivalents		420	13
Cash and cash equivalents at the beginning of the period Cash and cash equivalents at the end of the period	-	1,340 1,760	1,327 1,340

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 (Reduced Disclosure Requirements) and comply with Treasurer's Instructions and Accounting Policy Statements promulgated under the provisions of the *Public Finance and Audit Act 1987*.

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

Except for AASB 2015-7 which the Company has early adopted, 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 period ending 30 June 2016. The Company has assessed the impact of the new and amended standards and interpretations which are outlined in Note 3.

b) Basis of preparation

The preparation of the financial statements requires:

- the use of certain estimates and requires management to exercise its judgement in the process of applying the Company's accounting policies. The areas involving a higher degree of judgement or where assumptions and estimates are significant to the financial statements are outlined in the applicable notes;
- accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the
 concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events are
 reported; and
- compliance with Accounting Policy Statements issued pursuant to section 41 of the *Public Finance and Audit Act 1987*. In the interest of public accountability and transparency the Accounting Policy Statements require the following note disclosures, which have been included in these financial statements:
 - a) staff whose normal remuneration is equal to or greater than the base executive remuneration level (within \$10,000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly by the entity to those staff. The Company had two staff members who received remuneration equal to or greater than the base executive remuneration level during the year.
 - b) board/committee member and remuneration information, where a board/committee member is entitled to receive income from membership other than a direct out-of-pocket reimbursement.

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

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

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

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2016 and the comparative information presented.

c) Reporting entity

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

The normal business activities of the Company are dependent on the continuation of grants from the SA Government and the Australia Council at appropriate levels. The Governments have advised that funding at current levels will be maintained through to 31 December 2018. 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 and land tax equivalents, and local government rates.

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 following are specific recognition criteria:

Revenues from SA Government

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

Commonwealth Revenue

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

- Australian Government operating grants received in 2015-16 were to contribute to operations for the 2016 calendar year.
- State Government operating grants received in 2015-16 were to contribute to operations for the 2015-16 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.

The Company has also received Commonwealth grants related to specific programs to be undertaken in future years.

Sponsorship

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

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

Box office

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

There were seven mainstage productions staged during the year (eight mainstage productions staged in 2014-15).

Co-producer, tour and royalty fees

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

h) Expenses

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

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

The following are specific recognition criteria:

Staff benefits expenses

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

Superannuation

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

Depreciation

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

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

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

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

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

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

Resources provided free of charge

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

Production expenses

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

i) Current and non-current classification

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

i) 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.

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 2016 was \$732,000 (\$715,000 in 2014-15).

Plant and equipment

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

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

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

k) Liabilities

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

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

Provisions

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

The workers compensation provision is an actuarial estimate of the outstanding liability as at 30 June 2016 provided by a consulting actuary engaged through the Office for the Public Sector. The provision is for the estimated cost of ongoing payments to employees as required under current legislation.

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

I) Unrecognised contractual commitments and contingent assets and liabilities

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

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

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

m) Events after the reporting period

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

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

3. New and revised accounting standards and policies

The Company did not voluntarily change any of its accounting policies during 2015-16. Except for AASB 2015-7 which the Company has early adopted, 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 period ending 30 June 2016. 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 the financial statements of the Company other than as outlined below.

AASB 16 Leases will apply for the first time to the 30 June 2020 financial report. This standard will require the Company to recognise all leased items in the statement of financial position as assets representing the value of items leased and as liabilities representing the expected future lease payments.

	2016 \$'000	2015 \$'000
4. STAFF BENEFITS EXPENSES		
Salaries and wages Long Service Leave Annual Leave Staff on-costs - superannuation Staff on-costs - other Total staff benefits expenses	2,455 68 161 245 170 3,099	2,352 35 125 248 150 2,910
REMUNERATION OF STAFF	2016 No	2015 No
The number of staff whose remuneration received or receivable falls within the following bands:		
\$155,001 to \$165,000 \$185,001 to \$195,000 Total number of staff	1 1 2	1

The table includes all staff who received remuneration of \$141,500 or more during the year. Remuneration of staff reflects all costs of employment including salaries and wages, superannuation, fringe benefit tax and any other salary sacrifice benefits. The total remuneration received by staff was \$351,000 (\$162,000 in 2014-15).

REMUNERATION OF BOARD MEMBERS

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

Mr John Irving Ms Kristen Greber
Ms Anne Levy Mr Justin Jamieson
Ms Christine Guille Ms Jodi Glass
Mr Terence Crawford* Ms Jodie Newton

Board fees were not paid to members in 2015-16 (\$0 in 2014-15).

*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.

	2016 \$'000	2015 \$'000
5. SUPPLIES AND SERVICES		
Promotion and sponsorship expenses Contractors fees Consultants fees Rent Scenery, sound, lighting and special effects Travel and accommodation Royalties Communications Costume and props Other Production Costs Administration expenses Theatre hire and charges Ticket agency charges	825 557 5 246 250 231 320 30 80 116 155 702	733 982 18 235 242 234 168 30 104 151 148 705
Audit fees Total supplies and services expense	29 3,643	

There was 1 consultancy paid in 2015-16 (1 in 2014-15). The amount of consultancy fees paid is \$5,000 (\$18,000 in 2014-15).

6. REVENUES

Sponsorship and Donations Cash	360	369
In Kind	319	210
Total Sponsorship and Donations	679	579
		373
Interest		
Interest from SA Government	32	33
Interest - Reserves Incentive Funding Scheme (SAFA)	17	19
	49	52
Other		
Prop Shop income	133	127
Company Service Fees	177	168
Shared Office Recovery	2	10
Miscellaneous revenue	30	30
Total Other	342	335
Revenues from SA Government		
Revenues from SA Government	2,508	2,479
Total Revenues from SA Government	2,508	2,479
		2,170

	2016 \$'000	2015 \$'000
7. CASH AND CASH EQUIVALENTS		
Short Term Deposits Cash at Bank and on hand	1,462 298 1,760	1,175 165 1,340
8. RECEIVABLES Trade receivables Allowance for doubtful debts	89 (4) 85	195 (5) 190
The following table shows the movement in doubtful debts		
Balance as at 1 July Amounts written off Amounts recovered during the year Change in allowance recognised in profit or loss Balance as at 30 June	5 (4) - 3 4	(3) 2 5

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

Receivables overdue but not impaired is \$10,000 (\$23,000 in 2014-15).

9. PLANT AND EQUIPMENT

Motor Vehicle - at cost Accumulated depreciation	27 (27)	27 (27)
		(21)
Equipment - at cost	155	243
Accumulated depreciation	(89)	(163)
	66	80
Computer Equipment - at cost	126	224
Accumulated depreciation		334
Accumulated depreciation	(88)	(306)
	38_	28
Software - at cost	21	13
Accumulated depreciation	(13)	(8)
•	8	5
TOTAL	112	113

There were no indications of impairment of plant and equipment as at 30 June 2016.

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:

2015-2016	Equipment \$'000	Computer Equipment \$'000	Software \$'000	Total \$'000
Balance as at 1 July	80	28	5	113
Additions	3	29	7	39
Depreciation expense	(17)	(19)	(4)	(40)
Carrying amount at 30 June	66	38	8	112

10. PAYABLES	2016	2015
CURRENT	\$'000	\$'000
Creditors	342	285
Accruals and advances	140	118
Staff Benefit On-costs	29	34
	511	437
NON-CURRENT		
Staff Benefit On-costs	13	10
	13	10
11. UNEARNED REVENUE	2016	2015
	\$'000	\$'000
CURRENT		70
Advance box office revenue	537	548
Unearned tour and co-producer revenue	74	26
Unearned sponsorship revenue	85	65
Unearned grant revenue	240	69
Other unearned revenue	-	9
	936	717
12.STAFF BENEFITS	2016	2015
	\$'000	\$'000
CURRENT		
Annual Leave	107	102
Long Service Leave	122	99
Accrued salaries and wages	67_	98
	296	299
NON-CURRENT		
Long Service Leave	141	114

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

AASB 119 requires the use of the yield on long term Commonwealth Government bonds as the discount rate in the measurement of the long service leave liability. The yield on long term Commonwealth Government bonds has decreased from 2015 (3.0%) to 2016 (2.0%).

This decrease in the bond yield, which is used as the rate to discount future long service leave cash flows, results in an increase in the reported long service leave liability. The net financial impact of the change in rate is \$19,000 (\$7,000 in 2014-15).

The salary inflation rate remained unchanged at 4%. The salary inflation rate applied to annual leave has remained unchanged at 3%. The resulting financial effect of the change is nil.

13. PROVISIONS	2016	2015
CURRENT Provision for workers compensation	\$'000 10	\$'000 4
	10	4
NON-CURRENT Provision for workers compensation	19	10
	19	10

A liability has been recorded to reflect unsettled workers compensation claims. The workers compensation provision is based on an actuarial assessment performed by the Office for the Public Sector.

Movement in Provision	2016 \$'000	2015 \$'000
Balance as at 1 July	14	22
Change in provision	18	(6)
Less: Payments	(3)	(2)
Balance as at 30 June	29	14

14. 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:

	2016 \$'000	2015 \$'000
Not later than one year	180	163
Later than one year but not later than five years	371	197
	551	360

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

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

The Company leases the Drama Centre (workshop, wardrobe, rehearsal space and offices) from the Adelaide Festival Centre Trust which is due to expire in June 2020.

15. CONTINGENT ASSETS AND LIABILITIES

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

16. EVENTS AFTER THE REPORTING PERIOD

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

17. FINANCIAL INSTRUMENTS/FINANCIAL RISK MANAGEMENT

Categorisation of financial instruments	3		2016 \$'000	2015 \$'000
Category	Statement of Financial Position line item	Note	Carrying/Fair Value	Carrying/Fair Value
Financial Assets				
Cash at bank and on hand	Cash and cash equivalents	7	298	165
Short term deposits	Cash and cash equivalents	7	1,462	1,175
Receivables	Receivables (i)	8	78	195
Reserves Incentive Scheme investments	Other financial assets	2 (j)	732	715
Financial Liabilities				
Financial Liabilities at cost	Payables (i)	10	304	332

⁽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 8 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 2016

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 2016 and the results of its operation and cash flows for the financial year.

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

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

John Irving **Board Chair**

State Theatre Company of SA

Rob Brookman

Executive Director/Producer

State Theatre Company of SA

Natalie Loveridge

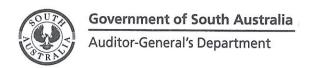
Finance Manager

State Theatre Company of SA

Dated: 28/9/16

28/9/2016, Dated: 28/9/2016

INDEPENDENT AUDITOR'S REPORT



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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 2016. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2016
- a Statement of Financial Position as at 30 June 2016
- a Statement of Changes in Equity for the year ended 30 June 2016
- a Statement of Cash Flows for the year ended 30 June 2016
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Board Chair, Executive Director/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.

My report refers only to the financial statements described above and does not provide assurance over the integrity of publication of the financial report on the State Theatre Company of South Australia's website nor does it provide an opinion on any other information which may have been hyperlinked to/from these statements.

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 2016, its financial performance and its cash flows for the year then ended in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards.

Andrew Richardson **Auditor-General** 29 September 2016