



# WINDMILL PRODUCTION COMPANY

ANNUAL REPORT 2024

 WINDMILL  
THEATRE CO

Windmill  
PICTURES

## 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 Kaurna 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



“

## 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

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



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*



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.



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

ARTHUB - *Moss Piglet*

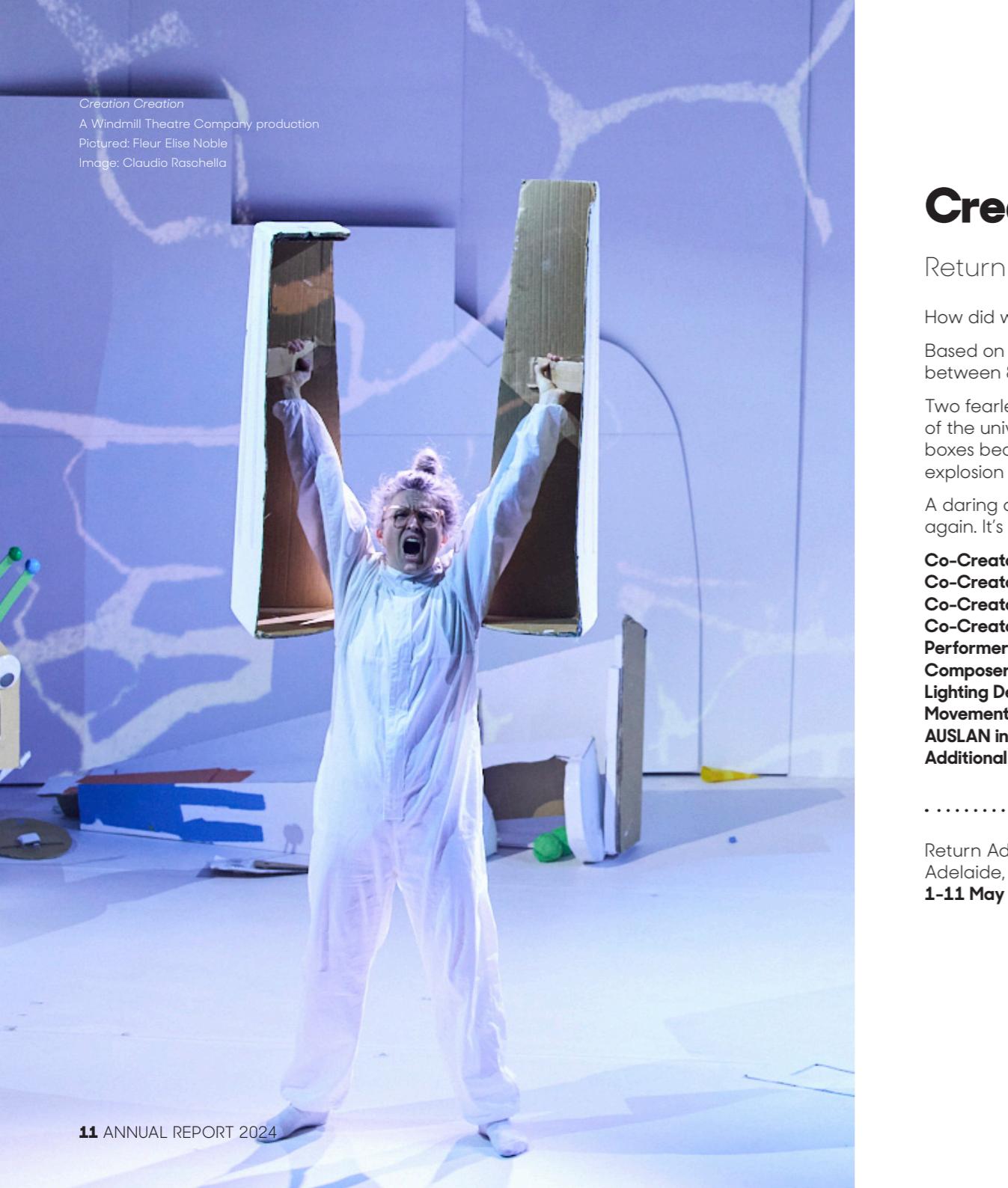
## Creative Development.

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.





*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 creatures. Taking young audiences from jelly-filled petri dishes to the depths of a volcano to Arctic glaciers to the moon, the work explores 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

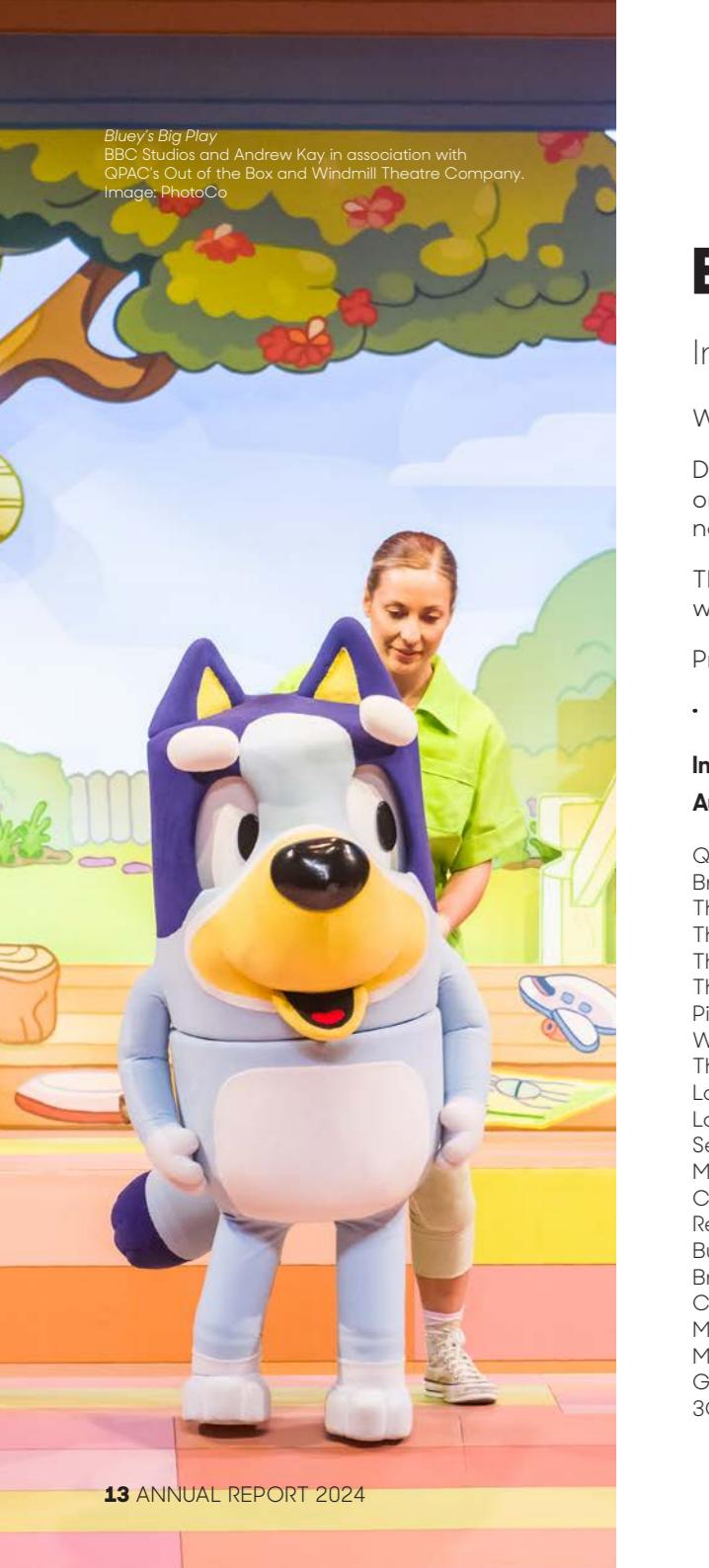
**Lighting Designers:** Chris Petridis and Richard Vabre

**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

Wackadoo! *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, Lyric Theatre, Salford  
Lowry, Lyric Theatre, Salford  
Segerstrom Center 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  
Etihad Arena, Abu Dhabi  
Proctor and Gamble Hall, Cincinnati  
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



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

## Grug and Grug and the Rainbow

### South Australian regional and Australian national tours

Windmill's most widely toured production, *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 at 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 McCallum, Juana Iturra, Marisa 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, Pondepurrinja (VIC)  
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)

East Gippsland, Kurnai Country (VIC)  
Hamilton, Gunditjmara Country (VIC)  
Horsham, Wotjobaluk & Jardwadjali Country (VIC)  
Kingston, Bunurong Country (VIC)  
Narre Warren, Bunurong Country (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).

**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
- Scotland
- Wales
- Libya
- Mauritania
- Morocco
- Northern Ireland
- Oman
- Republic of Ireland
- Qatar
- Channel Islands
- Somalia
- Isle of Man
- South Sudan
- Gibraltar
- British Forces Overseas Bases
- Sudan
- Syria
- Tunisia
- Algeria
- United Arab Emirates
- Bahrain
- Chad
- Djibouti
- Egypt
- Iran
- Iraq
- 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 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 marketplace 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



# Team.

## Board

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)

## Windmill Theatre Company

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 Bryce, Associate Producer (from February 2024)  
Gemma Winter Harris, Administration & Finance Officer

## Windmill Pictures

Rosemary Myers, Artistic Director  
Kaye Weeks, Executive Director & Producer  
Madison Thomas, Associate Producer

## 2024 Artists

Amber McMahon  
Annabel Matheson  
Antoine Jelk  
Ashton Malcolm  
Astrid Pill  
Ben Johnston  
Bianka Kennedy  
Carmen Evans  
Carol Wellman Kelly  
Carolyn Ferrie  
Chris Daniels  
Chris Petridis  
Daniel Story  
Darian Tregenza  
David Greig  
Deanne Bullen  
DJ TRIP  
Dylan Miller  
Elena Carapetis  
Elizabeth Hay  
Ellen Demaagd  
Ellen Steele  
Emily Liu  
Emmaline Zanelli  
Ezra Juanta  
Fleur Elise Noble  
Gareth Davies  
Gus Wesson  
Hannah Aylett  
Haris Koutlakis  
Harry Covill  
Isabella Strada  
Jacinta Way  
James Smith  
Jonathon Oxlade  
Juanita Navas-Nguyen  
Kathryn Adams  
Larissa McGowan  
Liam Sommerville  
Lucy Birkinshaw  
Luke Smiles  
Marshall Tearle  
Matt Crook  
Matthew Morison  
Max Brading  
Meg Wilson  
Melissa Newton-Turner  
Michael Carmody  
Mickey Lodge  
Mickey O'Brien  
Nathan O'Keefe  
Richard Vabre  
Roland Partis  
Roslyn Oades  
Sam Haren  
Samuel Lau  
Samuel McMahon  
Savannah Gunn  
Shannon Cooke  
Sid Ion  
Tamara Rewse  
Virginia Gay  
Ziva Von Der Borch  
Zoe Coelho

# 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 Banear, 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 Evers-White, Michelle Jane, Nicole Hewett, Ptiika Owen-Shaw, Rob Brookman & Verity Laughton, Rosemary Gilbie, S E Jordine, Sarah Coffey, Vesna Maletic, Victor Langsam

# Partners.

## Government Partners



Government of South Australia



## 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



## Windmill Production Company Limited

ABN 17 654 493 213

### DIRECTORS' REPORT

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

#### 1. Directors

The following persons were Directors of the company during the whole of the financial year 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)

#### 2. 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.

#### 3. Principal activities

The principal activity of Windmill Production Company Limited during 2024 was developing, producing, presenting, and promoting high quality performing arts and screen production 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 are currently in development.

#### 4. Operating results and review of operations for the year

The result of the company amounts to a deficit of \$109k for the Group and \$49.5k for Windmill Theatre (2023 results: \$21.6k for the Group and \$7.5k for Windmill Theatre). The deficit result is due to the timing and recognition of core funding amounts (refer point 2).

The financial statements have been prepared on a going concern basis with continued financial support from the Commonwealth and State Government in the form of recurrent operating grants.

#### 5. Significant changes in state of affairs

There have been no significant changes in state of affairs.

#### 6. 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.

No matters or circumstances have arisen since the end of the calendar year which significantly affect or may significantly affect the operations of the company, the results of those operations or the state of affairs of the company in a future financial year.

#### 7. 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:

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

hlb.com.au

HLB Mann Judd Audit (SA) Pty. Ltd. ABN: 32 166 337 097  
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Liability limited by a scheme approved under Professional Standards Legislation.  
HLB Mann Judd Audit (SA) Pty. Ltd. is a member of HLB International, the global advisory and accounting network.

**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 COMPREHENSIVE 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

	2024	2023			
	Note	Group \$'000	WTC \$'000	Group \$'000	WTC \$'000
<b>Retained Earnings</b>		<b>\$'000</b>		<b>\$'000</b>	
<b>Group</b>					
<b>Cash flows from operating activities</b>					
Receipts from Government				1,833	1,788
Screen project funding				-	2,244
Development Grants				216	216
Program and other receipts				-	336
Deposits recovered				727	727
Interest received				4	4
GST recovered from ATO				24	24
Payments for supplies and services				9	9
Employee benefits payments				(2,141)	(1,611)
Screen project income				(1,683)	(1,683)
Deposits paid				-	(2)
GST paid to the ATO				(1,374)	(1,401)
<b>Net cash provided by (used in) operating activities</b>		<b>849</b>		<b>849</b>	
<b>Cash flows from investing activities</b>					
Purchases of plant and equipment				(63)	(63)
<b>Net cash used in investing activities</b>		<b>(63)</b>		<b>(63)</b>	
<b>Group</b>					
<b>Cash flows from financing activities</b>					
Repayment of borrowings				(1,81)	-
Repayment of right-of-use building leases				(1,192)	(1,192)
<b>Net cash provided by (used in) financing activities</b>		<b>(1,900)</b>		<b>(119)</b>	
<b>WTC</b>					
<b>Net change in cash and cash equivalents</b>				(5,98)	(3,1)
Cash and cash equivalents at beginning of period				1,582	1,441
<b>Cash and cash equivalents at end of period</b>		<b>984</b>		<b>793</b>	

**Windmill Production Company Limited**  
ABN 17 654 493 213

**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>Retained Earnings</b>		<b>\$'000</b>		<b>\$'000</b>	
<b>Group</b>					
<b>Cash flows from operating activities</b>					
Receipts from Government				1,833	1,788
Screen project funding				-	2,244
Development Grants				216	216
Program and other receipts				-	336
Deposits recovered				727	727
Interest received				4	4
GST recovered from ATO				24	24
Payments for supplies and services				9	9
Employee benefits payments				(2,141)	(1,611)
Screen project income				(1,683)	(1,683)
Deposits paid				-	(2)
GST paid to the ATO				(1,374)	(1,401)
<b>Net cash provided by (used in) operating activities</b>		<b>849</b>		<b>849</b>	
<b>Cash flows from investing activities</b>					
Purchases of plant and equipment				(63)	(63)
<b>Net cash used in investing activities</b>		<b>(63)</b>		<b>(63)</b>	
<b>Group</b>					
<b>Cash flows from financing activities</b>					
Repayment of borrowings				(1,81)	-
Repayment of right-of-use building leases				(1,192)	(1,192)
<b>Net cash provided by (used in) financing activities</b>		<b>(1,900)</b>		<b>(119)</b>	
<b>WTC</b>					
<b>Net change in cash and cash equivalents</b>				(5,98)	(3,1)
Cash and cash equivalents at beginning of period				1,582	1,441
<b>Cash and cash equivalents at end of period</b>		<b>984</b>		<b>793</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 Principles 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

Right-of-use buildings	Useful life
Lease term	
3 – 5 years	
Office equipment	
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 are 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.

#### (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.

#### (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

#### (i) Employee benefits (continued)

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

#### (j) Critical Accounting Estimates and Judgments

The Directors make estimates and judgments during the preparation of the 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 needs and economic data, and 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	WTC	Group	WTC
\$'000	\$'000	\$'000	\$'000
60	60	187	187
58	58	51	51
42	42	45	45
21	21	27	27
23	23	28	28
<b>1.24</b>	<b>1.30</b>	<b>2.26</b>	<b>2.23</b>

#### 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	-	446	-
Beep and Mort – season 2 Producer Offset Rebate	-	-	184	-
<b>Total screen project revenue</b>	<b>10</b>	<b>-</b>	<b>642</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 (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	WTC	Group	WTC
\$'000	\$'000	\$'000	\$'000
90	90	16	16
67	67	33	33
47	47	70	70
<b>34</b>	<b>29</b>	<b>43</b>	<b>43</b>

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

# Windmill Production Company Limited

ABN 17 654 493 213

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

2.4 <b>Salary recoveries</b>				
Windmill Pictures Pty Ltd	-	234	-	383
<b>Total salary recoveries</b>	<b>-</b>	<b>234</b>	<b>-</b>	<b>383</b>
WTC employees provided services to subsidiaries and the costs associated with the services were recharged.				
<b>2.5 <b>Donations</b></b>				
Individuals	32	32	25	25
Trusts and Foundations	31	31	88	88
<b>Total donations</b>	<b>63</b>	<b>63</b>	<b>113</b>	<b>113</b>
<b>2.6 <b>Service fees</b></b>				
Directing fees	52	-	18	-
Producing fees	-	-	-	20
Administration fees	-	10	-	40
Marketing fees	-	-	-	50
<b>Total service fees</b>	<b>52</b>	<b>10</b>	<b>18</b>	<b>110</b>

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.

<b>2.7 <b>Other revenue</b></b>				
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
<b>Total other revenue</b>	<b>116</b>	<b>63</b>	<b>40</b>	<b>35</b>

<b>3. EXPENSES</b>				
<b>3.1 <b>Supplies and services</b></b>				
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
<b>Total supplies and services</b>	<b>1,514</b>	<b>1,404</b>	<b>2,409</b>	<b>1,942</b>

<b>3.1 <b>Supplies and services</b></b>					
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.					
<b>Remuneration of Auditor</b>					
During the year the following fees were paid or payable for services provided to WTC and its subsidiaries:					
2024	Group \$'000	WTC \$'000	2023	Group \$'000	WTC \$'000

HLB Mann Judd Pty Ltd for WTC and WPPL financial statement audit (accrued)	24	21	26	16
<b>Total audit services provided</b>	<b>24</b>	<b>21</b>	<b>26</b>	<b>16</b>

# Windmill Production Company Limited

ABN 17 654 493 213

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

<b>2.4 <b>Salary recoveries</b></b>				
Windmill Pictures Pty Ltd	-	234	-	383
<b>Total salary recoveries</b>	<b>-</b>	<b>234</b>	<b>-</b>	<b>383</b>
WTC employees provided services to subsidiaries and the costs associated with the services were recharged.				
<b>2.5 <b>Donations</b></b>				
Individuals	32	32	25	25
Trusts and Foundations	31	31	88	88
<b>Total donations</b>	<b>63</b>	<b>63</b>	<b>113</b>	<b>113</b>

**2.6 **Service fees****

Directing fees

Producing fees

Administration fees

Marketing fees

**Total service fees**

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.

<b>2.7 <b>Other revenue</b></b>				
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
<b>Total other revenue</b>	<b>116</b>	<b>63</b>	<b>40</b>	<b>35</b>

<b>3. EXPENSES</b>				
<b>3.1 <b>Supplies and services</b></b>				
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
<b>Total supplies and services</b>	<b>1,514</b>	<b>1,404</b>	<b>2,409</b>	<b>1,942</b>

<b>3.1 <b>Supplies and services</b></b>					
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.					
<b>Remuneration of Auditor</b>					
During the year the following fees were paid or payable for services provided to WTC and its subsidiaries:					
2024	Group \$'000	WTC \$'000	2023	Group \$'000	WTC \$'000

HLB Mann Judd Pty Ltd for WTC and WPPL financial statement audit (accrued)	24	21	26	16
<b>Total audit services provided</b>	<b>24</b>	<b>21</b>	<b>26</b>	<b>16</b>

# Windmill Production Company Limited

ABN 17 654 493 213

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

### 4.4 **Property, plant and equipment**

<b>Production equipment</b>				
Production equipment at cost	178	163	129	114
Less accumulated depreciation	(77)	(72)	(49)	(47)
<b>Total production equipment</b>	<b>101</b>	<b>91</b>	<b>80</b>	<b>67</b>

**Office equipment**				



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## Windmill Production Company Limited

ABN 17 654 493 213

### 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
Commonwealth and State Government Presenter and partnership fees	383	274
Other (storage income in advance)	4	54
<b>Total other liabilities</b>	<b>387</b>	<b>363</b>
		<b>328</b>

#### 5.4 Employee benefits

Current	36	36	70	70
Annual leave	36	36	70	70
<b>Total current employee benefits</b>	<b>36</b>	<b>36</b>	<b>70</b>	<b>70</b>
Non-current				
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 incorporates 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

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

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.

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.

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

Liability limited by a scheme approved under Professional Standards legislation.

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**Auditor's Responsibilities for the Audit of the Financial Report**

Our 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 our 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 the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We 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 our 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 Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with Directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

 **HLB Mann Judd**

HLB Mann Judd Audit (SA) Pty Ltd  
Chartered Accountants

Adelaide, South Australia  
11 April 2025

 **C. M. G.**

Corey McGowan  
Director

[hlb.com.au](http://hlb.com.au)

HLB Mann Judd Audit (SA) Pty. Ltd. ABN: 32 166 337 097

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