



**Government
of South Australia**

Australian Children's Performing Arts Company 2019-20 Annual Report

Australian Children's Performing Arts Company

(Windmill Theatre Co)

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Adelaide College of the Arts

Adelaide SA 5000

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To:

The Hon John Gardner

Minister for Education

This annual report will be presented to Parliament to meet the statutory reporting requirements of the *Public Corporations (Australian Children's Performing Arts Company) Regulations 2016* and the requirements of Premier and Cabinet Circular *PC013 Annual Reporting*.

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

Submitted on behalf of the Australian Children's Performing Arts Company by:

Kaye Weeks
Executive Producer

Date: 30 September 2020

Signature



From the Executive Producer

In 2019-20, four Windmill shows were set to perform on a broad range of local, national and international stages. Alongside this presenting and touring program, our company had plans to develop and premiere a new work and launch digital education resources and initiatives.

The COVID pandemic and resulting restrictions on travel and public gatherings had a catastrophic impact on the performing arts industry across Australia. Although the impact on our program was significant, we were uniquely positioned to quickly pivot to screen projects and digital initiatives, and to accelerate the development of new theatre works during this time. We maintained a high level of productivity and honoured all artists' contracts for cancelled work, re-purposing them to digital projects where possible.

Prior to the COVID disruption, we began the financial year with seasons of *Beep* at the Sydney Opera House and Arts Centre Melbourne in July 2019. At the same time, *Baba Yaga* toured three cities in China before performing a season at the Taipei International Children's Festival.

In September 2019, we remounted *Girl Asleep* for teenage audiences in our hometown, following the success of our feature film of the same name. School shows quickly sold out with many teachers citing the live show, film and digital learning materials as a comprehensive unit of study.

In early September, we showcased *Baba Yaga* at the ASSITEJ Artistic Gathering in Norway. It was one of 10 shows selected from over 500 nominated, and the only Australian work to feature at this event. From the end of September to early November we embarked on a six-week tour of the UK and Ireland with *Baba Yaga* appearing at two major children's festivals, and returning to the Southbank Centre in London, following our 2018 debut at this venue with *Rumpelstiltskin*. October also saw us tour *Beep* through regional Western Australia and perform at Perth's Awesome Festival.

Later in November, our focus turned to the creative development of our new show *Creation Creation*. Using documentary theatre techniques, our creative team developed the script from more than 50 interviews with the general public, having them ask (and then attempt to answer) life's most burning questions.

In February 2020, we set off on a twelve-week tour of *Beep* through the US and Canada. However, five weeks in, COVID reached pandemic status and we cancelled the remainder of the tour and immediately brought our artists home. We subsequently cancelled our *Creation Creation* premiere season, our *Grug* tour to Queensland and a China tour of *Baba Yaga* that was due to begin at the end of June.

During the closure of theatres, we turned our attention to our digital projects and quickly launched a new platform, *Windmill at Home* to hold our existing and new online content. This platform was linked to the Department for Education home learning portal to be easily accessible to teachers and students working remotely.

Our Education Program for the 19-20 year included the development of comprehensive study guides for *Girl Asleep* and a digital educational resource, *Responding to Drama* for SACE students. We also held post-show question and answer sessions for *Girl Asleep*, and facilitated a professional development workshop for primary school teachers as part of the Teachers' Big Day Out.

Our major new education project was an artist in residence program with Clovelly Park Primary School. Based on the creative concept for our new work, *Creation Creation*, our artists worked with students to interview each other about burning life questions, and then assisted them to create their own stop-motion films. We also created a digital video resource, *Explaining Documentary Theatre* as a companion to the *Creation Creation* study guide. These materials will be launched in 2021 with the rescheduled premiere season of the show.

Throughout the course of the year we undertook creative development for new work including our upcoming show for teenagers, *Hans and Gret* and a work for four to eight year olds, *Hiccup!*. We also began development of our animated web series, *Honey, I'm Home*.

Across the year we continued creative work on our Windmill Pictures' projects including our feature film *School Dance*, television series *Hans and Gret* and our pre-school television series *Beep and Mort*, currently in development with ABC Kids and the South Australian Film Corporation.

The restrictions on gatherings, travel bans, and the closure of venues caused by COVID had a major impact on our operations. However, the pandemic also highlighted two unique benefits of our business model. Firstly, as we looked to find imaginative new ways to keep our artists working and our audiences engaged, we saw significant benefit in our company's strategic move to a convergence model of live theatre and screen work. And secondly, the varying scales of our shows, together with the many different touring pathways we have established, presents us with valuable options for our return to live theatre. This diversity in scale and presenting opportunities positions our company well for COVID recovery.

I am pleased to provide this report that provides further detail of our company's activities and achievements over the 19-20 financial year. As our financial statements show, we finished the year at an almost break-even result, despite the many challenges we faced during the period.

Kaye Weeks

Executive Producer
Windmill Theatre Co

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Overview: about the agency

Our strategic focus

| | |
|---|--|
| Our Purpose | <p>Windmill Theatre Co's purpose is to be a leading centre for the creation of incredible theatre works for children, teenagers and families.</p> <p>We engage excellent artists to create unique and contemporary theatre shows inspired by the vibrancy, modern sophistication and inventiveness of young people, and showcase these works to local, national and international audiences.</p> <p>An innovative convergence of live theatre and film, our screen arm Windmill Pictures is dedicated to producing inventive and richly imaged film and television works from our live theatre repertoire.</p> |
| Our Vision | To be a leading centre for the creation of incredible theatrical works |
| Our Values | <p>Artistic Integrity</p> <p>Collaboration</p> <p>Ambition</p> <p>Excellence</p> <p>Bravery</p> <p>Accessibility</p> |
| Our functions, objectives and deliverables | <p>To be a leading centre for the creation of incredible theatrical works</p> <p>To deliver our work across borders and boundaries</p> <p>To build diverse income streams, supported by strong fiscal management and governance</p> <p>To market and communicate our creative output and infectious vibrancy to all stakeholders</p> <p>To be an innovative convergence model of live theatre and film through our screen arm, Windmill Pictures</p> |

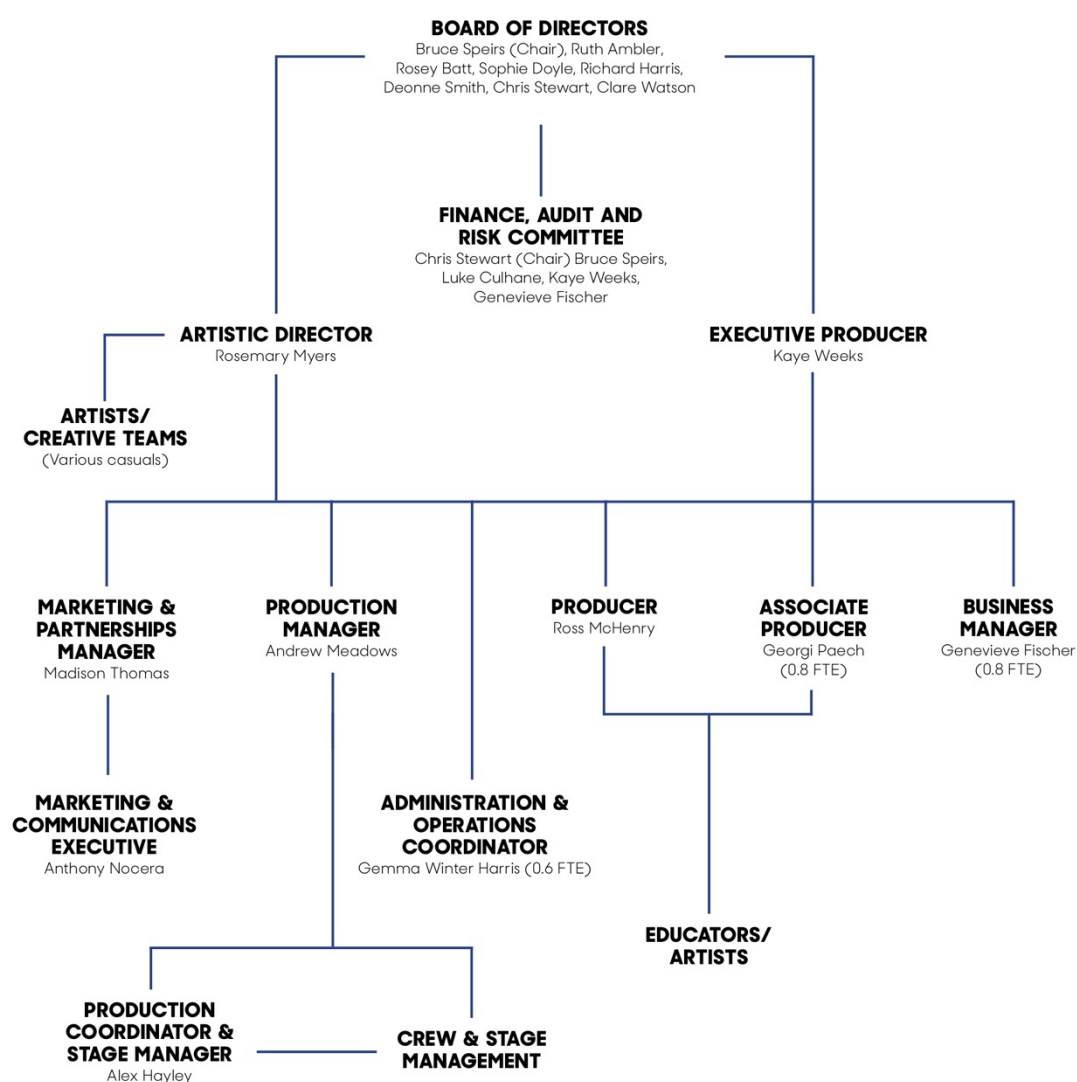
Our organisational structure



WINDMILL THEATRE CO

OUR ORGANISATIONAL STRUCTURE

AT 30 JUNE 2020



Changes to the agency

During 2019 - 2020 there were no changes to the agency's structure and objectives as a result of internal reviews or machinery of government changes.

Our Minister



The Hon John Gardner MP is the Minister for Education.

Our Executive team



(L-R, Rosemary Myers, Kaye Weeks)

Kaye Weeks

Executive Producer

Kaye Weeks is an experienced senior arts industry executive with a strong track record in delivering high profile national and international arts projects.

Role and responsibilities

- Governance
- Management of operations and staff
- Executive Producer on all productions
- Management of touring program
- Works closely with the Artistic Director and Board.

Rosemary Myers

Artistic Director

Rosemary Myers is an award-winning director and arts industry executive with more than 25 years-experience in the delivery of high-profile productions.

Role and responsibilities

- Artistic vision and programming
- Directing the majority of Windmill productions
- Works closely with the Executive Producer and reports to the board

Legislation administered by the agency

Public Corporations (Australian Children's Performing Arts Company)

13—Functions of subsidiary

(1) The subsidiary is established as a children's performing arts company 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 and nationally and internationally and, in so doing, the subsidiary may—

- (a) produce, present, manage, promote or conduct performances and entertainment of any kind as may in its opinion tend to promote artistic performance for children and young people, and their families; and*
- (b) promote or commission the writing of plays, screenplays or other dramas, the scoring and writing of operas and other musical performances, the scoring, writing and choreography of dance, and other works for performance; and*
- (c) promote the training of all persons concerned in the production, presentation or performance of artistic performances or presentations; and*
- (d) assist financially or otherwise in the production, presentation, management, promotion or conduct of performances for children and young people, and their families; and*
- (e) promote public interest and participation in performance for children and young people, and their families; and*
- (f) establish and maintain a collection of objects of public interest relating to the past and present practice of the performing arts for children and young people and, for that purpose, purchase, hire, accept by way of gift or loan, or otherwise acquire, any such objects; and*
- (g) establish and conduct schools, courses, lectures, seminars and discussions on the art of performance; and*
- (h) undertake or promote research into the art of performance both generally and in the area of performance and theatre practice for children and young people; and*
- (i) enter into contracts (including contracts of employment), or other forms of agreement, connected with the production, management, presentation or promotion of performances, and enter into other forms of contract or agreement; and*

(j) make charges for admission to any performance, production or presentation; and

(k) grant or dispose of rights or arrangements to televise, broadcast or record any performances undertaken under its auspices; and

(l) acquire, develop, hold, enhance or dispose of intellectual property; and

(m) perform or exercise incidental functions or powers; and

(n) undertake other functions or activities approved by the Minister.

(2) The subsidiary must obtain the approval of the Minister before it makes a material change to a policy direction or budget.

(3) The subsidiary should only undertake activities outside the State to the extent approved by the Minister or provided for by its charter.

Other related agencies (within the Minister's area/s of responsibility)

On 24 August 2017, the Australian Children's Performing Arts Company registered a wholly owned subsidiary, Windmill Pictures Pty Ltd. An innovative convergence model of live theatre and film, this screen arm of the company is dedicated to producing film and television works from Windmill's live theatre repertoire.

The agency's performance

Performance at a glance

In 2019-20 Windmill delivered outcomes that exceeded the company's KPIs in several areas, despite the impact of COVID. These included:

South Australia

- i. Presentation of a season of *Girl Asleep* (for teenagers) at the Space Theatre, Adelaide Festival Centre
- ii. Presentation of an Australian premiere season of *Creation Creation* (for children aged eight plus) in Adelaide **rescheduled to 2021 due to COVID*

National

- iii. Presentation of seasons of *Beep* (for children aged under seven) at the Sydney Opera House and Arts Centre Melbourne
- iv. Presentation of a season of *Beep* (for children aged under seven) at the Awesome Festival in Perth and two regional Western Australian venues

International

- v. A four-week tour of *Baba Yaga* (for children aged seven plus) to three cities in China
- vi. Presentation of *Baba Yaga* (for children aged seven plus) at the Taipei International Children's Festival
- vii. Showcase of *Baba Yaga* (for children aged seven plus) at the ASSITEJ Artistic Gathering in Norway
- viii. A six-week tour of *Baba Yaga* (for children aged seven plus) to the UK and Ireland
- ix. A 12-week tour of *Beep* (for children aged under seven) through the United States and Canada **cancelled after five weeks due to COVID*

Digital

- x. Development of new online platform, *Windmill at Home*, to showcase existing and new online content
- xi. Development of new online platform to house animation content created during the Clovelly Park Primary School Artist-in-Residence program **launch postponed to 2021 due to COVID*

In Development

- xii. Further creative development of new show for teenagers, *Hans and Gret*
- xi. Creative development of a new work for four to eight year olds, *Hiccup!*
- xii. Creative development of a new animated web series, *Honey, I'm Home*

Education

- xiii. A six-week Artist-in-Residence program at Clovelly Park Primary School in conjunction with new work *Creation Creation* *postponed after three weeks due to COVID, to the second half of 2020
- xiv. Creation of comprehensive study guides for *Girl Asleep* and *Creation Creation* in collaboration with trained educators
- xv. Post-show question and answer sessions for *Girl Asleep*
- xvi. Delivery of digital resource, *Responding to Drama* for SACE students
- xvii. Creation of *Explaining Documentary Theatre* animated video resource as a companion to the *Creation Creation* study guide *to be launched in 2021 with the rescheduled premiere season of the show
- xviii. Professional development workshop for primary school teachers as part of Teachers' Big Day Out

Agency contribution to whole of Government objectives

| Key objective | Agency's contribution |
|-----------------|---|
| More jobs | <p>Windmill Theatre Co and Windmill Pictures employed over 70 artists and arts workers (including core staff) across 2019-20. Many of these individuals have been engaged over multiple seasons or tours. This has included amalgamating several short-term stage management contracts into a new full time position within the company.</p> <p>Although many of our seasons and tours were cancelled due to restrictions imposed by COVID, Windmill honoured the engagements of all artists and arts workers who were scheduled to work for us during the COVID shutdown of theatres and touring, providing financial stability for many of these individuals during this challenging period.</p> <p>Every year, Windmill prioritises a minimum of five new artistic collaborations and the engagement of five artists who have not worked with the company.</p> |
| Lower costs | <p>Windmill's small, hard-working core staff produces an extensive program through efficient internal processes, which we continually review and streamline, minimising costs wherever possible.</p> |
| Better Services | <p>Windmill strives to deliver exceptional services to its patrons, including family audiences and the South Australian education sector. The organisation is committed to creating exceptional new theatre works and experiences. In 2020, we also focused on high-calibre digital content during COVID.</p> <p>The company develops quality educational resources that are available free of charge to educators and students for every show. Windmill also has a policy of giving away 15% of tickets to South Australian performances free of charge to children from schools categorised as disadvantaged, ensuring access for all.</p> |

| Agency Specific Objectives | | |
|---|--|--|
| Agency objectives | Indicators | Performance |
| Deliver the company's work across borders and boundaries. | Minimum one regional tour biennially | Not applicable in 2019-20. Will be delivered in 2020-21. |
| | Minimum one national tour annually | Windmill delivered seasons of <i>Beep</i> to Sydney and Melbourne, as well as one regional tour to Western Australia, to a total of 5,706 audience members. |
| | Minimum two presentations in Adelaide annually | <p>Windmill had plans to deliver two seasons in Adelaide across 2019-20. COVID meant that our premiere season of <i>Creation Creation</i> was cancelled and has been rescheduled to 2021.</p> <p>A season of <i>Girl Asleep</i> was presented at the Space Theatre to an audience of 2,906 including 285 discounted equity tickets for students from schools ranked 1 to 4 on the DfE Index of Disadvantage.</p> |

| | | |
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| | <p>Agents established in two key international target markets by 2020</p> | <p>Windmill has maintained Holden Arts and Associates as a US/Canadian agent and A.S.K productions as a Mainland China agent.</p> <p>These relationships have assisted Windmill in building the following international tours:</p> <ul style="list-style-type: none"> • Four-week tour of <i>Baba Yaga</i> to China in July 2019 • Twelve-week tour of <i>Beep</i> to Northern America in the first half of 2020 (cancelled after five weeks due to COVID) <p>Windmill also undertook the following international presentations in 2019-20:</p> <ul style="list-style-type: none"> • Presentation of <i>Baba Yaga</i> at the Taipei International Children's Festival in August 2019 • Showcase of <i>Baba Yaga</i> at the ASSITEJ Artistic Gathering in Norway in September 2019 • Six-week tour of <i>Baba Yaga</i> in the UK and Ireland from September to November 2019 |
| | <p>Attendance by the AD/EP to at least two key markets and/or festivals per year</p> | <p>AD attended the ASSITEJ Artistic Gathering in September 2019; EP had planned to attend the ASSITEJ World Congress in Japan in May 2020, but cancelled due to COVID.</p> <p>The Producer and Associate Producer attended IPAY in Philadelphia in January 2020, and the Business Manager and Associate Producer attended PAX on the Sunshine Coast in September 2019.</p> |

| | | |
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| To be a leading model of interactivity between artists and the public. | Provide up to 15% complimentary tickets to disadvantaged students and communities in Australia annually | <i>Girl Asleep</i> achieved 19% complimentary tickets, totalling 336 complimentary tickets to students from schools ranked 1 to 4 on the DfE Index of Disadvantage. |
| | Educator participation rate increase by 5% per year | Across 2019-20 Windmill's professional learning program focused on the development of new digital professional learning tools including the <i>Responding to Drama</i> suite of resources that allowed secondary educators to access professional learning tools online. In addition to this initiative aimed at reaching a broad range of educators including those in regional and remote areas, Windmill presented professional learning programs as a part of the Teachers' Big Day Out in January 2020. |
| | At least two workshops annually | Artist-in-Residence program undertaken at Clovelly Park Primary School for <i>Creation Creation</i> . Due to COVID, other workshop resources were redirected into online resources for teachers and families. |
| | At least 85% positive feedback | Anecdotal feedback exceeded 85% positive feedback indicator for the 2019-20 period. |
| To build diverse income streams, supported by strong fiscal management and governance. | Deliver a budgeted return to reserves over a five-year period | Windmill delivered a deficit of \$11k for the 2019-20 financial year and holds a reserves balance of \$478k at 30/6/20. |
| | Increase private/government income by at least CPI annually | Windmill recognised a small decrease in income (<3%) from 2018-19 to 2019-20 due to program revenue lost from cancelled performances due to COVID (<i>Beep US</i> and Canada tour partially cancelled, and <i>Creation Creation</i> premiere postponed to 2020-21). |

| | | |
|---|---|---|
| | Conduct regular Board and Finance meetings and annual planning day | <p>Eight board meetings and four Finance, Audit and Risk Committee meetings were held in 2019-20</p> <p>Board planning day for the development of Windmill's Strategic Plan, 2021- 2024 held in August 2019</p> |
| | Financial reports are concise and insightful, and provided in a timely manner | Up to date actual and forecast financial reports are regularly delivered to management, and provided at Board and Finance, Audit and Risk Committee meetings |
| | Unqualified audit by auditor general, financial acquittals prepared by deadline | Achieved |
| | Prepare annual review of Charter, Performance Statement and Operations Manual | Annual review of Charter, Performance Statement and Operations Manual undertaken |
| | Annual review and evaluation of Board and staff | <p>Board self-assessment undertaken in November 2019</p> <p>The Board completed performance reviews for the two CEs in April 2019. All remaining employees received a performance review in 2019-20</p> |
| To market and communicate the company's creative output and vibrancy to all stakeholders. | External media coverage of at least 100 articles per year | Over the 2019-20 financial year we received 109 media articles or mentions of Windmill for our productions |
| | At least 70% capacity for each South Australian presentation | Our September 2019 season of <i>Girl Asleep</i> at the Space Theatre achieved 75% capacity. Our May 2020 season of <i>Creation Creation</i> has been rescheduled for 2021 |

| | | |
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| | Audience and critical feedback greater than 80% positive | <p>No audience feedback surveys were conducted in 2019-20 due to the postponement of <i>Creation Creation</i> to 2021 and <i>Girl Asleep</i> being a return season, however, audience feedback on social media for <i>Girl Asleep</i> was overwhelmingly positive</p> <p>The critical feedback received for <i>Girl Asleep</i> was 100% positive, with The Barefoot Review calling it 'a <i>magnanimous gift to audiences</i>'</p> |
| | Communicate successes to all stakeholders at least twice annually | Stakeholder communications took place in September 2019 ahead of <i>Girl Asleep</i> 's return Adelaide season, and January 2020 ahead of the <i>Creation Creation</i> world premiere. Stakeholders were contacted again with updates after changes in programming due to COVID and to communicate the successes of <i>Windmill at Home</i> and other achievements during the quieter presentation period |
| | Receive at least three requests for touring materials annually | Touring materials were distributed for <i>Amphibian</i> at PAX 2019, <i>Baba Yaga</i> at IPAY 2020, and to US venues via Holden Arts. <i>Grug</i> and <i>Baba Yaga</i> also received multiple touring requests |
| Develop branding and marketing materials for Windmill Pictures | Create appropriate WP branding | Branding further strengthened for Windmill Pictures through website updates and the creation of promotional collateral including materials for <i>Beep and Mort</i> , <i>School Dance</i> and <i>Hans and Gret</i> |
| Develop marketing and pitching material for the slate of four Windmill Pictures projects | <i>School Dance</i> <i>Beep and Mort</i> <i>Hans and Gret</i> | <p>Marketing and pitching materials have been developed and further refined for <i>School Dance</i>, <i>Beep and Mort</i> and <i>Hans and Gret</i></p> <p>A comprehensive <i>Beep and Mort</i> bible has now been developed for pitching to investors</p> |

| | | |
|---|---|--|
| Contracting for Chain of Title on four Windmill Pictures Projects | <i>School Dance</i> <i>Beep and Mort</i> <i>Hans and Gret</i> <i>Rumpelstiltskin</i> | Chain of title secured for all projects |
| Resourcing for Windmill Pictures | Ongoing work on Finance plan for <i>School Dance</i> and <i>Beep and Mort</i> | Secured ABC Kids TV development funding for <i>Beep and Mort</i> Secured SAFC development funding for <i>Beep and Mort</i> Secured Screen Australian development funding and SAFC travel grant funding for <i>School Dance</i> |
| Market development | Ongoing market attendance and development activities | AD & EP attended MIPCOM in Cannes in October 2019 |

Corporate performance summary

Windmill achieved the below financial performance targets outlined in the 2019-20 performance statement:

- i. Windmill exceeded its \$500,000 non-State Government sourced revenues target generating \$946,000 in non-State Government revenue.
- ii. Expenditure was maintained within approved budget parameters

Windmill partially met the following financial performance targets:

- iii. Improve its non-government funding by way of box office income, touring and presenting partnerships and philanthropic support.

Windmill improved its philanthropic income from 2018-19 to 2019-20, however due to box office income and presenter fees lost from COVID related performance cancellations, program revenue did not improve from 2018-19 to 2019-20.

Windmill also achieved its non-financial corporate performance targets for 2019-20 including the following:

- i. Present a season of *Girl Asleep* (for teenagers) at the Space Theatre, Adelaide Festival Centre
- iii. Present seasons of *Beep* (for children aged under seven) at the Sydney Opera House and Arts Centre Melbourne
- iv. Present a season of *Beep* (for children aged under seven) at the Awesome Festival in Perth and four regional Western Australian venues

- v. Undertake a four-week tour of *Baba Yaga* (for children aged seven plus) to three cities in China
- vi. Present *Baba Yaga* (for children aged seven plus) at the Taipei International Children's Festival
- vii. Showcase *Baba Yaga* (for children aged seven plus) at the ASSITEJ Artistic Gathering in Norway
- viii. Undertake a six-week tour of *Baba Yaga* (for children aged seven plus) to the UK and Ireland
- x. Undertake further creative development of new show for teenagers, *Hans and Gret*
- xi. Begin creative development of *Hiccup!* new work for children aged four to eight.

The following performance targets were unable to be completed due to the impact of COVID:

- ii. Present an Australian premiere season of *Creation Creation* (for children aged eight plus) in Adelaide * *rescheduled to 2021*
- ix. Undertake a 12-week tour of *Beep* (for children aged under seven) through the United States and Canada * *cancelled after five weeks*

Additional non-financial corporate performance activities undertaken in 2019-20 include:

- i. Development of new online platform, *Windmill at Home*, to showcase existing and new online content
- ii. Development of new online platform to house animation content created during the Clovelly Park Primary School Artist-in-Residence program * *launch postponed to 2021*
- iii. Creative development of animated web series, *Honey, I'm Home*
- iv. Six-week Artist-in-Residence program at Clovelly Park Primary School in conjunction with new work *Creation Creation* * *postponed after three weeks*
- v. Creation of comprehensive study guides for *Girl Asleep* and *Creation Creation* in collaboration with trained educators
- vi. Post-show question and answer sessions for *Girl Asleep*
- vii. Delivery of digital resource, *Responding to Drama* for SACE students
- viii. Creation of *Explaining Documentary Theatre* animated video resource as a companion to the *Creation Creation* study guide * *to be launched in 2021 with the rescheduled premiere season of the show*
- ix. Professional development workshop for primary school teachers as part of Teachers' Big Day Out

Employment opportunity programs

| Program name | Performance |
|---------------------------|---|
| 2019-20 Season activities | In addition to the team of core staff, the 2019-20 financial year also saw Windmill Theatre Co and Windmill Pictures Pty Ltd engage 60 artists and arts workers in the creation and presentation of the company's work. Many of these individuals were involved in several productions over that period. |
| Work Experience Program | Secondary school students from Scotch College, Marryatville High School and Glenunga International High School participated in the rehearsals of <i>Creation Creation</i> and <i>Girl Asleep</i> . They observed and interviewed key creatives, assisted with production coordination and experienced the creation of new work in action. |
| Secondments | Windmill provides opportunities for undergraduate and post-graduate students, as well as early career professionals, to undertake intensive placements alongside creative developments of Windmill's new works. In 2019-20 a NIDA student participated in the rehearsal period of <i>Creation Creation</i> . |

Agency performance management and development systems

| Performance management and development system | Performance |
|---|---|
| Staff Performance and Development Reviews | The Board completed performance reviews for the two Chief Executives in April 2019. All remaining employees received a performance review in 2019/20. |
| Training and development spend | \$9,778 was spent on training and development in 2019-20, which equates to \$1,086 per FTE. |

Work health, safety and return to work programs

| Program name | Performance |
|--------------------------------------|--|
| WHS Policy and Procedure Maintenance | After engaging Business SA in April 2019, Windmill's WHS Management System update was finalised by December 2019, including a refreshed WHS Manual and a new WHS Handbook that is distributed to all workers. |
| COVID Safe Plan | Windmill created a COVID Safe Workplace Plan for all areas where work is undertaken including the Windmill office, rehearsal spaces, in the theatre, and on tour. This will be regularly updated as regulations and guidelines regarding COVID change. |

| Workplace injury claims | Current Year 2019-20 | Past year 2018 -19 | % Change (+ / -) |
|---|-------------------------|-----------------------|---------------------|
| Total new workplace injury claims | 0 | 0 | 0% |
| Fatalities | 0 | 0 | 0% |
| Seriously injured workers* | 0 | 0 | 0% |
| Significant injuries (where lost time exceeds a working week, expressed as frequency rate per 1000 FTE) | 0 | 0 | 0% |

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

| Work health and safety regulations | Current Year 2019-20 | Past year 2018 -19 | % Change (+ / -) |
|--|-------------------------|-----------------------|---------------------|
| Number of notifiable incidents (<i>Work Health and Safety Act 2012, Part 3</i>) | 0 | 0 | 0% |
| Number of provisional improvement, improvement and prohibition notices (<i>Work Health and Safety Act 2012 Sections 90, 191 and 195</i>) | 0 | 0 | 0% |

| Return to work costs** | Current Year 2019-20 | Past year 2018 -19 | % Change (+ / -) |
|---|-------------------------------------|-----------------------------------|-----------------------------|
| Total gross workers compensation expenditure (\$) | 0 | 0 | 0% |
| Income support payments – gross (\$) | 0 | 0 | 0% |

***before third party recovery*

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/943541a2-77ab-467f-9844-1032c71f8ffb>

Executive employment in the agency

| Executive classification | Number of executives |
|---------------------------------|-----------------------------|
| Executive Producer | 1 |
| Artistic Director | 1 |

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/909b972f-63f9-4ff4-96ad-d5277db56bde>

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

Financial performance

Financial performance at a glance

The following is a brief summary of the overall financial position of the agency. The information is unaudited. Full audited financial statements for 2019-20 are attached to this report.

| Statement of Comprehensive Income | 2019-20 Budget \$000s | 2019-20 Actual \$000s | Variation \$000s | 2018-19 Actual \$000s |
|--|------------------------------|------------------------------|-------------------------|------------------------------|
| Expenses | 2,591 | 2,449 | (142) | 2,511 |
| Revenues | 1,049 | 955 | (94) | 1,288 |
| Net cost of providing services | (1,542) | (1,494) | 48 | (1,223) |
| Net Revenue from SA Government | 1,483 | 1,483 | 0 | 1,194 |
| Net result | (59) | (11) | 48 | (29) |
| Total Comprehensive Result | (59) | (11) | 48 | (29) |

Please note that Windmill does not prepare a budgeted Statement of Financial Position.

| Statement of Financial Position | 2019-20 Budget \$000s | 2019-20 Actual \$000s | Variation \$000s | 2018-19 Actual \$000s |
|--|------------------------------|------------------------------|-------------------------|------------------------------|
| Current assets | N/A | 970 | N/A | 866 |
| Non-current assets | N/A | 40 | N/A | 55 |
| Total assets | N/A | 1,010 | N/A | 921 |
| Current liabilities | N/A | 461 | N/A | 363 |
| Non-current liabilities | N/A | 71 | N/A | 69 |
| Total liabilities | N/A | 532 | N/A | 432 |
| Net assets | 430 | 478 | 48 | 489 |
| Equity | 430 | 478 | 48 | 489 |

Consultants disclosure

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

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

| Consultancies | Purpose | \$ Actual payment |
|--------------------------------------|---------|-------------------|
| No consultancies below \$10,000 each | | \$0 |

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

| Consultancies | Purpose | \$ Actual payment |
|--|---------|-------------------|
| No consultancies with a contract value above \$10,000 each | | \$0 |
| | Total | \$0 |

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/b1faba60-6988-4deb-b51f-adaf1752678c>

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

Contractors disclosure

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

Contractors with a contract value below \$10,000

| Contractors | Purpose | \$ Actual payment |
|--|-------------------------------------|-------------------|
| All contractors below \$10,000 each - combined | Various – mainly creative contracts | \$180,076 |

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

| Contractors | Purpose | \$ Actual payment |
|--------------------------|---------------------------------|-------------------|
| Creative contractors x 5 | Windmill Theatre Co productions | \$81,115 |
| Comunet | IT Support | \$16,380 |
| | Total | \$ 97,495 |

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/9eddf013-a4e3-4ad6-ab6e-ba44ca94c6d0>

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

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

Risk management

Fraud detected in the agency

| Category/nature of fraud | Number of instances |
|--|---------------------|
| No instances of fraud detected in the period | N/A |

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

Strategies implemented to control and prevent fraud

The annual Financial Compliance Program assessment provides a thorough review of policies and procedures to ensure that effective controls are in place to mitigate the risk of fraud.

Every month the Executive Producer reviews the finance reports – including analysis of major variances to forecast and budget figures, and balance sheet reconciliations. The Finance, Audit and Risk Committee and Board are also provided with finance reports and variance analysis at each of their meetings.

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/f74ff3b8-8932-47a3-ac51-d402fd536e39>

Public interest disclosure

Number of occasions on which public interest information has been disclosed to a responsible officer of the agency under the *Public Interest Disclosure Act 2018*: 0

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/ba6496a3-3016-4959-9123-95ec21a959a5>

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

Reporting required under any other act or regulation

N/A

Reporting required under the *Carers' Recognition Act 2005*

N/A

Public complaints

Number of public complaints reported

| Complaint categories | Sub-categories | Example | Number of Complaints 2019-20 |
|------------------------|-----------------------|--|---------------------------------|
| Professional behaviour | Staff attitude | Failure to demonstrate values such as empathy, respect, fairness, courtesy, extra mile; cultural competency | 0 |
| Professional behaviour | Staff competency | Failure to action service request; poorly informed decisions; incorrect or incomplete service provided | 0 |
| Professional behaviour | Staff knowledge | Lack of service specific knowledge; incomplete or out-of-date knowledge | 0 |
| Communication | Communication quality | Inadequate, delayed or absent communication with customer | 0 |
| Communication | Confidentiality | Customer's confidentiality or privacy not respected; information shared incorrectly | 0 |
| Service delivery | Systems/technology | System offline; inaccessible to customer; incorrect result/information provided; poor system design | 0 |
| Service delivery | Access to services | Service difficult to find; location poor; facilities/ environment poor standard; not accessible to customers with disabilities | 0 |
| Service delivery | Process | Processing error; incorrect process used; delay in processing application; process not customer responsive | 0 |
| Policy | Policy application | Incorrect policy interpretation; incorrect policy applied; conflicting policy advice given | 0 |
| Policy | Policy content | Policy content difficult to understand; policy unreasonable or disadvantages customer | 0 |

| Complaint categories | Sub-categories | Example | Number of Complaints 2019-20 |
|-----------------------------|------------------------|---|---|
| Service quality | Information | Incorrect, incomplete, out dated or inadequate information; not fit for purpose | 0 |
| Service quality | Access to information | Information difficult to understand, hard to find or difficult to use; not plain English | 0 |
| Service quality | Timeliness | Lack of staff punctuality; excessive waiting times (outside of service standard); timelines not met | 0 |
| Service quality | Safety | Maintenance; personal or family safety; duty of care not shown; poor security service/ premises; poor cleanliness | 0 |
| Service quality | Service responsiveness | Service design doesn't meet customer needs; poor service fit with customer expectations | 0 |
| No case to answer | No case to answer | Third party; customer misunderstanding; redirected to another agency; insufficient information to investigate | 0 |
| | | Total | 0 |

Note: the section below is mandated

| Additional Metrics | Total |
|--|--|
| Number of positive feedback comments | Regular positive feedback regarding shows and activities |
| Number of negative feedback comments | Very rarely |
| Total number of feedback comments | N/A |
| % complaints resolved within policy timeframes | N/A |

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/607ad0d9-dad7-423d-b5f0-f61457b27bbc>

| |
|--|
| Service Improvements resulting from complaints or consumer suggestions over 2019-2020 |
|--|

| |
|-----|
| N/A |
|-----|

Appendix: Audited financial statements 2019-20



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

Opinion

I have audited the financial report of the Australian Children's Performing Arts Company for the financial year ended 30 June 2020.

In my opinion, the accompanying financial report gives a true and fair view of the financial position of the Australian Children's Performing Arts Company as at 30 June 2020, its financial performance and its cash flows for the year then ended in accordance with relevant Treasurer's Instructions issued under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards.

The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2020
- a Statement of Financial Position as at 30 June 2020
- a Statement of Changes in Equity for the year ended 30 June 2020
- a Statement of Cash Flows for the year ended 30 June 2020
- notes, comprising significant accounting policies and other explanatory information
- a Certificate from the Chair, the Chair of the Finance, Audit and Risk Committee, the Executive Producer and the Business Manager.

Basis for opinion

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

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

Responsibilities of the Executive Producer and Board for the financial report

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

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

Auditor's responsibilities for the audit of the financial report

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987* and section 13(3) of the schedule to the *Public Corporations Act 1993*, I have audited the financial report of the Australian Children's Performing Arts Company for the financial year ended 30 June 2020.

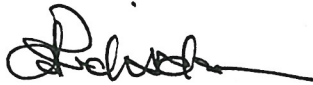
My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an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

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

- identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Australian Children's Performing Arts Company's internal control
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Executive Producer
- evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

I communicated with the Executive Producer about, among other matters, the planned scope and timing of the audit.

A handwritten signature in black ink, appearing to read 'A. Richardson', with a long horizontal stroke extending to the right.

Andrew Richardson

Auditor-General

30 September 2020

AUSTRALIAN CHILDREN'S PERFORMING ARTS COMPANY Certification of the Financial Statements

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

- comply with relevant Treasurers 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 authority; and
- present a true and fair view of the financial position of the Australian Children's Performing Arts Company as at 30 June 2020 and the results of its operation and cash flows for the financial year.

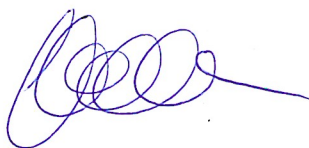
We certify that the internal controls employed by the Australian Children's Performing Arts Company for the financial year over its financial reporting and its preparation of the general purpose financial statements have been effective throughout the reporting period.



Bruce Speirs
Chair
29 September 2020



Chris Stewart
Chair of Finance, Audit and Risk Committee
29 September 2020



Kaye Weeks
Executive Producer
29 September 2020



Genevieve Fischer
Business Manager
29 September 2020

Australian Children's Performing Arts Company

STATEMENT OF COMPREHENSIVE INCOME

for the year ended 30 June 2020

| | Note | 2020 \$'000 | 2019 \$'000 |
|---|------|----------------|----------------|
| Income | | | |
| Revenues from SA Government | 4.1 | 1,483 | 1,194 |
| Commonwealth-sourced grants and funding | 4.2 | 376 | 548 |
| Program revenues | 4.3 | 367 | 538 |
| Donations | 4.4 | 102 | 101 |
| Service fees | 4.5 | 81 | 60 |
| Other revenues | 4.6 | 29 | 41 |
| Total income | | <u>2,438</u> | <u>2,482</u> |
| Expenses | | | |
| Employee benefits expenses | 2.3 | 880 | 826 |
| Supplies and services | 3.1 | 1,401 | 1,662 |
| Grants | 3.2 | 150 | - |
| Depreciation and amortisation | 3.3 | 18 | 23 |
| Total expenses | | <u>2,449</u> | <u>2,511</u> |
| Net result | | <u>(11)</u> | <u>(29)</u> |
| Total comprehensive result | | <u>(11)</u> | <u>(29)</u> |

The accompanying notes form part of these financial statements. The net result and total comprehensive result are attributable to the SA Government as owner.

Australian Children's Performing Arts Company

STATEMENT OF FINANCIAL POSITION

as at 30 June 2020

| | Note | 2020 \$'000 | 2019 \$'000 |
|--------------------------------------|------|----------------|----------------|
| CURRENT ASSETS | | | |
| Cash and cash equivalents | 6.1 | 896 | 712 |
| Receivables | 6.2 | 74 | 154 |
| Total Current Assets | | <u>970</u> | <u>866</u> |
| NON-CURRENT ASSETS | | | |
| Plant and equipment | 5.1 | 20 | 35 |
| Other financial assets | 6.3 | 20 | 20 |
| Total Non-Current Assets | | <u>40</u> | <u>55</u> |
| TOTAL ASSETS | | <u>1,010</u> | <u>921</u> |
| CURRENT LIABILITIES | | | |
| Payables | 7.1 | 103 | 126 |
| Other liabilities | 7.2 | 322 | 207 |
| Employee benefits | 2.4 | 36 | 30 |
| Total Current Liabilities | | <u>461</u> | <u>363</u> |
| NON-CURRENT LIABILITIES | | | |
| Payables | 7.1 | 4 | 4 |
| Employee benefits | 2.4 | 67 | 65 |
| Total Non-Current Liabilities | | <u>71</u> | <u>69</u> |
| TOTAL LIABILITIES | | <u>532</u> | <u>432</u> |
| NET ASSETS | | <u>478</u> | <u>489</u> |
| EQUITY | | | |
| Retained earnings | | <u>478</u> | <u>489</u> |
| TOTAL EQUITY | | <u>478</u> | <u>489</u> |

The accompanying notes form part of these financial statements. The total equity is attributable to the SA Government as owner.

Australian Children's Performing Arts Company

STATEMENT OF CHANGES IN EQUITY

for the year ended 30 June 2020

| | Retained Earnings \$'000 | Total Equity \$'000 |
|--|--------------------------------|------------------------|
| Balance at 30 June 2018 | 518 | 518 |
| Net result for 2018-19 | (29) | (29) |
| Total Comprehensive Result for 2018-19 | (29) | (29) |
| Balance at 30 June 2019 | 489 | 489 |
| Net result for 2019-20 | (11) | (11) |
| Total Comprehensive Result for 2019-20 | (11) | (11) |
| Balance at 30 June 2020 | 478 | 478 |

The accompanying notes form part of these financial statements. All changes in equity are attributable to the SA Government as owner.

Australian Children's Performing Arts Company

STATEMENT OF CASH FLOWS

for the year ended 30 June 2020

| | <i>Note</i> | 2020 \$'000 | 2019 \$'000 |
|---|-------------|----------------|----------------|
| CASH FLOWS FROM OPERATING ACTIVITIES: | | | |
| Cash Inflows | | | |
| Receipts from SA Government | | 1,523 | 1,214 |
| Program and other receipts | | 576 | 747 |
| Receipts from Commonwealth-sourced grants | | 501 | 497 |
| Deposits recovered | | 74 | - |
| Interest received | | 10 | 12 |
| GST recovered from ATO | | - | 42 |
| Cash generated from operations | | <u>2,684</u> | <u>2,512</u> |
| Cash Outflows | | | |
| Payments for supplies and services | | (1,444) | (1,807) |
| Employee benefit payments | | (889) | (837) |
| Grants paid | | (150) | - |
| Deposits paid | | - | (28) |
| GST paid to the ATO | | (14) | - |
| Cash used in operations | | <u>(2,497)</u> | <u>(2,672)</u> |
| Net Cash provided by (used in) Operating Activities | | <u>187</u> | <u>(160)</u> |
| CASH FLOWS FROM INVESTING ACTIVITIES: | | | |
| Cash Outflows | | | |
| Purchases of plant and equipment | | (3) | (19) |
| Cash used in investing activities | | <u>(3)</u> | <u>(19)</u> |
| Net Increase (decrease) in cash and cash equivalents | | 184 | (179) |
| Cash and cash equivalents at the beginning of the period | | 712 | 891 |
| Cash and cash equivalents at the end of the period | 6.1 | <u>896</u> | <u>712</u> |

The accompanying notes form part of these financial statements.

Australian Children's Performing Arts Company

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1. About Australian Children's Performing Arts Company

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

ACPAC has a fully-owned subsidiary, Windmill Pictures Pty Ltd. The activities of Windmill Pictures Pty Ltd are not material and have not been consolidated in accordance with AASB 10. ACPAC will re-assess the materiality of Windmill Pictures Pty Ltd to Windmill Theatre Co annually.

Further details about this subsidiary can be found at note 9.

1.1 Basis of Preparation

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

- section 23 of the *Public Finance and Audit Act 1987*;
- Treasurer's Instructions and Accounting Policy Statements issued by the Treasurer under the *Public Finance and Audit Act 1987*; and
- relevant *Australian Accounting Standards* (Reduced Disclosure Requirements)

For the 2019-20 financial statements ACPAC adopted AASB 15 - Revenue from Contracts with Customers, AASB 16 - Leases and AASB 1058 - Income of Not-for-Profit Entities.

The financial statements are prepared based on a 12 month reporting period and presented in Australian currency. The historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured.

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

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

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

1.2 Objectives of the Australian Children's Performing Arts Company

ACPAC's 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.

1.3 Impact of COVID-19 pandemic

The COVID-19 pandemic has impacted on the operations of ACPAC in 2019-20. The key impact was the forced cancellation of the Beep US and Canada tour in March 2020 due to venue and travel restrictions imposed by the US and Australian Governments. Reduced revenue as a result of this cancellation was partially offset by State and Federal COVID-19 support provided. Further details are provided in the below notes:

- Note 4.1 - Revenues from SA Government
- Note 4.2 - Commonwealth-sourced grants
- Note 4.3 - Program revenues

1.4 Related Party Transactions

Related parties of ACPAC include its subsidiary Windmill Pictures Pty Ltd, all key management personnel and their close family members; all Cabinet Ministers and their close family members; and all public authorities that are controlled and consolidated into the whole of government financial statements and other interests of the Government.

ACPAC has recharged Windmill Pictures Pty Ltd \$70,000 (2019: \$60,000) for producing, marketing and administrative services provided.

ACPAC provided Windmill Pictures Pty Ltd with an operational funding grant of \$150,000 (2019: Nil).

2. Board and employees

2.1 Key Management Personnel

Key management personnel includes the Minister, members of the Board, the Executive Producer and Artistic Director. Total compensation for ACPAC's key management personnel during the reporting period ended 30 June 2020 was \$299,000 (2019: \$293,000).

The compensation disclosed in this note excludes salaries and other benefits the Minister receives. The Minister's remuneration and allowances are set by the Parliamentary Remuneration Act 1990 and the Remuneration Tribunal of SA respectively and are payable from the Consolidated Account (via the Department of Treasury and Finance) under section 6 the *Parliamentary Remuneration Act 1990*.

ACPAC has not entered into any transactions with KMP's.

2.2 Board members

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

Bruce Speirs (Chair)
Ruth Ambler (appointed 1 January 2020)
Rosey Batt
Sophie Doyle
Rodney Harrex (resigned 26 August 2019)
Richard Harris (appointed 1 January 2020)
Deonne Smith
Chris Stewart
Clare Watson (appointed 1 January 2020)

No members of the Board of Directors received remuneration from ACPAC during the reporting period ended 30 June 2020 (2019: Nil).

Except for members of the Board of Directors receiving complimentary tickets to productions, 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.

2.3 Employee Benefits Expenses

| | 2020 \$'000 | 2019 \$'000 |
|---|----------------|----------------|
| Salaries & wages | 699 | 678 |
| Annual and long service leave | 81 | 50 |
| Employment on-costs - superannuation | 73 | 71 |
| Employment on-costs - other | 27 | 27 |
| Total Employee Benefits Expenses | 880 | 826 |

Employee benefit expenses include all costs 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.

Executive Remuneration

| | 2020 No. | 2019 No. |
|---|-------------|-------------|
| The number of employees whose remuneration received or receivable falls within the following bands: | | |
| \$154,000 to \$174,000 | 1 | 1 |
| Total | 1 | 1 |

The table includes all employees who received remuneration equal to or greater than the base executive remuneration level during the year. Remuneration of employees reflects all costs of employment including salaries and wages, payments in lieu of leave, superannuation contributions, salary sacrifice benefits and fringe benefits and any fringe benefits tax paid or payable in respect of those benefits.

2.4 Employee benefits liability

| | 2020 \$'000 | 2019 \$'000 |
|--|----------------|----------------|
| Current | | |
| Accrued salaries & wages | - | 12 |
| Annual leave | 36 | 18 |
| Total Current Employee benefits | 36 | 30 |
| Non-current | | |
| Long service leave | 67 | 65 |
| Total Non-current Employee Benefits | 67 | 65 |
| Total Employee benefits | 103 | 95 |

Employee benefits accrue 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.

The liability for salary and wages is measured as the amount unpaid at the reporting date at remuneration rates current at the reporting date.

The annual leave liability is expected to be payable within 12 months and is measured at the undiscounted amount expected to be paid.

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.

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. Details about the measurement of long service leave liability is provided at note 11.1.

3. Expenses

3.1 Supplies and services

| | 2020 \$'000 | 2019 \$'000 |
|---|----------------|----------------|
| Artist / contractor expenses | 474 | 533 |
| Production costs | 404 | 501 |
| Marketing and publicity expenses | 61 | 113 |
| Theatre costs | 51 | 106 |
| Premises lease and outgoings | 93 | 87 |
| Education program expenses | 49 | 65 |
| Marketing productions | 37 | 72 |
| IT & communications | 37 | 34 |
| Travel & accommodation | 25 | 36 |
| Commission | 26 | - |
| Audit fees - Auditor-General's Department | 24 | 23 |
| Agent fees | 19 | - |
| Office relocation expenses | 10 | - |
| Fees, memberships and subscriptions | 10 | - |
| Other sundry expenses | 81 | 92 |
| Total Supplies and services | 1,401 | 1,662 |

Program expenditure (artist/contractor expenses, production costs, theatre costs, marketing productions, commission, agents fees)

Program expenditure related to a performance season is recognised when a season is complete. Program expenditure related to performance seasons in progress at reporting date are recognised in the Statement of Financial Position as an asset (prepayments) until the production is complete. Program expenditure that is not related to a performance season (eg. creative development) is recognised as incurred.

3.2 Grants

| | 2020 \$'000 | 2019 \$'000 |
|---|----------------|----------------|
| Windmill Pictures Pty Ltd operational funding | 150 | - |
| Total Grants Paid | 150 | - |

3.3 Depreciation and amortisation

| | 2020 \$'000 | 2019 \$'000 |
|------------------------------------|----------------|----------------|
| Leasehold improvements | 6 | 13 |
| Office equipment | 4 | 6 |
| Computer equipment | 8 | 4 |
| Total Depreciation Expenses | 18 | 23 |

All non-current assets having a limited useful life, are systematically depreciated/amortised over their useful lives in a manner that reflects the consumption of their service potential.

Useful Life

Depreciation and amortisation are calculated on a straight-line basis over the estimated useful life of the following classes of assets:

| Class of Asset | Useful life (years) |
|------------------------|---------------------|
| Leasehold Improvements | Life of lease |
| Computer Equipment | 3 - 5 |
| Office Equipment | 5 - 7 |

4. Income

4.1 Revenues from SA Government

| | 2020 \$'000 | 2019 \$'000 |
|---|----------------|----------------|
| Operating grant | 1,138 | 1,111 |
| Windmill Pictures Pty Ltd operational funding | 150 | - |
| Special purpose grants | 195 | 83 |
| Total revenues from SA Government | 1,483 | 1,194 |

Operating grant and Windmill Pictures Pty Ltd operational funding

These funds are provided by the Department for Education, and are recognised on receipt.

Special purpose grants

ACPAC received special purpose grants from the Department for Education, and Department for Premier and Cabinet, including COVID-19 support. Where special purpose grants have sufficiently specific performance obligations, these grants are recognised at the point in time when the performance obligation is met. Where no sufficiently specific performance obligation is stipulated, special purpose grants are recognised on receipt.

4.2 Commonwealth-sourced grants and funding

| | 2020 \$'000 | 2019 \$'000 |
|--|----------------|----------------|
| Australia Council: | | |
| Four year funding | 309 | 306 |
| Special purpose grants | 3 | 242 |
| Australian Taxation Office: | | |
| COVID-19 Cash flow boost | 50 | - |
| Austrade: | | |
| Export market development | 14 | - |
| Total Commonwealth-sourced grants and funding | 376 | 548 |

Australia Council

Four year funding

ACPAC's current four year funding agreement with Australia Council expires on 31 December 2020, and a new four year agreement expiring on 31 December 2024 has been executed. Australia Council project grants are program and timeframe specific based upon the success of the individual grant applications. Grants from the Commonwealth government are recognised as revenue when ACPAC obtains control over the funding. Control over grants is normally obtained upon receipt.

Project grants

Project grant revenue is recognised at the point in time when the project is completed. Project grants are recognised in the Statement of Financial Position as a contract liability (unearned revenue) until the performance obligations are completed.

During 2019-20, ACPAC received \$207,000 in project grants from Australia Council to be delivered in 2020-21. As the performance obligations have not been met, a contract liability is recognised for the received grants, refer to Note 7.2.

COVID-19 Support

ACPAC received a cash flow boost payment from the ATO in May 2020. It is anticipated that ACPAC will receive further cash flow boost payments in 2020-21.

4.3 Program Revenues

| | 2020 \$'000 | 2019 \$'000 |
|-------------------------------|----------------|----------------|
| Presenter fees | 268 | 381 |
| Box office | 44 | 79 |
| Program partnerships | - | 45 |
| Other program recoveries | 55 | 33 |
| Total Program revenues | 367 | 538 |

Program revenues are recognised when a performance season is complete. Presenter fees, program partnership fees, box office income and other program recoveries for future productions and productions in progress at reporting date are recognised in the Statement of Financial Position as a contract liability (unearned revenue) until the production is complete.

COVID-19 Impact

Presenter fees were lower than planned in 2019-20 due to the partial cancellation of the Beep US and Canada tour, five weeks into a 12 week season.

4.4 Donations

| | 2020 \$'000 | 2019 \$'000 |
|------------------------|----------------|----------------|
| Trusts & foundations | 74 | 74 |
| Individuals | 28 | 27 |
| Total Donations | 102 | 101 |

Donations are recognised on receipt.

4.5 Service fees

| | 2020 \$'000 | 2019 \$'000 |
|---------------------------|----------------|----------------|
| Producing Fees | 43 | 38 |
| Administrative Fees | 18 | 12 |
| Marketing Fees | 9 | 10 |
| Directing Fees | 11 | - |
| Total Service Fees | 81 | 60 |

In 2019-20 and 2018-19 ACPAC provided producing, administrative and marketing services to its subsidiary, Windmill Pictures Pty Ltd. These expenses were recharged based on commercial rates for similar services.

In 2019-20 ACPAC provided directing services to a third party.

4.6 Other revenues

| | 2020 \$'000 | 2019 \$'000 |
|------------------------------------|----------------|----------------|
| Interest | 10 | 13 |
| Insurance claim revenue | - | 10 |
| Sponsorship - commercial | 1 | 1 |
| Sponsorship - commercial - in kind | 13 | 5 |
| Return on film investment funding | 3 | 5 |
| Education income | - | 3 |
| Miscellaneous revenue | 2 | 4 |
| Total Other revenues | 29 | 41 |

Sponsorship - commercial - in kind

In-kind sponsorship is recognised in the period that the in-kind goods or services are received.

Return on film investment funding.

In 2014-15 ACPAC invested \$255,000 in the feature film 'Girl Asleep'. The return on film investment funding represents ACPAC's entitlement to a share of distribution receipts, in proportions set out in the Production Investment Agreement.

5. Non-financial assets

5.1 Plant and equipment by asset class

Plant and equipment comprises owned tangible assets that do not meet the definition of investment property.

| | 2020 \$'000 | 2019 \$'000 |
|--|----------------|----------------|
| Leasehold improvements at cost (deemed fair value) | 49 | 49 |
| Accumulated amortisation at the end of the period | (49) | (43) |
| Total leasehold improvements | - | 6 |
| Office equipment at cost (deemed fair value) | 41 | 41 |
| Accumulated depreciation at the end of the period | (35) | (31) |
| Total office equipment | 6 | 10 |
| Computer Equipment at cost (deemed fair value) | 37 | 34 |
| Accumulated depreciation at the end of the period | (23) | (15) |
| Total computer equipment | 14 | 19 |
| Total Plant and equipment | 20 | 35 |

5.2 Plant and equipment owned by ACPAC

Plant and equipment owned by ACPAC with a value equal to or in excess of \$3,000 is capitalised, otherwise it is expensed.

Plant and equipment owned by ACPAC is recorded at fair value. Detail about ACPAC's approach to fair value is set out in note 11.2.

Impairment

Plant and equipment owned by ACPAC has not been assessed for impairment as they are non-cash generating assets, that are specialised in nature and held for continual use of their service capacity and are subject to regular revaluation.

Reconciliation

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

| | Leasehold improvements \$'000 | Office equipment \$'000 | Computer equipment \$'000 | Total \$'000 |
|---|-------------------------------------|-------------------------------|---------------------------------|-----------------|
| 2019-20 | | | | |
| Carrying amount at the beginning of the period | 6 | 10 | 19 | 35 |
| Acquisitions | - | - | 3 | 3 |
| Depreciation/amortisation expenses | (6) | (4) | (8) | (18) |
| Carrying amount at the end of the period | - | 6 | 14 | 20 |

5.3 Property leased by ACPAC

ACPAC's lease for 2/234 Sturt Street at 30 June 2020 was for the period January 2020 to August 2020. Short-term leases of 12 months or less are not recognised as right-of-use assets under AASB 16. The associated lease payments are recognised as an expense and disclosed in note 3.1. Lease commitments at 30 June 2020 are disclosed at note 10.1.

6. Financial assets

6.1 Cash and cash equivalents

| | 2020 \$'000 | 2019 \$'000 |
|--|----------------|----------------|
| Cash on hand | 1 | 1 |
| Short term deposit - SAFA | 728 | 482 |
| Cash at bank | 167 | 229 |
| Total Cash and cash equivalents | 896 | 712 |

Cash is measured at nominal amounts.

Short-term deposits

Short-term deposits are made for varying periods of between one day and three months. The deposits are lodged with SAFA and earn interest at the respective short-term deposit rates.

Unearned revenue

Total cash and cash equivalents in 2019-20 includes \$322,000 of grants and presenter fee deposits received for 2020-21 projects. Total cash and cash equivalents in 2018-19 included \$207,000 of grants and presenter fee deposits for 2019-20 and 2020-21 projects. These funds are recognised as a liability (unearned revenue), and detailed at note 7.2.

6.2 Receivables

| | 2020 \$'000 | 2019 \$'000 |
|------------------------------------|----------------|----------------|
| Debtors | 2 | 2 |
| Prepayments for future productions | 33 | 53 |
| Other prepayments | 33 | 21 |
| Accrued income | 6 | 4 |
| Security deposits paid | - | 74 |
| Total Receivables | 74 | 154 |

Receivables arise in the normal course of selling goods and services to other government agencies and to the public. Receivables are normally settled within 30 days after the issue of an invoice or the goods/services have been provided under a contractual arrangement. Receivables, prepayments and accrued revenues are non-interest bearing. Receivables are held with the objective of collecting contractual cash flows and they are measured at amortised cost.

6.3 Other financial assets

| | 2020 \$'000 | 2019 \$'000 |
|-------------------------------------|----------------|----------------|
| Term deposit | 20 | 20 |
| Total other financial assets | 20 | 20 |

Other financial assets are measured at historical cost.

7. Liabilities

7.1 Payables

| | 2020 \$'000 | 2019 \$'000 |
|-----------------------------------|----------------|----------------|
| Current | | |
| Creditors | 37 | 43 |
| Employment on-costs | 10 | 27 |
| Accrued expenses | 31 | 31 |
| GST Payable | 25 | 25 |
| Total Current Payables | 103 | 126 |
| Non-current | | |
| Employment on-costs | 4 | 4 |
| Total Non-Current Payables | 4 | 4 |
| Total Payables | 107 | 130 |

Payables and accruals are raised for all amounts owing but unpaid. Sundry payables are normally settled within 20 days from the date the invoice is first received. All payables are non-interest bearing. The carrying amount of payables represents fair value due to their short-term nature.

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

Employment on-costs

Employment on-costs include WorkCover levies and superannuation contributions and are settled when the respective employee benefits that they relate to is discharged.

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.

As a result of an actuarial assessment performed by the Department of Treasury and Finance, the proportion of long service leave taken as leave is 42% (41% in 2018-19). The estimated impact of this is immaterial.

7.2 Other liabilities

| | 2020 \$'000 | 2019 \$'000 |
|---|----------------|----------------|
| Unearned revenue - Commonwealth Government | 207 | 140 |
| Unearned revenue - Presenter fees | 25 | 17 |
| Unearned revenue - SA Govt special purpose grants | 90 | 50 |
| Total Other liabilities | 322 | 207 |

Unearned revenue - Commonwealth Government and SA Govt Special purpose grants

The amounts disclosed as unearned revenue are contract liabilities primarily related to the advance consideration received from Australia Council or the Department of Premier and Cabinet for which revenue is recognised upon completion of the programs. The programs involve the production of online content and national and international touring programs.

8. Changes in accounting policy

8.1 AASB 15 Revenue from Contracts with Customers

AASB 15 Revenue from Contracts with Customers establishes a revenue recognition model for revenue arising from contracts with customers. It requires that revenue be recognised at an amount that reflects the consideration to which an entity expects to be entitled in exchange for transferring goods or services to a customer.

AASB 15 supersedes AASB 111 Construction contracts, AASB 118 Revenue and related Interpretations and applies to all revenue arising from contracts with customers.

Impact on retained earnings

On transition, there was no impact on retained earnings.

Accounting policies on transition

ACPAC has adopted AASB 15 on 1 July 2019. The Treasurer's Instructions (Accounting Policy Statements) require certain choices in those transitional provisions to be taken. ACPAC has on transition:

- recognised the cumulative effect of initially applying AASB 15 as an adjustment to the opening balance of retained earnings as at 1 July 2019. Therefore, the comparative information has not been restated.
- not adopted the completed contract expedient, and therefore has not excluded revenue which was fully recognised in previous years in accordance with the former revenue and income accounting standards.
- elected not to restate retrospectively contracts for modifications that occurred before 1 July 2019. Such contract modifications were minor so this is expected to have little impact on the financial statements.

Impacts on the financial statements are explained below together with impacts from adoption of AASB 1058 Income of Not-for-Profit Entities.

Ongoing accounting policies

The Treasurer's Instructions (Accounting Policy Statements) specify requirements for public authorities in applying AASB 15. These requirements are reflected in ACPAC's policies as follows:

- for non-intellectual property licences, low value licences (i.e. assets which have a value of \$15 000 or less) and short-term licences (i.e. being those with a licence term of 12 months or less) are exempt from AASB 15 revenue recognition requirements. ACPAC has elected to recognise revenue at the point in time the licence is issued.
- AASB 15 is applied to a portfolio contracts with similar characteristics.
- there is no adjustment to the promised amount of consideration for the effects of a significant financing component if the period between the transfer of goods/services and the payment date is one year or less.
- the incremental costs of obtaining a contract are expensed when incurred when the amortisation period of the asset that ACPAC would have recognised is one year or less.
- for measuring progress towards satisfaction of performance obligations when the output method is applied, revenue is recognised in the amount to which there is a right to invoice corresponding directly to the value to the customers of the department's performance completed to date.

Significant accounting policies related to the application of AASB 15 are disclosed under relevant notes.

8.2 AASB 1058 Income of Not-for-Profit Entities

AASB 1058 Income of Not-for-Profit Entities establishes new income recognition requirements for not-for-profit entities. Its requirements apply where the consideration to acquire an asset, including cash, is significantly less than fair value principally to the entity to further its objectives. AASB 1058 also contains requirements for the receipt of volunteer services. AASB 1058 supersedes income recognition requirements in AASB 1004 Contributions, AASB 118 Revenue and AASB 111 Construction Contracts. However, elements of AASB 1004 remain in place, primarily in relation to restructures of administrative arrangements and other contributions and distributions by owners.

Impact on retained earnings

On transition, there was no impact on retained earnings.

9. *Subsidiary*

In August 2017, ACPAC established a wholly owned subsidiary, Windmill Pictures Pty Ltd. This entity was established to facilitate stage-to-screen adaptations of Windmill Theatre Co productions. The financial position and performance of the subsidiary for 2019-20 is provided below:

| | 2020 \$'000 | 2019 \$'000 |
|--|----------------|----------------|
| Statement of Financial Position | | |
| Current assets | 53 | 49 |
| Non-current assets | - | - |
| Current liabilities | 53 | 49 |
| Non-current liabilities | - | - |
| Equity | <u>-</u> | <u>-</u> |

| | 2020 \$'000 | 2019 \$'000 |
|--|----------------|----------------|
| Statement of Comprehensive Income | | |
| Income | | |
| Grant income | 193 | 168 |
| Total income | <u>193</u> | <u>168</u> |
| Expense | | |
| Creative fees | 71 | 51 |
| ACPAC Service fees | 70 | 60 |
| Professional fees | 9 | 27 |
| Other expenses | 43 | 30 |
| Total expenses | <u>193</u> | <u>168</u> |
| Net gain (loss) before tax | <u>-</u> | <u>-</u> |

10. *Outlook*

10.1 *Unrecognised contractual commitments*

| | 2020 \$'000 | 2019 \$'000 |
|---|----------------|----------------|
| Within one year | 6 | 44 |
| Later than one year and not later than five years | - | - |
| Total unrecognised contractual commitments | <u>6</u> | <u>44</u> |

The commitments disclosed in 2019-20 represent ACPAC's office accommodation and outgoings at 2/234 Sturt Street, Adelaide. This accommodation contract expired in August 2020.

10.2 *Contingent assets and liabilities*

ACPAC is not aware of any contingent assets and liabilities.

10.3 *COVID-19 pandemic outlook*

The COVID-19 pandemic will continue to impact the operations of ACPAC in 2020-21. The key expected impacts are:

- Reduced national and international touring as a result of travel restrictions
- Increased Adelaide performances (depending on any further COVID restrictions), and online resources
- Reduced seating capacity at Adelaide performances due to social distancing requirements.

ACPAC's 2020-21 artistic program has been adapted from ACPAC's 2021 - 2024 strategic plan to accommodate travel and performance restrictions. The revised artistic program, and the ongoing non-commercial nature of ACPAC's performances, will ensure that the financial impact to ACPAC in 2020-21 is minimal.

10.4 Events after the end of 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 provide 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.

ACPAC relocated its premises from 2/234 Sturt Street, Adelaide to TAFE SA Adelaide College of the Arts, Light Square, Adelaide in July 2020. The lease arrangement is through a Memorandum of Administrative Arrangement between ACPAC and TAFE SA for the period July 2020 to June 2022, with an option to renew through to June 2028. The total commitment for the committed initial two year term is \$162,000.

11. Measurement and Risk

11.1 Long Service Leave - Measurement

AASB 119 Employee Benefits contains the calculation methodology for long service leave liability. AASB 119 Employee Benefits requires the use of the yield on long-term Commonwealth Government bonds as the discount rate in the measurement of the long service leave liability. The yield on long-term Commonwealth Government Bonds has decreased from 2019 (1.25%) to 2020 (0.5%).

The actuarial assessment performed by the Department of Treasury and Finance decreased the salary inflation rate to 2.5% (2019: 4%).

The net financial effect of the changes in the current year is not material. The impact on future periods is impracticable to estimate.

11.2 Fair Value

AASB 13 Fair Value Measurement defines fair value as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants, in the principal or most advantageous market, at the measurement date.

Initial Recognition

Non-current tangible assets are initially recorded at cost or at the value of any liabilities assumed, plus any incidental cost involved with the acquisition.

Where assets are acquired at no value, or minimal value, they are recorded at fair value in the Statement of Financial Position. However, if the assets are acquired at no or nominal value as part of a restructure of administrative arrangements, then the assets are recognised at book value (i.e. the amount recorded by the transferor public authority immediately prior to the restructure).

Revaluation

APS116.D requires all items of plant and equipment that had a fair value at the time of acquisition greater than \$1.5 million and had an estimated useful life of greater than 3 years to be revalued. ACPAC has no items of plant and equipment that meet this criteria.

11.3 Financial instruments

Financial risk management

Risk management is managed by the Executive Producer and Business Manager. ACPAC's Risk Management Policy is in accordance with the Risk Management Policy Statement issued by the Premier and Treasurer and the principles established in the Australian Standard Risk Management Principles and Guidelines.

ACPAC's exposure to financial risk (liquidity risk, credit risk and market risk) is low due to the nature of the financial instruments held.

Liquidity risk

ACPAC is funded principally by the SA Government. ACPAC works with the Department for Education to determine the cash flows associated with its Government approved program of work and to ensure funding is provided through SA Government budgetary processes to meet the expected cash flows.

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, financial liability and equity instrument are disclosed in the respective financial asset / financial liability note.

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, financial liability and equity instrument are disclosed in the respective financial asset / financial liability note.

Classification of financial instruments

ACPAC measures all financial instruments at amortised cost.

| Category of financial asset and financial liability | Note | 2020 Carrying amount/ Fair value (\$'000) |
|---|------|--|
| Financial assets | | |
| Cash and cash equivalents | 6.1 | 896 |
| Financial assets at amortised cost | | |
| Receivables | 6.2 | 8 |
| Other financial assets | 6.3 | 20 |
| Total financial assets | | 924 |
| Financial liabilities | | |
| Financial liabilities at amortised cost | | |
| Payables | 7.1 | 58 |
| Total financial liabilities | | 58 |

All financial assets and liabilities mature within one year.

| Category of financial asset and financial liability | Note | 2019 Carrying amount/ Fair value (\$'000) |
|---|------|--|
| Financial assets | | |
| Cash and cash equivalents | 6.1 | 712 |
| Financial assets at amortised cost | | |
| Receivables | 6.2 | 80 |
| Other financial assets | 6.3 | 20 |
| Total financial assets | | 812 |
| Financial liabilities | | |
| Financial liabilities at amortised cost | | |
| Payables | 7.1 | 49 |
| Total financial liabilities | | 49 |

Receivables and payables

The receivable and payable amounts disclosed here exclude amounts relating to statutory receivables and payables (e.g. Commonwealth, State and Local Government taxes, fees and charges; Auditor-General's Department audit fees). 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 levies, tax and equivalents, 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 amortised cost).

The receivables amount disclosed here excludes prepayments as they are not financial assets. Prepayments are presented in note 6.2.