



# WINDMILL PRODUCTION COMPANY

ANNUAL REPORT 2024





## Acknowledgement of Country.

Everywhere Windmill wanders, we walk softly, we speak respectfully, we hold integrity, we collaborate and create while honouring the truth of reconciliation and the true history of this country.

We know that the land on which we create our work is sacred. We know there were many tribal family clans here before us, and we now sit beside them.

We acknowledge the tribal family clans who are known today as the Kurna Nation (Meyunna people).

We respect all Aboriginal and Torres Strait Islander people from across this sacred land known today as Australia.

Windmill holds a vessel of cultural understanding. This vessel symbolises a renewed journey towards the spirit of humanity and the coming together of all generations of the human family. We walk together with the oldest living cultures to guide these ways of understanding.

**Written by Karl Winda Telfer**

Senior Cultural Custodian Mullawirra Meyunna – the Dry Forest People



Front Cover: Moss Piglet  
A Windmill Theatre Company production  
Pictured: Dylan Miller, Gareth Davies  
Image: Claudio Raschella

Creation Creation in rehearsal  
A Windmill Theatre Company production  
Pictured: Gus, Mahalia, James Smith,  
Fleur Elise Noble, Savannah, Zoe  
Image: Thomas McCammon



# Chair's Report.

In an exciting evolution of the company, 2024 was the first full year with two artistic directors, Clare Watson and Rosemary Myers respectively overseeing the theatre and screen arms of the company. We reached audiences across South Australia, around the country, and around the world, while remaining true to our mission to create original, bold and surprising stories for young people and their families.

In October, we were proud to premiere *Moss Piglet*, Clare Watson's first fully conceived production as Artistic Director. The response was brilliant, not only from our audience in Adelaide, but also from critics, with the work receiving the prestigious Arts Critics Circle Award for Professional Group Performance.

Also at home, we returned to the

Space Theatre with company favourite, *Creation Creation*. With many sold out performances and audience acclaim, the show was also nominated for a Ruby Award.

As part of our touring program, *Grug* continued its remarkable journey, travelling through regional South Australia and embarking on a national tour that reached more than 16,000 people across 21 venues. *Grug and the Rainbow* also enjoyed a triumphant return season at the iconic Sydney Opera House.

Internationally, *Bluey's Big Play*, created in collaboration with BBC Studios and Andrew Kay, continued its global success story, delighting families in the USA, Canada, the UK, Ireland, Spain, the UAE, and France. This extensive touring is a testament to the strength of Australian creativity on the world stage (not

to mention an Olivier nomination for Best Family Work). As a Creative Partner, we're proud of our contribution to this epic production, which has now also become a film, screening on ABC Kids.

Our stage-to-screen model continues to be one of our most exciting frontiers, allowing us to tell original Australian stories in new forms, on new platforms, to new audiences around the world. The success of *Beep and Mort* and the ongoing international reach of *Bluey's Big Play* demonstrate the power of this approach. In 2025, we look forward to deepening this ambition, continuing to push boundaries and create stories that speak to young people wherever they are – in theatres, living rooms, or classrooms across the globe. As part of this ambition, we have begun

creative development on a new feature film and are in discussions with a leading screen industry partner about a potential television series.

Our 2024 season has been made possible by the efforts of our talented artists, crew, core staff, and production teams, as well as the vision and leadership of our executive team. The Board is immensely proud of this collective achievement and grateful for the support we continue to receive from our partners, donors, State and Federal funding bodies. Thank you.

And, as always, thank you to our audiences for coming with us on this incredible ride.

We are pleased to provide further detail of our activities and the results achieved by the company in the following pages.



Richard Harris, Chair



The huge sell out crowd of school students were deeply fascinated...there are cheeky moments as well as those of pure fun.

THE ADELAIDE SHOW - CREATION CREATION

Creation Creation  
A Windmill Theatre Company production  
Pictured: Fleur Elise Noble, James Smith  
Image: Thomas MoCammon



The storyline artfully weaves together sibling conflict with the search for identity, the strength of family and the power of play.

BRISTOL 24/7 - BLUEY'S BIG PLAY





# Windmill Theatre Company.

In 2024, we were delighted to introduce our audience to the microscopic tardigrade, (or celebrate them, to those already in the know) through the development and presentation of our premiere work, *Moss Piglet*.

A joyful, thrilling and wildly imaginative exploration of the microscopic world, *Moss Piglet* was one of deep collaboration – between artists, designers, scientists, and most importantly, our young audiences. Alongside the world premiere season, we collaborated with local artists to deliver an in-school workshop program that culminated in a free, interactive foyer exhibition. This exhibition allowed the students we worked with to see their ideas come to life, while offering all audience members the chance to deep dive into the *Moss Piglet* universe – an untapped and delightful adventure.

Our Education Program continued to deliver, providing free seats to disadvantaged schools, alongside comprehensive teacher resources and professional development workshops. Further details are included in the following section.

As ever, our commitment to diversity, access, and inclusion remained front and centre, ensuring that Windmill’s work is for everyone. We were pleased to continue our important collaboration with Access2Arts, who provided consultation on the development of *Moss Piglet*.

Highlights of the year included:

- The world premiere of *Moss Piglet* (11–20 October), conceived and directed by Clare Watson, playing to sold-out performances and winning the Arts Critics Circle Award.
- A South Australian regional tour of *Grug* (28 May–19 June) with performances in Murray Bridge, Port Noarlunga, Goolwa, Port Pirie, Port Augusta, Whyalla, Port Lincoln, and Millicent.
- A national tour of *Grug*, reaching more than 16,000 audience members across 21 venues in Victoria, New South Wales, the ACT, Queensland, and Tasmania.
- A return season of *Creation Creation* (1–11 May), reaffirming its status as one of Windmill’s most impactful works.
- *Grug and the Rainbow* at the Sydney Opera House, continuing to charm new audiences and strengthen Windmill’s relationship with one of Australia’s leading cultural venues.
- Continued international touring success for *Bluey’s Big Play*, with performances across the USA, Canada, the UK, Ireland, Spain, the UAE, and France, introducing millions of families to Australian-made magic.
- The company received nominations for two Ruby Awards: Outstanding Work, Event or Project for Young People (*Hiccup*) and Outstanding Work Outside a Festival (*Creation Creation*)
- Throughout the year, Windmill delivered 82 engagements for artists, creatives, and crew members.



## in numbers

- 964,201 total audience in 2024
- 832 total performances in 2024
- 90 venues across Australia, USA, UK, Ireland, France, Spain and the UAE
- 931,668 audience members saw *Bluey’s Big Play*
- 32,533 audience members saw an original Windmill production
- 82 artists, staff and crew engaged (excludes *Bluey’s Big Play*)

Insightful and thoroughly entertaining, *Moss Piglet* is a beautiful and timely reminder that one does not need to be large to be strong.

ARTSHUB – MOSS PIGLET



*Moss Piglet*  
A Windmill Theatre Company production  
Photured: Dylan Miller, Gareth Davies  
Image: Claudio Raschella



# Creative Development.

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We continued the development of our major festival work, *Mama Does Derby*, a large-scale, site-specific work co-created by Clare Watson and writer Virginia Gay. We plan to engage local roller derby teams for the premiere season and in each touring location as a community chorus.

The show is slated for premiere in 2026 with festival and presenting partners to be confirmed.

Additionally, we began discussions for a new, First Nations led, early childhood work, *Balga*. A co-production with Western Australian based company, Yirra Yaakin, Artistic Director Clare Watson together with local Kaurna Elder and Leader Uncle Mickey O'Brien, and Artistic Director of Yirra Yaakin, Maitland Schnaars, met to kick off this exciting collaboration.

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*Mama Does Derby* creative development  
A Windmill Theatre Company production  
Pictured: Virginia Gay, Jonathon Oxlade, Amber McMahon, Lucy Birkinshaw, Clare Watson, Emily Liu, Ivy Miller, Antoine Jelk  
Image: Claudio Raschella





Creation Creation  
A Windmill Theatre Company production  
Pictured: Fleur Elise Noble  
Image: Claudio Raschella

# Creation Creation

Return Adelaide season

How did we get here? Are aliens real? And is it possible to lick your elbow?

Based on interviews with members of the South Australian community aged between 8–102, Creation Creation is a comedy about life’s biggest mysteries.

Two fearless creators step onto the stage and attempt to unravel the mysteries of the universe using whatever tools they have at their disposal. Cardboard boxes become battleships and ping pong balls become planets in this hilarious explosion of art, sculpture and puppetry.

A daring and audacious journey to the very edge of the universe and back again. It’s a wild theatrical experiment for the curious among us.

**Co-Creator, Director:** Rosemary Myers  
**Co-Creator, Audioscript, Interviews:** Roslyn Oades  
**Co-Creator, Designer:** Jonathon Oxlade  
**Co-Creator, Designer, Performer:** Fleur Elise Noble  
**Performer:** James Smith  
**Composer:** Harry Covill  
**Lighting Designer, Technical Designer:** Chris Petridis  
**Movement Consultant:** Carol Wellman Kelly  
**AUSLAN interpreter & Performer:** Daniel Cleasby  
**Additional Cast:** Zoe Coelho, Gus Wesson, Sid Ion, Savannah Gunn

Return Adelaide season, Space Theatre, Adelaide Festival Centre  
Adelaide, Kaurna Country (SA)  
**1-11 May**



Moss Piglet  
A Windmill Theatre Company production  
Pictured: Gareth Davies, Dylan Miller  
Image: Claudio Raschella

# Moss Piglet

World premiere season, Adelaide

Tardigrades... perhaps you’ve heard of them? Small but mighty, they have withstood multiple extinction cycles, surviving boiling temperatures and even the vacuum of space. With a surprising cult following, some people call them ‘Water Bears’, others call them ‘Moss Piglets’.

*Moss Piglet* is an explosive portrait of the world’s most resilient and curious critters. Taking young audiences from jelly-filled petri dishes to the depths of a volcano to Arctic glaciers to the moon, the work explodes the mysteries of the wildly weird tardigrade.

An epic new work about how even the tiniest of things can be the strongest.

**Co-Creator, Director:** Clare Watson  
**Performer, Co-Creator:** Gareth Davies  
**Performer:** Dylan Miller  
**Co-Creator:** Elena Carapetis  
**Designer:** Meg Wilson  
**Composer, Sound Designer:** Luke Smiles  
**AV Designer:** Michael Carmody  
**Lighting Designers:** Chris Petridis and Richard Vabre  
**Puppetry Directors:** Nathan O’Keefe and Jonathon Oxlade  
**Movement Director:** Larissa McGowan

World premiere season, Space Theatre, Adelaide Festival Centre  
Adelaide, Kaurna Country (SA)  
**11-20 October**





Bluey's Big Play  
BBC Studios and Andrew Kay in association with  
QPAC's Out of the Box and Windmill Theatre Company.  
Image: PhotoCo

# Bluey's Big Play

## International Touring

Wackadood! *Bluey's Big Play* is a theatrical adaptation of the Emmy® award-winning children's television series. Directed by Rosemary Myers and designed by Jonathon Oxlade, *Bluey's Big Play* sees the global TV phenomenon burst onto the stage. With an original story by *Bluey's* creator Joe Brumm and an original score by Joff Bush, *Bluey's Big Play* was nominated for an Olivier for Best Family Production.

The work has been a runaway success, selling out theatres across the world, delighting hundreds of thousands of families with its original story, award-winning puppetry, and heartwarming portrayal of family life.

Presented by BBC Studios and Andrew Kay in association with QPAC's Out of the Box and Windmill Theatre Company.

### International touring (year-long)

#### Australia, England, USA, UAE, France, Spain

Queensland Performing Arts Centre, Brisbane  
The Fabulous Fox, St. Louis  
The Washington Pavilion, Sioux Falls  
Theatre Royal, Norwich  
The Monument, Rapid City  
Pikes Peak Center, Colorado Springs  
Wolverhampton Grand, Wolverhampton  
The Linda Rondstadt Music Hall, Tucson  
Lowry, Lyrio Theatre, Salford  
Lowry, Lyrio Theatre, Salford  
Segerstrom Centrre for the Arts, Costa Mesa  
Mechanics Bank Theater, Bakersfield  
Christopher Cohan Center, San Luis Obispo  
Reynolds Hall, Las Vegas  
Buddy Holly Hall, Lubbock  
Bristol Hippodrome, Bristol  
Civic Center Music Hall, Oklahoma City  
Muriel Kauffman Theatre, Kansas City  
Morris Performing Arts Center, South Bend  
Genesee Theatre, Waukegan  
3Olympia Theatre, Dublin

Lexington Opera House, Lexington  
Lied Center for Performing Arts, Lincoln  
Bloomington Center for the Performing Arts, Bloomington  
Mayflower Theatre, Southampton  
Ethiad Arena, Abu Dhabi  
Proctor and Gamble Hall, Cincinatti  
Swansea Arena, Swansea  
Chapman Music Hall, Tulsa  
W.L. Jack Howard Theatre, Monroe  
Walton Arts Center, Fayetteville  
Whiting Auditorium, Flint  
Clay Center, Charleston  
Andrew Jackson Hall, Nashville  
Auditori Fòrum CCIB, Sant Martí  
Auditorio mar de Vigo, Vigo  
Auditorio Víctor Villegas, Murcia  
Auditorium Palma de Mallorca, Palma  
Belk Theatre, Charlotte  
Berglund Performing Arts Theatre, Roanoke  
Cartuja Centre Cite, Sevilla  
Chrysler Hall, Norfolk

Civic Auditorium, Knoxville  
Count Basie Center for the Performing Arts, Red Bank  
Euskalduna Bilbao, Bilbao  
Folies Bergère, Paris  
Juanita K. Hammons Hall, Springfield  
KeyBank State Theatre, Cleveland  
Lyrio Opera House, Baltimore  
Niswonger Performing Arts Center, Van Wert  
Orpheum Theatre, Minneapolis  
Overture Center for the Arts, Madison  
Palace Theatre, Columbus  
Palacio de Congresos de Granada, Granada  
Palacio de Congresos de Zaragoza (Zona Expo), Zaragoza  
Palacio de Congresos des Valencia, Valencia  
Robinson Center, Little Rock  
State Theatre, Easton  
Teatro de la Laboral, Gijón  
William H Mortensen Hall, Hartford



Grug and the Rainbow  
A Windmill Theatre Company production  
Pictured: Elizabeth Hay  
Image: Thomas McCammon

# Grug and Grug and the Rainbow

## South Australian regional and Australian national tours

Windmill's most widely toured productions, *Grug* and *Grug and the Rainbow* have delighted audiences around the world with gentle storytelling, stunning design and beautiful puppetry.

Based on Ted Prior's beloved picture books, both works follow the adventures of the iconic character who began life as the top of a Burrawang tree.

*Grug* is a Windmill Theatre Company and QPAC's Out of the Box Festival co-production, the South Australian regional tour was presented in association with Country Arts SA, the Australian national tour was presented with support from Playing Australia. *Grug and the Rainbow* was presented by Sydney Opera House.

**Director:** Sam Haren  
**Designer:** Jonathon Oxlade  
**Composer:** DJ TRIP  
**Lighting Designer:** Chris Petridis  
**Puppet Maker:** Tamara Rewse  
**Remount Directors:** Ellen Steele and Matthew Crook  
**Grug Cast:** Dylan Miller, Ellen Steele, Kathryn Adams, Antoine Jelk, Ashton Malcolm, Juanita Navas-Nguyen  
**Grug and the Rainbow Cast:** Ezra Juanta, Elizabeth Hay, Annabel Matheson

### Grug South Australian and National Touring

Murray Bridge, Ngarrindjeri Country (SA)  
Port Noarlunga, Ponkepurunga (SA)  
Goolwa, Ngarrindjeri Country (SA)  
Port Pirie, Nukunu Country (SA)  
Port Augusta, Barngarla & Nukunu Country (SA)  
Whyalla, Barngarla Country (SA)  
Port Lincoln, Barngarla Country (SA)  
Millicent, Boandik Country (SA)  
Ballarat, Wadawurrung & Dja Dja Wurrung Country (VIC)  
Bendigo, Dja Dja Wurrung & Taungurung Country (VIC)  
Cowes, Bunurong Country (VIC)  
East Gippsland, Kurnai Country (VIC)  
Hamilton, Gunditjmara Country (VIC)  
Horsham, Wotjobaluk & Jardwadjali Country (VIC)  
Kingston, Bunurong Country (VIC)  
Narre Warren, Bunurong Country (VIC)

West Gippsland, Gunaikurnai Country (VIC)  
Wodonga, Wiradjuri Country (VIC)  
Canberra, Ngunawal Country (ACT)  
Dubbo, Wiradjuri Country (NSW)  
Port Macquarie, Birpai Country (NSW)  
Wagga Wagga, Wiradjuri Country (NSW)  
Wyong, Darkinjung Country (NSW)  
Kingston, Yagara & Yugambeh Country (QLD)  
Murwillumbah, Bundjalung Country (QLD)  
Rockhampton, Darumbal Country (QLD)  
Hobart/Nipaluna, Muwinina & Mumirimina Country (TAS)  
Launceston, Tyrrenotepanner Country (TAS)  
Melbourne, Naarm (VIC)

**Grug and the Rainbow, Sydney premiere season**  
Sydney Opera House, Sydney, Gadigal Country (NSW)



# Education Program.

At Windmill, education sits side by side with the creation of our theatre work and is a key priority for us in developing and supporting creative literacy. In 2024, we continued to create meaningful opportunities for students, teachers and emerging artists to engage with our work beyond the stage.

In April and May, alongside the return season of our much-loved documentary theatre work *Creation Creation*, we hosted two work experience students from Glenunga International High School, enabling them to witness and interact with the process of theatre making, first hand.

In May and June, as part of the regional and national tour of *Grug*, four in-school workshops were delivered in Murray Bridge and Port Augusta led by drama education specialist, Melissa

Newton-Turner and practising theatre artist, Sam Lau. These workshops were aimed at increasing creative literacy and understanding of the performing arts for children in disadvantaged schools and received fantastic feedback from students and teachers alike.

In October, we presented the world premiere of *Moss Piglet* at the Adelaide Festival Centre. The work featured puppetry, live video, green screen technology, projection and dynamic lighting to create a captivating experience for a young, digitally fluent audience. Combining art and science, the work sparks curiosity in young audiences about biology and the natural world, making it a great resource for teachers and educators, with clear cross curriculum links.

As part of our ongoing

commitment to extending theatrical experiences through bespoke major projects, we delivered an in-school workshop series with Year 5 students from Ocean View College. Over five weeks, students worked with local visual artist Emmaline Zanelli alongside a team of multi-disciplinary artists to create an interactive installation displayed in the Space Theatre foyer pre- and post-show. The workshops saw students investigate a range of different mediums, build their technical skills and express themselves creatively by experimenting with scale, film making, sculpture, creative writing and sound recording. The public installation in the foyer allowed audiences to reflect on the themes of *Moss Piglet*, inviting them to question what is big and what is small and how these distinctions shape our ideas

and world view. The installation consisted of microscope stations on live feed through old school television sets. Foyer sessions were facilitated by two artists as scientists welcoming audiences into the space and encouraging them to use the microscopes to explore the objects provided (feathers, shells, sponges) or whatever they had on them, (snacks, fingernails, hair!) to observe how different these materials look up close. The centrepiece of the installation included footage from the Ocean View College workshops played on loop on a wall of screens in the centre of the foyer.

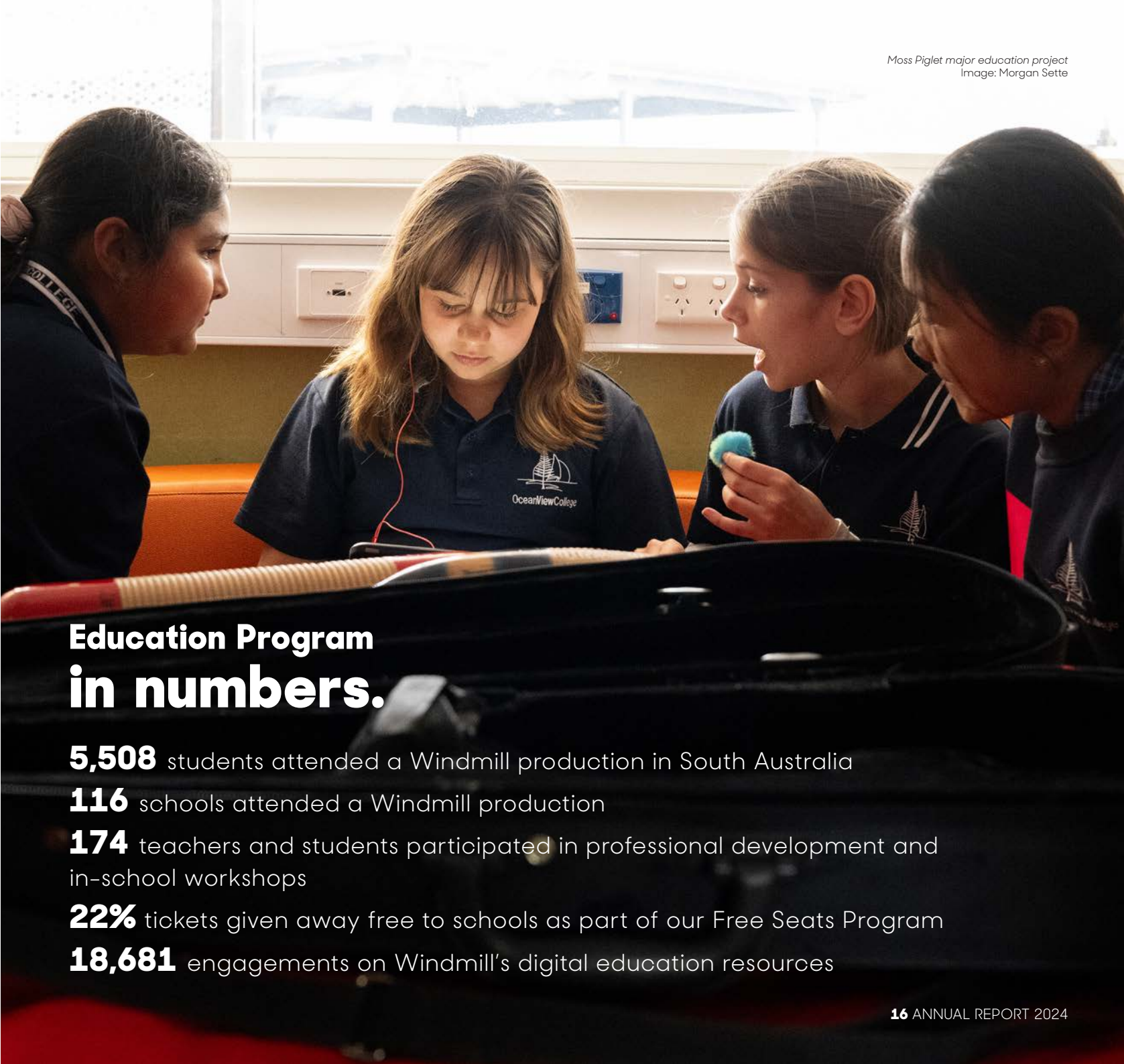
Together with Outreach Education colleagues, Windmill delivered a Step Outside the Classroom professional development workshop for teachers and educators,

connected to the premiere of *Moss Piglet*. Along with a robust Study Guide, this workshop provided teachers with practical skills and tools to be able to enhance their delivery of the Australian Curriculum: The Arts: Drama and explore cross curriculum links in the classroom.

Throughout 2024, the ongoing support of the Department for Education enabled Windmill to forge new connections with students and educators across South Australia whilst also consolidating our detailed learning resources alongside professional learning and education programs for schools.

## Highlights of the year included:

- *Moss Piglet* major education project with Emmaline Zanelli (five week artist-in-residence program with Ocean View College) and an interactive installation displayed in the Space Theatre foyer pre- and post-show.
- Three work experience students for *Creation Creation* and *Moss Piglet*.
- Four in-school workshops in Murray Bridge and Port Augusta (over 140 students).
- Step Outside the Classroom professional development workshop.
- New and revamped study guides (total 18,681 hits on digital resources).



## Education Program in numbers.

- 5,508** students attended a Windmill production in South Australia
- 116** schools attended a Windmill production
- 174** teachers and students participated in professional development and in-school workshops
- 22%** tickets given away free to schools as part of our Free Seats Program
- 18,681** engagements on Windmill's digital education resources



# Windmill Pictures.

Having delivered the second season of *Beep and Mort* in October 2023 (for premiere on ABC Kids in November 2023), Windmill Pictures was focussed on wrapping up post-production, deliverables and reporting for investors as well administration of the Producer Offset rebate in early 2024.

*Beep and Mort* is now screening in the UK and Ireland, Canada, the Middle East and North Africa, Qantas flights and Google iTunes.

In 2024, *Beep and Mort* won an Australian Director’s Guild Award, Australian Writer’s Guild Award, an Australian Cinematography Award and a Screen Producers Australia Award.

In addition to these wins, the show was nominated for six awards nationally and internationally including a Logie

Award, two AACTA Awards, a prestigious BANFF World Media Festival Rockie Award, a Screen Music Award and a Kidscreen Award.

Windmill Pictures also began development on two new projects including a feature film for young audiences and a possible new television series in collaboration with an Australian animation company.

Highlights of the year included:

- *Beep and Mort* won four awards and nominated for an additional six (nationally and internationally)
- Wins: Australian Directors Guild Award: Best Direction of a Children’s Series Episode: Rosemary Myers, Screen Producers Award: Animated Production of the Year, Australian Cinematographers Society Awards (SA & WA): Aaron Gully ACS, Australian Writer’s Guild Award: Children’s Television, Charlotte Rose Hamlyn
- Nominations: TV Week Logie Awards, Kidscreen Awards, BANFF World Media Festival Rockie Awards, AACTA Awards, APRA AMCOS Screen Music Awards

## WINDMILL PICTURES in numbers.

**2.8m+** episodes views (2024 average – AUS only)

**38.4m** minutes viewed (in 2024, AUS only)

**4** awards won

**6** award nominations

**1** new project in development

# International Sales.

Beep and Mort is now screening in the following territories:

- |                                 |   |
|---------------------------------|---|
| • Australia                     | • Kuwait  |
| • Canada                        | • Lebanon   |
| • England                       | • Libya   |
| • Scotland                      | • Mauritania  |
| • Wales                         | • Morocco   |
| • Northern Ireland              | • Oman  |
| • Republic of Ireland           | • Qatar   |
| • Channel Islands               | • Somalia   |
| • Isle of Man                   | • South Sudan   |
| • Gibraltar                     | • Sudan   |
| • British Forces Overseas Bases | • Syria   |
| • Algeria                       | • Tunisia   |
| • Bahrain                       | • United Arab Emirates                                |
| • Chad                          | • Yemen   |
| • Djibouti                      | • West Bank   |
| • Egypt                         | • Gaza Strip  |
| • Iran                          | • Geographical area under Palestinian governance and; |
| • Iraq                          | • Across the world on Qantas inflight entertainment   |
| • Jordan                        |   |
| • The Kingdom of Saudi Arabia   |   |



# NPAPF Priority KPIs.

**Priority 01.** Address diversity areas outlined in the Partnership Framework (33.iv) with particular reference to artists, key creatives, programming and audiences.

Mechanism	Measure	Target	Outcome
Policy development	Development and implementation of whole-of-organisation diversity policy	Implement Diversity Action Plan Implement First Nations engagement strategy	Achieved
Commissioning	Number of new commissions led by artists from diverse backgrounds	1 new work (development)	Achieved
Casting	Percentage of casting that meets one or of more of Windmill's diversity categories; CALD, Disability, First Nations, LGBTQIA+ or Under 35	25% of casting meets one or more diversity categories	Achieved
Audience development	Percentage of student audiences from disadvantaged schools	15% of total SA school show tickets given away free to disadvantaged students	Achieved

**Priority 02.** Commission, develop and present new Australian work that reflects contemporary Australia.

Mechanism	Measure	Target	Outcome
Programming	Percentage of new Australian works in season	100%	Achieved
Innovation	Number of projects that explore new stories and innovative new modes of storytelling	1	Achieved
Research and development	Research new artists, creative partners and dynamic ideas for Windmill program	1 new artist, partner or dynamic idea explored for Windmill program	Achieved
Creative development	Number of shows in creative development over 2-3 year cycles	1 new creative development	Achieved

**Priority 03:** Build capacity in the South Australian theatre sector. Develop partnerships and collaborations. Work nationally with other organisations to present works for young audiences and families and broaden audience engagement. Demonstrate leadership on sector specific concerns.

Mechanism	Measure	Target	Outcome
Artist employment	Number of artists and arts workers contracted to deliver Windmill seasons, tours and screen projects	Minimum 80 artists per year	Achieved
Partnerships	Number of collaborations with other state and national cultural organisations including festivals, venues and companies	10	Achieved
Industry support	Number of South Australian independent productions or artists supported by Windmill staff and/or infrastructure	2	Achieved
Industry leadership	Number of initiatives that demonstrate leadership in; new artistic forms, collaborative models, national or international market development or special projects	1	Achieved

# NPAPF Priority KPIs.

**Priority 04.** Improve access and participation in the arts through touring and presenting work nationally, to regional and remote communities and internationally.

Mechanism	Measure	Target	Outcome
National touring	Number of national tours including to regional and remote communities	2	Achieved
International market development and re-opening (following COVID)	Number of engagements with international partners including; showcasing of digital content, participation in digital market-place events, maintenance of stakeholder relationships and touring	2	Achieved
Audience development	Global audience numbers for Windmill Theatre Company and Windmill Pictures	Minimum 80,000 per annum	Achieved
Screen convergence model	Number of major film or television projects created in partnership with screen entities to leverage original content from Windmill stage productions	1	Achieved

**Priority 05.** Provide creative opportunities for South Australian children, through touring works to schools and delivery of education programs.

Mechanism	Measure	Target	Outcome
SA regional touring	Number of SA regional venues visited	8	Achieved
Education projects	Number of digital, physical or location specific arts projects that allow young people to interact with Windmill productions	1	Achieved
Deep engagement with disadvantaged schools	Number of bespoke arts education projects or unique artist engagement projects for disadvantaged schools	1	Achieved
Education resources or training	Number of education resources or teacher training opportunities delivered by Windmill	2	Achieved



Grug regional in-school workshops  
Image: Morgan Sette



# Team.

<b>Board</b>			
Richard Harris (Chair)			
Ruth Ambler (Deputy Chair)			
Rosey Batt (until June 2024)			
Deonne Smith (until October 2024)			
Chris Stewart			
Luke Culhane			
Julia Zisos (from May 2024)			
<b>Windmill Theatre Company</b>			
Clare Watson, Artistic Director			
Ross McHenry, Executive Director (until November 2024)			
Kaye Weeks, Executive Director (from November 2024)			
Emma Biglands, Business Manager (until July 2024)			
Michelle Jane, Business Manager (from July 2024)			
Alex Hayley, Production Manager (until June 2024)			
Abigail Heuer, Production Coordinator & Stage Manager (until Oct 2024, then Acting Production Manager (from October 2024)			
Madison Thomas, Marketing & Communications Manager			
Sarah Pledge, Development & Marketing Executive			
Karina Bryoe, Associate Producer (from February 2024)			
Gemma Winter Harris, Administration & Finance Officer			
<b>Windmill Pictures</b>			
Rosemary Myers, Artistic Director			
Kaye Weeks, Executive Director & Producer			
Madison Thomas, Associate Producer			
<b>2024 Artists</b>			
Amber McMahon	Fleur Elise Noble	Nathan O’Keefe	
Annabel Matheson	Gareth Davies	Richard Vabre	
Antoine Jelk	Gus Wesson	Roland Partis	
Ashton Malcolm	Hannah Aylett	Roslyn Oades	
Astrid Pill	Haris Koutlakis	Sam Haren	
Ben Johnston	Harry Covill	Samuel Lau	
Bianka Kennedy	Isabella Strada	Samuel McMahon	
Carmen Evans	Jacinta Way	Savannah Gunn	
Carol Wellman Kelly	James Smith	Shannon Cooke	
Carolyn Ferrie	Jonathon Oxlade	Sid Ion	
Chris Daniels	Juanita Navas-Nguyen	Tamara Rewse	
Chris Petridis	Kathryn Adams	Virginia Gay	
Daniel Story	Larissa McGowan	Ziva Von Der Borch	
Darian Tregenza	Liam Sommerville	Zoe Coelho	
David Greig	Lucy Birkinshaw		
Deanne Bullen	Luke Smiles		
DJ TR!P	Marshall Tearle		
Dylan Miller	Matt Crook		
Elena Carapetis	Matthew Morison		
Elizabeth Hay	Max Brading		
Ellen Demaagd	Meg Wilson		
Ellen Steele	Melissa Newton–Turner		
Emily Liu	Michael Carmody		
Emmaline Zanelli	Mickey Lodge		
Ezra Juanta	Mickey O’Brien		

# Supporters.

A huge thank you to our donors who help us deliver awesome experiences to children, young people and families all over Australia.

An extra special thanks to the Windmill Studio Collective who come together to make a large collective impact in the creation of one new work every year.

## Studio Collective

Ronald & Sharie Bannear, Rosey Batt, Joanna Collins AM, Jane Doyle OAM, Sue Gredley, Joanne Griffiths, Ana and Christopher Koch Foundation Fund, Judy & George Potter, Diane Ranck, Roger & Helen Salkeld, Steve Smith & Kaye Weeks, Chris & Sue Stewart, Ginger & Barry Fitzpatrick AM, Sheryn Foord, Sophie Doyle, Clare Watson, Alison Smallacombe, Anonymous



## Donors

Adele Walker, Allan O’Connor, Amy Blaylock, Amy Ide, Anna Nihill, Anonymous x 9, Candy Grunwald, Deidre Carroll, Diana Fry, Eleonora Bauer, Elizabeth McDonald, Elle Dawson-Scott, Emma Leonard, Helen Heithersay, In remembrance Matt Bryne, Jane Thompson, Jennifer Weidenbach, Joan Lyons, Jodie Edwards, Julie Almond, Kathryn McKenzie, Mary Mott, Mercedes Eyers-White, Michelle Jane, Nicole Hewett, Ptiika Owen-Shaw, Rob Brookman & Verity Loughton, Rosemary Gilbie, S E Jordine, Sarah Coffey, Vesna Maletic, Victor Langsam

# Partners.

## Government Partners



## Foundation Partners



## Creative Partners



## Screen Partners



## Media Partners



## Presenting Partners



## Innovation Partner



## Access Consultation Partner



## Education Consultation Partner





# Financial statements.

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Moss Piglet  
A Windmill Theatre Company production  
Pictured: Dylan Miller, Gareth Davies  
Image: Claudio Raschella



### AUDITOR’S INDEPENDENCE DECLARATION UNDER SUBDIVISION 60-C SECTION 60-40 OF AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012

#### To the Directors of Windmill Production Company Limited

As the lead audit partner for the audit of the financial report for the year ended 31 December 2024, I declare that, to the best of my knowledge and belief, there have been no contraventions of:

- i. the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012*, in relation to the audit; and
- ii. any applicable code of professional conduct in relation to the audit.

HLB mannJudd

HLB Mann Judd Audit (SA) Pty Ltd  
Chartered Accountants

Adelaide, South Australia  
10 April 2025

C. McGowan

Corey McGowan  
Director

hlb.com.au

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Windmill Production Company Limited  
ABN 17 654 493 213

### DIRECTORS’ REPORT

The Directors present their report, together with the consolidated financial statements, on Windmill Production Company Limited and its subsidiaries for the financial year ended 31 December 2024.

- Directors**  
The following persons were Directors of the company during the whole of the financial year and to the date of this report, unless otherwise stated:  
  
Richard Harris – Chair  
Ruth Ambler – Deputy Chair  
Rosey Batt (resigned July 2024)  
Luke Culhane  
Deonne Smith (resigned October 2024)  
Chris Stewart  
Julia Zisos (elected June 2024)  
  
**State of affairs**  
The income and expenditure of Windmill Production Company during the year under review was significantly lower than in recent years due to the project-based nature of the screen industry. When not in production of a screen project, subsidiary company, Windmill Pictures Pty Ltd, reverts to development activities on potential new screen projects and has a much lower level of financial activity.  
  
The company’s reserves remain intact and in the opinion of the Directors there are no significant changes to the underlying state of affairs of Windmill Production Company during the year under review.
- Principal activities**  
The principal activity of Windmill Production Company Limited during 2024 was developing, producing, presenting, and promoting high quality performing arts and screen productions for children, young people, families and schools. This included the creation and world premiere of a new work in Adelaide and touring of the company’s repertoire nationally and internationally. Two new screen projects also went into development.
- Operating results and review of operations for the year**  
The result of the company amounts to a deficit of \$709k for the Group and \$496k for Windmill Theatre (2023 surplus: \$216k for the Group and \$75k for Windmill Theatre). The deficit result is due to the timing and recognition of core funding amounts (refer point 2).
- Significant changes in state of affairs**  
There have been no significant changes in state of affairs.
- Events after the reporting date**  
The directors do not anticipate any further developments in the operations of the company which affect the results of subsequent years.
- Auditor’s independence declaration**  
The lead auditor’s independence declaration in accordance with section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, for the year ended 31 December 2024 has been received and can be found on page 3 of the financial statements.

This report is made in accordance with a resolution of the Board of Directors of Windmill Production Company Limited.

Signed on behalf of the Board of Directors:

[Signature]

Director - Windmill Production Company Board  
Dated this 10th day of April 2025



Windmill Production Company Limited

ABN 17 654 493 213

CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME  
For the financial year ended 31 December 2024

		2024		2023	
	Note	Group \$'000	WTC \$'000	Group \$'000	WTC \$'000
<b>REVENUE</b>					
Revenues from Government	2.1	1,524	1,503	2,256	2,223
Screen project revenue	2.2	10	-	6,424	-
Program revenue	2.3	304	296	493	493
Salary recoveries	2.4	-	234	-	383
Donations	2.5	63	63	113	113
Service fees	2.6	52	10	18	110
Other revenue	2.7	116	63	40	35
<b>TOTAL INCOME</b>		<b>2,069</b>	<b>2,169</b>	<b>9,344</b>	<b>3,357</b>
<b>EXPENSES</b>					
Supplies and services	3.1	1,514	1,404	2,409	1,942
Employee benefits expenses	3.2	1,114	1,114	1,203	1,203
Screen project expenses	3.3	-	-	5,377	-
Depreciation and amortisation	3.4	150	147	139	137
<b>TOTAL EXPENSES</b>		<b>2,778</b>	<b>2,665</b>	<b>9,128</b>	<b>3,282</b>
<b>NET RESULT BEFORE INCOME TAX</b>		<b>-709</b>	<b>-496</b>	<b>216</b>	<b>75</b>
Income tax expense		-	-	-	-
<b>NET RESULT AFTER INCOME TAX EXPENSE FOR THE YEAR</b>		<b>-709</b>	<b>-496</b>	<b>216</b>	<b>75</b>
Other comprehensive income for the year		-	-	-	-
<b>TOTAL COMPRENSIVE INCOME/(LOSS) FOR THE YEAR</b>		<b>-709</b>	<b>-496</b>	<b>216</b>	<b>75</b>

Windmill Production Company Limited

ABN 17 654 493 213

CONSOLIDATED STATEMENT OF FINANCIAL POSITION  
For the financial year ended 31 December 2024

		2024		2023	
	Note	Group \$'000	WTC \$'000	Group \$'000	WTC \$'000
<b>Current assets</b>					
Cash and cash equivalents	4.1	984	793	1,582	1,144
Receivables	4.2	135	130	244	272
Producer Offset Rebate	4.3	-	-	1,884	-
<b>Total current assets</b>		<b>1,119</b>	<b>923</b>	<b>3,710</b>	<b>1,416</b>
<b>Non-current assets</b>					
Property, plant and equipment	4.4	118	108	97	84
Right-of-use-assets	4.5	377	377	484	484
<b>Total non-current assets</b>		<b>495</b>	<b>485</b>	<b>581</b>	<b>568</b>
<b>Total assets</b>		<b>1,614</b>	<b>1,408</b>	<b>4,291</b>	<b>1,984</b>
<b>Current liabilities</b>					
Payables	5.1	87	79	146	67
Borrowings	5.2	-	-	1,781	-
Lease liabilities	5.2	108	108	108	108
Contract liabilities	5.3	387	387	363	328
Employee benefits	5.4	36	36	70	70
<b>Total current liabilities</b>		<b>618</b>	<b>610</b>	<b>2,468</b>	<b>573</b>
<b>Non-current liabilities</b>					
Payables	5.1	17	17	19	19
Lease liabilities	5.2	307	307	405	405
Employee benefits	5.4	121	121	139	139
<b>Total non-current liabilities</b>		<b>445</b>	<b>445</b>	<b>563</b>	<b>563</b>
<b>Total liabilities</b>		<b>1,063</b>	<b>1,055</b>	<b>3,031</b>	<b>1,136</b>
<b>Net assets</b>		<b>551</b>	<b>353</b>	<b>1,260</b>	<b>849</b>
<b>Equity</b>					
Retained earnings		551	353	1,260	849
<b>Total equity</b>		<b>551</b>	<b>353</b>	<b>1,260</b>	<b>849</b>

Windmill Production Company Limited

ABN 17 654 493 213

CONSOLIDATED STATEMENT OF CHANGES IN EQUITY  
For the financial year ended 31 December 2024

	Retained Earnings \$'000	Total Equity \$'000
<b>Group</b>		
<b>Balance at 1 January 2023</b>	<b>1,044</b>	<b>1,044</b>
Net result for the year	216	216
<b>Balance at 31 December 2023</b>	<b>1,260</b>	<b>1,260</b>
<b>WTC</b>		
<b>Balance at 1 January 2023</b>	<b>773</b>	<b>773</b>
Net result for the year	76	76
<b>Balance at 31 December 2023</b>	<b>849</b>	<b>849</b>
<b>Retained Earnings \$'000</b>		
<b>Balance at 1 January 2024</b>	<b>1,260</b>	<b>1,260</b>
Net result for the year	-709	-709
<b>Balance at 31 December 2024</b>	<b>551</b>	<b>551</b>
<b>WTC</b>		
<b>Balance at 1 January 2024</b>	<b>849</b>	<b>849</b>
Net result for the year	-496	-496
<b>Balance at 31 December 2024</b>	<b>353</b>	<b>353</b>

Windmill Production Company Limited

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CONSOLIDATED STATEMENT OF CASH FLOWS  
For the financial year ended 31 December 2024

		2024		2023	
	Note	Group \$'000	WTC \$'000	Group \$'000	WTC \$'000
<b>Cash flows from operating activities</b>					
Receipts from Government		1,833	1,778	2,264	2,225
Screen project funding		-	-	7,200	-
Development Grants		336	-	-	-
Program and other receipts		727	727	1,172	1,152
Deposits recovered		4	4	-	-
Interest received		24	12	23	13
GST recovered from ATO		9	9	38	38
Payments for supplies and services		(2,124)	(1,461)	(3,775)	(2,022)
Employee benefits payments		(1,168)	(1,168)	(1,245)	(1,245)
Screen project income		1,808	-	(5,611)	-
Deposits paid		-	-	(2)	(2)
GST paid to the ATO		(84)	(70)	(317)	(140)
<b>Net cash provided by (used in) operating activities</b>		<b>1,365</b>	<b>(169)</b>	<b>(253)</b>	<b>19</b>
<b>Cash flows from investing activities</b>					
Purchases of plant and equipment		(63)	(63)	(56)	(41)
<b>Net cash used in investing activities</b>		<b>(63)</b>	<b>(63)</b>	<b>(56)</b>	<b>(41)</b>
<b>Cash flows from financing activities</b>					
Repayment of borrowings		(1,781)	-	423	-
Repayment of right-of-use building leases		(119)	(119)	(117)	(117)
<b>Net cash provided by (used in) financing activities</b>		<b>(1,900)</b>	<b>(119)</b>	<b>306</b>	<b>(117)</b>
<b>Net change in cash and cash equivalents</b>					
Cash and cash equivalents at beginning of period		(598)	(351)	(3)	(139)
<b>Cash and cash equivalents at end of period</b>	4.1	<b>984</b>	<b>793</b>	<b>1,585</b>	<b>1,283</b>



Windmill Production Company Limited

ABN 17 654 493 213

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

About Windmill Production Company

Windmill Production Company Limited trading as Windmill Theatre Co (WTC), was established as a company limited by guarantee on 14 October 2021. WTC is a registered charity under the Australian Charity and Not-for-profit Commission and began business operations on 1 July 2022. WTC received the assets, rights and liabilities of the Australian Children's Performing Arts Company (ACPAC) which was dissolved on 30 June 2022 under the Public Corporations (Australian Children's Performing Arts Company) (Dissolution and Revocation) Regulations 2021.

Registered office and principal place of business of Windmill Production Company Limited:

Level 2/39 Light Square  
Adelaide College of the Arts  
ADELAIDE SA 5000

1.1 Basis of Preparation

- The financial statements are general purpose financial statements prepared in compliance with:
- the requirements of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act); and
  - relevant Australian Accounting Standards applying simplified disclosures.

The financial statements comprise the consolidated financial statements of WTC and the entities it controls. For the purpose of preparing the financial statements, all entities are accounted for as not-for-profit entities.

The financial statements are prepared based on a 12 month reporting period ending on 31 December.

The presentation currency used in these financial statements is Australian dollars (\$) and all amounts in these financial statements are stated in Australian dollars unless otherwise noted.

1.2 Principals of Consolidation

Windmill Production Company Limited has a fully owned subsidiary called Windmill Pictures Pty Ltd which is incorporated under the Corporations Act 2001 and was established to administer the development of screen projects. Windmill Pictures Pty Ltd has three subsidiaries, also incorporated under the Corporations Act 2001, which were established to facilitate a specific screen project called Beep and Mort.

In the process of reporting as a single economic entity or Group, all transactions and balances internal to the Group have been eliminated in full. The consolidated financial statements include the value of all revenues, expenses, assets, liabilities and equity of Windmill Production Company Limited and the entities that it controls (its subsidiaries). Details of these subsidiaries are disclosed in Note 6.

To meet its funding body requirements and provide appropriate information to the users of the financial statements, the financial results of the parent entity Windmill Production Company Limited are disclosed separately from the Group throughout the financial statements and the accompanying notes. This is for users to obtain a better understanding of the performance of Windmill Production Company Limited during the reporting period.

WTC - refers to all aspects of operation of Windmill Production Company Limited (trading as Windmill Theatre Company) only.

Group - refers to the financial results of Windmill Production Company being WTC together with the financial results of its subsidiaries (refer to Note 6).

1.3 Summary of material accounting policies

(a) Revenue and other income

Revenues from Government

Operating grant funds provided by the Department for Education and Creative Australia under the Tripartite Funding Agreement between the State Government, Australian Government and Windmill Production Company Limited are recognised on receipt in accordance with AASB 1058.

Special purpose grants received from Creative Australia and the State Government are recognised at the point in time when the performance obligation is met, in accordance with AASB 15. Prior to this, special purpose grants are recognised in the Statement of Financial Position as a contract liability until the performance obligations are completed. Where no sufficiently specific performance obligation is stipulated, special purpose grants are recognised on receipt under AASB 1058.

Windmill Production Company Limited

ABN 17 654 493 213

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

(a) Revenue and other income (continued)

Screen project income

Screen project income is recognised in accordance with AASB 15. Australian Broadcasting Corporation (ABC), Screen Australia (SA) and South Australian Film Corporation (SAFC) provided funding for the development and production of two Windmill Pictures Pty Ltd screen projects which were delivered in October 2022 and November 2023.

Program revenue

Program revenues are recognised in accordance with AASB 15 at the completion of a season (the performance obligation). Presenter 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 until the production is complete.

Salary recoveries and service fees

Salary recoveries and service fees are recognised in accordance with AASB 15 at the completion of the performance obligation.

Donations

Donations are recognised when the entity obtains control over the funds, which is generally on receipt.

Sundry/miscellaneous income

Sundry revenue from the sale of goods and services is recognised upon the delivery of goods and services to the customer.

(b) Income Tax

Windmill Production Company Limited is exempt from income tax under Division 50 of the Income Tax Assessment Act 1997 and holds a deductible gift recipient status for the "Windmill Production Company Limited Public Fund".

The controlled entities of Windmill Production Company Limited are not tax exempt and any tax expense is recognised on the Statement of Comprehensive Income as the current income tax expense plus deferred income tax expense.

(c) Property, plant and equipment

Plant and equipment with a value equal to or in excess of \$3,000 is capitalised, otherwise it is expensed. Plant and equipment is recorded at fair value. AASB 13 Fair Value Measurement defines fair value as the price that would be received to sell an asset in an orderly transaction between market participants, in the principal or most advantageous market, at the measurement date.

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

Class of asset	Useful life
Right-of-use buildings	Lease term
Computer equipment	3 – 5 years
Office equipment	5 – 7 years
Production equipment	5 – 7 years

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. An item of plant and equipment is derecognised upon disposal or when there is no future economic benefit to the company. Gains and losses between the carrying amount and the disposal proceeds and recognised on the Statement of Comprehensive Income.

(d) Right-of-use assets

Right-of-use buildings leased by WTC are recorded at cost.

Short-term leases of 12 months or less and low value leases where the underlying asset value is less than \$15,000 are not recognised as right-of-use assets. The associated lease payments are recognised as an expense and are disclosed in note 3.1.

Windmill Production Company Limited

ABN 17 654 493 213

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

(e) Impairment of assets

Plant and equipment is assessed 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.

There were no indications of impairment of plant and equipment at 31 December 2024.

(f) Trade and other receivables

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

Statutory receivables do not arise from contracts with customers. They are recognised and measured similarly to contractual receivables but are not classified as financial instruments for disclosure purposes.

Receivables are non-interest bearing. Receivables are held with the objective of collecting contractual cash flows and they are measured at amortised cost.

(g) Trade and other payables

Payables and accruals are raised for all amounts owing but unpaid. Sundry payables are normally settled within 30 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 recoverable from the ATO is included as part of receivables. However, if a net GST payable arises then this amount would be disclosed in this payables note.

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

WTC 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.

(h) Contract liabilities

Amounts disclosed as contract liabilities are consideration received from presenters, Creative Australia or the Department of the Premier and Cabinet for which revenue is recognised upon completion of the programs.

The program relate to touring programs and productions being held in future financial years.

(i) Employee benefits

Short term employee benefits

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 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.

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 financial effect of the changes in the long-term Commonwealth Government Bond yield in the current year is not material. The impact on future periods is impracticable to estimate. The salary inflation rate is 2.5% for long service leave liability.

Current long service leave reflects the portion of leave expected to be settled in the next 12 months, based on previous experience and known application for leave.

Windmill Production Company Limited

ABN 17 654 493 213

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

(l) Employee benefits (continued)

The liability for long service leave is recognised after an employee has completed 5 years of service. This calculation is consistent with WTC's experience of employee retention and leave taken. Details about the measurement of long service leave liability is provided at Note 10.1.

(j) Critical Accounting Estimates and Judgments

The Directors make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances. These estimates and judgments are based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.

There are no carrying amounts which are significantly impacted by estimate or judgment.

2 REVENUES

2.1 Revenues from Government

	2024		2023	
	Group \$'000	WTC \$'000	Group \$'000	WTC \$'000
Department for Education operating grant	600	600	1,187	1,187
Creative Australia operating grant	538	538	517	517
Creative Australia special purpose grants	242	242	245	245
SA Government special purpose grants	121	121	279	274
Other grants	23	2	28	-
<b>Total Revenues from Government</b>	<b>1,524</b>	<b>1,503</b>	<b>2,256</b>	<b>2,223</b>

\$190,000 in project grants from Creative Australia and \$45,000 in project grants from the State Government were received for program touring activity scheduled to be delivered in 2025. Additionally, \$147,869 in international project grants received were carried over to fund international activity in 2025. As the performance obligations have not been met, a contract liability is recognised, refer to Note 5.3.

2.2 Screen project revenue

Beep and Mort – season 1	-	-	94	-
Beep and Mort – season 1 Producer Offset Rebate	-	-	-	-
Beep and Mort – season 2	10	-	4,446	-
Beep and Mort – season 2 Producer Offset Rebate	-	-	1,884	-
<b>Total screen project revenue</b>	<b>10</b>	<b>-</b>	<b>6,424</b>	<b>-</b>

Australian Broadcasting Corporation (ABC), Screen Australia (SA) and South Australian Film Corporation (SAFC) provided funding for the development and production of Beep and Mort Season 1 and 2 (a Windmill Pictures Pty Ltd screen project). Season 1 was delivered in October 2022 and Season 2 was delivered in November 2023.

The Producer Offset rebate represents 30% of the qualifying Australian production expenditure on each Beep and Mort Season. The offset is received on the completion of the final tax return. For Season 1, this was received in May 2023 and for Season 2, the rebate was received in June 2024.

2.3 Program revenue

	2024		2023	
	Group \$'000	WTC \$'000	Group \$'000	WTC \$'000
Box office	90	90	116	116
Presenter fees	167	167	303	303
Partnership fees	-	-	70	70
Other program revenue	47	39	4	4
<b>Total program revenue</b>	<b>304</b>	<b>296</b>	<b>493</b>	<b>493</b>

\$4,760 in presenter and partnership fees was received for program touring activity scheduled to be delivered in 2025. As the performance obligations have not been met, a contract liability is recognised, refer to Note 5.3.



Windmill Production Company Limited

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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

2.4 Salary recoveries				
Windmill Pictures Pty Ltd	-	234	-	383
Total salary recoveries	-	234	-	383

WTC employees provided services to subsidiaries and the costs associated with the services were recharged.

2.5 Donations				
Individuals	32	32	25	25
Trusts and Foundations	31	31	88	88
Total donations	63	63	113	113

2.6 Service fees				
Directing fees	52	-	18	-
Producing fees	-	-	-	20
Administration fees	-	10	-	40
Marketing fees	-	-	-	50
Total service fees	52	10	18	110

In 2024 WTC provided administrative services to its subsidiary, Windmill Pictures Pty Ltd. These expenses were recharged based on commercial rates for similar services. In addition, in both 2024 and 2023 Windmill Pictures Pty Ltd provided additional directing services to a third party.

2.7 Other revenue				
Interest	24	12	24	13
Miscellaneous revenue	46	1	4	3
Sponsorship	10	10		
In-kind sponsorship	36	36	12	12
Cost recoveries	-	4	-	7
Total other revenue	116	63	40	35

3. EXPENSES

3.1 Supplies and services				
Artist/contractor expenses	447	455	697	619
Production costs	466	466	858	858
Theatre costs	104	104	77	77
Marketing and publicity expenses	131	112	188	128
Insurance	17	17	8	8
IT and communications	34	34	32	32
Education and program expenses	39	39	22	22
Audit fees	24	21	26	16
Producing and Directing expenses	14	-	232	-
Minor capital expenses	5	5	9	8
Production storage costs (short term lease)	35	-	17	-
Legal fees	11	1	11	9
Travel	51	34	67	25
Professional fees	23	15	36	29
Interest Expense	20	20	33	27
Fees and membership expenses	24	16	19	11
Other sundry expenses	70	65	77	73
Total supplies and services	1,514	1,404	2,409	1,942

3.1 Supplies and services				
In 2024, legal fees paid to MacLeay Williams Lawyers and WRP Legal & Advisory totals \$10,172 (2023: \$11,000) and relate to work performed in relation to Beep and Mort Season 1 and Season 2 contracts.				

Remuneration of Auditor  
During the year the following fees were paid or payable for services provided to WTC and its subsidiaries:

	2024		2023	
	Group \$'000	WTC \$'000	Group \$'000	WTC \$'000
HLB Mann Judd Pty Ltd for WTC and WPPL financial statement audit (accrued)	24	21	26	16
Total audit services provided	24	21	26	16

Windmill Production Company Limited

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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

3.2 Employee benefits expenses				
Salaries and wages	878	878	964	964
Annual leave and long service leave	105	105	105	105
Employment on-costs – superannuation	106	106	114	114
Employment on-costs - other	25	25	20	20
Total employee benefits expenses	1,114	1,114	1,203	1,203

3.3 Screen project expenses				
Beep and Mort – Season 1	-	-	-	-
Beep and Mort – Season 2	-	-	5,377	-
Total screen project expenses	-	-	5,377	-

Screen project expenses relate to the direct and indirect costs for the television series Beep and Mort. Season 1 costs were initially recognised on the Statement of Financial Position until the date the television series was delivered in October 2022 at which time they were recognised as expenditure on the Statement of Comprehensive Income. Season 2 started production in April 2023 and was delivered in October 2023. All the expenses relating to Season 2 were recognised as expenditure on the Statement of Comprehensive Income in 2023.

3.4 Depreciation and amortisation				
Right-of-use asset	107	107	108	108
Computer equipment	9	9	7	7
Office equipment	5	5	4	4
Production equipment	28	25	20	18
Total depreciation and amortisation	150	147	139	137

4. ASSETS

4.1 Cash and cash equivalents				
Cash at bank	984	793	1,582	1,144
Total cash and cash equivalents	984	793	1,582	1,144

4.2 Receivables				
Trade debtors	103	101	5	250
GST input tax receivable	1	1	9	9
Accrued income	1	1	218	1
Deposits paid	-	-	4	4
Prepayments for future productions	15	15	1	1
Other prepayments	15	12	7	7
Total receivables	135	130	244	272

4.3 Producer Offset Rebate				
	Group 2024 \$'000	WTC \$'000	Group 2023 \$'000	WTC \$'000
Beep and Mort	-	-	1,884	-
Total Producer Offset Rebate	-	-	1,884	-

The Producer Offset Rebate represents the 30% of qualifying Australian production expenditure for both Seasons of Beep and Mort. The rebate is received on completion of the final tax returns for the production companies. The rebate for Season 1 was received in May 2023 and for Season 2, the Producer Offset rebate was received in June 2024.

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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

4.4 Property, plant and equipment				
Production equipment				
Production equipment at cost	178	163	129	114
Less accumulated depreciation	(77)	(72)	(49)	(47)
Total production equipment	101	91	80	67

Office equipment				
Office equipment at cost	37	37	41	41
Less accumulated depreciation	(30)	(30)	(34)	(34)
Total office equipment	7	7	7	7

Computer equipment				
Computer equipment at cost	52	52	44	44
Less accumulated depreciation	(42)	(42)	(34)	(34)
Total computer equipment	10	10	10	10

Total property, plant and equipment	118	108	97	84
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Reconciliation:

Group		2024			
		Production Equip. \$'000	Office Equip. \$'000	Computer Equip. \$'000	Total \$'000
	Note				
Carrying amount at beginning of period		80	7	10	97
Acquisitions		49	5	9	63
Depreciation/amortisation	3.4	(28)	(5)	(9)	(42)
Assets written off		-	-	-	-
Carrying amount at end of period		101	7	10	118

WTC

		2024			
		Production Equip. \$'000	Office Equip. \$'000	Computer Equip. \$'000	Total \$'000
	Note				
Carrying amount at beginning of period		67	7	10	84
Acquisitions		49	5	9	63
Depreciation/amortisation	3.4	(25)	(5)	(9)	(39)
Assets written off		-	-	-	-
Carrying amount at end of period		91	7	10	108

4.5 Right-of-use assets	2024		2023	
	Group \$'000	WTC \$'000	Group \$'000	WTC \$'000
Right-of-use buildings				
Right-of-use buildings	646	646	646	646
Less accumulated depreciation	(269)	(269)	(162)	(162)
Total right-of-use buildings	377	377	484	484

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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

Right-of-use-assets Reconciliation:			2024	
		Modbury Storage \$'000	AC Arts Office \$'000	Total \$'000
Carrying amount at beginning of period	Note	120	364	484
Acquisitions		-	-	-
Depreciation/amortisation	3.4	(26)	(81)	(107)
Assets written off		-	-	-
Carrying amount at end of period		94	283	377

WTC leases office and rehearsal space at TAFE SA Adelaide College of the Arts, Light Square and a Storage facility at TAFE Tea Tree Gully Campus, Modbury. The lease liabilities relating to the right-of-use assets are disclosed in note 5.2. Expenses related to leases, including depreciation and interest expenses, are disclosed in note 3.

5. LIABILITIES

5.1 Payables			2024		2023
		Group \$'000	WTC \$'000	Group \$'000	WTC \$'000
Current					
Trade creditors		9	9	29	6
Accrued expenses		17	17	18	13
PAYG Payable		18	18	49	23
Audit fee		23	20	25	15
Employment on-costs		15	15	10	10
GST input tax payable		5	-	15	-
Total current payables		87	79	146	67
Non-current					
Employment on-costs		17	17	19	19
Total non- current payables		17	17	19	19
Total payables		104	96	165	86

5.2 Other financial liabilities

<b>Current</b>				
Borrowings – loan payable to Fulcrum Media	-	-	1,781	-
Lease liability	108	108	108	108
<b>Total other current financial liabilities</b>	<b>108</b>	<b>108</b>	<b>1,889</b>	<b>108</b>
<b>Non-current</b>				
Lease liability	307	307	405	405
<b>Total non-current other financial liabilities</b>	<b>307</b>	<b>307</b>	<b>405</b>	<b>405</b>
<b>Total other financial liabilities</b>	<b>415</b>	<b>415</b>	<b>2,294</b>	<b>513</b>

5.2 Other financial liabilities

Lease liabilities  
WTC lease agreements were entered into from 1 July 2022 with TAFE SA for office and storage rental.

Borrowings  
In July 2021, Beep and Mort Pty Ltd (borrower) entered into a loan agreement ("Producer Offset Loan Facility Agreement"). This loan was entered into to provide cash flow for the production of the TV series, Beep and Mort, whilst awaiting receipt of the Australian Taxation Office's Producer Offset tax rebate. The total drawdown in the period prior to 1 July 2022 was \$1,357,672, and the facility has a variable interest rate equal to the base rate plus 4.25% per annum. The loan was repaid in full in May 2023.



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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

5.2 Other financial liabilities (continued)

In February 2023, Beep and Mort S2 Pty Ltd (borrower) entered into a loan agreement ("Producer Offset Loan Facility Agreement"). This loan was entered into to provide cash flow for the production of Season 2 of the TV series, *Beep and Mort*, whilst awaiting receipt of the Australian Taxation Office's Producer Offset tax rebate. The total drawdown in the period was \$1,781,112, and the facility has a variable interest rate equal to the base rate plus 4% per annum. The loan was repaid on receipt of the Producer Offset from the ATO in June 2024.

5.3 Contract liabilities

	2024		2023	
	Group \$'000	WTC \$'000	Group \$'000	WTC \$'000
Commonwealth and State Government Presenter and partnership fees	383	383	274	274
Other (storage income in advance)	4	4	54	54
			35	
<b>Total other liabilities</b>	<b>387</b>	<b>387</b>	<b>363</b>	<b>328</b>

5.4 Employee benefits

<b>Current</b>				
Annual leave	36	36	70	70
<b>Total current employee benefits</b>	<b>36</b>	<b>36</b>	<b>70</b>	<b>70</b>
<b>Non-current</b>				
Long service leave	121	121	139	139
<b>Total non-current employee benefits</b>	<b>121</b>	<b>121</b>	<b>139</b>	<b>139</b>
<b>Total employee benefits</b>	<b>157</b>	<b>157</b>	<b>209</b>	<b>209</b>

6. Subsidiaries

The consolidated financial statements for the period ending 31 December 2024 incorporate the results and the assets and liabilities of the following controlled entities in accordance with the accounting policy described in Note 1.2. WTC and its subsidiaries together are referred to in this financial report as the Group or the Consolidated entity.

Subsidiaries are fully consolidated from the date on which WTC gains control and are deconsolidated from the date that control ceases.

Intercompany transactions, balances and unrealised gains on transactions between members of the Consolidated entity are eliminated.

Controlled Entity	Holding	
	2024 %	2023 %
Windmill Pictures Pty Ltd	100	100
Mollyvale Holdings Pty Ltd	100	100
Beep and Mort Pty Ltd *	-	-
Beep and Mort S2 Pty Ltd **	-	52

\* Company was de-registered and wound up in December 2023.

\*\* Company was de-registered and wound up in November 2024

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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

6. Subsidiaries (continued)

Controlled Entity	Principle Activities
Windmill Pictures Pty Ltd	Facilitates the development of original and stage-to-screen adaptations of Windmill's productions.
Mollyvale Holdings Pty Ltd	Rights holder of TV series 'Beep and Mort' intellectual property.
Beep and Mort Pty Ltd	The production company or 'maker' of the TV series 'Beep and Mort' Season 1. Facilitates all TV series production income and expenditure. Company was wound up in December 2023.
Beep and Mort S2 Pty Ltd	The production company or 'maker' of the TV series 'Beep and Mort' Season 2. Facilitates all TV series production income and expenditure. Company was wound up in November 2024.

7. Related party transactions

Related parties of WTC include its subsidiaries Windmill Pictures Pty Ltd, Mollyvale Holdings Pty Ltd, Beep and Mort Pty Ltd, Beep and Mort S2 Pty Ltd and all key management personnel and their close family members.

Disclosures relating to key management personnel are set out in Note 8.

Related party transactions between entities in the consolidated group have been eliminated.

8. Key management personnel

Key management personnel include the members of the Board and the Executives of Windmill.

No members of the Board of Directors received remuneration from WTC for their role as Directors during the reporting period ended 31 December 2024 (2023: nil).

Total remuneration (wages, superannuation, paid leave) for key management personnel was \$562k in 2024 (2023: \$531k).

Transactions with key management personnel

During the period 1 January 2024 to 31 December 2024 an additional \$14k (2023: \$258k), was paid to key Windmill Executives in addition to their ordinary remuneration.

No members of the Board of Directors received any other payment during the reporting period ended 31 December 2024 (2023: nil).

9. Unrecognised commitments

There are no unrecognised commitments for WTC and its controlled entities at 31 December 2024.

10. Contingent assets

WTC is not aware of any contingent assets and liabilities.

11. Events after the end of reporting period

Adjustments are made to amounts recognised in the financial statements, where an event occurs after 31 December and before the date the financial statements are authorised for issue, where those events provide information about conditions that existed at 31 December 2024.

Note disclosure is made about events between 31 December and the date the financial statements are authorised for issue where the events relate to a condition which arose after 31 December and which may have a material impact on the results of subsequent years.

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

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DIRECTORS' DECLARATION

The Directors of the company declare that:

In the opinion of the Directors of Windmill Production Company Limited:

- the financial statements and notes are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and
  - comply with the Australian Accounting Standards - Reduced Disclosure Requirements; and
  - give a true and fair view of the company's financial position as at 31 December 2024 and of the performance for the year ended on that date
- there are reasonable grounds to believe that the company is able to pay its debts as and when they become due and payable.

This declaration is made in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulations 2022*.

On behalf of the Board of Directors of Windmill Production Company Limited.

Director - Windmill Production Company Board

Dated this 10th day of April 2025



Independent Auditor's Report to the Directors of Windmill Production Company Ltd and controlled entities

REPORT ON THE AUDIT OF THE FINANCIAL REPORT

Opinion

We have audited the financial report of Windmill Production Company Ltd ("the Company"), which comprises the consolidated statement of financial position as at 31 December 2024, the consolidated statement of profit or loss and other comprehensive income, the consolidated statement of changes in equity and the consolidated statement of cash flows for the year then ended, and notes to the financial statements, including material accounting policy information, and the directors' declaration.

In our opinion, the accompanying financial report of the Company has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act*, including:

- giving a true and fair view of the Company's financial position as at 31 December 2024 and of its financial performance for the year then ended; and
- complying with Australian Accounting Standards – Simplified Disclosures and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Entity and the Company in accordance with the auditor independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* ("the Code") that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Directors for the Financial Report

Management is responsible for the preparation of the financial report that gives a true and fair view in accordance with the Australian Accounting Standards – Simplified Disclosures and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so. The Directors are responsible for overseeing the Company's financial reporting process.

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Moss Piglet major education project  
Pictured: students of Ocean View College with Emmaline Zannelli  
Image: Morgan Sette



