



State Theatre Company of South Australia **2017-18 Annual Report**

State Theatre Company of South Australia

State Theatre Company of South Australia
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Date presented to Minister: 18 October 2018

To:

Hon Steven Marshall MP

Premier of South Australia

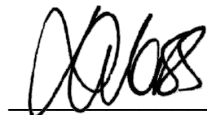
This annual report is to be presented to Parliament to meet the statutory reporting requirements of the *State Theatre Company of South Australia Act 1972* and meets the requirements of Premier and Cabinet Circular *PC013 Annual Reporting*.

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

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

Jodi Glass

Executive Director/Producer



Signature

18 October 2018

Date

Late submission of the report is due to the availability of audited financial statements being delayed until October 2018.

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Section A: Reporting required under the *Public Sector Act 2009*, the *Public Sector Regulations 2010* and the *Public Finance and Audit Act 1987*

Agency purpose or role

State Theatre Company of South Australia's purpose is to create extraordinary experiences through theatre. Our dream is to become Australia's pre-eminent story teller. Our values are: Be bold. Imagine. Respect.

In realising our vision for the Company to be Australia's pre-eminent storyteller, we will build on 46 years of history as a bold and ambitious theatre company with a sustainable platform for growth and ongoing success.

We invest in the local creative community. Our commitment to local actors, creatives and technicians is core to our mission - both in creating work that is uniquely South Australian, as well as contributing to a viable arts industry and creative employment opportunities in Adelaide and South Australia. Beyond our borders, we want to deliver the best of South Australian theatre making and theatre makers to the nation and the world, in addition to bringing the best of the best to work here in Adelaide.

Objectives

State Theatre Company of South Australia is firmly committed to creating theatre that *opens the heart and fires the imagination*. The Company aims to achieve this through:

- sound programming that attracts audiences and great artists, extends employment opportunities for artists, and garners consistently positive reviews, audience feedback and peer responses;
- developing new Australian work and supporting extant Australian work;
- continuing diversity in programming;
- broadening the Company's connection to SA audiences and geographic reach;
- increasing program potential and audience reach;
- creating and implementing a Reconciliation Action Plan;
- increasing opportunities for people with different abilities;
- supporting local independent and small-to-medium enterprise theatre companies;
- contributing to tertiary education outcomes in the theatre sector by developing opportunities for recent graduates and emerging artists within the Company;
- contributing to artist skills development;
- strengthening our engagement with the local arts community;
- ensuring workplaces are respectful and safe;
- deepening community engagement with the Company and the performing arts;
- maintaining a positive and productive Company culture by being the employer of choice;
- increasing private sector support and earned revenue;
- preserving financial stability arising from audiences remaining connected and committed to the Company and its programs;
- achieving growth in Company's revenue and capabilities from improvements business operations, productivity and efficiencies; and
- ensuring strong governance and financial management with sound financial controls.

Key strategies and their relationship to SA Government objectives

Key strategy	SA Government objective
Produce bold and ambitious programming that celebrates local stories, new Australian works, represents our diverse culture and engages outstanding artists, creatives and production personnel who live in South Australia and beyond.	This strategy supports the SA Government's commitment to safeguarding local industry whilst contributing to job growth within the State.
Build capability and ensure we have the right people, environment, culture, processes and resources to ensure sustained successful financial performance and position.	The SA Government aims to create confidence within the public service and promotes a strong interest in economic sustainability and self-management.
Foster loyal, high-performing, passionate and dedicated workforce, with a values-based culture built on mutual respect and commitment to excellence, strengthened by positive leadership, within a robust governance and risk management framework.	The SA Government is committed to creating more productive and integrated government services based on a strong sense of community values.
Develop a deeper connection with, and understanding of our supporter base including subscribers, single ticket buyers, donors, sponsors and key stakeholders to provide an enriched experience across all touch points with the Company and continuing to develop our annual education and South Australian touring programs.	The SA Government aims to continue to celebrate the unique culture of South Australia and meet the needs of regional and rural South Australia.
Be socially responsible and leverage our experience, skills, knowledge and resources to provide genuine and meaningful support as a leader in the local and national arts community.	The SA Government has dedicated support for the development of the next generation of creative talent, an objective we are committed to through nurturing local artists.
Operate and work in the best production facilities, performance venues and administration centre.	The SA Government has pledged to facilitate collaboration between major performing arts companies and Adelaide Festival Centre's newly redeveloped venues, including Her Majesty's Theatre.

Agency programs and initiatives and their effectiveness and efficiency

Program name	Indicators of performance/effectiveness/efficiency	Outcome for South Australia
Subscription Program	<p>State Theatre Company presented 151 performances of eight mainstage productions in Adelaide in 2017-18 across our annual calendar year subscription seasons:</p> <p><i>A Doll's House</i> by Henrik Ibsen adapted by Elena Carapetis, Dunstan Playhouse, 21 performances, attendances 7,224 (June-July 2017).</p> <p><i>Macbeth</i> by William Shakespeare, Dunstan Playhouse, 22 performances, attendances 9,894 (August-September 2017).</p> <p><i>Switzerland</i> by Joanna Murray-Smith, Dunstan Playhouse, 15 performances, attendances 5,664 (October-November 2017).</p> <p><i>Vale</i> by Nicki Bloom, Dunstan Playhouse, 15 performances, attendances 4,525 (November-December 2017).</p> <p><i>In The Club</i> by Patricia Cornelius, Odeon Theatre, 25 performances, attendances 3,453 (February-March 2018).</p> <p><i>After Dinner</i> by Andrew Bovell, Dunstan Playhouse, 21 performances, attendances 5,632 (April 2018).</p> <p><i>Sense and Sensibility</i> adapted by Kate Hamill based on the Jane Austen novel, Dunstan Playhouse, 22 performances, attendances 8,014 (May 2018).</p> <p><i>Terrestrial</i> by Fleur Kilpatrick, Space Theatre, 10 performances, attendances 2,651 (May-June 2018).</p> <p>Total attendances to eight mainstage plays in Adelaide across 2017-18: 47,057. Total subscribers for Season 2018: 2,811.</p>	<p>The Company's subscription season of mainstage plays presented annually is the only such theatre subscription program for South Australian audiences.</p>

Program name	Indicators of performance/effectiveness/efficiency	Outcome for South Australia
State Education Program	<p>State Theatre Company provided a range of opportunities for students and teachers to engage with theatre through the Company's Education Program. This included the Space Theatre season and South Australian regional tour of <i>Terrestrial</i> by Fleur Kilpatrick (May-June 2018), a brand new play about teenagers living in a remote town, commissioned by State Theatre Company; schools performances of mainstage productions with post-show Q&A's, Work Experience Week, Summer School, Student and Teacher Workshops on demand to meet the specific needs of schools; Flinders University Young Playwrights Award to encourage emerging writers; and Young Achiever Awards to recognise the efforts of secondary Drama and English students.</p>	<p>The Company's education program is highly regarded nationally and locally as critical to young people's engagement in and appreciation of the arts.</p>
Regional South Australia, National and International Touring	<p>State Theatre Company's productions toured extensively in 2017-2018:</p> <p><i>Sista Girl</i> by Elena Carapetis and Alexis West Perth season presented by Yirra Yaakin Theatre Company at Subiaco Arts Centre, 12 performances, attendances 1,852 (August 2017).</p> <p><i>1984</i> by George Orwell, a new adaption created by Robert Icke and Duncan MacMillan, Australian and international tour. Sydney season presented by Sydney Theatre Company at Roslyn Packer Theatre, 29 performances, attendances 25,389 (July 2017); Canberra Theatre Centre season, 7 performances, attendances 7,179 (July 2017); Perth season, 11 performances, attendances 11,048 (August 2017); Auckland Theatre Company season, 19 performances (March 2018); Singapore International Festival of Arts season, 4 performances (April-May 2018).</p>	<p>Showcasing South Australian talent to Australia and the world extends the employment opportunities for South Australian artists, creatives and production personnel. Touring also consolidates State Theatre Company's reputation as a South Australian company of national and international significance.</p>

Program name	Indicators of performance/effectiveness/efficiency	Outcome for South Australia
	<p><i>The Popular Mechanicals</i> by Keith Robinson, William Shakespeare and Tony Taylor, national tour including South Australian regional tour produced by State Theatre Company in association with Country Arts SA and with support of and Playing Australia. 31 performances, total attendances 5,512 (August-November 2017).</p> <p><i>Things I Know to Be True</i> by Andrew Bovell, London season and regional UK tour produced by Frantic Assembly. 53 performances, total attendances 19,076 (October - January 2018).</p> <p><i>Sense and Sensibility</i> adapted by Kate Hamill based on the Jane Austen novel, national seasons. Geelong Performing Arts Centre season, 4 performances, attendances 1,290 (June 2018); Canberra Theatre Centre season, 7 performances, attendances 3,166 (May-June 2018). Total attendances: 4,456.</p> <p><i>Terrestrial</i> by Fleur Kilpatrick, metropolitan Adelaide and South Australian regional and remote tour presented by State Theatre Company. 19 performances, attendances 2,207 (May-June 2018).</p> <p>Metropolitan Adelaide seasons of all mainstage and Education Program productions: 170 performances, total attendances 49,264.</p> <p>Total South Australian regional and remote touring: 50 performances, total attendances 7,719.</p> <p>Total interstate touring: 70 performances, total attendances 48,072.</p> <p>Total international touring: 23 performances.</p> <p>Total performances 2017-2018: 347 performances.</p> <p>Total attendances 2017-2018: 123,776.</p>	

Program name	Indicators of performance/effectiveness/efficiency	Outcome for South Australia
Regional Theatre Strategy	State Theatre Company's Regional Theatre Strategy, delivered in conjunction with Country Arts SA, toured State Theatre Company productions to regional and remote communities across South Australia and provided richer arts experiences through creative engagement opportunities for communities. The 2017-18 RTS program included South Australian tours of <i>Popular Mechanicals</i> (August-November 2017), <i>Terrestrial</i> by Fleur Kilpatrick (May-June 2018) and workshops in regional areas led by State Theatre Company artists.	South Australians, no matter where they live, are entitled to access professional theatre of the highest quality. Workshops provide young people in regional and remote communities with skills development and Company artists with employment.
Young People	<p>The Company's <i>Off Stage</i> program provided young adult audiences with opportunities to engage with theatre, some for the first time, through attending performances, behind-the-scenes experiences and post-show parties for select subscription shows.</p> <p>The Company's <i>9On9</i> youth ticketing program was designed to encourage participation by allowing holders of valid student ID cards to attend Company productions for just \$9.</p>	Attracting young audiences to our productions and programs is critical to theatre thriving in South Australia.
Access	<p>The Company is committed to providing access for visually and hearing impaired audiences through audio described, captioned, audio enhanced and AUSLAN interpreted performances.</p> <p>The Company reduces the financial barriers to seeing State Theatre Company performances through initiatives such as <i>Pay-What-You-Can</i> for holders of Healthcare cards to matinee and Wednesday evening performances.</p> <p>Holders of MEAA cards are entitled to purchase tickets at a discounted price to Company productions.</p>	South Australian's living with disabilities and within modest means are entitled to participate in the arts.

Program name	Indicators of performance/effectiveness/efficiency	Outcome for South Australia
Audience engagement	The Company delivered a range of programs and events to bring audiences closer to the Company and its productions. These included <i>Tangent</i> panel discussions presented in partnership with the State Library South Australia and <i>Subscriber Briefings</i> for our mainstage subscription and education plays.	Audience development beyond seeing performances develops a richer appreciation for theatre, the artistic process and the arts.
Older people participating in the arts	The Company is committed to providing opportunities for older people to engage in the arts through employment and by providing programs that meet the needs of older Australians. <i>Keith's Matinee Club</i> includes a post-show Q&A with artists for selected matinee performances. Selected mainstage productions are part of the Adelaide Festival Centre's <i>Morning Melodies</i> program.	Increasing participation of older people in the arts is fundamental to a positive, caring and aspirational community.
Commissioning Program	The Company commissioned a number of plays from new and established writers nurturing the creative development of new scripts to production. Writers under commission over 2017-18 included Patricia Cornelius, Geordie Brookman, Emily Steel, Duncan Graham, Alexis West and Elena Carapetis.	The Commissioning Program creates a platform for creatives, contributing to the richness of the South Australian Arts Community.
Artist and Sector Development	<p>The Company actively supports small-to-medium theatre companies and independent artists through our <i>State Umbrella</i> and <i>State R&D programs</i> to develop, produce and present their work with marketing (through inclusion in our annual Season program brochure), production and model financial support and week-long creative development residencies in our rehearsal room. In 2017-18 these included:</p> <p>The Company aided in the creative development of <i>19 Weeks</i> (January 2018) as well as hosting creative developments for directors Corey McMahon and Shannon Rush. The Company hosted an <i>Industry Masterclass</i> with Gerrard McArthur.</p>	Development of new artists and their work is critical to a thriving and vibrant community in metropolitan Adelaide and regional South Australia.

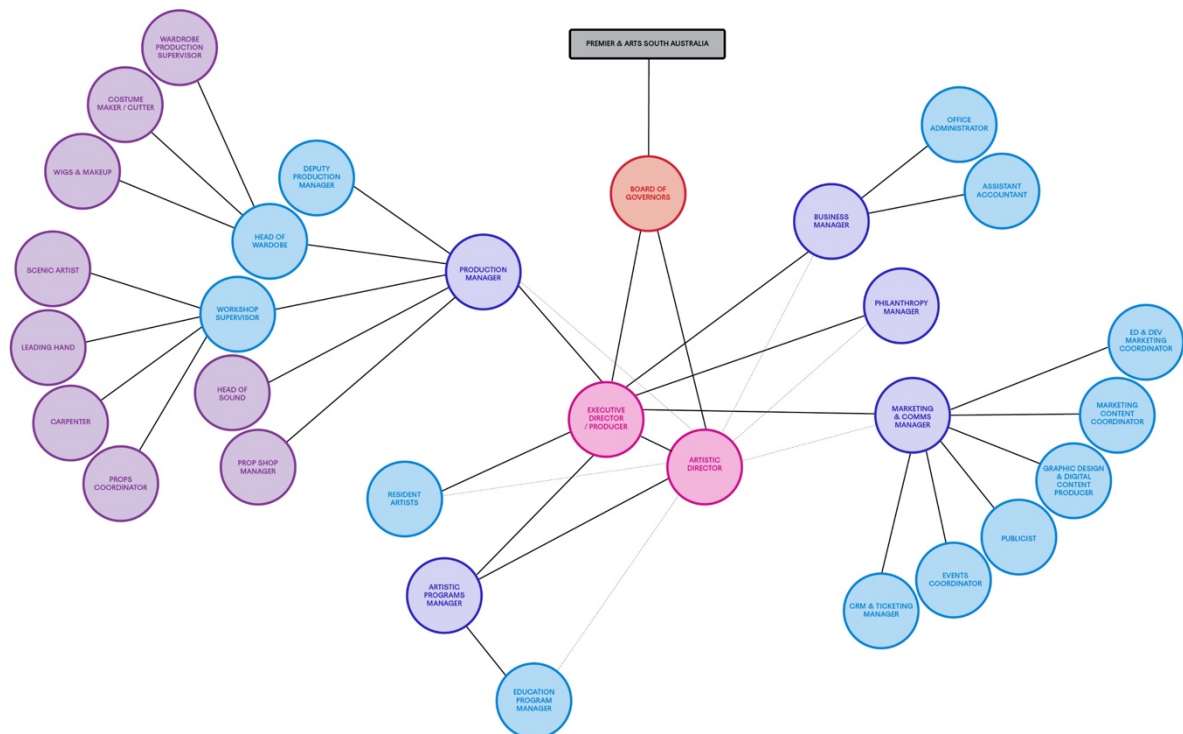
Program name	Indicators of performance/effectiveness/efficiency	Outcome for South Australia
	<p><i>State R&D:</i> <i>MeWei 3027</i>, commissioned by Country Arts SA with support from State Theatre Company, 2 staged readings, attendances 650 (April 2018).</p> <p><i>Paris Nesbit</i>, 1 staged reading, attendances 120 (June 2018).</p> <p><i>State Umbrella:</i> <i>Rabbits</i>, 18 performances, total attendances 713 (September 2017).</p>	
Cultural diversity and Aboriginal arts	<p>The Company commissioned new play inspired by the oral histories of Greek, Cypriot and Italian migrants to regional South Australia. <i>The Gods of Strangers</i> is a historical fiction set in Port Pirie that explores the untold struggles of belonging, identity and family in post-World War II Australia. This multicultural drama will be performed in Greek, Italian and English with English surtitles. It was written by the Company's full-time Resident Artist, Elena Carapetis, who is an established actor, upcoming playwright and director and the daughter of Italian-Greek-Cypriot migrants.</p> <p>The Company is firmly committed to programming and aiding in the development of Aboriginal theatre productions. In 2018, the Company supported a reading of Glenn Shea's <i>MeWei 2037</i>, a play based on the story of the first Ngarrindjeri serviceman from the South Australian community of Raukkan.</p> <p>Alira McKenzie-Williams, an Aboriginal woman, has been engaged by the Company since 2016 as our inaugural Stage Management Trainee. In 2017-18 Alira worked as an Assistant Stage Manager on <i>Terrestrial</i> (May-June 2018) and Assistant Director on <i>Vale</i> (November-December 2017) and <i>After Dinner</i> (April 2018). The Company also supported Alira's secondments at Sydney Theatre Company and Brink Productions.</p>	Cultural diversity on stage and off stage reaffirms the positive value of our diverse community.

Program name	Indicators of performance/effectiveness/efficiency	Outcome for South Australia
	For our 2017 and 2018 Subscription seasons, the Company employed Rashidi Edwards (one of the standout graduates from the ACArts acting course who migrated to Australia from Africa) as one of our ensemble actors.	
Philanthropy	The Company continues to foster private and corporate giving to enable the development of new Australian works, expand touring opportunities, and increase employment opportunities for South Australian artists, creatives and production personnel.	Private giving reaffirms the value of the arts and State Theatre Company and provides greater opportunities for artists and audiences.

Legislation administered by the agency

State Theatre Company of South Australia Act 1972

Organisation of the agency



<http://statetheatrecompany.com.au/board-staff/>

Other agencies related to this agency (within the Minister's area/s of responsibility)

N/A

Employment opportunity programs

Program name	Result of the program
ArtsReady Warumilang: Aboriginal & Torres Strait Islander Traineeship Program	Since January 2016, State Theatre Company of South Australia has employed a Stage Management Trainee at national training wage rates through the ArtsReady/SportsReady program. The Company provides on-the-job training while the trainee gains formal qualifications through TafeSA.
Work Experience Program 2017	16 students from Year 10, 11 and 12 participated in a four-day long work experience program. Staff led practical workshops in programming, design, theatre production, lighting, sound, directing, stage management, marketing and producing, giving experience in a professional theatre company.
Summer School Program	A week-long program for young people aged 15 years and up was held in January 2018. Summer School 2018 was led by actor Jude Henshell and featured performing arts industry leaders Cameron Goodall, Tessa Leong, Larissa McGowan and Patricia Cornelius.
Secondments and Trainees	The Company provides opportunities throughout the year for undergraduate and post-graduate students to undertake directing, administration, marketing, programming, production and technical placements.

Agency performance management and development systems

Performance management and development system	Assessment of effectiveness and efficiency
State Theatre Company is reviewing and updating its performance management and development systems	Improvements in organisational and personal effectiveness, new opportunities for professional learning, training and development for permanent, contract and casual staff.
Staff Performance Reviews	Performance reviews of 25% of staff were undertaken during the reporting period.

Work health, safety and return to work programs of the agency and their effectiveness

Program name and brief description	Effectiveness
Safety Training	Fire Warden Training was undertaken for State Theatre Company staff at the Fowlers Building (Lion Arts Centre).
Work Health and Safety iLearn modules	DSD implemented <i>iLearn</i> , a new mandatory online training course to provide training in such areas as Duty of Care for Workers, Code of Ethics, Respect at Work, General Evacuation Training, Office Ergonomics, Risk Management & Due Diligence for Workers, Work Health and Safety Fundamentals.
Managing Safety and Wellbeing in the Workplace	<p>New streamlined procedure of internal incident reports to incorporate a company and DSD level of <i>Hazard Incident Reporting Module</i> (HIRM) reporting, focusing on strengthening positive Company culture.</p> <p>The Company was provided with a Fire Warden 2-Way-Radio as a method of communication during evacuation/emergency procedures within the Adelaide Festival Centre.</p>
Managing Hazards and Facilities	All Safe Operating Procedures for plant and machinery in the Company's workshop and wardrobe reviewed and updated. Risk Register updated. Working Alone procedure created. All hazardous and flammable substances were added to the online Chemwatch portal.
#SafeTheatres	State Theatre Company's Executive Director was an invited participant in the inaugural <i>Safe Theatres Forum</i> in Melbourne that brought together representatives from all areas of the not-for-profit performing arts industry. The Company's long-term commitment to create a workplace free from harassment and bullying; workplaces that are safe, where policies and procedures are clearly communicated and understood, where avenues for complaint and redress are available which respect the rights of all parties involved.
Mental Health First Aid Training	The workshop was provided by St Johns to all Company managers, senior staff, and contracted Stage Managers. The training assist participants to recognise signs and symptoms of common mental illnesses as well as where and how to get help. Participants collaborated to determine correct responses to a number of scenarios and how to plan for occurrences.

Work health and safety and return to work performance

	2017-18	2016-17	% Change (+ / -)
Workplace injury claims			
Total new workplace injury claims	1 (rejected as determined not work related)	0	-%
Fatalities	0	0	-%
Seriously injured workers*	0	0	-%
Significant injuries (where lost time exceeds a working week, expressed as frequency rate per 1000 FTE)	0	0	-%
Work health and safety regulation			
Number of notifiable incidents (<i>WHS Act 2012, Part 3</i>)	0	0	-%
Number of provisional improvement, improvement and prohibition notices (<i>WHS Act 2012 Sections 90, 191 and 195</i>)	0	0	-%
Return to work costs**			
Total gross workers compensation expenditure (\$)	\$2,178.13	\$1,713.61	-%
Income support payments – gross (\$)	\$0	\$0	-%

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

**before third party recovery

Data for the past five years is available at: <https://data.sa.gov.au/data/dataset/e635251e-27ce-4ef8-b1bb-215583f94701>

Fraud detected in the agency

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

Strategies implemented to control and prevent fraud

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

Data for the past five years is available at: <https://data.sa.gov.au/data/dataset/bb3a483d-0c10-4809-9da7-a5fd0f689508>

Whistle-blowers' disclosure

Number of occasions on which public interest information has been disclosed to a responsible officer of the agency under the <i>Whistle-blowers' Protection Act 1993</i>	0
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Data for the past five years is available at: <https://data.sa.gov.au/data/dataset/1d494197-302f-4b67-adf5-1ba085b776df>

Executive employment in the agency

Executive classification	Number of executives
Executive Director/Producer	1
Artistic Director	1

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

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

Consultants

The following is a summary of external consultants that have been engaged by the agency, the nature of work undertaken, and the total cost of the work undertaken.

Consultancies below \$10,000 each		
Sweet Reason Pty Ltd	Executive Producer for the 1984 tour	\$10,000.00
	Subtotal	\$10,000.00
Consultancies above \$10,000 each		
akto Pty Ltd	Development of a Technology Road Map as part of the Company digital transformation for the Company's future IT infrastructure needs	\$13,500.00
Bertwistle Holding Pty Ltd	Development of the Company's brand vision and strategic plan	\$13,991.45
HR Matrix Pty Ltd	Creation and implementation of Human Resources guidelines and procedures	\$23,811.95
Total all consultancies		\$51,303.40

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

See also the Consolidated Financial Report of the Department of Treasury and Finance <http://treasury.sa.gov.au/> for total value of consultancy contracts across the SA Public Sector.

Contractors

The following is a summary of external contractors that have been engaged by the agency, the nature of work undertaken, and the total cost of the work undertaken.

Contractor	Purpose	Value
Contracts below \$10,000 each: 49	Freelance actors; directors; set, sound, audio-visual and lighting designers; and composers engaged for the production of theatre and the facilitation of workshops.	\$144,680
Contracts below \$10,000 each: 2	Administrative support services including Board minute-taking and the writing of Education program study guides.	\$7,873
Contracts above \$10,000 each: 8	Freelance directors, stage management trainee and set and lighting designers engaged for the production of theatre.	\$199,654

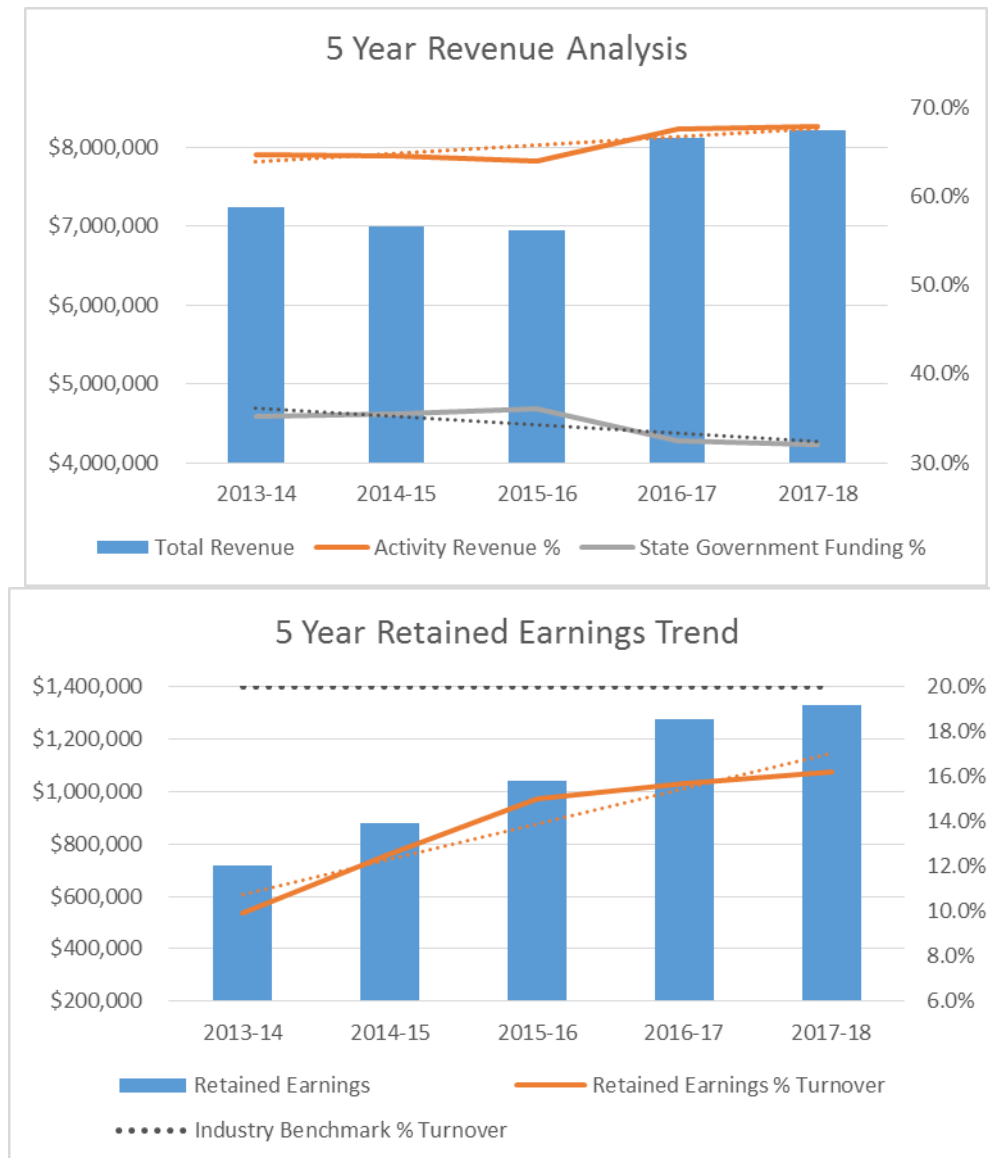
Data for the past five years is available at: not recorded.

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

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

Financial performance of the agency

The following is a brief summary of the overall financial position of the agency. The information is unaudited. Full audited financial statements for 2017-18 are attached to this report.



Other financial information

Nil.

Other information requested by the Minister(s) or other significant issues affecting the agency or reporting pertaining to independent functions

Nil.

Section B: Reporting required under any other act or regulation

Name and date of act or regulation
N/A

Reporting required under the *Carers' Recognition Act 2005*

The *Carers' Recognition Act 2005* is deemed applicable for the following: Department of Human Services, Department for Education, Department for Health and Wellbeing, Department of State Development, Department of Planning, Transport and Infrastructure, South Australia Police and TAFE SA.

Section 7: Compliance or non-compliance with section 6 of the Carers Recognition Act 2005 and (b) if a person or body provides relevant services under a contract with the organisation (other than a contract of employment), that person's or body's compliance or non-compliance with section 6.

Nil.

Section C: Reporting of public complaints as requested by the Ombudsman

Summary of complaints by subject

Public complaints received by State Theatre Company of South Australia	
Category of complaints by subject	Number of instances
Performance Components (content, sound, lighting, effects)	5
Service Procedures (pre-show warnings)	6
Performance Accessibility (seating)	3

Data for the past five years is available at: <https://data.sa.gov.au/data/dataset/21b00e47-6f0f-41ed-84b9-10ee75404fce>

Complaint outcomes

Nature of complaint or suggestion	Services improved or changes as a result of complaints or consumer suggestions
Noise Levels	All complaints were directed to both the Executive Director/Producer and Artistic Director. The complaints were addressed, and written responses were sent in reply by the appropriate person, either Artistic Director or Executive Director/Producer. Feedback prompted a change in how shows are advertised. Warnings have now been put in place for shows in the 2018 season that may include higher than average noise levels – and we are now actively promoting the biodynamic audio enhancement for those hard of hearing.
Content/Warnings	All complaints were directed to our Marketing & Communications Manager. Complaints were addressed, and written responses were sent in reply. Warnings and recommendations have now been included on our website as they are confirmed to assist audiences choose the productions they wish to attend.
Seat Allocation	All complaints were directed to ticketing provider BASS who process all ticketing bookings and seating requests for subscribers, single ticket buyers, group bookers, and audience members with impairments and access requirements.



ABN 55 386 202 154

Financial Statements
for the year ended
30th June 2018

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 2018

	Note	2018 \$'000	2017 \$'000
Expenses			
Staff benefits expenses	3	3,640	3,373
Supplies and services	5	4,470	4,458
Depreciation	9	47	52
Total expenses		<u>8,157</u>	<u>7,883</u>
Income			
Commonwealth revenues		886	760
Box office		2,009	2,064
Co-producer, tour and royalty fees		1,825	1,452
Sponsorship and donations	6	555	933
Interest revenues	6	47	50
Other income	6	258	224
Total income		<u>5,580</u>	<u>5,483</u>
Net cost of providing services		<u>2,577</u>	<u>2,400</u>
Revenues from SA Government			
Revenues from SA Government	6	<u>2,632</u>	<u>2,633</u>
Net result		<u>55</u>	<u>233</u>
Total comprehensive result		<u>55</u>	<u>233</u>

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

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

State Theatre Company of South Australia
Statement of Financial Position
as at 30 June 2018

	Note	2018 \$'000	2017 \$'000
Current assets			
Cash and cash equivalents	7	1,737	1,547
Receivables	8	363	1,375
Prepayments		314	352
Total current assets		<u>2,414</u>	<u>3,274</u>
Non-current assets			
Other financial assets	2.6	760	746
Plant and equipment	9	120	135
Total non-current assets		<u>880</u>	<u>881</u>
Total assets		<u>3,294</u>	<u>4,155</u>
Current liabilities			
Payables	10	754	1,202
Unearned revenue	11	840	1,194
Staff benefits	12	190	300
Provisions	13	8	5
Total current liabilities		<u>1,792</u>	<u>2,701</u>
Non-current liabilities			
Payables	10	13	14
Staff benefits	12	146	155
Provisions	13	11	8
Total non-current liabilities		<u>170</u>	<u>177</u>
Total liabilities		<u>1,962</u>	<u>2,878</u>
Net Assets		<u>1,332</u>	<u>1,277</u>
Equity			
Retained earnings		1,332	1,277
Total Equity		<u>1,332</u>	<u>1,277</u>

The total equity is attributable to the SA Government as owner

Unrecognised contractual commitments	14
Contingent assets and liabilities	15

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

State Theatre Company of South Australia
Statement of Changes In Equity
for the year ended 30 June 2018

	Note	Retained Earnings	
		2018 \$'000	2017 \$'000
Balance at 1 July		1,277	1,044
Total comprehensive result		55	233
Balance at 30 June		<u>1,332</u>	<u>1,277</u>

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

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

State Theatre Company of South Australia
Statement of Cash Flows
for the year ended 30 June 2018

	Note	2018 \$'000	2017 \$'000
Cash flows from operating activities			
Cash outflows			
Staff benefits payments		(3,750)	(3,367)
Payment for supplies and services		(5,018)	(3,798)
Cash used in operations		<u>(8,768)</u>	<u>(7,165)</u>
Cash inflows			
Receipts from Commonwealth		618	857
Box office and other receipts		5,603	3,444
Interest received		33	36
GST recovered from the ATO		2	89
Cash generated from operations		<u>6,256</u>	<u>4,426</u>
Cash flows from SA Government			
Receipts from SA Government		2,734	2,601
Cash generated from SA Government		<u>2,734</u>	<u>2,601</u>
Net cash provided by/(used in) operating activities		<u>222</u>	<u>(138)</u>
Cash flows from investing activities			
Cash outflows			
Purchase of plant and equipment		(32)	(75)
Cash used in investing activities		<u>(32)</u>	<u>(75)</u>
Net cash used in investing activities		<u>(32)</u>	<u>(75)</u>
Net increase/(decrease) in cash and cash equivalents		190	(213)
Cash and cash equivalents at the beginning of the period		1,547	1,760
Cash and cash equivalents at the end of the period	7	<u>1,737</u>	<u>1,547</u>

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

1. Objectives of the State Theatre Company of South Australia

The State Theatre Company of South Australia (the Company) was established under the *State Theatre Company of South Australia Act 1972* and exists to create extraordinary experiences through theatre. Our vision is to be Australia's pre-eminent storyteller, which sees the Company as a bold and ambitious theatre company with a sustainable platform for growth and ongoing success.

The Company has the following high level goals:

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

2. Basis of financial statements

2.1 Reporting entity

The Company is a statutory authority, established pursuant to the *State Theatre Company of South Australia Act 1972*.

The financial statements and accompanying notes include all the controlled activities of the Company. The Company does not control any other entity and has no interests in unconsolidated structured entities.

2.2 Statement of compliance

These financial statements have been prepared in compliance with section 23 of the *Public Finance and Audit Act 1987* and the *Australian Charities and Not-for-profits Commission Act 2012*.

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. 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 2018.

2.3 Basis of preparation

The financial statements have been prepared based on a 12 month period and presented in Australian currency. The historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured on a different basis.

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

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

Significant accounting policies are set out in the notes.

2.4 Taxation

The Company is not subject to income tax. The Company is liable for payroll tax, fringe benefits tax, goods and services tax (GST), emergency services levy, land tax equivalents and local government 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 ATO, 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 ATO 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 ATO is classified as part of operating cash flows.

2.5 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:

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 2017-18 were to contribute to operations for the 2018 calendar year.
- State Government operating grants received in 2017-18 were to contribute to operations for the 2017-18 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.

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 2017-18 (seven mainstage productions staged in 2016-17).

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.

2.6 Non-current assets

Other financial assets

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

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

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

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 2018 was \$760,000 (\$746,000).

State Theatre Company of South Australia
Financial Year Ended 30 June 2018
Notes to and forming part of the Financial Statements

3. Staff Benefits

3.1 Staff benefits expense	2018 \$'000	2017 \$'000
Salaries and wages	2,990	2,772
Long Service Leave	20	19
Annual Leave	137	171
Staff on-costs - superannuation	293	263
Staff on-costs - other	200	148
Total staff benefits expenses	3,640	3,373

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

3.2 Key management personnel

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

Total compensation for the board's key management personnel was \$336,000 (\$452,000).

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

3.3 Remuneration of staff	2018 No	2017 No
The number of staff whose remuneration received or receivable falls		
\$149,001 to \$159,000	-	1
\$169,001 to \$179,000	1	-
Total number of staff	1	1

The table includes all staff who received remuneration of \$149,001 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 \$171,000 (\$157,000).

4. Remuneration of Board members

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

Mr Justin Jamieson	Ms Jodie Newton
Ms Anne Levy	Ms Diané Ranck
Ms Kristen Raison	Mr Simon Blewett
Mr Terence Crawford*	

Board fees were not paid to members in 2017-18 (\$0).

*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.

State Theatre Company of South Australia
Financial Year Ended 30 June 2018
Notes to and forming part of the Financial Statements

5. Supplies and services	2018 \$'000	2017 \$'000
Promotion and sponsorship expenses	820	764
Contractors fees	539	611
Consultants fees	61	23
Rent	202	233
Scenery, sound, lighting and special effects	375	554
Travel and accommodation	276	410
Royalties	662	341
Communications	29	40
Costume and props	101	113
Other production costs	236	210
Administration expenses	187	237
Theatre hire and charges	791	754
Ticket agency charges	161	138
Audit fees	30	30
Total supplies and services expense	4,470	4,458

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

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

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

	2018 No. \$'000	2017 No. \$'000
Below \$10,000	- -	1 3
Above \$10,000	4 61	1 20
Total paid/payable to the consultants engaged	4 61	2 23

6. Revenues	2018 \$'000	2017 \$'000
Sponsorship and Donations		
Cash	333	582
In Kind	222	351
Total Sponsorship and Donations	555	933

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

Interest

Interest from SA Government	33	36
Interest - Reserves Incentive Funding Scheme (SAFA)	14	14
	47	50

Other

Prop Shop income	95	108
Company Service Fees	133	86
Miscellaneous revenue	30	30
Total Other	258	224

Revenues from SA Government

Revenues from SA Government	2,632	2,633
Total Revenues from SA Government	2,632	2,633

Grants for program funding received from Arts South Australia are recognised as revenues when the Company obtains control over the assets. Control over grants is normally obtained upon receipt.

State Theatre Company of South Australia
Financial Year Ended 30 June 2018
Notes to and forming part of the Financial Statements

7. Cash and cash equivalents

	2018 \$'000	2017 \$'000
Short Term Deposits	1,630	1,342
Cash at Bank and on hand	<u>107</u>	<u>205</u>
	<u><u>1,737</u></u>	<u><u>1,547</u></u>

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

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

Cash is measured at nominal value.

8. Receivables

	2018 \$'000	2017 \$'000
Trade receivables	376	1,392
Allowance for doubtful debts	<u>(13)</u>	<u>(17)</u>
	<u><u>363</u></u>	<u><u>1,375</u></u>

8.1 Movement in the allowance for doubtful debts

Carrying amount at the beginning of the period	17	4
Amounts recovered during the year	(6)	(4)
Change in allowance recognised in profit or loss	<u>2</u>	<u>17</u>
Carrying amount at the end of the period	<u><u>13</u></u>	<u><u>17</u></u>

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

Receivables overdue but not impaired is \$3,000 (\$45,000).

9. Plant and equipment

	2018 \$'000	2017 \$'000
Motor Vehicle - at cost	27	27
Accumulated depreciation	<u>(27)</u>	<u>(27)</u>
	<u>-</u>	<u>-</u>
Equipment - at cost	197	187
Accumulated depreciation	<u>(116)</u>	<u>(95)</u>
	<u><u>81</u></u>	<u><u>92</u></u>
Computer Equipment - at cost	140	125
Accumulated depreciation	<u>(119)</u>	<u>(103)</u>
	<u><u>21</u></u>	<u><u>22</u></u>
Software - at cost	49	43
Accumulated depreciation	<u>(31)</u>	<u>(22)</u>
	<u><u>18</u></u>	<u><u>21</u></u>
Total plant and equipment	<u><u>120</u></u>	<u><u>135</u></u>

9.1 Acquisition and recognition

Plant and equipment is initially recorded at cost or at the value of any liabilities assumed, plus any incidental cost involved with the acquisition. Non-current assets are subsequently measured at fair value after allowing for accumulated depreciation.

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

State Theatre Company of South Australia
Financial Year Ended 30 June 2018
Notes to and forming part of the Financial Statements

9.2 Carrying amount of plant and equipment

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.

9.3 Reconciliation of plant and equipment during 2017-18

2017-2018	Equipment \$'000	Computer Equipment \$'000	Software \$'000	Total \$'000
Carrying amount at the beginning of the period	92	22	21	135
Additions	11	15	6	32
Depreciation expense	(22)	(16)	(9)	(47)
Carrying amount at the end of the period	81	21	18	120

There were no indications of impairment of plant and equipment assets at 30 June 2018.

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 as follows:

Class of Assets	Useful life (years)
Motor Vehicles	5
Equipment	3-10
Computer Equipment	3-7
Software	3-5

10. Payables

	2018 \$'000	2017 \$'000
Current		
Creditors	536	871
Accruals and advances	183	298
Staff Benefit On-costs	35	33
	<u>754</u>	<u>1,202</u>
Non-current		
Staff Benefit On-costs	13	14
	<u>13</u>	<u>14</u>
Total payables	<u>767</u>	<u>1,216</u>

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.

11. Unearned revenue

	2018 \$'000	2017 \$'000
Current		
Advance box office revenue	599	598
Unearned tour and co-producer revenue	10	193
Unearned sponsorship revenue	95	98
Unearned grant revenue	136	305
	<u>840</u>	<u>1,194</u>

State Theatre Company of South Australia
Financial Year Ended 30 June 2018
Notes to and forming part of the Financial Statements

12. Staff benefits - liability	2018 \$'000	2017 \$'000
Current		
Annual Leave	94	123
Long Service Leave	94	106
Accrued salaries and wages	2	71
	<u>190</u>	<u>300</u>
Non-current		
Long Service Leave	<u>146</u>	<u>155</u>
Total staff benefits	<u>336</u>	<u>455</u>

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

12.1 Salaries and wages, annual leave and sick leave

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

The annual leave liability and the Skills and Experience Retention Leave liability in full is expected to be payable within 12 months and is measured at the undiscounted amount expected to be paid.

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

12.2 Long service leave

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

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

The actuarial assessment performed by the Department of Treasury and Finance has provided a basis for the measurement of long service leave and is based on actuarial assumptions on expected future salary and wage levels, experience of employee departures and periods of service. These assumptions are based on employee data over SA Government entities.

AASB 119 requires the use of the yield on long term Commonwealth Government bonds as the discount rate in the measurement of the long service leave liability. The yield on long term Commonwealth Government bonds has increased from 2017 (2.0%) to 2018 (2.5%).

This increase in the bond yield, which is used as the rate to discount future long service leave cash flows, results in a decrease in the reported long service leave liability. The net financial impact of the change in rate is \$9,000 (\$0).

The actuarial assessment performed by the Department of Treasury and Finance left the salary inflation rate at 4% for long service leave liability and 3% for annual leave. As a result, there is no net financial effect resulting from changes in the salary inflation rate.

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

State Theatre Company of South Australia
Financial Year Ended 30 June 2018
Notes to and forming part of the Financial Statements

13. Provisions

	2018 \$'000	2017 \$'000
Current		
Provision for workers compensation	<u>8</u>	<u>5</u>
	<u>8</u>	<u>5</u>
Non-current		
Provision for workers compensation	<u>11</u>	<u>8</u>
	<u>11</u>	<u>8</u>
Total provisions	<u><u>19</u></u>	<u><u>13</u></u>

13.1 Movement in Provision

	2018 \$'000	2017 \$'000
Carrying amount at the beginning of the period	13	29
Change in provision	7	(15)
Less: Payments	<u>(1)</u>	<u>(1)</u>
Carrying amount at the end of the period	<u><u>19</u></u>	<u><u>13</u></u>

The provision for workers compensation is an actuarial estimate of the outstanding liability as at 30 June 2018, as provided by a consulting actuary engaged through the Office for the Public Sector. The provision is for the estimated costs of ongoing payment to employees as required under current legislation.

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

14. Unrecognised contractual commitments

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

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

14.1 Operating leases

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

	2018 \$'000	2017 \$'000
Not later than one year	81	202
Later than one year but not later than five years	<u>151</u>	<u>259</u>
	<u><u>232</u></u>	<u><u>461</u></u>

The Company leases two photocopiers from Fuji Xerox, which are due to expire in May 2019 and October 2021.

The Company leases a forklift from Crown Lift Trucks, which is due to expire in May 2021.

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

The Company leases the first floor of the Fowlers Building, Lion Arts Centre from Arts South Australia, which is due to expire in October 2021.

15. Contingent assets and liabilities

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

16. Related party transactions

Compensation of Key Management Personnel is disclosed as note 3.2.

The Artistic Director's brother and sister-in-law have a controlling interest in GWB Entertainment Pty Ltd. The Company entered into co-production and co-presentation agreements with GWB Entertainment under commercial terms and conditions for a national and international tours of *1984*. Amounts paid to GWB Entertainment Pty Ltd for royalties, fees and reimbursements equal \$196,000 (\$47,000). Amounts received from GWB Entertainment Pty Ltd for fees, reimbursements and royalties equal \$591,000 (\$467,000).

The former Executive Director/Producer who is also the Artistic Director's father, has a controlling interest in Sweet Reason Pty Ltd. The Company entered into agreements with Sweet Reason Pty Ltd for the executive production of the national and international tours of *1984*. Amounts paid to Sweet Reason Pty Ltd for contractual consultancy and other fees and reimbursements equal \$28,000 (\$22,000).

The Artistic Director's wife is the writer of the play *Vale*. The Company entered into a license agreement via her agent to perform *Vale* as part of its 2017 mainstage season. Amounts paid for royalties equal \$13,000 (\$6,000).

17. Financial risk management/financial instruments

17.1 Financial risk management

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

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

17.2 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.

17.3 Categorisation of financial instruments

			2018	2017
			\$'000	\$'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	107	205
Short term deposits	Cash and cash equivalents	7	1,630	1,342
Receivables	Receivables (i)	8	350	1,358
Reserves Incentive Scheme investments	Other financial assets	2.6	760	746
Financial Liabilities				
Financial Liabilities at cost	Payables (i)	10	634	987

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

18. Events after the reporting period

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

State Theatre Company of South Australia
Certification of the Financial Statements for the year ended 30 June 2018

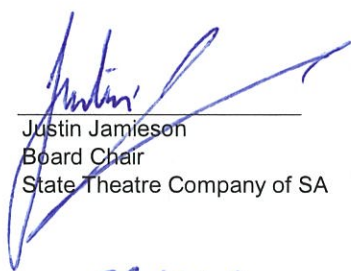
We certify that the attached general purpose financial statements for the State Theatre Company of South Australia:

- comply with relevant Treasurer's Instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and relevant Australian accounting standards;
- comply with Division 60 of the *Australian Securities and Charities and Not-for-profits Commission Regulation 2013*;
- 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 2018 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; and
- at the time of signing of this statement, there are reasonable grounds to believe that the State Theatre Company of South Australia will be able to pay its debts as and when they become due and payable.

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




Justin Jamieson
Board Chair
State Theatre Company of SA

Dated: 27/9/18



Jodi Glass
Executive Director/Producer
State Theatre Company of SA

Dated: 27.09.2018



Natalie Loveridge
Business Manager
State Theatre Company of SA

Dated: 27/9/2018



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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 the *State Theatre Company of South Australia Act 1972*, I have audited the financial report of State Theatre Company of South Australia for the financial year ended 30 June 2018.

Opinion

In my opinion the financial report has been prepared in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987*, Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* and Australian Accounting Standards, including:

- a) giving a true and fair view of the financial position of the State Theatre Company of South Australia as at 30 June 2018, its financial performance and its cash flows for the year then ended, and
- b) complying with Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2018
- a Statement of Financial Position as at 30 June 2018
- a Statement of Changes in Equity for the year ended 30 June 2018
- a Statement of Cash Flows for the year ended 30 June 2018
- notes, comprising significant accounting policies and other explanatory information
- a Certificate from the Board Chair, Executive Director/Producer and the Business Manager.

Basis for opinion

I conducted the audit in accordance with the *Public Finance and Audit Act 1987* and Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of my report. I am independent of the State Theatre Company of South Australia. The *Public Finance and Audit Act 1987* establishes the independence of the Auditor-General. In

conducting the audit, the relevant ethical requirements of APES 110 Code of Ethics for Professional Accountants have been met.

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

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

The Executive Director/Producer is 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 the *Australian Charities and Not-for-profits Commission Act 2012* and the Australian Accounting Standards, and for such internal control as management determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial report

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

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

- identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Executive Director/Producer

- evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

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



Andrew Richardson

Auditor-General

28 September 2018