

# State Opera of South Australia 2016-17 Annual Report

State Opera of South Australia

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**ISSN** 0157-6364

**Date presented to Minister:** 31 January 2018

To:  
Hon Jay Wilson Weatherill, LLB, BEc, GDLP

Premier  
Minister for The Arts  
*Member of the Executive Council*

This annual report is presented to Parliament to meet the statutory reporting requirements of *State Opera of South Australia Act, 1972* and meets the requirements of Premier and Cabinet Circular *PC013 Annual Reporting*. This report is verified to be accurate for the purposes of annual reporting to the Parliament of South Australia.

**Submitted by:**

John Irving

Chair and Interim Chief Executive

*John Irving*

31 January 2018

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Signature

(This report has been delayed as a result of staffing issues and unfamiliarity with the new formats)

# Contents

<b>Contents .....</b>	<b>3</b>
<b>Section A: Reporting required under the <i>Public Sector Act 2009</i>, the <i>Public Sector Regulations 2010</i> and the <i>Public Finance and Audit Act 1987</i> .....</b>	<b>4</b>
Agency purpose or role.....	4
Objectives.....	4
Key strategies and their relationship to SA Government objectives .....	5
Agency programs and initiatives and their effectiveness and efficiency .....	6
Legislation administered by the agency .....	8
Organisation of the agency .....	8
Other agencies related to this agency (within the Minister's area/s of responsibility).....	8
Agency performance management and development systems .....	8
Occupational health, safety and rehabilitation programs of the agency and their effectiveness.....	9
Fraud detected in the agency .....	9
Whistle-blowers' disclosure.....	10
Executive employment in the agency.....	10
Consultants.....	10
Financial performance of the agency .....	11
Other information requested by the Minister(s) or other significant issues affecting the agency or reporting pertaining to independent functions .....	11
<b>Section B: Reporting required under any other act or regulation .....</b>	<b>11</b>
Reporting required under the <i>Carers' Recognition Act 2005</i> .....	11
<b>Section C: Reporting of public complaints as requested by the Ombudsman.....</b>	<b>12</b>
Summary of complaints by subject .....	12
Complaint outcomes.....	12
<b>Appendix: Audited financial statements 2016-17.....</b>	<b>13</b>

## **Section A: Reporting required under the *Public Sector Act 2009*, the *Public Sector Regulations 2010* and the *Public Finance and Audit Act 1987***

### **Agency purpose or role**

The activities and services undertaken by the State Opera of South Australia (SOSA) contribute directly to the desired objectives of Arts South Australia and are in line with South Australia's Strategic Plan.

*The State Opera of South Australia Act 1976* empowers SOSA to:

- Present, produce, manage and conduct theatrical and operatic performances that promote the art of the opera and related theatrical arts;
- Promote public interest and participation in the arts of the opera and related theatrical arts;
- Contract artists, choreographers, designers and directors for the performance of operatic works; and
- Promote the training of all persons concerned in the production of operatic and other related theatrical presentations.

The Company is committed to:

- Stage operatic work that is of the highest artistic quality, promoting excellence and innovation;
- Offer employment and creative development opportunities for local artists and theatre workers;
- Provide a leadership role for the local arts community;
- Attract new audiences to opera, providing opportunities for engagement and participation to all members of the community;
- Facilitate this accessibility and achieve a State-wide profile through touring productions to country South Australia;
- Work collaboratively with other arts organisations to optimise audiences and resources; and
- Exercise prudent management of resources.

As a major community and cultural resource for all South Australians, State Opera of South Australia is vital to creative and cultural life in the state.

State Opera of South Australia enriches the lives of people and encourages empathy and understanding of our world through the power of storytelling and production and presentation of the finest opera imaginable.

The Company presents an annual season of diverse classic and contemporary Australian and international plays that entertain, delight, thrill, challenge and inspire our diverse audiences.

## Key strategies and their relationship to SA Government objectives

Key strategy	SA Government objective
To develop and deliver opera of an international artistic standard and nurture the development of leading young opera singers and practitioners in South Australia.	Target 3. Cultural vibrancy – arts activities Increase the vibrancy of the South Australian arts industry by increasing attendance at selected arts activities by 150% by 2020
To present an innovative, challenging and unique program of traditional and specialist repertoire that extends opera as an art form, excites the imagination and is accessible to all South Australians.	Target 3. Cultural vibrancy – arts activities Increase the vibrancy of the South Australian arts industry by increasing attendance at selected arts activities by 150% by 2020
To expand our market profile, reach and reputation as an innovator and centre of excellence in opera.	Economic Priority: Vibrant Adelaide
To build awareness, appreciation and participation in high quality opera experiences through targeted education programs and content for people of all ages.	Target 5. Multiculturalism: Maintain the high rate of South Australians who believe cultural diversity is a positive influence in the community

## Agency programs and initiatives and their effectiveness and efficiency

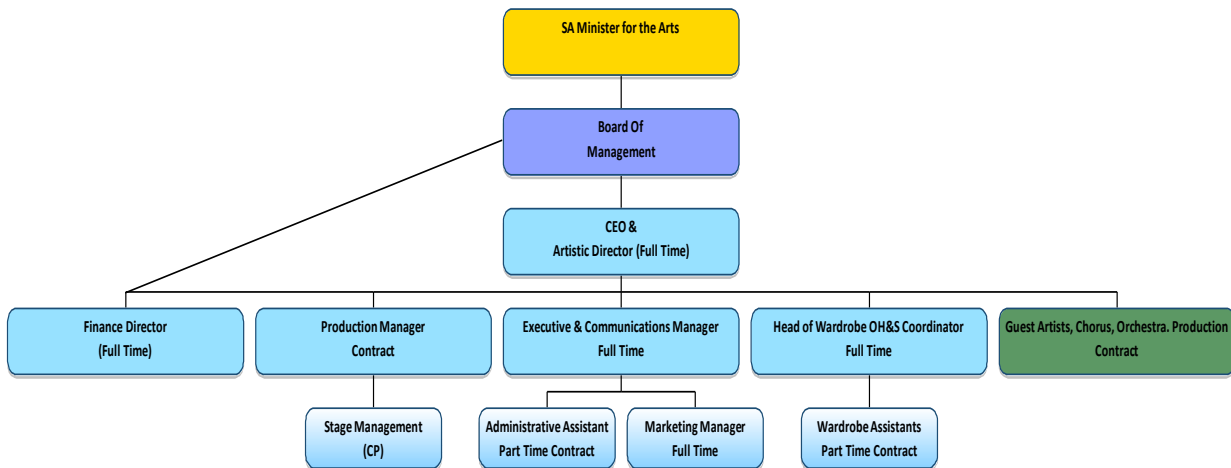
Program name	Indicators of performance/effectiveness/efficiency
Subscription and non-subscription programming	<p>The Company's subscription season of main stage opera presented annually is the only such program for South Australian audiences.</p> <p>We presented 14 performances of 4 main stage productions in Adelaide plus an additional 15 performances in various venues across our annual calendar year season, including:</p> <p><i>Songs from Behind the Front</i> Conductor Timothy Sexton, Director Velalien (8, 9, 10 July 2016, Opera Studio), 3 performances, total attendances 280.</p> <p><i>Innocence</i> by Anne Cawrse Conductor Timothy Sexton, Director Andy Packer (16 July 2016, Opera Studio), 1 performance, total attendances 89.</p> <p><i>Puccini Spectacular</i> Conductor Stephen Mould (2, 3, 4 September 2016, Adelaide Town Hall), 3 performances, total attendances 2338.</p> <p><i>Pop Up Opera</i> Recital (17 October 2016, Carrick Hill), 1 performance, total attendances 61.</p> <p><i>Tosca</i> by Giacomo Puccini Conductor Nicholas Braithwaite, Revival Director Cath Dadd (12, 15, 17, 19 November 2016 Festival Theatre), 4 performances, total attendances 5485.</p> <p><i>Summer Showcase</i>, Musical Director Dale Ringland, Director David Lampard (9 December 2016, Opera Studio), 1 performance total attendances 140.</p> <p><i>Saul</i> by George Frederic Handel, Conductor Erin Heyland, Director Barrie Kosky (3, 5, 7, 9 March 2017, Adelaide Festival Theatre, coproduced with Adelaide Festival), 4 performances, 562 SOSA subscribers attended.</p> <p><i>Cavalleria Rusticana/I Pagliacci</i> by Pietro Mascagni/Ruggero Leoncavallo, Conductor Nicholas Braithwaite, Director Andrew Sinclair (18, 20, 22 April 2017 Adelaide Festival Theatre) 3 performances, total attendances 3490.</p> <p><i>An Afternoon of Opera</i> Recital (21 May 2017, Ukaria Cultural Centre), 1 performance, total attendances 225.</p> <p><i>Love, Sex &amp; Death</i> Cabaret Opera Conductor Dale Ringland, Director Velalien, (15, 16, 17 June 2017, Opera Studio) 3 performances, total attendances 315.</p> <p><i>In the Dome Room at 2 O'Clock</i> by Rob George, Conductor Dale Ringland, Director Greg Elliott (30 June 2017, Opera Studio, 1 performance, Attendances 97.</p>

Program name	Indicators of performance/effectiveness/efficiency
Education	<p>The Company's education program is critical to young people's engagement in and appreciation of the arts.</p> <p><i>Die Fledermaus</i> by Johann Strauss ii Conductor Timothy Sexton, Director David Lampard (6, 7, 8 October 2016, Opera Studio, co-produced with Elder Conservatorium), 3 performances, total attendance 439.</p>
Touring	<p>Showcasing South Australian talent to Australia and the world extends the employment opportunities for South Australian artists, creatives and production personnel and consolidates State Opera Company's reputation as a South Australian company of national significance.</p>
Young People	<p>Attracting young audiences to our productions and programs is critical to the opera art form thriving in South Australia.</p>
Access	<p>South Australia's living with a disability and with modest means are entitled to participate in the arts.</p>
Audience engagement	<p>Audience development beyond seeing performances develops richer appreciation for opera and the arts.</p>
Older people participating in the arts	<p>Increasing participation of older people in the arts is fundamental to a positive, caring and aspirational community.</p>
Artist and Sector Development	<p>Development of new artists and their work is critical to a thriving and vibrant community in metropolitan Adelaide and regional South Australia. The company's Emerging Artists program is well established, as is our annual co-production with the Adelaide University Conservatorium.</p>
Cultural diversity and Aboriginal arts	<p>Cultural diversity on stage and off stage reaffirms the positive value of our diverse community.</p>
Philanthropy and Corporate Partnerships Program	<p>The Company continues to foster private and corporate giving to enable the development and commissioning of new Australian works, broader touring reach, and more employment opportunities for South Australian artists, creatives and production personnel.</p>

## Legislation administered by the agency

State Opera of South Australia Act 1972

## Organisation of the agency



## Other agencies related to this agency (within the Minister's area/s of responsibility)

N/A

## Agency performance management and development systems

Performance management and development system	Assessment of effectiveness and efficiency
State Opera Company is continually reviewing and where needed, updating its performance management and development systems	Improvements in organisational and personal effectiveness, new opportunities for professional learning, training and development for permanent, contract and casual staff.



## Occupational health, safety and rehabilitation programs of the agency and their effectiveness

Occupational health, safety and rehabilitation programs	Effectiveness
Safety Training	<ul style="list-style-type: none"> <li>• First Aid Training completed in January 2017.</li> </ul>
Staff Health and Wellbeing	<ul style="list-style-type: none"> <li>• Flu Vaccination offered to all staff through Department of State Development (DSD).</li> </ul>
Work Health and Safety E-Learning modules	<ul style="list-style-type: none"> <li>• DSD online modules provide training in such areas as Duty of Care for Workers, General Evacuation Training, Office Ergonomics, Risk Management for Workers, Work Health and Safety Fundamentals.</li> </ul>
Managing Safety and Wellbeing in the Workplace	<ul style="list-style-type: none"> <li>• New streamline procedure of internal incident reports to incorporate a company and DSD level of Hazard Incident Reporting Module (HIRM) reporting, focusing on strengthening positive company culture.</li> </ul>
Managing Hazards and Facilities	<ul style="list-style-type: none"> <li>• All Safe Operating Procedures for plant and machinery in the Company's workshop and wardrobe reviewed and updated.</li> <li>• Risk Register updated.</li> <li>• Working Alone procedure created.</li> </ul>

## Fraud detected in the agency

Category/nature of fraud	Number of instances
No instances of fraud detected in the period.	Nil

## Strategies implemented to control and prevent fraud

In areas where fraud may occur, an appropriate level of control has been established to ensure probity, safeguard money, stores and property and maintain accurate and consistent accounting records. This has also required the establishment of relevant reporting, accounting, and fraud control procedures. These are outlined in State Opera of South Australia's Fraud Policy, which is reviewed on an annual basis by management and the Board of Governors.

The Company's process for identifying and responding to the risk of fraud, and the classes of transactions at particular risk of fraud, are also identified in the approved Fraud Policy.

Data for the past five years is available at:

<https://data.sa.gov.au/data/dataset/state-opera-of-south-australia-fraud-detected-from-2012-2017>

## Whistle-blowers' disclosure

Number of occasions on which public interest information has been disclosed to a responsible officer of the agency under the *Whistle-blowers' Protection Act 1993* 0

Data for the past five years is available at:

<https://data.sa.gov.au/data/dataset/state-opera-of-south-australia-whistleblowers-disclosure-from-2012-2017>

## Executive employment in the agency

Executive classification	Number of executives
Executive / Artistic Director	1

Data for the past five years is available at:

<https://data.sa.gov.au/data/dataset/state-opera-of-south-australia-executive-employment-from-2012-2017>

For further information, the [Office for the Public Sector](#) has a [data dashboard](#) for further information on the breakdown of executive gender, salary and tenure by agency.

## Consultants

The following is a summary of external consultants that have been engaged by the agency, the nature of work undertaken and the total cost of the work undertaken.

Consultants	Purpose	Value
All consultancies below \$10,000 each	0	0
Consultancies above \$10,000 each	0	0
<b>Total all consultancies</b>		0

Data for the past five years is available at:

<https://data.sa.gov.au/data/dataset/state-opera-of-south-australia-consultants-from-2012-2017>

See also <https://www.tenders.sa.gov.au/tenders/index.do> for a list of all external consultancies, including nature of work and value. See also the Consolidated Financial Report of the Department of Treasury and Finance <http://treasury.sa.gov.au/> for total value of consultancy contracts across the SA Public Sector.

## Financial performance of the agency

The following is a brief summary of the overall financial position of the agency. The information is unaudited. Full audited financial statements for 2016-17 are attached to this report.

The State Opera of South Australia is reporting a total operating surplus of \$208,000. Operationally SOSA generated \$4.6 million in income. This is 11% below 2015/16 due to the venue issues associated with the redevelopment of the AFC.

## Other financial information

Nil.

## Other information requested by the Minister(s) or other significant issues affecting the agency or reporting pertaining to independent functions

Nil.

## Section B: Reporting required under any other act or regulation

Name and date of act or regulation
N/A

### Reporting required under the *Carers' Recognition Act 2005*

The *Carers' Recognition Act* is deemed applicable for the following: Department for Communities and Social Inclusion, Department for Education and Child Development, Department for Health and Ageing, Department of State Development, Department of Planning, Transport and Infrastructure, South Australia Police and TAFE SA.

*Section 7: Compliance or non-compliance with section 6 of the Carers Recognition Act 2005 and (b) if a person or body provides relevant services under a contract with the organisation (other than a contract of employment), that person's or body's compliance or non-compliance with section 6.*

Nil.

## Section C: Reporting of public complaints as requested by the Ombudsman

### Summary of complaints by subject

Public complaints received by State Opera of South Australia	
Category of complaints by subject	Number of instances
Performance Components (content, sound, lighting, effects)	10
Service Procedures (pre-show warnings)	3
Performance Accessibility (seating)	1

Data for the past five years is available at:

<https://data.sa.gov.au/data/dataset/state-opera-of-south-australia-public-complaints-from-2012-2017>

### Complaint outcomes

Nature of complaint or suggestion	Services improved or changes as a result of complaints or consumer suggestions
As per above	All complaints were directed to our management team. Complaints were addressed and written responses were sent where required. All feedback has assisted in the design and presentation of future productions.

## **Appendix: Audited financial statements 2016-17**