

# **ANNUAL REPORT**

**For the year ended  
30 June 2013**

**Windmill Theatre**

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**Government of South Australia**

Arts SA

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25 September 2013

The Hon Chloë Fox MP  
Minister Assisting the Minister for the Arts  
GPO Box 1533  
ADELAIDE SA 5001

Dear Minister

It is with pleasure that Windmill Theatre submits its 2012-13 Annual Report for your review. The report is presented in accordance with our 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*.

Now in its eleventh year, Windmill continues to build on its artistic success, financial efficiency and team stability. This has enabled us to deliver an exceptionally large amount of high quality work for our Adelaide, national and international audiences. This year in particular we showcased the diversity, scale and style of our productions for a variety of age groups, which has extended the broad appeal of our work.

We delivered a highly successful Adelaide program, which included a large-scale co-production with the State Theatre Company of South Australia, which also toured to the Malthouse Theatre in Melbourne; we produced a new installation art work with a strong community component; we presented a leading circus work from Canada; and our favourite work for early childhood enjoyed a successful season in Goolwa as well as a tour to Perth. We also delivered a record-breaking 19-week tour to the US and Canada, which took in 13 cities in five months and included four weeks on New York's Broadway and three leading Canadian children's festivals. Nationally we toured our Ruby Award-winning production for teenagers to prestigious venues in Sydney (where it delivered a sell-out four-week season), Wollongong and Melbourne with a season in Brisbane to follow later in the year.

The Company's education focus continues to be a high priority with exceptional outcomes including this year's Artist in Residence Program being aligned with the Mimili School in the APY Lands, and also integrated into our installation production this year.

While there have been financial challenges in not reaching our fundraising targets, through careful financial management we have been able to minimise the impact on our financial result and have maintained strong reserves while still delivering an excellent and broad-ranging program.

Highlights for this year have also included winning several awards, including a Ruby Award for Best New Work and our first Business SA Export Award, our trilogy of teenage works is being programmed for the 2014 Adelaide Festival, a confirmed season of our major musical will be presented at Sydney Opera House in 2014, and we have received an invitation to perform on Broadway in 2015. Future programming is well advanced and several other major tours are already in negotiation, all of which has made it another exciting year of achievement.

Yours sincerely



Teena Munn  
General Manager and Producer

## CHAIR'S REPORT

Windmill Theatre continues to grow its reputation as a leader in its field nationally and internationally. It is highly regarded by its stakeholders, the arts community and audiences in an ever-growing number of global markets.

The Company continues to achieve or exceed almost all targets within its ambitious 2012-14 Business Plan and International Touring Strategy, and will be undertaking the planning of its 2015-17 Business Plan later this year. Windmill will use this opportunity to build on its successes and strengths, including the strong artistic vision and its body of work to strengthen the Windmill brand. Its reputation for innovative work and exceptional delivery continues to enable the company to build on its diverse plans for the future.

As part of this plan, Windmill will build on its success with teenage and family audiences, while still focusing on works for early childhood and younger audiences, which has proven so successful both nationally and internationally.

While the Company has had challenges in the area of corporate support and fundraising, new strategies are being developed in the areas of private giving and philanthropy.

The continued support of the Department for Education and Child Development for the provision of our Arts Education 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 secondary school level. We have again expanded this relationship with the completion of our fourth Artist in Residence Program.

During the year the board has undergone minimal change and I would like to thank the Board of Windmill Theatre: Jan Andrews, Max Ormsby (retired at 30 June 2013), David Spear, Marion Potts, Louise Walters and Jane Thompson, and to welcome Bruce Speirs who will be joining the Board from 1 July 2013. Board Members continue to be generous with their time and tireless in their pro bono efforts on behalf of the Company. I am confident that we continue to have a strong and committed Board with wide-ranging areas of expertise. I also acknowledge the ongoing hard work and dedication of the Windmill staff.

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 2012-13

At the centre of Windmill Theatre is the meeting of great artists and our sophisticated young audience. Across the 2012-13 year this took place in a wide range of forms and places from the remote Anangu Pitjantjatjara Yankunytjatjara (APY) Lands to the centre of New York City.

In Adelaide we premiered a new musical *Pinocchio*, a co-production with the State Theatre Company of South Australia, which generated our largest ever hometown audience. We were then thrilled to see *Pinocchio*'s nose running the length of a Melbourne Tram and zipping all about the town in the lead up to its season as part of the Malthouse Theatre 2012 program. With its inclusion in the main stage season for both STCSA and Malthouse, *Pinocchio* marked a great moment for the Company and an acknowledgement of the growing recognition of the family audience. This was followed with *School Dance* as part of the Sydney Theatre Company program during the Sydney Festival. Breaking down the notions of audience with this type of programming acknowledges the breadth of the Australian theatre practice and the audience's capacity to embrace a wide diversity of work. Our seasons of *School Dance* at Illawarra Performing Arts Centre and the Arts Centre Melbourne, as part of the Melbourne International Comedy Festival, were also highlights of the year. The dynamic staff from these venues used the production as an opportunity to welcome a younger audience to their theatres and they developed a suite initiatives around the seasons, such as DJ's and dance troupes in the foyer, all adding extra vibrancy to the audience's experience.

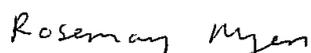
This year saw us undertake our longest international tour as *Grug* travelled for 19 weeks across 13 cities in America and Canada. We received so much positive feedback from this tour with audiences embracing this distinctly Australian character and sending him fan mail across the world.

We also delivered our most detailed and comprehensive Artist In Residence Program, *The Story Thieves*. This work began with our artists travelling to the APY Lands, followed by the young people from the Lands joining us for a week-long art camp in central Adelaide, all culminating in an interactive installation in the Artspace Gallery at the Adelaide Festival Centre.

Interest and recognition of our Company continues to grow and we proudly collected several awards including a Ruby Award for Best Production for *School Dance* and an Export Award for our *Grug* tour, in addition to six nominations for *School Dance* for the prestigious Helpmann Awards to be held later in the year. I was also thrilled to present a keynote speech and master class about the Company's work to the national conference Theatre For Young Audiences America (TYA) in Cleveland, Ohio.

From our home base in South Australia our highly efficient and dynamic management team facilitate this breadth of activity. We work hard but with high levels of jubilation, driven in the pursuit of delivering great theatre for young people, and are constantly inspired by the possibilities and potential of what that can be.

Yours sincerely



Rosemary Myers  
Artistic Director

## **AGENCY ROLE AND PERFORMANCE**

The Company has operated in line with its Charter which sets out our objectives in accordance with our letter of agreement with Arts SA, and in accordance with the regulations under the *Public Corporations Act 1993*, No 23 of 2001 and the *Public Finance and Audit Act 1987*.

As part of its Charter, Windmill presented a highly successful program of productions during its Adelaide season, including two premieres of new works, and undertook regional and national touring, as well as our largest international tour to date.

As detailed in the Artistic Director's report and in the full program of activities attached, it has been a period of critically acclaimed local programming and touring activity. We have forged stronger relationships with existing partners and established many new ones, to assist us in our continued growth and development.

In Adelaide these partners include the Adelaide Festival of Arts, Adelaide Festival Centre, State Theatre Company of SA, AC Arts, Country Arts SA and the Department for Education and Child Development. Nationally, Malthouse Theatre in Melbourne presented our large family musical as part of its main season for the first time; we had main stage seasons at the Sydney Theatre Company/Sydney Festival, Arts Centre Melbourne (as part of the Melbourne International Comedy Festival), and welcomed new national partners in the Awesome Festival in Perth, and the Merrigong Theatre Company in Wollongong.

The appointment of a US agent has been strategic for the Company in expanding its North American market. Our award-winning work for early childhood toured for over 19 weeks to 13 cities in the US and Canada. These included return seasons to the New Victory Theater in New York and State Theatre of New Jersey, and to 11 new venues, including the Manitoba Theatre for Young People, Memphis Theatre Centre, Tennessee Performing Arts Centre, Civic Centre of Des Moines, Raritan Valley Theatre (New Jersey), Emelin Theatre, Mamaroneck (NY), Kravis Centre for the Performing Arts, Florida, Playhouse Theatre, Cleveland, Walton Arts Centre, Arkansas, and Surrey Children's Festival and Northern Alberta International Children's Festival, both in Canada. Based on this success, our agent is keen to continue to represent us for future touring and we are in discussions to undertake an extensive tour of a new production in 2015.

We are also keen to further develop our Asian market in line with our International Market Development Plan and will focus further on this in the coming year. Similarly, our strategies for developing our national touring market have been working well and we will continue to develop these to maximise our opportunities.

This year the Company's Artist in Residence Program (AIR) was delivered as a community partnership with the Mimili School and indigenous students of the Woodville High School, which developed into an innovative new installation work, *The Story Thieves*. This was a new direction for the Company and continued our long association with the students of the APY Lands while producing an exciting new work.

As part of our 2012-14 Business Plan, and in developing our next three-year plan, we will continue to manage the balance in delivering an ambitious and adventurous program and maximising our Adelaide audiences. We will also continue to build our regional, national and international audiences through our touring activities. All our activity will be underpinned with sound fiscal management including the maintenance of a reasonable reserve.

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 but not limited to:

- 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 of 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 General Manager/Producer, Teena Munn and Artistic Director, Rosemary Myers reported to the Board and administered the Company. This Executive, in turn, has 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 Child Development and corporate and private funding support as well as earning box office income.

## **COMPANY VISION & STRATEGIES**

### **VISION**

Our purpose is to engage excellent artists to create unique and contemporary theatre shows inspired by the vibrancy, modern sophistication and inventiveness of young people, and to showcase these works to an ever-increasing national and international audience.

### **MISSION**

Windmill Theatre creates and presents incredible artworks that captivate our audience's imaginations and resonate deeply. The Company's artistic vision has created a unique and distinctive house style of theatre that makes true adventure and creative ingenuity synonymous with the Windmill name.

Windmill artists are inspired by the vibrancy, sophistication and inventiveness of young people and the exhilarating challenges they pose to creating theatre of genuine relevance in this modern time.

Windmill positions genuine engagement with young audiences at the centre of everything we do, to enrich their cultural lives, learning and imagination through the creation and presentation of our theatre.

First and foremost, our enduring purpose is to continue to create incredible shows, and tour them nationally and internationally. Secondly, we are excited by the increasing potential of modern technologies and will continue to inhabit new media spaces and participate in the development of innovative means to connect artists and audiences to tell, create and share stories. Windmill creates and presents performances that capture the imaginations of its audiences and resonate at the deepest level. Central to all its work is a genuine engagement with young audiences.

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 and young people's cultural life, learning and imagination through the creation and presentation of its performances and other activity.

## **EXECUTIVE SUMMARY**

Over the past year Windmill Theatre has continued to build upon its success and evolve and refine our artistic practice, operational model and management.

The Company's work can be defined in four broad areas of activity: theatre for teenage (and upwards) audiences; theatre for pre school audiences; productions for family audiences which include our larger scale work; and our interaction and education program which includes our Artist in Residence Program and the creation of short film projects. In each of these areas we have seen development over the past year.

Our work for teenagers, *School Dance*, was recognized with several awards including a prestigious Ruby Award for Best Work, national touring invitations and subsequent seasons. We have also been invited to perform our *Trilogy* of teenage works, including *School Dance*, as part of the 2014 Adelaide Festival (supported by Arts SA); this allows us an unprecedented opportunity to present these productions as a body of work. In addition we have developed *My Room* and secured funding for the web and prototype components of this work which will offer teenagers a significant opportunity to contribute to the dialogue surrounding the *Trilogy* through the lens of their own personal stories and experiences. The finished artwork will provide a democratically generated vision of the contemporary teenage psyche.

Our production for preschoolers, *Grug*, spent 19 weeks travelling Canada and America generating great exposure for our work and employment for our artists. Work for this age group is a big area of growth in the United States and many of the venues and festivals that presented *Grug* emulated the pre and post show activities designed by Windmill's Arts Education Manager to scaffold the experience of the show for young families and facilitate greater engagement with the work.

Our family production, *Pinocchio*, created with the State Theatre Company of South Australia generated our largest local audience to date in a thrilling three and a half week season; this was followed by a season at Melbourne's Malthouse Theatre as the inaugural production in Marion Potts (Artistic Director) 2012 Program and a new strategy for family programming. The production was also seen by presenters from Sydney Theatre Company and New York's New Victory Theater and subsequently received invitations to both. The production will play at the Sydney Opera House as part of the Sydney Theatre Company 2014 program, and we are currently in negotiations for the New York season.

In 2012-13 we evolved our Artist in Residence Program to reflect an even deeper level of engagement and interaction with young people as we created a public artwork, *The Story Thieves*, with young people from Mimili School and Woodville High School.

The Company was also able to capitalise on the profile and opportunity generated by recent national and international awards which, in tandem with the work itself, contributed to a growth in our presenter and partner networks and resulted in an unprecedented amount of touring regionally, nationally and internationally during this period.

Our artistic teams continue with their trademark fertile dialogues based around the collaborative practice of a staple of artists, continually reinvigorated with the inclusion of new collaborators. We recognize the quality of our artistic output as our core cache and continue to prioritise an environment in which this can thrive. We have also enjoyed continued partnerships with independent artists through to major organisations that aid us in maintaining connection across the ecology of the Australian theatre and the vibrancy of the Company. Partnership with the larger organisations also allows us to continue to leverage (critical) financial efficiencies.

Capitalising on film and other technological opportunities, we are delivering new media outcomes and strategically extending our reach in the online environment. A priority area for future growth, we are continually seeking new opportunities to inhabit new media spaces to augment our work.

Building on the major re-brand undertaken at the beginning of 2008 to reflect our artistic vision, the Company's marketing and communications activities continue to engage its stakeholders in the vibrancy of the Company's work, and steadily growing its audiences both in South Australia and beyond.

Empowered by a strong culture and fuelled by shared ownership of our vision, our team is lean and highly skilled. Led by a productive and harmonious joint CEO working relationship between the Artistic Director and General Manager/Producer the Company reports to a committed and experienced Board. The Company has expanded its management structure to include a Senior Management Group. In this forum the Artistic Director, General Manager, Marketing and Corporate Relations Manager, and Program and Production Manager regularly come together to discuss big picture priorities and strategies for Windmill Theatre going forward. Underpinning all Company creative activity is sound governance and strong financial management, resulting in continued healthy reserves.

The Company's focus continues to be on securing touring of our work as well as continuing to provide a diverse offer of experiences to our Adelaide and broader South Australian audiences. We will also continually seek opportunities to augment our work and extend our reach in new mediums including new media, and the online environment.

## **HISTORY**

Windmill Theatre was born in 2002 as an initiative of the South Australian Government to establish a new national theatre company for young people and family audiences. The resourcing for the fledging company was to enable the creation of productions for this audience, commensurate in scale and production values with works for older audiences by the larger Australian theatre companies.

During its first years the Artistic Vision for the Company was driven by a Creative Producer, who commissioned diverse works including several co-productions with other companies across

Australia including the Victorian State Opera and Belvoir (formerly Company B). During this time Windmill also established itself as a pioneer of theatre for the under-five age group.

In 2009 the Company commenced its first year of programming under Artistic Director Rosemary Myers. The shift from Creative Producer to Artistic Director represented a bold new direction for the Company and a chance to energetically evolve and develop an in-house style. As part of signaling this new direction the Company undertook a major re-brand and consolidated its team structure under the leadership of General Manager/Producer, Teena Munn.

A key aspect of this period has continued to be developing works and audiences for the often-neglected teenage audience.

Alongside the development of our theatre productions Windmill has also evolved and implemented a groundbreaking Interaction/Education program. This comprehensive program provides interaction with our works, using educators as the facilitators of a direct dialogue between artists and our young audiences. This interface is a key dimension of our work. Exposure to the practice of our artists nurtures greater creative literacy amongst our young audience. Equally the direct connection with young people is a driving source of inspiration for our artists.

## **INTERNAL SITUATION**

The Company's core team is well established and continues to rigorously work with great ambition on a well-defined path forward that is set out in its 2012-14 Business Plan. In the second half of 2013 Windmill Theatre will commence a process of Board and Staff review and visioning to inform the development of the 2015-2017 Business Plan.

Windmill's Board represents a significant depth of expertise including leaders in arts, marketing, business and education to ensure strong governance. The Board undertakes annual audits facilitated by the Chair and contributes to annual strategic planning days.

Windmill enjoys a strong and productive working relationship between Rosemary Myers, Artistic Director and Teena Munn, General Manager/Producer who both bring substantial experience to the Company and together operates as the joint Chief Executives.

The overall staff is augmented by dynamic thinkers in all their respective areas to create a vital and driven team intent on delivering across all aspects of our operations. In late 2012 our Marketing and Corporate Relations Manager resigned to take up another position. Fortunately the Company was able to recruit Adam Rossetto to this key position in our team. Adam brings with him a diversity of arts marketing experience, much of it international, in organisations of diverse scale from the Edinburgh Independent Television Festival to ITV UK.

In early 2013 our Finance Manager also left to pursue other opportunity. Again we were fortunate to secure another high calibre candidate for our team, Tina Hodder. Tina is a Certified Practising Accountant with a background in the film industry, and she holds a higher level of formal training than previous incumbents of this position to date.

We have also upgraded our position of Marketing Coordinator to Marketing Executive to appropriately reflect the way the position has been developed by the current incumbent.

In line with the growth of our activity Windmill has an established senior management group to provide a regular forum for the Artistic Director, General Manager, Marketing and Corporate

Relations Manager and Production Manager to regularly come together to discuss big picture priorities and strategies for going forward.

Our artistic collaborators are continually refining and extending their creative dialogues and take great joy in exploring the boundaries of the art form, and accessible, relevant and unique work. In many ways the success of the Company is a reflection of the success of this work.

Each year Windmill delivers an Adelaide season of four productions usually comprised of two premieres created in-house, one remount from our repertoire, and the presentation of a high-calibre work from another company (national or international), which can vary slightly. An extensive touring program that encompasses regional, national and international audiences complements this season, with Windmill's Interaction/Education Program augmenting all of this work. In addition the Company has two-to-three works in development each year. Productions are balanced in scale and extend from intimate work, site specific to larger scale family work. The form of Windmill's work is diverse and aims to deliver ingenious, unexpected, and highly theatrical story telling.

The Company's distinctive branding has included the development of a suite of highly artistic and visually appealing marketing materials that reflect the Company's artistic vision, professionalism and sense of surprise, playfulness and adventure. The Company also prioritises strong promotional images and thorough documentation of our work. Over the past year we have also extended this collateral by producing our own television commercials, which maximize our partnership with Channel Seven and our web reach.

In this phase of delivery and development of the Company's activity, the creation and presentation of incredible theatre for young people is at the core of every decision we make. The team at Windmill is strategic, flexible, and forward-looking with a priority on efficiently utilizing our resources in the delivery of our work.

The Company's current financial situation is strong with equity at June 2013 estimated at over \$350,000. To meet future challenges the Company continued to seek to increase its income by instituting new fundraising, grant, donor and philanthropic strategies as well as developing a new corporate strategy with a view to securing a major corporate partner. This, together with new and refined marketing strategies to increase box office income, assists with maximizing income from the non-government sector.

Our next three-year plan will build on our success, and further expand our new income generating initiatives. During this period, we plan to keep our reserves at \$300,000.

## **EXTERNAL SITUATION**

Central to our work is a wide diversity of partnerships both with larger and smaller companies. Partnerships for 2012-13 include:

Producing partnerships: State Theatre Company of South Australia.

Presenting partnerships: Sydney Theatre Company, Sydney Festival, Adelaide Festival Centre, Malthouse Theatre Melbourne, Arts Centre Melbourne, Awesome Festival Perth and overseas partners including the New Victory Theater New York, State Theatre of New Jersey and to 11 new venues, being the Manitoba Theatre for Young People, Memphis Theatre Centre, Tennessee Performing Arts Centre, Civic Centre of Des Moines, Raritan Valley Theatre (NJ), Emelin Theatre, Mamaroneck (NY), Kravis Centre for the Performing Arts, Florida, Playhouse Theatre, Cleveland,

Walton Arts Centre, Arkansas, and Surrey Children's Festival and Northern Alberta International Children's Festival, both in Canada.

Creative and artistic partnerships: State Theatre Company of South Australia (co-production) Sandpit (digital producers), The Cutting Room (film production) and Studio Organic (animation).

Other government funding partners: Australia Council, Playing Australia, Department for Education and Child Development.

Corporate sponsors and philanthropic trusts.

International agents, including the Company's US agent, Holden & Arts Associates.

We are very excited to see a trend towards programming work for families and young people in main stage seasons. This reflects international trends particularly in the United Kingdom and across European festivals and it represents great opportunity for Windmill Theatre, reflected in our up and coming seasons with Sydney Theatre Company (*Pinocchio*) and Melbourne Theatre Company (*Big Bad Wolf*).

We have also had success touring our work for teenage audiences, although this is still a tough market to attract to the theatre outside of schools, it is encouraging to see programmers prepared to embrace this challenge and to begin to program for this audience.

Internationally the US market continues to demonstrate a substantial interest in our productions. Presenter Mary Rose Lloyd from The New Victory Theater travelled to Australia to see our production of *Pinocchio* and subsequently invited the work to the theatre. In January Teena Munn travelled to IPAY (International Performance for Youth) to promote *Pinocchio* after it won a coveted spot in this showcase; and Rosemary Myers was the invited keynote speaker at TYA (Theatre For Young Audiences America) Conference in Cleveland, Ohio in May. While the Asian region is harder to navigate, being less networked and a tendency to shorter planning time frames, we experience continued interest and plan to refine our strategies in this region in the second half of 2013.

We perceive a strong momentum, both in the Contemporary Arts and accordingly for our Company, in New Media and new mediums. We are presently developing *My Room*, a website as a port to facilitate young people's interaction with our theatrical *Trilogy* that will eventually result in an interactive installation. Regionally we are developing a project with Country Arts SA that will expand our engagement with young people who live regionally and use digital mediums as a tool for alleviating the tyranny of distance factors that impact upon our capacity for regional engagement.

We are also having strong momentum through the HIVE funding partnership between the Australia Council, ABC, the Adelaide Film Festival and Screen Australia around our initiative to develop the theatre production *Girl Asleep* into a feature film.

The most important stakeholder in our work is our audience. Our programming aims to offer the broadest array of means for audiences to access our live work and the creation of theatre over different markets. We are pleased to report a continual overall growth in our audiences, a particular achievement in light of the economic circumstances of this period.

We are very aware of new media spaces both as competition to live entertainment and as a potential augmentation of our theatre work. We have a highly active website, Facebook and Twitter feed which are updated daily.

## STRATEGIC OBJECTIVES

Extend the repertoire of first class, innovative performing arts productions available to family audiences.

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 in this field and nurturing leading emerging artists and companies through commission and collaboration.

Establish a strong national reputation with artistic and financial partners and stakeholders.

Ensure Windmill's work is truly engaged in contemporary practice.

Create new works, and produce and present the best of existing work.

Sustain a broad family audience base and provide affordable ticket options.

Continue to extend Windmill's audience reach into the teenage market, and develop a tier of works suitable for regional and other touring.

Actively explore the potential of technology and interactive spaces as innovative means to expand our work and audience.

Provide performance and production opportunities for SA artists.

Maintain long term financial sustainability and effective, ethical governance.

In implementing these objectives, Windmill will ensure it responds to the times, delivers exceptional work and is a model of best practice in our field.

### **To achieve this, the Company will:**

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 leading and local emerging companies and artists, and touring productions regionally, nationally and internationally.

The Artistic Director will continue to develop the future direction for 2014 and beyond, including an annual program of exceptional theatrical productions of leading edge work that is engaging and well received locally, nationally and internationally.

Continue to build on the existing effective and strategic marketing, communications and public relations plan to maximize the success of the promotion of the Company's direction and its programs and in conjunction with its 2012-14 Business Plan and in developing its next 2015-17 Business Plan.

To continue to reach its teenage market, build on the Company's existing success with this age group, together with engagement with this new market via the latest technologies. To expand its other markets, continue to research and develop new works more suitable for regional and other touring.

Continue to audit physical requirements and source more suitable rehearsal spaces in order to enable the Company to work more efficiently.

Continue to build on the Company's present reputation and existing successful partnerships, and experience of its management team, to continue to develop existing and seek new potential co-production and presenting partners. This will both expand our market and develop our national and international reputation.

Further develop the existing fundraising plan with the restructured Marketing and Corporate Relations team and members of the Board.

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 expectations in almost all areas. With the Company having now completed its eleventh year of operations and almost completed its 2012-14 Business Plan, and about to develop its next three year plan, we are in an extremely good position for continued growth and stability. A list of the company's activities is provided on pages 25 to 39.

## **STRATEGIC OBJECTIVES REACHED AGAINST PLANNING TARGETS**

- Produced two new commissioned Australian works- one large scale which went on to tour to Melbourne and has since confirmed further national and international touring, and a new installation piece.
- Presented a leading international work.
- Remounted several works in repertoire which toured regionally (*Grug* and *School Dance*), nationally (*School Dance*) and internationally (*Grug*). This level of activity provides substantial employment for South Australian artists.
- The Company continues to expand and integrate our education program including our fourth Artist in Residence Program.
- Windmill continues to grow a reputation for exceptional work, with demand for our productions growing regionally, nationally and internationally with more touring being strategically planned as part of both our 2012-14 Business Plan and upcoming 2015-17 plan.
- Windmill is contributing to the achievement of the South Australian Strategic Plan objectives of Fostering Creativity (especially Creative Education), Improving Wellbeing and Expanding Opportunity. In addition, in this period we have provided involvement and employment for emerging creative artists in the presentation of new theatrical productions; and worked extensively with indigenous schools and artists in the development and delivery of our Artist in Residence Program. Windmill continues to grow and develop our teenage/secondary school age group audience while continuing to extend community access and schools' audiences.
- Governance includes an annual review of the Charter, Performance Statement, Operations Manual covering all areas of the Company's operations, a detailed Risk Assessment Analysis as well as a Financial Compliance Program. These continue to have considerable input from the Windmill Theatre Board.

## MANAGEMENT OF HUMAN RESOURCES

The company employs the following core staff at the indicated levels. Staff are not engaged under the PSM act – these levels are indicative for reporting purposes only.

### EMPLOYEE NUMBERS, GENDER AND STATUS

Total Number of Employees		
Persons	8	
FTEs	7	(FTEs shown to 1 decimal place)

Gender	% Persons	% FTEs
Male	25%	28.6%
Female	75%	71.4%

Number of Persons During the 12-13 Financial Year	
Separated from the agency	3
Recruited to the agency	3

Number of Persons at 30 June 2013	
On Leave without Pay	0

### NUMBER OF EMPLOYEES BY SALARY BRACKET

Salary Bracket	Male	Female	Total
\$0 - \$53,199		3	3
\$53,200 - \$67,699		1	1
\$67,700 - \$86,599	2	0	2
\$86,600 - \$109,299		2	2
\$109,300+			
<b>TOTAL</b>	2	6	8

### STATUS OF EMPLOYEES IN CURRENT POSITION

FTEs	Ongoing	Short-Term Contract	Long-Term Contract	Other (Casual)	Total
Male			2		2
Female		1	4		5
<b>TOTAL</b>		1	6		7

PERSONS	Ongoing	Short-Term Contract	Long-Term Contract	Other (Casual)	Total
Male			2		2
Female		1	5		6
<b>TOTAL</b>		1	7		8

### EXECUTIVES BY GENDER, CLASSIFICATION AND STATUS

Classification	Ongoing		Term Tenured		Term Untenured		Other (Casual)		Total				
	Male	Female	Male	Female	Male	Female	Male	Female	Male	%	Female	%	Total
						2					2	100	2
<b>Total</b>						2					2	100	2

### AVERAGE DAYS LEAVE PER FULL TIME EQUIVALENT EMPLOYEE

Leave Type	2009-10	2010-11	2011-12	2012-13
Sick Leave	2.14	1.41	1.57	1.86
Family Carer's Leave	0.43	0.14	0.14	0.14
Miscellaneous Special Leave	-	-	-	-

### ABORIGINAL AND/OR TORRES STRAIT ISLANDER EMPLOYEES

Salary Bracket	Aboriginal Employees	Total Employees	% Aboriginal Employees	Target*
\$0 - \$53,199	-	-	-	2%
\$53,200 - \$67,699	-	-	-	2%
\$67,700- \$86,599	-	-	-	2%
\$86,600 - \$109,299	-	-	-	2%
\$109,300+	-	-	-	2%
<b>TOTAL</b>	-	-	-	2%

### NUMBER OF EMPLOYEES BY AGE BRACKET BY GENDER

Age Bracket	Male	Female	Total	% of Total	2013 Workforce Benchmark*
15-19					6.2%
20-24					9.7%
25-29	1	1	2	25.0%	10.9%
30-34		2	2	25.0%	9.8%
35-39		1	1	12.5%	10.1%
40-44	1		1	12.5%	11.8%
45-49					11.2%
50-54		1	1	12.5%	11.3%
55-59		1	1	12.5%	9.0%
60-64					6.1%
65+					3.7%
<b>TOTAL</b>	<b>2</b>	<b>6</b>	<b>8</b>	<b>100%</b>	<b>100.0%</b>

### CULTURAL AND LINGUISTIC DIVERSITY

	Male	Female	Total	% of Agency	SA Community*
Number of employees born overseas				0	22.1%
Number of employees who speak language(s) other than English at home				0	14.4%

### TOTAL NUMBER OF EMPLOYEES WITH DISABILITIES (ACCORDING TO COMMONWEALTH DDA DEFINITION)

Male	Female	Total	% of Agency
		0	0

## VOLUNTARY FLEXIBLE WORKING ARRANGEMENTS BY GENDER

	Male	Female	Total
Purchased Leave			
Flexitime			
Compressed Weeks			
Part-time		1	1
Job Share			
Working from Home	1	2	3

## DOCUMENTED REVIEW OF INDIVIDUAL PERFORMANCE MANAGEMENT

Employees with ...	% Total Workforce
A review within the past 12 months	87.5%
A review older than 12 months	12.5%
No review	

## LEADERSHIP AND MANAGEMENT TRAINING EXPENDITURE

Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$2802	0.51%
Total leadership and management development expenditure	\$200	0.07%

## ACCREDITED TRAINING PACKAGES BY CLASSIFICATION

Classification	Number of Accredited Training Packages
	Nil

## 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 WHS 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 with recognised public standards

\* Provide notices of such effects at all times for the information of patrons

**Table 1 Work Health and Safety Prosecutions, Notices and Corrective Action taken**

Number of notifiable incidents pursuant to WHS Act Part 3	0
Number of notices served pursuant to WHS Act Section 90, Section 191 and Section 195 (Provisional improvement, improvement and prohibition notices)	0

**Table 2 Agency gross workers compensation expenditure for 2012-13 compared with 2011-12**

EXPENDITURE	2012-13 \$'s only	2011-12 \$'s only	Variation (\$ ) + (-)	% Change + (-)
Income Maintenance	-	-	-	-
Lump Sum Settlements Redemptions - Sect.42	-	-	-	-
Lump Sum Settlements Permanent Disability – Sect. 43	-	-	-	-
Medical/Hospital Costs combined		9138	0	-
Other	-	-	-	-
<b>Total Claims Expenditure</b>	-	-	-	-

**Table 3 Meeting Safety Performance Targets1**

	Base: 2009-10	Performance: 12 months to end of June 2013 *			Final Target
	Numbers or %	Actual	Notional Quarterly Target **	Variation	Numbers or %
1. Workplace Fatalities	0	0	0	0	0
2. New Workplace Injury Claims	0	0	0	0	0
3. New Workplace Injury Claims Frequency Rate	0	0	0	0	0
4. Lost Time Injury Frequency Rate ***	0	0	0	0	0
5. New Psychological Injury Claims Frequency Rate	0	0	0	0	0
6. Rehabilitation and Return to Work:	0	0	0	0	0
6a. Early Assessment within 2 days	0	0	0	0	80%
6b. Early Intervention within 5 days	0	0	0	0	90%
6c. LTI have 5 business days or less lost time	0	0	0	0	60%
7. Claim Determination:	0	0	0	0	
7a. New claims not yet determined, assessed for provisional liability in 7 days	0	0	0	0	100%
7b. Claims determined in 10 business days	0	0	0	0	75%
7c. Claims still to be determined after 3 months	0	0	0	0	3%
8. Income Maintenance Payments for Recent Injuries:	0	0	0	0	0
2011-12 Injuries (at 24 months development)	0	\$18679	0	\$18679	Below previous 2 years average
2012-13 Injuries (at 12 months development)	0	0	0	0	Below previous 2 years average

\* Except for Target 8, which is YTD. For Targets 5, 6c, 7a & 7b, performance is measured to the previous quarter to allow reporting lag.

\*\* Based on cumulative reduction from base at a constant quarterly figure.

\*\*\*Lost Time Injury Frequency Rate Injury frequency rate for new lost-time injury/disease for each one million hours worked. This frequency rate is calculated for benchmarking and is used by the WorkCover Corporation.

**Formula for Lost Time Injury frequency rate (new claims):**  
 Number of new cases of lost time/disease for year x 1,000,000 Number of hours worked in the year

## INFORMATION PRIVACY PRINCIPLES

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.

## INTEGRATED RISK MANAGEMENT

### FINANCIAL PERFORMANCE

#### 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*	1234	96.56%	1394221	97.53%
Paid late, within 30 days of due date	43	3.36%	28956	2.03%
Paid more than 30 days from due date	1	0.08%	6365	0.45%

#### 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.

#### USE OF CONSULTANTS

Total expenditure on consultants: none

#### OVERSEAS TRAVEL

Number of Employees	Destination/s	Reasons for Travel	Total Cost to Agency
1	Philadelphia, USA	GM attending International Performing Youth Arts Showcase to further showcase our work to our ever growing North American to further develop relationships with existing and potential tour partners	\$6829
1	Cleveland, USA	AD invited to present keynote address and master class at One Theatre World conference (for Theatre For Young Audiences America). Flights and accommodation provided by TYA	\$1235
1	USA & Canada	PM to oversee bump in and opening of <i>Grug</i> tour at first Canadian venue and first US venue	\$7930

#### DISABILITY ACTION PLANS

Using commercial venues such as the Adelaide Festival Centre, Windmill is subject to the physical disability access regime of the Centre and other venues it hires. Its office accommodation is leased from Adelaide Festival Centre/Arts SA and meets the needs of people with a disability. A disability action plan has been adopted.

**CARERS RECOGNITION ACT**

Not applicable to this Company for the 2012-13 year.

**ASBESTOS MANAGEMENT**

Not applicable to this Company for the 2012-13 year.

**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 and Board 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.

**WHISTLEBLOWERS PROTECTION ACT 1993**

The Company has appointed a responsible officer for the purposes of the *Whistleblowers Protection Act 1993* pursuant to Section 7 of the *Public Sector Act 2009*.

There have been no instances of disclosure of public interest information to a responsible officer of the company under the *Whistleblowers Protection Act 1993*

**ENERGY EFFICIENCY ACTION PLAN REPORTS**

Not applicable to this Company.

**URBAN DESIGN**

Not applicable to this Company.

**GREENING OF GOVERNMENT OPERATIONS FRAMEWORK**

With the office space located within the Railway Station under its lease with the Adelaide Festival Centre, Windmill is subject to the above under the regime of the Centre.

## BOARD AND STAFF LISTINGS

(Total Number of Meetings – 6)

BOARD		Meetings Attended
Ms Ginger Fitzpatrick	Chair	6
Ms Jan Andrews	Board Member	4
Ms Jane Thompson	Board Member	5
Mr Max Ormsby	Board Member	4
Ms Marion Potts	Board Member	3
Mr David Spear	Board Member	4
Ms Louise Walters	Board Member	6

### STAFF AT 30 June 2013

#### Contract, Casual and Part Time

General Manager and Producer	Teena Munn (core staff)
Artistic Director	Rosemary Myers (core staff)
Program & Production Manager	Jason Warner (core staff)
Finance Manager	Tina Hodder (core staff)
Marketing & Corporate Relations Manager	Adam Rossetto (core staff)
Marketing & Development Executive	Jennifer Assels (core staff)
Touring & Operations Coordinators	Kim Turner (formerly Allchurch) (contract staff) Gemma Winter Harris – part time core staff – return May 2013)
Arts Education Manager	Julie Orchard (employed by the Department for Education and Child Development)

## 2012-13 SPONSORS AND GOVERNMENT SUPPORT

### GOVERNMENT

The South Australian Government funds Windmill Theatre through Arts SA.

Windmill also receives funding from the Australia Council (Federal Government) as a Key Organisation. In addition, it received funding from individual specialist project and audience development and touring grants from the Australia Council including its Going Global Program.

Windmill's Arts and Education activities are supported by the Department for Education and Child Development for the provision of its Arts Education Manager.

### MAJOR SPONSORS

Beyond Bank Australia (formerly Community CPS Australia)  
Vilis (cash and in kind)  
Channel Seven (in kind)  
The Advertiser (in kind)

### FOUNDATIONS

Pratt Foundation

## OPERATING ACTIVITIES

### COMPANY HIGHLIGHTS

*Grug* delighted over 25,000 children and their families during a five-month tour across Canada and the United States, including a three-week stint on New York's Broadway. Windmill performed overseas for at least 26 weeks of the year.

Our total audience attendances (local, interstate and international) almost doubled from 2011-12 to 2012-13, going from 31682 to 60050.

Sold out seasons of *School Dance* during the Sydney Festival at the Sydney Theatre Company, as well as a well-received season during Melbourne International Comedy Festival at Arts Centre Melbourne.

*Pinocchio* blitzed all previous Adelaide Company box office results and had a successful season at the Malthouse Theatre in Melbourne.

Windmill won a major grant from Arts SA towards the commissioning of new work, *Girl Asleep*, as part of a trilogy to be presented at the 2014 Adelaide Festival alongside *Fugitive* and *School Dance*. Considered an unprecedented opportunity for a theatre company of any size. Windmill has also won a grant from the Australia Council of Arts to contribute to the development of a new interactive public installation to run in conjunction with the new theatrical production.

### AWARDS, NOMINATIONS AND TOURING

#### Awards & Nominations

2013 Six Helpmann Nominations for *School Dance* – Best Presentation for Children, Best Female Actor in a Supporting Role for Amber McMahon, Best Direction of a Play, Best New Australian Work, Best Scenic Design and Best Sound Design

2012 Australian Graphic Design Association Award – Identity and Range of Implementation for our Windmill season collateral

2012 Arts and Entertainment Award for *Grug*, Business SA Export Awards

2012 South Australian Ruby Award, Best Work for *School Dance*

2012 Melbourne Green Room Award Nomination for Lighting Design (Geoff Cobham - Lighting Design and Chris More - Video Design) for *Pinocchio*

2012 Critics Circle Award, Group Award for *School Dance*

Adelaide Theatre Guide Curtain Call Award for Best Show/Comedy for *School Dance*

#### Touring

*Grug* – one week tour to the Awesome Festival in Perth and a week tour to Goolwa as part of the Regional Centre of Cultural *Just Add Water*

*Pinocchio* – part of the subscription series of the Malthouse Theatre, Melbourne

*School Dance* – four week season as part of the subscription season of Sydney Theatre Company/Sydney Festival; two week season at The Arts Centre Melbourne/Melbourne International Comedy Festival and a week season at the Illawarra Performing Arts Centre in Wollongong (our first presentation at this centre), with a Brisbane season to follow later in 2013.

*Grug* – 19 week, 13 city tour to the US and Canada, including four weeks in New York, and to three leading children’s festivals in Canada

*Pinocchio 2014-15* – confirmed four week season to be presented by the Sydney Theatre Company and Sydney Opera House in April/May 2014 and an invitation to perform a two week season at the New Victory Theater, New York in 2014/2015.

## **PARTNERSHIPS**

In 2012-13, Windmill continued its productive partnerships as follows:

Presenting partnerships: Sydney Theatre Company, Sydney Festival, Adelaide Festival Centre, the Adelaide Festival, Country Arts SA, the Malthouse Theatre Melbourne, the Arts Centre Melbourne, Awesome Festival, Perth and overseas partners including the New Victory Theater New York, State Theatre of New Jersey and to 11 new venues, being the Manitoba Theatre for Young People, Memphis Theatre Centre, Tennessee Performing Arts Centre, Civic Centre of Des Moines, Raritan Valley Theatre (NJ), Emelin Theatre, Mamaroneck (NY), Kravis Centre for the Performing Arts, Florida, Playhouse Theatre, Cleveland, Walton Arts Centre, Arkansas, and Surrey Children’s Festival and Northern Alberta International Children’s Festival, both in Canada.

- 2012 ADELAIDE PROGRAM & TOUR -



**PRODUCTION**

Pinocchio

**AGES**

8+

**CO-PRODUCTION**

with State Theatre Company of South Australia (STCSA)

**CREATIVE DEVELOPMENTS**

December 2010

April, September & November 2011

**SEASONS**

**Adelaide**

8-28 July 2012

**Melbourne**

8-29 September 2012

**CREATIVE TEAM**

**Directed and created by**

Rosemary Myers with

**Writer**

Julianne O'Brien

**Designer**

Jonathon Oxlade

**Composer & Musical Director**

Jethro Woodward

**Lighting Designer**

Geoff Cobham

**Video Designer**

Chris More

**Movement**

Carol Wellman Kelly

**Sound System Designer**

Andrew Howard

**Cast**

Nathan O'Keefe, Alirio Zavarce, Danielle Catanzariti, Derik Lynch, Jude Henshall, Geoff Revell and Sam Routledge

**MEDIA**

'A dazzling production.' *The Australian*

'Flair and style bring this wooden boy home.' *The Australian*

'Pinocchio delivers the goods, and then some... simply wonderful.' *The Advertiser*

'This show is a must-see.' *InDaily*

'Pure colourful escapism... you can't help but leave with a grin on your face.' *ArtsHub*

**DESCRIPTION**

Based on the classic story by Carlo Collodi and boldly retold as a gothic, rocking, music theatre production, this is a mix of old time theatre fun in a very contemporary celebration of the 'whatever' generation.

**BACKGROUND**

Before beginning rehearsal this production had undergone three developments. The first with Julianne O'Brien and Rosemary Myers focused on developing our contemporary take on this classic story. Following this development a draft script including song lyrics was set to music by Jethro Woodward. We then proceeded to write the first full draft script and score over a six-month period.

The design was very challenging as the work moved through many locales; from a city to a funfair, the ocean and a weird version of Hollywood. We loved the play and irony of Jonothan Oxlade's giant log made from chipboard, and with the craftsmanship of STCSA's workshop team building it, and Chris More's animation, it became a big, beautiful object in its own right.

The multi-talented cast were very involved in the development of the production contributing fantastic dramaturgical thinking at various key moments in the process. While all the cast were accomplished, Nathan O'Keefe in the lead role of *Pinocchio* was the absolute star of the show. His nuanced clowning really carried the journey of the work and audiences fell in love with his pathos and naughty boy antics.

The play enjoyed large attendances in Adelaide making it Windmill's largest audience ever and the highest selling production for STCSA's 2012 season.

The production then toured to Melbourne where we also took further opportunity to clarify and enhance the storytelling. The production played as Malthouse Artistic Director Marion Potts' inaugural work for family audiences and anecdotally brought a substantial new audience to the Malthouse Theatre.

Several other presenters also saw the work during the Malthouse season and from this a 2014 season has been confirmed at the Sydney Opera House as part of the Sydney Theatre Company season, and an invitation to perform on Broadway at the New Victory Theater in 2015.

# CIRCUS INCOGNITUS



<b>PRODUCTION</b>	<i>Circus Incognitus</i>
<b>AGE</b>	5+
<b>SEASON</b>	2 - 6 October 2012
<b>PRESENTATION</b>	Her Majesty's Theatre
<b>CREATIVE TEAM</b>	
<b>Created and performed by</b>	Jamie Adkins

## DESCRIPTION

This is the story of a man who has something to say, but can't quite get it out.

Legendary Canadian performer Jamie Adkins (Cirque du Soleil soloist, and Montreal's Cirque Eloize) is mustering the courage to face what he fears most: speaking in public.

To overcome his fear he's going to need to get creative! Right side up and upside down, Jamie finds the magic hidden in just about anything. Balancing precariously on towering ladders, wrangling an animated chair and juggling anything he can find are all part of his unusual solution.

With astonishing acrobatic skill, sidesplitting wit and an imaginative story about never giving up, this brilliant sequence of choreographed mayhem in an international hit that will leave you speechless yourself.

We first encountered Jamie and his crowd-pleasing work in 2011 at the Imagine Festival in Edinburgh, Scotland. Following sell out seasons in Melbourne and Sydney we were pleased to be able to present this unique talent to Adelaide families as part of our 2012 program.

# THE STORY THIEVES



## PRODUCTION

The Story Thieves

## AGE

8+

## CREATIVE DEVELOPMENT DATES

4-11 August 2012  
19-23 November 2012  
20-28 March 2013

## SEASON

## CREATIVE TEAM

### Director

Rosemary Myers

### Writer

Julianne O'Brien

### Designer

Casey Van Sebille

### Sound Designer

Andrew Howard

### Visual Artist

Fleur Elise Noble

### Inflatable Artist

Mark Cuthbertson

### Lighting and Technical Designer

Chris Petridis

### Created with

Students of Mimili Anangu School and Woodville High School as part of the AIR Project

### Project Education Advisor

Julie Orchard

## AUDIENCE FEEDBACK

'Thanking you again for all the hard work in putting on *The Story Thieves* production and making it available at a reasonable cost for kids. My class were still brimming with delight this morning after their experience yesterday. I could hardly arrest the chatter and energy that it created.' *Teacher, Seaview Downs Primary School*

'I loved being immersed in the story, and not knowing what to expect.' *Sally, age 14*

'That was the best show I've seen in years.' *Max, age 11*

'We really enjoyed the whole experience. It was so well done and easy to follow.'

*Matt, age 9*

## DESCRIPTION

Put on your headphones and take your own personal journey to the very heart of this immersive fairytale experience. Combining art, design, sound and storytelling, this unique installation work reveals different perspectives and surprises depending on the direction you travel. Featuring frozen parents, telepathic twins, a spooky journey through a bat cave and an unforgettable picnic with an elusive mystical creature, this is an opportunity to inhabit a story like never before.

## BACKGROUND

This unique work was created with artists and young people from the Anangu Pitjantjatjara Yankunytjatjara - Mimili School and Woodville High School. The project had three stages:

### **Travel to Mimili (2012)**

An intensive immersion week took place in August 2012 with professional artists and the students in their environment on the APY Lands. The week focused on scoping the framework for the production. Three artists (theatre worker, theatre designer and writer) spent time working with the students, talking to community members and exploring the landscape. They created sculpture monsters with the primary age children and began to evolve story ideas about these monsters with the older children. The opportunity to collectively experience this distinctive landscape informed the artists' thinking. Following the time at Mimili the artists continued to develop plans for the full installation and wrote the draft script for the production.

### **Art Camp in Adelaide (2012)**

For this stage of the project senior students from Mimili Anangu School and Woodville High (Mikawomma Project) came to the Adelaide College of the Arts to help realise the installation. The students worked alongside the artists, Fleur Noble (Visual Artist), Casey Van Seville (Set and Costume Designer), Mark Cuthbertson (Inflatable Artist), Chris Petridis (Lighting and Technical Designer) and Andrew Howard (Sound Designer) and Rosemary Myers (Director). The students worked in groups building set and prop pieces, scenic painting, drawing and animating, creating a large inflatable and recording the voices over performances. After the Art Camp the artists continued to work build the installation components over the next two months.

### **The Season (2013)**

The final stage saw the installation installed at the Artspace at the Adelaide Festival Centre. As only four audience members could inhabit the installation at a time the audience capacity was very small (around 400 people across the season), and the logistics of managing small groups at twenty-minute intervals was very intensive. However, the young audience really embraced the experience of the installation and being both physically immersed in the world and active in the story had an enormous appeal, allowing them to readily suspend belief and participate in the imagined world.

The project enabled genuine collaboration between students from the Mimili and Woodville Schools with our artists. This interaction was tailored to the student's interests and competencies. The early conceptual stages of the work predominantly involved the younger (primary age) students with the secondary students in the practical aspects of realising the artwork. For the season the secondary students participated in facilitating the audience experience of the production.

*The Story Thieves* was a fantastic evolution in our Artist in Residence model representing a meeting point of artists and young people that had a genuine depth and integrity. This work really placed the students and the artist on a level playing field. It opened the artistic process to the students but also saw that process very much shaped and evolved by the students input. The resulting project, enjoyed by over 400 young people, was uniquely bound to its process of creation. This opportunity to undertake one of our most fascinating experiments with theatrical form will inform the Company's thinking about new work into future.

# Grug



**PRODUCTION**

*Grug*

**AGE**

1-5

**ON TOUR**

**Melbourne, The Arts Centre**

8-13 August 2012

**Brisbane, QPAC**

15-21 August 2012

**North America**

29 January - 12 June 2013

New Victory Theater New York, State Theatre of New Jersey, Manitoba Theatre for Young People, Memphis Theatre Centre, Tennessee Performing Arts Centre, Civic Centre of Des Moines, Raritan Valley Theatre (NJ), Emelin Theatre, Mamaroneck (NY), Kravis Centre for the Performing Arts, Florida, Playhouse Theatre, Cleveland, Walton Arts Centre, Arkansas, and Surrey Children's Festival and Northern Alberta International Children's Festival.

**CO-PRODUCERS**

Windmill Theatre and QPAC's Out of the Box Festival

**CREATIVE TEAM**

**Writer**

Based on the picture book character created by Ted Prior

**Director**

Sam Haren

**Designer**

Jonathon Oxlade

**Composer**

DJ TR!P

**Cast Melbourne/Brisbane**

Jude Henshall, Phil McInnes and Tamara Rewse

**Cast North America**

Matt Crook, Ellen Steele and Hamish Fletcher

**MEDIA AND AWARDS**

'He's like the Elmo of down under.' *The New York Times*

'I don't think a one-year-old could ask for much more in his or her theatre experience.'

*CBC Manitoba*

'The experience of the show was perfect for the age group. Being able to become familiar with the character, the actors, and the space prior to the show was very helpful as it took the "surprise" element out of it, which can sometimes be overwhelming to a little one (my son is 3). The show itself was also terrific...such a sweet story, told simply and creatively. We loved it!' *Audience member, New York City*

'Warm and welcoming as always. Show had a great aesthetic that my child loved! We were immediately instructed by him to go home and make a Grug, the grass, the mail box, the worm and the giant apple of course.' *Audience member, New York City*

Winner: Business SA 2012 Export Award, Arts and Entertainment, *Grug*

## DESCRIPTION

Grug began his life as the top of a Burrawang tree that fell to the ground. Resembling a small striped haystack with feet and a nose, Grug is fascinated by the world around him and solves everyday problems creatively and without fuss.

When dancing instructions are too difficult to understand, he invents his own dance and calls it 'The Grug'. When snails eat his cabbages, Grug plants more cabbages so there will be enough for both him and the snails. Ted Prior's hugely popular character (with over 120,000 Facebook fans!) is brought to life for this magical stage production for our very young theatre lovers.

Originally part of Windmill's 2010 season, the remount of *Grug* across America and Canada was Windmill Theatre's most extensive tour to date. The schedule required great stamina for our artists and production team and also a high level of flexibility as inevitable issues arose. These included a couple of particularly small venues and a dock lift that broke down leaving a large set piece stranded three floors up.

The production itself became incredibly sharp with the actors totally refining every nuance of this show. Theatre for children of his age group is new and growing in America, and *Grug* was absolutely embraced by audiences across the country. Back in Australia we received lots of fan mail and letters from the presenting venues; in particular the feedback reflected an appreciation of the level of artistic consideration demonstrated in the work.

Our representatives for *Grug* USA, Holden & Arts Associates, have extensive experience in the market and are enthusiastic about future tours of both *Grug* and potentially other Windmill Theatre productions.



# SCHOOL DANCE



## PRODUCTION

*School Dance*

## AGES

14+

## SEASON

**Sydney Theatre Company, Wharf 1**

10 January - 3 February 2013

*(Part of Sydney Festival)*

**Merrigong Theatre Co., Wollongong**

6 - 9 February 2013

**Arts Centre Melbourne, Playhouse**

10 - 20 April 2013

*(Part of the Melbourne Comedy Festival)*

## CREATIVE TEAM

### Director

Rosemary Myers

### Writer

Matthew Whittet

### Designer

Jonathon Oxlade

### Sound Scape

Luke Smiles – motion laboratories

### Lighting Designer

Richard Vabre

### Movement

Gabrielle Nankivell

### Cast

Matthew Whittet, Jonathon Oxlade, Luke Smiles,  
Amber McMahon and Jude Henshall (for Melbourne  
season)

## AWARDS AND MEDIA

Nomination: 2013 Helpmann Award, Best Female Actor in a Supporting Role in a Play, Amber McMahon

Nomination: 2013 Helpmann Award, Best Presentation for Children, *School Dance*

Nomination: 2013 Helpmann Award, Best Sound Design, Luke Smiles

Nomination: 2013 Helpmann Award, Best Direction of a Play, Rosemary Myers

Nomination: 2013 Helpmann Award, Best New Australian Work, Matthew Whittet

Nomination: 2013 Helpmann Award, Best Scenic Design, Jonathon Oxlade

Winner: 2012 Adelaide Curtain Call Award. Best Show/Comedy, *School Dance*

Winner: 2012 Critics Circle Award, Group Award, *School Dance*

Winner: 2012 Ruby Award, Best Show, *School Dance*

'A brilliantly fun night out.' *Vogue Australia*

'One of the funniest things I've seen on stage in years.' *Sydney Morning Herald*

'The cast overall is outstanding - as is the compilation of familiar tunes.' *The Age*

'Witty, gloriously anarchic and bracingly honest.' *ABC Arts*

'Great fun. Don't miss it.' *Sun Herald*

## DESCRIPTION

This is a story about three teenage boys. Young men. They're going to the school dance. They are on a mission. But they are losers.

## BACKGROUND

The idea for *School Dance* evolved during the creative development of Windmill's *Fugitive* in 2009. A modern retelling of Robin Hood, *Fugitive* explored the alpha male and his journey to adulthood. Throughout the course of the show's development, the creative team also began to consider and juxtapose the question of what happens to non-alpha males navigating the same transition. Three of the *Fugitive* creative team, writer Matthew Whittet, designer Jonathon Oxlade and composer Luke Smiles, all non-alpha males themselves, started to draw on memories of their own passage to adulthood.

*School Dance* is created for the teenage market, a group dominated by popular culture and the internet. There is a sophisticated world of short-grab meme culture with the domination of websites such as YouTube exposing them to thousands of pop references from several eras, developing a culturally eclectic collective language. The work plays with this deconstruction and recapitulation of popular culture as a kind of meme jam with the audience. It's fast, fantastical and contemporary.

Wharf 1 theatre in Sydney required re-blocking of the production for the corner configuration. This was quite complex as the dimensions of this theatre are very unique and peculiar, and tricky to manage for a production with a large set that was not designed with this venue in mind. It also had major implications for the lighting, as it had a large component of sidelight, which does not work in this space.

For the Company it was wonderful to run a three and a half week season of a production of this length, substantially longer than anywhere else we have toured as it enabled us to refine the production even further. The work was embraced by the audience with strong ticket sales and positive reviews.

In Wollongong we performed the production in a proscenium arch theatre where both the blocking and lighting was more manageable. The venue team at Merrigong Theatre Company were really welcoming and augmented the work with fun foyer activity which added to the audience experience.

For the Melbourne season, original cast member Amber McMahon was unavailable so Jude Henshall was rehearsed into the show. Again the team at the Arts Centre Melbourne augmented the production with pre and post show foyer activity that added to the atmosphere. As the production was on the Victorian School Certificate Drama Studies playlist we played to some very large and hugely responsive audiences at this venue.

# BIG BAD WOLF



## PRODUCTION

*Big Bad Wolf*

## AGES

5 - 8

## DEVELOPMENTS DATES

5-10 November 2012  
3-4 May 2013

## CREATIVES

<b>Writer</b>	Matthew Whittet
<b>Director</b>	Rosemary Myers
<b>Set Designer</b>	Jonathan Oxlade
<b>Sound Designer</b>	Harry Covill
<b>Actors</b>	Patrick Graham, Jude Henshall Kate Cheel and Emma Hawkins

## DESCRIPTION

This is a new production created for children aged five to eight years. The starting point was idea of the *Big Bad Wolf* as a misunderstood character. From this development we created the two central characters of the Wolf (recast and as a poetry reading vegetarian) and the perfect Heidi Hood, as well as developed their world and the narrative treatment. The week was highly productive with Matthew Whittet writing a large amount of the hilarious first draft, which we were able to read and workshop on the floor, while also evolving ideas for the musical treatment and set design.

# GIRL ASLEEP



## PRODUCTION

*Girl Asleep*

## DEVELOPMENTS DATES

10-11 December 2012

## CREATIVES

<b>Writer</b>	Matthew Whittet
<b>Director</b>	Rosemary Myers
<b>Designer</b>	Jonathon Oxlade
<b>Sound Designer</b>	Luke Smiles
<b>Lighting Designer</b>	Richard Vabre
<b>Actor</b>	Amber McMahon

## BACKGROUND

For this development the artists came together for two days to begin to discuss the source ideas and explore their potential.

*Girl Asleep* is the third part of a teenage rites-of-passage trilogy, and will be the culmination of an artistic dialogue that explores the teenage experience. From the adrenalin of the alpha male and the pain of the loser, to the dark inner world of the adolescent girl, these three very distinct works are outrageous, hilarious, painful, violent and ultimately celebratory.

All placed in the pivotal teenage years, the three works in the trilogy are linked through the common rites of passage theme. The transition from childhood to adulthood is a time of heightened emotion and experience creating a potent setting in which to locate explorations of the world.

The three shows are created by the same writer, director and design team. This artistic collaboration is deeply entrenched in new theatrical form founded in a dynamic recapitulation of contemporary culture. However, the three works are distinctly different productions, each with a unique theatrical mise-en-scene driven by its own narrative.

Located in the rumpus room, *Fugitive* is about the violence of growing up. It is fast-paced, dark, adrenalin-fuelled and high energy, and draws on Manga and Tarantino in style. *School Dance* is about the social pecking order and is a comedy set in the school dance hall that pays homage to the seminal teen movies by John Hughes and other 80s references.

Currently in creative development and set to premiere in 2014, *Girl Asleep* is a marked departure in style. Here the terrain is inward, introspective and highly psychological. It is situated in the girl's bedroom. It is a contained space, a personal site, and a teenage sacred ground.

While *School Dance* and *Fugitive* are focused outward in what may be described as the physical and masculine, *Girl Asleep* looks inward to a realm that is equally cruel and bewildering.

#### **DESCRIPTION**

Greta Driscoll is chronically shy and privately falling apart. Frozen in the spotlight of her fifteenth birthday, things go from bad to worse when a stranger arrives propelling Greta into a parallel place; a latent world that's weirdly erotic, ultra violent and thoroughly ludicrous. Part fairytale and part lipstick-smear vigilante escapade, this is a girl's own adventure where heroism and gender implode in a unique exposé of the sisterhood.

## - CREATIVE DEVELOPMENT -

### MY ROOM: INSTALLATION

From the city mall to the suburban shopping plaza, a strange monumental object randomly materialises as if it has burst through the ground itself. The object emits light and almost subliminal sounds that seemingly lure teenagers within. The interior they encounter is strange yet familiar... this is the teenage bedroom. Scary, weird, intimate and revealing, this bedroom is a breathing, pulsing projection of the collective teenage psyche – the bed whispers secrets, the posters hold memories and, on the walls, data meets décor in an immersive evolving portrait of teen identity.

In 2013 Windmill Theatre will work with Sam Haren and Dan Koerner (sandpit), to design and launch the crowd source (web component) and create the design prototype for a new interactive, mixed media, public installation work entitled *My Room*. This interactive experience explores the notion that a teenager's bedroom is a projection of their unstable identity – which is constantly in flux and being reinvented as they change. The experience will do this by creating a series of visually and aurally rich worlds, both online and in physical space. These environments will encourage participants to interact with themes, narratives and objects associated with *Girl Asleep*, as well as contribute their own thoughts and experiences.

We seek to engage the core teenage demographic for this work through crowd sourcing images and objects from teenagers (with their associated memories and meanings) and represent them within an interactive physical space.

The project will begin in an online space, where we will collect and present a diverse range of objects (posters, photos and physical objects) that teenagers surround themselves with in the intimate space of their bedroom. We will also collect the personal associations with these objects – be it a story, memory or fantasy – that make these objects meaningful to each person.

An online study guide, written by Windmill's Arts Education Manager will link the project to the school curriculum. The online component will allow students to both upload their own contribution and download and explore video content from the production archive.

From this process we will identify a series of objects that have the most potent meanings and the most interesting associated memories. These will become 'connected' tactile objects that will exist within the physical space. By placing one of the objects on a designated surface it will activate the walls of the space around it to dramatically change. The entire space will be visually configured to display information relating to that object, revealing participants' personal relationships to the objects from anyone in the world who may have interacted with the project online.

The work's reach will not be limited to teenage audiences – adults will be able to enter the space and reminisce about their teenage years and personal items they would surround themselves with.

We would envision designing a physical space that is highly tour-able, and could be installed within existing social spaces for teenagers. It would be an abstract version of a bedroom, a small room that could dynamically change through projection.

This experience will also collect fascinating metrics that relate to this audience (both qualitative and quantitative) through the pop cultural objects they select and the personal stories they contribute. This data may be used to enhance the operation of the system as it is rolled out or to store for future projects involving crowd behaviours in this particular demographic.

A joint investigative and creative dialogue drives the theatrical trilogy (*Fugitive*, *School Dance* and *Girl Asleep*) and the film project *Girl Asleep* (see below) across the creative team. *My Room* adds to the project with a democratically generated artwork that allows young people the opportunity to directly contribute to the dialogue surrounding the works by sharing their own objects and experiences. *My Room* will, from its online platform to the installation itself, take the artwork to sites young people regularly inhabit.

## FILM

This project proposes an innovative stage-to-film model to leverage the development of *Girl Asleep* as both a live show and a feature film. This unique project will allow the artists, led by the director and writer team of Rosemary Myers and Matthew Whittet, opportunity to extend their creative practice and vision and maximise the content created in the theatre environment.

Myers and Whittet's previous theatrical collaborations have pursued the creation of theatrical storytelling that resonates in age dominated by screen culture – a theatre shaped by film. To this end our work has featured fully immersive sound, rapid-fire story telling and lush design. The film script for *Girl Asleep*, in early draft form, is evolving a mise-en-scene that proposes the reverse of this idea to create a landscape with a rich theatricality - a film shaped by theatre.

Navigating two landscapes, one domestic and one fantastical, the film will be shot on locale in a in a suburban house and in the spectacular forest of Adelaide Hills. The production will also feature images made by the creative's team merging of animation and live "puppeted effects", techniques they have honed in the theatre but can realise to a more refined level through the refined point of view of the camera allows.

## PERFORMANCE STATISTICS

1 JULY 2012 - 30 JUNE 2013

Total Productions	5 (including three remounts for touring)
Total Productions Shown in SA	4
Total Performances in SA	96
Total Productions Interstate	3
Total Performances Interstate	88
Total National Tours	3 ( <i>Grug</i> – Perth; <i>School Dance</i> – Sydney, Melbourne, Wollongong; Regional – <i>Grug</i> to Goolwa)
Total International Tours	1 (19 weeks and 13 cities in US/Canada)
Total International Performances	157
Total Co-productions	1 ( <i>Pinocchio</i> )

## SUMMARY OF ATTENDANCE

PRODUCTION	TOTAL PERFS	GP PAID ATTEND	SCH PAID ATTEND	UNPAID ATTEND	TOTAL ATTEND
Pinocchio (Adelaide)	25	5251	2509	2856	10616
Pinocchio (Melbourne)	30	4944	650	894	6488
Circus Incognitus (Adelaide)	9	2054	0	774	2828
Grug (Perth)	12	945	0	4	949
Grug (Goolwa, SA)	6	346	795	77	1218
School Dance (Sydney)	28	7130	0	680	7810
Grug (Winnipeg, Manitoba, Canada)	20	1456	2091	285	3832
School Dance (Wollongong)	5	749	86	239	1074
Grug (New York, USA)	47	3336	873	200	4409
The Story Thieves (Adelaide)	56	168	285	100	553
Grug (New Brunswick, NJ, USA)	6	883	0	217	1100
Grug (Memphis, TN, USA)	4	48	563	76	687
Grug (Nashville, TN, USA)	9	0	649	546	1195
Grug (Des Moines, IO, USA)	10	99	1380	41	1520
School Dance (Melbourne)	13	2819	2123	1015	5957
Grug (Branchburg, NJ, USA)	6	350	0	0	350
Grug (Mamaroneck, NY, USA)	2	392	0	53	445
Grug (West Palm Beach, FL, USA)	10	2	948	1602	2552
Grug (Cleveland, OH, USA)	12	502	1445	110	2057
Grug (Fayetteville, AR, USA)	12	206	1207	85	1498
Grug (Surrey, BC, Canada)	7	160	304	648	1112
Grug (St Albert, Canada)	12	574	815	411	1800
<b>TOTAL</b>	<b>341</b>	<b>32414</b>	<b>16723</b>	<b>10913</b>	<b>60050</b>

\* Some of these works are made for pre-schoolers

## WORKSHOPS

PRODUCTION & TYPE OF WORKSHOP	Total Workshops	Attendance numbers
<i>Pinocchio</i>	Teacher x 1 Family x 6 Tertiary Student x 6	22 (teacher briefing) 315 (GP) 11 (ran workshops)
<i>The Story Thieves</i>	Teacher x 1 Student x 12 Tertiary Student x 32 Family x 44	5 (teacher briefing) 341 (students) 6 (ran workshops) 176 (GP)

## 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)	15	\$102 204
Actors	26	\$244 091
Production and Technical staff	16	\$140 410



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

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987*, I have audited the accompanying financial report of the Australian Children's Performing Arts Company for the financial year ended 30 June 2013. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2013
- a Statement of Financial Position as at 30 June 2013
- a Statement of Changes in Equity for the year ended 30 June 2013
- a Statement of Cash Flows for the year ended 30 June 2013
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chair, the Chair, Finance Committee, the General Manager and Producer and the Finance Manager.

**The Board's Responsibility for the Financial Report**

The Board of Directors of the Australian Children's Performing Arts Company is responsible for the preparation of the financial report that gives a true and fair view in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards, and for such internal control as the Board of Directors determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

**Auditor's Responsibility**

My responsibility is to express an opinion on the financial report 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 comply with relevant ethical requirements and that the auditor plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view 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 report.

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

**Opinion**

In my opinion, the financial report gives a true and fair view of the financial position of the Australian Children's Performing Arts Company as at 30 June 2013, 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**  
24 September 2013

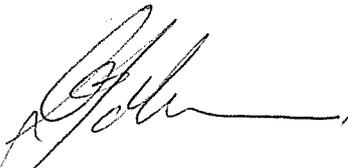
## AUSTRALIAN CHILDREN'S PERFORMING ARTS COMPANY

### Certification of the Financial Statements

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

- comply with relevant Treasurer's instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and relevant Australian accounting standards;
- are in accordance with the accounts and records of the Australian Children's Performing Arts Company; and
- present a true and fair view of the financial position of the Australian Children's Performing Arts Company as at 30 June 2013 and the results of its operation and cash flows for the financial year.

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



Teena Munn  
*General Manager and Producer*  
23 September 2013



Tina Hodder  
*Finance Manager*  
23 September 2013



Ginger Fitzpatrick  
*Chair*  
23 September 2013



Bruce Speirs  
*Chair Finance Committee*  
23 September 2013

# Australian Children's Performing Arts Company

## STATEMENT OF COMPREHENSIVE INCOME

for the year ended 30 June 2013

	<i>Note</i>	<b>2013</b>	2012
		<b>\$'000</b>	\$'000
<b>EXPENSES</b>			
Employee benefits expenses	4	<b>745</b>	650
Supplies and services	5	<b>1,817</b>	1,404
Depreciation expenses	6	<b>8</b>	7
<b>Total Expenses</b>		<u><b>2,570</b></u>	<u>2,061</u>
<b>INCOME</b>			
Commonwealth revenues	7	<b>238</b>	301
Sponsorship	8	<b>40</b>	35
Program revenues	9	<b>917</b>	423
Box office revenues	10	<b>162</b>	136
Other revenues	11	<b>85</b>	196
<b>Total Income</b>		<u><b>1,442</b></u>	<u>1,091</u>
<b>Net cost of providing services</b>		<u><b>(1,128)</b></u>	<u>(970)</u>
<b>Revenues from SA Government</b>			
Revenues from SA Government	12	<u><b>1,090</b></u>	<u>1,129</u>
<b>NET RESULT</b>		<u><b>(38)</b></u>	<u>159</u>
<b>TOTAL COMPREHENSIVE RESULT</b>		<u><b>(38)</b></u>	<u>159</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 2013

	<i>Note</i>	<b>2013</b> <b>\$'000</b>	<b>2012</b> <b>\$'000</b>
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	13	615	649
Receivables	14	132	261
<b>Total Current Assets</b>		<u>747</u>	<u>910</u>
<b>NON-CURRENT ASSETS</b>			
Plant and equipment	15	18	18
<b>Total Non-Current Assets</b>		<u>18</u>	<u>18</u>
<b>TOTAL ASSETS</b>		<u>765</u>	<u>928</u>
<b>CURRENT LIABILITIES</b>			
Payables	16	224	369
Employee benefits	17	62	39
<b>Total Current Liabilities</b>		<u>286</u>	<u>408</u>
<b>NON-CURRENT LIABILITIES</b>			
Payables	16	6	6
Employee benefits	17	29	32
<b>Total Non-Current Liabilities</b>		<u>35</u>	<u>38</u>
<b>TOTAL LIABILITIES</b>		<u>321</u>	<u>446</u>
<b>NET ASSETS</b>		<u>444</u>	<u>482</u>
<b>EQUITY</b>			
Retained earnings		<u>444</u>	<u>482</u>
<b>TOTAL EQUITY</b>		<u>444</u>	<u>482</u>
The total equity is attributable to the SA Government as owner.			
Unrecognised contractual commitments	18		
Contingent assets and liabilities	19		

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 2013

	Retained Earnings \$'000	Total Equity \$'000
Balance at 30 June 2011	323	323
Net result for 2011-12	159	159
<b>Total Comprehensive Result for 2011-12</b>	<b>159</b>	<b>159</b>
Balance at 30 June 2012	482	482
Net result for 2012-13	(38)	(38)
<b>Total Comprehensive Result for 2012-13</b>	<b>(38)</b>	<b>(38)</b>
Balance at 30 June 2013	<b>444</b>	<b>444</b>

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 2013

	<i>Note</i>	<b>2013</b> <b>\$'000</b>	<b>2012</b> <b>\$'000</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>			
<b>Cash Outflows</b>			
Employee benefit payments		(721)	(635)
Payments for supplies and services		(1,752)	(1,601)
GST paid to the ATO		(19)	(6)
<b>Cash used in operations</b>		<u>(2,492)</u>	<u>(2,242)</u>
<b>Cash Inflows</b>			
Commonwealth receipts		188	341
Box office and other receipts		1,233	893
Interest received		19	22
GST recovered from ATO		9	7
<b>Cash generated from operations</b>		<u>1,449</u>	<u>1,263</u>
<b>Cash Flows from SA Government</b>			
Receipts from SA Government		1,017	1,139
<b>Cash generated from SA Government</b>		<u>1,017</u>	<u>1,139</u>
<b>Net Cash provided by (used in) Operating Activities</b>	21.2	<u>(26)</u>	<u>160</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>			
<b>Cash Outflows</b>			
Purchases of plant and equipment		(8)	(14)
<b>Cash used in Investing Activities</b>		<u>(8)</u>	<u>(14)</u>
<b>Net Cash used in Investing Activities</b>		<u>(8)</u>	<u>(14)</u>
<b>Net Increase in cash and cash equivalents</b>		<b>(34)</b>	<b>146</b>
Cash and cash equivalents at the beginning of the period		<u>649</u>	<u>503</u>
<b>Cash and cash equivalents at the end of the period</b>	21.1	<u><u>615</u></u>	<u><u>649</u></u>

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 of the Australian Children's Performing Arts Company

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.

### 2. Summary of Significant Accounting Policies

#### 2.1 Statement of Compliance

ACPAC has prepared these financial statements in compliance with section 23 of the *Public Finance and Audit Act 1987*.

The financial statements are general purpose financial statements. The accounts have been prepared in accordance with relevant Australian Accounting Standards and comply with Treasurer's Instructions and Accounting Policy Statements promulgated under the provision of the *Public Finance and Audit Act 1987*.

ACPAC has applied Australian Accounting Standards that are applicable to not-for-profit entities, as APAC is a not-for-profit entity.

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet effective have not been adopted by ACPAC for the reporting period ending 30 June 2013. These are outlined in Note 3.

#### 2.2 Basis of Accounting

The preparation of the financial statements requires:

- the use of certain accounting estimates and requires management to exercise its judgment in the process of applying ACPAC's accounting policies. The areas involving a higher degree of judgement or where assumptions and estimates are significant to the financial statements, these are outlined in the applicable notes;
- accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events are reported; and
- compliance with Accounting Policy Statements issued pursuant to section 41 of the *Public Finance and Audit Act 1987*. In the interest of public accountability and transparency the accounting policy statements require the following note disclosures, which have been included in this financial report:
  - (a) revenues, expenses, financial assets and liabilities where the counterparty/transaction is with an entity within the SA Government as at reporting date, classified according to their nature. A threshold of \$100,000 for separate identification of these items applies;
  - (b) employees whose normal remuneration is equal to or greater than the base executive remuneration level (within \$10,000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly by the entity to those employees; and
  - (c) board member and remuneration information, where a board member is entitled to receive income from membership other than a direct out-of-pocket reimbursement.

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 accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2013 and the comparative information presented.

### **2.3 Reporting Entity**

ACPAC is a subsidiary of the Minister for the Arts and was established by Regulations under the *Public Corporations Act 1993*.

The normal business activities of ACPAC are dependent on the continuation of grants from the State Government at appropriate levels. The State Government has advised that funding of \$1,025,000 (including indexation of \$25,000) will be provided for the 2013-14 financial year. Accordingly, this financial report has been prepared on a going concern basis.

### **2.4 Comparative Information**

The presentation and classification of items in the financial statements are consistent with prior periods except where specific accounting standards and/or accounting policy statements has required a change.

Where presentation or classification of items in the financial statements have been amended, comparative figures have been adjusted to conform to changes in presentation or classification in these financial statements unless impracticable.

### **2.5 Rounding**

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

### **2.6 Taxation**

The activities of ACPAC are not subject to income tax. ACPAC is liable for payroll tax, fringe benefits tax and goods and services tax (GST).

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

- when 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.

### **2.7 Events after the reporting period**

Adjustments are made to amounts recognised in the financial statements, where an event occurs after 30 June and before the date the financial statements are authorised for issue, where those events provides information about conditions that existed at 30 June.

Note disclosure is made about events between 30 June and the date the financial statements are authorised for issue where the events relate to a condition which arose after 30 June and which may have a material impact on the results of subsequent years.

### **2.8 Income**

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

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

The notes accompanying the financial statements disclose income where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to its nature.

Transactions with SA Government entities below the threshold of \$100,000 have been included with the non-government transactions, classified according to their nature.

The following are specific recognition criteria:

#### *Revenues from SA Government*

Grants from the State government are recognised as revenue when ACPAC obtains control over the funding. Control over funding is normally obtained upon receipt, unless the grant has conditional stipulations including specified timeframes, in which case it is recognised in the Statement of Financial Position as a liability (unearned revenue) until the enforceable stipulations in the funding agreement occur or are satisfied.

#### *Commonwealth Revenues*

Grants from the Commonwealth government are recognised as revenue when ACPAC obtains control over the funding. Control over appropriations is normally obtained upon receipt, unless the grant discloses conditional stipulations including specified project timeframes, in which case it is recognised in the Statement of Financial Position as a liability (unearned revenue) until the enforceable stipulations in the funding agreement occur or are satisfied.

ACPAC currently has a triennial funding agreement expiring on 31 December 2014 with Australia Council for general operating purposes. Other Australia Council contributions are program and timeframe specific based upon the success of the individual grant applications.

#### *Box office, related revenue and revenue received in advance*

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

#### *Resources provided free of charge*

Resources received free of charge are recorded as revenue in the Statement of Comprehensive Income at their fair value. Contributions of services are recognised only when a fair value can be determined reliably and the services would be purchased if they had not been donated.

## **2.9 Expenses**

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

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 notes accompanying the financial statements disclose expenses where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature.

Transactions with SA Government entities below the threshold of \$100,000 have been included with the non-government transactions, classified according to their nature.

The following are specific recognition criteria:

#### *Employee benefits expenses*

Employee benefit expenses includes all cost related to employment including salaries and wages, non-monetary benefits and leave entitlements. These are recognised when incurred.

### *Superannuation*

The amount charged to the Statement of Comprehensive Income represents the contributions made by ACPAC to various superannuation plans in respect of current services of current ACPAC staff.

### *Depreciation*

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.

Assets' residual values, useful lives and depreciation methods are reviewed and adjusted if appropriate, on an annual basis.

Changes in the expected useful life or the expected pattern of consumption of future economic benefits embodied in the asset are accounted for prospectively by changing the time period or method, as appropriate, which is a change in accounting estimate.

Depreciation of plant and equipment is calculated on a straight-line basis over the estimated useful life of the following classes of assets:

<b>Class of Asset</b>	<b>Useful life (years)</b>
Computer Equipment	3 - 5
Office Equipment	5 - 7

### *Box office, related expenditure and prepayments*

Box office and related expenditure is recognised when a production is completed. Costs for future productions and productions in progress at reporting date are recognised in the Statement of Financial Position as an asset (prepayments) until the production is complete.

### **2.10 Current and Non-current Classification**

Assets and liabilities are characterised as either current or non-current in nature. Assets and liabilities that are sold, consumed or realised as part of the normal operating cycle even when they are not expected to be realised within twelve months after the reporting date have been classified as current assets or current liabilities. All other assets and liabilities are classified as non-current.

### **2.11 Assets**

Assets have been classified 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 notes accompanying the financial statements disclose financial assets where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature.

### *Cash and cash equivalents*

Cash and cash equivalents in the Statement of Financial Position includes cash at bank and on hand and in other short-term, highly liquid investments with maturities of three months or less that are readily converted to cash and which are subject to insignificant risk of changes in value.

For the purposes of the Statement of Cash Flows, cash and cash equivalents are as defined above.

Cash is measured at nominal value.

### *Receivables*

Receivables include amounts receivable from sale of goods and services, GST input tax credits recoverable, prepayments and other accruals

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

Collectability of receivables is reviewed on an ongoing basis. An allowance for doubtful debts is raised when there is objective evidence that ACPAC will not be able to collect the debt. Bad debts are written off when identified.

### *Plant and Equipment*

#### *Acquisition and recognition*

Plant and equipment is initially recorded at cost or at the value of any liabilities assumed, plus any incidental cost involved with the acquisition. Plant and equipment is subsequently measured at fair value less accumulated depreciation.

Where assets are acquired at no value, or minimal value, they are recorded at fair value in the Statement of Financial Position.

All plant and equipment with a value equal to or in excess of \$500 are capitalised.

#### *Impairment*

Plant and equipment is tested for indication of impairment at each reporting date. Where there is an indication of impairment, the recoverable amount is estimated. An amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

### **2.12 Liabilities**

Liabilities have been classified 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 notes accompanying the financial statements disclose financial liabilities where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature.

#### *Payables*

Payables include creditors, accrued expenses and employment on-costs

Creditors represent the amounts owing for goods and services received prior to the end of the reporting period that are unpaid at the end of the reporting period. Creditors include all unpaid invoices received relating to the normal operations of ACPAC.

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

All payables are measured at their nominal amount, are unsecured and are normally settled within 30 days from the date of the invoice or date the invoice is first received.

Employee benefit on-costs include payroll tax, workers compensation and superannuation contributions in respect to outstanding liabilities for salaries and wages, long service leave and annual leave.

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

#### *Leases*

The determination of whether an arrangement is or contains a lease is based on the substance of the arrangement.

ACPAC has entered into an operating lease.

Operating lease payments are recognised as an expense in the Statement of Comprehensive Income on a straight-line basis over the lease term. The straight-line basis is representative of the pattern of benefits derived from the leased assets.

### *Employee benefits*

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

### *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.

### *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 for sick leave, as all sick leave is non-vesting and the average sick leave taken in future years by employees is estimated to be less than the annual entitlement for sick leave.

### *Long Service Leave*

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

## **2.13 Unrecognised contractual commitments and contingent assets and liabilities**

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

Contingent assets and contingent liabilities are not recognised in the Statement of Financial Position, but are disclosed by way of a note and, if quantifiable, are measured at nominal value.

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.

## **3. New and Revised Accounting Standards and Policies**

ACPAC did not voluntarily change any of its accounting policies during 2012-13.

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet effective, have not been adopted by ACPAC for the period ending 30 June 2013. ACPAC has assessed the impact of the new and amended standards and interpretations and considers there will be no material impact on the accounting policies or the financial statements of ACPAC.

<b>4. Employee Benefits Expenses</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Salaries & wages	<b>572</b>	530
Annual and long service leave	<b>71</b>	42
Employment on-costs - superannuation	<b>56</b>	44
Employment on-costs - other	<b>46</b>	34
<b>Total Employee Benefits Expenses</b>	<b>745</b>	<b>650</b>

<b>5. Supplies and Services</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Artist / Contractor expenses	787	497
Production costs	558	494
Theatre costs	144	105
Marketing Productions	87	77
Marketing, publicity & sponsorship expenses	72	76
Rental to the Adelaide Festival Centre Trust	40	39
Travel & accommodation	27	28
Office supplies & materials	22	20
Audit fees - Auditor-General's Department *	18	18
Communications	12	10
IT Support, software & maintenance	11	9
Insurance	5	5
Other sundry expenses	34	26
<b>Total Supplies and Services</b>	<b>1,817</b>	<b>1,404</b>

\* Audit fees paid / payable to the Auditor-General's Department relating to the audit of financial statements. No other services were provided by the Auditor-General's Department.

<b>6. Depreciation Expense</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Office equipment	4	3
Computer equipment	4	4
<b>Total Depreciation Expense</b>	<b>8</b>	<b>7</b>

<b>7. Commonwealth Revenues</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Australia Council:		
General	154	154
Special Purpose Grants – productions	60	81
Austrade:		
Special Purpose Grants – productions	13	-
Centrelink:		
Paid Parental Leave	11	-
Department of the Prime Minister and Cabinet:		
Special Purpose Grants - productions	-	66
<b>Total Commonwealth Revenues</b>	<b>238</b>	<b>301</b>

<b>8. Sponsorship</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Sponsorship – Commercial	34	28
Sponsorship – Commercial – In Kind	6	7
<b>Total Sponsorship</b>	<b>40</b>	<b>35</b>

<b>9. Program Revenues</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Presenter Fees	681	274
Program partnerships	204	92
Other program recoveries	32	57
<b>Total Program Revenues</b>	<b>917</b>	<b>423</b>

*Program Partnerships*

During the year productions had 1 major program partner.  
In 2011-12 there were 3 major program partners.

### Presenter Fees

During the year Presenters paid for a number of productions to tour in the following locations:

	2013 No.	2012 No.
National	5	3
International	1	2
<i>Total number of Production Tours</i>	<u>6</u>	<u>5</u>
<b>10. Box Office Revenues</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Box Office Income	162	136
<b>Total Box Office Revenues</b>	<u>162</u>	<u>136</u>

During the year 3 productions were staged in Adelaide (there were 4 in 2011-12).

<b>11. Other Revenues</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Sydney Myer Arts Award	-	80
Donations	15	20
Trusts & Foundations	20	30
Tour Management fees	13	21
Interest	19	22
Fundraising	2	-
Miscellaneous revenue	16	23
<b>Total Other Revenues</b>	<u>85</u>	<u>196</u>
<b>12. Revenues from SA Government</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Operating Grant	1,007	1,033
Special Purpose Grants – productions	83	96
<b>Total Revenues from SA Government</b>	<u>1,090</u>	<u>1,129</u>
<b>13. Cash and Cash Equivalents</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Cash on Hand	3	3
Short Term Deposits - SAFA	414	479
Cash at Bank	198	167
<b>Total Cash and Cash Equivalents</b>	<u>615</u>	<u>649</u>

### Short-term deposits

Short-term deposits comprise deposits at call with the South Australian Government Financing Authority (SAFA) and earn interest at the at call deposit rate.

### Interest rate risk

Cash on hand is non-interest bearing. Cash at bank earns interest, based on daily bank deposit rates. The carrying amount of cash and cash equivalents represents fair value.

<b>14. Receivables</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Prepayments for future productions	104	217
Other Prepayments	3	10
Debtors	25	34
<b>Total Receivables</b>	<b>132</b>	<b>261</b>

*Interest rate and credit risk*

Receivables are raised for all goods and services provided for which payment has not been received. Receivables are normally settled within 30 days. Receivables and prepayments are non-interest bearing.

It is not anticipated that counterparties will fail to discharge their obligations. The carrying amount of receivables approximates net fair value due to being receivable on demand. There is no concentration of credit risk.

Refer to Note 22 for maturity analysis of receivables, categorisation of financial instruments and risk exposure information.

<b>15. Plant and Equipment</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Computer Equipment at cost	43	35
Accumulated depreciation	(32)	(28)
	11	7
Office Equipment at cost	26	26
Accumulated depreciation	(19)	(15)
	7	11
<b>Total Plant and Equipment</b>	<b>18</b>	<b>18</b>

*Impairment*

There were no indications of impairment of plant and equipment at 30 June 2013.

*Reconciliation of Plant and Equipment*

The following table shows the movement in plant and equipment during the reporting period:

	<b>Office Equipment \$'000</b>	<b>Computer Equipment \$'000</b>	<b>Total \$'000</b>
<b>2012-13</b>			
Carrying amount at the beginning of the period	11	7	18
Acquisitions	-	8	8
Depreciation Expenses	(4)	(4)	(8)
Carrying amount at the end of the period	7	11	18
<b>2011-12</b>			
Carrying amount at the beginning of the period	5	6	11
Acquisitions	10	4	14
Depreciation Expenses	(4)	(3)	(7)
Carrying amount at the end of the period	11	7	18

<b>16. Payables</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Current</b>		
Creditors	57	62
Employment On-Costs	11	7
Revenue Received in advance	62	71
Unearned Revenue – SA Govt Special Purpose Grants	-	73
Unearned Revenue – Commonwealth Govt Special Purpose Grant	30	90
Unearned Revenue – Sponsorship	11	6
Unearned Revenue – Trusts & Foundations	-	20
Accrued expenses	53	40
<b>Total Current Payables</b>	<b>224</b>	<b>369</b>
<b>Non-Current</b>		
Employment On-Costs	6	6
<b>Total Non-Current Payables</b>	<b>6</b>	<b>6</b>
<b>Total Payables</b>	<b>230</b>	<b>375</b>

*Unearned Revenue – Government Grants*

The contributions disclosed have conditional stipulations attached, including specified project timeframes and unspent contributions must be returned to the contributor.

*Interest rate and credit risk*

Creditors and accruals are raised for all amounts billed but unpaid. Creditors are normally settled within 30 days. Employment on-costs are settled when the respective employee benefit that they relate to is discharged. All payables are non-interest bearing. The carrying amount of payables represents fair value due to the amounts being payable on demand.

Refer to Note 22 for maturity analysis of payables, categorisation of financial instruments and risk exposure information.

<b>17. Employee Benefits</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Current</b>		
Long Service Leave	12	-
Annual Leave	50	39
<b>Total Current Employee Benefits</b>	<b>62</b>	<b>39</b>
<b>Non-Current</b>		
Long service leave	29	32
<b>Total Non-Current Employee Benefits</b>	<b>29</b>	<b>32</b>
<b>Total Employee Benefits</b>	<b>91</b>	<b>71</b>

**18. Unrecognised contractual commitments**

**18.1 Operating Lease commitments**

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

	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Not later than one year	40	40
Later than one year and not later than five years	17	57
<b>Total Operating Lease Commitments</b>	<b>57</b>	<b>97</b>

The amount disclosed represents ACPAC's lease of office accommodation from Arts SA. The lease is non cancellable and expires on 3 December 2014. Rent is payable in arrears and a Cost Price Index Rent review of 2.5% will occur on 3 December 2013.

### **18.2 Expenditure commitments - Remuneration**

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:

	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Not later than one year	<b>521</b>	<b>574</b>
Later than one year and not later than five years	<b>324</b>	<b>228</b>
<b>Total Remuneration Commitments</b>	<b><u>845</u></b>	<b><u>802</u></b>

Amounts disclosed include commitments arising from employment contracts. ACPAC does not offer fixed-term remuneration contracts greater than five years.

### **19. Contingent Assets and Liabilities**

ACPAC is not aware of any contingent assets and liabilities.

### **20. Remuneration of Board Members**

Members of the Board of Directors during the reporting period were:

Ms Ginger Fitzpatrick (Chair)  
 Mr Max Ormsby  
 Ms Jan Andrews  
 Mr David Spear  
 Ms Marion Potts  
 Ms Louise Walters  
 Ms Jane Thompson

Max Ormsby retired from the Board of Directors at the expiry of his second term effective 30 June 2013. Bruce Speirs is the newly appointed Board Member with his appointment effective from 1 July 2013.

No member of the Board of Directors received remuneration from ACPAC during the reporting period ended 30 June 2013.

Except for members of the Board of Directors receiving complimentary tickets to each production, transactions with members are on conditions no more favourable than those that it is reasonable to expect ACPAC would have adopted if dealing with the related party at arm's length in the same circumstances.

### **21. Cash Flow Reconciliation**

#### **21.1 Reconciliation of cash and cash equivalents at the end of the reporting period**

	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Cash and Cash Equivalents disclosed in the Statement of Financial Position	<b><u>615</u></b>	<b><u>649</u></b>
Balance as per the Statement of Cash Flows	<b><u>615</u></b>	<b><u>649</u></b>

<b>21.2</b>	<b>Reconciliation of net cash provided by (used in) operating activities to net cost of providing services</b>	<b>2013</b> <b>\$'000</b>	<b>2012</b> <b>\$'000</b>
	Net cash provided by (used in) operating activities	(26)	160
	Less revenues from SA Government	(1,090)	(1,129)
	<b>Add/(less) non cash items</b>		
	Sponsorship – Commercial – In Kind	6	7
	Marketing Production Expense	(6)	(7)
	Depreciation	(8)	(7)
	<b>Movement in assets and liabilities</b>		
	Increase/(decrease) in receivables	(129)	130
	(Increase)/decrease in payables	145	(112)
	(Increase)/decrease in employee benefits	(20)	(12)
	<b>Net cost of providing services</b>	<b>(1,128)</b>	<b>(970)</b>

## 22. 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.

Category	Statement of Financial Position line item	Note	Carrying amount/Fair Value 2013 \$'000	Carrying amount/Fair Value 2012 \$'000
<b>Financial Assets</b>				
Cash and cash equivalents	Cash and cash equivalents	13	615	649
Loans and receivables	Receivables (1) (2)	14	25	34
<b>Financial Liabilities</b>				
Financial liabilities at cost	Payables (1)	16	176	334

(1) Receivable and payable amounts disclosed here exclude amounts relating to statutory receivables and payables. In government, certain rights to receive or pay cash may not be contractual and therefore in these situations, the requirements will not apply. Where rights or obligations have their source in legislation such as levy receivables/payables, tax equivalents, commonwealth tax etc they would be excluded from the disclosure. The standard defines contract as enforceable by law. All amounts recorded are carried at cost (not materially different from the amortised cost).

(2) Receivables amount disclosed here excludes prepayments. Prepayments are presented in Note 14 as Prepayments for future productions and Other Prepayments in accordance with paragraph 78(b) of AASB 101. However, prepayments are not financial assets as defined in AASB 132 as the future economic benefit of these assets is the receipt of goods and services rather than the right to receive cash or another financial asset.

### Fair Value

ACPAC does not recognise any financial assets or financial liabilities at fair value (refer to Note 2 Summary of Significant Accounting Policies and Note 13, 14, 16 and 21)

### **Credit Risk**

Credit risk arises when there is the possibility of ACPAC's debtors defaulting on their contractual obligations resulting in financial loss to ACPAC. ACPAC measures credit risk on a fair value basis and monitors risk on a regular basis.

The carrying amount of financial assets as detailed in the Categorisation of financial instruments table, represents ACPAC's maximum exposure to credit risk.

No collateral is held as security and no credit enhancements relate to financial assets held by ACPAC.

ACPAC has minimal concentration of credit risk. ACPAC has policies and procedures in place to ensure that transactions occur with customers with appropriate credit history. ACPAC does not engage in high risk hedging for its financial assets.

Allowances for impairment of financial assets are calculated on past experience and current and expected changes in client credit rating. There is no evidence to indicate that ACPAC's financial assets are impaired.

### **Ageing analysis of financial assets**

The following table discloses the ageing of financial assets (current and past due).

	Current (not overdue) \$'000	Past due by			Total \$'000
		Overdue for < 30 days \$'000	Overdue for 30 – 60 days \$'000	Overdue for > 60 days \$'000	
<b>2013</b>					
<b>Not impaired</b>					
Receivables (1)	3	-	-	22	25
<b>2012</b>					
<b>Not impaired</b>					
Receivables (1)	3	-	11	20	34

- (1) Receivable and payable amounts disclosed here exclude amounts relating to statutory receivables and payables. In government, certain rights to receive or pay cash may not be contractual and therefore in these situations, the requirements will not apply. Where rights or obligations have their source in legislation such as levy receivables/payables, tax equivalents, commonwealth tax, audit receivables/payables etc they would be excluded from the disclosure. The standard defines contract as enforceable by law. They are carried at cost.

No ACPAC financial assets past due are impaired.

### **Maturity analysis of financial assets and liabilities**

The following table discloses the maturity analysis of financial assets and financial liabilities.

	Carrying amount \$'000	Contractual maturities		
		< 1 year \$'000	1 – 5 years \$'000	> 5 years \$'000
<b>2013</b>				
<b>Financial Assets</b>				
Cash and cash equivalents	615	615	-	-
Receivables	25	25	-	-
<b>Total Financial Assets</b>	<b>640</b>	<b>640</b>	-	-
<b>Financial Liabilities</b>				
Payables	176	176	-	-
<b>Total Financial Liabilities</b>	<b>176</b>	<b>176</b>	-	-

	Carrying amount \$'000	Contractual maturities		
		< 1 year \$'000	1 – 5 years \$'000	> 5 years \$'000
<b>2012</b>				
<b>Financial Assets</b>				
Cash and cash equivalents	649	649	-	-
Receivables	34	34	-	-
<b>Total Financial Assets</b>	<b>683</b>	<b>683</b>	-	-
<b>Financial Liabilities</b>				
Payables	334	334	-	-
<b>Total Financial Liabilities</b>	<b>334</b>	<b>334</b>	-	-

### **Liquidity Risk**

Liquidity risk arises where ACPAC is unable to meet its financial obligations as they are due to be settled.

ACPAC is funded principally from SA Government grants. 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.

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.

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

The carrying amount of financial liabilities recorded in the categorisation of financial instrument table represent ACPAC's maximum exposure to financial liabilities.

### **Market Risk**

Market risk for ACPAC is primarily through interest rate risk. ACPAC has minimal exposure to foreign currency or other price risks.

### **Sensitivity Disclosure Analysis**

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 immaterial.

### **23. Events after the end of reporting period**

There were no events after the end of the reporting period that have material financial implications on these financial statements.