



**Government
of South Australia**

STATE THEATRE COMPANY OF SOUTH AUSTRALIA

2024-25 Annual Report

State Theatre Company of South Australia
Level 1, Fowler's Building (Lion Arts Centre)
Corner North Terrace and Morphett Street, Adelaide

<http://statetheatrecompany.com.au/>

Contact phone number: 08 8415 5333

Contact email: info@statetheatrecompany.com.au

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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: 27th September 2025

Signature

From the Executive Director

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

In 2024-2025 the Company made a substantial cultural impact locally and around the country, including staging the world premiere of four new Australian works, including two new South Australian plays, in Adelaide, and delivering an ambitious, high profile national tour of the Company's historically successful production, *The Dictionary of Lost Words*.

On the back of this high level of activity, the Company delivered a strong financial surplus. Overall, in 2024-2025, the Company delivered six mainstage seasons in Adelaide, with 139 performances attended by 49,378 audience members. The Company continued to serve its vital role leading and supporting the South Australian theatre sector, including launching a new program, SPARK, to deepen our support of independent productions in future years, offering or participating in a wide range of mentorships and professional development activities throughout the year and further developing innovative Education activities that cultivate career pathways for aspiring South Australian artists.

In 2024 the Company farewelled former Artistic Director Mitchell Butel, celebrating his successful tenure with the Company over six years, and welcomed new Artistic Director, Petra Kalive. With a strong record of accomplished theatre direction at Australia's mainstage companies, combined with a focus on the development of new work and community engaged work, Petra's leadership promises an exciting new direction and era for the Company.

ARTISTIC OUTPUT

In July 2024, the Company accomplished the rare feat of premiering a new Australian musical, *The Questions*, written by Van Badham (book and lyrics) and Richard Wise (music and lyrics) and directed by Mitchell Butel. Starring Charles Wu and Chaya Ocampo, with a band of three, *The Questions* leant joyfully into its romantic comedy genre within the uniquely contemporary setting of a high-rise city during a lockdown.

Following this, we were thrilled to bring the Sydney Theatre Company production of *Julia*, written by Joanna Murray Smith and directed by Sarah Goodes, to the Dunstan Playhouse. *Julia* explores the political career of former Australian prime minister Julia Gillard, starting from her early life and influences and leading climactically to the profound 'misogyny speech' in Parliament House. Being presented in Ms Gillard's home town gave the production special relevance, showing the lasting impact of her formative experiences and education in Adelaide.

The Company was thrilled to host Ms Gillard at the final performance in Adelaide, where, as the curtain came down on the performance, and the audience rose in their seats to give a standing ovation for Justine Clarke's amazing performance, a voice came from the back of the stalls: "onya Julia", and the former prime minister stood up and gave her characteristic wave. It was an extraordinary treat for everyone involved and in attendance. The overall presence and impact of the production showed the power of storytelling to prompt reflection on historic and significant events and figures. The show was proudly presented in partnership with the University of Adelaide, as part of their 150th anniversary celebrations.

Fifty years after his play *The Department* played in the newly constructed Adelaide Festival Centre Playhouse in 1974, the Company was thrilled to present *The Puzzle*, a new work by David Williamson, in October 2024. Williamson, Australia's most accomplished social satirist of his generation, was warmly welcomed back by Adelaide audiences, making for a highly successful season of *The Puzzle*, a comedic look at current day romantic and sexual relationships in the hothouse environment of a 'lifestyle cruise'. The production marked the debut in the Dunstan Playhouse for the Company's Artistic Associate Shannon Rush, who directed a fine ensemble cast led by Erik Thomson.

To round out the 2024 season the Company welcomed back former artistic director Geordie Brookman to direct the world premiere of *Jack Maggs*, by Samuel Adamson, based on the book of the same name by Peter Carey. *Jack Maggs* was a showcase of rough theatre; a playful, meta-theatrical, intelligent and beautifully designed evocation of Dickensian London, exploring the legacy of colonialism through the life of the titular character. It featured a cast of eight of South Australia's finest performers including Jaqui Phillips, Mark Saturno, Nathan O'Keefe, Rachel Burke, Dale March and James Smith alongside newcomers Jelena Nicdao and Ahunim Abebe. After its Adelaide season, *Jack Maggs* transferred to Canberra Theatre Centre.

The Company's first work of 2025 was *Housework*, the world premiere of a new work by South Australian playwright Emily Steel in the Dunstan Playhouse. Emily has become a nationally significant theatrical voice, whose sharp and funny dialogue and keen sense of observation gives audiences new appreciation of apparently familiar territory. In *Housework*, that was Parliament House in Canberra, and the fraught dynamic of political ambition and personal relationships that exists among the people who work there, particularly between serving politicians and their staff. The play, again directed by Shannon Rush, struck a deep chord with audiences for its smart and mature take on a zeitgeist issue of national relevance and conversation.

The Dictionary of Lost Words, adapted by South Australian playwright Verity Laughton from the book of the same name by South Australian author Pip Williams, returned to Adelaide and the Dunstan Playhouse in April, being the third venue on an extended national tour also taking in Sydney, Geelong, Brisbane, Canberra and Wollongong. After being the highest selling show in the history of the Dunstan Playhouse in its premiere season in 2023, the production sold out in Adelaide for a second time, as well as at nearly all of its other seasons around the Country.

Between its premiere and the conclusion of the 2025 tour, *The Dictionary of Lost Words* played to over 100,000 audience members across seven cities and nine seasons. The company celebrated the 200th performance of the work during its last week of the tour in Wollongong, an immense achievement for State Theatre Company South Australia and all the artists involved over two years.

In May, the Company was proud to partner once again with South Australian small-to-medium company Brink Productions to present *Looking for Alibrandi*, the inaugural work of its new Artistic Director, Stephen Nicolazzo. Adelaide audiences flocked to support this work, based on Melina Marchetta's beloved novel and the movie of the same name. A stellar cast led by Lucia Mastrantone and Chanella Macri was rounded out by new South Australian cast members Chris Asimos and Ashton Malcolm to deliver a rich, funny and poignant story of growing up in a migrant family in Australia, reimagined in important ways for the contemporary cultural moment.

The Company supported two independent South Australian productions, *Shore Break*, by Chris Pitman, and *Starweaver*, by Jamie Hornsby and Ellen Graham, as part of the Stateside program of supported work that has run since 2020. In May 2025, the Company delivered a highly successful fundraising campaign to support a new and enhanced program to support independent work in future years, called SPARK.

EDUCATION

In 2024–2025, State Theatre Company South Australia's Education program continued to be a vital and valued part of our core business, with significant effort dedicated to maintaining strong, collaborative relationships with secondary teachers and drama educators across the state. We recognise the crucial role teachers play in inspiring the next generation of theatre makers and audiences, and we take pride in the trust they place in us as an educational partner.

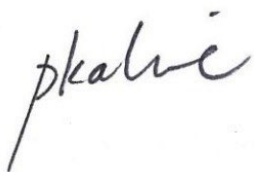
A key innovation within our Education program has been the continued development of the *Young Theatre Makers Award*, which returned for its second successful outing in October 2024. This initiative invites schools to present their SACE Stage 1 Drama collective performance making tasks alongside peers from other schools during a dedicated performance day at the Matthew Flinders Theatre at Flinders University. The event not only celebrates student creativity and collaboration under a shared theme but also fosters a vibrant sense of community among young theatre makers and offers a valuable introduction to tertiary pathways in theatre. The Company also delivered 53 workshops to secondary school students across metropolitan and regional South Australia, including in Port Lincoln and Mount Gambier, thanks to the continued support of the South Australian Department for Education.

THANK YOU

State Theatre Company South Australia gratefully acknowledges the generous and ongoing support of CreateSA and Creative Australia, whose investment enables us to deliver ambitious, high-quality theatre to audiences across the state and beyond. We also extend our heartfelt thanks to our many individual donors, donor groups, and corporate partners, whose belief in our work makes so much possible. Our deepest gratitude goes to our dedicated staff, whose passion and expertise underpin everything we do, and to the remarkable artists we collaborate with — whose talent and vision continue to inspire us and our audiences alike.

FAREWELL JULIAN HOBBA

It is important to formally acknowledge the extraordinary contribution Julian Hobba has made to State Theatre Company South Australia during his tenure as Executive Director. Julian steered the company through complex productions and periods of significant change with clarity, care, and ambition. His ability to balance strategy with humanity, and to bring together the creative and operational sides of the company, has ensured its continued strength and relevance. His legacy is evident not only in the company's achievements but in the culture of respect and ambition he has fostered. Julian's contribution has left an indelible mark on the organisation, and he departs with the gratitude and admiration of all who have worked with him. He will be greatly missed.



Petra Kalive

Artistic Director

Scott Grimes

A/Executive Director

Contents

Overview: about the agency	9
Our strategic focus	9
Our organisational structure	10
Our Board.....	11
Changes to the agency.....	11
Our Minister.....	11
Our Executive team.....	11
Legislation administered by the agency	11
Board Meeting Attendance	12
Agency specific objectives and performance.....	12
Corporate performance summary.....	20
Employment opportunity programs.....	21
Agency performance management and development systems	21
Work health, safety and return to work programs	22
Executive employment in the agency	23
Financial performance	24
Financial performance at a glance	24
Consultants disclosure	24
Contractors disclosure.....	25
Risk management.....	26
Risk and audit at a glance	26
Fraud detected in the agency.....	26
Strategies implemented to control and prevent fraud	26
Public interest disclosure.....	26
Reporting required under any other act or regulation.....	27
Reporting required under the <i>Carers' Recognition Act 2005</i>	27
Public complaints	28
Number of public complaints reported	28
Additional Metrics	29
Compliance Statement.....	30
Appendix: Audited financial statements 2024-25	31

Overview: about the agency

Our strategic focus

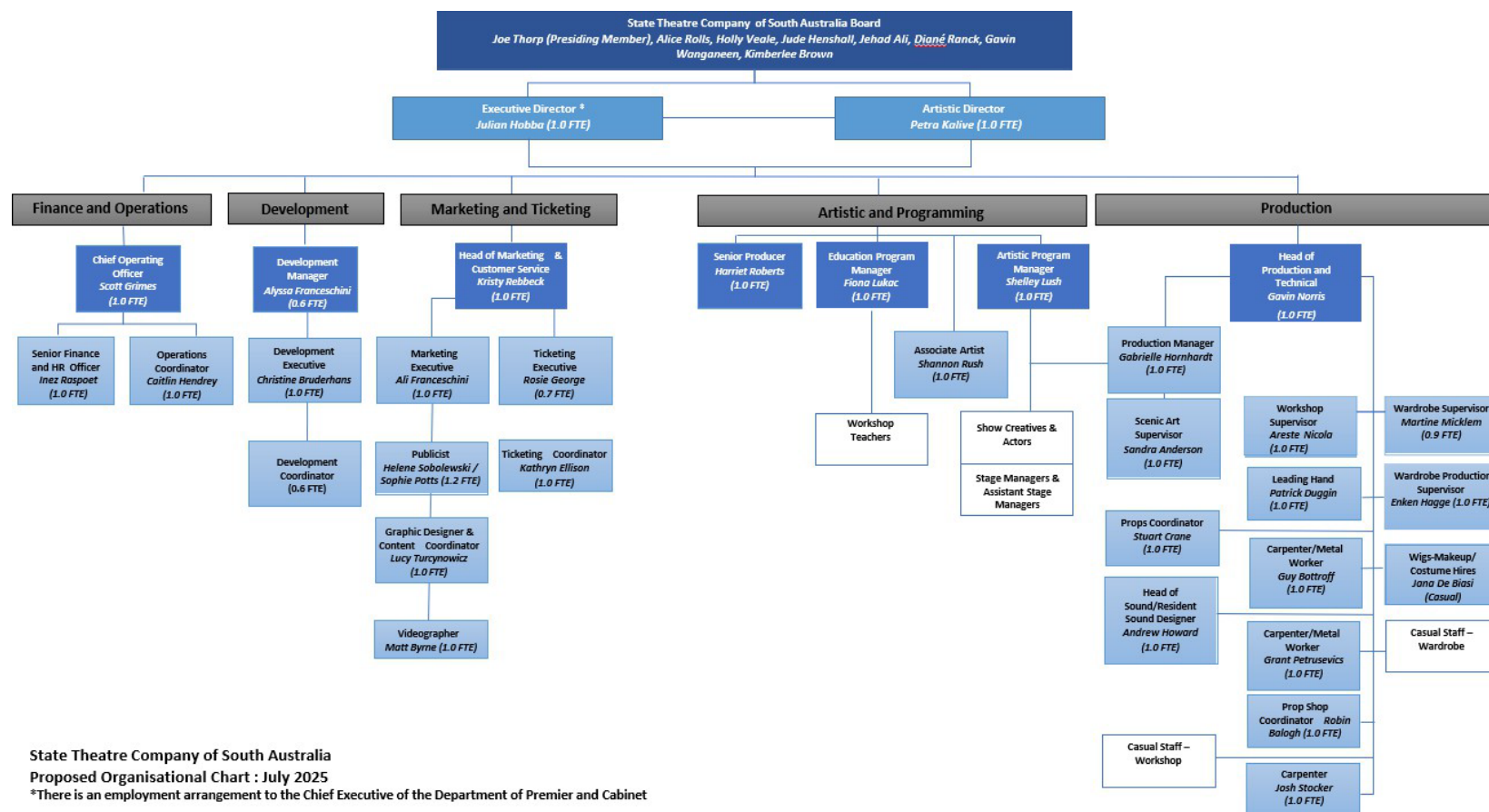
State Theatre Company South Australia (the Company) makes, presents and promotes phenomenal, transformative, and inclusive theatre that enriches South Australian and Australian culture. We exist to inspire re-thinking and share being in the moment; to create anticipation, immersion and surprise.

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



Our Board

Name	Position	Term dates
Joe Thorp	Presiding Member	12/09/2019 to 15/09/2025
Alice Rolls	Member	11/05/2023 to 10/05/2026
Diané Ranck	Member	14/04/2017 to 10/05/2026
Gavin Wanganeeen	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 2024-25, 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, Minister for Arts

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.

Petra Kalive - Artistic Director

Petra 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

Board Meeting Attendance	
Seven meetings	Joe Thorp, Diané Ranck, Jude Henshall
Six meetings	Alice Rolls
Five meetings	Holly Veale, Gavin Wanganeen, Jehad Ali, Kimberlee Brown

Agency specific objectives and performance

Agency's contribution
<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 2024-25, the Company engaged 83 freelance artists (including actors, directors, designers), stage management, production and technical personnel for the Company's productions, workshops and events. In 2024-25 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. The Company also introduced a Membership option, offering discounted tickets without needing to commit to a Subscription.</p>
<p>In 2024-25, the Company presented seven mainstage Subscription Season productions, six major interstate seasons. 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 2024-25, the Company presented 129 performances of nine mainstage theatre productions in Adelaide across the 2024 and 2025 subscription seasons:</p> <p><i>The Questions</i> by Van Badham (Book & Lyrics) and Richard Wise (Music & Lyrics), directed by Mitchell Butel, Space Theatre, 24 performances, 4,796 total attendances (August 2024).</p> <p><i>Julia</i> by Joanna Murray-Smith, directed by Sarah Goodes, Dunstan Playhouse, 17 performances, 9,737 total attendances (August 2024).</p> <p><i>The Puzzle</i> by David Williamson, directed by Shannon Rush, Dunstan Playhouse, 25 performances, 7,050 total attendances (September 2024).</p> <p><i>Jack Maggs</i> adapted by Samuel Adamson from the novel by Peter Carey, directed by Geordie Brookman, Dunstan Playhouse, 17 performances, 6,795 total attendances (November 2024).</p> <p><i>Housework</i> by Emily Steele, directed by Shannon Rush, Space Theatre, 17 performances, 6,392 total attendances (February 2025).</p> <p><i>The Dictionary of Lost Words</i> by Verity Laughton, adapted from the novel by Pip Williams, directed by Jessica Arthur, Dunstan Playhouse, 17 performances, 7,759 total attendances (April 2025).</p>

		<p><i>Looking for Alibrandi</i> by Vidya Rajan, based on the book by Melina Marchetta, directed by Stephen Nicolazzo, Dunstan Playhouse, 12 performances, 6,839 total attendances (May 2025).</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 productions in 2024-25:</p> <p><i>Jack Maggs</i> adapted by Samuel Adamson from the novel by Peter Carey, directed by Geordie Brookman, The Playhouse, Canberra, 4 performances, 676 total attendances (December 2024).</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, 24 performances, 14,018 total attendances (Feb-March 2025).</p> <p><i>The Dictionary of Lost Words</i> adapted by Verity Laughton from the novel by Pip Williams, directed by Jess Arthur, Playhouse, Geelong Arts Centre, Geelong, 4 performances, 2,892 total attendances (March 2025).</p> <p><i>The Dictionary of Lost Words</i> adapted by Verity Laughton from the novel by Pip Williams, directed by Jess Arthur, Playhouse – Queensland Performing Arts Centre, Brisbane, 19 performances, 13,728 total attendances (April-May 2025).</p> <p><i>The Dictionary of Lost Words</i> adapted by Verity Laughton from the novel by Pip Williams, directed by Jess Arthur, The Playhouse – Canberra Theatre Centre, Canberra, 12 performances, 6,823 total attendances (May 2025).</p>

		<p><i>The Dictionary of Lost Words</i> adapted by Verity Laughton from the novel by Pip Williams, directed by Jess Arthur, IMB Theatre, Wollongong, 12 performances, 5,258 total attendances (May 2025).</p>
Education Program	<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> <p>Performances of <i>The Questions</i>, <i>Julia</i>, <i>Jack Maggs</i>, <i>Housework</i>, <i>The Dictionary of Lost Words</i> and <i>Looking for Alibrandi</i> all with post-show Q and A performance (11 dedicated school shows, with 4,963 Students attending STCSA shows in FY25).</p> <p>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.</p> <p>Work Experience Week, 12 participants (July 29 - August 1 2024). Summer School, 7 participants (December 2024).</p> <p>Student workshops on demand to meet the needs of schools throughout the year.</p> <p>Teacher Professional Development sessions to enhance professional learning and engagement with the industry for teachers. This enables teachers to build their Professional Development hours.</p> <p>Young Theatre Makers Award to bring Yr 11 Stage 1 SACE Drama students together in a public performance of their work, enabling peers to observe their work in a tertiary setting. July - October 2024.</p>

		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 2024.
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>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, the addition of a Youth Membership has introduced an additional affordable access point for young people.
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. The Company delivers a range of artist interviews, production programs and other resources for each production to build audience engagement with its work.

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 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>
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 Kyron Weetra, Jacob Boehme, Samuel Adamson, Pip William, Verity Laughton, James Smith and Jane Bodie.

<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 one key program:</p> <p>Stateside program:</p> <ul style="list-style-type: none"> • <i>Shorebreak</i> by Chris Pitman directed by Chelsea Griffith with Chris Drummond. 6 performances (September 2024) <p>Additionally, the Company supports the work of small to medium independent companies, groups and individuals through financial and in-kind assistance, creative engagement and other venue and production support, alongside professional development opportunities.</p> <p>In 2024-25 these have included: Madness of Two, Brink Productions, Famous Last Words Theatre Company, and Rebecca Meston, along a design production secondment and six independent artist mentorships including through initiatives in partnership with The Helpmann Academy, Access2Arts, ActNow Theatre and OzAsia Festival.</p>
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Cultural diversity and Aboriginal arts	Cultural diversity on stage and off stage reaffirms the positive value of our diverse community.	<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>These productions for 2024 and 2025 have fallen outside of this Financial Year, however are provided below for context.</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>In August 2025 the Company is presenting <i>Dear Son</i>, a production we have jointly commissioned and produced with Queensland Theatre, based on the book by Thomas Mayo adapted by Isaac Drandic and John Harvey.</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, with the latter in the advanced stages.</p>
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Corporate performance summary

The Company is posting a surplus in FY25 for a third consecutive year, this has been driven by successful seasons in Adelaide for *Julia* and *The Dictionary of Lost Words* as well as a successful national tour of *The Dictionary of Lost Words*.

The increase in Grant funding from Creative Australia has been instrumental in the financial sustainability of the company and this result, while the company has continued to grow Philanthropic income, with Sponsorships and Donations increasing 20% on FY24 (Including In-Kind support).

As operating expenses continue to grow, the company seeks to maximise opportunities to increase and diversify income in future years.

The Company successfully met or exceeded the vast majority of Key Performance Indicators agreed with the Australia Council for the calendar year 2024. Notably, there were shortcomings in the female director and touring attendance KPIs, which are on track to be met or exceeded in 2025.

Australia Council Key Performance Indicators	Target	Actual
First Nations led works per year	1	1
Female directors and playwrights	50%	43%
Culturally and linguistically diverse works	2	2
Number of partnerships with other organisations to engage with First Nations / CALD audiences and with disability	3	3
Number of Board identifying as First Nations / CALD / with Disability	3	3
Number of new commissions per year	2	4
Number of new Australian works in development each year	4	4
Number of Australian works presented in each season	at least 50%	75%
Value of creative development budget	\$27,000	\$37,173
Number of independent SA artists/groups in State Resident program	5	6
Number of artists arts workers employed per year	95 20	88 53
Number of NATIONAL co-presentations or co-productions	2	3
Number of overall SA co-presentations or co-productions	2	2
Number of co-productions SME / Independent companies in SA	1	1
Number of STATESIDE 'umbrella' productions supported per year	2	2
Number of plays in annual education program	4	5
Number of student audience	4,600	4,945
Number of tours per year Regional SA National	1 2	1 2
Audiences reached through touring	30,000	23,217
Number of activities reaching digital audience	2	1

Employment opportunity programs

Program name	Performance
Work Experience Program 2024	16 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 eight young people aged 15 years and over was held in December 2024. The school was led by performers Clara Solly-Slade and Mat Morison, and featured performing arts industry leaders 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 76% 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 2024-25	Past year 2023-24	% Change (+ / -)
Total new workplace injury claims	1	2	'-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 2024-25	Past year 2023-24	% 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 2024-25	Past year 2023-24	% Change (+ / -)
Total gross workers compensation expenditure (\$)	\$41,512	\$21,172	96%
Income support payments – gross (\$)	\$26,922	\$430.76	'+6160%

**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 2024-2025 are attached to this report

Statement of Comprehensive Income	2024-25 Budget \$000s	2024-25 Actual \$000s	Variation \$000s	Past year 2023-24 Actual \$000s
Total Income	8,522	10,305	1,783	8,774
Total Expenses	8,522	10,083	(1,561)	8,437
Net Result	0	222	222	337
Total Comprehensive Result	0	222	222	337

Statement of Financial Position	2024-25 Budget \$000s	2024-25 Actual \$000s	Variation \$000s	Past year 2023-24 Actual \$000s
Current assets	2,483	4,604	3,121	2,923
Non-current assets	1,150	415	(735)	1,309
Total assets	3,633	5,019	1,386	4,232
Current liabilities	1,854	2,804	950	2,092
Non-current liabilities	343	209	(134)	356
Total liabilities	2,197	3,013	816	2,448
Net assets	1,436	2,006	570	1,784
Equity	1,436	2,006	570	1,784

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	\$12,050

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

Consultancies	Purpose	\$ Actual payment
Morton Philips Pty Ltd	HR Support	\$10,725
	Total	\$10,725

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	\$181,441

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	\$155,594

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 2024-25
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	1
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 2024-25
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	1
		Total	3

Additional Metrics	Total
Number of positive feedback comments	12
Number of negative feedback comments	3
Total number of feedback comments	15
% 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 2024-25



Level 9
State Administration Centre
200 Victoria Square
Adelaide SA 5000
Tel +618 8226 9640
ABN 53 327 061 410
enquiries@audit.sa.gov.au
www.audit.sa.gov.au

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 2025.

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 2025, 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 2025
- a Statement of Financial Position as at 30 June 2025
- a Statement of Changes in Equity for the year ended 30 June 2025
- a Statement of Cash Flows for the year ended 30 June 2025
- notes, comprising material accounting policy information and other explanatory information
- a Certificate from the Presiding Officer, the Acting Executive Director/Chief Operating Officer and Artistic Director.

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 Acting Executive Director and the Board for the financial report

The Acting 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 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 is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Acting 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 Acting 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 2025.

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 Acting Executive Director
- conclude on the appropriateness of the Acting 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 Acting 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
Deputy Auditor-General

26 September 2025



Financial Statements
for the year ended
30th June 2025

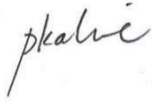
Certification of the financial statements

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.



.....
Scott Grimes
Acting Executive Director
Chief Operating Officer



.....
Petra Kalive
Artistic Director



.....
Joe Thorp
Presiding Officer

Date 19th September 2025

State Theatre Company of South Australia
Statement of Comprehensive Income
For the year ended 30 June 2025

	Note	2025 \$'000	2024 \$'000
Income			
Commonwealth revenues	2.1	1,116	695
Box office	2.2	3,013	2,687
Co-producer, tour and royalty fees	2.3	1,917	1,383
Revenues from SA Government	2.4	2,562	2,642
Sponsorship and donations	2.5	1,101	863
Interest revenues	2.6	149	138
Other income	2.7	447	366
Total income		10,305	8,774
Expense			
Staff benefits expenses	3.3	4,622	3,966
Supplies and services	4.1	5,231	4,251
Depreciation and amortisation	5.2	224	217
Interest expense on lease liability		6	3
Total expenses		10,083	8,437
Net result		222	337
Total comprehensive result		222	337

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 2025

	Note	2025 \$'000	2024 \$'000
Current Assets			
Cash and cash equivalents	6.2	3,800	2,758
Receivables	6.3	208	25
Prepayments	6.4	594	130
Stock on hand		2	10
Total Current Assets		4,604	2,923
Non-current assets			
Other financial assets	6.1	0	841
Property, plant and equipment	5.1	415	468
Total Non-current assets		415	1,309
Total Assets		5,019	4,232
Current Liabilities			
Payables	7.2	1,069	385
Financial liabilities	7.3	100	171
Contractual liabilities	7.4	1,092	1,079
Staff benefits	3.4	514	427
Provisions	7.5	29	30
Total Current Liabilities		2,804	2,092
Non-current Liabilities			
Financial liabilities	7.3	5	105
Staff benefits	3.4	133	135
Provisions	7.5	71	116
Total Non-current Liabilities		209	356
Total Liabilities		3,013	2,448
Net Assets		2,006	1,784
Equity			
Retained Earnings		2,006	1,784
Total Equity		2,006	1,784

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 2025

	Retained Earnings \$'000
Balance at 1 July 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>
Net result for 2024-25	<u>222</u>
Total comprehensive result for 2024-25	<u>222</u>
Balance at 30 June 2025	<u>2,006</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 2025

	Note	2025 \$'000	2024 \$'000
Cash flows from operating activities			
Cash inflows			
Receipts from SA Government	2.4	2,562	2,642
Receipts from Commonwealth	2.1	1,116	695
Box office and other receipts		6,197	5,231
Interest received	2.6	149	138
GST recovered from the ATO		65	106
Cash outflows			
Staff benefits payments		(4,582)	(4,081)
Payment for supplies and services		(4,956)	(3,998)
Interest Paid		(7)	(4)
Net Cash From / (used in) Operating Activities		544	729
Cash outflows			
Purchase of plant and equipment	5.4	(172)	(30)
Net Cash From / (used in) Investing Activities		(172)	(30)
Transfer from Non-current restricted reserve		841	
Net Cash From / (used in) Financing Activities		841	0
Cash outflows			
Repayment of principal portion of lease liabilities		(171)	(158)
Cash used in financing activities		(171)	(158)
Net cash used in financing activities		(171)	(158)
Net increase/(decrease) in cash and cash equivalents		1,042	541
Cash and cash equivalents at the beginning of the period		2,758	2,217
Cash and cash equivalents at the end of the period	6.2	3,800	2,758

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

	2025 \$'000	2024 \$'000
Commonwealth revenues	1,116	695
Total Commonwealth Revenues	1,116	695

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 2024-25 were to contribute to operations for the 2025 calendar year.
 - State Government operating grants received in 2024-25 were to contribute to operations for the 2024-25 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.

2.2 Box office

	2025	2024
	\$'000	\$'000
Box office	3,013	2,687
Total box office	3,013	2,687

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 2024-25 (seven productions staged in 2023-24).

2.3 Co-producer, tour and royalty fees

	2025	2024
	\$'000	\$'000
Co-producer, tour and royalty fees	1,917	1,383
Total Co-producer, tour and royalty fees	1,917	1,383

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

	2025	2024
	\$'000	\$'000
Base funding	2,415	2,547
Tied grants funding	147	95
Total revenues from SA Government	2,562	2,642

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

	2025	2024
	\$'000	\$'000
Cash	726	532
In Kind	375	331
Total Sponsorship and donations	1,101	863

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.

The Company also receives audit services free of charge from the Audit Office of South Australia relation to work performed under Public Finance and Audit Act 1987. No other services were provided by the Audit Office of South Australia.

2.6 Interest

	2025	2024
	\$'000	\$'000
Interest on Operating Account	5	0
Interest from SA Government	144	138
Total interest	149	138

2.7 Other income

	2025	2024
	\$'000	\$'000
Prop Shop income	52	46
Company Service Fees	364	289
Miscellaneous revenue	30	31
Total other income	446	366

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 \$373,000 (\$365,000).

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 2025-25.

3.2. Board members

Members during the financial year were:

Mr Joe Thorp	Mr Jehad Ali
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 2024-25 (Nil).

3.3 Staff benefits expense

	2025	2024
	\$'000	\$'000
Salaries and wages	3,333	2,851
Long service leave	52	65
Annual leave	241	229
Staff on-costs - superannuation	472	374
Workers' compensation	7	(29)
Staff on-costs - other	361	359
Other employee related expenses	156	117
Total staff benefits expense	4,622	3,966

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

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

	2025 No	2024 No
\$171,001 to \$191,000	-	2
\$191,001 to \$211,000	1	-
Total	1	2

The total remuneration received by those staff for the year was \$208,000 (\$365,000).

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

	2025 \$'000	2024 \$'000
Current		
Annual and Other Leave	178	169
Long Service Leave	251	204
Staff benefits on-costs	85	54
Total current	514	427
Non-current		
Long Service Leave	114	122
Staff benefits on-costs	19	13
Total Non-current	133	135
Total staff benefit liability	647	562

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 decreased to 3.5% (2024: 4.3%). 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 decrease in the bond yield results in an increase 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 the reporting date. The Company estimates an

increase in drawdown of the long service leave liability in the following 12 months after lower drawdown in FY25.

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 Department of Treasury and Finance (DTF), the proportion of long service leave taken as leave has remained at 44% (2024: 44%). The average factor for the calculation of employer superannuation on-costs has increased to 12% (2024: 11.5%). These rates are used in the employment on-cost calculation.

The net financial effect of the changes in the current financial year is an increase in the employment on-cost of \$1,823 and employee benefits expense of \$1,823. The impact on future periods is impracticable to estimate.

4. Expenses

Staff benefits expenses are disclosed in note 3.3.

4.1 Supplies and services

	2025 \$'000	2024 \$'000
Contractors fees	303	265
Consultants fees	23	0
Production expenses	1,109	1,268
Travel and accommodation	358	182
Royalties	911	351
Theatre hire and charges	997	831
Marketing and sponsorship expenses	753	643
Ticketing charges	246	214
Property rental and maintenance costs	268	280
Administration expenses	232	175
Audit fees	31	42
Total supplies and services expense	5,231	4,251

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

	2025 \$'000	2024 \$'000
Motor Vehicle - at cost	72	73
Accumulated depreciation	(40)	(34)
Total Motor Vehicle	32	39
Equipment - at cost	545	395
Accumulated depreciation	(292)	(268)
Total Equipment	253	127

Computer Equipment - at cost	247	226
Accumulated depreciation	(207)	(188)
Total Computer Equipment	40	38
Leasehold Improvements - at cost	5	5
Accumulated depreciation	(5)	(5)
Total Leasehold Improvements	0	0
Right-of-use accommodation	476	477
Accumulated depreciation	(386)	(213)
Total right-of-use accommodation	90	264
Total Property Plant & Equipment	415	468

5.2 Depreciation and amortization

	2025 \$'000	2024 \$'000
Right-of-use accommodation	174	158
Plant and Equipment	50	59
	224	217

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 2024-25

	Equipment \$'000	Computer \$'000	Motor Vehicle \$'000	Right of Use \$'000	Lease hold \$'000	Total \$'000
Carrying amount at the beginning of the period	127	38	39	264	0	468
Additions	168	4	0	0	0	172
Disposal	0	0	(1)	0	0	(1)
Depreciation expense	(24)	(20)	(6)	(174)	0	(224)
Carrying amount at the end of the period	271	22	32	90	0	415

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 (\$14,677 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

	2025 Carrying Amount \$'000	2024 Carrying Amount \$'000
Financial Assets		
<i>Financial assets at amortised cost</i>		
Cash and cash equivalents	3,800	2,758
Contractual Receivables	208	25
Other financial assets	0	841
Total financial assets	4,008	3,624

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

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.

In April 2024 Creative Australia 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 appear under Cash and cash equivalents.

6.2 Cash and cash equivalents

	2025 \$'000	2024 \$'000
Short Term Deposits	3,800	2,634
Cash at Bank and on hand	0	124
Total cash and cash equivalents	3,800	2,758

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 ANZ and Bank SA.

6.3 Receivables

	2025 \$'000	2024 \$'000
Contractual receivables		
From government entities	6	4
From non-government entities	202	21
Total contractual receivables	<u>208</u>	<u>25</u>
Total current receivables	<u>208</u>	<u>25</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.

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 Prepayments

	2025 \$'000	2024 \$'000
Shows in progress	594	130
Total prepayments	<u>594</u>	<u>130</u>

Prepayments represent expenses incurred directly for the purpose of staging a production which has not yet occurred. These are then recognized upon completion of the production. FY25 sees an increase in this amount due to a significant production, *Kimberly Akimbo*, occurring in July 2025.

7. Liabilities

Staff benefit liabilities are disclosed in note 3.4.

7.1 Categorisation of financial liabilities

	2025 Carrying Amount \$'000	2024 Carrying Amount \$'000
Financial Liabilities		
<i>Financial liabilities at amortised cost</i>		
Payables	521	191
Lease liabilities	105	276
Contractual liabilities	1,092	1,079
Total financial liabilities	<u>1,719</u>	<u>1,546</u>

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

7.2 Payables

	2025	2024
	\$'000	\$'000
Current		
Creditors	521	191
Accruals	442	88
Other payables	34	37
Statutory payables		
Other statutory payables	72	69
Total statutory payables	72	69
Total current payables	1,069	385
Total payables	1,069	385

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 audit fees for Audit Office of South Australia. 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

	2025	2024
	\$'000	\$'000
Current		
Lease Liabilities	100	171
Total current financial liabilities	100	171
Non-Current		
Lease Liabilities	5	105
Total current financial liabilities	5	105
Total financial liabilities	105	276

Financial liabilities are measured at amortised cost.

7.4 Contractual Liabilities

	2025	2024
	\$'000	\$'000
Current		
Box office revenue	716	820
Sponsorship revenue	295	240
Grant revenue	81	19
Total current	1,092	1,079

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

7.5 Provisions

	Workers Compensation
	2025 \$'000
Carrying amount at the beginning of the period	146
Payments / reversals	(30)
Remeasurement	(15)
Carrying amount at the end of the period	100

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 2025 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

	2025 \$'000	2024 \$'000
Within one year	232	6
Later than one year but not longer than five years	19	3
Total expenditure commitments	251	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

No events to report.