



**Government
of South Australia**

State Theatre Company of South Australia

2023-24 Annual Report

State Theatre Company of South Australia
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ISSN: 2652-7721

Date approved by the Board: 3rd September 2024

Date presented to Minister: 30th September 2024

To:

Hon Andrea Michaels MP

Minister for Arts

This annual report will be presented to Parliament to meet the statutory reporting requirements of *(insert relevant acts and regulations)* 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: 27th September 2024

Signature

A handwritten signature in blue ink, consisting of a stylized, cursive 'J' followed by a series of loops and a long horizontal stroke.

From the Chief Executive

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

We strive to make art that meets the moment and to be vital to the South Australian community. In 2023 -2024, our work made extraordinary impact in Adelaide and around Australia.

Our production of *The Dictionary of Lost Words*, which premiered in the Dunstan Playhouse in September 2023, was a phenomenal and historic success for the Company. After becoming the highest attended production in the Company's half-century of performing in the Dunstan Playhouse, where it sold out prior to opening, it went on to enjoy sold-out seasons at Sydney Opera House and Arts Centre Melbourne, playing to a remarkable 65,368 people across the three seasons.

That took place within an abundant program that included the unprecedented remount of two previously highly successful productions *Girls & Boys* and *Euphoria*, another highly successful three-city co-production and tour of *Lady Day at Emerson's Bar and Grill*, and a once-in-a-decade co-production with State Opera South Australia to produce an acclaimed concert production of *Candide* which wowed Adelaide audience.

On the back of the success of *The Dictionary of Lost Words*, the Company has been able to post its second consecutive surplus; the first of which, in 2022-2023, was the result of incorporating the State Theatre Company South Australia Foundation into the Company. This has allowed the Company to achieve reserves at the Creative Australia target level of 20%, which is welcome, as we continue to navigate the financial impact of high inflation in costs in recent years.

Overall, in 2023-2024, the Company delivered 9 seasons of work in Adelaide, with 130 performances attended by 50,609 audience members. The Company employed 143 artists and arts workers across our productions and creative developments.

This level of program output and employment of artists and arts workers demonstrates that State Theatre Company South Australia continues to be one of South Australia's most ambitious and important arts companies and the backbone of the state's live theatre industry.

ARTISTIC OUTPUT

A major artistic highlight of our work over 2023 – 2024 was our production of *Lady Day at Emerson's Bar and Grill* by Lanie Robertson. This was a three-party co-production with Belvoir and Melbourne Theatre Company in which State Theatre Company South Australia was lead producer, with Artistic Director Mitchell Butel as director of the production. The show received critical acclaim across its three-city tour between August – December 2023, especially for the bravura performance of Zahra Newman as Billie Holiday and for Mitchell's sophisticated and complete direction.

The aforementioned *The Dictionary of Lost Words* is a remarkable story of South Australian cultural achievement. Adelaide Hills author Pip Williams wrote her breakout, New York Times bestselling book *The Dictionary of Lost Words* through research undertaken at the State Library of South Australia. As a result, State Theatre Company South Australia commissioned highly respected South Australian playwright Verity Laughton to adapt the book for the stage and led the co-production of the world premiere of the play in 2023 with Sydney Theatre Company, under the direction of Jessica Arthur. The success that has followed is a testament to what we can achieve telling stories by South Australians to Australia and the world.

As part of consistently providing our community with abundant theatregoing opportunities, in 2023 – 2024 we remounted two highly successful productions: *Euphoria* by Emily Steel and *Girls & Boys* by Dennis Kelly. Presenting remounts of previously successful work is not something the Company has routinely done, but we believe that, when done selectively, it can allow these works to find new audiences who missed out the first time and repeat attendances from those who enjoyed the show the first time.

In 2023 – 2024, we continued to demonstrate our commitment to present works led by First Nations artists. We presented the Belvoir production of *At What Cost?* by Nathan Maynard, at the Odeon Theatre in June/July 2023. We were thrilled that the inaugural Commissioner of the South Australian First Nations Voice, Dale Agius, introduced the work on its opening night, speaking to the themes of self-determination for Aboriginal people. We were glad also, with the assistance of a grant through the Arts SA Aboriginal and Torres Strait Islander Arts Strategy, to commission Narungga and Saxon clan man Kyron Weetra to write a new play for the Company, as well as to commission Kaurana and Narungga artist Jacob Boehme to write a new work called *Logan Street*.

A major artistic highlight of 2023-2024 was *Candide*, the first co-production between State Theatre Company South Australia and State Opera South Australia in over a decade. Combining the strengths and talents of the two companies, and with some of the country's premier opera and music theatre talent, the four-performance season in Her Majesty's Theatre in May 2024 attracted exceptional critical and audience response.

Providing support to the independent and small to medium theatre sector in Adelaide is a vital function of the Company, and we were proud, in 2023, to support *My War*, by No Strings Attached, through our Stateside program. *My War* was a world premiere new work made by No Strings Attached with veterans suffering mental health impacts from war alongside other performers with disability. It was the culmination of two years of theatre-based workshops delivered by the lead artists, which were consistently supported by STCSA, the SA Department of Health and Military and Emergency Services Health Australia (MESH). This took place alongside two other Stateside seasons supported by the Company, and over ten other companies being supported with in-kind assistance through our State Resident program.

EDUCATION

In 2023 – 2024, we undertook a successful pilot of our new Young Theatre Makers Award. In this project, State Theatre Company South Australia provides resources to help six SACE Stage 1 Drama classes, from different schools, to develop their group theatremaking performance and perform it to each other as part of a performance day facilitated by the Company at Flinders University. All of the schools involved gave extremely positive and constructive feedback on their involvement and ways to further develop the project in future years. This project was the result of in-depth conversations with secondary school teachers about projects that would be best engage their students.

We were able once again to deliver a regional and outer-metropolitan tour especially for secondary students, taking *Symphonie of the Bicycle* to nine regional and five outer metropolitan towns. We did this collaboratively with Brink Productions and Country Arts SA and with the welcome and necessary support of the SA Department of Education.

These activities took place alongside the delivery of our highly-in-demand program of secondary school workshops described in this report, significant partnership outcomes with the state's major universities and tertiary theatre training programs and over 5,000 student attendances at our subscription season productions.

THANK YOU

In 2023 – 2024, State Theatre Company South Australia continued to advocate our desire to realise a new home for the Company while managing the challenges of our existing accommodation. We welcome the South Australian Government's investment, announced in the 2024 – 2025 Budget, of funds to re-home the Company in fit-for-purpose accommodation. The project promises to relocate State Theatre Company South Australia, Country Arts SA and State Opera South Australia in an arts hub, promoting collaboration and re-establishing the long-term sustainability and three key state arts institutions. We welcome the aspiration that the Government and the Department of Premier and Cabinet are bringing to the project.

We also recognise this as part of a broader Government effort to build investment in the arts, guided by machinery of government changes implemented by the Minister to unite the arts and creative industries and a soon to be released state cultural plan. The plan, aligned to the Federal Government's Revive cultural policy, represents a genuine opportunity to grow cultural participation and investment in the arts.

We make theatre to the highest professional standard with the leading artists of South Australia and Australia in a state with an excellent and abundant, yet cohesive and collaborative creative sector, and with a mission to make plays that speak to diverse but universal human experiences. This means State Theatre Company South Australia has opportunities to present our work, including telling South Australian stories, across the country and the world. Sustaining that environment and Company requires investment, and we are especially grateful to Creative Australia, and the Federal Government, for its increased support for the Company for the 2024

– 2028 strategic period. We are optimistic about the direction of investment in the arts, from both public and private sources.

The artistic successes our Company achieved in 2023-2024 would not have been possible without the support and contributions of a broad network of stakeholders and community. We are very grateful to all of the artists and crew who worked with the Company over the year, the 135,490 audience members who saw the work we presented in Adelaide and across Australia, our industry colleagues, donors and sponsors. We thank the Federal Government through Creative Australia, and the South Australian Government through Arts SA, for their ongoing support and partnership.

We are especially thankful to the incredible efforts of the staff of State Theatre Company South Australia, and the commitment of our Board and subcommittee members whose support is indispensable to the success of the Company.



Mitchell Butel

Artistic Director



Julian Hobba

Executive Director

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Overview: about the agency

Our strategic focus

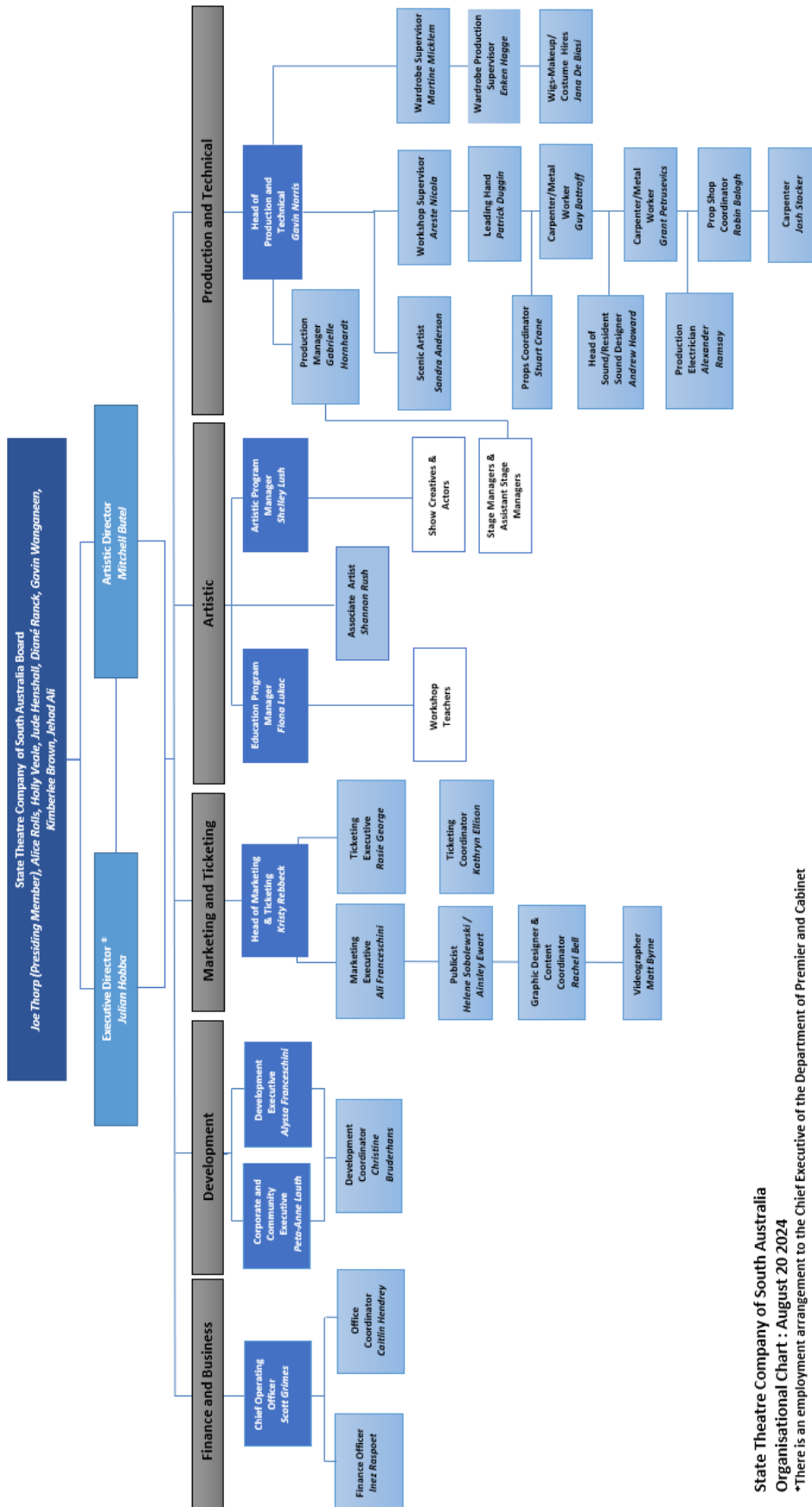
State Theatre Company South Australia (the Company) makes, presents and promotes phenomenal, transformative, and inclusive theatre that enriches South Australian and Australian culture. We exist to inspire re-thinking and share being in the moment; to create anticipation, immersion and surprise.

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 the Company.
- increasing engagement for South Australian audiences through geographic reach and by reducing barriers to access the arts.
- further developing our 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 a 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 as well as bringing the best of the best to Adelaide.

Our organisational structure



State Theatre Company of South Australia
Organisational Chart : August 20 2024

*There is an employment arrangement to the Chief Executive of the Department of Premier and Cabinet

Our Board

Name	Position	Term dates
Joe Thorp	Presiding Member	12/09/2019 to 15/09/2025
David O'Loughlin	Member	20/12/2019 to 16/04/2024
Alice Rolls	Member	11/05/2023 to 10/05/2026
Diané Ranck	Member	14/04/2017 to 10/05/2026
Gavin Wanganeen	Member	25/03/2021 to 17/04/2027
Holly Veale	Member	11/05/2023 to 10/05/2026
Jude Henshall	Member	27/10/2022 to 26/10/2025
Kimberlee Brown	Member	13/07/2023 to 12/07/2026
Jehad Ali	Member	15/08/2024 to 14/08/2027

Changes to the agency

During 2023-24, 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, Consumer and Business Affairs and Small and Family Business

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, tours and other activities.

Mitchell Butel - Artistic Director

Mitchell is responsible for developing and realising the Company's artistic vision and program. This includes the commissioning, programming, producing 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

Six meetings	Joe Thorp, Alice Rolls, David O’Loughlin, Diané Ranck, Jude Henshall
Five meetings	Gavin Wanganeen, Kimberlee Brown
Four meetings	Holly Veale

Agency specific objectives and performance

<p>Agency’s contribution</p>
<p>State Theatre Company South Australia (the Company) is a major employer in the South Australian performing arts industry and vital to its long-term sustainability. In 2023-24, the Company engaged 116 freelance artists (including actors, directors, designers), stage management, production and technical personnel for the Company’s productions, workshops and events. In 2023-24 our co-productions with other companies, touring, collaborations and comprehensive education program, all key to the Company’s Strategic Plan, provided these and other employment opportunities in the State.</p>
<p>The Company maintains a ticket pricing practice that enables our financial sustainability while remaining accessible to the broadest possible range of the South Australian community. This includes offering concessions across various constituencies including students (particularly from disadvantaged schools), health care card recipients, young people under 30 and seniors.</p>
<p>In 2023-24, the Company presented nine mainstage Subscription Season productions, four major interstate seasons and a regional South Australian tour. The Company continued to increase its local and national profile through its highly attended touring productions, critical success and attraction of new audiences. This success reflects the Company’s commitment to making and presenting theatre to the highest professional standards.</p>

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 2023-24, the Company presented 130 performances of nine mainstage theatre productions in Adelaide across the 2023 and 2024 subscription seasons:</p> <p><i>Girls & Boys</i> by Dennis Kelly, directed by Mitchell Butel, Dunstan Playhouse, five performances, 1,979 total attendances (August 2023).</p> <p><i>Euphoria</i> by Emily Steel, directed by Nescha Jelk, Odeon Theatre, nine performances, 1,694 total attendances (August 2023).</p> <p><i>Lady Day at Emerson’s Bar & Grill</i> by Lanie Robertson, directed by Mitchell Butel, Space Theatre, 18 performances, 5,950 total attendances (September 2023).</p> <p><i>The Dictionary of Lost Words</i> adapted by Verity Laughton from the novel by Pip Williams, directed by Jess Arthur, Dunstan Playhouse, 26 performances, 14,219 total attendances (October 2023).</p> <p><i>Welcome To Your New Life</i> by Anna Goldsworthy, directed by Shannon Rush, Space Theatre, 18 performances, 3,492 total attendances (November 2023).</p> <p><i>The Children</i> by Lucy Kirkwood, directed by Corey McMahon, Dunstan Playhouse, 17 performances, 4,938 total attendances (February 2024).</p>

		<p><i>Blue</i> by Thomas Weatherall, directed by Deborah Brown, Scott Theatre, 22 performances, 4,163 total attendances (March 2024).</p> <p><i>Symphonie of the Bicycle</i> by Hew Parham, directed by Chris Drummond, Space Theatre, 16 performances, 3,198 total attendances (May 2024).</p> <p><i>Candide</i> by Leonard Bernstein, Hugh Wheeler et al., directed by Mitchell Butel, Her Majesty’s Theatre, 4 performances, 4,344 total attendances (May 2024).</p>
<p>Regional South Australia, National and International Touring</p>	<p>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>	<p>The Company toured the following productions in 2023-24:</p> <p><i>Lady Day at Emerson’s Bar & Grill</i> by Lanie Robertson, directed by Mitchell Butel, Belvoir, Sydney, 35 performances, 10,717 total attendances (October 2023).</p> <p><i>Lady Day at Emerson’s Bar & Grill</i> by Lanie Robertson, directed by Mitchell Butel, Fairfax Theatre – Arts Centre Melbourne, Melbourne, 60 performances, 20,371 total attendances (October 2023).</p> <p><i>The Dictionary of Lost Words</i> adapted by Verity Laughton from the novel by Pip Williams, directed by Jess Arthur, Drama Theatre - Sydney Opera House, Sydney, 57 performances, 29,668 total attendances (November 2023).</p> <p><i>The Dictionary of Lost Words</i> adapted by Verity Laughton from the novel by Pip Williams, directed by Jess Arthur, Playhouse - Arts Centre Melbourne, Melbourne, 32 performances, 22,757 total attendances (February 2024).</p>

		<p><i>Symphonie of the Bicycle</i> by Hew Parham, directed by Chris Drummond, Regional South Australia Tour, 16 performances, 468 total attendances (June 2024).</p>
<p>Education Program</p>	<p>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>	<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>Euphoria</i>, <i>The Dictionary of Lost Words</i>, <i>The Children</i> and <i>Symphonie of the Bicycle</i> all with post-show Q and A performances. • What to Expect notes and Study guides to accompany productions and support learning outcomes. • Study Guides for Students and teachers to accompany each production and to support learning outcomes. • Work Experience Week, 12 participants (August 2023) • Summer School, 7 participants (December 2023). • Student workshops on demand to meet the needs of schools throughout the year. • Teacher Professional Development sessions to enhance professional learning and engagement with the industry for teachers. This enables teachers to build their Professional Development hours.

		<ul style="list-style-type: none"> Flinders University Young Theatre Makers Award to bring Yr 11 Stage 2 SACE Drama students together in a public performance of their work, enabling peers to observe their work in a tertiary setting. July – October 2023.
Access and Inclusion	South Australians living with disabilities and with modest means are entitled to participate in the arts.	<p>State Theatre Company South Australia (the Company) 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 No Strings Attached Theatre of Disability Military and Emergency Services Health Australia to creatively develop a production called <i>My War</i>, through a series of theatre-making workshops specifically for South Australian veterans living with Post Traumatic Stress Disorder. The workshops were delivered by Paulo Castro and Jo Stone and <i>My War</i> was programmed in the Company’s Stateside program for July 2023.</p> <p>Holders of Media Entertainment Artist Alliance cards are entitled to purchase tickets at a discounted price to the Company’s productions.</p>
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.

<p>Audience engagement</p>	<p>Audience development beyond seeing performances develops a richer appreciation for theatre and the creative process.</p>	<p>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. The Company delivers a range of artist interviews, production programmes and other resources for each production to build audience engagement with its work.</p>
<p>Older people participating in the arts</p>	<p>Increasing participation of older people in the arts is fundamental to a positive, caring and aspirational community.</p>	<p>The Company embraces ageing well and opportunities for older people to engage in the arts through programs that meet the needs of older Australians. Matinee Club includes a post-show Q&A with artists for matinee performances throughout the year.</p> <p>The Company has an ongoing agreement with the South Australian Health Department’s Office for Ageing Well to deliver <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>

<p>Commissioning program</p>	<p>The commissioning program creates a platform for creatives, contributing to the richness of the South Australian arts community.</p>	<p>The Company’s program of commissioning new plays from emerging, mid-career and established writers and nurturing the creative development of new scripts to production is one of the nation’s most successful. Writers under commission include Samuel Adamson, Elena Carapetis, Emily Steel, Verity Laughton, Alexis West, Kyron Weetra, Jacob Boehme.</p>
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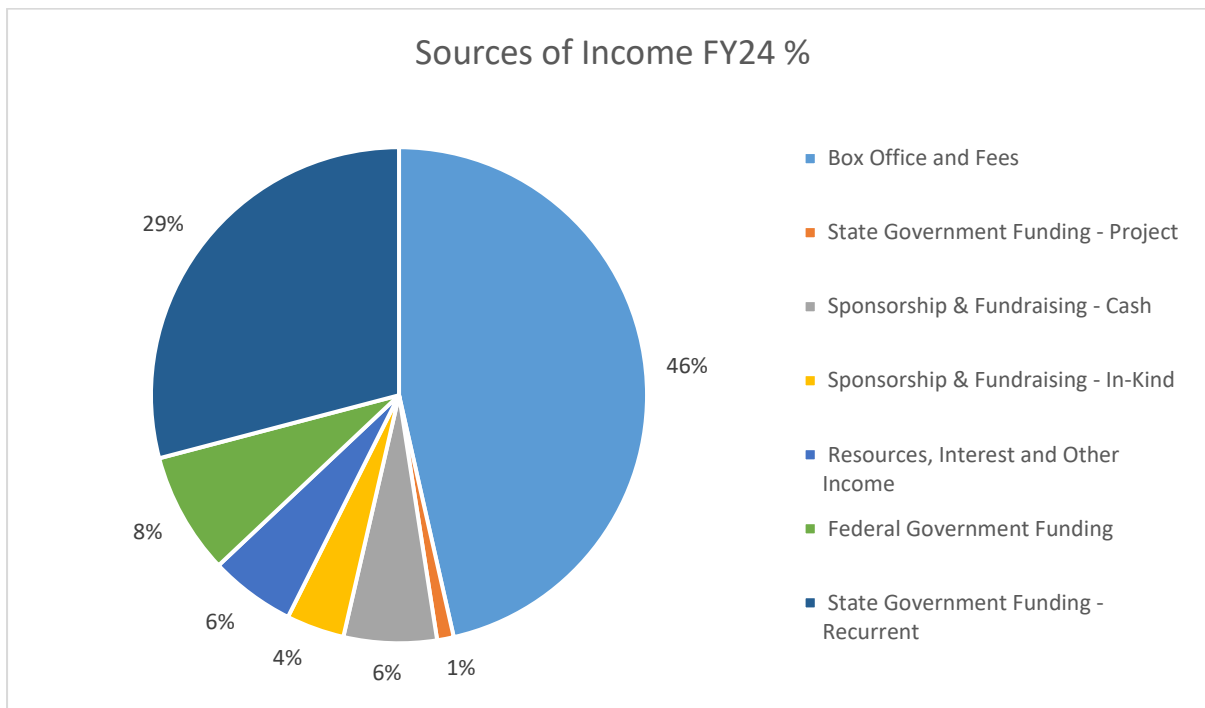
<p>Artist and Sector Development</p>	<p>Development of new artists and their work is critical to a thriving and vibrant community in metropolitan Adelaide and regional South Australia.</p>	<p>The Company actively supports small-to-medium theatre companies and independent artists to develop, produce and present their work with marketing, production and financial support, free or discounted hires of rehearsal room and equipment, free or heavily discounted set and costumes builds through two key programs:</p> <p>Stateside program:</p> <ul style="list-style-type: none"> • <i>My War</i>, by No Strings produced by No Strings, at Torrens Parade Ground. Six performances (July 2023) • <i>Dead Man’s Cell Phone</i> by Sarah Ruhl produced by Caitlin Ellen Moore & Wickedly Good Productions at Slingsby’s Hall of Possibilities. 14 performances (December 2023) • <i>Starweaver</i> by Jamie Hornsby and Ellen Graham and produced by Madness of Two. 12 performances (June 2024). <p>Additionally, the Company maintains a ‘State Resident’ program through which financial and in-kind assistance is provided to a range of small to medium and independent companies, groups and individuals.</p> <p>In 2023 – 24 these included: Flying Penguin Productions, ActNow Theatre, CRAM Collective, Famous Last Words Theatre Company, Insite Arts, Rebecca Meston, Tim Overton, Elaine Crombie and others.</p>
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<p>Cultural diversity and Aboriginal arts</p>	<p>Cultural diversity on stage and off stage reaffirms the positive value of our diverse community.</p>	<p>State Theatre Company South Australia is committed to present at least one production each year led by First Nations artists and engaging with South Australian First Nations artists and community to develop new work and build audience engagement.</p> <p>The Company presented the Belvoir St production <i>Blue</i>, a highly successful production of Thomas Weatherall’s play, in the Scott Theatre in February 2024 as part of the Adelaide Festival 2024 program.</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 artists and community through ‘Community Night’ offers for select productions.</p> <p>The Company currently has active commissions from two First Nations artists in Kyron Weetra and Jacob Boehme.</p> <p>The Company was a partner in the 2023 OzAsia Artist Lab, facilitated by Contemporary Asian Australian Performance. This sees the Company mentor and deliver workshops to participants in the program.</p>
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Corporate performance summary

The Company met income targets in FY24 across all key areas (Box Office, Grants, Philanthropy). The Company experienced exceptional increases in Co-Producer and Tour income and well as touring expenses in FY24 due to concurrent tours of *Lady Day at Emerson's Bar & Grill* and *The Dictionary of Lost Words*.

The company benefitted from an unbudgeted season of *The Dictionary of Lost Words* in Melbourne in February 2024, without which FY24 would have run at a deficit.



The Company successfully met or exceeded the vast majority of Key Performance Indicators agreed with the Australia Council.

Australia Council Key Performance Indicators	Target	Actual
First Nations led works per year	1	2
Female directors and playwrights	at least 50%	50%
Culturally and linguistically diverse works	2	2
Number of partnerships with other organisations to engage with First Nations / CALD audiences and with disability	3	4
Number of Board identifying as First Nations / CALD / with Disability	3	2
Number of new commissions per year	2	2
Number of new Australian works in development each year	4	5
Number of Australian works presented in each season	at least 50%	62%
Value of creative development budget	maintain @ 27k pa	\$27k
Number of independent SA artists/groups in State Resident program	5	9
Number of artists arts workers employed per year	95 20	130 13
Number of NATIONAL co-presentations or co-productions	4	4
Number of overall SA co-presentations or co-productions	1	1
Number of co-productions SME / Independent companies in SA	1	2
Number of STATESIDE 'umbrella' productions supported per year	1	2
Number of plays in annual education program	4	5
Number of student audience	4600	4,206
Number of tours per year Regional SA National	1 2	1 4
Audiences reached through touring	70,000	26,000
Number of activities reaching digital audience	2	2

Employment opportunity programs

Program name	Performance
Work Experience Program 2023	12 students from Years 10 and 11 participated in a four-day Work Experience program led by State Theatre Company South Australia staff and artists. The Work Experience program included practical workshops in scenic art design, theatre production, directing, stage management, marketing and acting, giving students high quality experience in a professional theatre company.
Summer School Program	A week-long program for seven young people aged 15 years and over was held in December 2023. The school was led by performer Ashton Malcolm, a featured performing arts industry leader and provided participants with professionally led creative and practical workshops in theatre making.

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 88% 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 (the Company) 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.
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 the 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.
Respectful Workplace Training	The Company participates in Respectful Workplace workshops, presentations and interactive workshops run by the Department of the Premier and Cabinet and Live Performance Australia, HR consultants and others.

Workplace injury claims	Current year 2023-24	Past year 2022-23	% Change (+ / -)
Total new workplace injury claims	2	6	(200%)
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 2023-24	Past year 2022-23	% 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 2023-24	Past year 2022-23	% Change (+ / -)
Total gross workers compensation expenditure (\$)	\$28,940	\$57,675	50%
Income support payments – gross (\$)	0	0	0%

**before third party recovery

Data for previous years is available at: [insert hyperlink to specific data.sa page](#) and ensure data sources are referenced.

Executive employment in the agency

Executive classification	Number of executives
Executive Director	1
Artistic Director	1

Data for previous years is available at: [insert hyperlink to specific data.sa page](#) and ensure data sources are referenced.

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 2023-2024 are attached to this report

Statement of Comprehensive Income	2023-24 Budget \$000s	2023-24 Actual \$000s	Variation \$000s	Past year 2022-23 Actual \$000s
Total Income	7,590	8,774	1,184	7,746
Total Expenses	7,590	8,437	(847)	7,349
Net Result	0	337	337	397
Total Comprehensive Result	0	337	337	397

Statement of Financial Position	2023-24 Budget \$000s	2023-24 Actual \$000s	Variation \$000s	Past year 2022-23 Actual \$000s
Current assets	2,147	2,923	776	2,463
Non-current assets	1,308	1,309	1	1,158
Total assets	3,455	4,232	777	3,621
Current liabilities	1,627	2,092	465	1,852
Non-current liabilities	350	356	6	321
Total liabilities	1,977	2,448	471	2,173
Net assets	1,478	1,784	306	1,448
Equity	1,478	1,784	306	1,448

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	Nil

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

Consultancies	Purpose	\$ Actual payment
	Total	Nil

Data for previous years is available at: <https://data.sa.gov.au/data/dataset/state-theatre-company-south-australia-external-consultancies-from-2012-2023>

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	\$153,863

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	\$111,619

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

Risk and audit at a glance

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 South Australia’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/state-theatre-company-south-australia-fraud-detected-from-2012-2020>

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/state-theatre-company-south-australia-whistle-blower-s-disclosure-2012-2020>

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 2023-24
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	1
Service delivery	Access to services	Service difficult to find; location poor; facilities/ environment poor standard; not accessible to customers with disabilities	2
Service delivery	Process	Processing error; incorrect process used; delay in processing application; process not customer responsive	2
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 2023-24
Service quality	Information	Incorrect, incomplete, out-dated or inadequate information; not fit for purpose	0
Service quality	Access to information	Information difficult to understand, hard to find or difficult to use; not plain English	0
Service quality	Timeliness	Lack of staff punctuality; excessive waiting times (outside of service standard); timelines not met	0
Service quality	Safety	Maintenance; personal or family safety; duty of care not shown; poor security service/ premises; poor cleanliness	0
Service quality	Service responsiveness	Service design doesn't meet customer needs; poor service fit with customer expectations	0
No case to answer	No case to answer	Third party; customer misunderstanding; redirected to another agency; insufficient information to investigate	0
		Total	5

Additional Metrics	Total
Number of positive feedback comments	27
Number of negative feedback comments	5
Total number of feedback comments	32
% complaints resolved within policy timeframes	100%

Data for previous years is available at: <https://data.sa.gov.au/data/dataset/state-theatre-company-south-australia-complaints-by-category-from-2012-2020>

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 2023-24



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To the Presiding Officer 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 2024.

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 2024, 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 Disclosures.

The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2024
- a Statement of Financial Position as at 30 June 2024
- a Statement of Changes in Equity for the year ended 30 June 2024
- a Statement of Cash Flows for the year ended 30 June 2024
- notes, comprising material accounting policy information and other explanatory information
- a Certificate from the Presiding Officer, the Executive Director and the Chief Operating Officer.

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 Australian Accounting Standards – Simplified Disclosures, 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 that 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 is 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 of South Australia for the financial year ended 30 June 2024.

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 and Board 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)

27 September 2024

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Financial Statements
for the year ended
30th June 2024

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State Theatre Company of South Australia
Statement of Comprehensive Income
For the year ended 30 June 2024

	Note	2024 \$'000	2023 \$'000
Income			
Commonwealth revenues	2.1	695	668
Box office	2.2	2,687	2,089
Co-producer, tour and royalty fees	2.3	1,383	406
Revenues from SA Government	2.4	2,642	2,572
Sponsorship and donations	2.5	863	1,273
Interest revenues	2.6	138	63
Other income	2.7	366	675
Total income		<u>8,774</u>	<u>7,746</u>
Expense			
Staff benefits expenses	3.3	3,966	3,409
Supplies and services	4.1	4,251	3,731
Depreciation and amortisation	5.2	217	208
Interest expense on lease liability		3	1
Total expenses		<u>8,437</u>	<u>7,349</u>
Net result		<u>337</u>	<u>397</u>
Total comprehensive result		<u>337</u>	<u>397</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.

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State Theatre Company of South Australia
Statement of Financial Position
As at 30 June 2024

	Note	2024 \$'000	2023 \$'000
Current Assets			
Cash and cash equivalents	6.2	2,758	2,217
Receivables	6.3	25	36
Prepayments		130	210
Stock on hand		10	-
Total Current Assets		2,923	2,463
Non-current assets			
Other financial assets	6.4	841	806
Property, plant and equipment	5.1	468	352
Total Non-current assets		1,309	1,158
Total Assets		4,232	3,621
Current Liabilities			
Payables	7.2	385	323
Financial liabilities	7.3	171	89
Contractual liabilities	7.4	1,079	1,037
Staff benefits	3.4	427	358
Provisions	7.5	30	45
Total Current Liabilities		2,092	1,852
Non-current Liabilities			
Financial liabilities	7.3	105	39
Staff benefits	3.4	135	122
Provisions	7.5	116	160
Total Non-current Liabilities		356	321
Total Liabilities		2,448	2,173
Net Assets		1,784	1,448
Equity			
Retained Earnings		1,784	1,448
Total Equity		1,784	1,448

The accompanying notes form part of these financial statements.

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

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State Theatre Company of South Australia
Statement of Changes in Equity for the year ended 30 June 2024

	Retained Earnings \$'000
Balance at 1 July 2022	<u>1,051</u>
Net result for 2022-23	<u>397</u>
Total comprehensive result for 2022-23	<u>397</u>
Balance at 30 June 2023	<u>1,448</u>
Net result for 2023-24	<u>337</u>
Total comprehensive result for 2023-24	<u>337</u>
Balance at 30 June 2024	<u>1,784</u>

The accompanying notes form part of these financial statements.

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

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State Theatre Company of South Australia
Statement of Cash Flows
For the year ended 30 June 2024

	Note	2024 \$'000	2023 \$'000
Cash flows from operating activities			
Cash inflows			
Receipts from SA Government		2,642	2,596
Receipts from Commonwealth		695	668
Box office and other receipts		5,231	4,750
Interest received		138	63
GST recovered from the ATO		106	81
Cash generated from operations		8,812	8,158
Cash outflows			
Staff benefits payments		(4,081)	(3,382)
Payment for supplies and services		(3,998)	(3,752)
Interest Paid		(4)	(3)
Cash used in operations		(8,083)	(7,137)
Net cash provided by/(used in) operating activities		729	1,021
Cash flows from investing activities			
Cash outflows			
Purchase of plant and equipment		(30)	(109)
Cash used in investing activities		(30)	(109)
Net cash used in investing activities		(30)	(109)
Cash flows from financing activities			
Cash outflows			
Repayment of principal portion of lease liabilities		(158)	(159)
Cash used in financing activities		(158)	(159)
Net cash used in financing activities		(158)	(159)
Net increase/(decrease) in cash and cash equivalents		541	753
Cash and cash equivalents at the beginning of the period		2,217	1,464
Cash and cash equivalents at the end of the period	6.2	2,758	2,217

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 are included in the Statement of Cash Flows on a gross basis. However, the GST components of cash flows arising from investing and financing activities are recoverable from, or payable to, the ATO are classified as operating cash flows. GST recovered from the ATO is presented on a net basis.

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.

2. Income

2.1 Commonwealth Revenue

	2024	2023
	\$'000	\$'000
Commonwealth revenues	695	668
Total Commonwealth Revenues	695	668

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 2023-24 were to contribute to operations for the 2024 calendar year.
- State Government operating grants received in 2023-24 were to contribute to operations for the 2023-24 financial year. Refer to Note 2.4 for the recognition of this base funding.

Commonwealth-sourced grants and funding are recognized in accordance with AASB 1058 as income on receipt.

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2.2 Box office

	2024 \$'000	2023 \$'000
Box office	<u>2,687</u>	<u>2,089</u>
Total box office	<u>2,687</u>	<u>2,089</u>

Box office revenues for productions are recognised when a production is concluded and the Company has met its performance obligations in line with AASB 15. Ticket sales for future productions and productions in progress at reporting date are recorded as contractual liabilities.

There were seven productions staged during 2023-24 (eight productions staged in 2022-23).

2.3 Co-producer, tour and royalty fees

	2024 \$'000	2023 \$'000
Co-producer, tour and royalty fees	<u>1,383</u>	<u>406</u>
Total Co-producer, tour and royalty fees	<u>1,383</u>	<u>406</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

	2024 \$'000	2023 \$'000
Base funding	2,547	2,456
Tied grants funding	<u>95</u>	<u>116</u>
Total revenues from SA Government	<u>2,642</u>	<u>2,572</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

	2024 \$'000	2023 \$'000
Cash*	532	1,043
In Kind	<u>331</u>	<u>230</u>
Total Sponsorship and donations	<u>863</u>	<u>1,273</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.

*In 2022-23 the Company received a donation of \$575,000 from the State Theatre Company of South Australia Foundation (the Foundation) as a result of the wind-up of the Foundation

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.

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2.6 Interest

	2024	2023
	\$'000	\$'000
Interest from SA Government	103	42
Interest - Reserves Incentive Funding Scheme (SAFA)	35	21
Total interest	138	63

2.7 Other income

	2024	2023
	\$'000	\$'000
Prop Shop income	46	84
Company Service Fees	289	561
Miscellaneous revenue	31	30
Total other income	366	675

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 \$365,000 (\$314,000).

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*.

Transactions with key management personnel and other related parties

There are no recorded transactions with declared related parties in 2023-24.

3.2. Board members

Members during the financial year were:

Mr Joe Thorp	Mr David O'Loughlin
Ms Diané Ranck	Ms Holly Veale
Ms Alice Rolls	Mr Gavin Wanganeen
Ms Judith Henshall	Ms Kimberlee Brown

Board fees were not paid to members in 2023-24 (Nil).

3.3 Staff benefits expense

	2024	2023
	\$'000	\$'000
Salaries and wages	2,851	2,481
Long service leave	65	35
Annual leave	229	188
Staff on-costs - superannuation	374	308
Workers' compensation	(29)	58
Staff on-costs - other	359	162
Other employee related expenses	117	177
Total staff benefits expense	3,966	3,409

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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.

Employee remuneration

	2024 No	2023 No
The number of staff whose remuneration received or receivable falls within the following bands:		
\$160,001 to \$166,000*	-	1
\$166,001 to \$186,000	2	-
Total	<u>2</u>	<u>1</u>

*This band has been included for the purpose of reporting comparative figures based on the executive base level remuneration for 2022-23.

The total remuneration received by those staff for the year was \$365,000 (\$161,000).

The table includes all staff whose normal remuneration was equal to or greater than the base executive remuneration level during the year. Remuneration of staff reflects all costs of employment including salaries and wages, 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.

3.4. Staff benefits liability

	2024 \$'000	2023 \$'000
Current		
Annual and Other Leave	169	145
Long Service Leave	204	169
Staff benefit on-costs	54	44
Total current	<u>427</u>	<u>358</u>
Non-current		
Long Service Leave	122	109
Staff benefit on-costs	13	13
Total Non-current	<u>135</u>	<u>122</u>
Total staff benefit liability	<u>562</u>	<u>480</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 are based on actuarial assumptions on expected future salary and wage levels, experience of employee departures and periods of services. These assumptions are based on employee data over SA Government entities.

The yield on long term Commonwealth Government bonds has increased to 4.4% (2023: 4%). Current long service leave reflects the portion of leave expected to be settled within the next 12 months, based on previous experience, known leave and trends.

This increase in the bond yield results in a increase in the reported long service leave liability due to an increase in FTE and low turnover of experienced staff members.

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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 the reporting date. The unconditional portion of long service leave relates to an unconditional legal entitlement to payment arising after 7 years of service.

The net financial effect of the changes in the current financial year is an increase in the employment on-cost of \$4,650 and employee benefits expense of \$30,000. The impact on future periods is impracticable to estimate.

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.

As a result of an actuarial assessment performed by the DTF, the proportion of long service leave taken as leave has increased to 44% (2023: 43%). The average factor for the calculation of employer superannuation on-costs has increased to 11.5% (2023: 11.1%). These rates are used in the employment on-cost calculation.

4. Expenses

Staff benefits expenses are disclosed in note 3.3.

4.1 Supplies and services

	2024	2023
	\$'000	\$'000
Contractors fees	265	306
Consultants fees	-	4
Production expenses	1,268	705
Travel and accommodation	182	234
Royalties	351	264
Theatre hire and charges	831	854
Marketing and sponsorship expenses	643	708
Ticketing charges	214	197
Property rental and maintenance costs	280	223
Administration expenses	175	207
Audit fees	42	29
Total staff benefits expense	4,251	3,731

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.

5. Non-financial assets

5.1 Property, plant and equipment by asset class

	2024	2023
	\$'000	\$'000
Motor Vehicle - at cost	73	70
Accumulated depreciation	(34)	(28)
Total Motor Vehicle	39	42
Equipment - at cost	395	385
Accumulated depreciation	(268)	(236)

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Total Equipment	127	149
Computer Equipment - at cost	226	180
Accumulated depreciation	(188)	(138)
Total Computer Equipment	38	42
Leasehold Improvements - at cost	5	5
Accumulated depreciation	(5)	(5)
Total Leasehold Improvements	-	-
Right-of-use accommodation	477	177
Accumulated depreciation	(213)	(58)
Total right-of-use accommodation	264	119
Total Property Plant & Equipment	468	352

5.2 Depreciation and amortisation

	2024	2023
	\$'000	\$'000
Right-of-use accommodation	158	159
Plant and Equipment	59	49
	217	208

5.3 Useful lives and depreciation

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

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.

5.4 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 2023-24

	Equipment	Computer	Motor Vehicle	Right of Use	Leasehold	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying amount at the beginning of the period	149	41	43	120	-	353
Additions	10	17	3	371	-	401
Disposal	-	-	-	(69)	-	(69)
Depreciation expense	(32)	(20)	(7)	(158)	-	(217)
Carrying amount at the end of the period	127	38	39	264	-	468

5.5 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 (\$160,000 p.a.), which is due to expire in December 2025.

The Company leases the first floor of the Fowlers Building, Lion Arts Centre from the Minister for the Arts (\$14,877 p.a.), which is due to expire in October 2026. There is no right of renewal and rent is paid in advance.

Commitments for lease payments are included at Note 8.1.

6. Financial assets

6.1 Categorisation of financial assets

	2024 Carrying Amount \$'000	2023 Carrying Amount \$'000
Financial Assets		
<i>Cash and cash equivalents</i>		
Cash and cash equivalents	2,758	2,217
<i>Financial assets at amortised cost</i>		
Receivables	25	36
Other financial assets	841	806
Total financial assets	<u>3,624</u>	<u>3,059</u>

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

6.2 Cash and cash equivalents

	2024 \$'000	2023 \$'000
Short Term Deposits	2,634	2,078
Cash at Bank and on hand	124	139
Total cash and cash equivalents	<u>2,758</u>	<u>2,217</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 are lodged with SAFA at the respective short term deposit rates.

Cash at Bank and on hand includes deposits with Bank SA.

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6.3 Receivables

	2024 \$'000	2023 \$'000
Contractual receivables		
From government entities	4	-
From non-government entities	21	36
Total contractual receivables	<u>25</u>	<u>36</u>
Total current receivables	<u>25</u>	<u>36</u>

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

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.

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.

As of 30 June 2024 the amount within this account is \$841,000 (\$806,000).

7. Liabilities

Staff benefit liabilities are disclosed in note 3.4.

7.1 Categorisation of financial liabilities

	2024 Carrying Amount \$'000	2023 Carrying Amount \$'000
Financial Liabilities		
Financial liabilities at amortised cost		
Payables	191	94
Lease liabilities	276	128
Contractual liabilities	1,079	1,037
Total financial liabilities	<u>1,546</u>	<u>1,259</u>

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

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7.2 Payables

	2024	2023
	\$'000	\$'000
Current		
Creditors	191	94
Accruals	88	69
Other contractual payables	37	88
Statutory payables		
GST payable	-	4
Other statutory payables	69	68
Total statutory payables	<u>69</u>	<u>72</u>
Total current payables	<u>385</u>	<u>323</u>
Total payables	<u>385</u>	<u>323</u>

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. Statutory payables include government taxes and equivalents, statutory fees and charges and Auditor General's Department audit fees. This is in addition to employee related payables, such as payroll tax, Fringe Benefits Tax, Pay As You Go Withholding and ReturnToWorkSA levies. Statutory payables are carried at cost.

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

7.3 Financial liabilities

	2024	2023
	\$'000	\$'000
Current		
Lease Liabilities	171	89
Total current financial liabilities	<u>171</u>	<u>89</u>
Non-Current		
Lease Liabilities	105	39
Total current financial liabilities	<u>105</u>	<u>39</u>
Total financial liabilities	<u>276</u>	<u>128</u>

Financial liabilities are measured at amortised cost.

7.4 Contractual Liabilities

	2024	2023
	\$'000	\$'000
Current		
Box office revenue	820	700
Tour, co-producer and production revenue	-	175
Sponsorship revenue	240	127
Grant revenue	19	35
Total current	<u>1,079</u>	<u>1,037</u>

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

7.5 Provisions

	Workers Compensation
	2024 \$'000
Carrying amount at the beginning of the period	205
Additions	30
Remeasurement	(89)
Carrying amount at the end of the period	146

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 2024 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

	2024 \$'000	2023 \$'000
Within one year	6	6
Later than one year but not longer than five years	3	3
Total future lease payments expected from operating leases	9	9

8.2 Contingent assets and liabilities

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

8.3 Events after the reporting period

Relating to the financial asset referred to in note 6.4.

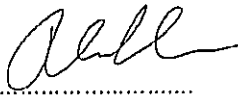
In April 2024 the Australia Council advised that this scheme has ended in Financial Year 2023-24. Accordingly, as of 1 July 2024 these funds were transferred to our existing Cash Management Fund account with SAFA (\$841,000), therefore as of FY25 these funds will appear under Cash and cash equivalents.

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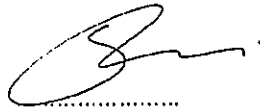
Certification of the financial statements

We certify that the:

- financial statements of the State Theatre Company of South Australia:
 - are in accordance with the accounts and records of the authority; and
 - comply with relevant Treasurer's instructions; and
 - comply with relevant accounting standards; and
 - present a true and fair view of the financial position of the authority at the end of the financial year and the result of its operations and cash flows for the financial year
- internal controls employed by the State Theatre Company of South Australia for the financial year over its financial reporting and its preparation of financial statements have been effective.



.....
Julian Hobba
Executive Director



.....
Scott Grimes
Chief Operating Officer



.....
Joe Thorp
Presiding Officer

Date 25th September 2024