



ANNUAL REPORT

1 July 2015 - 30 June 2016

Windmill Theatre Co
2/234 Sturt Street
ADELAIDE SA 5000

PO Box 12017
Sturt Street
ADELAIDE SA 5000

T: (08) 8210 7200
F: (08) 8231 3680
E: info@windmill.org.au
W: windmill.org.au

ABN: 55 393 641 124
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Government of
South Australia



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LETTER OF TRANSMITTAL

30 September 2016

The Hon. Jack Snelling, MP
Minister for the Arts
GPO Box 2555
Adelaide SA 5001

Dear Minister

It is with pleasure that Windmill Theatre Co submits its 2015-16 Annual Report for your review. This report is presented in accordance with our letter of agreement with Arts South Australia, the regulations under the *Public Corporations Act 1993, No 23 of 2001* and the *Public Finance and Audit Act 1987*.

This year saw Windmill Theatre Co increase its key performance statistics in every category. Most notably, the company significantly increased its international touring both in performances numbers and geographical reach with 152 performances (up from 21 in 2014-15) across four shows. *Big Bad Wolf* toured for 11 weeks to 16 cities across the United States and Canada. The company also strengthened its ties with Asia through the establishment of a partnership with A.S.K Vertical Productions and tours of both *Grug* and *Grug and the Rainbow* to China.

The expansion of international touring was alongside pleasing growth in South Australian performances to 81 (up from 67 last year) across five shows. *The Book of Loco* and *Bear With Me* were both presented at the Adelaide Festival Centre and *Grug* toured to regional areas. *The Ballad of Pondlife McGurk* also embarked on an extensive regional tour including the remote APY lands and was the first show to be presented in Windmill's on-site Studio. In collaboration with Country Arts SA and Sandpit, Windmill undertook a creative development and showing of a new installation work in development, *Creation Creation*.

Grug was presented at Arts Centre Melbourne and *The Ballad of Pondlife McGurk* also toured to Victoria, increasing interstate performances to 16 (up from 12 in 2014-15) across the two shows.

In addition to this live theatre activity, Windmill's first feature film, *Girl Asleep* debuted at the Adelaide Film Festival in October 2015 and screened in several film festivals around the world including Sydney, Buenos Aires, Seattle and Berlin. Immediately recognised for its unique direction, stunning visual design, excellent performances and trademark Windmill theatricality, the film struck a chord with audiences and critics alike, winning several awards for popularity and excellence. These prizes include the Adelaide Film Festival's Most Popular Feature, SA Screen Awards' Best Film and the Seattle Film Festival's prestigious Grand Jury Prize.

The company's foray into film was a response to the 'on demand' modern entertainment era and delivers on a key performance indicator from the company's strategic plan. The film's success has opened new doors for the company and paved the way for further screen opportunities in the future.

Windmill refreshed its branding this year, unveiling a new logo, website and suite of marketing collateral at the end of June. The new materials strongly hero the company's work and is a bold and contemporary refresh of previous collateral. The company also introduced a new private giving program and successfully secured its single largest philanthropic gift of \$120,000 towards its newly expanded Arts Education Program.

Windmill is proud of the level of activity it generates and the number of artists and arts workers it employs. Throughout 2015-16 the company managed its financial resources accurately and responsibly, ending the financial year with a modest surplus. With the securing of its Australia Council funding, ongoing support from the South Australian government and its ever-growing track record, Windmill Theatre Co is set for an exciting and successful future.

Yours sincerely



Kaye Weeks
Executive Producer

CHAIR'S REPORT

The 2015-16 year was a highly successful one for the company, as it continued to deliver its distinctive brand of high-quality theatrical work for children and families.

An increase in the number of performances locally, nationally and internationally reflects the strong demand for the company's work and is a testament to the quality of the experience that Windmill offers its audiences. The year also saw the company make its foray into the medium of film with the release of Windmill's, *Girl Asleep*, which immediately reaped considerable recognition for the company. The success of *Girl Asleep* is a thrilling reward for the team's palpable ambition and entrepreneurship.

The continued financial support of the Government of South Australia, along with the securing of funding from the Australian Council, underpins the company's future and allows for the further development of existing and new artistic plans. In an environment where the funding to the sector is challenged, the company recognises its responsibility to leverage this support by continuing to engage sponsors, partners and private philanthropy. In that regard, the new relationships that have been formed over recent years are continuing to improve the financial foundations of the company.

Audience engagement remains central to everything that Windmill does and the company remains proud of its commitment to making its work accessible, by giving away free tickets to children from disadvantaged backgrounds and offering discounted family pricing. The holistic experience Windmill provides through teacher-designed post-show workshops to school groups and the public remains integral to the company's charter. This program has continued to be supported through a seconded teacher from the Department for Education and Child Development since the company's inception and we thank the South Australian Government for this partnership.

Windmill's Board members, Jane Thompson, Helen Wildash, Rodney Harrex, Rosey Batt, Adam Smith and Rosalba Clemente, have provided strong governance and strategic counsel across the company's activities and I thank them for their contribution over the year.

This year saw the departure of Sandy Verschoor from the role of General Manager/Producer and the appointment of Kaye Weeks to the role. Kaye has an existing relationship with the company, having been the Marketing and Corporate Relations Manager from 2008 – 2012 and I am confident that along with Rosemary Myers, Windmill has the necessary artistic and management leadership to take advantage of the many opportunities that are available for the company.

I thank and congratulate the hard-working Windmill team of arts workers, collaborators and artists who remain committed to the delivery of Windmill's trademark work for young people and their families. For a company of its size, Windmill continues to achieve excellent results for the sector and the state.

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

Yours sincerely,



Bruce Speirs
Chair

ARTISTIC DIRECTOR'S REPORT

In 2015-16 Windmill Theatre Co shared its work with over 50,000 people across 10 countries. We grappled with a pile of visa applications as we forged new relationships in China with tours of *Grug* and *Grug and The Rainbow*, and we embarked on an 11-week tour of *Big Bad Wolf* across North America.

In 2015 the team at Windmill embarked on its first feature film, *Girl Asleep*, which was one of its most exciting and ambitious projects to date. The making of a film provided incredible opportunities for the company's artistic and audience development. It also generated new streams of investment and revenue into Windmill and South Australia. The film premiered at the 2015 Adelaide Film Festival in October, where it was the fastest selling film in the festival's history, winning the Foxtel Audience Award. The film was picked up by international sales agent Memento Films and the Australasian distributor Umbrella Entertainment. It has received worldwide distribution and many invitations to film festivals in 2016, including an invitation to be the opening night film for the Generation 14+ segment at the prestigious Berlinale. The film also won the Grand Jury Prize and the Next Wave Prize at the Seattle International Film Festival.

In another first, after settling into our new home in Sturt Street we presented the inaugural performance in our on-site studio with a short season of *The Ballad of Pondlife McGurk*. It was fantastic to see how flexible the space was to house this work and we enjoyed having students from Adelaide primary schools buzzing around.

The lack of access to theatre facing young people and family audiences outside of the inner city has long been on Windmill's radar. Over the past two years we have been working on ideas to grow our presence in regional South Australia and outer suburban Adelaide. Accordingly we have developed strategies that include the creation of small scale, highly tour-friendly productions in partnership with Country Arts SA, and a broad commitment to produce at least one season every two years at an outer suburban or regional venue(s). It has been wonderful to see these initiatives take effect. Following our 20-town tour of remote and regional South Australia in 2014-15, we were thrilled to perform *Grug* to children in outer metro and regional areas from Mount Gambier to Noarlunga. In July our artists moved into a houseboat in Renmark for a two-week residency at the Riverland Arts Centre where we worked with young people from the region as part of a development for a new work.

Windmill continues to enjoy a diverse array of partnerships to enable the delivery of its work. Our new relationship with A.S.K Vertical Productions in China will see Windmill's productions of *Grug* and *Grug and the Rainbow* enjoy substantial touring across China over the next few years. This will both expand our audience base and generate employment opportunities for our local artists. Once again we worked with Adelaide Festival Centre to present *The Book of Loco* for teenage audiences and *Bear With Me* for children under five, both at the Space Theatre.

In addition to the above, we also performed a sell-out season of *Grug and The Rainbow* at Arts Centre Melbourne and developed and wrote the first draft script for *Rumpelstiltskin*, our new family musical co-produced with State Theatre Company of South Australia which will premiere in October 2016 at the Adelaide Festival Centre.

Windmill is a small, highly efficient and hard working team. For our size our offer is diverse and wide reaching. Our artists and staff are inspired by our audiences to deliver art that enriches lives and connects people to each other and to their humanity. We are hugely passionate about what we do and proud of our accomplishments.

A summary of the 2015-16 season program is detailed in the following pages.

Yours sincerely,



Rosemary Myers
Artistic Director

AGENCY ROLE AND PERFORMANCE

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

The Regulations outline the following functions of the subsidiary:

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

The regulations list activities, which may be relevant to this function, including but not limited to:

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

The Board appoints the company's Executive Producer and Artistic Director, who are joint CEOs of the company.

During the 2015-16 financial year, an Executive comprising of the General Manager and Producer, Sandy Verschoor and Artistic Director, Rosemary Myers reported to the Board and administered the company. This Executive, in turn, has employed staff appropriate to the management of various operations of the company, including Finance, Marketing, Development, Production and Administration.

During this time, the company achieved results across all aspects of its regulation-listed activities as it commissioned and contracted artists and collaborators to present a year-long program of quality work for young people and their families in South Australia, Australia and the world. The work continues to win awards and strike a chord with its young audiences, generating ongoing interest in the company for the future. Most notably, Windmill premiered its first feature film and significantly increased international touring of its theatre work.

In June 2016, the Board appointed Kaye Weeks to the role of Executive Producer, replacing Sandy Verschoor.

The company reports directly to the Minister for the Arts, through Arts South Australia, a division of the State Government through the Department of State Development, its major source of Government funds. It also receives funding from the Australia Council for the Arts, support from the Department of Education and Child Development, corporate and private sector funding support, as well as earned box office income.

WINDMILL THEATRE CO BOARD AND STAFF

BOARD

Total Number of Meetings: 6

		Meetings Attended
Bruce Speirs	Chair	6
Rosey Batt	Board Member	3
Rosalba Clemente	Board Member	5
Rodney Harrex	Board Member	6
Adam Smith	Board Member	5
Jane Thompson	Board Member	5
Helen Wildash	Board Member	5

The Board has an ongoing Finance Committee, Chaired by Adam Smith at 30 June 2016

STAFF

General Manager and Producer	Sandy Verschoor (core staff to June 2016)
Executive Producer	Kaye Weeks (core staff, replaced Sandy Verschoor June 2016)
Artistic Director	Rosemary Myers (core staff)
Program and Production Manager	Jason Warner (core staff)
Finance Manager	Genevieve Booker (core staff)
Marketing and Development Manager	Adam Rossetto (core staff)
Marketing and Development Executive	Jennifer Assels (core staff)
Touring and Operations Coordinator	Terri Dichiera (p/t core staff to March 2016)
Administration and Operations Coordinator	Gemma Winter Harris (p/t core staff)
Arts Education Manager	Julie Orchard (employed by the Department for Education and Child Development)

COMPANY VISION, MISSION AND STRATEGIES

VISION

To be a leading centre for the creation of incredible theatrical works.

MISSION

To create bold and ambitious theatrical work inspired by the vibrancy, sophistication and inventiveness of young people and showcase this to an ever-increasing national and international audience.

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

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

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

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

STRATEGIC OBJECTIVES

- i. To be a leading centre for the creation of incredible theatrical works
- ii. To deliver our work across borders and boundaries
- iii. To be a leading model of interactivity between artists and the public
- iv. To build diverse income streams, supported by strong fiscal management and governance
- v. To market and communicate our creative output and infectious vibrancy to all stakeholders

These objectives are in accordance with the State Government Strategic Plan 2010. In particular the State Strategic Objectives of:

- | | | |
|-----|------------------------------|--|
| i. | Creating a Vibrant City | As a major contribution to the arts sector |
| ii. | Every Chance for Every Child | Delivered by its education and equity programs |

STRATEGIC PLANNING

The company endorsed its Strategic Plan 2016-20 in 2015.

HISTORY

Windmill was born in 2002 as an initiative of the Government of South Australia to establish a new national theatre company for young people and family audiences with the unique capability to deliver productions commensurate in scale, quality and production values with works created for adults by the larger Australian theatre companies.

In a revolutionary shift from the former commissioning model, the company embarked on its first year of programming under Artistic Director Rosemary Myers in 2009. This presented it with a chance to energetically evolve and develop an in-house style and simultaneously expand its audience to include teenagers and young adults, filling a perceived gap in the market.

Since then the company has gone from strength to strength and has been pivotal in building Australia's reputation as a world leader in the creation of exceptional theatrical work for young people.

A key aspect over the last few years has been continuing to develop works and audiences for the often-neglected teenage audience. Most recently, the success of these works has resulted in national touring, increased audiences and award winning productions. The company is also now expanding into film and has recently delivered its first feature based on the theatrical work *Girl Asleep* that is playing in 21 countries around the world from September 2016.

Alongside the development of theatrical productions Windmill has continued its ground-breaking Interactive Educational program. This comprehensive program provides interaction with our works, using educators as the facilitators of a direct dialogue between artists and our young audience and is a key dimension of our work. Exposure to the practice of our artists nurtures greater creative literacy amongst our young audience. Equally the direct connection with young people is a driving source of inspiration for our artists.

HUMAN RESOURCE MANAGEMENT

The company employs the following core staff at the indicated levels. Staff are not engaged under the PSM act – these levels are indicative for reporting purposes only. All data is as at 30 June 2016.

EMPLOYEE NUMBERS, SALARIES, GENDER AND STATUS

TOTAL NUMBER OF EMPLOYEES		
Persons	7.0	
FTEs	6.6	(FTEs shown to 1 decimal place)

TOTAL NUMBER OF EMPLOYEES BY GENDER		
Gender	% Persons	% FTEs
Male	28.6	30.3
Female	71.4	69.7

NUMBER OF PERSONS DURING THE 2015-16 FINANCIAL YEAR	
Separated from the agency	2
Recruited to the agency	1

NUMBER OF PERSONS AT 30 JUNE 2016	
On leave without pay	0

NUMBER OF EMPLOYEES BY SALARY BRACKET			
Salary Bracket	Male	Female	Total
\$0 - \$54,799	-	1	1
\$54,800 - \$69,699	-	1	1
\$69,700 - \$89,199	2	1	3
\$89,200 - \$112,599	-	2	2
\$112,600+	-	-	-
TOTAL	2	5	7

STATUS OF EMPLOYEES IN CURRENT POSITION (FTEs)					
FTEs	Ongoing	Short-Term Contract	Long-Term Contract	Other (Casual)	Total
Male	-	-	2	-	2
Female	-	-	4.6	-	4.6
TOTAL	-	-	6.6	-	6.6

STATUS OF EMPLOYEES IN CURRENT POSITION (PERSONS)					
PERSONS	Ongoing	Short-Term Contract	Long-Term Contract	Other (Casual)	Total
Male	-	-	2	-	2
Female	-	-	5	-	5
TOTAL	-	-	7	-	7

NUMBER OF EMPLOYEES BY AGE BRACKET BY GENDER					
Age Bracket	Male	Female	Total	% of Total	2014 Workforce Benchmark* (%)
15-19	-	-	-	-	5.5
20-24	-	-	-	-	9.7
25-29	-	1	1	14.3	11.2
30-34	1	-	1	14.3	10.7
35-39	-	2	2	28.6	9.6
40-44	-	-	-	-	11.4
45-49	1	1	2	28.6	11.1
50-54	-	1	1	14.3	11.4
55-59	-	-	-	-	-
60-64	-	-	-	-	6.7
65+	-	-	-	-	3.6
TOTAL	2	5	7	100.0	100.0

AVERAGE DAYS LEAVE PER FULL TIME EQUIVALENT EMPLOYEE				
Leave Type	2012-13	2013-14	2014-15	2015-16
Sick Leave	1.86	2.00	2.86	2.58
Family Carer's Leave	0.14	-	0.29	0.15
Miscellaneous Special Leave	-	-	-	-

TRAINING AND DEVELOPMENT

DOCUMENTED REVIEW OF INDIVIDUAL PERFORMANCE MANAGEMENT	
Employees with ...	% Total Workforce
A review within the past 12 months	86
A review older than 12 months	-
No review	14 (new staff)

LEADERSHIP AND MANAGEMENT TRAINING EXPENDITURE		
Training and Development	Total Cost (\$)	% of Total Salary Expenditure
Total training and development expenditure	4,431	0.8%
Total leadership and management development expenditure	-	-

ACCREDITED TRAINING PACKAGES BY CLASSIFICATION	
Classification	Number of Accredited Training Packages
Nil	Nil

OCCUPATIONAL HEALTH AND SAFETY

The company focuses on the following ongoing priorities and strategies:

- Providing a safe working environment and practices for the administrative office areas.
- Providing a safe stage environment for performers and crews.
- Involve venue WHS representatives on assessing safety of stage effects and obtain clearance or make the necessary modifications.
- Involve professional safety experts in these aspects of the production (e.g. firemen, plumbers, gas-fitters) and obtain safety certificates.
- Educate and train performers in safety aspects and drills.
- Providing a safe environment for patrons attending performances both in the auditorium (e.g. lighting levels, sound levels) and from the stage (where stage effects can impact on safety of audiences, e.g. use of fire, water and smoke).
- Ensure all effects comply with recognised public standards.
- Provide notices of such effects at all times for the information of patrons

WORK HEALTH AND SAFETY PROSECUTIONS, NOTICES AND CORRECTIVE ACTION TAKEN	
Number of notifiable incidents pursuant to WHS Act Part 3	-
Number of notices served pursuant to WHS Act Section 90, Section 191 and Section 195 (Provisional improvement, improvement and prohibition notices)	-

AGENCY GROSS WORKERS COMPENSATION EXPENDITURE FOR 2015-16 ³ COMPARED WITH 2014-15 (\$)				
EXPENDITURE	2015-16	2014-15	Variation	% Change
Hospital	-	-	-	-
Income maintenance	-	-	-	-
Investigations	-	-	-	-
Legal expenses	-	-	-	-
Lump sum	-	-	-	-
Other	-	-	-	-
Registered medical	-	3,279	(3,279)	100%
Rehabilitation	-	-	-	-
Travel	-	-	-	-
Total claims expenditure	-	-	-	-

³ Before third party recovery.

FRAUD

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

USE OF CONSULTANTS

Total expenditure on consultants: none.

OVERSEAS TRAVEL

Information about overseas travel is reported on our website (windmill.org.au/about-us/#annual-reports).

DISABILITY ACCESS AND INCLUSION PLANS

In accordance with a decision of the South Australian Government, Disability Access and Inclusion Plans (DAIPs) are being introduced across government departments and statutory authorities, including arts organisations. This accords with a recommendation of the report *Strong Voices: A Blueprint to Enhance Life and Claim the Rights of People with Disability in South Australia (2012-2020)* and aligns with the principles and intent of the United Nations Convention on the Rights of Persons with Disabilities, the National Disability Strategy 2010-2020 and associated National Arts and Disability Strategy (NADS).

The DAIP initiative aims to improve outcomes not only in the specialist disability service system but also to ensure that mainstream services, programs and infrastructure are responsive to the individual requirements of people with disability. They provide an opportunity to identify and seek solutions to overcome social, attitudinal, economic and cultural barriers that limit participation for both customers and employees with disability.

The Department for Communities and Social Inclusion, through Disability SA, is leading the introduction of DAIPs across government and Windmill Theatre will be commencing the development of a DAIP in the next financial year (or in 2016-2017). The NADS sets out a vision for improving access and participation in artistic and cultural activities for people with disabilities across four priority areas for action. The Windmill Theatre DAIP will build on current initiatives being implemented under the NADS as well as identifying additional opportunities.

This will include Windmill's long-standing policy of offering 15% of its tickets to Adelaide performances free of charge for members of the public, children, school students and youth with disabilities or with economical or social disadvantage. It will also include the inclusion of Auslan interpreted, captioned and audio described performances where possible and appropriate.

Using commercial venues such as the Adelaide Festival Centre, Windmill is subject to the physical disability access regime of the Centre and other venues it hires. Its office accommodation at Sturt Street, Adelaide meets the needs of people with disabilities.

TOTAL NUMBER OF EMPLOYEES WITH DISABILITIES (ACCORDING TO COMMONWEALTH DDA DEFINITION)			
Male	Female	Total	% of Agency
-	-	-	-

CARERS RECOGNITION ACT 2005

Windmill Theatre Co adheres to the Carers Recognition Act 2005 through the company's participation in the 'Companion Card' scheme which provides carers with free tickets to Windmill shows when accompanying a person with a disability to attend the theatre.

SUSTAINABILITY

Windmill Theatre Co endeavours to reduce its environmental footprint by implementation of several actions. These include: three tier recycling of all kitchen waste products, re-use of paper in the photocopier, double-sided copying, electronic filing system, electronic communications, recycling of office waste and fluoro and LED lighting.

FREEDOM OF INFORMATION

The company's functions are summarised earlier in the report and are fully detailed in its regulations and charter.

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

WHISTLEBLOWERS PROTECTION ACT 1993

The company has appointed a responsible officer for the purposes of the *Whistleblowers Protection Act 1993* pursuant to Section 7 of the *Public Sector Act 2009*. There have been no instances of disclosure of public interest information to a responsible officer of Windmill under the *Whistleblowers Protection Act 1993*.

PUBLIC COMPLAINTS

CATEGORY OF COMPLAINTS BY SUBJECT 2015-2016	NUMBER
Service quality/delivery	-
Behaviour of staff	-
Service access/processes/procedures	-
Other complaints	1
Total complaints	-

PARTNERS AND SUPPORTERS LIST

GOVERNMENT

The South Australian Government funds Windmill Theatre Co through Arts South Australia.



Windmill's Arts and Education activities are supported by the South Australian Department for Education and Child Development via the provision of an Arts Education Manager.



The Commonwealth Government funds Windmill Theatre Co through the Australia Council for the Arts as a Key Organisation.



Windmill also received project funding from Creative Partnerships Australia, the Department of Foreign Affairs and Trade, Adelaide City Council and Renewal SA.

COMMUNITY PARTNER

Beyond Bank Australia

MEDIA PARTNERS

Channel Seven

The Advertiser

Nest Magazine

TRUSTS AND FOUNDATIONS

The Ian Potter Foundation

Lang Foundation

The Thyne Reid Foundation

CORPORATE PARTNERS

The Watson

Budget Car and Truck Hire

Tynte Flowers

CREATIVE PARTNERS

Adelaide Festival Centre

Adelaide Film Festival

AJZ Productions

Australian Broadcasting Corporation

Country Arts SA

KOJO

Melbourne Arts Centre

Memento Films

Metro Arts

Oscilloscope Laboratories

Sandpit

Screen Australia

Soft Tread Enterprises

South Australian Film Corporation

State Theatre Company of South Australia

Umbrella Entertainment

TOUR PARTNERS

A.S.K Vertical Productions

Holden and Arts Associates

ARTS EDUCATION PARTNERS

Adelaide Festival Centre Centred

Flinders University

Department for Education and Child Development

University of South Australia

SUPPORTERS

\$10,000+

Roger and Helen Salkeld

\$1,000+

Ronald Bannear, Legh and Helen Davis, Ginger and Barry Fitzpatrick, Rosey Batt, Sandy Verschoor, Helen Wildash, Diane Ranck, Helen Salkeld, Ginet Moutakis, Jane Thompson, Martin Leaker, Steve Smith, Irene Jones, Chris and Sue Stewart, Joanne Griffiths, So Laidlaw, Sue Twedell, Charles and Catherine Bagot, Rob Smith and Donna Tripodi, Michael Farquharson and Amanda Blair

\$500+

Richard and Joanna Collins, Diana Fry, Sue Gredley, Joanne Griffiths, Robert and Annabel Hill-Smith, Dorothy Short, Penny Senator Wright, Bruce Speirs, Anonymous (1)

\$250+

Rob Brookman, Rob and Verity Loughton, Alison McPharlin, Ben Robinson and Sue Cocks, Richard and Trish Ryan, Johanna Somfleth, Gretta Willis, Anonymous (1)

\$100+

Lili and Brian Assels, Wendy Atkinson, Charlotte Bright, Margaret Crohn, S and M Djukanovic, Rosemary Gilbie, Candy Grunwald, Helen Heithersay, Elizabeth McDonald, Elizabeth Ormsby, D and A Pinnock, Meredyth Sarah AM, Paul Stucki, Adele Walker, Anne Sved Williams, Anonymous (7)

OPERATING ACTIVITIES

COMPANY HIGHLIGHTS

Some notable highlights for the 2015-16 year, against strategic objectives, include:

i. To be a leading centre for the creation of incredible theatrical works

Increased its South Australian performances to 81 (up from 67 last year) across five shows

The company's first feature film *Girl Asleep* premiered at the Adelaide Film Festival in October, where it was the fastest selling film in the festival's history

Girl Asleep won Adelaide Film Festival's Most Popular Feature, South Australian Screen Award's Best Film and the Seattle Film Festival's prestigious Grand Jury Prize

Developed and wrote the first draft script for *Rumpelstiltskin*, our new family musical with State Theatre Company of South Australia, which will premiere in Adelaide, October 2016

ii. To deliver our work across borders and boundaries

The company performed its theatrical work to over 50,000 people across 10 countries

Toured to regional South Australia twice including to the remote APY Lands

Girl Asleep featured at international film festivals all over the world, including the prestigious Berlinale, Giffoni Film Festival and Seattle Film Festival.

Girl Asleep achieved worldwide distribution scheduled for September 2016

The company significantly increased its international touring both in performances numbers and geographical reach with 152 performances (up from 21 in 2014-15) across four shows

Strengthened its ties with Asia through the establishment of a partnership with A.S.K Vertical Productions, and tours of both *Grug* and *Grug and the Rainbow* to China

Big Bad Wolf undertook a 10 week tour across North America

Increased interstate performances to 16 (up from 12 in 2014/15) across the two shows

iii. To be a leading model of interactivity between artists and the public

Performed for the first time in Windmill Theatre Studios on Sturt Street, Adelaide

Secured philanthropic funding for the expansion of Arts Education Program

iv. To build diverse income streams, supported by strong fiscal management and governance

Secured largest single philanthropic gift of \$120,000 over four years from the Lang Foundation towards its newly expanded Arts Education Program

Secured four-year Australia Council funding, Ministry for the Arts Catalyst funding and ongoing support from the Government of South Australia

v. To market and communicate our creative output and infectious vibrancy to all stakeholders

Unveiled new company branding including a new logo, website and marketing collateral

AWARDS AND NOMINATIONS

- 2016 South Australian Screen Awards | Winner, Best Work for *Girl Asleep*
- 2016 Seattle Film Festival | Winner, Official Competition, Grand Jury Prize for *Girl Asleep*
- 2016 Seattle Film Festival | Winner, Official Competition, Futurewave Award for *Girl Asleep*
- 2015 Adelaide Film Festival | Winner, Audience Award, Most Popular Feature for *Girl Asleep*
- 2015 Business SA Export Award | Winner, Creative Industries for *Grug*
- 2015 CHASS Australia Prize | Winner, Distinctive Work for a Performance for *Pinocchio*
- 2015 Australian Graphic Design Association Award | Nomination, Design Crafts
- 2015 Australian Graphic Design Association Award | Nomination, Illustration for Design

TOURING

- 2015 *Grug and the Rainbow*, one week season, Melbourne Arts Centre
- 2015 *The Ballad of Pondlife McGurk*, four week tour, 15 towns in regional South Australia
- 2015 *Grug*, four week season, Shanghai Art Space for Kids
- 2015 *Grug*, three week season, Beijing Jingdu Wenhua Co. Performing Arts Centre
- 2016 *Big Bad Wolf*, 10 week tour, 16 venues in Canada and the US
- 2016 *Grug*, two week tour, 6 towns in regional South Australia
- 2016 *Grug and the Rainbow*, two week season, Kun Square Hub Novo The Studio Kunshun
- 2016 *Girl Asleep film*, 10 venues worldwide, in cities including Berlin, Warsaw and Stockholm



Grug and the rainbow

GRUG AND THE RAINBOW

SEASONS & VENUES

1-5 July 2015, Melbourne Arts Centre, Melbourne, Australia

17-26 June 2016, Kun Square HubNovo The Studio Kunshun, China

AGES

1-5

PRODUCTION CREDIT

A Windmill Theatre production

DIRECTOR

Sam Haren

DESIGNER

Jonathon Oxlade

COMPOSER

DJ TR!P

PERFORMERS

Nathan O'Keefe, Ellen Steele and Jude Henshall

SYNOPSIS

More stories based on the much-loved picture book character created by Ted Prior

Grug began his life as the grassy top of a Burrawang tree. Fascinated by the world around him and never short of an adventure, now he's back by popular demand. Embarking on his own epic journey to find a rainbow, it always seems just beyond his grasp. But Grug is full of determination and his adventures are always full of surprises. Featuring exquisite puppetry and more of the gentle storytelling that has delighted audiences around the world, this brand new show has been especially created for the next generation of our littlest theatregoers (and those who just love Grug).

ARTISTIC DIRECTOR'S COMMENTS

Our theatrical production of *Grug*, adapted from Ted Prior's books of the same name, has been delighting preschool audiences and their families across Australia and around the world, playing to some 50,000 young people since 2010. It also won the prestigious Best Show Award at the International Performing Arts for Youth (IPAY) showcase in 2011. We decided to re-unite the collaborative team to create more *Grug* stories and continue to evolve this delicate, whimsical and nuanced world that captivates young children. This new production continues the audience interaction, has a brilliantly extended design world, introduces new puppet characters, and utilises a cleverly constructed meta structure for the short stories. This production also features much more laugh-out-loud humour that really engages audiences of all ages.

In July 2015 the production toured to the Arts Centre Melbourne, and in June 2016 it played 16 performances in Kunshun in Mainland China. Working outside an international city in China and in a new venue did provide some challenges, all of which were met with professionalism by the Windmill team. As our partnership with A.S.K grows we continue to refine our mutual understanding across cultures to deliver theatrical experiences that genuinely delight this audience.

WHAT THE CRITICS AND AUDIENCE SAID

"Director Sam Haren has harnessed every element – Jonathan Oxlade's design magic, DJ TR!P's funky composition, accessible storytelling, and the puppetry itself – into a seamless whole, all performed in a tight 35 minutes: an ideal length for young attention spans." Sydney Morning Herald

"Grug and the Rainbow is amongst the best children's theatre you will find; don't miss this gorgeous show."

The Barefoot Review

"Another exquisitely simple set from Jonathon Oxlade, and the lightest touch from director Sam Haren."

The Advertiser

"Windmill Theatre are experts at involving the children from the moment they arrive." Glam Adelaide



Bear With Me

BEAR WITH ME

SEASON & VENUE

AGES

PRESENTATION CREDIT

7 – 19 July 2015, Space Theatre, Adelaide, Australia

3-6

A Windmill Theatre and Adelaide Festival Centre presentation. Produced by Metro Arts.

WRITER, DIRECTOR & COMPOSER

MUSICIAN

DIRECTOR

PERFORMERS

DRAMATURG

VIDEODESIGNER

SOUND DESIGNER

David Megarrity

Markus Karlsen

Michael Futcher

David Megarrity and Markus Karlsen

Janis Balodis

Nathan Sibthorpe

Brett Coltery

SYNOPSIS

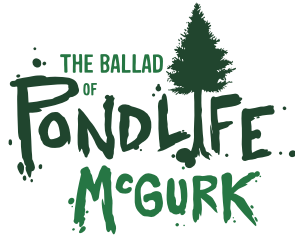
Imagine a world without teddy bears. Now quickly stop imagining because it's far too upsetting. Thankfully, teddies are here to stay and this captivating musical performance pays loving tribute to these woolly wonders, who – with their pulled ears, poked eyes and unfashionable waistcoats – somehow become our closest childhood friends.

With songs and laughter and lots of joining in, *Bear With Me* is a show about looking after, and being looked after – a warm and fuzzy romp through the joy and turmoil of a teddy's everyday life. And the best thing is you have to bring your teddy or favourite stuffed toy along.

After all, they're the real stars of the show.

WHAT THE CRITICS AND AUDIENCE SAID

"One of the best shows I have ever attended. Absolutely brilliant!" Theatregoer



THE BALLAD OF POND LIFE MCGURK

SEASONS & VENUES

20 – 24 June 2015, Windmill Theatre Co Studio, Adelaide, Australia
 30 – 31 July 2015, Roxbylink Auditorium, Roxby Downs, Australia
 3 August 2015, Mimili, APY Lands, Australia
 5 August 2015, Fregon School, APY Lands, Australia
 6 August 2015, Ernabella Anangu School, APY Lands, Australia
 10 August 2015, Coober Pedy Area School, Coober Pedy, Australia
 11 August 2015, Solomontown Area School, Port Pirie, Australia
 12 August 2015, Clare Primary School, Clare, Australia
 13 August 2015, Yorketown Area School, Yorketown, Australia
 14 August 2015, Peterborough Primary School, Peterborough, Australia
 17 August 2015, Greenoch Primary, Greenoch, Australia
 18 August 2015, Mallala Primary School, Mallala, Australia
 19 August 2015, Williamstown Primary, Williamstown, Australia
 21 August 2015, Freeling Primary, Freeling, Australia
 24 August 2015, Yankalilla Area School, Australia
 26 August 2015, Centenary Hall, Goolwa, Australia

20 – 24 June 2016, Windmill Sturt Street Studios, Australia

AGES

8+

PRESENTATION CREDIT

A Windmill Theatre and Barking Gecko co-production with Catherine Wheels Theatre Company

DEVISER

Andy Manley

DIRECTOR

Gill Robertson

WRITER

Rob Evans

SOUND DESIGNER

Danny Krass

PERFORMER

Renato Musolino

SYNOPSIS

When Martin moves to a new school he feels lost in a sea of strange faces, especially when class bully Sharon takes a dislike to him. That is until he meets Simon McGurk and forms a friendship that not only changes Martin, but curses Simon for the rest of his school days.

Directed by renowned international director Gill Robertson, this is simply told, powerful theatre about the fragile nature of the schoolyard and just how difficult it can be to stay true to your friends.

ARTISTIC DIRECTOR'S COMMENTS

For several years we have been exploring models of engagement with young people located in regional South Australia. As part of this strategy we wanted to develop a production that could tour relatively easily and did not necessarily need a formal theatre in which to be performed. Through our ongoing relationship with renowned Scottish company Catherine Wheels (*White*; *Cinderella*; *Josephine Bean*) we had become aware of a brilliant work they had developed to be performed in classrooms.

The Ballad of Pondlife McGurk, written by Rob Evans, is theatre that relies on strong acting, great writing and inventive but minimal staging. In fact, the minimal technical production and 'in the round' configuration allows the audience to be up close to the performer, witnessing his capacity to transform into a range of characters. We partnered with our West Australian colleagues Barking Gecko Theatre Company to bring Gill Robertson from Edinburgh to Adelaide to direct two actors into two productions of this one-man show. This provided an excellent opportunity for a direct collaboration with this renowned director and allowed us to create our own production of this powerful work for touring into regional South Australia and beyond.

This was our fourth season of this production. With an unfulfilled audience demand to see the work in Adelaide, its minimal technical requirements made it a perfect candidate for a season in our new home base. It was great to see the potential of our studio to house this production. Once again the students and teachers alike enjoyed the brilliant work of Renato Musolino and the great, inventive and ultimately moving storytelling at work in this production.

WHAT THE CRITICS AND AUDIENCES SAID

"Some students were still quoting some of the script a week later. We were also very impressed with the connection with the students at the end of the performance." Julie Carter,
Peterborough Primary School

"Musolino very successfully treads the fine line between touching on an emotionally-charged issue and actually addressing it, aided in full measure by a script that is often touching, and at times profound." The Advertiser

"Musolino's energy, character-switching and instant audience connection keeps the crowd enthralled."
Sunday Mail

"Renato Musolino [is] brilliant." The Advertiser

"Musolino has a near-genius rapport with the largely school-aged group." The Advertiser



Grug

GRUG

SEASONS & VENUES 3 – 25 October 2015, The A.S.K, Art Space for Kids, Shanghai, China
31 October – 15 November 2015, Jingdu Wenhua Co. Centre, Beijing, China

1 April 2016, Sir Robert Helpmann Theatre, Mount Gambier, Australia
4 April 2016, Chaffey Theatre, Renmark, Australia
6 April 2016, Northern Festival Centre, Port Pirie, Australia
8 April 2016, Nautilus Arts Centre, Port Lincoln, Australia
11 April 2016, Middleback Arts Centre, Whyalla, Australia
13 April 2016, Hopgood Theatre, Noarlunga, Australia

AGES 1 - 5
PRODUCTION CREDIT A Windmill Theatre production

DIRECTOR Sam Haren
DESIGNER Jonathon Oxlade
COMPOSER DJ TR!P
PERFORMERS Matt Crook, Hamish Fletcher, Jude Henshall, Phillip McInnes and Ellen Steele

SYNOPSIS

Based on the picture book character created by Ted Prior.

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

When dancing instructions are too difficult to understand, he invents his own dance and calls it 'The Grug'. When snails eat his cabbages, Grug plants more cabbages so there will be enough for both him and the snails. Ted Prior's hugely popular character (with 150,000 Facebook fans!) is brought to life for this magical stage production for our very young theatre lovers.

ARTISTIC DIRECTOR'S COMMENTS

After enjoying extensive touring across Australia, North America, Canada and Scotland, *Grug* continued to delight young audiences with seasons in regional South Australia and Mainland China.

In October *Grug* played extended seasons in Beijing and Shanghai, which was our first trip to a country where English is not the primary language. The company spent two days working an interpreter into the production, which was very successful and will stand as a model for future touring across China. The audiences were very responsive to the show, although the shorter length of the production was an issue for some patrons and will need to be considered as we continue to develop this market.

We were also thrilled to take this production out into regional and metropolitan areas to share *Grug* with children and their families living across South Australia. This was an extremely welcome initiative, with strong ticket sales and audience feedback in each of the six towns. It allowed us to build relationships not only with audiences but also with presenters and venue staff. We plan to build upon these relationships with future tours of Windmill's other productions.

AWARDS

2013 Business SA Export Award	Winner: Creative Industries Award
2012 Business SA Export Award	Winner: Arts and Entertainment Award
2011 Victor Award	Winner: IPAY Best Show
2011 Helpmann Award	Nomination: Best Production for Children
2011 South Australian Ruby Award	Nomination: Best Work

WHAT THE CRITICS SAID

"He's like the Elmo of Down Under". The New York Times



Girl Asleep

GIRL ASLEEP FESTIVAL SCREENINGS

20 – 26 October 2015, Adelaide Film Festival, Australia
 11 – 21 February 2016, Berlin Film Festival, Germany
 8 - 10 April 2016, Gold Coast Film Festival, Australia
 11 - 16 April 2016, Stockholm International Film Festival, Sweden
 13 - 24 April 2016, Buenos Aires International Film Festival, Argentina
 14 - 17 April 2016, Stranger With My Face Film Festival, Australia
 28 April – 7 May 2016, Jeonju International Film Festival, Korea
 29 May – 12 June 2016, Seattle International Film Festival, USA
 7 – 12 June 2016, Unlimited Film Festival, Russia
 7– 18 June 2016, Sydney International Film Festival, Australia
 23 – 30 June 2016, Transatlantyk Festival, Poland

AGES PRODUCTION CREDIT

14+

Produced by Windmill Theatre and Soft Tread Enterprises, and commissioned by Adelaide Film Festival through the HIVE FUND, which is an Adelaide Film Festival initiative with partners ABC Arts, Screen Australia and Australia Council for the Arts. Additional support provided by SA Film Corporation and The Ian Potter Foundation.

DIRECTOR SCREENPLAY PRODUCER DIRECTOR OF PHOTOGRAPHY PRODUCTION & COSTUME DESIGNER EDITOR COMPOSER SOUND DESIGNER KEY CAST

Rosemary Myers
 Matthew Whittet
 Jo Dyer - Soft Tread Enterprises
 Andrew Commis - ACS
 Jonathon Oxlade
 Karryn de Cinque
 Harry Covill
 Luke Smiles
 Bethany Whitmore, Harrison Feldman, Matthew Whittet, Amber McMahon, Eamon Farren, Tilda Cobham-Hervey, Imogen Archer, Maiah Stewardson

AWARDS 2015 Adelaide Film Festival 2016 SA Screen Awards 2016 Seattle Film Festival 2016 Seattle Film Festival

Most Popular Feature
 Best Film
 Grand Jury Prize
 Futurewave Award

SYNOPSIS

The world is closing in on Greta Driscoll. On the cusp of turning fifteen she can't bear to leave her childhood, it contains all the things that give her comfort in this incomprehensible new world. She floats in a bubble of loserdom with her only friend Elliott, until her parents throw her a surprise 15th birthday party and she's flung into a parallel place; a world that's weirdly erotic, a little bit violent and thoroughly ludicrous – only there can she find herself.

Based on the critically acclaimed production by Windmill Theatre, *Girl Asleep* is a journey into the absurd, scary and beautiful heart of the teenage mind.

ARTISTIC DIRECTOR'S COMMENTS

In this contemporary age of screen culture Windmill is enthusiastic to explore new ways to leverage our live work into new mediums. In late 2013 we were thrilled to hear we were successful in our application to the HIVE Production Fund - a unique partnership between ABC Arts, Adelaide Film Festival, Australia Council for the Arts and Screen Australia - to realise a film of the stage work *Girl Asleep*. After raising further funds we embarked upon the adaptation, pre-production, production and post-production for the film. As well as fostering a greater potential audience for our work and new funding sources, it was a fantastic developmental opportunity for all the artists involved to collaborate closely with artists from another medium.

Windmill has established a body of theatre work for teenagers that has been critically acclaimed and enjoyed by young people across Australia. In creating the film adaptation of *Girl Asleep* we were excited to transfer the very particular theatrical language we have evolved into a new medium. In particular this work is concerned with:

- Teenage rites of passage as a significant, funny, often deeply unsettling time of life,
- A dynamic recapitulation of popular culture,
- An inventive and lateral approach to the conventions of storytelling.

The process of creating *Girl Asleep* has allowed for an exhilarating cross fertilisation between artists from the world of film and theatre. It has provided a forum for both groups of artists to reconsider fundamental ideas about the work they make and enabled them genuinely fresh perspectives. It allowed for both groups to take away from each other's processes. The film also allowed us to collaborate with a range of teenage artists from our lead actors to large groups of featured extras from local youth theatres, dance schools and Cirkidz.

Girl Asleep will allow a much greater and geographically broader audience access to Windmill's work. Following the premiere at Adelaide Film Festival, the film was picked up by international sales agents Memento and the Australasia distributor Umbrella. It has received many invitations to film festivals in 2016 both across Australia and the world, including an invitation to be the opening night film for the Generation 14+ program at the prestigious Berlinale Film Festival.

WHAT THE CRITICS SAID

"An effervescent yet astute splash of teen life that delights the eyes, warms the heart and tickles the funny bone in equal measures." Screen Daily

"An exuberant example of imaginative filmmaking that takes its cues from imagination and talent." Variety US

"Nothing short of rapturous." Sydney Morning Herald

"Girl Asleep is the stylish, formally exuberant debut of theater director Rosemary Myers." The Hollywood Reporter

"This assured debut tells us teenage girls can – and will – save themselves." The Guardian

"The new Australian film the world loves..." Junkee

"An effervescent yet astute splash of teen life that delights the eyes, warms the heart and tickles the funny bone in equal measures." Screen Daily

"Visually stunning, like a nostalgia trip injected with a Wes Anderson dose of whimsy." BuzzFeed



the book of loco

THE BOOK OF LOCO

SEASON & VENUE

14 – 22 August 2015, Space Theatre, Adelaide, Australia

AGES

14+

PRESENTATION CREDIT

An AJZ Production, presented by Windmill Theatre and Adelaide Festival Centre

WRITER & PERFORMER

Alirio Zavarce

DIRECTOR

Sasha Zahra

DESIGNER

Jonathon Oxlade

VIDEO & GRAPHICS

Chris More

COMPOSITION

Duncan Campbell

ORIGINAL LIGHTING DESIGNER

David Gadsden

PRODUCTION MANAGER

AND LIGHTING REALISATION

Neil Jensen

ARTIST'S ASSOCIATES

Belle Bassin and Bradley Williams

SYNOPSIS

With this spellbinding, semi-autobiographical one-hander, master storyteller Alirio Zavarce proves that when it comes to insanity, there's safety and comfort in numbers.

Alirio plays Loco, his own out-of-control alter ego, and in side-splitting, heartbreaking detail, chronicles his real life descent into genuine madness. From his troubled migrant past, to the breakdown of a relationship, to the agonising death of a parent, this is deeply immersive theatre at its beautiful, funny and unsettling best - a welcome change to lose yourself in somebody else's madness.

WHAT THE CRITICS SAID

"Zavarce is such an affable performer, whose warm humour makes him effortlessly endearing."
The Age

"Treading it with poise and purpose, Zavarce offers a vivid migrant experience, entwined with familiar tales of love and loss and grappling for understanding. It's a small story with big ideas and a bigger heart. It's a whole piece of theatre in, as the program boasts, pleasantly confusing and highly amusing parts." Daily Review

"Zavarce delivers a surgically incisive, at times heartbreakingly poignant and resoundingly beautiful exploration of the world in all its 'rational madness'". Adelaide Fringe Review



BIG BAD WOLF

BIG BAD WOLF

SEASONS & VENUES:

4 - 7 March 2016, Samueli Theater, Costa Mesa, USA
 11 - 12 March 2016, Arcata Playhouse, Arcata, USA
 16 March 2016, Broadway Centre for the Performing Arts, Tacoma, USA
 18 - 19 March 2016, Edmonds Center for the Arts, Edmonds, USA
 22 March 2016, Admiral Theatre, Bremerton, USA
 28 - 29 March 2016, Lied Center of Kansas, Lawrence, USA
 16 April Tennessee Performing Arts Center, Nashville, USA
 8 - 9 April 2016, Pittsburgh Cultural Trust, Pittsburgh, USA
 12 April 2016, Shea's Performing Arts Centre, Buffalo, USA
 15 - 16 April 2016, Raritan Valley Community College, Branchburg, USA
 19 - 21 April 2016, River Run Centre, Main Stage, Guelph, Canada
 24 - 25 April 2016, Rosen Auditorium, Kingston, Canada
 27 April 2016, Brock University St Catherines, Canada
 30 April 2016, The Centre in The Square, Kitchener, Canada
 4 - 7 May 2016, South Miami Dade Cultural Arts Center, Miami, USA
 10 - 13 May 2016, Kravis Center, West Palm Beach, USA

AGES

5+

PRODUCTION CREDIT

A Windmill Theatre production

WRITER

Matthew Whittet

DIRECTOR

Rosemary Myers

SET DESIGNER

Jonathan Oxlade

SOUND DESIGNER

Harry Covill

LIGHTING DESIGNER

Chris Petridis

MOVEMENT

Carol Wellman Kelly

PERFORMERS

Patrick Graham, Ellen Steele and Emma Hawkins

SYNOPSIS

He's the most misunderstood character in fairytale history. Put simply he has no friends. But then he does have incredibly sharp teeth, yellow eyes and his own ideas about personal hygiene, and he is the infamous *Big Bad Wolf* after all. No one likes him. Luckily one girl is brave enough to double-check this wolf's bad press and an unlikely friendship is born.

ARTISTIC DIRECTOR'S COMMENTS

Beginning in Costa Mesa, Los Angeles, *Big Bad Wolf* toured to theatres in 16 cities ending the tour in West Palm Beach. Covering many American and Canadian miles, the production encountered a diversity of theatres and contexts for the performances. The tour was a good mix of new venues and ones that we had previously visited with *Grug*. It was particularly beneficial to rehearse the production at the first venue. This allowed time for the actors and crew to overcome jetlag, re-program the technical consoles and repair the damage to the set that occurred during freightage. Across the tour *Big Bad Wolf* received a fantastic response and the team worked hard to always deliver the work to its best potential. It was brilliant to see the American audiences connecting with the show, investing in the characters of Wolfy and Heidi Hood and in journey their new found and unlikely friendship.

WHAT THE CRITICS SAID

"A clever, warm hearted parable that... lights up the imaginations of its target audience." *The Age*

"A whimsical, gently persuasive tale of friendship and acceptance." *The Australian*

"Greeted with delight from both children and adults..." *The Guardian*

"An education in how to charm kids and adults in fifty fun minutes." *Crikey*

CREATIVE DEVELOPMENTS

RUMPELSTILTSKIN

A co-production with State Theatre Company of South Australia

Throughout the latter part of 2015 Rosemary Myers collaborated with writer Julianne O'Brien to develop the treatment and first draft of a new family musical based on the fairytale *Rumpelstiltskin*. Casting and preliminary design meetings with Jonathon Oxlade for the project were also undertaken.

Who is the genius behind Rumpelstiltskin, the world's hottest Designer Empire? The face of the brand is a beautiful Beckham-like Adonis but the story knows more.

The real Rumpelstiltskin is a shadowy being, repulsive, rejected by the world and exiled to a desolate citadel on the city outskirts. From there he spins his magic. From his gnarled, unloved hands come the most beautiful things in the world. Harriet has moved to the big city with a bag of girlish keepsakes and a burning desire to prove to her scornful parents wrong. She's going to, be it all, have it all. But sleeping rough in the alcove of Rumpelstiltskin's Flagship Store, it's hard to know how.

Then comes the meeting of two like-minds.

Rumpelstiltskin has many starting points that make it resonate for our adaption. These include:

- i. The representation of Rumpelstiltskin as the power of human creativity and the potential of creative energy to be harnessed for both good and bad. This idea is represented by the beauty of the golden objects spun from nothing and juxtaposed with the incarnation of their ugly maker.
- ii. The nature of unrequited love, envy and power as expressed through the central relationships of Rumpelstiltskin and the girl.

Rumpelstiltskin, an imp, also has the qualities of a poltergeist or a shape shifter who can only be conquered when named by a human. Not only do these qualities have hugely fun theatrical potential but they also prompt us to ask what is at the root of the troubled life of a poltergeist, a deeply unhappy creature that reaches out to the human world to express its pain or vengeance.

The central trope for a troll character is the premise that it loses power when a human names it and Rumpelstiltskin can't help giving his name away! In our *Rumpelstiltskin* this is reflected in a culture of high fashion and branding. Our current media culture is often described as obsessed with sensationalism, self-validation and self-representation by means of Facebook, selfies, etc. So *Rumpelstiltskin* is a tale about spinning set in the culture of spin!

Rumpelstiltskin has the power to turn a task into something magical, to create a product of beauty. With each new offer he may rise to greater heights, his brand and his artistry rising with him as he becomes more magical and incredible, and his gifts of love becoming more overwhelming. He can have everything, but the one thing he can't control is the emotions of others.

CREATION CREATION

A community driven creative process to recreate creation stories that delineate us humans as a species of animal, across time and cultures.

In 2015 the key artists worked with Sandpit, Country Arts SA and digital artist Pierre Proske on a two-week residency in Renmark in regional South Australia. The development was a prototype for a larger project entitled *Creation Creation*. Renmark is a diverse regional community providing an appropriate sample group for our research and development.

Creation beliefs and stories reflect a fundamental quest to understand where we come from. It is a question that has always driven civilisation. It represents an almost primal need for an understanding of self that position and informs our human identity. This pursuit has the power to reflect a diverse perspectives of humanity which range from:

- A freak biological occurrence,
- Isolated beings floating on a tiny planet in an infinite universe,
- Deeply and intrinsically connected to our landscapes, and
- Created in the image of all knowing gods.

Over the two weeks in Renmark we researched a diverse array of creation myths. We conducted interviews with community members, explored scientific research, and worked young people from the Remark area to generate our source materials. We also tested the translation of this research into live performance exploring how this material could create a potent and democratic (collective) snapshot of the creation of the world. We created an outline for a unique and exciting broader project.

PERFORMANCE AND ATTENDANCE STATISTICS

For the period 1 July 2015 – 30 June 2016 inclusive.

Production	Form	City	Country	Season Type	Season From	Season To	# of Shows	Total Attend
Grug and the Rainbow	Theatre	Melbourne	Australia	Tour	1 Jul	5 Jul	12	3,524
Bear with Me	Theatre	Adelaide	Australia	Presentation	7 Jul	19 Jul	24	2,313
The Ballad of Pondlife McGurk	Theatre	Adelaide	Australia	Presentation	24 Jul	24 Jul	1	98
The Ballad of Pondlife McGurk	Theatre	Roxby Downs	Australia	Tour	30 Jul	31 Jul	2	228
The Ballad of Pondlife McGurk	Theatre	Mimili	Australia	Tour	3 Aug	3 Aug	1	104
The Ballad of Pondlife McGurk	Theatre	Fregon	Australia	Tour	5 Aug	5 Aug	1	50
The Ballad of Pondlife McGurk	Theatre	Ernabella	Australia	Tour	6 Aug	6 Aug	1	77
The Ballad of Pondlife McGurk	Theatre	Cooper Pedy	Australia	Tour	10 Aug	10 Aug	1	56
The Ballad of Pondlife McGurk	Theatre	Port Pirie	Australia	Tour	11 Aug	11 Aug	1	80
The Ballad of Pondlife McGurk	Theatre	Clare	Australia	Tour	12 Aug	12 Aug	1	127
The Ballad of Pondlife McGurk	Theatre	Yorke town	Australia	Tour	13 Aug	13 Aug	1	52
The Ballad of Pondlife McGurk	Theatre	Peterborough	Australia	Tour	14 Aug	14 Aug	1	39
The Book of Loco	Theatre	Adelaide	Australia	Presentation	14 Aug	22 Aug	15	1,691
The Ballad of Pondlife McGurk	Theatre	Greenoch	Australia	Tour	17 Aug	17 Aug	1	48
The Ballad of Pondlife McGurk	Theatre	Mallala	Australia	Tour	18 Aug	18 Aug	1	84
The Ballad of Pondlife McGurk	Theatre	Williamstown	Australia	Tour	19 Aug	19 Aug	1	103
The Ballad of Pondlife McGurk	Theatre	Freeling	Australia	Tour	21 Aug	21 Aug	1	101
The Ballad of Pondlife McGurk	Theatre	Yankalilla	Australia	Tour	24 Aug	24 Aug	1	130
The Ballad of Pondlife McGurk	Theatre	Goolwa	Australia	Tour	26 Aug	26 Aug	1	131
Grug	Theatre	Shanghai	China	Tour	3 Oct	25 Oct	33	2,640
Girl Asleep	Film	Adelaide	Australia	Festival	20 Oct	26 Oct	3	1,114
Grug	Theatre	Beijing	China	Tour	31 Oct	15 Nov	24	2,520
Girl Asleep	Film	Berlin	German	Festival	11 Feb	21 Feb	5	2,400
Big Bad Wolf	Theatre	Costa Mesa	USA	Tour	4 Mar	7 Mar	8	1,951
Big Bad Wolf	Theatre	Arcata	USA	Tour	11 Mar	12 Mar	4	460
Big Bad Wolf	Theatre	Tacoma	USA	Tour	16 Mar	16 Mar	2	2,260
Big Bad Wolf	Theatre	Edmonds	USA	Tour	18 Mar	19 Mar	3	808
Big Bad Wolf	Theatre	Bremerton	USA	Tour	22 Mar	22 Mar	2	1,150
Big Bad Wolf	Theatre	Lawrence	USA	Tour	28 Mar	29 Mar	4	4,021
Grug	Theatre	Mount Gambier	Australia	Tour	1 April	1 April	2	405
Big Bad Wolf	Theatre	Nashville	USA	Tour	1 April	6 April	5	3,839
Grug	Theatre	Renmark	Australia	Tour	4 April	4 April	2	248
Grug	Theatre	Port Pirie	Australia	Tour	6 April	6 April	2	550
Girl Asleep	Film	Gold Coast	Australia	Festival	8 April	10 April	2	78
Grug	Theatre	Port Lincoln	Australia	Tour	8 April	8 April	2	490
Big Bad Wolf	Theatre	Pittsburgh	USA	Tour	8 April	9 April	4	1,884
Girl Asleep	Film	Stockholm	Sweden	Festival	11 April	16 April	1	350
Grug	Theatre	Whyalla	Australia	Tour	11 April	11 April	2	360
Big Bad Wolf	Theatre	Buffalo	USA	Tour	12 April	12 April	1	1,200
Girl Asleep	Film	Buenos Aires	Argentina	Festival	13 April	24 April	3	600
Grug	Theatre	Adelaide	Australia	Tour	13 April	13 April	2	508
Girl Asleep	Film	Hobart	Australia	Festival	14 April	17 April	1	200

Big Bad Wolf	Theatre	Branchburg	USA	Tour	15 April	16 April	4	824
Big Bad Wolf	Theatre	Guelph	Canada	Tour	19 April	21 April	6	4,450
Big Bad Wolf	Theatre	Kingston	Canada	Tour	24 April	25 April	2	1,100
Big Bad Wolf	Theatre	St Catherines	Canada	Tour	27 April	27 April	2	1,097
Girl Asleep	Film	Jeonju	Korea	Festival	28 April	7 May	3	500
Big Bad Wolf	Theatre	Kitchener	Canada	Tour	30 April	30 April	2	300
Big Bad Wolf	Theatre	Miami	USA	Tour	4 May	7 May	5	2,284
Big Bad Wolf	Theatre	West Palm Beach	USA	Tour	10 May	13 May	8	2,106
Girl Asleep	Film	Seattle	USA	Festival	29 May	12 Jun	2	700
Girl Asleep	Film	Moscow	Russia	Festival	7 Jun	12 Jun	1	500
Girl Asleep	Film	Sydney	Australia	Festival	7 Jun	18 Jun	1	600
Grug and the Rainbow	Theatre	Kunshun	China	Tour	17 Jun	26 Jun	16	2,080
The Ballad of Pondlife McGurk	Theatre	Adelaide	Australia	Presentation	20 Jun	24 Jun	10	1,000
Girl Asleep	Film	Warsaw	Poland	Festival	23 Jun	30 Jun	2	400
TOTAL							249	57,013

WORKSHOPS

PRODUCTION AND TYPE OF WORKSHOP	TOTAL WORKSHOPS	ATTENDANCE NUMBERS
<i>The Book of Loco</i>	Students x 9	Students x 680
<i>The Ballad of Pondlife McGurk August 2015</i>	Teachers x 9 Students x 9	Teachers x 49 (teacher briefing) Students x 680
<i>The Ballad of Pondlife McGurk June 2016</i>	Teachers x 10 Students x 10	Teachers x 87 Students x 934
<i>Grug and the Rainbow, China</i>	Students x 10	Students 240

FINANCIAL STATEMENTS

1 July 2015 – 30 June 2016



Level 9
State Administration Centre
200 Victoria Square
Adelaide SA 5000
DX 56208
Victoria Square
Tel +618 8226 9640
Fax +618 8226 9688
ABN 53 327 061 410
audgensa@audit.sa.gov.au
www.audit.sa.gov.au

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

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987*, I have audited the accompanying financial report of the Australian Children's Performing Arts Company for the financial year ended 30 June 2016. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2016
- a Statement of Financial Position as at 30 June 2016
- a Statement of Changes in Equity for the year ended 30 June 2016
- a Statement of Cash Flows for the year ended 30 June 2016
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chair, the Chair Finance Committee, the Executive Producer and the Finance Manager.

The Board's responsibility for the financial report

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

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the requirements of the *Public Finance and Audit Act 1987* and Australian Auditing Standards. The auditing standards require that the auditor comply with relevant ethical requirements and that the auditor plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

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

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

My report refers only to the financial statements described above and does not provide assurance over the integrity of publication of the financial report on the Australian Children's Performing Arts Company's website nor does it provide an opinion on any other information which may have been hyperlinked to/from these statements.

Opinion

In my opinion, the financial report gives a true and fair view of the financial position of the Australian Children's Performing Arts Company as at 30 June 2016, its financial performance and its cash flows for the year then ended in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards.



Andrew Richardson

Auditor-General

30 September 2016

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

We certify that the financial statement of the Australian Children's Performing Arts Company for the year ended 30 June 2016:

- are in accordance with the accounts and records of the authority; and
- comply with relevant Treasurer's instructions; and
- comply with relevant accounting standards; and
- present a true and fair view of the financial position of the authority at the end of the financial year and the result of its operations and cash flows for the financial year.

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



Bruce Speirs
Chair
29 September 2016



Adam Smith
Chair Finance Committee
29 September 2016



Kaye Weeks
Executive Producer
29 September 2016



Genevieve Booker
Finance Manager
29 September 2016

Australian Children's Performing Arts Company

STATEMENT OF COMPREHENSIVE INCOME

for the year ended 30 June 2016

	<i>Note</i>	2016 \$'000	2015 \$'000
EXPENSES			
Supplies and services	4	1,181	1,000
Employee benefits expenses	5	665	645
Depreciation expenses	6	17	14
Film investment funding	7	-	255
Notional loss on investment in joint venture	22	-	8
Other expenses	8	8	-
Total Expenses		<u>1,871</u>	<u>1,922</u>
INCOME			
Program revenues	9	411	230
Commonwealth revenues	10	262	157
Box office revenues	11	110	77
Sponsorship	12	66	44
Private grants	13	44	100
Fundraising and donations	14	30	90
Notional gain on investment in joint venture	22	10	-
Other revenues	15	49	28
Total Income		<u>982</u>	<u>726</u>
Net cost of providing services		<u>(889)</u>	<u>(1,196)</u>
Revenues from SA Government			
Revenues from SA Government	16	<u>1,074</u>	<u>1,108</u>
NET RESULT		<u>185</u>	<u>(88)</u>
TOTAL COMPREHENSIVE RESULT		<u><u>185</u></u>	<u><u>(88)</u></u>

The net result and total comprehensive result are attributable to the SA Government as owner.

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

Australian Children's Performing Arts Company

STATEMENT OF FINANCIAL POSITION

as at 30 June 2016

	Note	2016 \$'000	2015 \$'000
CURRENT ASSETS			
Cash and cash equivalents	17	708	225
Receivables	18	120	107
Loan to joint venture	19	-	266
Other financial assets	20	-	50
Total Current Assets		<u>828</u>	<u>648</u>
NON-CURRENT ASSETS			
Plant and equipment	21	69	53
Other financial assets	20	20	20
Investment in joint venture	22	2	-
Total Non-Current Assets		<u>91</u>	<u>73</u>
TOTAL ASSETS		<u>919</u>	<u>721</u>
CURRENT LIABILITIES			
Payables	23	146	162
Other liabilities	24	124	103
Employee benefits	25	48	50
Total Current Liabilities		<u>318</u>	<u>315</u>
NON-CURRENT LIABILITIES			
Payables	23	6	3
Employee benefits	25	54	39
Investment in joint venture	22	-	8
Total Non-Current Liabilities		<u>60</u>	<u>50</u>
TOTAL LIABILITIES		<u>378</u>	<u>365</u>
NET ASSETS		<u>541</u>	<u>356</u>
EQUITY			
Retained earnings		<u>541</u>	<u>356</u>
TOTAL EQUITY		<u>541</u>	<u>356</u>

The total equity is attributable to the SA Government as owner.

Unrecognised contractual commitments 26

Contingent assets and liabilities 27

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

Australian Children's Performing Arts Company

STATEMENT OF CHANGES IN EQUITY

for the year ended 30 June 2016

	Retained Earnings \$'000	Total Equity \$'000
Balance at 30 June 2014	444	444
Net result for 2014-15	(88)	(88)
Total Comprehensive Result for 2014-15	(88)	(88)
Balance at 30 June 2015	356	356
Net result for 2015-16	185	185
Total Comprehensive Result for 2015-16	185	185
Balance at 30 June 2016	541	541

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

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

Australian Children's Performing Arts Company

STATEMENT OF CASH FLOWS

for the year ended 30 June 2016

	<i>Note</i>	2016 \$'000	2015 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES:			
Cash Outflows			
Employee benefit payments	(632)	(650)	
Payments for supplies and services	(1,239)	(991)	
Film investment funding	(10)	(245)	
Deposits paid	(32)	(54)	
Cash used in operations	<u>(1,913)</u>	<u>(1,940)</u>	
Cash Inflows			
Commonwealth receipts	279	166	
Box office and other receipts	706	609	
Interest received	15	9	
Deposits returned	34	25	
GST recovered from ATO	1	19	
Cash generated from operations	<u>1,035</u>	<u>828</u>	
Cash Flows from SA Government			
Receipts from SA Government	1,078	1,102	
Cash generated from SA Government	<u>1,078</u>	<u>1,102</u>	
Net Cash provided by (used in) Operating Activities	<u>200</u>	<u>(10)</u>	
CASH FLOWS FROM INVESTING ACTIVITIES:			
Cash Outflows			
Purchases of plant and equipment	(33)	(46)	
Investment in term deposit	-	(50)	
Cash used in investing activities	<u>(33)</u>	<u>(96)</u>	
Cash Inflows			
Closure of term deposit	50	-	
Cash generated from investing activities	<u>50</u>	<u>-</u>	
Net Cash provided by (used in) Investing Activities	<u>17</u>	<u>(96)</u>	
CASH FLOWS FROM FINANCING ACTIVITIES:			
Cash Outflows			
Bank guarantee for premises lease	-	(20)	
Loan extended to joint venture	(141)	(266)	
Cash used in Financing Activities	<u>(141)</u>	<u>(286)</u>	
Cash inflows			
Loan collected from joint venture	407	-	
Cash generated from financing activities	<u>407</u>	<u>-</u>	
Net Cash provided by (used in) Financing Activities	<u>266</u>	<u>(286)</u>	
Net Increase (decrease) in cash and cash equivalents	<u>483</u>	<u>(392)</u>	
Cash and cash equivalents at the beginning of the period	<u>225</u>	<u>617</u>	
Cash and cash equivalents at the end of the period	<u><u>708</u></u>	<u><u>225</u></u>	

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

Australian Children's Performing Arts Company

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1. Objectives of the Australian Children's Performing Arts Company

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

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

2. Summary of Significant Accounting Policies

2.1 Statement of Compliance

These financial statements have been prepared in compliance with section 23 of the *Public Finance and Audit Act 1987*.

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

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

2.2 Basis of Accounting

The preparation of the financial statements requires:

- the use of certain accounting estimates and requires management to exercise its judgement in the process of applying ACPAC's accounting policies. The areas involving a higher degree of judgement or where assumptions and estimates are significant to the financial statements, are outlined in the applicable notes;
- accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events are reported; and
- compliance with Accounting Policy Statements issued pursuant to section 41 of the *Public Finance and Audit Act 1987*.

ACPAC's Statement of Comprehensive Income, Statement of Financial Position and Statement of Changes in Equity have been prepared on an accrual basis and are in accordance with historical cost convention, except for certain assets that were valued in accordance with the valuation policy applicable.

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

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

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2016 and the comparative information presented.

2.3 Reporting Entity and Funding Arrangements

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

The normal business activities of ACPAC are dependent on the continuation of grants from the State Government at appropriate levels. The State Government has advised that funding of \$1,057,000 (including indexation of \$26,000) will be provided for the 2016-17 financial year. Accordingly, this financial report has been prepared on a going concern basis.

2.4 Comparative Information

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

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

2.5 Rounding

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

2.6 Taxation

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

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

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

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

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

2.7 Events after the reporting period

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

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

2.8 Income

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

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

The following are specific recognition criteria:

Revenues from SA Government

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

Commonwealth revenues

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

ACPAC's current funding agreement with Australia Council for general operating purposes expires on 31 December 2016, and a new 4 year agreement expiring on 31 December 2020 has been agreed to. Other Australia Council contributions are program and timeframe specific based upon the success of the individual grant applications.

Return on film investment funding

Return on film investment funding is recognised upon receipt.

Box office, related revenue and revenue received in advance

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

Resources received free of charge

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

Program revenue

Program revenue is recognised when a production is completed. Presenter fees, partnership fees, royalties and cost recoveries for future productions and productions in progress at reporting date are recognised in the Statement of Financial Position as a liability (revenue received in advance) until the production is complete.

Private grants

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

Fundraising and donations

Fundraising and donations income is recognised when ACPAC obtains control over the funds. Control is normally obtained upon receipt, however when donations are received via an intermediary service this income is recognised when the intermediary received the funds.

Sponsorship

Sponsorship revenue is comprised of cash and resources in-kind. Where sponsorship is resources in-kind, it is recognised in the period that the in-kind goods or services are received.

2.9 Expenses

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

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

The following are specific recognition criteria:

Employee benefits expenses

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

Superannuation

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

Film investment funding

Film investment funding is recognised as an expense when all formal contract documentation has been executed by all parties.

Depreciation

Plant and equipment, having a limited useful life, are systematically depreciated over their estimated useful lives in a manner that reflects the consumption of their service potential.

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

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

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

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

Box office, related expenditure and prepayments

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

Resources provided free of charge

Resources provided free of charge are recorded as expenditure in the Statement of Comprehensive Income at their fair value and in the expense line items to which they relate.

2.10 Current and Non-Current Classification

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

2.11 Assets

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

Cash and cash equivalents

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

Short term deposits with SAFA may include foreign currency deposits.

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

Cash is measured at nominal value, with foreign currency deposits revalued at the spot rate at reporting date where applicable.

Loan to joint venture

Loan to joint venture is a cash loan to Girl Asleep Pty Ltd (refer to Note 19).

Receivables

Receivables include amounts receivable from sale of goods and services, prepayments and other accruals.

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

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

Other financial assets

ACPAC measures other financial assets (bank guarantee and term deposit) at historical cost.

Plant and equipment

Acquisition and recognition

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

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

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

Investments in associates and joint ventures

During 2014-15 ACPAC established a joint venture with Soft Tread Pty Ltd for the purpose of producing the film 'Girl Asleep'.

ACPAC's interest in the joint venture entity 'Girl Asleep Pty Ltd' has been accounted for using the equity method.

Further details on ACPAC's interest in the joint venture, including any significant judgements and assumptions used in valuing ACPAC's interest in the net assets of the joint venture are disclosed in Note 22.

Impairment

All non-current tangible and intangible assets are tested for indication of impairment at each reporting date. Where there is an indication of impairment, the recoverable amount is estimated. An amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

Fair Value measurement - Non-financial assets

In determining fair value, ACPAC has taken into account the characteristics of the asset (eg. condition and location of the asset and any restrictions on the sale or use of the asset); and the asset's highest and best use (that is physically possible, legally permissible, financially feasible).

ACPAC's current use is the highest and best use of the asset unless other factors suggest an alternative use is feasible. As ACPAC did not identify any factors to suggest an alternative use, fair value measurement was based on current use.

The carrying amounts of non-financial assets with a 'fair value at the time of acquisition that was less than \$1 million or had an estimated useful life that was less than three years' are deemed to approximate fair value.

Fair Value measurement - Financial assets

ACPAC does not recognise any financial assets or financial liabilities at fair value.

2.12 Liabilities

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

Payables

Payables include creditors, accrued expenses, film investment funding payable, GST payable and employment on-costs payable.

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

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

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

Employee benefits on-costs include payroll tax, return to work premiums and superannuation contributions in respect of outstanding liabilities for salaries and wages, long service leave and annual leave.

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

Other liabilities

Other liabilities includes unearned revenue which is recognised in the period that the revenue relates.

Leases

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

ACPAC has entered into an operating lease for its premises at Sturt Street, Adelaide.

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

Employee benefits

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

Accrued salaries and wages

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

Annual Leave

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

Sick leave

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

Long service leave

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

2.13 Unrecognised contractual commitments and contingent assets and liabilities

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

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

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

2.14 Foreign Currency

Transactions in foreign currencies are translated at rates of exchange applicable at the date the foreign currency is acquired. Gains or losses arising from translation are taken directly to revenues or expenses.

3. New and Revised Accounting Standards and Policies

ACPAC did not voluntarily change any of its accounting policies during 2015-16.

AASB16 Leases

AASB 16 Leases will apply for the first time to ACPAC's 30 June 2020 financial report. This standard introduces a single lessee accounting model. It requires a lessee to recognise assets and liabilities for all leases with a term of more than 12 months, unless the underlying asset is of low value. A lessee is required to recognise a right-of-use asset representing its right to use the underlying leased asset and a lease liability representing its obligations to make lease payments. AASB 16 substantially carries forward the lessor accounting requirements in AASB 117.

This new standard is a significant change from the past 30 years of accounting for leases. It will require ACPAC to record almost all lease arrangements on the statement of financial position. ACPAC is yet to commence its analysis of current leasing arrangements and determine the standard's impact on ACPAC's financial report.

4. Supplies and services

	2016 \$'000	2015 \$'000
Artist / contractor expenses	359	274
Production costs	251	290
Marketing, publicity & sponsorship expenses	100	78
Marketing productions	74	27
Premises rental	72	53
Theatre costs	60	31
Booking agents fees and commissions	57	-
In-kind advertising, marketing, accommodation and events costs	57	26
Travel & accommodation	31	26
Audit fees - Auditor-General's Department	23	35
IT support, software & maintenance	12	11
Communications	9	11
Premises maintenance, cleaning, security	7	6
Premises gas and electricity supply	7	8
Insurance	7	7
Staff training & development	4	8
Freight & postage	2	23
Office fitout and moving costs (Sturt Street)	-	27
Fundraising	-	24
Other sundry expenses	49	35
Total Supplies and services	1,181	1,000

5. Employee benefits expenses

	2016 \$'000	2015 \$'000
Salaries & wages	525	524
Annual and long service leave	59	50
Employment on-costs - superannuation	56	49
Employment on-costs - other	25	22
Total Employee Benefits Expenses	665	645

6. Depreciation expenses

	2016 \$'000	2015 \$'000
Leasehold improvements	4	2
Office equipment	7	6
Computer equipment	6	6
Total Depreciation Expenses	17	14

7. Film investment funding

	2016 \$'000	2015 \$'000
'Girl Asleep' feature film	-	255
	-	255

Funding represents ACPAC's investment in the feature film 'Girl Asleep' pursuant to a Production Investment Agreement (PIA). The PIA entitles ACPAC to a return from the distribution of the film, in proportions set out in the PIA. Any returns from the distribution of the film will be recognised on receipt. There was no return on the film investment funding in 2015-16 or 2014-15.

8. Other expenses

	2016 \$'000	2015 \$'000
Doubtful debts	8	-
	8	-

9. Program revenues

	2016 \$'000	2015 \$'000
Presenter fees	361	148
Program partnerships	11	35
Other program recoveries	39	47
Total Program revenues	411	230

Program partnerships

There were two program partners in 2015-16 (1 in 2014-15).

Presenter fees

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

	2016 No.	2015 No.
National	2	1
International	2	2
Total number of production tours	4	3

10. Commonwealth revenues

	2016 \$'000	2015 \$'000
Australia Council:		
General	157	157
Special purpose grants - productions	49	-
Special purpose grants - export market development	6	-
Department of Foreign Affairs and Trade		
Special purpose grants - productions	23	-
Creative Partnerships		
Special purpose grants - productions	20	-
Austrade:		
Special purpose grants - export market development	7	-
Total Commonwealth revenues	262	157

11. Box office revenues

	2016 \$'000	2015 \$'000
Box office income	110	77
Total box office revenues	110	77

Windmill received box office receipts from 5 productions in 2015-16 (2 in 2014-15).

12. Sponsorship

	2016 \$'000	2015 \$'000
Sponsorship - commercial	9	18
Sponsorship - commercial - in kind	57	26
Total Sponsorship	66	44

13. Private grants

	2016 \$'000	2015 \$'000
Trusts & foundations	44	80
Other private grants	-	20
Total Private Grants	44	100

14. Fundraising and donations

	2016 \$'000	2015 \$'000
Donations	30	22
Fundraising events	-	68
Total Fundraising and donations	30	90

15. Other revenues

	2016 \$'000	2015 \$'000
Interest	15	9
Education	10	9
Venue Hire (Sturt Street Studio)	8	-
Grants - Local Government	5	-
Merchandise	3	-
Foreign exchange gain	-	6
Miscellaneous revenue	8	4
Total Other revenues	49	28

16. Revenues from SA Government

	2016 \$'000	2015 \$'000
Operating grant	1,031	1,040
Special purpose grants - productions	43	15
Special purpose grants - Sturt Street office move	-	53
Total Revenues from SA Government	1,074	1,108

17. Cash and cash equivalents

	2016 \$'000	2015 \$'000
Cash on hand	2	2
Short term deposit - SAFA	537	-
Cash at bank	169	223
Total Cash and cash equivalents	708	225

Interest rate risk

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

18. Receivables

	2016 \$'000	2015 \$'000
Debtors	28	39
Less allowance for doubtful debts	(8)	-
Prepayments for future productions	50	37
Other prepayments	23	2
Security deposits paid	27	29
Total Receivables	120	107

Movement in the allowance for doubtful debts

The allowance for doubtful debts (allowance for impairment loss) is recognised where there is objective evidence (ie calculated on past experience and current and expected changes in client credit rating) that a receivable is impaired.

	2016 \$'000	2015 \$'000
Movement in the allowance for doubtful debts (impairment loss)		
Carrying amount at the beginning of the period	-	-
Increase in the allowance	8	-
Amounts written off	-	-
Amounts recovered during the year	-	-
Increase/(Decrease) in allowance recognised in profit or loss	8	-
Carrying amount at the end of the period	8	-

19. Loan to joint venture

	2016 \$'000	2015 \$'000
Loan to Girl Asleep Pty Ltd	-	266
Total Loan to Girl Asleep Pty Ltd	-	266

This loan was repaid in December 2015 when 'Girl Asleep Pty Ltd' received the Producers Offset from the Australian Taxation Office on lodging of their 2014-15 tax return.

20. Other financial assets

	2016 \$'000	2015 \$'000
Current		
Term deposit - Bendigo Bank	-	50
Total Current Other financial assets	<u>-</u>	<u>50</u>
Non-Current		
Bank guarantee - Commonwealth Bank	20	20
Total Non-Current Other financial assets	<u>20</u>	<u>20</u>
Total Other financial assets	<u>20</u>	<u>70</u>

Term deposit

The term deposit expired in June 2016 and the funds were transferred into cash at bank.

Bank Guarantee

A bank guarantee was provided 5 January 2015, to the landlords of 2/234 Sturt Street, Adelaide SA 5000, as security for the premises lease. The amount of \$19,506.23 represents three months rent plus outgoings.

21. Plant and equipment

	2016 \$'000	2015 \$'000
Leasehold improvements at cost (deemed fair value)	44	17
Accumulated depreciation at the end of the period	(6)	(2)
Total leasehold improvements	<u>38</u>	<u>15</u>
Office equipment at cost (deemed fair value)	44	53
Accumulated depreciation	(20)	(27)
	<u>24</u>	<u>26</u>
Computer Equipment at cost (deemed fair value)	34	56
Accumulated depreciation	(27)	(44)
	<u>7</u>	<u>12</u>
Total Plant and equipment	<u>69</u>	<u>53</u>

Carrying amount of plant and equipment

All items of plant and equipment had a fair value at the time of acquisition that was less than \$1 million or had an estimated useful life that was less than three years, and have not been revalued in accordance with APF III. The carrying value of these items are deemed to approximate fair value.

Impairment

There were no indications of impairment of plant and equipment at 30 June 2016.

Reconciliation of Plant and Equipment

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

	Leasehold improvements \$'000	Office equipment \$'000	Computer equipment \$'000	Total \$'000
2015-16				
Carrying amount at the beginning of the period	15	26	12	53
Acquisitions	27	5	1	33
Depreciation expenses	(4)	(7)	(6)	(17)
Carrying amount at the end of the period	<u>38</u>	<u>24</u>	<u>7</u>	<u>69</u>

22. Interest in a joint venture

In 2014, ACPAC and Soft Tread Pty Ltd formed a joint venture company 'Girl Asleep Pty Ltd' with 50% interest each. The entity was established to produce the feature film 'Girl Asleep' which premiered at the Adelaide Film Festival in October 2015.

	2016 \$'000	2015 \$'000
Statement of Financial Position		
Current assets	7	749
Non-current assets	-	-
Current liabilities	3	765
Non-current liabilities	-	-
Equity	4	(16)
ACPAC's carrying amount of the investment	2	(8)
	2016 \$'000	2015 \$'000
Statement of Comprehensive Income		
Income	55	1,466
Expense	(36)	(1,462)
Administrative expenses	-	(17)
Net gain (loss)	19	(13)
Income tax refund (expense)	1	(3)
Gain (loss) for the year (continuing operations)	20	(16)
ACPAC's share of gain (loss) for the year	10	(8)

Girl Asleep Pty Ltd had no contingent liabilities or capital commitments as at 30 June 2016. Girl Asleep Pty Ltd cannot distribute its profits without the consent of the two venture partners.

23. Payables

	2016 \$'000	2015 \$'000
Current		
Creditors	69	31
Employment on-costs	33	16
Accrued expenses	44	96
Film investment funding payable	-	10
GST payable	-	9
Total Current Payables	146	162
Non-current		
Employment on-costs	6	3
Total Non-Current Payables	6	3
Total Payables	152	165

As a result of an actuarial assessment performed by the Department of Treasury and Finance, the proportion of long service leave taken as leave has changed from the 2015 rate (37%) to 40%. The net financial effect of the changes in the current financial year is an increase in the employment on-cost and employee benefits expense of \$153. The estimated impact on 2017 and 2018 is also expected to be minor.

24. Other liabilities

	2016	2015
	\$'000	\$'000
Revenue received in advance	76	59
Unearned revenue - SA Govt special purpose grants	8	4
Unearned revenue - trusts & foundations	40	40
Total Other liabilities	124	103

Unearned revenue - Government grants

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

25. Employee benefits

	2016	2015
	\$'000	\$'000
Current		
Accrued salaries & wages	8	4
Annual leave	40	46
Total Current Employee benefits	48	50
Non-current		
Long service leave	54	39
Total Non-current Employee Benefits	54	39
Total Employee benefits	102	89

AASB 119 contains the calculation methodology for long service leave liability. The actuarial assessment performed by the Department of Treasury and Finance has provided a basis for the measurement of long service leave. AASB 119 requires the use of the yield on long-term Commonwealth Government bonds as the discount rate in the measurement of the long service liability. The yield on long-term Commonwealth Government bonds has decreased from 2015 (3%) to 2016 (2%).

This decrease in the bond yield, which is used as the rate to discount future long service leave cash flows, results in an increase in the reported long service leave liability.

The net financial effect of the changes in the current financial year is an increase in the long service leave liability and employee benefits expense of \$522. The impact on future periods is impracticable to estimate as the long service leave liability is calculated using a number of assumptions - a key assumption is the long-term discount rate.

The actuarial assessment performed by the Department of Treasury and Finance left the salary inflation rate at 4% for long service leave liability and 3% for annual leave and skills, experience and retention leave liability. As a result, there is no net financial effect resulting from changes in the salary inflation rate.

26. Unrecognised contractual commitments

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

	2016	2015
	\$'000	\$'000
Within one year	75	72
Later than one year and not later than five years	199	273
Total Operating Lease Commitments	274	345

The commitments disclosed in 2016 represents ACPAC's lease of office accommodation at 2/234 Sturt Street, Adelaide. The lease is non cancellable and expires on 1 January 2020. Rent is payable in advance and a rent review of 3% will occur on 2 January 2017, and 4% thereafter with review to market on renewal dates.

27. Contingent assets and liabilities

ACPAC is not aware of any contingent assets and liabilities.

28. Remuneration of Board Members

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

Mr Bruce Speirs (Chair), (appointed 9 July 2015)
Ms Rosey Batt (appointed 8 July 2015)
Ms Rosalba Clemente (appointed 9th July 2015)
Mr Rodney Harrex (appointed 9th July 2015)
Mr Adam Smith (appointed 9th July 2015)
Ms Jane Thompson
Ms Helen Wildash

No members of the Board of Directors received remuneration from ACPAC during the reporting period ended 30 June 2016 (2015: Nil).

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

29. Events after the end of reporting period

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