



**Government
of South Australia**

State Theatre Company of South Australia

2021-22 Annual Report

State Theatre Company of South Australia
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To:

Hon Andrea Michaels MP

Minister for Arts

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

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

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

Joe Thorp

Presiding Member

Date: 29 August 2022 Signature:

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

From the Artistic and Executive Directors

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

Our goal is to be excellent theatre makers and a flourishing company valued by South Australians.

In 2021-22 we achieved our highest income, audience attendance and subscriber figures for five years. Despite this, the Company recorded a loss of \$357,000, attributable to a substantially changed calculation of workers' compensation provision for the Company as a self-insured government entity; and the impacts of the Delta and Omicron waves of COVID-19 on the live performance sector, including venue capacity restrictions, the cancellation and rescheduling of shows and productions, and widespread audience hesitancy.

Importantly, however, after two years of the pandemic the Company enjoys higher retained earnings than 2019 and has significantly enhanced its national reputation for its commissions and staging of new work, the ambition of its programming, its education and touring programs and its leading collaboration across the industry.

The highly inappropriate state of the accommodation for the Company's staff continues to be a substantial risk and is of significant concern for the Board.

ARTISTIC OUTPUT

In 2021 – 2022, our work was marked by quality and ambition. We started and influenced important conversations in the community, presented large scale work, including the highest-grossing production in the Company's 50-year history, and realised significant national and regional South Australian tours.

State Theatre Company South Australia (the Company) presented 124 performances over seven mainstage productions in Adelaide in 2021-22. We had programmed 134 performances over eight productions, however our presentation of THE SEVEN STAGES OF GRIEVING in July/August 2021 was unfortunately cancelled due to the interstate travel restrictions resulting from the onset of the Delta wave of COVID-19. We performed to 41,539 people overall through our mainstage seasons in Adelaide. This is consistent with, and somewhat higher than, previous years - a significant achievement in a period that saw cancelled or rescheduled seasons, capacity restrictions and audience hesitancy because of COVID-19.

Over the course of the year, the Company presented three new Australian works that we commissioned or co-commissioned. The first of these was the visionary HIBERNATION, by South Australian playwright Finegan Kruckemeyer, which was shepherded into being, and directed by, Artistic Director Mitchell Butel with an outstanding team of South Australian designers and a cast of 11 diverse local performers. This was a global story with a local founding and setting, played out as an epic on the Dunstan Playhouse stage. This new South Australian work

commissioned by the Company will bring benefits and attention to the local sector well into the future, as it is produced by theatre companies internationally and adapted for the screen.

ANTIGONE, by Elena Carapetis, another new South Australian play, was presented by the Company at the Odeon Theatre in May/June 2022, again realised by an all-South Australian creative team and cast. Adapted from Sophocles' classic, this contemporary rendering of ANTIGONE subverted the patriarchal power structure at the heart of the myth to reposition Antigone herself not as tragic victim, but ferocious resistance figure. The production played to 4,398 patrons across a sold-out season and reached a young and diverse audience with approximately triple the usual attendance of under 30s and student ticket holders.

The third new Australian play presented over 2021-22 was CATHEDRAL, by Caleb Lewis, which was set in Mount Gambier and drew on Caleb's close connection to diving and South Australia's Limestone Coast. The play was a co-commission by State Theatre Company South Australia with Country Arts SA – the last such commission under the Regional Theatre Agreement between the two organisations. It enjoyed 16 performances in the Space Theatre in Adelaide before touring to nine venues in outer metropolitan and regional South Australia, where it saw 1,196 attendees across 13 performances. The Company is seeking ways to continue to tour its work regionally in South Australia, especially for school audiences, following the expiration of the Regional Theatre Agreement and its attendant funding from the now defunct Catalyst program of the Federal Government. We believe students across South Australia should have the opportunity to discover and develop their passion and careers in live performance.

As a Company, we believe State Theatre Company South Australia can change hearts and minds through the work we present. We aim to speak to the events and concerns of the contemporary moment and the lives of our audience. Our production of EUREKA DAY, by Jonathon Spector, presented in the Dunstan Playhouse in November 2021, was particularly prescient in its comedic portrayal of a school community grappling with its own mumps pandemic. Directed by Rosalba Clemente, a former artistic director of the Company, the production was greeted with howls of laughter in recognition of our collective experience with COVID-19 and praised for its relevance by critics and audiences.

The Company was lauded for delivering one of the stand-out productions of Adelaide Festival 2022 with our production of Dennis Kelly's GIRLS & BOYS, that cut to the quick of the subject of domestic and family violence. Justine Clarke gave a riveting portrayal of the character Woman, in a scintillating production directed by Artistic Director Mitchell Butel. This was another sell-out season for the Company in the Odeon Theatre, with a show that received universal praise for its authenticity and impact.

Through the first half of 2022, the Company was able to deliver and be involved in the national touring of two large-scale productions through the height of the Omicron wave of COVID-19.

We were fortunate to mount a three-city tour of our production of WHO'S AFRAID OF VIRGINIA WOOLF? over January and February 2022; this included seasons at Sydney Festival and Queensland Theatre with a total 29 interstate performances delivered to 8,735 people. Attendances were particularly affected in Sydney, where the season was presented during the height of the Omicron wave in New South Wales. We delivered a season of 14 performances to 3,700 people in the Dunstan Playhouse over late January and early February 2022. The national success of this production is attributable to director Margaret Harvey's vision for this classic mid-twentieth century American classic. With a multi-racial cast, including Mabuiag Island (Torres Strait) man Jimi Bani in the role of George, and divorced from its naturalistic setting, Harvey transformed this portrait of domestic dysfunction and mid-century dissatisfaction into a searing interrogation of power in post-colonial Australia.

Alongside that, State Theatre Company South Australia was one of five co-producers of the national and international tour of the Australian production of GIRL FROM THE NORTH COUNTRY, written and directed by Conor McPherson with music and lyrics by Bob Dylan. Our participation in this ambitious project enabled the Company to present a work of rare scale for our audience, with 19 cast and four musicians on stage at Her Majesty's Theatre. We enabled substantial employment opportunities for six South Australian artists through the project and our nationally recognised set and wardrobe workshops realised the physical production, a major project for the Company that once again proved our capacity to build prestige, large scale productions. The Adelaide season of GIRL FROM THE NORTH COUNTRY played to an audience of 15,377 over 22 performances and became the largest grossing production in the Company's history despite the presence of the Omicron wave of COVID-19 that loomed over the season and its lead-up.

Alongside, and in conjunction with, these seasons of work, the Company presented more than 50 additional ticketed and non-ticketed events including our Tangent series of talks, subscriber briefings, education and professional development workshops and other activities.

The Company recognises our responsibility to engage with, and support, South Australia's small to medium and independent theatre makers. In 2021-22, we provided high levels of support to two such productions through our Stateside program, including DRY, by Catherine Fitzgerald, which was presented by Far & Away Productions across metropolitan and regional South Australia, and YES, by The Rabble, presented by Vitalstatistix. We supported 13 companies or projects through our State Resident program, through means including mentoring, in-kind rehearsal room hire and in-kind set and costume hire. In 2022 the Company and its Foundation once again supported the Jill Blewett Playwright's Award, the major playwriting award in the state, which was presented through the Adelaide Festival Awards for Literature to South Australian playwright Peter Beaglehole for his play CALENDAR DAYS. Both the Artistic Director and Executive Director also mentored a number of playwrights, theatre-makers, performers and producers during the year.

Our State Educate program is a high priority for State Theatre Company South Australia and we once again delivered a high level of education activity in 2021-22,

notwithstanding that some of the program was affected by restrictions on school excursions. This included a concentration of school audiences attending our production of CATHEDRAL in Adelaide and throughout regional South Australia, including Mount Gambier, Port Lincoln, Port Pirie, Port Augusta and Renmark. Overall, 4,273 students saw the Company's productions in 2021-22. Other key education activities included a range of skill and knowledge workshops delivered for students and teachers throughout the year, Winter and Summer School intensives, work experience opportunities and the Flinders University Young Playwrights Awards.

We were recognised at the 2021 Ruby Awards ceremony for our achievements over 2020-21, which included awards for Best Work Outside a Festival for DECAMERON 2.0 and Best Collaboration, with Slingsby, for THE BOY WHO TALKED TO DOGS. EUPHORIA, our co-production with Country Arts SA, also received a special commendation from the awards panel.

These awards bear out the high quality of the Company's work over the last two years, which is also manifesting in outstanding critical reception for our work, a growing subscriber base – which has grown from 2,273 to 2,655 between the 2019 and 2022 seasons, and a high number of creative partners with whom we are working. In 2021-22, we worked with 11 creative partners from South Australia and across the country, including Adelaide and Sydney Festivals, Country Arts SA, GWB Entertainment, Queensland Theatre, Sydney Theatre Company and others.

THANK YOU

A great credit is owed to the resilience and agility of everyone within the Company, the goodwill of our audiences, and the support of the South Australian Government and Federal Government, in successfully navigating an unprecedented 24 months in the Company's history. All the artists, stage managers and crew we have worked with over the last year have shown amazing commitment to the Company's work and flexibility when required; we especially thank them, our hard-working staff and our highly supportive Board for helping to ensure the Company will emerge from the pandemic in a better financial position than when it began and with many notable artistic achievements to its credit.



Mitchell Butel

Artistic Director



Julian Hobba

Executive Director

State Theatre Company of South Australia

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Overview: about the agency

Our strategic focus

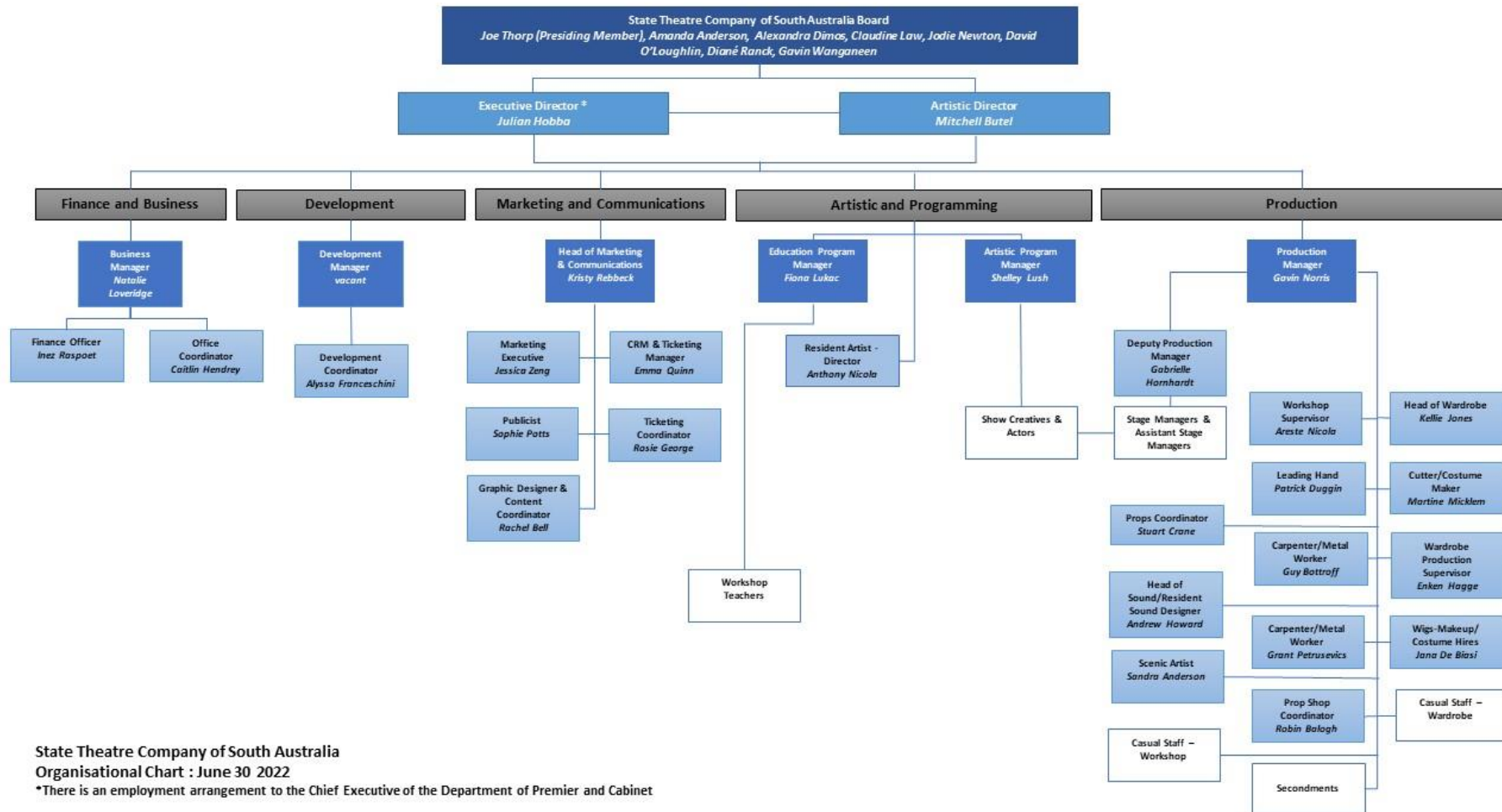
State Theatre Company South Australia makes, presents and promotes phenomenal, transformative, and inclusive theatre that enriches South Australian and Australian culture. To inspire re-thinking and share being in the moment. To create anticipation, immersion and surprise.

With 50 years of history as a base, we will achieve sustainable growth and ongoing success through:

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

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

Our organisational structure



Changes to the agency

During 2021-22, there were no changes to the agency's structure and objectives as a result of internal reviews or machinery of government changes.

Our Minister

The Hon Andrea Michaels MP is the Minister for Arts and oversees:

- Consumer and Business Affairs
- Small and Family Business

Our Board

Name	Position	Term dates
Joe Thorp	Presiding Member	12/09/2019 to 11/09/2022
Amanda Anderson	Member	07/05/2020 to 06/05/2023
Alexandra Dimos	Member	02/07/2020 to 01/07/2023
Claudine Law	Member	14/03/2019 to 13/09/2022
Jodie Newton	Member	02/04/2015 to 29/04/2023
David O'Loughlin	Member	20/12/2019 to 19/12/2022
Diané Ranck	Member	14/04/2017 to 06/05/2023
Gavin Wanganeen	Member	25/03/2021 to 24/03/2024

Our Executive team

Julian Hobba - Executive Director

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

Mitchell Butel - Artistic Director

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

Legislation administered by the agency

State Theatre Company of South Australia Act 1972

The agency's performance

Performance at a glance

The Board of the State Theatre Company of South Australia met seven times in 2021-22. Board attendance records as follows:

7 meetings	Joe Thorp, Amanda Anderson, Alexandra Dimos, Claudine Law, Diané Ranck
6 meetings	Jodie Newton, Gavin Wanganeen
5 meetings	David O'Loughlin

Agency contribution to whole of Government objectives

Agency's contribution
State Theatre Company of South Australia is a major employer in this State's performing arts industry. In 2021-22, the Company engaged 138 freelance artists (including actors, directors, designers), stage management, production and technical personnel for the Company's productions, workshops and events, with a further 34 engaged by production partners. Co-productions with other companies, touring, collaborations and comprehensive education program, all key to the Company's Strategic Plan, extend employment opportunities in the State.
Ticket pricing and audience engagement strategies, investment in data management and communications and expanded access and inclusion programs enabled the Company to maintain pricing from previous years without compromise while enabling participation from disadvantaged communities in the Company's programs.
In 2021-22, the Company presented seven mainstage Subscription productions and two major interstate tours in a year which attendances continued to be impacted by COVID-19 including due to the continuation of venue capacity restrictions and closures across Australia. The Company's nationally recognised subscription, education, touring, artist and arts sector development, new work, commissioning and co-production programs are the result of commitment to making and presenting theatre to the highest professional standards.

Agency specific objectives and performance

Agency objectives	Indicators	Performance
Subscription Program	The Company's subscription season of mainstage plays is presented each year and is the only such theatre subscription program for South Australian audiences.	<p>In 2021-22, the Company presented 106 performances of seven mainstage theatre productions in Adelaide across the 2021 and 2022 subscription seasons:</p> <p><i>Hibernation</i> by Finegan Kruckemeyer, directed by Mitchell Butel, Dunstan Playhouse, 18 performances, 5,998 total attendances (August 2021).</p> <p><i>Eureka Day</i> by Jonathan Spector, directed by Rosalba Clemente, Dunstan Playhouse, 18 performances, 4,434 total attendances (November 2021).</p> <p><i>Edward Albee's Who's Afraid Of Virginia Woolf?</i> by Edward Albee, directed by Margaret Harvey, Dunstan Playhouse, 14 performances, 3,700 total attendances (January-February 2022).</p> <p><i>Girls & Boys</i> by Dennis Kelly in association with the Adelaide Festival, directed by Mitchell Butel, Odeon Theatre, 18 performances, 4,029 total attendances (March 2022).</p> <p><i>Girl From The North Country</i> in association with GWB Entertainment, Damian Hewitt and Runaway Entertainment, music and lyrics by Bob Dylan, written and directed by Conor McPherson, Her Majesty's Theatre, 22 performances, 15,377 total attendances (March-April 2022).</p> <p><i>Cathedral</i> by Caleb Lewis, directed by Shannon Rush, Space Theatre, 16 performances, 3,603 total attendances (May 2022).</p>

		<p><i>Antigone</i> by Elena Carapetis (after Sophocles), directed by Anthony Nicola, Odeon Theatre, 18 performances, 4,398 total attendances (May - June 2022).</p> <p>Total performances of seven mainstage productions in Adelaide in 2021-22: 124</p> <p>Total attendances to seven mainstage productions in Adelaide in 2021-22: 41,539.</p> <p>In 2021-22, the Company also presented more than 50 additional ticketed and non-ticketed events including Tangent, Subscriber Briefings, educational workshops for students and professional development workshops for teachers, with attendances of approximately 1,500.</p>
Regional South Australia, National and International Touring	Showcasing local talent extends the employment opportunities for South Australian artists, creatives and production personnel. Touring also consolidates the Company's reputation as a company of national and international significance.	<p>The Company toured the following production in 2021-22 with its co-production partner Country Arts SA:</p> <p><i>Cathedral</i> by Caleb Lewis, directed by Shannon Rush, 9 metropolitan and regional venues, 13 performances, 1,196 total attendances (May - June 2022)</p> <p>The Company also toured the following production in 2021-22 to Sydney and Brisbane:</p> <p><i>Edward Albee's Who's Afraid Of Virginia Woolf?</i> by Edward Albee, directed by Margaret Harvey, Sydney Opera House, 13 performances, 1,461 total attendances (January 2022) & QPAC, Brisbane, 16 performances, 7,274 total attendances (February 2022)</p> <p>Total interstate performances 29, total attendances 8,735.</p>

Education Program	The Company's education program State Educate is highly regarded nationally and locally as critical to young people's engagement in and appreciation of the arts.	<p>The Company provided a range of opportunities for students and teachers to engage with theatre through our comprehensive education program State Educate. This included:</p> <ul style="list-style-type: none"> performances of <i>Cathedral</i> by Caleb Lewis with post-show Q&A in the Space Theatre and across the regional South Australia tour (May-June 2022).
		<ul style="list-style-type: none"> Schools' performances of mainstage productions with post-show Q&A sessions (throughout the year). Study Guides for Students and teachers to accompany each production and to support learning outcomes. Work Experience Week (August 2021) Winter School (July 2021) and Summer School (December 2021). Student and Teacher Workshops on demand to meet the specific needs of schools (throughout the year). Flinders University Young Playwrights Award to encourage young, new and emerging writers with performance and award presentation (July 2021).

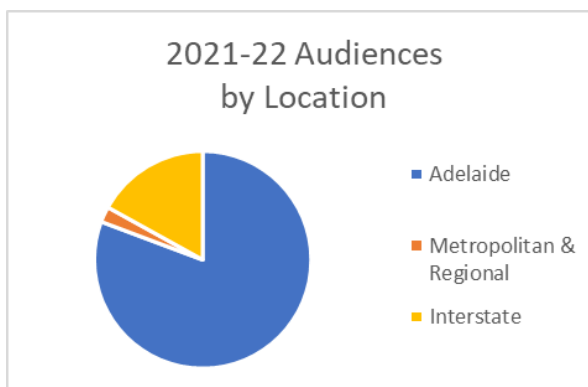
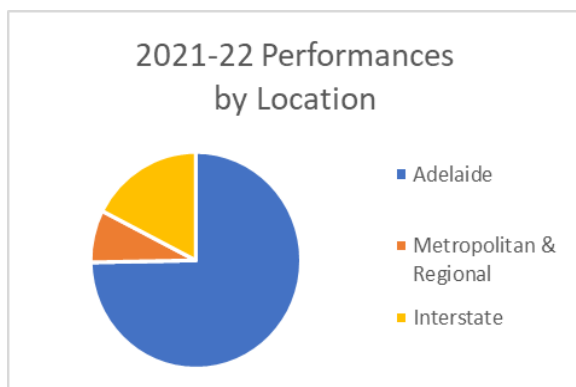
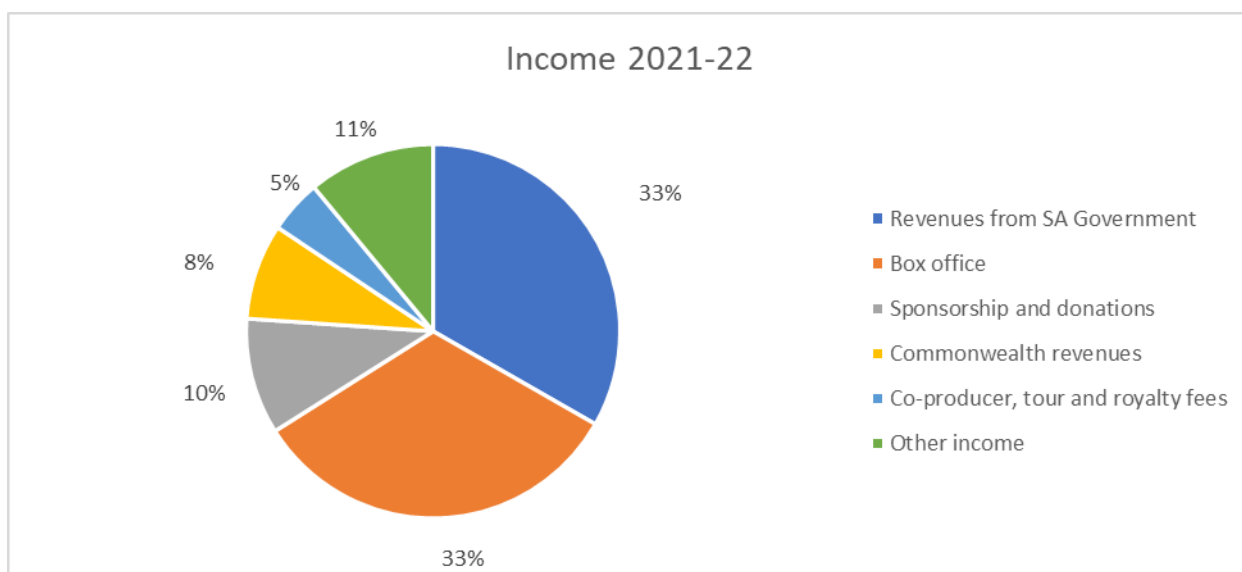
Regional Theatre Strategy	South Australians, no matter where they live, are entitled to access professional theatre of the highest quality. Workshops provide young people in regional and remote communities with skills development and Company artists with employment.	<p>The Company's Regional Theatre Strategy is delivered in partnership with Country Arts SA to provide rich arts experiences and new opportunities for regional communities across South Australia. In 2021-22, this included:</p> <ul style="list-style-type: none"> • Co-commissioning <i>Cathedral</i> by Caleb Lewis with a creative development taking place in Mount Gambier. <p>Regional students were encouraged to join the Company's Summer School program, with one student in attendance.</p> <p>Mentoring was provided by the Executive Director to 15 participants at the Country Arts SA/Performing Lines Regional Artists Retreat in October 2021.</p>
Access and Inclusion	South Australians living with disabilities and within modest means are entitled to participate in the arts.	<p>State Theatre Company of South Australia is committed to reducing barriers to the arts. The Company ensured visually and hearing-impaired audiences have access to theatre by providing touch tours, audio described, captioned, audio enhanced and Auslan interpreted performances and free tickets to Companion Card holders.</p> <p>The Company worked in partnership with The Road Home to engage artists Jo Stone and Paulo Castro to lead a series of theatre-making workshops specifically for South Australian veterans living with Post Traumatic Stress Disorder. The program, <i>Theatre for Change</i>, was funded by the Office for Ageing Well, Wellbeing SA.</p> <p>Holders of Media Entertainment Artist Alliance cards are entitled to purchase tickets at a discounted price to the Company's productions.</p>

		The Company reduces the financial barriers to seeing State Theatre Company performances through initiatives such as <i>Pay-What-You-Can</i> for holders of Healthcare cards to all matinee and Wednesday evening performances.
Young People	Attracting young audiences to our productions and programs is critical to theatre thriving in South Australia.	The Company continues to provide discounted tickets to all performances to Under 30s and full-time students.
Audience engagement	Audience development beyond seeing performances develops a richer appreciation for theatre and the creative process.	The Company delivered various programs and events to deepen audience engagement, which included Tangent Talk panel discussions and Subscriber Briefings for our mainstage subscription and education productions.
Older people participating in the arts	Increasing participation of older people in the arts is fundamental to a positive, caring and aspirational community.	<p>The Company embraces ageing well and opportunities for older people to engage in the arts through programs that meet the needs of older Australians. Matinee Club includes a post-show Q&A with artists for matinee performances throughout the year.</p> <p>The Company has entered into an agreement with the Health Department's Office for Ageing Well to develop and pilot <i>A Date with State</i>, an audience engagement program to help older and socially isolated patrons continue their enjoyment of theatre, maintain existing social networks, while making new connections, despite changing life circumstances.</p> <p>The Company offers discounted subscription ticket prices for Seniors Card holders with the support of the Health Department's Office for Ageing Well.</p>

Commissioning program	The commissioning program creates a platform for creatives, contributing to the richness of the South Australian arts community.	The Company's program of commissioning new plays from emerging, mid-career and established writers and nurturing the creative development of new scripts to production is one of the nation's most successful. Writers under commission include Samuel Adamson, Elena Carapetis, Anna Goldsworthy, Verity Laughton, Melissa Madden Gray and Alexis West.
Artist and Sector Development	Development of new artists and their work is critical to a thriving and vibrant community in metropolitan Adelaide and regional South Australia.	<p>The Company actively supports small-to-medium theatre companies and independent artists to develop, produce and present their work with marketing, production and financial support, free or discounted hires of rehearsal room and equipment, free or heavily discounted set and costumes builds through two key programs:</p> <p>Stateside program:</p> <ul style="list-style-type: none"> • <i>Dry</i> written and directed by Catherine Fitzgerald, presented by Far and Away Productions, 8 performances in metropolitan Adelaide and regional South Australia (November 2021). • <i>YES The Rabble</i>, produced by Presenting Lines and co-commissioned by Vitalstatistix, 6 performances in metropolitan Adelaide (June 2022). <p>State Resident program and other financial and in-kind assistance provided to the following independent artists: Brink Productions, Kinetik Collective, Flying Penguin Productions, ActNow Theatre, Michele Sant-Yves, Amelia Ryan, Michael Griffiths, Josh Belperio, Kyron Weetra, Georgi Peach, Tim Overton, Elaine Crombie, Mathew Briggs and Gina Rings.</p>

Cultural diversity and Aboriginal arts	<p>Cultural diversity on stage and off stage reaffirms the positive value of our diverse community.</p> <p>The Company was due to present the Sydney Theatre Company production <i>The 7 Stages of Grieving</i>, starring South Australian First Nations performer Elaine Crombie, in July 2021, but the production was unfortunately cancelled due to COVID-19.</p> <p>The Company provided in-kind rehearsal space, tickets and staff access to support ActNow Theatre's Arts Pathway program for First Nations people developing careers in the arts.</p> <p>The Company provided complimentary tickets to Adelaide's First Nations community through 'Community Night' offers for select productions.</p>
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Corporate performance summary



Employment opportunity programs

Program name	Performance
Production Traineeship	With support from Australian Executor Trustees, the Company employed a Stage Management trainee who was also enrolled in the SA TAFE Stage Management course. The trainee will be retained as an employee by the Company working on future productions.
Work Experience Program 2021	19 students from Years 10 and 11 participated in a four-day Work Experience program led by State Theatre Company of South Australia staff and artists. The Work Experience program included practical workshops in programming, design, theatre production, lighting, sound, directing, stage management, marketing and producing, giving students high quality experience in a professional theatre company.
Summer/Winter School Program	Two week-long programs for 20 young people aged 15 years and over were held in July and December 2021. The Schools were led by performers Ellen Steel and Ashton Malcolm and featured performing arts industry leaders and provided participants with professionally led creative and practical workshops in theatre making.
Tertiary Student Secondments	Tertiary students were seconded to the Company to assist and gain work experience in areas such as stage management and marketing.

Agency performance management and development systems

Performance management and development system	Performance
State Theatre Company of South Australia continues to invest in, refine and update its performance management and development systems	The Company invests in improvements in organisational and personal effectiveness, new opportunities for professional learning, training, and development for permanent, contract and casual staff.
Staff Performance Reviews	Performance reviews of 40% of staff were undertaken during the reporting period.

Work health, safety and return to work programs

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

Workplace injury claims	Current year 2021-22	Past year 2020-21	% Change (+ / -)
Total new workplace injury claims	2	1	100%
Fatalities	0	0	0%
Seriously injured workers*	0	0	0%
Significant injuries (where lost time exceeds a working week, expressed as frequency rate per 1000 FTE)	0	0	0%

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

Work health and safety regulations	Current year 2021-22	Past year 2020-21	% Change (+ / -)
Number of notifiable incidents (<i>Work Health and Safety Act 2012, Part 3</i>)	0	0	0%
Number of provisional improvement, improvement and prohibition notices (<i>Work Health and Safety Act 2012 Sections 90, 191 and 195</i>)	0	0	0%

Return to work costs**	Current year 2021-22	Past year 2020-21	% Change (+ / -)
Total gross workers compensation expenditure (\$)	\$24,289	\$2,764	779%
Income support payments – gross (\$)	0	0	0%

**before third party recovery

Data for previous years is available at:

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

Executive employment in the agency

Executive classification	Number of executives
Executive Director	1
Artistic Director	1

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

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

Financial performance

Financial performance at a glance

The following is a brief summary of the overall financial position of the agency. The information is unaudited. Full audited financial statements for 2021-2022 are attached to this report.

Statement of Comprehensive Income	2021-22 Budget \$000s	2021-22 Actual \$000s	Variation \$000s	Past year 2020-21 Actual \$000s
Total Income	7,985	7,877	(108)	6,625
Total Expenses	7,983	8,234	251	6,163
Net Result	2	(357)	(359)	462
Total Comprehensive Result	2	(357)	(359)	462

Statement of Financial Position	2021-22 Budget \$000s	2021-22 Actual \$000s	Variation \$000s	Past year 2020-21 Actual \$000s
Current assets	2,612	1,698	(914)	1,625
Non-current assets	1,444	1,235	(209)	1,287
Total assets	4,056	2,933	(1,123)	2,912
Current liabilities	2,371	1,478	(893)	1,042
Non-current liabilities	275	404	129	462
Total liabilities	2,646	1,882	(764)	1,504
Net assets	1,410	1,051	(359)	1,408
Equity	1,410	1,051	(359)	1,408

Consultants disclosure

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

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

Consultancies	Purpose	\$ Actual payment
All consultancies below \$10,000 each - combined	Various	\$7,762

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

Consultancies	Purpose	\$ Actual payment
		\$0
	Total	\$0

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

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

Contractors disclosure

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

Contractors with a contract value below \$10,000

Contractors	Purpose	\$ Actual payment
All contractors below \$10,000 each - combined	Various	\$120,234

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

Contractors	Purpose	\$ Actual payment
All creative contractors (combined)	Directing, acting, set, lighting, costume and sound designing, composing for productions, providing video services and facilitating workshops	\$183,952

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

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

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

Risk management

Fraud detected in the agency

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

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

Strategies implemented to control and prevent fraud

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

Data for previous years is available at:

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

Public interest disclosure

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

Nil.

Data for previous years is available at:

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

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

Reporting required under any other act or regulation

Not applicable.

Reporting required under the *Carers' Recognition Act 2005*

Not applicable.

Public complaints

Number of public complaints reported

Complaint categories	Sub-categories	Example	Number of Complaints 2021-22
Professional behaviour	Staff attitude	Failure to demonstrate values such as empathy, respect, fairness, courtesy, extra mile; cultural competency	0
Professional behaviour	Staff competency	Failure to action service request; poorly informed decisions; incorrect or incomplete service provided	0
Professional behaviour	Staff knowledge	Lack of service specific knowledge; incomplete or out-of-date knowledge	0
Communication	Communication quality	Inadequate, delayed or absent communication with customer	0
Communication	Confidentiality	Customer's confidentiality or privacy not respected; information shared incorrectly	0
Service delivery	Systems/technology	System offline; inaccessible to customer; incorrect result/information provided; poor system design	0
Service delivery	Access to services	Service difficult to find; location poor; facilities/ environment poor standard; not accessible to customers with disabilities	0
Service delivery	Process	Processing error; incorrect process used; delay in processing application; process not customer responsive	0
Policy	Policy application	Incorrect policy interpretation; incorrect policy applied; conflicting policy advice given	0
Policy	Policy content	Policy content difficult to understand; policy unreasonable or disadvantages customer	0

Complaint categories	Sub-categories	Example	Number of Complaints 2021-22
Service quality	Information	Incorrect, incomplete, out dated or inadequate information; not fit for purpose	2
Service quality	Access to information	Information difficult to understand, hard to find or difficult to use; not plain English	0
Service quality	Timeliness	Lack of staff punctuality; excessive waiting times (outside of service standard); timelines not met	0
Service quality	Safety	Maintenance; personal or family safety; duty of care not shown; poor security service/ premises; poor cleanliness	0
Service quality	Service responsiveness	Service design doesn't meet customer needs; poor service fit with customer expectations	0
No case to answer	No case to answer	Third party; customer misunderstanding; redirected to another agency; insufficient information to investigate	2
		Total	4

Additional Metrics	Total
Number of positive feedback comments	26
Number of negative feedback comments	4
Total number of feedback comments	30
% complaints resolved within policy timeframes	100%

Data for previous years is available at:

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

Service Improvements

Service improvements resulting from complaints or consumer suggestions over 2021-22 (current year):

None.

Compliance Statement

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

Appendix: Audited financial statements 2021-22



ABN 55 386 202 154

Financial Statements
for the year ended
30th June 2022

State Theatre Company of South Australia

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State Theatre Company of South Australia
Certification of the Financial Statements for the year ended 30 June 2022

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


- comply with relevant Treasurer's Instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and relevant Australian accounting standards;
- are in accordance with the accounts and records of the State Theatre Company of South Australia; and
- present a true and fair view of the financial position of the State Theatre Company of South Australia as at 30 June 2022 and the results of its operation and cash flows for the financial year.

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



Joe Thorp
Presiding Member
State Theatre Company of
South Australia

Dated: 27/9/22



Julian Hobba
Executive Director
State Theatre Company of
South Australia

Dated: 27/9/22



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

Dated: 27/9/2022

State Theatre Company of South Australia
Statement of Comprehensive Income
for the year ended 30 June 2022

	Note	2022 \$'000	2021 \$'000
Income			
Commonwealth revenues	2.1	653	646
Box office	2.2	2,581	1,861
Co-producer, tour and royalty fees	2.3	364	170
Revenues from SA Government	2.4	2,621	2,603
Sponsorship and donations	2.5	791	661
Interest revenues	2.6	3	3
Other income	2.7	864	681
Total income		7,877	6,625
Expenses			
Staff benefits expenses	3.3	3,452	3,041
Supplies and services	4.1	4,573	2,698
Depreciation and amortisation	5.2	203	188
Other expenses	4.2	-	229
Interest expense on lease liability		6	7
Total expenses		8,234	6,163
Net result		(357)	462
Total comprehensive result		(357)	462

The accompanying notes form part of these financial statements.

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

State Theatre Company of South Australia
Statement of Financial Position
as at 30 June 2022

	Note	2022 \$'000	2021 \$'000
Current assets			
Cash and cash equivalents	6.2	1,464	1,244
Receivables	6.3	74	309
Prepayments		154	70
Stock on hand		6	2
Total current assets		<u>1,698</u>	<u>1,625</u>
Non-current assets			
Other financial assets	6.4	785	784
Property, plant and equipment	5.1	450	503
Total non-current assets		<u>1,235</u>	<u>1,287</u>
Total assets		<u>2,933</u>	<u>2,912</u>
Current liabilities			
Payables	7.2	303	378
Financial liabilities	7.3	160	157
Contractual liabilities	7.4	675	193
Staff benefits	3.4	309	325
Provisions	7.5	31	6
Total current liabilities		<u>1,478</u>	<u>1,059</u>
Non-current liabilities			
Payables	7.2	15	14
Financial liabilities	7.3	128	277
Staff benefits	3.4	146	139
Provisions	7.5	115	15
Total non-current liabilities		<u>404</u>	<u>445</u>
Total liabilities		<u>1,882</u>	<u>1,504</u>
Net Assets		<u>1,051</u>	<u>1,408</u>
Equity			
Retained earnings		1,051	1,408
Total Equity		<u>1,051</u>	<u>1,408</u>

The accompanying notes form part of these financial statements.

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

State Theatre Company of South Australia
Statement of Changes In Equity
for the year ended 30 June 2022

Retained Earnings

\$'000

Balance at 1 July 2020	946
Net result for 2020-21	462
Total comprehensive result for 2020-21	462
Balance at 30 June 2021	1,408
Net result for 2021-22	(357)
Total comprehensive result for 2021-22	(357)
Balance at 30 June 2022	<u>1,051</u>

The accompanying notes form part of these financial statements.

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

State Theatre Company of South Australia
Statement of Cash Flows
for the year ended 30 June 2022

	Note	2022 \$'000	2021 \$'000
Cash flows from operating activities			
Cash inflows			
Receipts from SA Government		2,584	2,534
Receipts from Commonwealth		653	646
Box office and other receipts		5,310	3,216
Interest received		3	1
GST recovered from the ATO		104	-
Cash generated from operations		<u>8,654</u>	<u>6,397</u>
Cash outflows			
Staff benefits payments		(3,336)	(2,930)
Payment for supplies and services		(4,804)	(2,705)
GST paid to the ATO		-	(4)
Cash used in operations		<u>(8,140)</u>	<u>(5,639)</u>
Net cash provided by/(used in) operating activities		<u>514</u>	<u>758</u>
Cash flows from investing activities			
Cash outflows			
Purchase of plant and equipment		(143)	(44)
Cash used in investing activities		<u>(143)</u>	<u>(44)</u>
Net cash used in investing activities		<u>(143)</u>	<u>(44)</u>
Cash flows from financing activities			
Cash outflows			
Repayment of principal portion of lease liabilities		(145)	(157)
Interest paid on lease liability		(6)	(7)
Cash used in financing activities		<u>(151)</u>	<u>(164)</u>
Net cash used in financing activities		<u>(151)</u>	<u>(164)</u>
Net increase/(decrease) in cash and cash equivalents		220	550
Cash and cash equivalents at the beginning of the period		1,244	694
Cash and cash equivalents at the end of the period	6.2	<u>1,464</u>	<u>1,244</u>

The accompanying notes form part of these financial statements.

1. About the State Theatre Company of South Australia

The State Theatre Company of South Australia (the Company) was established under the *State Theatre Company of South Australia Act 1972*. Our vision is to make, present and promote phenomenal, transformative, and inclusive theatre that enriches South Australian and Australian culture.

The Company has the following high level goals:

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

1.1 Basis of preparation

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

- section 23 of the *Public Finance and Audit Act 1987*;
- Treasurer's Instructions and Accounting Policy Statements issued by the Treasurer under the *Public Finance and Audit Act 1987*; and
- relevant Australian Accounting Standards, applying simplified disclosures.

For the purposes of preparing the financial statements, the Company is a not-for-profit entity. The financial statements are prepared based on a 12 month reporting period and presented in Australian currency. The historical cost convention is used unless a different measurement basis is identified in the notes to the financial statements.

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.

Cash flows include GST in the Statement of Cash Flows.

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

1.2 Impact of COVID-19 pandemic on the Company

The COVID-19 pandemic has impacted on the operations of the Company and the impacts are included under the relevant disclosure notes. The key impacts in 2021-22 were:

- the cancellation of one production scheduled for July 2021, as a result of venue closures due to public health directions;
- loss of income through a reduction in box office sales due to venue capacity restrictions caused by social distancing requirements;
- loss of income due to the closure of the Company's hire operations as a result of closures due to public health directions; and
- additional expense incurred due to measures undertaken by the Company and venue suppliers to minimise the health risks of presenting live theatre to staff, ticketholders and the general public.

2. Income

2.1 Commonwealth Revenue

	2022 \$'000	2021 \$'000
Commonwealth revenues	653	646
Total Commonwealth revenues	653	646

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

- Australian Government operating grants received in 2021-22 were to contribute to operations for the 2022 calendar year.
 - State Government operating grants received in 2021-22 were to contribute to operations for the 2021-22 financial year.
- Refer to Note 2.4 for the recognition of this base funding.

Commonwealth revenues are recognised on receipt.

State Theatre Company of South Australia
Financial Year Ended 30 June 2022
Notes to and forming part of the Financial Statements

2.2 Box office	2022 \$'000	2021 \$'000
Box office	<u>2,581</u>	<u>1,861</u>
Total box office	<u>2,581</u>	<u>1,861</u>

Box office revenues for productions are recognised when a production has concluded. Ticket sales for future productions and productions in progress at reporting date are recorded as contractual liabilities in line with the *Live Performance Australia Ticketing Code of Practice*.

There were seven productions staged during 2021-22 (six productions staged in 2020-21).

2.3 Co-producer, tour and royalty fees	2022 \$'000	2021 \$'000
Co-producer, tour and royalty fees	<u>364</u>	<u>170</u>
Total co-producer, tour and royalty fees	<u>364</u>	<u>170</u>

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

2.4 Revenues from SA Government	2022 \$'000	2021 \$'000
Base funding	<u>2,469</u>	<u>2,472</u>
Tied grants funding	<u>152</u>	<u>131</u>
Total revenues from SA Government	<u>2,621</u>	<u>2,603</u>

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

2.5 Sponsorship and donations	2022 \$'000	2021 \$'000
Cash	<u>513</u>	<u>549</u>
In Kind	<u>278</u>	<u>112</u>
Total sponsorship and donations	<u>791</u>	<u>661</u>

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

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

2.6 Interest	2022 \$'000	2021 \$'000
Interest from SA Government	<u>2</u>	<u>2</u>
Interest - Reserves Incentive Funding Scheme (SAFA)	<u>1</u>	<u>1</u>
Total interest	<u>3</u>	<u>3</u>

2.7 Other income	2022 \$'000	2021 \$'000
Prop Shop income	<u>63</u>	<u>58</u>
Company Service Fees	<u>771</u>	<u>330</u>
Insurance Recoveries	<u>-</u>	<u>263</u>
Miscellaneous revenue	<u>30</u>	<u>30</u>
Total other income	<u>864</u>	<u>681</u>

3. Board and staff

3.1 Key management personnel

Key management personnel of the Company include the Minister, the Board of Governors, the Executive Director, and the Artistic Director who have responsibility for the strategic direction and management of the Company. Total compensation for key management personnel was \$306,000 (\$278,000).

The compensation disclosed in this note excludes salaries and other benefits the Minister receives. 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 under section 6 the *Parliamentary Remuneration Act 1990*. See administered items for disclosures of the Minister's remuneration paid by the department and recovered from the Consolidated Account.

Transactions with key management personnel and other related parties

A Board member's husband is an actor. The Company entered into an agreement via his agent to perform as part of its 2021 and 2022 seasons. Amounts paid as fees and superannuation contributions equal \$25,000 (NIL).

3.2. Board members

Members during the financial year were:

Mr Joe Thorp	Mr David O'Loughlin
Ms Claudine Law	Ms Amanda Anderson
Ms Jodie Newton	Ms Alexandra Dimos
Ms Diané Ranck	Mr Gavin Wanganeen

Board fees were not paid to members in 2021-22 (Nil).

3.3 Staff benefits expense

	2022 \$'000	2021 \$'000
Salaries and wages	2,530	2,399
Long Service Leave	14	45
Annual Leave	191	179
Staff on-costs - superannuation	279	248
Workers' compensation	170	22
Staff on-costs - other	268	148
Total staff benefits expenses	3,452	3,041

Staff on-costs - superannuation

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

Remuneration of staff reflects all costs of employment including salaries and wages, payments in lieu of leave, superannuation contributions, salary sacrifice benefits and fringe benefits and any fringe benefits tax paid or payable in respect of those benefits as well as any termination benefits for staff who have left the Company.

There were no staff whose normal remuneration was equal to or greater than the base executive remuneration level threshold of \$157,001 (\$154,001) during the year.

State Theatre Company of South Australia
Financial Year Ended 30 June 2022
Notes to and forming part of the Financial Statements

3.4. Staff benefits liability

	2022 \$'000	2021 \$'000
Current		
Annual and Other Leave	152	152
Long Service Leave	126	127
Accrued salaries and wages	31	46
	<u>309</u>	<u>325</u>
Non-current		
Long Service Leave	<u>146</u>	<u>139</u>
Total staff benefits liability	<u>455</u>	<u>464</u>

Long-term staff benefits are measured at present value and short-term employee benefits are measured at nominal amounts.

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 staff up to the end of the reporting period using the projected unit credit method. The expected timing and amount of long service leave payments is determined through whole-of-government actuarial calculations, which is then applied to the Company's staff details. Key assumptions include whether the characteristics of staff remuneration, terms of service with the public sector, and expectations as to when staff take long service leave, as established by the actuary, are applicable to staff of the Company. These assumptions affect both the expected amount to be paid that has been factored into the calculation of the liability. The discount rate used in measuring the liability is another key assumption. The discount rate is reflective of long-term Commonwealth Government bonds. The yield on long-term Commonwealth Government bonds has increased from 2021 (1%) to 2022 (3.25%).

This increase in the bond yield results in a decrease in the reported long service leave liability.

The unconditional portion of the long service leave provision is classified as current as the department 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.

4. Expenses

Staff benefit expenses are disclosed in note 3.3.

4.1 Supplies and services

	2022 \$'000	2021 \$'000
Contractors fees	304	516
Consultants fees	8	67
Production expenses	1,550	370
Travel and accommodation	85	55
Royalties	177	174
Theatre hire and charges	806	445
Marketing and sponsorship expenses	915	474
Ticketing charges	294	208
Property rental and maintenance costs	217	183
Administration expenses	188	178
Audit fees	29	28
Total supplies and services expense	<u>4,573</u>	<u>2,698</u>

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.

State Theatre Company of South Australia
Financial Year Ended 30 June 2022
Notes to and forming part of the Financial Statements

Consultants

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

	2022 \$'000	2021 \$'000
Below \$10,000	8	-
Above \$10,000	-	67
Total paid/payable to the consultants engaged	<u>8</u>	<u>67</u>

4.2 Other expenses

	2022 \$'000	2021 \$'000
Derecognition of software asset	-	229
Total other expense	<u>-</u>	<u>229</u>

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

5. Non-financial assets

5.1 Property, plant and equipment by asset class

	2022 \$'000	2021 \$'000
Motor Vehicle - at cost	27	27
Accumulated depreciation	(27)	(27)
Total Motor Vehicle	<u>-</u>	<u>-</u>
Equipment - at cost	343	225
Accumulated depreciation	(206)	(172)
Total Equipment	<u>137</u>	<u>53</u>
Computer Equipment - at cost	156	131
Accumulated depreciation	(122)	(110)
Total Computer Equipment	<u>34</u>	<u>21</u>
Leasehold Improvements - at cost	5	4
Accumulated depreciation	(4)	(2)
Total Leasehold Improvements	<u>1</u>	<u>2</u>
Right-of-use accommodation	682	669
Accumulated depreciation	(404)	(242)
Total right-of-use accommodation	<u>278</u>	<u>427</u>
Total property, plant and equipment	<u>450</u>	<u>503</u>

5.2 Depreciation and amortisation

	2022 \$'000	2021 \$'000
Right-of-use accommodation	162	157
Plant and equipment	41	31
Total depreciation and amortisation	<u>203</u>	<u>188</u>

Depreciation is calculated on a straight-line basis. Property, plant and equipment depreciation is calculated over the estimated useful life as follows:

State Theatre Company of South Australia
Financial Year Ended 30 June 2022
Notes to and forming part of the Financial Statements

Class of Assets	Useful life (years)
Motor Vehicles	5
Equipment	3-15
Computer Equipment	3-7
Leasehold Improvements	3
Software	3-5

The useful lives of right-of-use assets is the lease term.

5.3 Property, plant and equipment owned by the Company

Property, plant and equipment owned by the Company with a value equal to or in excess of \$1 000 is capitalised, otherwise it is expensed. Owned property, plant and equipment is subsequently measured at fair value.

Plant and Equipment

All items of plant and equipment owned by the Company have not been revalued. The carrying value of these items is deemed to approximate fair value.

Reconciliation 2021-22

	Equipment \$'000	Computer Equipment \$'000	Leasehold Improvements \$'000	ROU Accommodation \$'000	Total \$'000
Carrying amount at the beginning of the period	53	21	2	427	503
Additions	118	25	-	-	143
Disposals	(6)	-	-	-	(6)
Revaluation increment	-	-	-	13	13
Depreciation expense	(28)	(12)	(1)	(162)	(203)
Carrying amount at the end of the period	137	34	1	278	450

5.4 Property, plant and equipment leased by the Company

Right-of-use assets for accommodation leased by the Company is measured at cost.

Short-term leases of 12 months or less and low-value leases, where the underlying asset value is less than \$15 000, are not recognised as right-of-use assets.

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

The Company leases the first floor of the Fowlers Building, Lion Arts Centre from the Minister for the Arts, which is due to expire in October 2026. There is no right of renewal and rent is paid in advance.

The Company leases two photocopiers from Fuji Xerox, which are due to expire in January 2024, and September 2025. Commitments for lease payments are included at Note 8.1.

6. Financial assets

6.1 Categorisation of financial assets

	2022 Carrying Amount \$'000	2021 Carrying Amount \$'000
Financial Assets		
Cash and cash equivalents		
Cash and cash equivalents	1,464	1,244
Financial assets at amortised cost		
Receivables	74	289
Other financial assets	785	784
Total financial assets	2,323	2,317

Receivables as disclosed in this note does not include statutory amounts as these are not financial instruments.

State Theatre Company of South Australia
Financial Year Ended 30 June 2022
Notes to and forming part of the Financial Statements

6.2 Cash and cash equivalents

	2022 \$'000	2021 \$'000
Short Term Deposits	1,007	624
Cash at Bank and on hand	457	620
Total cash and cash equivalents	1,464	1,244

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

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

6.3 Receivables

	2022 \$'000	2021 \$'000
Contractual receivables		
From government entities	1	22
From non-government entities	73	4
Insurance recoverable	-	263
Less impairment loss on receivables	-	-
Total contractual receivables	74	289
Statutory receivables		
GST input tax recoverable	-	20
Total statutory receivables	-	20
Total current receivables	74	309

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

Statutory receivables do not arise from contracts with customers. They are recognised and measured similarly to contractual receivables (except impairment) but are not classified as financial instruments for disclosure purposes.

Receivables are non-interest bearing. Receivables are held with the objective of collecting the contractual cash flows and they are measured at amortised cost.

Impairment losses relate to contracts with customers external to SA Government.

6.4 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 2022 was \$785,000 (\$784,000).

7. Liabilities

Staff benefit liabilities are disclosed in note 3.4.

7.1 Categorisation of financial liabilities

	2022 Carrying Amount \$'000	2021 Carrying \$'000
Financial Liabilities		
<i>Financial liabilities at amortised cost</i>		
Payables	109	122
Lease liabilities	288	434
Contractual liabilities	675	193
Total financial liabilities	1,072	749

Payables as disclosed in this note does not include accrued expenses or statutory amounts as these are not financial instruments.

7.2 Payables

	2022 \$'000	2021 \$'000
Current		
Creditors	109	122
Accruals	40	122
Statutory liabilities		
GST payable	27	-
Other statutory payables	85	90
Staff benefit on-costs	42	44
Total statutory liabilities	154	134
Total current liabilities	303	378
Non-current		
Statutory liabilities		
Staff benefit on-costs	15	14
Total non-current liabilities	15	14
Total payables	318	392

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

Statutory payables do not arise from contracts.

Staff benefit on-costs include payroll tax and superannuation contributions and are settled when the respective employee benefits that they relate to are discharged. These on-costs primarily relate to the balance of leave owing to staff. Estimates as to the proportion of long service leave estimated to be taken as leave, rather than paid on termination, affects whether certain on-costs are recognised as a consequence of long service leave liabilities.

7.3 Financial liabilities

	2022 \$'000	2021 \$'000
Current		
Lease liabilities	160	157
Total current financial liabilities	160	157
Non-current		
Lease liabilities	128	277
Total non-current financial liabilities	128	277
Total financial liabilities	288	434

Financial liabilities are measured at amortised cost. An assessment of the impact of CPI rent reviews contained in lease agreements is undertaken on an annual basis.

State Theatre Company of South Australia
Financial Year Ended 30 June 2022
Notes to and forming part of the Financial Statements

7.4 Contractual liabilities

	2022 \$'000	2021 \$'000
Current		
Box office revenue	494	13
Tour, co-producer and production revenue	60	56
Sponsorship revenue	109	71
Grant revenue	12	53
	<u>675</u>	<u>193</u>

Refer to Notes 2.2 to 2.5 for further disclosures about income recognition criteria.

7.5 Provisions

	Workers Compensation 2022 \$'000
Carrying amount at the beginning of the period	21
Additions	29
Payments	(30)
Remeasurement	126
Carrying amount at the end of the period	<u>146</u>

A provision has been reported to reflect unsettled workers compensation claims. The workers compensation provision is based on an actuarial assessment of the outstanding liability as at 30 June 2022 provided by a consulting actuary engaged through the Office of the Commissioner for Public Sector Employment. The provision is for the estimated cost of ongoing payments to employees as required under current legislation.

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

8. Outlook

8.1 Unrecognised commitments

Other expenditure commitments	2022 \$'000	2021 \$'000
Within one year	111	4
Later than one year but not longer than five years	8	4
Total other expenditure commitments	<u>119</u>	<u>8</u>

8.2 Contingent assets and liabilities

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

8.3 Events after the reporting period

The Company is not aware of any events after the reporting period.

INDEPENDENT AUDITOR'S REPORT



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Auditor-General's Department

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**To the Presiding Member
State Theatre Company of South Australia**

Opinion

I have audited the financial report of the State Theatre Company of South Australia for the financial year ended 30 June 2022.

In my opinion, the accompanying financial report gives a true and fair view of the financial position of the State Theatre Company of South Australia as at 30 June 2022, its financial performance and its cash flows for the year then ended in accordance with relevant Treasurer's Instructions issued under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards – Simplified Reporting Requirements.

The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2022
- a Statement of Financial Position as at 30 June 2022
- a Statement of Changes in Equity for the year ended 30 June 2022
- a Statement of Cash Flows for the year ended 30 June 2022
- notes, comprising material accounting policies and other explanatory information
- a Certificate from the Presiding Member, the Executive Director and the Business Manager.

Basis for opinion

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

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

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

The Executive Director is responsible for the preparation of the financial report that gives a true and fair view in accordance with relevant Treasurer's Instructions issued under the provisions of the *Public Finance and Audit Act 1987* and the Australian Accounting Standards – Simplified Reporting Requirements, and for such internal control as management determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

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

Auditor's responsibilities for the audit of the financial report

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987* and section 17(3) of the *State Theatre Company of South Australia Act 1972*, I have audited the financial report of the State Theatre Company for the financial year ended 30 June 2022.

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

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

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

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

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

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



Daniel O'Donohue
Assistant Auditor-General (Financial Audit)

28 September 2022