

ANNUAL REPORT

**For the year ended
30 June 2007**

Windmill Performing Arts Company

Teena Munn,
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Government of South Australia

Arts SA

Table of Contents

LETTER TO THE MINISTER	3
CHAIR'S REPORT	4
CREATIVE DIRECTOR'S REPORT	5
AGENCY ROLE AND PERFORMANCE	8
COMPANY VISION & STRATEGIES	9
Mission Statement	9
Strategic Objectives	9
PUBLIC SECTOR MANAGEMENT ACT REPORTING REQUIREMENTS.....	10
Employee Numbers, Gender and Status.....	10
Employee Numbers by Salary Bracket.....	11
Status of Employees, Number of Executives, Leave.....	11
Workplace Diversity and EEO (Age Profile, Diversity & Disability, Flexible Hours).....	12
Training and Development, Performance Management, Equal Opportunity, Customer Service	13
Training Expenditure	14
Occupational Health and Safety	14
Overseas Travel	16
FINANCIAL ISSUES.....	16
Account payment performance.....	16
Use of Consultants	16
Fraud	16
Disability Action Plans.....	16
Freedom of Information	17
Energy Efficiency Action Plan Reports.....	17
BOARD & STAFF LISTINGS	17
Board.....	17
Staff	18
2005/2006 SPONSORS	18
GOVERNMENT.....	18
Major Sponsors	18
Other acknowledgements	18
OPERATING ACTIVITIES	19
AUDITOR GENERAL'S DEPARTMENT – INDEPENDENT AUDIT REPORT	25
INCOME STATEMENT FOR THE YEAR ENDED 30 JUNE 2007.....	26
BALANCE SHEET AS AT 30 JUNE 2007	27
STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 30 JUNE 2007.....	28
CASH FLOW STATEMENT FOR THE YEAR ENDED 30 JUNE 2007.....	29
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS	30
CERTIFICATION OF THE FINANCIAL REPORT FOR YEAR END 30 JUNE 2007.....	37

24th September 2007

The Hon. John Hill MP
Minister Assisting the Premier in the Arts
Level 9
Chesser House
91-97 Grenfell St
Adelaide SA 5000

Dear Minister

It is with pleasure that Windmill Performing Arts submits its 2006/07 Annual Report for your review. The report was prepared in response to the letter of agreement with Arts SA, the regulations under the *Public Corporations Act 1993*, No 23 of 2001 and the *Public Finance and Audit Act 1987*.

We undertook to improve our staff structure and management strategies to maximise both our financial and human resources this year, which I feel has been reflected in our achievements for this year.

The fifth year of the Company's annual performance program was diverse, award-winning and reflected both recognition for works already part of the company's repertoire and success with long term plans coming to fruition. These included a new production of TWO WEEKS WITH THE QUEEN, presentation of Theatre Kazenoko Kansai (Japan)'s production of A WORLD OF PAPER, a season of THE GREEN SHEEP, with a large scale co-production with Company B, THE ADVENTURES OF SNUGGLEPOT AND CUDDLEPIE AND LITTLE RAGGED BLOSSOM which was presented at the Sydney and Perth Festivals before its Adelaide season.

Internationally, this year saw the company have several of its signature productions perform in a variety of prestigious venues, with AFTERNOON OF THE ELVES having a nine week season at the Seattle Children's Theater, TWINKLE TWINKLE LITTLE FISH at the Nissay Theatre in Tokyo and Hyogo Theatre in Osaka, THE GREEN SHEEP having a four week season at The Children's Theatre Company, Minneapolis and a season at the Capital E National Arts Festival in Wellington, NZ. We also licensed THE GREEN SHEEP to the Seattle Children's Theater, who presented a highly successful three month season with a US cast.

Further national touring included a season of TWO WEEKS WITH THE QUEEN at Parramatta Riverside, Sydney, and AFTERNOON OF THE ELVES at the Sydney Theatre Company.

Following our success with THE GREEN SHEEP, we also negotiated a three year relationship with the Advertiser's Little Big Book Club for the program 'PICTURE BOOK TO PERFORMANCE' – a program that is being seen as a possible national model by the Australia Council.

We believe the above has added to the Company's continuing success and towards its reputation as Australia's flagship performing arts company for children and families.

Yours sincerely

Teena Munn
General Manager/Executive Producer

Chair's Report

In 2006/2007 Windmill continued to build on the artistic success of its first four seasons, which has seen a variety of first class work produced and presented. Along with major new works that were in development coming to fruition, it continues to forge extremely strong relationships with other national and international companies to both co-produce major new work and expand its touring networks.

The inaugural Chair, Andrew Killey retired on June 30, 2007, leaving the company with an excellent legacy on which I and my fellow Board members are keen to build.

We continue to assess our audiences and develop strategies to further increase our reach to our schools, children and family audiences. Building on our first five successful years of operation, will be a particular focus in developing the next five year plan. The support of the Department of Education and Community Services for the provision of our Arts Projects Manager enabling us to access and service our schools market as well as support our research projects is an invaluable resource. In addition, the Office of Public Transport for our Community Policy, which provides travel support to our 15% of tickets free of charge to disadvantaged schools and community groups, continues to be of enormous importance in enabling us to provide capacity and access for this part of our activities.

Our revamped donor program, the Front Row Fund, and supporter program 'Generation G' have improved both our donor income and ticket sales, creating a broader awareness of the company and its programs to a targeted market and these will be developed further in the coming year.

Achieving sponsorship targets continues to be the hardest challenge for the Company and with a recently revitalised Board of Management, we are looking to tackle this challenge in particular, at an intensive Board workshop planned for early next year.

We are pleased to report that our Key Organisations funding from the Australia Council was increased this year at a time when many companies had their funding reduced. We have also received considerable acknowledgement from their Audience Development Division which has recognised the value of our research project 'Children's Voices' and our national and international touring endeavours. We continue to foster this relationship and are hopeful of increased support in the coming year.

During the year the board has undergone some further changes due to either members fulfilling their terms or changing commitments. I would like to thank the Board of Windmill – Andrew Killey (Chair - retired), Diana Laidlaw (Deputy Chair - retired) Margery Evans, Grahame Marshall (resigned), Paul Blackwell, Sally Cook, Diana Williams (resigned) and Georgia Norman (resigned). New Board members, Max Ormsby will be starting on July 1, 2007 and Tonya Miller on 20 August, 2007. Board Members have been generous with their time and tireless in their efforts on behalf of the Company and happily invest their time pro bono. I also acknowledge the hard work and dedication of the staff of Windmill.

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

Ginger Fitzpatrick
Chair

Creative Director's Report 2006/7

In the year under review, Windmill Performing Arts celebrated its fifth year of operation. Its reputation consolidated as Australia's flagship performing arts company for children and family audiences, the company had an outstanding year artistically and reached capacity audiences.

Windmill created a new production of TWO WEEKS WITH THE QUEEN as its July holiday attraction. This production was first performed in 1992 and is perceived as a classic piece of children and family theatre. The writer Mary Morris and director Wayne Harrison were both keen to revisit the script which is based on the best-selling novel by Morris Gleitzman. The story is as relevant today as it was over a decade ago. Windmill's production introduced a new generation of audience members to this moving, human and funny piece of dialogue-based theatre.

The production was performed to enthusiastic audiences at the Adelaide Festival Centre's Dunstan Playhouse and then toured to the Parramatta Riverside in Sydney.

Windmill was delighted to attract Wayne Harrison as the Director. Wayne directed the initial production and has subsequently directed 9 productions of TWO WEEKS WITH THE QUEEN throughout the world.

At the completion of its national tour THE GREEN SHEEP (our production for babies and toddlers) was presented in the outer northern suburbs of Adelaide as part of our plan to expand our reach to disadvantaged audiences.

In 2007, this 'cult classic' toured to Wellington (one week), Minneapolis (4 weeks) and Windmill's Creative Director created an American production for the Seattle Children's Theatre. This production played at the Seattle Children's Museum for twelve weeks.

TWINKLE TWINKLE LITTLE FISH (our award-winning production inspired by the work of Eric Carle) was invited to Japan for a return season. It was presented in Tokyo and Osaka (Hyogo Performing Arts Centre). The tour was hosted by the prestigious Nissay Theatre (Tokyo), who augmented the performances with an exhibition of Australian children's artwork, displays and Australian performing artists in the theatre foyer. The Japanese Imperial family attended the opening and it was a particular pleasure to note that our production was the first play attended by the four years old, Crown Princess Aoki.

A challenge when working in Japan is always the language. Communication with technicians and theatre personnel can be difficult. However because we have forged such a positive relationship with our Japanese hosts, the Nissay Theatre, many challenges have been overcome. In 2006 the same translators were employed by the theatre so there was already a rapport between artists, technicians and those involved in the mounting of the production. The Nissay Theatre are committed to touring to regional centres in Japan and TWINKLE TWINKLE LITTLE FISH was a perfect choice for them to tour to Osaka. The season was of high quality and sold out thus consolidating a relationship between a Tokyo-based venue and a regional arts centre.

We presented A WORLD OF PAPER (a production we initially developed with Kazenoko Kansai, Japan) to both critical acclaim and maximum audience capacity in the Space Theatre, Adelaide. This season followed a tour through regional Queensland which culminated in a performance at the biennial REGIONAL ARTS AUSTRALIA Conference in Mackay (attended by over 600 delegates from around Australia).

A WORLD OF PAPER is an engaging theatrical treat for younger children and their families (age 3 plus). The show takes audiences on an exquisite journey, exploring a paper world through the eyes of a child. It reflects the importance of paper in traditional and contemporary Japan.

Hosting this Japanese company is part of Windmill's commitment to present outstanding work from interstate and overseas. It allowed Australian children and families the opportunity to experience the work of another culture. Alongside the public performances, Windmill hosted a series of Japanese based arts activities involving origami, calligraphy, tea ceremonies and cane manipulation to enable our Australian families to experience these activities.

Windmill's production of AFTERNOON OF THE ELVES was presented by the Sydney Theatre Company in October and November, 2006. Following its acclaimed Sydney season, the company embarked on a nine week season at the Seattle Children's Theatre in February/March 2007. This production targeted Windmill's upper age level - 8 years and over. The response from young audiences was overwhelmingly positive as the production grappled with relevant issues such as peer group pressure, bullying and social marginalization.

In 2006, Windmill established a new partnership with the Advertiser's Little Big Book Club. This will be a three year partnership and will focus on literacy and performance literacy in the early childhood area. This important initiative will hopefully ensure that children are encouraged to read as well as offering them a wonderful 'first' performance experience. The aim of this exciting collaboration is to ensure we develop a state of readers and theatre-goers who are passionate about books and the performing arts!!!!

This will be an ongoing project and the first performance experience will be a translation of Mike Dumbleton and Craig Smith's picture book CAT. This will be presented in July 2007.

May Gibbs' *Snugglypot and Cuddlepipie* is an Australian literary classic known and loved by Australian audiences. In a co-production by Windmill Performing Arts and Company B Belvoir, this Australian literary classic was turned on its head. This major new music theatre work entertained, challenged and surprised both adult and children's audiences.

THE ADVENTURES OF SNUGGLEPOT AND CUDDLEPIE AND LITTLE RAGGED BLOSSOM! premiered at the Sydney Festival in January, 2007 before touring to the Perth Festival. Windmill Performing Arts presented the production in Adelaide in March as part of its annual 2007 season. In its national season, it played to audiences in excess of 38,000.

Written by one of Australia's most loved and admired political satirists, John Clarke, with assistance from *Kath & Kim's* script editor (and children's poet and book author) Doug MacLeod, music and additional lyrics composed by Alan John, and directed by Company B's Artistic Director, Neil Armfield, it was a significant new Australian work. Cate Fowler was the creative producer.

Both John Clarke and Doug Macleod have worked extensively in creating comedy and satire for a wide general audience and they captured relevant political and social issues within May Gibbs' imaginative world. This honored May Gibbs' ongoing work as a political cartoonist throughout her long and productive career – her life's work has genuinely shaped our image of ourselves as Australians.

The production was perceived as providing a lively and invigorating social commentary as well as being an entertaining theatrical event. It was a pinnacle of Windmill's work over a five year period and certainly the company's most ambitious project to date.

In 06/07, the company continued its work on long-term projects MIMILI, GRAIL and the Carrick Hill Literary Garden Adventure Trail. Its Arts/Education program continued to flourish. Windmill's Arts Education Program worked with Playford Council (in the Northern suburbs) to support young single mothers in engaging in meaningful arts - based activities with their children. Alongside students and lecturers from the University of South Australia's School of Early Childhood, the company was instrumental in developing pre and post show activities for parents and carers. Its longitudinal research project *Children's Voices* was released to great acclaim and keynote addresses were delivered in Perth, Prague and Hong Kong, detailing findings from the research.

Windmill has had an exciting year winning a number of awards and nominations for its work, including The 2006 Advertiser Oscart for Best Children's Theatre – *The Sad Ballad of Penny Dreadful!* ; The 2006 Sunday Mail award for Best Children's Theatre – *Two Weeks with the Queen* ; The 2006 Sunday Mail award for Best Outdoor Show – *The Sad Ballad of Penny Dreadful!*; a Helpmann nomination for its production *The Green Sheep* ; the Adelaide Theatre Guide's award for Best Show/Comedy (Professional) – *Two Weeks with the Queen* and three Helpmann nominations for *The Adventures of Snugglepoot and Cuddlepie and Little Ragged Blossom*. Windmill acknowledges the work of its artists and staff, both past and present for setting a new benchmark in the creation of work for children and families.

The Creative Director's contract expired in May, 2007. In April 2007, the Creative Director requested an extension of one year (to May, 2008) with an optional year (to be negotiated within parameters set by the incoming Chair and the Creative Director). This was to allow the Creative Director to fulfill her current commitments and assist with a smooth transition for her successor. In late June '07, the outgoing Chair and Board offered the Creative Director a seven month extension to her contract. Cate Fowler (the Founding Artistic/Creative Director of the company) will finish with Windmill Performing Arts at the end of 2007.

Cate Fowler
Creative Director
September 2007

Agency Role and Performance

Windmill produced or presented a program of four productions in Adelaide, toured its production of *The Green Sheep* to The Children's Company in Minneapolis and the Capital E Festival in Wellington, *Afternoon of the Elves* to the Seattle Children's Theater and to the Sydney Theatre Company, *Twinkle Twinkle Little Fish* to the Nissay Theatre in Tokyo and Hyogo Theatre in Osaka and *Two Weeks with the Queen* to the Riverside Theatre in Sydney.

In addition it undertook a creative development as part of its long term project with the Mimili School and the Pitjantjatjara community and established a three year relationship with the Little Big Book Club on a ground breaking program 'Picture Book to Performance' among other projects which will produce a text book alongside a performance each year over three years, specifically designed for the often neglected early childhood age of birth to four.

Windmill continues to operate under regulations governing its formation and its charter. The Regulations under the Public Corporations Act 1993, no 23 of 2001 outline the following functions of the subsidiary:

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

The regulations continue with a list of activities which may be relevant to this function, including:

- 1. produce, present, manage, promote or conduct performances and entertainment of any kind as may in its opinion tend to promote artistic performances for children, young people and their families; and*
- 2. promote or commission the writing of plays or dramas, the scoring and writing of operas and other musical performances, the scoring, writing and choreography of dance and other works for performance.*

During the financial year, an executive comprising of Creative Director, Cate Fowler and General Manager/Executive Producer, Teena Munn who report to the Board, administered the Company. This Executive, in turn, employed staff appropriate to the management of various operations of the company, including finance, marketing, production and administration.

The Company reports directly to the Minister assisting the Premier in the Arts, through Arts SA, the State Government Department for the Arts and Cultural Development, its major source of government funds. It also receives funding from the Australia Council, support from the Department of Education and Children's Services and other South Australian agencies and corporate and private funding support.

Company Vision & Strategies

Vision

To be the flagship Australian performing arts company for family audiences.

Mission

To provide families with high quality, captivating performing arts experiences that will inspire an enduring engagement with the arts.

Objectives

- i. To extend the repertoire of first class, innovative performing arts productions available to family audiences.
- ii. To establish a strong national reputation with artistic and financial partners and stakeholders
- iii. To create new works and to produce and present the best of existing work.
- iv. To sustain a family audience base and provide affordable ticket options
- v. To provide performance and production opportunities for SA artists.
- vi. To maintain long term financial sustainability and effective, ethical governance.

To achieve this, the Company will:

- i. Present professional performances for children and families in theatres across the state
- ii Tour its productions nationally and internationally
- iii Develop and produce professional performances which will feature work with a variety of performance genres which may include theatre, opera, music, dance and puppetry.
- iv Create an annual program of new and established works
- v Foster strategic partnerships with industry colleagues, education, government agencies, theatre companies, artists and the corporate sector to maximise the program resources
- vi Develop and establish a strong audience base of children, schools and families.

We have assessed the activities of the Company over the past year and believe that we have exceeded or achieved expectations in all areas. With the Company now completing its fifth year of operations, it will again be reviewing its Strategic Business Plan with a view to reviewing its long term plans to further develop and measure its future activity. A list of the Company's activities is provided on pages 19-23.

Strategic Objectives reached against planning targets

* Windmill objectives of artistic vibrancy, including artistic quality and Australian content, have been demonstrated in 2006 by its critically acclaimed and award winning 2006 program. It has continued to increase its general public, community access and schools' audiences and continues to expand its international and national reach in particular.

* Through its activities, Windmill is contributing to the achievement of the South Australian Strategic Plan objectives of Fostering Creativity (especially Creative Education), Improving Wellbeing and Expanding Opportunity.

* With regards to improving governance, a full Operations Manual covering all areas of the company's operations, including Risk Management, has been developed and is being continually updated and refined with the assistance of the Board.

Public Sector Management Act Reporting Requirements

Employment Issues

The Company employs the following staff at the indicated levels

Staff are not engaged under the PSM act – these levels are indicative for reporting purposes only.

Employee Numbers, Gender and Status

Persons : **8 full time**

FTE **8**

Gender	% Persons	%FTES
Female	100	100%

Number of Persons Separated from the Agency during the 06/07 financial year	2
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Number of Persons Recruited to the Agency during the 06/07 financial year	1
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Number of Persons on leave without Pay at 30 June 07	0
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***Note the above are core staff. The organisation expands and contracts depending on operational activities.**

Number of Employees by Salary Bracket

Salary Bracket	Male	Female	Total
\$0 - \$38599	-	-	-
\$38600 - \$49999	-	3	3
\$50000 - \$65999	-	3	3
\$66000 - \$85999	-	-	-
\$86000 +	-	2	2
TOTAL		8	8

Status of Employees in Current Position

	FTE				Total
	Ongoing	Short Term Contract	Long Term Contract	Other (Casual)	
Male	-	-	-	-	0
Female	1	1	6	-	8
TOTAL	1	1	6	-	8
PERSONS					
Male	-	-	-	-	0
Female	1	1	6	-	8
TOTAL	1	1	6	-	8

Number of Executives by Status in current position, gender and classification

Classification	Ongoing		Contract Tenured		Contract Untenured		Total		Total
	M	F	M	F	M	F	M	F	
TOTAL	-	-	-	-	-	2	-	2	2

Leave

Average days leave taken per full time equivalent employee

Leave type	2006-07	2005-2006	2004-2005	2003-2004
Sick Leave	4.38	5.9	7.5	3.31
Family Carer's			-	0.25
Special Leave			.5	-

Age Profile

Number of Employees by age bracket by gender

Age Bracket	Male	Female	Total	% of Total
15-19	-	-	-	-
20-24	-	-	-	-
25-29	-	4	4	50.0
30-34	-	1	1	12.5
35-39	-	-	-	-
40-44	-	1	1	12.5
45-49	-	1	1	12.5
50-54	-	-	-	-
55-59	-	1	1	12.5
60-64	-	-	-	-
65+	-	-	-	-
TOTAL	0	8	8	100

Indigenous Employees

In the reporting period the Company employed no indigenous staff.

Cultural and Linguistic Diversity

	Male	Female	Total	% of total
No of Employees born Overseas	-	-	-	-
No of Employees who Speak language(s) other than English at home	-	-	-	-
TOTAL	-	-	-	-

Disability

Number of employees with ongoing disabilities requiring workplace adaption

In the reporting period the Company employed no staff with a permanent disability.

Voluntary Flexible Working Arrangements

Number of employees using voluntary flexible working arrangements by gender

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

Training and Development

Staff have been encouraged to identify training and development opportunities which would be applicable to their positions and appropriate to their personal development plan. In the year 2006/07 the Company supported the following education and training opportunities:

Training and Short Courses	Employees Attended
Graduate Diploma in Tourism (Festival and Event Design & Management)	1
Marketing Workshops	3
ABAF – Securing Successful partnerships	2
ABAF – Management Masterclass	2
Australia Council – Leading Voices	1
AIM – Young Managers’ workshop	1

Documented Review of Individual Performance Management

A review within the past 12 months	50%
A review older than 12 months	25%
No review	25%

Positions with Customer Service Reflected in Job and Person Specifications

% of positions with customer service reflected in job and person specification	75%
% of positions without customer service reflected in job and person specification	25%

Equal Opportunity Programs

In the reporting period, the Company did not implement any specific programs but is an equal opportunity employer.

Documented Individual performance development plan

	% with a plan within 12 mths	% with a plan older than 12 mths	% no plan
\$0 - \$38599	-	-	-
\$38600 - \$49999	-	-	50
\$50000 - \$65999	-	-	25
\$66000 - \$85999	-	-	25
\$86000 +	-	-	0
TOTAL	-	-	100

Training Expenditure as a percentage of total remuneration expenditure by salary bands

Salary Bracket	Actual 06 07	Target 06 07
\$0 - \$38599	-	#
\$38600 - \$49999	2.86%	#
\$50000 - \$65999	2.49%	#
\$66000 - \$85999	-	#
\$86000 +	3.17%	#
TOTAL	8.52%	#

Occupational Health & Safety

The company focuses on the following ongoing priorities and strategies-

Providing a safe working environment and practices for the administrative office areas

Providing a safe stage environment for performers and crews

Involve venue OH&S representatives on assessing safety of stage effects and obtain clearance or make the necessary modifications

Involve professional safety experts in these aspects of the production (eg firemen, plumbers, gas-fitters) and obtain safety certificates

Educate and train performers in safety aspects and drills

Providing a safe environment for patrons attending performances both in the auditorium (eg lighting levels, sound levels) and from the stage (where stage effects can impact on safety of audiences, eg use of fire, water and smoke)

Ensure all effects comply to recognised public standards

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

1	OHS Legislative Requirements	06/07	05/06	05/04
	Number of notifiable occurrences pursuant to OHS&W Regulations Division 6.6	-	-	-
	Number of notifiable injuries pursuant to OHS&W Regulations Division 6.6	-	-	
	Number of notices served pursuant to OHS&W Act s35, s39 and s40	-	-	-
2	Injury Management Legislative requirements			
	Total number of employees who participated in the rehabilitation program	-	-	
	Total number of employees rehabilitated and reassigned to alternative duties	-	-	
	Total number of employees rehabilitated back to their original work	-	-	
	No of open claims at 30 June			
	Percentage of workers compensation expenditure over gross annual remuneration	3.04%	3.33%	3.2%
3	Number of Claims			
	Number of new workers compensation claims in the financial year			
	Number of fatalities, lost time injuries, medical treatment only	-	-	-
	Total number of working days lost	-	-	
4	Cost of workers compensation			
	Cost of new claims for financial year	-	-	
	Cost of all claims excluding lump sum payments	-	-	
	Amount paid for lump sum payments	-	-	-
	Future liabilities for weekly payments/Lump Sum Payment	-	-	-
	Total amount recovered from external sources			
	Budget allocation for workers compensation	24558	20287	19349
5	Trends			
	Injury frequency rate for new lost-time injury/disease for each million hours worked	-	-	-
	Most frequent cause of injury	-		
	Most expensive cause of injury	-		
6	Meeting the organisation's strategic targets	Y	Y	Y

Overseas Travel

One senior executive undertook one overseas trip and one senior executive undertook three overseas trips, and one middle manager one trip during the reporting period:-

Number of Employees	Destinations	Reasons	Cost
1	Tokyo, Hong Kong, Singapore	Attend Windmills' bump in and opening of Windmill production in Tokyo, meet with potential presenters in Hong Kong and Singapore – General Manager	5387
1	Tokyo, Osaka	Oversee Windmill's bump in and opening of Windmill production in Tokyo and Osaka	4598
1	Seattle USA	Direct bump in and Opening of Windmill production – Director	4749
1	Minneapolis	Direct bump in and Opening of Windmill production – Director *	4042
2	Wellington, NZ	Bump in and Opening of Windmill production – Director and Production Manager	3735
Total = 6		*(Note some costs recouped from presenters)	22511

Financial Issues

Account payment performance

Particulars	Number of Accounts Paid	Percentage of Accounts Paid (by Number)	Value in \$A of Accounts Paid	Percentage of Accounts Paid (by Value)
Paid by due Date	1055	89.56%	\$ 1,149,093	85.77%
Paid late but paid within 30 days of the due date	117	9.93%	\$ 152,462	11.38%
Paid more than 30 days from the due date	6	0.51%	\$ 38,245	2.85%

Use of Consultants

Total Expenditure on Consultants: \$0

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.

Disability Action Plans

Partially housed at the Adelaide Festival Centre as it is, Windmill is subject to the physical disability access regime of the Centre. Its office accommodation meets the needs of people with a disability. A disability action plan has been adopted.

Carers Recognition Act

Not applicable to this agency.

Asbestos Management

Not applicable to this agency.

Freedom of Information

The Company's functions are summarised earlier in the report and are fully detailed in its regulations and charter. A full staff listing follows.

The agency presents public performances of theatrical productions open by ticket purchase to all members of the public. It also offers special access for disabled members of the public as well as economically and socially disadvantaged members of the public, children, school students and Youth. The Company has a policy of providing 15% of its tickets to patrons who are either economically, socially or otherwise disadvantaged.

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

Energy Efficiency Action Plan Reports

Not applicable to this agency.

Urban Design

Not applicable to this agency

Greening of Government Operations Framework

Partially housed at the Adelaide Festival Centre as it is, Windmill is subject to the above under the regime of the Centre.

Board & Staff Listings

Board

Mr Andrew Killey	Chair (retired June 30 2007)
Ms Ginger Fitzpatrick	Board member (from March 2007)
Ms Diana Laidlaw	Deputy Chair (retired April 4 07)
Mr Grahame Marshall	Board Member (resigned October 4 06)
Ms Margery Evans	Board Member
Ms Georgia Norman	Board Member (resigned June 30 2007)
Ms Sally Cook	Board Member
Ms Diana Williams	Board Member (resigned March 1 2007)

Staff at 30 6 06

Contract, Casual and Part time	
General Manager/Executive Producer	Teena Munn
Creative Director	Cate Fowler
Administrative Co-ordinator	Catherine Evans
Marketing & Development Manager	Bethany Adams
Marketing & Development Co-ordinator	Kate Commis
Finance Manager	Sue Tauss
Program & Production Manager	Amanda Adam
Production & Tour Coordinator (Casual)	Taren Hornhardt
Arts Project Officer (Education)	Julie Orchard (Employed by The Department of Education and Children's Services)

2006/07 Sponsors and Government Support

Government

The South Australian Government funds Windmill Performing Arts through Arts SA and Health Promotions.

Windmill also receives funding from the Australia Council (Federal Government).

Major Sponsors

The Passenger Transport Board

Adelaide City Council

SA Water

Vilis

Channel Seven

Mix 102.3

Cruise 1323

Windmill's Arts and Education activities are supported by the Department of Education and Children's Services, the University of South Australia De Lissa Institute of Early Childhood Studies and Flinders University.

Windmill acknowledges the support of the Carrick Hill Foundation, the Independent Arts Foundation and the Adelaide Festival Centre Schools' Program.

OPERATING ACTIVITIES

ADELAIDE SEASON

TWO WEEKS WITH THE QUEEN

Presented by Windmill Performing Arts in association with the State Theatre Company of South Australia

The Dunstan Playhouse, Adelaide Festival Centre

30 June to July 15, 2006)

Director	Wayne Harrison
Designer	Mark Thompson
Lighting Designer	Nigel Levings
Assistant Director	Toni Main
Producer	Cate Fowler
Cast	Michaela Cantwell, Annabel Giles, Mark Owen-Taylor, Nick Pelomis, Matthew Robinson, Xavier Samuel, Kristian Schmid

Attendance Numbers

Total Performances	19
Paid Attendance	5199
Including Schools Attendance of	2978
Unpaid GP & Schools Attendance	1829
Total Attendance	7028

THE GREEN SHEEP

A Windmill Performing Arts production

City of Playford, Salisbury

July 2006

Director	Cate Fowler
Literacy Advisor	Mem Fox
Music Advisor	Richard Gill
Dance Advisor	Jeff Meiners
Early Childhood Mentor	Prof Wendy Schiller
Education Associate	Julie Orchard
Installation Design	Roy Ananda (inspired by the illustrations of Judy Horacek)
Design Associate	Julia Robinson
Cast	Noni Dunstone, Katherine Fyffe, Tim Lucas, Stephanie Fisher

Attendance Numbers

Total Performances	6
Paid Attendance	647
Including Schools Attendance of	0
Unpaid Attendance	133
Total Attendance	780

A WORLD OF PAPER

Theatre Kazenoko Kansai (Japan)
Space Theatre, Adelaide Festival Centre
19 – 23 September

Devised and Directed by	Peter Wilson
Dramaturg	Verity Laughton
Designer	Yabuta Hirotsugu
Composer	Hidehiko Fukui
Producers	Masami Miyashita & Yoshinori Monma

Attendance Numbers

Total Performances	12
Paid Attendance	2084
Including Schools Attendance of	1663
Unpaid GP & Schools Attendance	700
Total Attendance	2784

THE ADVENTURES OF SNUGGLEPOT & CUDDLEPIE AND LITTLE RAGGED BLOSSOM

A Windmill Performing Arts/Company B Co-production
Presented in association with Adelaide Festival Centre, Sydney Festival and UWA Perth
International Arts Festival
Dunstan Playhouse, Adelaide Festival Centre
2 to 14 March 2007

Director	Neil Armfield
Book and Lyrics	John Clarke with Doug MacLeod
Music and additional lyrics	Alan John
Script Editor	Doug MacLeod
Set Designer	Stephen Curtis
Costume Designer	Tess Schofield
Lighting Design	Nigel Levings
Assistant Director	Geordie Brookman
Producer	Cate Fowler
Cast	Ana Maria Belo, Simon Burke, Darren Gilshenan, Joylon James, Andrew Koblar, Kris McQuade Paula Arundel, James Millar, Lara Mulcahy, Tim Richards, Ed Wightman, Ursula Yovich (Plus two teams of 8 children!)

Total Performances	16
Paid Attendance	4804
Including Schools Attendance of	1579
Unpaid GP & Schools Attendance	1631
Total Attendance	6435

TOURING

TWO WEEKS WITH THE QUEEN

A Windmill production, Presented by Parramatta Riverside Sydney

19 – 22 July

Director	Wayne Harrison
Designer	Mark Thompson
Lighting Designer	Nigel Levings
Assistant Director	Toni Main
Producer	Cate Fowler
Cast	Michaela Cantwell, Annabel Giles, Mark Owen-Taylor, Nick Pelomis, Matthew Robinson, Xavier Samuel, Kristian Schmid

Attendance Numbers

Total Performances	7
Paid Attendance	2359
Including Schools Attendance of	1976
Unpaid GP & Schools Attendance	301
Total Attendance	2660

TWINKLE TWINKLE LITTLE FISH

A Windmill Production, presented by

The Nissay Theatre, Tokyo

21 – 23 July

Director	Simon Phillips
Puppetry Director	Peter Wilson
Designer	Richard Jeziorny
Composer	Ian McDonald
Dramaturg	Richard Tulloch
Lighting	Nick Schlieper
Associate Lighting Designer	Bernie Tan
Producer	Cate Fowler
Cast	Russell Garbutt, Lachlan Haig, Simon Rann Colin Sneesby, Scott Wright Vanessa Ellis

Attendance Numbers

Total Performances	6
Paid Attendance	4318
Including Schools Attendance of	2239
Unpaid GP & Schools Attendance	559
Total Attendance	4877

Hyogo Theatre, Osaka

28 – 29 July

Attendance Numbers

Total Performances	4
Paid Attendance	3011
Including Schools Attendance of	1527
Unpaid GP & Schools Attendance	17
Total Attendance	3028

AFTERNOON OF THE ELVES

A Windmill Production presented by
Sydney Theatre Company
27 October – 5 November

Director	Linda Hartzell
Designer	Mary Moore
Composer	Glyn Lehmann
Lighting Designer	Mark Shelton
Lighting Associate	Bernie Tan
Producer	Cate Fowler
Cast	Margot Fenley, Katherine Fyffe, Emily Hunt, Rory Walker, Ursual Yovich, Jen Taylor

Attendance Numbers

Total Performances	13
Paid Attendance	4819
Including Schools Attendance of	3110
Unpaid GP & Schools Attendance	1324
Total Attendance	6143

Seattle, USA

Seattle Childrens' Theatre
8 February – 24 March

Attendance Numbers

Total Performances	63
Paid Attendance	21310
Including Schools Attendance of	11655
Unpaid GP & Schools Attendance	1482
Total Attendance	22792

THE ADVENTURES OF SNUGGLEPOT & CUDDLEPIE AND LITTLE RAGGED BLOSSOM

A Windmill Performing Arts/Company B Co-production
Presented in association with Adelaide Festival Centre, Sydney Festival and UWA Perth
International Arts Festival

Sydney

Sydney Festival – Theatre Royal
9 – 31 January

Attendance Numbers

Total Performances	27
Paid Attendance	18951
Including Schools Attendance of	2487
Unpaid GP & Schools Attendance	2487
Total Attendance	21438

Perth*Perth Festival – Regal Theatre*

8 – 24 February

Attendance Numbers

Total Performances	14
Paid Attendance	8997
Including Schools Attendance of	1130
Unpaid GP & Schools Attendance	1796
Total Attendance	10793

THE GREEN SHEEP

A Windmill Performing Arts production

(Creatives as above – Cast : Vanessa Ellis, Nadia Rossi, Robert Tompkins, Tim Lucas)

Wellington

Capital E Festival

12 – 16 March

Attendance Numbers

Total Performances	12
Paid Attendance	2021
Including Schools Attendance of	1705
Unpaid GP & Schools Attendance	269
Total Attendance	2290

Minneapolis

Total Performances	44
Total Attendance	5720

PERFORMANCE STATISTICS

1 JULY 2006 – 30 JUNE 2007

Total Productions	6
Total Productions Shown in SA	4
Total Performances in SA	53
Total Productions Interstate	4
Total Performances Interstate	61
Total National Tours	3
Total International Tours	5
Total International Performances	129
Total Co-productions	1

SUMMARY OF ATTENDANCE

	TOTAL	GP PAID	SCHOOL	UNPAID	TOTAL
PRODUCTION	PERFS	ATTEND	PD ATTEND	ATTEND	ATTEND
Two Weeks with the Queen	19	5199	2978	1829	7028
The Green Sheep	6	647	0	133	780
A World of Paper	12	2084	1663	700	2784
Snugglepot & Cuddlepie	16	4804	1579	1631	6435
Two Weeks - Sydney	7	2359	1976	266	2660
Twinkle - Tokyo Japan	6	4318	2239	559	4877
Twinkle - Osaka Japan	4	3011	1527	17	3028
Afternoon Elves - Sydney	13	4819	3110	1324	6143
Afternoon Elves - Seattle	63	21310	11655	1482	22792
Snug & Cud - Sydney	27	18951	2487	2487	21438
Snug & Cud - Perth	14	8997	1130	1796	10793
Green Sheep - Wellington	12	2021	1705	269	2290
Green Sheep - Minneapolis	44	5720	0	0	5720
TOTAL	243	84240	32049	12493	96768

WORKSHOPS

TEACHER WORKSHOPS	Total Workshops	Attendance numbers
Two Weeks with the Queen	4	84
A World of Paper	1	21
Snugglepot & Cuddlepie	0	0
TOTAL	5	105

<i>CHILDREN & FAMILY</i>		
A World of Paper	2	156
TOTAL	2	156
GRAND TOTAL	7	661



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**TO THE BOARD OF DIRECTORS
AUSTRALIAN CHILDREN'S PERFORMING ARTS COMPANY**

As required by section 31 of the *Public Finance and Audit Act 1987* and subsection 13(3) of the Schedule to the *Public Corporations Act 1993*, I have audited the accompanying financial report of the Australian Children's Performing Arts Company for the financial year ended 30 June 2007. The financial report comprises:

- An Income Statement;
- A Balance Sheet;
- A Cash Flow Statement;
- A Statement of Changes in Equity;
- Notes to and forming part of the financial statements; and
- A Certificate by the Chair and the General Manager.

The Responsibility of the Board of Directors for the Financial Report

The Board of Directors are responsible for the preparation and fair presentation of the financial report in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards (including the Australian Accounting Interpretations). This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

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 complies with relevant ethical requirements relating to audit engagements and plans and performs the audit to obtain reasonable assurance 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 controls relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Board of Directors, as well as the overall presentation of the financial report.

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

Auditor's Opinion

In my opinion, the financial report presents fairly, in all material respects, the financial position of the Australian Children's Performing Arts Company as at 30 June 2007, and 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 (including the Australian Accounting Interpretations).

A handwritten signature in dark ink, appearing to read 'S O'Neill'.

S O'Neill
AUDITOR-GENERAL
27 September 2007

Australian Children's Performing Arts Company

INCOME STATEMENT for the year ended 30 June 2007

	Note No.	2007 \$'000	2006 \$'000
INCOME			
Commonwealth Revenues	3	70	65
Sponsorship	3	47	133
Program Partnerships	3	504	147
Other revenue	3	256	202
Total Income		<u>877</u>	<u>547</u>
EXPENSES			
Administration	4	241	253
Programmed events	4	1,277	666
Employee costs	4	550	556
Total Expenses		<u>2,068</u>	<u>1,475</u>
NET COST of providing services		(1,191)	(928)
Revenues from SA Government			
Revenues from SA Government	5	<u>1,046</u>	<u>1,000</u>
NET RESULT		<u>(145)</u>	<u>72</u>

The Net Result is 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

BALANCE SHEET as at 30 June 2007

	Note No.	2007 \$'000	2006 \$'000
ASSETS:			
CURRENT ASSETS			
Cash Assets	6	208	342
Receivables and prepayments	7	87	196
Total Current Assets		<u>295</u>	<u>538</u>
NON-CURRENT ASSETS			
Plant and equipment	8	13	13
Total Non-Current Assets		<u>13</u>	<u>13</u>
TOTAL ASSETS		<u>308</u>	<u>551</u>
LIABILITIES:			
CURRENT LIABILITIES			
Payables	9	42	150
Provision for Employee benefits	10	41	37
Total Current Liabilities		<u>83</u>	<u>187</u>
NON-CURRENT LIABILITIES			
Payables	9	3	2
Provision for Employee benefits	10	14	9
Total Non-Current Liabilities		<u>17</u>	<u>11</u>
TOTAL LIABILITIES		<u>100</u>	<u>198</u>
NET ASSETS		<u>208</u>	<u>353</u>
TOTAL EQUITY			
Retained Earnings		<u>208</u>	<u>353</u>
TOTAL EQUITY		<u>208</u>	<u>353</u>
Commitments for Expenditure	12		
Contingent Assets and Liabilities	13		

The Total Equity is attributable to the SA Government as owner.

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

QEW

Australian Children's Performing Arts Company

STATEMENT OF CHANGES IN EQUITY for the year ended 30 June 2007

	2007	2006
	\$'000	\$'000
Retained Earnings at 1 July	353	281
Net Result	<u>(145)</u>	<u>72</u>
Retained Earnings at 30 June	<u>208</u>	<u>353</u>

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

Australian Children's Performing Arts Company

CASH FLOW STATEMENT for the year ended 30 June 2007

	Note No.	2007 \$'000	2006 \$'000
		Inflows (Outflows)	Inflows (Outflows)
CASH FLOWS FROM OPERATING ACTIVITIES:			
Cash Outflows:			
Employee related expenses		(540)	(547)
Suppliers		(1,554)	(928)
GST payments on purchases		(82)	(71)
GST remitted to ATO		(34)	(35)
Cash used in operations		<u>(2,210)</u>	<u>(1,581)</u>
Cash Inflows:			
Commonwealth Revenues		70	65
Box office and other receipts		831	412
Interest received		22	16
GST receipts on sales		34	35
GST input tax credits		82	71
Cash generated from operations		<u>1,039</u>	<u>599</u>
Cash Flows from SA Government			
Receipts from SA Government		1,046	1,000
Cash generated from SA Government		<u>1,046</u>	<u>1,000</u>
Net Cash (used in) provided by Operating Activities	16	<u>(125)</u>	<u>18</u>
CASH FLOWS FROM INVESTING ACTIVITIES:			
Cash Outflows			
Purchases of plant and equipment		(9)	(4)
Cash used in Investing Activities		<u>(9)</u>	<u>(4)</u>
Net Cash used in Investing Activities		<u>(9)</u>	<u>(4)</u>
Net increase in cash and cash equivalents		(134)	14
Cash and cash equivalents at the beginning of the financial year		<u>342</u>	<u>328</u>
Cash and cash equivalents at the end of the financial year	6	<u>208</u>	<u>342</u>

The above Cash Flow 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 and Funding

The Australian Children's Performing Arts Company aims to provide audiences of children and families a range of theatrical experiences that are as enthralling and inspiring as the best that might be had by any audiences anywhere in the world.

The Australian Children's Performing Arts Company (ACPAC) principal source of funds is State Government Grants, Commonwealth Government grants and Box Office and related revenues.

2. Summary of Significant Accounting Policies

2.1 Basis of Accounting

The financial report is a general purpose financial report. The accounts have been prepared in accordance with applicable Australian Accounting Standards and Treasurer's Instructions and Accounting Policy Statements promulgated under the provision of the *Public Finance and Audit Act 1987* (PFAA).

Australian accounting standards include Australian equivalents to International Financial Reporting Standards and AAS 29 *Financial Reporting by Government Departments*. Except for the amendments to AASB 101 *Presentation of Financial Statements*, which ACPAC has early-adopted, Australian accounting standards and interpretations that have recently been issued or amended but are not yet effective have not been adopted by ACPAC for the reporting period ending 30 June 2007.

ACPAC has assessed the impact of the new and amended standards and interpretations and considers there will be no impact on the accounting policies or the financial report of ACPAC.

The ACPAC's Income Statement, Balance Sheet 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 Cash Flow Statement has been prepared on a cash basis.

The financial report has been prepared based on a twelve month operating cycle and presented in Australian currency.

2.2 Economic Dependency

The normal business activities of the Company are dependent on the continuation of grants from the State Government at appropriate levels. The State Government has advised that funding at current levels will be maintained through to 30 June 2008. Accordingly, this financial report has been prepared on a going concern basis.

2.3 Operating Grants

Grants received from the SA Government are recognised as revenues when the ACPAC obtains control over the assets. Control over these revenues is obtained upon receipt of the funds, and are accounted for in accordance with Treasurer's Instruction 3 *Appropriation*.

2.4 Result of Operations

Ticket sales for, and production costs of, future productions are carried forward as revenue received in advance and prepayments and are not included in revenues and expenses from ordinary activities for the year.

2.5 Plant and Equipment

All non-current assets having a limited useful life are systematically depreciated over their useful lives ranging from 3 to 5 years in a manner that reflects the consumption of their service potential. Useful lives are reviewed annually. Depreciation of plant and equipment is calculated using the straight-line method of allocation and is recognised in the financial statements from the date of acquisition.

Summary of Significant Accounting Policies (continued)

2.6 Employee benefits

Provision has been made in the financial statements, to recognise the liability for employee entitlements arising from services rendered by employees to balance date.

Salaries and Wages

Liabilities for salaries and wages are recognised as the amount unpaid at the reporting date and are measured at current rates in respect of employee's service at that date.

Annual Leave

Provision has been made for the unused component of annual leave at balance date. In accordance with Department of Treasury and Finance Accounting Policy Framework IV *Financial Asset and Liability Framework* APS 5.5, the provision has been calculated at nominal amounts based on current salary rates plus a provision for increase of 4%.

Sick Leave

No Provision has been made in respect of 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 6.5 years of service in accordance with Accounting Policy Framework IV *Financial Asset and Liability Framework* APS 5.10. An actuarial assessment of Long Service Leave undertaken by the Department of Treasury and Finance based on a significant sample of employees throughout the South Australian public sector determined that the liability measured using the short-hand method was not materially different from the liability measured using the present value of expected further payments. This calculation is consistent with ACPAC's experience of employee retention and leave taken.

Superannuation

Contributions are made by ACPAC to several 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 superannuation schemes. The only liability outstanding at balance date relates to any contribution due but not yet paid to the superannuation schemes.

2.7 Workers Compensation

Contributions have been made by ACPAC to the Workcover Corporation to provide insurance coverage in relation to workers compensation. These contributions are treated as an expense as they occur. There is no liability as they have been assumed by the Workcover Corporation.

2.8 Tax Status

The activities of ACPAC are exempt from Commonwealth income tax but subject to payroll tax, fringe benefits tax and goods and services tax (GST).

Accounting for the Goods and Services Tax (GST)

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

- the amount of GST incurred by ACPAC as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense; and
- receivables and payables are stated with the amount of GST included.

The net GST receivable/payable to the Australian Taxation Office has been recognised as a receivable/payable in the Balance Sheet.

The GST component of cash flows arising from investing activities, which are recoverable from, or payable to the Australian Taxation Office have been classified as operating cash flows.

Summary of Significant Accounting Policies (continued)

2.9 Financial Instruments

The Company's accounting policies, including the terms and conditions of each class of financial asset and financial liability are as follows:

Financial Assets

Cash at bank comprises deposits at call with the Commonwealth Bank that are readily converted to cash and are used in the cash management function on a day-to-day basis.

Short-term deposits held during the year and as at 30 June 2007 (Note 6) includes deposits at call with:

- The South Australian Government Financing Authority and are recorded at cost. Interest revenues are recognised as they accrue. Interest rates are at market rates and have fluctuated between 5.65 percent and 6.15 percent for the year ended 30 June 2007.

Net Fair Value of Financial Assets and Liabilities

The net fair value of financial assets and liabilities is considered to approximate their carrying value.

Debtors

Debtors are recognised at the amounts receivable, as they are due for settlement no more than 30 days from the date of recognition.

Creditors

These amounts represent liabilities for goods and services provided to ACPAC prior to the end of the financial year and which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition.

Financial risk management

ACPAC's exposure to market risk and cash flow interest risk is minimal. ACPAC has no significant concentration of credit risk. In relation to liquidity/funding risk the continued existence of ACPAC in its present form is dependent on State Government policy and on continuing funding from State Government for the administration and programs of ACPAC.

2.10 Revenue Recognition

Funding from SA Government is recognised as revenues when ACPAC obtains control over the assets (eg Cash). Control over these assets is normally obtained upon receipt. Interest revenues are recognised as they accrue. Box Office and related revenue is recognised after the performance has been provided. Other revenue is recognised on receipt.

In-kind sponsorship has not been recognised in the Income Statement such as TV and Radio advertising provided by Channel 7, Mix 102.3 FM and Cruise 1323 in return for logo recognition.

2.11 Rounding

All amounts are rounded to the nearest thousand dollars.

3.	Income	2007 \$'000	2006 \$'000
	<i>Commonwealth Revenues:</i>		
	Australia Council:		
	General	60	50
	Special purpose	10	15
	Total Commonwealth Revenues	70	65
	<i>Sponsorship:</i>		
	Commercial Sponsorship	35	88
	Government Sponsorship	12	45
	Total Sponsorship	47	133
	<i>Program Partnerships:</i>		
	Program Partnerships	504	147
	Total Program Partnerships	504	147
	<i>Other Revenue:</i>		
	Box Office Income	176	171
	Interest	22	16
	Donations	20	4
	Tour Management fees	19	-
	Miscellaneous Revenue	19	11
	Total Other Revenue	256	202
4.	Expenses	2007 \$'000	2006 \$'000
	<i>Administration</i>		
	Rental to the Adelaide Festival Centre Trust	35	35
	Marketing, Publicity & Sponsorship expenses	81	92
	Travel & Accommodation	24	30
	Communications	15	16
	IT Support, software & Maintenance	8	9
	Depreciation of plant and equipment.	8	5
	Office supplies & materials	21	20
	Auditor-General's Department audit fee *	15	14
	Insurance	7	8
	Assets written off	1	1
	Other sundry expenses	26	23
	Total Administration	241	253
	<i>Programmed Events</i>		
	Artist / Contractor Expenses	626	308
	Production Costs	382	122
	Bad Debt Expense	-	22
	Theatre Costs	209	139
	Marketing	60	75
	Total Programmed Events	1,277	666
	<i>Employee Costs</i>		
	Salaries & Wages	433	450
	Leave	43	39
	Superannuation	42	39
	FBT	5	5
	On Costs	27	23
	Total Employee Costs	550	556

* The auditors provided no other services

5. Revenues from SA Government

	2007 \$'000	2006 \$'000
Operating Grant	1,025	1,000
Special Purpose Grant	21	-
	<u>1,046</u>	<u>1,000</u>

6. Cash Assets

For the purposes of the Cash Flow Statement, cash includes cash on hand and at bank and short-term deposits. Cash as at the end of the financial year as shown in the Cash Flow Statement is reconciled to the related items in the Balance Sheet as follows:

	2007 \$'000	2006 \$'000
Cash on Hand	3	2
Short Term Deposits	114	263
Cash at Bank	91	77
	<u>208</u>	<u>342</u>

7. Receivables and Prepayments

	2007 \$'000	2006 \$'000
Prepayments for future productions	76	138
Trade receivables	11	58
	<u>87</u>	<u>196</u>

8. Plant and Equipment

	2007 \$'000	2006 \$'000
Computer Equipment at cost	34	37
Less accumulated depreciation	28	26
	<u>6</u>	<u>11</u>
Office Equipment at cost	17	10
Less accumulated depreciation	10	8
	<u>7</u>	<u>2</u>
TOTAL	<u>13</u>	<u>13</u>

Movement in the carrying amounts for each class of plant and equipment between the beginning and the end of the current financial year are as follows:

	Office Equipment \$'000	Computer Equipment \$'000	Total \$'000
Balance as at 1 July 2006	2	11	13
Additions	7	2	9
Depreciation Expenses	2	6	8
Disposals on partially depreciated computers	-	1	1
Carrying amount at 30 June 2007	<u>7</u>	<u>6</u>	<u>13</u>

9. Payables

	2007 \$'000	2006 \$'000
Current Liabilities:		
Trade creditors	5	49
Employee On-Costs	8	7
Revenue Received in advance	23	72
Accruals	6	22
	<u>42</u>	<u>150</u>
Non-Current Liabilities		
Employee On-Costs Long Service Leave	3	2
	<u>45</u>	<u>152</u>

10. Provision for Employee Benefits

	2007 \$'000	2006 \$'000
Current Liabilities:		
Accrued Salaries & Wages	9	8
Annual Leave	32	29
	<u>41</u>	<u>37</u>
Non-Current Liabilities:		
Long service leave	14	9
	<u>55</u>	<u>46</u>

The total current and non-current employee expense (ie aggregate employee benefit plus related on-costs) for 2007 is \$49,000 and \$17,000 respectively.

11. Consultancies

During the year the Company did not engage any consultants to assist in its operations.

12. Commitments for Expenditure

Operating Leases:

Commitments under non-cancellable operating leases at the reporting date are payable as follows:

	2007 \$'000	2006 \$'000
Not later than one year	41	18
Later than one year and not later than five years	152	-
	<u>193</u>	<u>18</u>

These operating lease commitments are not recognised in the financial reports as liabilities.

The Company has renewed the office premises lease until the end of December 2011.

Remuneration Commitments:

Commitments for the payment of salaries and other remuneration under fixed-term employment contracts in existence at the reporting date but not recognised as liabilities are payable as follows:

	2007 \$'000	2006 \$'000
Not later than one year	464	416
Later than one year and not later than five years	287	318
Total Remuneration and on-costs Commitments	<u>751</u>	<u>734</u>

13. Contingent Assets and Liabilities

The Company has no contingent assets and liabilities.

14. Related Party Information

Members of the Board of Governors who have held office during the year are:

Mr Andrew Kiley (Chair) (Resigned 30 June 07)
Ms Margery Evans
Mr Paul Blackwell
Ms Sally Cook
Ms Georgia Norman (Resigned 26 June 07)
Ms Diana Laidlaw (Deputy Chair) (Resigned 4 April 07)
Ms Diana Williams (Resigned 1 March 07)
Mr Graham Marshall (Resigned 4 October 06)

Two members of the Board of Governors received fees from the Company totaling \$2,520 during the reporting period ended 30 June 2007. Members of the Board of Governors use the services of the Company no more favorably than members of the public, except for members receiving complimentary tickets to each production. In addition Paul Blackwell received remuneration of \$1,308 from the Company for provision of artistic services.

15. Remuneration of Employees

The Company has no employees whose remuneration exceeded \$100,000 in 2006-2007.

16. Reconciliation of Net Result to Net Cash (used in) provided by Operating Activities

	2007 \$'000	2006 \$'000
Net Result	(145)	72
<i>Adjustments for non-cash revenue and expense items:</i>		
Depreciation and amortisation	8	6
Assets written off	1	1
<i>Changes in Assets & Liabilities</i>		
(Increase)/Decrease in debtors	47	(54)
(Increase)/Decrease in prepayments	62	(99)
Increase/(Decrease) in creditors and accruals	(107)	83
Increase/(Decrease) in employee benefits	9	9
Net Cash provided by Operating Activities	(125)	18

Q2Y



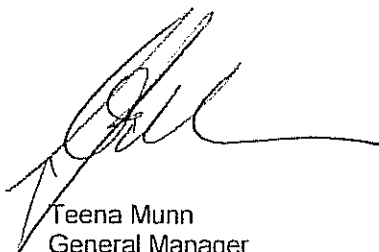
AUSTRALIAN CHILDREN'S PERFORMING ARTS COMPANY

Certification of the Financial Report

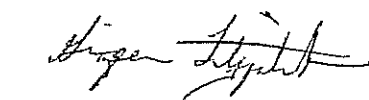
We certify that:

- the attached General Purpose Financial Report for the Australian Children's Performing Arts Company presents fairly, in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987*, applicable Australian Accounting Standards and other mandatory professional reporting requirements in Australia, the financial position of the Australian Children's Performing Arts Company as at 30 June 2007, the results of its operation and its cash flows for the year then ended;
- the attached financial statements are in accordance with the accounts and records of the Australian Children's Performing Arts Company and give an accurate indication of the financial transactions of the Australian Children's Performing Arts Company for the year then ended; and
- internal controls over the financial reporting have been effective throughout the reporting period and there are reasonable grounds to believe the Australian Children's Performing Arts Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors.



Teena Munn
General Manager
25 September 2007



Ginger Fitzpatrick
Chair
25 September 2007