

# **ANNUAL REPORT**

## **For the year ended 30 June 2009**

### **Windmill Performing Arts Company**

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Government of South Australia

Arts SA

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22 September 2009

The Hon. John Hill MP  
Minister Assisting the Premier in the Arts  
Level 9, Chesser House  
91-97 Grenfell St  
Adelaide SA 5000

Dear Minister

It is with pleasure that Windmill Performing Arts submits its 2008-09 Annual Report for your review. The report was prepared in response to the letter of agreement with Arts SA, the regulations under the *Public Corporations Act 1993*, No 23 of 2001 and the *Public Finance and Audit Act 1987*.

During this period the company presented the remainder of its existing 2008 program and delivered the first half of our extremely exciting and already highly successful 2009 program under the Artistic Directorship of Rosemary Myers. The company has begun the implementation of its new Business plan 2009-11 which as part of its revised vision and mission, included the rebranding of the company and a review of its structure and operations to deliver same and which also included a very successful restructure of the marketing and development areas. The company also strengthened its Education focus with its expansion into documentary film making as part of its long standing relationship with the Mimili School. Windmill also welcomed new Board members who have brought considerable talent and commitment to the Company. During this period I also undertook the General Manager's course at the Australian Graduate School of Management under an Australian Business Arts Foundation Scholarship, which I found extremely useful at this time of change and development.

To facilitate the above, the focus has been to consolidate our financial position in order to present an artistically ambitious, exciting and ground-breaking program to a growing audience, both in number and in age group in 2009. This program, together with extensive national and international touring, enables us to increase our audience numbers as well as provide exceptional opportunities for a growing number of creative personnel. We are pleased to report that at June 30, 2009 we had achieved above our targets with critical acclaim and record box office sales for our first two new 2009 productions with more touring of our existing work being undertaken and in planning than ever before.

The seventh year of the Company's annual performance program which is set out in detail below, included four new productions, including BOOM BAH!, HELLY'S MAGIC CUP, PLOP, and the beginning of our season of THE WIZARD OF OZ, the production of a short documentary film NGURA INI MIMILI NYA - A PLACE CALLED MIMILI' the remounting of two productions THE CLOCKWORK FOREST and CAT for touring, as well as creative developments for future productions NYUNTU NGALI (You We Two) and FUGITIVE.

Nationally, we toured BOOM BAH! to sell out seasons in Canberra and Brisbane, CAT to regional South Australia (including Port Augusta, Port Pirie, Whyalla and Roxby Downs), and PLOP to Brisbane (with a Canberra season later in 2009). We also toured our co-production with Brink Productions of THE CLOCKWORK FOREST to the Sydney Theatre Company. Internationally, we toured BOOM BAH! to Korea, New Zealand and Singapore and we also licensed our Australian production of THE GREEN SHEEP to the Seattle Children's Theatre and the New Victory in New York in September and October 2008.

After a record sell-out of our first production of 2009, (being PLOP at the Come Out Festival), we opened our second Adelaide production for the year on June 30, 2009. THE WIZARD OF OZ was a contemporary retelling of a classic and was our most ambitious and most successful production to date. It reached its box office target before opening and received an overwhelming response from critics and patrons alike. This production will be touring to Sydney later in the year and already has considerable interest for further touring in 2010. We believe the work undertaken during this period and the long term planning put in place for the future will further consolidate the Company's established reputation as a national leader and place us in the forefront as a company that delivers exciting and innovative work for children, young people and their families.

Yours sincerely

Teena Munn  
General Manager/Executive Producer

# Chair's Report

Windmill has now established itself nationally having built on its strong annual season of first class work produced and presented in Adelaide over the last seven seasons and its ever increasing touring program both nationally and internationally.

I am pleased to report that the results of the appointment of Windmill's new Artistic Director and the implementation of its new program and business plan are already showing considerable success resulting in increased attendances, an extremely positive and higher profile for the Company, both with the media and the arts industry and the growth of even stronger relationships with local, national and international partners. Retaining all of its sponsors in what was a difficult financial climate, the confirmation of Key Organisation funding from the Australia Council, together with increased box office and good management of the Company's expenditure have resulted in a better than expected surplus, which was even more pleasing when taking into account this year of considerable change and growth.

Our audiences continue to grow with us, both in number and age which will be a focus in the future. In particular our partnerships in accessing family audiences have been working well through various partnerships with the Adelaide Festival Centre, State Theatre Company, Country Arts SA, and interstate companies such as the Sydney Theatre Company, Canberra Theatre Centre and the State Library of Queensland as well as our overseas touring partners.

The support of the Department of Education and Children's Services for the provision of our Arts Project Manager enables us to access and service our schools' market at a level and depth we would not otherwise be able to do at the pre-school, primary and now secondary school level. In this year particularly, we have expanded this relationship, building on our long-term association with the Mimili School to enter into the documentary film making world. This has resulted in a premiere at the Little Big Shots Film Festival and the production of an Accelerated Learning Pack in conjunction with the school, which we envisage will become an extremely useful learning tool for both indigenous and non-indigenous schools.

The comprehensive Marketing and Development review with a restructure of staff to maximise not only ticket sales but also communications and the national profile of the company has already begun to show results, with the new brand being extremely well received, the company receiving a much higher media profile and strategies being put in place for short and long term fundraising targets.

During the year the board has undergone some changes with two members fulfilling their terms and three new members joining the Board. I would like to thank the Board of Windmill - Jan Andrews, Paul Blackwell (retired 31 July 08) Sally Cook (retired 17 March 09), Tonya Miller, Max Ormsby, David Spears (appointed 1 November 08), Marion Potts (appointed 9 March 09) and Louise Walters (appointed 13 April 09). I am also pleased to advise that I have agreed to extend my appointment as Chair for another three year term. Board Members have been generous with their time and tireless in their efforts on behalf of the Company and happily invest their time pro bono. I am now confident that we have a strong and committed Board with wide-ranging areas of expertise. I also acknowledge the hard work and dedication of the staff of Windmill.

The Board and Staff of Windmill are delighted to submit the results that are contained within this report.

Yours sincerely

Ginger Fitzpatrick  
Chair

# Artistic Director's Report 2008-09

2008 was a year of review, renewal and re branding for Windmill, and 2009 the beginning of the long term implementation of those plans. For Windmill this was an important opportunity to consider and consolidate upon our success and pursue the impulse to energetically evolve. To enable the next important stage, Windmill restructured the company changing the key role from the position of Creative Producer to one of Artistic Director. In this role, I joined General Manager/Executive Producer, Teena Munn, in the leadership of the Company. This shift coincided with the opportunity to apply to the Australia Council for Key Organisation status, which was subsequently successful.

Among our initiatives, the Company is now creating works for teenage audiences, an audience who are relatively under catered for in South Australia and nationally, and who's standing at the forefront of new cultural expressions makes them an audience of particular interest to me. The Company is also seeking to further its engagement with some of the innovative emerging artists in Adelaide, commissioning new works and making resources available to them where appropriate. The Company is also exploring new mediums, such as film (as evidenced with our Mimili film project) as a way of leveraging from and augmenting the reach of our performance works. The detailed planning that resulted from this phase of review is reflected, in detail, in the Company's Business Plan 2009 – 2011.

Our program for 2008-09 encompassed a wide range of shows and included premieres and touring of work in repertoire and creative development. Our first work, performing for early childhood, is BOOM BAH!, the second production created as part of the PICTURE BOOK TO PERFORMANCE initiative in partnership with The Advertiser's Little Big Book Club. Adapted from the book by Phil Cummings and illustrated by Nina Rycroft, BOOM BAH! was designed by Jonathan Oxlade, with music composed by Quincy Grant. This production also toured nationally to the Canberra Theatre Centre and State Library of Queensland in July 2008 and internationally to Goyang Cultural Foundation in Korea in May 2009 with seasons confirmed for New Zealand and Singapore later in the year. (Refer Program Report, page 21)

HELLY'S MAGIC CUP, a newly commissioned Australian production, was part of the Adelaide Festival Centre's Australian Stories series, and presented at the Australian Performing Arts Centre's Conference. The play was written by Rosalba Clemente, directed by David Mealor and designed by Cath Cantlon. The production received very positive reviews and attendance. (refer Program Report, page 24.)

We remounted two of our previous productions THE CLOCKWORK FOREST (co-produced with Brink Productions) which toured to Sydney Theatre Company, and CAT to regional South Australia. (refer Program Report, page 25).

Another trip to the Pitjantjatjara Lands was undertaken in February 2009 to finalise the making of our short documentary film 'NGURA INI MIMILI NYA – A PLACE CALLED MIMILI'. This film was produced with film-maker, Simone Mazengarb, with the assistance of the SA Film Commission, and will be premiered at the Little Big Shots Film Festival in July 2009. It will also feature a second film as part of an Accelerated Learning Pack. Entitled MIMILI MOB this component of the project was developed with the Mimili School and will be launched at the NYUNTU NGALI performances by the Department of Education and Children's Services later in 2009 and then distributed to schools.

In May 2009, we produced and presented our last production as part of The Advertiser's Little Big Book Club partnership. PLOP which was presented as part of the Come Out Festival and enjoyed a sell out season. Based on the picture book THE TERRIBLE PLOP by Ursula Dubosarsky and illustrated by Andrew Joyner, this production was directed by Sam Haren, designed by Geoff Cobham with music composed by DJ Tr!p. PLOP then toured to the State Library of Queensland in June 2009 with another confirmed season in Canberra later in the year. It also generated enormous interest at the Come Festival from other national and international venues and festivals and we are in discussion for further touring in 2010. (refer Program Report, page 27).

We were invited by the Adelaide Festival to present our proposed 2010 production of FUGITIVE at the Major Festivals Initiative Development Site in January. As part of this opportunity we held a creative development with writer Matthew Whittet to explore the mise en scene and create a first draft script for a contemporary retelling of Robin Hood for teenage audiences. Two developments were undertaken for our production of NYUNTU NGALI (You We Two) which is to be premiered in September 2009. This work is a collaboration with Big hART and the development model has seen film and music workshops held in the APY lands, with school students, young people and other community members. These short residencies at Ernabella and Mimili have allowed a genuine engagement and consultation with the communities there, and the film and music created will be a feature of the final production. We also held two developments for the THE WIZARD OF OZ, which opened on June 30. (refer Program Report, page 29.

For 2009 the Company awarded The Cate Fowler Fellowship providing an emerging artist with an opportunity to be part of Windmill creative team. The field for this position was hotly contested and awarded to designer Alia Guidance who worked as a design assistant to Jonathan Oxlade during THE WIZARD OF OZ.

Through a focus on the creative development of our works, Windmill is ensuring the key collaborators across the distinct theatrical disciplines, feed into the development of each work to jointly evolve a multidisciplinary performance text. This emphasis on development also allows us to engage with young people in the creation of our work, through open showings of work in development, workshops and research developing our productions in dialogue with our young audience. This is particularly evident in the innovative development model through our collaboration with Big hART. These models of development ensure the Company reflect the best contemporary practice in the creation of our work.

The partnership with Big hART, the Sydney Theatre Company and DECS (Department of Education and Children Services) reflect our agenda to operate as a hub of excellence in the creation of work for children and young audiences and we look forward to unveiling more of these unique relationships in our programming over the next twelve months.

Yours sincerely

Rosemary Myers  
Artistic Director

# Agency Role and Performance

Windmill produced a program of four new productions in Adelaide including three new commissioned Australian works and a contemporary retelling of a classic, being BOOM BAH!, HELLY'S MAGIC CUP, PLOP and THE WIZARD OF OZ. We also remounted two of the company's existing productions for touring, being THE CLOCKWORK FOREST (our co-production with Brink Productions) for a season at the Sydney Theatre Company and CAT for a regional South Australian tour which went to Port Augusta, Whyalla, Port Pirie and Roxby Downs. We also toured BOOM BAH! to Canberra, Brisbane and Korea, PLOP to Brisbane and had further touring confirmed for both productions later in the year. This has enabled us to increase our audiences in Adelaide, regionally, nationally and internationally and provide more opportunities for South Australian artists, especially young and emerging, in line with our Business Plan.

We continue to strengthen existing partnerships and forge important new ones. From our ongoing relationship with the Mimili school, we produced our first short documentary film 'NGURA INI MIMILI NYA – A PLACE CALLED MIMILI', which established a new relationship with the SA Film Commission and an emerging filmmaker, Simone Mazengarb. During this period, we also confirmed Big hART Productions as a financial and creative partner in our production of NYUNTU NGALI (You We Two), with Scott Rankin not only writing the piece, but also directing and Big hART joining Windmill as a co-producer. Through this association we have been able to facilitate extensive music, dance and other creative workshops with indigenous artists in the Pitjantjatjara Lands in order to bring a depth to the production that we would not have been able to do alone. This work is to be presented in the later half of 2009.

The response to our new direction and programming has been overwhelmingly positive, from both the media and the arts industry, as well as, and most importantly, our audiences as evidenced by record attendance for the first two productions of 2009.

Windmill continues to operate under regulations governing its formation and its Charter. The Regulations under the Public Corporations Act 1993, no 23 of 2001 outline the following functions of the subsidiary:

*The subsidiary is established as a children's performing arts company to produce, present, facilitate, manage and promote high quality performing arts activities for children, young people, families, schools and other groups or bodies, both within the State and nationally and internationally.*

The regulations continue with a list of activities which may be relevant to this function, including:

- 1. produce, present, manage, promote or conduct performances and entertainment of any kind as may in its opinion tend to promote artistic performances for children, young people and their families; and*
- 2. promote or commission the writing of plays or dramas, the scoring and writing or operas and other musical performances, the scoring, writing and choreography of dance and other works for performance.*
- 3. promote the training of all persons concerned in the production, presentation or performance of artistic performances or presentations.*

During the financial year, an executive comprising of the Artistic Director, Rosemary Myers and the General Manager/Executive Producer, Teena Munn who reported to the Board, administered the Company. This Executive, in turn, employed staff appropriate to the management of various operations of the company, including finance, marketing, production and administration.

The Company reports directly to the Minister assisting the Premier in the Arts, through Arts SA, a division of the State Government through the Department of Premier and Cabinet, its major source of Government funds. It also receives funding from the Australia Council for the Arts, support from the Department of Education and Children's Services, the Adelaide City Council and other South Australian agencies and corporate and private funding support.

# Company Vision & Strategies

## ***Vision***

To be the leading contemporary Australian Performing Arts Company for children, young people and family audiences.

## ***Mission***

Windmill creates and presents performances that captivate the imaginations of its audiences and resonate at the deepest level. Central to all its work is a genuine engagement with young audiences. In creating work that reflects their vibrancy, sophistication and inventiveness, Windmill positions theatre for children and young people firmly in a national and international conversation that is defining the future of theatre practice.

Windmill believes that creative expression is fundamental to humanity and that access to the arts is critical to an individual's holistic development. Windmill enriches children's and young people's cultural life, learning and imagination through the creation and presentation of its performances.

## ***Executive Summary***

Windmill, in its seventh year of operation, was a new initiative; its creation was in response to a growing national trend for programming major projects for family audiences, especially in international Festivals and major venues. In the greater ecology of Australia's arts industry there are several companies producing high quality performances for this audience, however, Windmill is unique in its capacity to deliver and self produce a program of works of diverse scales including large scale works. In doing so it has a national reach and accordingly draws its high quality artists from both South Australia and across the country.

In reflecting this, Windmill has presented 30 productions made up of 17 new commissioned works, 6 new productions of existing works as well as having presented 7 leading Australian and international companies to a total of 303,364 children and their families over the past 7 years.

The next phase of Windmill's development will be a defining point for the Company. It will demonstrate its capacity to both consolidate its success and energetically evolve. This technological age has informed new developments in the way people read meaning and these new capacities are expanding the definition of theatre and live performance. At the same time the climate of rapid change is fostering an escalation in the age-old human search for meaning and desire for connectedness. The complex modern world is the natural environment of children and young people and Windmill believes they should be central in any conversation surrounding how an art-form evolves and responds to its time, particularly to ensure its ongoing relevance. These are exciting times for live performance. As a contemporary theatre company and a major producer and presenter with a relatively strong resource base and scale of operation, Windmill plays a fundamental role in the discourse which is defining the future of theatre practice.

To enable this next phase of development, Windmill restructured the Company, changing a key role from the inaugural position of Creative Producer to one of Artistic Director. The Company appointed Rosemary Myers, a leading director of theatre for this audience, in this role. Myers brings a substantial track record in the creation of dynamic programs that engage children, young people and families. This appointment has enabled a more specific and refined artistic rationale which will define the Company's work. The joint management of the Company is shared between the Artistic Director and the General Manager/Executive Producer, Teena

Munn, now in her fourth year with the Company, and combines her tenure at Windmill with a broad base of producing and management experience across a diversity of festivals, arts centres and independent production companies. The management team ensures Company operations during this time of transition remain tightly managed, supported by a strong Chair and board ensuring ongoing good governance.

In conjunction with its new rationale, Windmill has begun to refine its Education and Interaction program to strengthen its unique and mutually beneficial relationship with the Education Department that enables the continuation of its model of theatre and education practice. In line with this, Windmill will continue its commitment to social justice and audience access through its policy of making 15% of all tickets available free to peoples who are deemed socially disadvantaged.

The change in artistic directorship and company direction also heralds a new era for the marketing of the Company. This triggered the need to develop a new brand personality and set of key messages which capture the essence of the new artistic vision and company direction into the future. A new strategic plan has also been developed to guide marketing and public relations activities for the 2009 season and beyond.

In this exciting time of growth Windmill defines its key objectives over this next triennium:

### ***Strategic Objectives***

1. Operate as a hub of creation of contemporary Australian Theatre for Children and Young People, by continuing to expand the practice of Australia's leading artists into this field and nurturing leading emerging artists and companies through commission and collaboration.
2. Ensure Windmill's work is truly engaged in contemporary practice through its new Artistic Director and the implementation of its Artistic Rationale and Program for 2009 and beyond
3. Continue to develop the successful communication strategies undertaken to reinforce the new artistic vision and Company direction.
4. Continue to extend Windmill's audience reach by tapping into the teenage market and to develop a tier of works more suitable for regional and other touring.
5. With the lease on its present premises now extended to 2014, review its rehearsal and storage space facilities to better facilitate works in development and rehearsal capabilities on a more economic basis and as a better way to use resources.
6. Develop its national and international reputation by the standard of its works and in continuing to develop its co-production and co-presenting partnerships and touring networks.
7. Further develop its targeted fundraising activities which includes sponsorship, foundations, donor and giving programs.
8. In implementing these objectives Windmill will ensure it responds to the times, delivers exceptional work and is a model of best practice in its field.

To achieve this, the Company will:

1. Create an annual program of new and established works by producing and presenting professional performances for children and families, including commissioning and developing productions with local emerging companies and artists and touring productions regionally, nationally and internationally.
2. Having engaged a national leader in her field, the Artistic Director to continue to develop the future direction for 2009 and beyond, including an annual program of exceptional theatrical productions of leading edge work that is engaging and well received locally, nationally and internationally.
3. Continue to build on the existing effective and strategic marketing, communications and public relations plan to maximize the success of the promotion of the new direction and programs of the company.
4. To reach its new teenage market, build on the Artistic Director's existing success with this age group, together with market research in this as well as its existing markets. To expand its other markets, continue to research and develop new works more suitable for regional and other touring.
5. Audit physical requirements and source a suitable rehearsal space in order to enable the company to work more efficiently.
6. Continue to build on the company's present reputation and existing successful partnerships, and experience of its management team, to continue to develop its existing and seek new potential co-production and presenting partners. This will both expand its market and develop its national and international reputation.
7. Further develop the existing fundraising plan with the continued assistance of an experienced Development Contractor and members of the Board.
8. Ensure that management keep aware of best industry practice and trends and undertake an annual review of the company's Operations and Governance compliance obligations to ensure best practice.

We have assessed the activities of the Company over the past year and believe that we have exceeded or achieved expectations in all areas. With the Company having now completed its seventh year of operations and having now begun its extensive three year Strategic Business Plan and Program of Activities for the next three years, it is in an extremely good position for future growth and stability. A list of the Company's activities is provided on pages 20 to 33.

## **Strategic Objectives reached against planning targets**

\* Windmill objectives of artistic vibrancy, including artistic quality and Australian content, have been demonstrated in 2008-09 by its critically acclaimed and extensive program, its plans to reach a new age group, while continuing to build on its existing audience base. It presented more new Australian work, expanded its Education program including working with the Mimili School on an Accelerated Learning Pack, and produced its first short documentary film. It continues to grow its early childhood audiences, and is working to expand its audiences into its new teenage/secondary school age group while continuing to extend its community access and schools' audiences. It has also continues to expand its regional, national and international audiences with further expansion planned for its touring activities in the future.



## Status of Employees in Current Position

	FTE				
	Ongoing	Short Term Contract	Long Term Contract	Other (Casual)	Total
Male	-	-	1	-	1
Female	1	1	4	-	6
<b>TOTAL PERSONS</b>	<b>1</b>	<b>1</b>	<b>5</b>	<b>-</b>	<b>7</b>

## Number of Executives by Status in current position, gender and classification

Classification	Ongoing		Contract Tenured		Contract Untenured		Total			
	M	F	M	F	M	F	M	F	Total	
<b>TOTAL</b>	-	-	-	-	-	-	2	-	2	2

## Leave

### Average days leave taken per full time equivalent employee

Leave type	2008-09	2007-08	2006-07	2005-06
Sick Leave	3.71	8.28	4.38	5.9
Family Carer's	-	-	-	-
Special Leave	-	-	-	-

## Age Profile

### Number of Employees by age bracket by gender

Age Bracket	Male	Female	Total	% of Total
15-19	-	-	-	-
20-24	-	-	-	-
25-29	-	1	1	12.5
30-34	-	1	1	12.5
35-39	1	1	2	25.0
40-44	-	-	-	-
45-49	-	2	2	25.0
50-54	-	1	1	12.5
55-59	-	1	1	12.5
60-64	-	-	-	-
65+	-	-	-	-
<b>TOTAL</b>	<b>1</b>	<b>7</b>	<b>8</b>	<b>100</b>

## Indigenous Employees

In the reporting period the Company employed no indigenous staff.

## Cultural and Linguistic Diversity

	Male	Female	Total	% of total
No of Employees born Overseas	-	-	-	-
No of Employees who Speak language(s) other than English at home	-	-	-	-
<b>TOTAL</b>	-	-	-	-

## Disability

### Number of employees with ongoing disabilities requiring workplace adaption

In the reporting period the Company employed no staff with a permanent disability.

## Voluntary Flexible Working Arrangements

### Number of employees using voluntary flexible working arrangements by gender

	Male	Female	Total
Purchased Leave	-	-	-
Flexitime	-	-	-
Compressed Weeks	-	-	-
Part-time Job Share	-	-	-
Working from Home	1	-	1

## Training and Development

Staff have been encouraged to identify training and development opportunities which would be applicable to their positions and appropriate to their personal development plan. In the year 2008-09 the Company supported the following education and training opportunities:

Training and Short Courses	Employees Attended
Australian Graduate School of Management – General Manager’s Course (Scholarship with some travel support from Windmill)	1
Australian Business Arts Foundation (ABAF)– Working Effectively with Boards	1
Council for International Trade – How to organise a successful trade Mission	1
ABAF – How leaders communicate	
Business SA – OHS&W Responsible Officer Training	2

## Documented Review of Individual Performance Management

A review within the past 12 months	100%
A review older than 12 months	0 %
No review	0%

## Positions with Customer Service Reflected in Job and Person Specifications

% of positions with customer service reflected in job and person specification	100%
% of positions without customer service reflected in job and person specification	0%

## Equal Opportunity Programs

In the reporting period, the Company did not implement any specific programs but is an equal opportunity employer.

## Documented Individual performance development plan

	% with a plan within 12 mths	% with a plan older than 12 mths	% no plan
\$0 - \$47 999	-	-	50%
\$48 000 - \$60 999	-	-	25%
\$61 000 - \$78 199	-	-	25%
\$78 200 - \$98 499	-	-	25%
\$98 500			
<b>TOTAL</b>			<b>100%</b>

## Training Expenditure as a percentage of total remuneration expenditure by salary bands

Salary Bracket	Actual 08 - 09	Target 09 - 10
\$0 - \$47 999	-	1%
\$48 000 - \$60 999		1%
\$61 000 - \$78 199		
\$78 200 - \$98 499	1%	
\$98 500		
<b>TOTAL</b>	<b>1%</b>	<b>2%</b>

## Occupational Health & Safety

The company focuses on the following ongoing priorities and strategies-

*Providing a safe working environment and practices for the administrative office areas*

*Providing a safe stage environment for performers and crews*

- \* Involve venue OH&S representatives on assessing safety of stage effects and obtain clearance or make the necessary modifications
- \* Involve professional safety experts in these aspects of the production (eg firemen, plumbers, gas-fitters) and obtain safety certificates
- \* Educate and train performers in safety aspects and drills

*Providing a safe environment for patrons attending performances both in the auditorium (eg lighting levels, sound levels) and from the stage (where stage effects can impact on safety of audiences, eg use of fire, water and smoke)*

- \* Ensure all effects comply to recognised public standards
- \* Provide notices of such effects at all times for the information of patrons

<b>1</b>	<b>OHS Legislative Requirements</b>	<b>08-09</b>	<b>07-08</b>	<b>06-07</b>
	Number of notifiable occurrences pursuant to OHS&W Regulations Division 6.6	-	-	-
	Number of notifiable injuries pursuant to OHS&W Regulations Division 6.6	-	-	-
	Number of notices served pursuant to OHS&W Act s35, s39 and s40	-	-	-
<b>2</b>	<b>Injury Management Legislative requirements</b>			
	Total number of employees who participated in the rehabilitation program	-	-	-
	Total number of employees rehabilitated and reassigned to alternative duties	-	-	-
	Total number of employees rehabilitated back to their original work	-	-	-
	No of open claims at 30 June			
	Percentage of workers compensation expenditure over gross annual remuneration	3.00%	3.08%	3.04%
<b>3</b>	<b>Number of Claims</b>			
	Number of new workers compensation claims in the financial year	-	-	-
	Number of fatalities, lost time injuries, medical treatment only	-	-	-
	Total number of working days lost	-	-	-
<b>4</b>	<b>Cost of workers compensation</b>			
	Cost of new claims for financial year	-	-	-
	Cost of all claims excluding lump sum payments	-	-	-
	Amount paid for lump sum payments	-	-	-
	Future liabilities for weekly payments/Lump Sum Payment	-	-	-
	Total amount recovered from external sources	-	-	-
	Budget allocation for workers compensation	23 055	23 331	24 558
<b>5</b>	<b>Trends</b>			
	Injury frequency rate for new lost-time injury/disease for each million hours worked	-	-	-
	Most frequent cause of injury	-	-	-
	Most expensive cause of injury	-	-	-
<b>6</b>	<b>Meeting the organisation's strategic targets</b>	Y	Y	Y

## Overseas Travel

Two senior executives undertook one overseas trip each and one senior manager undertook on trip during the reporting period:-

Number of Employees	Destinations	Reasons	Cost
1	USA – New York, Minneapolis, Seattle	Licensed production for New York and Seattle seasons – GM/EP met with these and Minneapolis Theatre regarding potential future touring	\$7 343
1	Korea	AD to see in the bump in of the season of our production being presented in Korea	\$3 065
1	Korea	PM to see in the bump in of the season of Our production being presented in Korea	\$3 472

# Information Privacy Principles Information

The Company, under its Privacy Policy, adheres to the guidelines as set down in the IPPS Instruction and Cabinet Circular 12, as amended by Cabinet 18 May 2009, whereby the collection, storage, use, etc of personal information is handled within those guidelines.

## Financial Issues

### Account payment performance

Particulars	Number of Accounts Paid	Percentage of Accounts Paid (by Number)	Value in \$A of Accounts Paid	Percentage of Accounts Paid (by Value)
Paid by due Date	1 004	91.86%	\$1 560 422	98.03%
Paid late but paid within 30 days of the due date	85	7.78%	\$ 31 219	1.96%
Paid more than 30 days from the due date	4	0.37%	\$ 120	0.01%

### Use of Consultants

Total Expenditure on Consultants: None

### Fraud

There are no cases of fraud to be reported for this period. The internal control structures of the Company are working efficiently thereby reducing the risk of fraud occurrence.

### Disability Action Plans

Partially housed at the Adelaide Festival Centre as it is, Windmill is subject to the physical disability access regime of the Centre. Its office accommodation meets the needs of people with a disability. A disability action plan has been adopted.

### Carers Recognition Act

Not applicable to this agency.

### Asbestos Management

Not applicable to this agency.

### Freedom of Information

The Company's functions are summarised earlier in the report and are fully detailed in its regulations and charter. A full staff listing follows.

The agency presents public performances of theatrical productions open by ticket purchase to all members of the public. It also offers special access for disabled members of the public as well as economically and socially disadvantaged members of the public, children, school students and Youth. The Company has a policy of providing 15% of its tickets to patrons who are either economically, socially or otherwise disadvantaged.

Documents held by the agency may be accessed and amended by the public where it concerns their personal affairs, where allowed under the Freedom of Information Act 1991.

## Energy Efficiency Action Plan Reports

Not applicable to this agency.

## Urban Design

Not applicable to this agency

## Greening of Government Operations Framework

Partially housed at the Adelaide Festival Centre as it is, Windmill is subject to the above under the regime of the Centre.

## Privacy Principles Instruction

Not applicable

## Board & Staff Listings

(Total Number of Meetings – 7)

### Board

### Meetings Attended

Ms Ginger Fitzpatrick	Chair	7
Ms Jan Andrews	Board Member	5
Mr Paul Blackwell	Board Member (retired 31.7.2008)	1
Ms Sally Cook	Board Member (retired 17.3.2009)	2
Mr Max Ormsby	Board Member	7
Ms Tonya Miller	Board Member	6
Ms Marion Potts	Board Member (appointed 9.3.09)	1
Mr David Spear	Board Member (appointed 1.11.08)	4
Ms Louise Walters	Board Member (appointed 13.4.09)	2

### Staff at 30 6 09

Contract, Casual and Part time

General Manager/Executive Producer

Artistic Director

Program & Production Manager

Finance Manager

Marketing & Communications Manager

Marketing & Development Co-ordinator

Development Manager

Operations Coordinator

Arts Project Manager (Education)

Teena Munn (core staff)

Rosemary Myers (core staff)

Jason Warner (core staff)

Sue Tauss (core staff)

Kaye Weeks (part-time core staff)

Amy Dowd (core staff)

Irene Jones (part-time core position)

Gemma Winter (core staff)

Julie Orchard (Employed by The Department of Education and Children's Services)

# 2008-09 Sponsors and Government Support

## Government

The South Australian Government funds Windmill Performing Arts through Arts SA.

Windmill also receives funding from the Australia Council (Federal Government).

Windmill's Arts and Education activities are supported by the Department of Education and Children's Services with the provision of an Arts Project Manager.

## Major Sponsors

Adelaide City Council

Community CPS Australia

SA Water

Vilis

Channel Seven (in kind)

Windmill acknowledges the support of the Adelaide Festival Centre and of its Schools' Program.

# OPERATING ACTIVITIES

## COMPANY HIGHLIGHTS

BOOM BAH! – Sell out seasons presented in Adelaide and toured to Canberra, Brisbane and in early 2009 - Korea

HELLY'S MAGIC CUP – Featured at Australian Play Festival in Brisbane in February and premiered within the Adelaide Festival Centre's Australian Stories Series and as a special performance at the Australian Performing Arts Centres' Association Conference

THE CLOCKWORK FOREST – the Sydney Theatre Company presented a very successful season of our 2007 co-production with Brink Productions

Licensed seasons of THE GREEN SHEEP to Seattle Children's Theatre and New Victory Theater, New York in October 2008

First foray in to film with our short documentary film with the Mimili School - 'NGURA INI MIMILI NYA – A PLACE CALLED MIMILI' and the development of an Accelerated Learning Pack in conjunction with same.

PLOP – sell out season at the Come Out Festival with exceptional interest from national and international presenters in touring for 2010. Sell out season in Brisbane (with Canberra confirmed for later in 2009)

THE WIZARD OF OZ – opened on June 30, 2009 to huge acclaim, reaching its box office target before opening and receiving overwhelmingly positive reviews. It already has a season confirmed at the Sydney Theatre in 2009 with interest for future touring in 2010.

LAUNCH of our new logo and new look, along with an ambitious 2009 Program which was extremely well received by the industry, media, patrons and all stakeholders.

Creative Developments for works for NYUNTU NGALI (You We Two) and THE WIZARD OF OZ for our 2009 program and FUGITIVE for our 2010 program

## AWARDS AND NOMINATIONS

2008 (ABaF)	Australian Business Arts Foundation (ABaF) - National Finalist for our partnership with Adelaide Metro. The partnership was awarded with 'Good Practice Recognition'.
2009 (ABaF)	- Finalist for Community Events under \$100,000 for our long term relationship with the Mimili School
2008 Helpmann	Nominated for Best New Australian Children's Work for CAT
2009 Helpmann	Nominated for Best New Australian Children's Work for THE CLOCKWORK FOREST
Windmill –	appointed an Associate Company of Sydney Theatre Company
Munn –	Winner of ABaF Margaret Lawrence Scholarship (for General Manager's Program at the Australian Graduate School of Management)

## PARTNERSHIPS

In 2008-09, Windmill continued its productive partnerships with Brink Productions, State Theatre Company of SA, Adelaide Festival Centre, the State Library of SA, the Come Out Festival, Department of Education and Children's Services, Sydney Theatre Company, Canberra Theatre Centre, State Library of Queensland, The Advertiser Little Big Book Club, Mimili School, Seattle Children's Theatre, the New Victory (New York), Country Arts and developed new relationships with regional venues in Roxby Downs, Whyalla, Port Augusta and Port Pirie, SA Film Commission and Little Big Shots Film Festival, among others.

# PROGRAM

## ADELAIDE SEASON

<b>PRODUCTION:</b>	<b>BOOM BAH!</b>	
	Adelaide	July 1 to 19, 2008
	<b>Canberra</b>	July 22 to 26, 2008
	<b>Brisbane</b>	July 29 to August 3, 2008
	<b>Korea</b>	May 2 to 5, 2009

### CREATIVE TEAM:

WRITER

Based on the Book by Phil Cummings and Nina Rycroft

DIRECTOR

Rosemary Myers

DESIGNER

Jonathon Oxlade

COMPOSER

Quincy Grant

MOVEMENT CONSULTANT

Jeff Meiners

EDUCATION ASSOCIATE

Julie Orchard

CAST

Alirio Zavarce,  
Anni Lindner,  
Patrick Graham,  
Quincy Grant

STAGE MANGEMENT

Laura Smans



### DESCRIPTION:

#### Australian Premiere

The first production to be directed by Windmill's new Artistic Director, Rosemary Myers, and the second in The Advertiser Picture Book to Performance series and based on Phil Cummings and Nina Rycroft's book.

BOOM BAH! is a work about sound and music. The production tells the story of a small mouse that makes an incidental sound by banging on a tea cup with a spoon. From this humble beginning we create a journey of sound, the creation of melody and rhythm, the capacity of music to evoke emotion and the potential of music to be enjoyed individually or as a group experience. The work uses puppetry and has a live score written and performed by Quincy Grant with the cast.

Windmill recognises that this will be many audience members first experience of theatre. The work is staged in the traverse which allows the young audience to have a close proximity to the action. It features an ingenious set which travels and transforms from a little house to a mirrored stage. The production also offers the audience a chance to interact with the performers.

### IMPACT:

In the creation of this performance, Windmill worked with young children in early childhood centres to explore the notions of sound, story and audience relationships. For the majority of the artists this was the first experience of creating a performance for children this young. The artists were surprised to discover how children under 18 months of age are in many ways a natural audience as they are consummate observers of the world around them. Older children in childcare centres are quite familiar with audience etiquette as they participate in group stories and other activity.

For the artists it was exciting to consider the stages of development and conceptual understanding of the children. The creation of a work for this age group offers dynamic liberations from work for older people who are (generally) more intellectually developed. The creative challenge becomes to create a palette of characters and tight theatrical world. Then for us the process was to play in this world and develop a series of unfolding action that keeps the audience engaged. It is a fun process where the elemental qualities of objects and their theatrical potential can really be explored.

**SUCCESSSES AND CHALLENGES:**

Having established a strong local audience for our early childhood work, we had a near sold out season in Adelaide. Similarly our regular partnerships with Canberra and Brisbane have meant that they have been able to build their audiences for this age group, resulting in near sell out seasons for them as well. It was also the first time that we had performed in Korea and they were extremely pleased with their season and the production and are already in negotiations to tour a future production.

The production received very positive reviews, and has considerable interest in it for future touring, including further international touring in 2009 and 2010. This was a busy period of the year, and having to work within a reasonably tight time-frame, with limited access to set and costume manufacturers, did provide some challenges.

**Attendance Numbers – Adelaide**

Total Performances	31	
Paid Attendance	3245	
Including Schools Attendance of	549	
Unpaid Attendance	440	
Total Attendance	3685	(91.4% Capacity)

**Attendance Numbers – Canberra**

Total Performances	12	
Paid Attendance	1622	
Including Schools Attendance of	Unknown	
Unpaid Attendance	42	
Total Attendance	664	(115% Capacity - increased their capacity due to demand!)

**Attendance Numbers – Brisbane**

Total Performances	12	
Paid Attendance	1749	
Including Schools Attendance of	Unknown	
Unpaid Attendance	216	
Total Attendance	1965	(136% Capacity - increased their capacity due to demand!)

**Attendance Numbers – Korea**

Total Performances	11	
Paid Attendance	1049	
Including Schools Attendance of	Unknown	
Unpaid Attendance	94	
Total Attendance	1965	(80% Capacity)

**PRODUCTION:****CAT****SA Regional Tour****August 12 to 19**Whyalla, Port Augusta,  
Port Pirie, Roxby Downs**CREATIVE TEAM:**

## WRITER

Based on the picture book by  
Mike Dumbleton & Craig  
Smith

## DIRECTOR

Cate Fowler

## DESIGNER

Morag Cook

## MOVEMENT BY

Jeff Meiners

## MUSIC BY

Glyn Lehmann

## EARLY CHILDHOOD MENTOR

Professor Wendy Schiller

## EDUCATION ASSOCIATE

Julie Orchard

## CAST

Ninian Donald, Jacqueline

Cook, Nadia Rossi

## STAGE MANAGER

Stephanie Fisher

## TOURING STAGE MANGER

Francoise Piron

**DESCRIPTION:**

Created in 2007, CAT is Windmill's first production created in partnership with The Advertiser's Little Big Book Club. The work is based on the book by Mike Dumbleton and tells the story of a day in the life of a cat. Directed by Cate Fowler the work uses puppetry, music and an installation set designed by Morag Cook to create a gentle introduction to performance for very young audiences.

**IMPACT :**

**Regional Touring Season :** As part of Country Arts "Re imaging Port Augusta" initiative, we undertook a regional tour of CAT to Port Pirie, Whyalla, Port Augusta and Roxby Downs. We had not toured any of our productions for early childhood into the regions before and while attendance numbers were reasonably modest in some towns, the feedback from audiences and the venues, especially Roxby Downs was overwhelmingly positive. These towns have a particularly young population and are enthusiastic for family programs, however developing this audience will be an ongoing task for regional presenters. We feel this tour provided a good introduction to Windmill's work and we are keen to develop this with future touring.

**Attendance Numbers – Port Pirie, Whyalla, Port Augusta, Roxby Downs**

Total Performances	8	
Paid Attendance	427	
Including Schools Attendance of	<i>Unknown</i>	
Unpaid Attendance	122	
Total Attendance	549	(58% Capacity)

**PRODUCTION:****HELLY'S MAGIC CUP!****Adelaide****July 1 to 19**

Co-presented with the Adelaide Festival Centre as Part of their "Australian Stories" series

**CREATIVE TEAM:**

WRITER

Rosalba Clemente

DIRECTOR

David Mealor

DESIGNER

Cath Cantlon

LIGHTING DESIGNER

Mark Pennington

SOUND DESIGNER

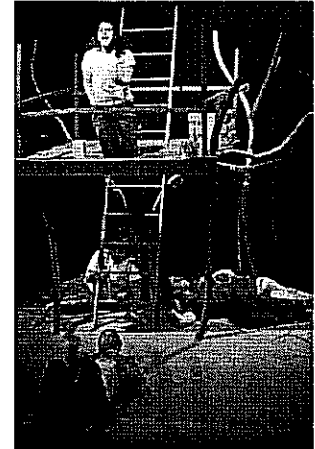
Andrew Howard

CAST

Joseph Del Re, Elena Carapetis,  
Andrea Demetriades,  
Carmel Johnson, Renato Musolino,  
Ezra Juanta

STAGE MANAGEMENT

Gabrielle Hornhardt, Laura Smans

**DESCRIPTION:****Australian Premiere**

Windmill commissioned this new Australian work by Rosalba Clemente, an Australian fable about an ordinary family and the realisation that the answer sometimes lies within. Inspired by one of the world's greatest quests, the Grail Legend, Clemente set the play on a South Australian farm in the middle of a drought.

*Helly's family is struggling, and they face losing the centre of their world: their farm. As Helly sets out to find her family's saviour, she discovers their knight in shining armour isn't who she thought it would be.*

**IMPACT:**

Even before its premiere, HELLY'S MAGIC CUP had already won: an invitation to a script development workshop at the John F Kennedy Centre for Performing Arts in Washington DC, selection for Australia's national play Festival in Brisbane and the highly regarded Rodney Seaborn's Playwright's Award for 2007.

Through the richly constructed world of eleven year old Helly O'Doro, Clemente's play provides an illuminating and very human take on the impact of drought and climate change, one of the most pertinent issues facing us all today. It is an important story told for young audiences with enormous humour and warmth. Mealor, having already directed the staged reading for the National Play Festival, came to the rehearsal process with a solid understanding of the dynamic and world of the work. The stage design was a wonderful collaboration with Cantlon and Lighting Designer Mark Pennington. Featuring a raked stage and a stylised tree house it was an evocative space which allowed for strong interplay with the light and dramatic shifts in action such as the storm and dream sequences.

While HELLY'S MAGIC CUP is a very South Australian story it has obvious global relevance. In creating the work Clemente began with the story of the Holy Grail and made the structure resonate for a contemporary audience. The work was created for audiences aged eight years and up. This was an enjoyable drama for the whole family and feed back from schools indicated that it was particularly pertinent for young people aged 10 plus.

*"My youngest child rises early each day, ready to do battle with a myriad of monsters. We appear to live in an intolerable world of war, violence, environmental degradation and endless catastrophes. Well so does he. His world is dark and dangerous just like ours. His playing is totally serious. It's hard work. There's a lot to fix. What amazes me is that he does fix it. Every day he fixes it. Bruised and filthy, weary from battling and bringing order to chaos he falls into bed knowing tomorrow he will wake up and do it all over again. Transformation is his second name. No monster is too tough for this kid. My play is pretty simple too I think. When I started writing we were in drought. We still are. Five hundred of the world's biggest river systems are seriously polluted, depleted or dying. I live in the driest State of the driest continent on earth. Rural folk are killing themselves. The wasteland is upon us. Our children's dreams, lived out in their world of play and imagination tell us there is a future we should be prepared to give them."*

Rosalba Clemente on Helly's Magic Cup

**SUCCESSSES AND CHALLENGES:**

Presenting new Australian work is always a challenge, both in developing work with our own distinctive Australian voice as well as marketing the unknown to its intended audience. We were extremely happy with the results from HELLY'S MAGIC CUP, which received on the whole very good reviews, a great response from the audiences, especially schools, who used its various themes and our teacher notes very successfully in various areas of the curriculum.

**Attendance Numbers – Adelaide**

Total Performances	17	
Paid Attendance	3301	
Including Schools Attendance of	1896	
Unpaid Attendance	501	
Total Attendance	3802	(82.8% Capacity)

<b>PRODUCTION:</b>	<b>THE CLOCKWORK FOREST</b> A co-production with Brink Productions
	<b>Sydney</b> <span style="float: right;"><b>September 11 to 21</b></span>

**CREATIVE PERSONNEL**

WRITER	Doug MacLeod
DIRECTOR	Chris Drummond
DESIGNER	Gabriela Tylesova
COMPOSER	Stuart Day
LIGHTING DESIGNER	David Gadsden
CAST	Paul Blackwell, Rory Walker, Kate Box, Stuart Day, Cameron Goodall, Jacqueline Cook,
STAGE MANAGEMENT	Francoise Piron, Taren Hornhardt



**DESCRIPTION:**

Designed for children 8 and over and their families, this production was a darker, slightly gothic, but still a thoroughly entertaining theatrical adventure and the creative team and a terrific cast were highly successful in bringing it to fruition.

Morton is a young boy who lives alone at the edge of the forest with his four prized clockwork animals. When a storm scatters them through the forest, he sets out to find his treasures. It's a strange forest: skies turn mustard, exotic creatures roam, spells are woven and discoveries are made. On this quest Morton makes a friend, learns to defeat monsters, remembers how to smile and find there might be more to life than clockwork animals. This production is a beautiful, comedic fable that enchants and delights its audiences.

**IMPACT:**

This production was remounted for the Sydney Theatre Company. The rehearsal period provided the Director, Chris Drummond, with the opportunity to further refine and improve the production, in particular some new staging allowed us to heighten some dramatic moments and the lighting design and script was generally tightened. Written by Doug MacLeod, who also published the story as a book which was launched at the 2008 Sydney Writers’ Festival.

It has provided Windmill and Brink with a unique work for their repertoire for this age group. It challenged and delighted both its younger and adult audiences, and positioned Windmill as a creator of innovative work that can reach a broader audience, especially in co-producing with a company that does not traditionally produce work for children.

**SUCCESSSES AND CHALLENGES:**

It received great reviews in Sydney, good audience numbers and the Sydney Theatre Company were extremely pleased with the result which further enhanced the relationship between Sydney Theatre and Windmill.

**Attendance Numbers – Sydney**

Total Performances	12	
Paid Attendance	3222	
Including Schools Attendance of	<i>Unknown</i>	
Unpaid Attendance	1481	
Total Attendance	4703	(45.5% - NB large theatre)

**OVERSEAS PERFORMANCES -**

**THE GREEN SHEEP  
LICENSED TO SEATTLE CHILDREN’S THEATRE AND NEW VICTORY IN NEW YORK  
(September/October 2008)**

This distinctive Australian work for early childhood was licensed to the Seattle Children’s Theatre again in 2008, while still being directed and cast with a US cast, by Windmill’s inaugural Creative Producer, Cate Fowler with the set built to the designer’s and Windmill’s original specifications. It provided a chance for a much broader US audience to see this work which originated in Australia, produced by Windmill and based on a book by South Australia’s Mem Fox.

Both cities had long sell out seasons, great reviews and were extremely pleased to have worked with us on this project. By producing a play based on such a popular Australian text they are able to leverage off of each other to generate interest in both the book and the production.

These are also venues which have previously presented Windmill productions, (Seattle: *Afternoon of the Elves* and the Australian version of *The Green Sheep* and the New Victory; *Twinkle Twinkle Little Fish*), so this successful collaboration and their own subsequent successful seasons strengthened our relationship with them with a view to presenting more of our work in the future.

**Note these figures have not been included in our statistics and are for information only:-**

New York	33 perfs	4 076 attendance	95% capacity
Seattle	52 perfs	6 760 attendance	95% capacity



### Attendance Numbers – Brisbane

Total Performances	12	
Paid Attendance	1745	
Including Schools Attendance of	Unknown	
Unpaid Attendance	48	
Total Attendance	1793	(99.6% Capacity)

#### DOCUMENTARY FILM

#### 'NGURA INI MIMILI NYA – A PLACE CALLED MIMILI'

Presented At the Little Big Shots Film Festival

Adelaide

### Mimili Short Documentary Film Project : Mimili School (Anangu Pitjantjatjara Lands), SA Film Commission, Little Big Shots Film Festival

This stunning documentary charts the story of a group of children from Mimili School in the remote Anangu Pitjantjatjara Lands as they prepare to compete in the annual Ernabella Dance Off.

From the creation of the dance in collaboration with indigenous choreographer Felix Kerry to the road trip to Ernabella and all the excitement of the hotly contested interschool dance competition, this documentary offers a unique insight into life in a remote community.



Most importantly the creation of the dance is driven by indigenous themes chosen by the children; the process of collaboration with the artist is an enabling of their own creative expression. In line with this the documentary telling of the event is through the eyes of the children, in their own voices.

In selecting the theme for the dance the children's discussion is a reflection upon indigenous heritage. This provides a point of dialogue within the documentary portrait of everyday contemporary life for these children.

As well as a short film which was presented as part of the Little Big Shots Film Festival in 2009, Windmill has also produced a DVD that includes extra interviews with key project participants and which will become part of an Accelerated Learning Pack being compiled by the Mimili School and Windmill and which will be launched by the Department of Education and Children's services during our production of NYUNTU NGALI later in 2009. This will enhance the documentary's applications for:

- Remote schools - as a teaching tool for English literacy
- Mainstream schools - as a peer insight into life in a remote community
- Community Arts Networks - as a model for the establishment and facilitation of an arts project in a remote community.

Windmill collaborated with film maker Simone Mazengarb to produce this film project which is another outcome of a multi-faceted three year partnership between Windmill and the Mimili School.

**PRODUCTION****THE WIZARD OF OZ!****Adelaide****June 27 to June 30, 2009 \*****Note the rest of the season went to July 11, 2009****CREATIVE TEAM:****WRITER**

L. Frank Baum - *With music and lyrics by Harold Arlen and E.Y. Harburg, Background music by Herbert Stothart, Dance and Vocal arrangements by Peter Howard. Orchestrations by Larry Wilcox. Adapted by John Kane for the Royal Shakespeare Company. Based upon the Classic Motion Picture owned by Turner Entertainment Co and distributed in all media by Warner Bros.*

**DIRECTOR**

Rosemary Myers

**DESIGNER**

Jonathan Oxlade

**MUSICAL DIRECTOR**

Jethro Woodward

**LIGHTING DESIGNER**

Geoff Cobham

**VIDEO DESIGNER**

Chris More

**AV SYSTEM DESIGNER**

Pete Brundle

**MOVEMENT**

Ingrid Voorendt

**DRAMATURGY**

Julianne O'Brien

**CAST**

Ursula Yovich,  
Patrick Graham,  
Jude Henshall, Geoff Revell, Alirio Zavarce, Ezra Juanta,  
Luke Clayson, Paul, Hamish Fletcher  
Jethro Woodward, Paul White  
Gabby Hornhardt, Neole Goss

**MUSICIANS****STAGE MANAGEMENT****DESCRIPTION:****Australian Premiere**

2009 is the 70th birthday of the MGM film, starring Judy Garland and the story itself is 100 years old. Our creative development focused on taking the settings, characters and action and seeing how they had the most potential to engage a contemporary audience. The storytelling in the original play script is quite protracted; uses lots of puns and can feel quite heavy handed. We updated the humour and made the story more succinct. In a similar way Jethro Woodward (Musical Director) gave the music some new arrangements to bring the well loved tunes into the 21st century.

The design process was probably the most complex aspect of realizing this work. Jonathon Oxlade, the set designer is incredibly inventive and so the collaboration with him was intense and exciting. We also worked with animator Chris More and lighting designer Geoff Cobham. The aesthetic is quite pastiche, very beautiful and colourful.

The most difficult role to cast was the central protagonist Dorothy Gale, as Judy Garland's performance of this role in the film has become such an icon. We were pleased to secure Ursula Yovich for this role. The cast is very multi-skilled as well as performing this palette of iconic roles they feature as instrumentalists, dancers, singers and puppeteers, all of the cast were very involved in the development of the production.

The rehearsal process was quite exhilarating with the final stage integrating the lighting, the full sound mix, the flying and the projections occurring in production week.

Throughout the previews and opening performance the production has been really well received with very positive reviews and most importantly great word of mouth and Windmill's biggest ever audience attendance.

## IMPACT

To be evaluated after completion of season

## SUCCESSSES AND CHALLENGES:

To be evaluated after completion of season

### Attendance Numbers – Adelaide (only part of season)

Total Performances	5	(total of 18 to be performed)
Paid Attendance	1669	
Including Schools Attendance of	550	
Unpaid Attendance	529	
Total Attendance	2199	(84.5% Capacity)

**NYUNTU NGALI (YOU WE TWO) – Co-production with Big hART and presented as part of the Adelaide Festival Centre’s Australian stories**

During this period, agreement was reached with Big hART to co-produce this piece. Collaborating with Big hART has provided a greater involvement from communities in the Pitjantjatjara Lands and add additional potential for further touring.

In 2006 Windmill commenced a multifaceted three-year partnership with the Mimili School in the APY lands. The project created links between the performing arts and literacy and had a wide range of outcomes. This relationship with the community and the Company’s previous work *Riverland*, inspired our desire to collaborate further with the Pitjantjatjara community and create a work for teenage audiences. The natural partnership with Windmill for this work was Big hART - an arts company who has dynamic working relationships with key central Australian community members and organisations. Windmill and Big hART have developed a framework for the creation of this work that ensures:

- the representation of ATSI artists is respectful and considered
- the facilitation of the work results in on-going benefits to young people in the Mimili and Ernabella community, through mentorship, skills development and creative opportunities.
- The work itself is deeply founded in the genuine engagement with the Pitjantjatjara community.

## PROCESS

The creation of the work has happened in two major stages:

### 1) Creative Development

Throughout 2009 Windmill and Big hART will facilitate a series of workshops in communities on the APY Lands in music, film and instrument making.

In addition to task-focused workshops, funding has allowed the companies to engage in further research and development time with senior project consultants, particularly with relevance to ensuring that representation of ATSI artists in NYUNTU NGALI is respectful and considered.

### 2) Pre production, Rehearsal and Premiere

The unique structure of the production has incorporated the elements generated throughout the development phase. This includes the choreographic palette, the music, film, the sand storytelling (performed by Trevor Jamieson), the shadow play and weaving and multi layered written text spoken in both Pitjantjatjara and English. This stage of integration and rehearsal will be led by director/writer Scott Rankin working with musical director Beth Sometimes and choreographer Gina Rings.



## 2010 PROGRAM

### **FUGITIVE – First Creative Development for presentation at Development Site pitch January 2010 - Sydney**

After meeting with the Adelaide Festival, we were invited to pitch our proposed 2010 Festival production to the Development Site of the Major Festivals Initiative. In order to develop this pitch, Rosemary Myers worked with writer, Matthew Whittet and several actors (Cameron Goodall, Nathan O'Keefe and Tiffany Lyndall Knight) in order to develop the script and the pitch to be presented in Sydney on January 29, 2009.

A modern retelling of Robin Hood, this action packed production explores just how far a group of people will go for their ideals and their quest for justice. In a moral paradigm that faces any activist from Martin Luther King to Greenpeace, this play poses the age-old questions of when does bad behaviour cross the line? When do the oppressed become the perpetrators? What defines friendship? What is the relationship of violence and fantasy of identity and disguise?



FUGITIVE replaces the wood with the hood to create a story of urban heroes or terrorists (it all depends on where you are sitting). Hip Hop culture has a very strong base in Adelaide and we are very excited to bring artists from this medium to collaborate with theatre artists to create a distinct and contemporary language for the work. In particular the production pairs artists from the hip hop community with theatre artists - a graffiti artist with set designer and a DJ with sound designer. The form of the work is steeped in the hip hop ethos of drawing and recapitulating existing form and content into a new hybrid form. It utilizes a dynamic mash up of contemporary popular music and iconography and its inherent associations to create the staging of this world.

The work has a very playful, frenetic quality and is also very "crazy youth". The delivery of the work has a strong performative text, informed by the writer's background as an actor. It could be described as subversive clowning, slapstick and cartoon. The work will be familiar yet fantastic, set in the not too distant future; the world of the play is unique, urban and uneasy.

FUGITIVE uses an installation design and is designed to be staged in a warehouse or flexible space. FUGITIVE is an adrenalin charged, provocative story of an anti-hero – a champion of the underdog, a fleeing desperado, a man in tights.

This work will undergo a further design and music development in 2009.

**PERFORMANCE STATISTICS  
1 JULY 2008 – 30 JUNE 2009**

Total Productions	6 (including two remounts)
Total Productions Shown in SA	5
Total Performances in SA	89
Total Productions Interstate	3
Total Performances Interstate	48
Total National Tours	4 (Canberra, Brisbane, Sydney, Brisbane)
Total International Tours	1 (Korea)
Total International Performances	11*
Total Co-productions	1
*International Performances of Licensed Windmill Production	
	85

**SUMMARY OF ATTENDANCE**

<b>PRODUCTION</b>	<b>TOTAL PERFS</b>	<b>GP PAID ATTEND</b>	<b>SCH PAID ATTEND</b>	<b>UNPAID ATTEND</b>	<b>TOTAL ATTEND</b>
Boom Bah! - Adelaide	31	2 832	413	440	3 685
Boom Bah! - Canberra	12	1 622	0	42	1 664
Boom Bah! - Brisbane	12	1 749	0	216	1 965
Cat - Pt Pirie	2	54	0	32	86
Cat - Whyalla	2	165	0	24	189
Cat - Port Augusta	2	83	0	30	113
Cat - Roxby Downs	2	125	0	36	161
Helly's Magic Cup - Adelaide	17	1 627	1 674	501	3 802
The Clockwork Forest - Sydney	12	3 222	0	1 481	4 703
Plop - Adelaide	28	1 946	1 003	691	3 640
Boom bah! - Korea	11	1 049	0	94	1 143
Plop - Brisbane	12	1 745	0	48	1 793
Wizard of Oz - Adelaide (part season only to June 30 2009)	5	1 273	397	529	2 199
<b>TOTAL</b>	<b>148</b>	<b>17 492</b>	<b>3 487</b>	<b>4 164</b>	<b>25 143</b>

<b>Plus : The Green Sheep – US Version of Licensed Windmill Production</b>			
Seattle Children's Theatre	52	Perfs	6 422 Total Attendance
New Victory Theatre, New York	33	Perfs	4 076 Total Attendance

## WORKSHOPS

<b>TEACHER WORKSHOPS</b>	<b>Total Workshops</b>	<b>Attendance numbers</b>
Helly's Magic Cup	1	27
Plop	3	32
<b>TOTAL</b>	<b>4</b>	<b>59</b>

## SUMMARY OF CONTRACT EMPLOYMENT FOR ARTS WORKERS

<b>CATEOGORY</b>	<b>Number</b>	<b>Payments inc Super</b>
Creative Personnel (e.g. Directors, Designers, etc)	30	\$161 571
Actors	29	\$166 816
Production and Technical staff	18	\$ 65 125
<b>TOTAL</b>	<b>77</b>	<b>\$393 512</b>



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**To the Board of Directors  
Australian Children's Performing Arts Company**

As required by section 31 of the *Public Finance and Audit Act 1987* and subsection 13(3) of the Schedule to the *Public Corporations Act 1993*, I have audited the accompanying financial statements of the Australian Children's Performing Arts Company for the financial year ended 30 June 2009. The financial statements comprise:

- A Statement of Comprehensive Income
- A Statement of Financial Position
- A Statement of Changes in Equity
- A Statement of Cash Flows
- Notes to and forming part of the financial statements
- A Certificate from the Chair and the General Manager/Executive Producer.

**The Responsibility of the Board of Directors for the Financial Statements**

The Board of Directors are responsible for the preparation and the fair presentation of the financial statements in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

**Auditor's Responsibility**

My responsibility is to express an opinion on the financial statements based on the audit. The audit was conducted in accordance with the requirements of the *Public Finance and Audit Act 1987* and Australian Auditing Standards. The Auditing Standards require that the auditor complies with relevant ethical requirements relating to audit engagements and plans and performs the audit to obtain reasonable assurance whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Board of Directors, as well as the overall presentation of the financial statements.

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

### **Auditor's Opinion**

In my opinion, the financial statements present fairly, in all material respects, the financial position of the Australian Children's Performing Arts Company as at 30 June 2009, and its financial performance and its cash flows for the year then ended in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards.



**S O'Neill**  
**AUDITOR-GENERAL**  
28 September 2009

# Australian Children's Performing Arts Company

## STATEMENT OF COMPREHENSIVE INCOME

for the year ended 30 June 2009

	<i>Note</i>	<b>2009</b>	<i>2008</i>
		<b>\$'000</b>	<i>\$'000</i>
<b>EXPENSES</b>			
Administration	3	240	244
Programmed events	3	903	770
Employee costs	3	583	526
<b>Total Expenses</b>		<u>1,726</u>	<u>1,540</u>
<b>INCOME</b>			
Commonwealth Revenues	4	210	153
Sponsorship	4	57	97
Program Partnerships	4	205	228
Other Income	4	182	227
<b>Total Income</b>		<u>654</u>	<u>705</u>
<b>Net cost of providing services</b>		<u>(1,072)</u>	<u>(835)</u>
<b>Revenues from SA Government</b>			
Revenues from SA Government	5	<u>1,095</u>	<u>1,060</u>
<b>NET RESULT</b>		<u>23</u>	<u>225</u>
<b>TOTAL COMPREHENSIVE RESULT</b>		<u>23</u>	<u>225</u>

**The Net Result and Comprehensive result are attributable to the SA Government as owner.**

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

# Australian Children's Performing Arts Company

## STATEMENT OF FINANCIAL POSITION

as at 30 June 2009

	<i>Note</i>	<b>2009</b>	<i>2008</i>
		<b>\$'000</b>	<i>\$'000</i>
<b>CURRENT ASSETS</b>			
Cash	6	360	406
Receivables	7	223	113
<b>Total Current Assets</b>		<u>583</u>	<u>519</u>
<b>NON-CURRENT ASSETS</b>			
Plant and equipment	8	19	19
<b>Total Non-Current Assets</b>		<u>19</u>	<u>19</u>
<b>TOTAL ASSETS</b>		<u>602</u>	<u>538</u>
<b>CURRENT LIABILITIES</b>			
Payables	9	104	68
Provision for employee benefits	10	31	29
<b>Total Current Liabilities</b>		<u>135</u>	<u>97</u>
<b>NON-CURRENT LIABILITIES</b>			
Payables	9	2	1
Provision for employee benefits	10	9	7
<b>Total Non-Current Liabilities</b>		<u>11</u>	<u>8</u>
<b>TOTAL LIABILITIES</b>		<u>146</u>	<u>105</u>
<b>NET ASSETS</b>		<u>456</u>	<u>433</u>
<b>EQUITY</b>			
Retained Earnings		<u>456</u>	<u>433</u>
<b>TOTAL EQUITY</b>		<u>456</u>	<u>433</u>
The total equity is attributable to the SA Government as owner.			
Unrecognised contractual commitments	12		
Contingent assets and liabilities	13		

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

# Australian Children's Performing Arts Company

## STATEMENT OF CHANGES IN EQUITY

for the year ended 30 June 2009

	Retained Earnings \$'000	Total Equity \$'000
Balance at 30 June 2007	208	208
Net Result for 2007-08	225	225
<b>Total Comprehensive Result for 2007-08</b>	<b>225</b>	<b>225</b>
Balance at 30 June 2008	433	433
Net result for 2008-09	23	23
<b>Total Comprehensive Result for 2008-09</b>	<b>23</b>	<b>23</b>
Balance at 30 June 2009	456	456

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

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

# Australian Children's Performing Arts Company

## STATEMENT OF CASH FLOWS for the year ended 30 June 2009

	<i>Note</i>	<b>2009</b> \$'000	<i>2008</i> \$'000
		<b>Inflows</b> <b>(Outflows)</b>	<i>Inflows</i> <i>(Outflows)</i>
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>			
<b>Cash Outflows</b>			
Employee related payments		(576)	(550)
Suppliers		(1,286)	(1,053)
GST paid to the ATO		(36)	(41)
<b>Cash used in operations</b>		<b>(1,898)</b>	<b>(1,644)</b>
<b>Cash inflows</b>			
Commonwealth receipts		231	168
Box office and other receipts		460	539
Interest received		15	21
GST recovered from ATO		58	66
<b>Cash generated from operations</b>		<b>764</b>	<b>794</b>
<b>Cash Flows from SA Government</b>			
Receipts from SA Government		1,095	1,060
<b>Cash generated from SA Government</b>		<b>1,095</b>	<b>1,060</b>
<b>Net Cash (used in) provided by Operating Activities</b>	16	<b>(39)</b>	<b>210</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>			
<b>Cash Outflows</b>			
Purchases of plant and equipment		(7)	(12)
<b>Cash used in Investing Activities</b>		<b>(7)</b>	<b>(12)</b>
<b>Net Cash used in Investing Activities</b>		<b>(7)</b>	<b>(12)</b>
<b>Net Increase in cash</b>		<b>(46)</b>	<b>198</b>
Cash at the beginning of the financial year		406	208
<b>Cash at the end of the financial year</b>	6	<b>360</b>	<b>406</b>

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

# Australian Children's Performing Arts Company

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

### **1. Objectives and Funding**

The Australian Children's Performing Arts Company (ACPAC) is a subsidiary of the Minister for the Arts and was established by Regulations under the *Public Corporations Act 1993*.

ACPAC functions are to produce, present, facilitate, manage and promote high quality performing arts productions and other arts activities for children, young people, families, schools and other groups or bodies, both within the State, nationally and internationally.

ACPAC's principal source of funds is State Government grants, Commonwealth Government grants and box office revenue.

### **2. Summary of Significant Accounting Policies**

#### **2.1 Basis of Accounting**

The financial statements are general purpose financial statements. The accounts have been prepared in accordance with applicable Australian accounting standards and Treasurer's Instructions and Accounting Policy Statements promulgated under the provision of the *Public Finance and Audit Act 1987* (PFAA).

Except for the amendments to AASB 101 *Presentation of Financial Statements* (September 2007 version) including AASB 2007-8 and AASB 2007-10 (these standards make consequential amendments to other standards as a result of the revised AASB101), which ACPAC has early adopted, Australian accounting standards and interpretations that have recently been issued or amended but are not yet effective have not been early adopted by ACPAC for the reporting period ending 30 June 2009.

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

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

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

The presentation and classification of items in the financial statements are consistent with prior periods.

#### **2.2 Economic Dependency**

The normal business activities of the Company are dependent on the continuation of grants from the State Government at appropriate levels. The State Government has advised that funding at a slightly reduced level of \$1,000,000 will be maintained through to 30 June 2010. Accordingly, this financial report has been prepared on a going concern basis.

#### **2.3 Income and expenses**

Income and expenses are recognised to the extent that it is probable that the flow of economic benefits to/from ACPAC will occur and can be reliably measured.

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

The following are specific recognition criteria:

##### *Income*

Funding from the State and Commonwealth governments is recognised as income when ACPAC obtains control over the funds. Control is normally obtained on receipt.

### ***Summary of Significant Accounting Policies (continued)***

Box office and related revenue is recognised when a production is completed. Ticket sales for future productions are recognised in the Statement of Financial Position as a liability (revenue received in advance) until the production is complete.

Interest revenue is recognised as accrued.

Program partnership income mainly comprises fees received from the sale of ACPAC productions. Program partnership income is recognised as accrued.

In-kind sponsorship, including television and radio advertising provided in return for logo recognition, has not been recognised in the Statement of Comprehensive Income.

#### ***Expenses***

Costs for future productions are recognised in the Statement of Financial Position as an asset (prepayments) until the production is complete. All other expenses are recognised as accrued.

Plant and equipment, having a limited useful life, are systematically depreciated over their estimated useful lives in a manner that reflects the consumption of their service potential. Depreciation of plant and equipment is calculated on a straight-line basis over estimated useful lives ranging from 3 to 7 years. Estimates of useful life are reviewed annually.

Employee benefit expenses, including salaries and wages, non-monetary benefits and leave entitlements, are recognised when incurred.

ACPAC has made contributions to the Workcover Corporation to provide workers compensation insurance. These contributions are recognised as an expense when incurred.

#### ***2.4 Plant and Equipment***

All purchases of plant and equipment with a value greater than \$500 are capitalised. All plant and equipment is recorded at cost.

#### ***2.5 Receivables***

Receivables include prepayments for future productions and amounts receivable from the provision of goods and services to the public. Prepayments for future productions are recognised as an expense when the relevant production is complete.

#### ***2.6 Payables***

Payables include creditors, accrued expenses, employment on-costs and revenue received in advance for future productions.

Creditors are recognised when ACPAC receives an invoice for amounts owing for goods and services received prior to the reporting date that are unpaid as at that date.

Accrued expenses represent goods and services provided by other parties during the reporting period that are unpaid as at reporting date and where an invoice has not been received.

Revenue received in advance for future productions is recognised as income when the relevant production is complete.

#### ***2.7 Employee benefits***

The Statement of Comprehensive Income includes the following liabilities arising from services rendered by employees up to the reporting date.

##### ***Accrued Salaries and Wages***

Liabilities for accrued salaries and wages are recognised as the amount unpaid at the reporting date and are measured at remuneration rates current at that date.

## **Summary of Significant Accounting Policies (continued)**

### *Annual Leave*

The annual leave liability is expected to be payable within twelve months and is measured at the undiscounted amount expected to be paid.

### *Sick Leave*

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

### *Long Service Leave*

The liability for long service leave is recognised after an employee has completed 5 years of service as at reporting date. This calculation is consistent with ACPAC's experience of employee retention and leave taken.

### *Superannuation*

Contributions are made by ACPAC to several superannuation schemes. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the superannuation schemes. The only liability outstanding at balance date relates to any contribution due but not yet paid to the superannuation schemes.

## **2.8 Taxation**

The activities of ACPAC are not subject to income tax. ACPAC is liable for payroll tax, fringe benefits tax, goods and services tax (GST) emergency services levy, land tax equivalents and local government rate equivalents.

Income, expenses and assets are recognized net of the amount of GST except:

- the amount of GST incurred on a purchase of goods or services is not recoverable from the Australian Taxation Office, in which case the GST is recognized as part of the cost of acquisition of the asset or as part of the expense item applicable; and
- receivables and payables, which are stated with the amount of GST included.

The net amount of GST recoverable from, or payable to, the Australian Taxation Office is included as part of receivables or payables in the Statement of Financial Position.

Cash flows are included in the Statement of Cash Flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the Australian Taxation Office is classified as part of operating cash flows.

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

## **2.9 Financial Instruments/Financial Risk Management**

### **Categorisation of financial instruments**

Details of the significant accounting policies and methods adopted including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised with respect to each class of financial asset and financial liability are disclosed in Note 2 Summary of Significant Accounting Policies. The carrying amount of financial assets and liabilities equates to fair value.

Financial assets include cash and receivables and prepayments. Financial liabilities include payables.

### **Credit Risk**

ACPAC has no significant exposure to credit risk. ACPAC has policies and procedures in place to ensure that transactions occur with customers with appropriate credit history.

There is no indication of impairment on ACPAC's financial assets and no financial assets are past due. ACPAC does not engage in high risk hedging for its financial assets.

## ***Summary of Significant Accounting Policies (continued)***

### **Liquidity Risk**

ACPAC's exposure to liquidity risk is insignificant based on past experience and current assessment of risk.

ACPAC has implemented financial management practices including budget setting and monitoring arrangements to provide assurance that cashflows from operations, including funding from the SA Government, are sufficient to meet predicted cash outflows.

The majority of ACPAC's income is derived from SA Government grants and ACPAC's continued existence is dependent on State Government policy and on continuing appropriations by Parliament.

ACPAC settles undisputed accounts within 30 days from the date of the invoice or date the invoice is first received. In the event of a dispute, payment is made 30 days from resolution.

### **Market Risk**

ACPAC's exposure to interest rate risk is minimal.

A sensitivity analysis has not been undertaken over ACPAC's interest rate risk as it has been determined that the possible impact on profit and loss or total equity from fluctuations in interest rates is minimal.

ACPAC has no exposure to foreign currency or other price risks.

### **2.10 Rounding**

All amounts are rounded to the nearest thousand dollars.

3. Expenses	2009 \$'000	2008 \$'000
<b>Administration</b>		
Rental to the Adelaide Festival Centre Trust	37	35
Marketing, publicity & sponsorship expenses	73	84
Travel & accommodation	20	25
Communications	9	11
IT Support, software & maintenance	7	10
Depreciation of plant and equipment	7	6
Office supplies & materials	19	15
Auditor-General's Department audit fee *	30	15
Insurance	4	7
Other sundry expenses	34	36
<b>Total Administration</b>	<b>240</b>	<b>244</b>
<b>Programmed Events</b>		
Artist / Contractor expenses	430	264
Production costs	317	251
Theatre costs	78	173
Marketing	78	82
<b>Total Programmed Events</b>	<b>903</b>	<b>770</b>
<b>Employee Costs</b>		
Salaries & wages	486	423
Leave	36	43
Superannuation	39	38
FBT	2	2
On Costs	20	20
<b>Total Employee Costs</b>	<b>583</b>	<b>526</b>

\* The auditors provided no other services, the 2009 figure includes services for the 2007/08 and 2008/09 audits.

4. Income	2009 \$'000	2008 \$'000
<b>Commonwealth Revenues:</b>		
Australia Council:		
General	150	110
Special purpose	60	43
<b>Total Commonwealth Revenues</b>	<b>210</b>	<b>153</b>
<b>Sponsorship:</b>		
Commercial sponsorship	42	40
Government sponsorship	15	57
<b>Total Sponsorship</b>	<b>57</b>	<b>97</b>
<b>Program Partnerships:</b>		
Program partnerships	205	228
<b>Total Program Partnerships</b>	<b>205</b>	<b>228</b>
<b>Other Revenue:</b>		
Box office income	123	175
Interest	15	21
Donations	15	8
Tour Management fees	10	12
Miscellaneous revenue	19	11
<b>Total Other Revenue</b>	<b>182</b>	<b>227</b>

### 5. Revenues from SA Government

	2009 \$'000	2008 \$'000
Operating Grant	1,075	1,050
Special Purpose Grant	20	10
	<u>1,095</u>	<u>1,060</u>

### 6. Cash

For the purposes of the Statement of Cash Flows, cash includes cash on hand and at bank and short-term deposits. Cash as at the end of the financial year as shown in the Statement of Cash Flows is reconciled to the related items in the Statement of Financial Position as follows:

	2009 \$'000	2008 \$'000
Cash on Hand	4	3
Short Term Deposits	269	185
Cash at Bank	87	218
	<u>360</u>	<u>406</u>

### 7. Receivables

	2009 \$'000	2008 \$'000
Prepayments for future productions	200	86
Trade receivables	23	27
	<u>223</u>	<u>113</u>

### 8. Plant and Equipment

	2009 \$'000	2008 \$'000
Computer Equipment at cost	30	33
Less accumulated depreciation	22	27
	<u>8</u>	<u>6</u>
Office Equipment at cost	27	25
Less accumulated depreciation	16	12
	<u>11</u>	<u>13</u>
<b>TOTAL</b>	<u>19</u>	<u>19</u>

Movement in the carrying amounts for each class of plant and equipment between the beginning and the end of the current financial year are as follows:

	<i>Office Equipment</i> \$'000	<i>Computer Equipment</i> \$'000	<i>Total</i> \$'000
Balance as at 1 July 2008	13	6	19
Additions	1	6	7
Depreciation Expenses	3	4	7
Disposals on partially depreciated computers	-	-	-
Carrying amount at 30 June 2009	<u>11</u>	<u>8</u>	<u>19</u>

## 9. Payables

	2009 \$'000	2008 \$'000
Current Liabilities:		
Trade creditors	48	36
Employee On-Costs	5	5
Revenue Received in advance	13	19
Unearned Revenue – Sponsorship	13	-
Accruals	25	8
	<u>104</u>	<u>68</u>
Non-Current Liabilities		
Employee On-Costs Long Service Leave	2	1
	<u>106</u>	<u>69</u>

## 10. Provision for Employee Benefits

	2009 \$'000	2008 \$'000
Current Liabilities:		
Accrued Salaries & Wages	8	9
Annual Leave	23	20
	<u>31</u>	<u>29</u>
Non-Current Liabilities:		
Long service leave	9	7
	<u>40</u>	<u>36</u>

The total current and non-current liability for employee benefits (ie aggregate employee benefit plus related on-costs) for 2009 is \$36,000 and \$11,000 respectively.

## 11. Consultancies

During the year the Company did not engage any consultants to assist in its operations.

## 12. Unrecognised contractual commitments

Operating Leases:

Commitments under non-cancellable operating leases at the reporting date are payable as follows:

	2009 \$'000	2008 \$'000
Not later than one year	38	38
Later than one year and not later than five years	58	100
	<u>96</u>	<u>138</u>

The amount disclosed represents ACPAC's lease of office accommodation until December 2011. Rent is payable in arrears.

Remuneration Commitments:

Commitments for the payment of salaries and other remuneration under fixed-term employment contracts in existence at the reporting date but not recognised as liabilities are payable as follows:

	2009 \$'000	2008 \$'000
Not later than one year	503	423
Later than one year and not later than five years	390	451
Total Remuneration and on-costs Commitments	<u>893</u>	<u>874</u>

### 13. Contingent Assets and Liabilities

The Company has no contingent assets and liabilities.

### 14. Related Party Information

Members of the Board of Governors who have held office during the year were:

Ms Ginger Fitzpatrick (Chair)  
Mr Max Ormsby  
Ms Jan Andrews  
Ms Tonya Miller  
Mr David Spear (Appointed 1 November 2008)  
Ms Marion Potts (Appointed 9 March 2009)  
Ms Louise Walters (Appointed 13 April 2009)  
Mr Paul Blackwell (Term Expired 31 July 2008)  
Ms Sally Cook (Resigned 17 March 2009)

No member of the Board of Governors received remuneration from the Company, during the reporting period ended 30 June 2009. Members of the Board of Governors use the services of the Company no more favorably than members of the public, except for members receiving complimentary tickets to each production

### 15. Remuneration of Employees

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

Remuneration Band	2009 No.	2008 No.
\$100,000 to \$109,999	1	-
<b>Total number of Employees</b>	<u>1</u>	<u>-</u>

The table includes all employees who received remuneration of \$100,000 or more during the year. Remuneration of employees reflects all costs of employment including salaries and wages, superannuation contributions, fringe benefits tax and any other salary sacrifice benefits. The total remuneration received by the employee for the year was \$105,049.

### 16. Cash Flow Reconciliation

<b>Reconciliation of cash the end of the reporting period:</b>	<b>2009</b>	<b>2008</b>
	<b>\$'000</b>	<b>\$'000</b>
Cash as per the Statement of Financial Position	<u>360</u>	<u>406</u>
Balance as per the Statement of Cash Flows	<u>360</u>	<u>406</u>
<b>Reconciliation of net cash provided by (used in) operating activities to net cost of providing services:</b>		
Net cash (used in) provided by operating activities	(39)	210
Less revenues from SA Government	(1,095)	(1,060)
<b>Add/(less) non cash items</b>		
Depreciation and amortisation	(7)	(6)
<b>Movement in assets and liabilities</b>		
Increase/(decrease) in receivables	110	26
(Increase)/decrease in payables	(37)	(29)
(Increase)/decrease in employee benefits	(4)	24
<b>Net cost of providing services</b>	<u>(1,072)</u>	<u>(835)</u>

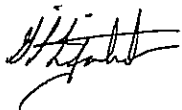
## AUSTRALIAN CHILDREN'S PERFORMING ARTS COMPANY FINANCIAL STATEMENTS

### Certificate by the Chair and General Manager/Executive Producer

We certify that the attached general purpose financial report for Australian Children's Performing Arts Company:

- complies with relevant Treasurer's instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and relevant Australian accounting standards;
- are in accordance with the accounts and records of the Australian Children's Performing Arts Company; and
- presents a true and fair view of the financial position of Australian Children's Performing Arts Company as at 30 June 2009 and the results of its operation and cash flows for the financial year.

We certify that the internal controls employed by Australian Children's Performing Arts Company for the financial year over its financial reporting and its preparation of the general purpose financial report have been effective throughout the reporting period.



Ginger Fitzpatrick  
Chair

23 September 2009



Teena Munn  
General Manager/Executive Producer

23 September 2009

