



# **ADELAIDE FESTIVAL CENTRE**

## **ANNUAL REPORT 2009-10**

**September 2010**

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**Government of South Australia**

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## Introduction

Adelaide Festival Centre is a statutory authority under the *Adelaide Festival Centre Trust Act 1971* responsible for encouraging and facilitating artistic, cultural and performing arts activities, as well as maintaining and improving the building and facilities of the Festival Centre complex.

Located in the heart of Adelaide's Riverside cultural precinct the Adelaide Festival Centre aspires to be a hub of arts excellence and to be acknowledged as such - locally, nationally and internationally.

The recently announced proposed development of the Riverside Precinct is a welcome plan and the Festival Centre can offer an integral component to the Precinct's success with quality public arts and entertainment. Adelaide Festival Centre looks forward to working with all Riverside Precinct stakeholders on a comprehensive master plan for an integrated and coordinated concept for the area.

Since 2006 the Adelaide Festival Centre implemented a program led approach, and as a result, in the last year, the benefits can be measure with increased revenues from box office sales and sponsorship opportunities. The organisation strives for a mix of net profit generating program activity with broad appeal as well as work that is about the Festival Centre asserting its excellence as a presenter of world-class performing arts – a vital player in the development of new work in partnership with South Australia's own leading and second-tier companies.

## Chairman's Report

On behalf of the Board of Trustees I am pleased to present the Annual Report for the Adelaide Festival Centre Trust for the year ended 30 June 2010.

The past year has been one of both change and consolidation as we embark on an exciting new chapter in Adelaide Festival Centre's three year strategic plan, which was developed to consolidate operations and grow earning potential. 2010-11 will herald a year of re-investment to ensure audience development and business growth.

Financial sustainability will become increasingly important to Adelaide Festival Centre in maintaining its immediate and future service delivery obligations. The State Government has been very supportive in providing a funding stream that has enabled the Adelaide Festival Centre to maintain its infrastructure, venues and equipment.

The net operating surplus for 2009-10 is \$1.016 million. This surplus includes a non-cash adjustment of \$245,000 relating to technical equipment held but not previously recognised. In addition, the key elements contributing to the result are increased box office revenue - \$223,000, additional capital grant - \$322,000 and increased interest received - \$107,000.

The 2009-10 year has been one of growth and change in our industry.

Adelaide Festival Centre achievements over the last year include:

- BASS – approval to purchase the software for a new ticketing system
- Increase in attendance numbers by 24,630
- Increase in Adelaide Cabaret Festival ticket sales by 6,258

Adelaide Cabaret Festival results and acknowledgements continue to score this year's event as our best ever producing good results in ticket sales and overall visitations. The challenge now is to sustain and build on this success over the next few years. 2010 will see a fresh look and feel for the Australian International Guitar Festival, with a stronger curatorial approach that is of national and international significance. The Festival, in a four-day format will maximise tourism potential. A key part of our strategy to revitalise and reposition the Adelaide Festival Centre as a cultural hub of arts excellence has led to the development of the OzAsia Festival. This award winning Festival has, in its three short years, firmly cemented its position on the national arts calendar and is the only Australian Festival exploring the links between Australia and the diverse and rich cultures of our Asian neighbours. Our increased activity has been highly dependent on new programming. Key to this is the three Adelaide Festival Centre produced Festivals.

The year 2013 will mark the 40<sup>th</sup> anniversary of the Festival Theatre and the 100<sup>th</sup> anniversary of Her Majesty's Theatre. Both buildings are in need of infrastructure upgrade and refurbishment. Adelaide Festival Centre has provided the State Government with a refurbishment proposal for both buildings that would see them

back in good working condition and well equipped for their respective 2013 anniversary celebrations.

The upgrade of Adelaide Oval and Government support is good news for the momentum of the Riverbank Precinct and for Adelaide. The Precinct redevelopment involves transforming the southern banks of the River Torrens in to a vibrant entertainment strip. To realise the true potential, the Precinct needs to be developed as an integrated entity where the components operate in unison for the benefit of all. Adelaide Festival Centre has always been a supporter of a “big picture” and planned approach to the Riverbank Precinct. Adelaide, as a Festival and Event hub needs a better platform to present these well. A reinvigorated Riverbank could and should be that platform.

What is required now is a comprehensive master plan for an integrated and coordinated concept. This is a great opportunity for the city and the state, which we must not squander with a piecemeal approach.

I acknowledge and thank my fellow Trustees for their unwavering support and the executive team for their contribution and hard work over the last twelve months. The ongoing support and commitment of Adelaide Festival Centre staff is also gratefully acknowledged.

The Adelaide Cabaret Festival Advisory Committee, the Performing Arts Advisory Committee and the Adelaide Festival Centre Foundation Board have also made a tremendous contribution to the business.

In addition, I would like to acknowledge the commitment of the State Government of South Australia in particular, the Hon Mike Rann Premier of South Australia, the Hon John Hill Minister Assisting the Premier in the Arts, Alexandra Reid Executive Director Arts SA and the staff of Arts SA for their continued support.

A handwritten signature in black ink, appearing to be 'Barry Fitzpatrick', with a stylized, flowing script.

Barry Fitzpatrick  
**Chairman of the Adelaide Festival Centre Trust**

## **CEO & Artistic Director's Report**

Adelaide Festival Centre has performed well both financially and artistically this financial year.

Over the twelve month period attendances at ticketed events were 459,687 to 806 performances at the Adelaide Festival Centre venues with a total visitation of 753,281 including exhibitions, functions and events compared to 728,651 in 2008-09. Performances presented by the Adelaide Festival Centre had a ticketed attendance of 132,939. Attendances are up and external producers recognise a renewed vibrancy in our venues and noted an increased confidence in the Adelaide market in the second half of the financial year.

The tenth annual Adelaide Cabaret Festival, led by David Campbell, once again enjoyed record attendance and an ever increasing interstate and international profile. The third OzAsia Festival has earned its stripes and continues to gain momentum particularly with Asialink and communities to the extent that foreign governments are approaching us with suggested content. The biennial Adelaide International Guitar Festival program was revamped and Artistic Director Slava Grigoryan announced the 2010 Festival in the period.

Our education program through the Department of Education and Children Services (DECS) and our ongoing programs for young people continue to be a priority in terms of being our first stage of engagement with the community. Our aim is to engage with and be relevant to South Australians from the very young to retirees – and everyone in between.

The visual arts program is a great adjunct to our other work in the theatres and continues to garner a dedicated following. The food and beverage offerings in the venue are improving, and will continue to improve to better complement the quality offerings in the theatres.

The Scenery Building and Engineering Workshops performed well and I would like to acknowledge their significant contribution to the business and indeed to the industry in this country. Boasting well over 30 years of experience the workshops theatre construction skills and expertise are world renowned.

Having identified the need for an upgraded ticketing system for BASS in late 2008, we are currently in negotiations with our preferred software provider and will be rolling out the new system within the next six months. Other commercial operations including merchandise have also been refocused to maximise sales opportunities.

To the wonderful performing arts companies that continue to call the Festival Centre home including; State Theatre Company of South Australia, State Opera of South Australia, Brink Productions, The Australian Ballet, Windmill, Australian Dance Theatre, Leigh Warren and Dancers, Adelaide Festival of Arts and Adelaide Symphony Orchestra – we applaud you.

I would like to express my sincere admiration to management and staff for your ongoing enthusiasm and passion. Many thanks for the guidance and support of the

Adelaide Festival Centre Trustees in particular Chairman Barry Fitzpatrick. I would also like to acknowledge the Foundation Board, Adelaide Cabaret Festival advisory Committee, as well as, the State Government of South Australia in particular Premier Mike Rann, Minister John Hill and Alex Reid Executive Director Arts SA and their staff, Adelaide City Council, Heiu Van Le Lieutenant Governor of South Australia and the Patron of OzAsia Festival and the South Australian Tourism Commission. Special thanks to our loyal sponsors, donors and audiences who value the arts as much as we do.

A handwritten signature in black ink, appearing to read 'Doug Gautier', with a stylized, flowing script.

**Douglas Gautier**  
**CEO & Artistic Director**



## **Adelaide Festival Centre Trust Act 1971**

The *Adelaide Festival Centre Trust Act 1971* defines the objects and powers of the Trust as:

- encouraging and facilitating artistic, cultural and performing arts activities throughout the State; and
- without limiting the generality of the foregoing, the care, control, management, maintenance and improvement of the Festival Centre and of all things necessary for, incidental and ancillary to such care, control, management, maintenance and improvement; and
- providing advisory, consultative, managerial or support services, within areas of the Trust's expertise, to persons associated with the conduct of the artistic, cultural or performing arts activities (whether within or outside the State); and
- after consulting the Minister – providing ticketing systems and other related services (including services that involve the construction, installation, operation or maintenance of equipment associated with the provision of such systems or services) to persons associated with the conduct of entertainment, sporting or other events or projects (whether within or outside the State); and
- carrying out any other function conferred on the Trust by this Act, any other Act or the Minister.

The Adelaide Festival Centre Trust is also subject to certain provisions (part 2, part 3, part 4, sections 27, 32, 35, 36, 37, 38, 39, 40, 41 and 42) of the *Public Corporations Act 1993*.

## **Trustees**

The following individuals served as Trustees during the 2009-10 financial year:

Barry Fitzpatrick AM, Chairman of Adelaide Festival Centre Trust

Susan Clearihan

Caroline Cordeaux

Zannie Flanagan

Peter Goers

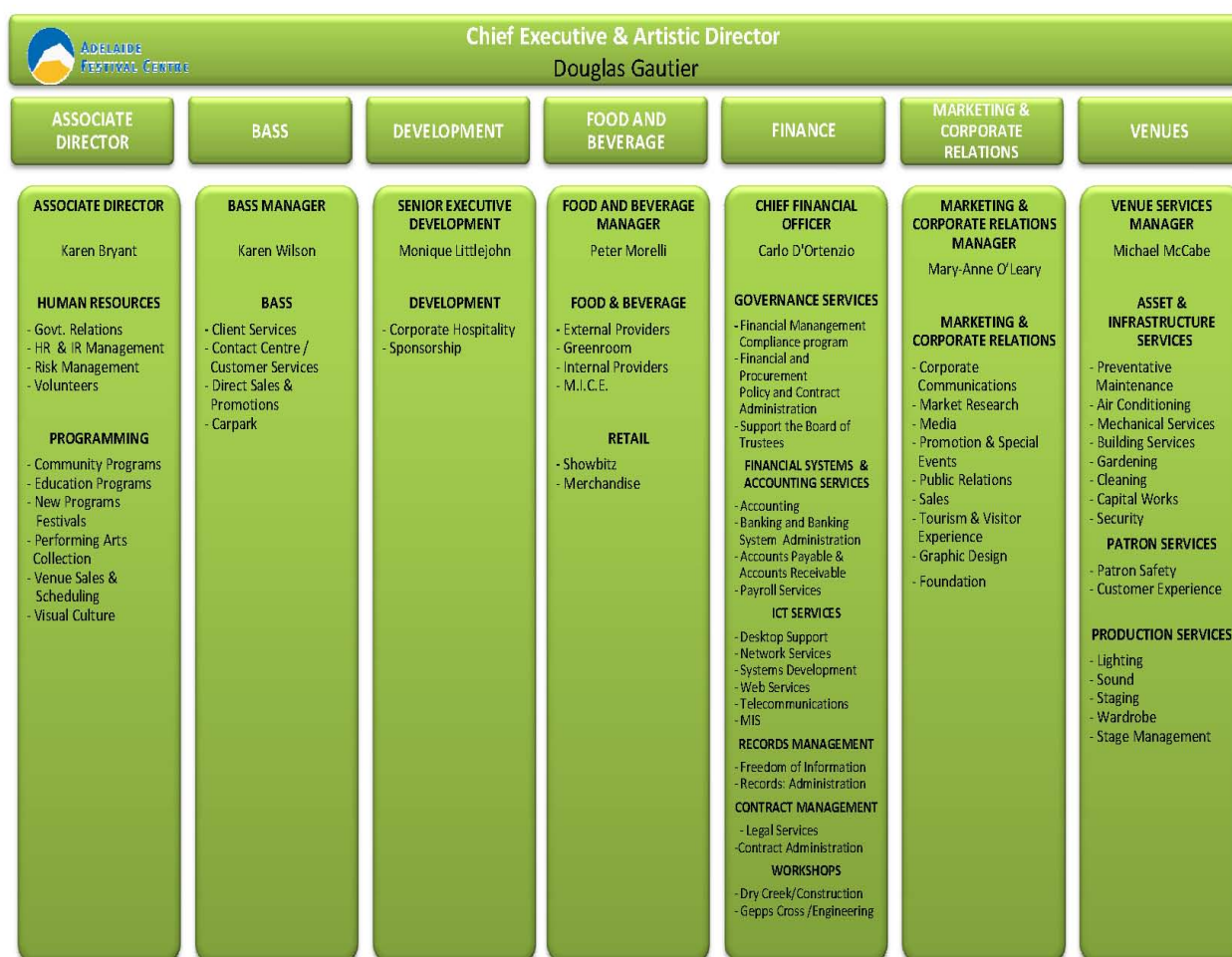
Ian Kowalick

Bill Spurr

Joanne Staugas (until 15/1/10)

Carolyn Mitchell (from 21/1/10)

# Organisational Chart



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## **The Objectives of Arts SA**

Arts SA, through its operations and funding programs, seeks to contribute to the following desired objectives:

- Invest in artists, arts and cultural infrastructure and arts activities through targeting programs of assistance and strategic initiatives, which encourage artistic excellence, development, innovation and sustainability;
- Provide timely, accurate and relevant advice to the Government of South Australia;
- Extend opportunities for engagement and participation by all South Australians and others in arts and cultural activities to ensure that experiences and opportunities are accessible to all;
- Highlight the role of the arts in reflecting and shaping the unique culture of South Australia and the aspirations of the community;
- Facilitate partnerships, collaborations and mentorships within the arts industry and within other sectors to optimise resources and outcomes;
- Support the effective and efficient management of arts and cultural organisations through the strategic use of financial, information technology and human resources;
- Advance and administer policy and programs which are consistent with Government objectives; and
- Provide effective and efficient management of Arts SA through the strategic use of financial, information technology and human resources.

## **The Objectives of Adelaide Festival Centre Trust**

The activities and services undertaken by Adelaide Festival Centre Trust contribute directly to the desired objectives of Arts SA and contribute to South Australia's Strategic Plan.

This financial year Adelaide Festival Centre aims to:

Be the South Australian arts hub & a leading Arts Centre in the Asia Pacific region

Sustain and develop our program led ethos to deliver great work in our venues

Consolidate & increase ticketed attendances & visitation, and sustain them

Ensure high quality customer experience across all aspects of Adelaide Festival Centre Trust operations

Implement a more sustainable, responsive financial model to underpin the overall objectives of the Adelaide Festival Centre

## **South Australia's Strategic Plan**

The Festival Centre's mission aligns with South Australia's Strategic Plan in the areas of:

Growing Prosperity – by attracting national and international visitors to Adelaide

Improving Wellbeing - by maintenance of lifestyle quality through an accessible arts and cultural program

Attaining Sustainability - through progressively adopting energy saving and environmentally sound management practices

Fostering Creativity and Innovation - as the state's home of the performing arts

Building Communities – by providing a home for the performing arts in South Australia and offering access to the arts to a broad range of users

Expanding Opportunity – through a strong educational focus in our programming, engagement with Indigenous artists from across the state and a commitment to providing access to all South Australians

Specifically the work of the Adelaide Festival Centre contributes most directly to the strategic plan target T4.4; cultural engagement – arts activities. *Increase the number of attendances at selected arts activities by 40% by 2014.*

## TO BE THE SOUTH AUSTRALIAN ARTS HUB & A LEADING ARTS CENTRE IN THE ASIA PACIFIC REGION

As the creative heart of Adelaide the Festival Centre operates some of the busiest performing arts venues in the state, including in the Riverside precinct - the Festival Theatre, Dunstan Playhouse, Space Theatre, Amphitheatre and in the Chinatown precinct - Her Majesty's Theatre.

### CALENDAR OF EVENTS

#### JULY

##### Festival Theatre

*2009 Beethoven Festival* (Adelaide Festival Centre and Australian Youth Orchestra in association with State Opera of South Australia)

*The Tales of Hoffmann* (State Opera of South Australia by arrangement with Opera Australia)

*The Ten Tenors – Nostalgica* (Frog in a Sock, Dmand and Warner Music)

*ASO Masters #7 – Romeo and Juliet* (Adelaide Symphony Orchestra)

*French and Saunders* (Michael Coppel by arrangement with Phil McIntyre)

*ASO – Paul Grabowsky and Friends* (Adelaide Symphony Orchestra)

##### Dunstan Playhouse

*The Wizard of Oz* (Windmill Performing Arts)

*The Memory of Water* (State Theatre Company of South Australia)

*Little Big Shots International Film Festival* (Adelaide Festival Centre)

*The Red Shoes* (Something on Saturday)

*Royal Academy of Dance Awards*

##### Space Theatre

*Mnemonic* (State Theatre Company of South Australia in association with Adelaide Festival Centre's inSPACE program)

*construct* (Adelaide Festival Centre's inSPACE program and Performing Lines)

*The Hypochondriac* (Brink Productions)

##### Her Majesty's Theatre

*Traces* (Arts Projects Australia and Adelaide Festival Centre's inSPACE program)

*Jim Davidson LIVE!* (Jon Nicholls Productions)

*Peter Pan* (Something on Saturday)

*What Big Teeth You Have!* (Something on Saturday)

##### Artspace

*Generation C*

#### AUGUST

##### Festival Theatre

*Graduations* (University of South Australia)

*ASO: Pinchas Zukerman and Friends* (Adelaide Symphony Orchestra)

*Queen: It's a Kinda Magic* (RockCity Event Marketing)

*The Rhythms of Ireland* (Retfar Entertainment)  
*The White Album* (Tim Woods Entertainment)  
*The Black Dyke Band with James Morrison* (HVK Productions)  
*Hale and Pace* (Jon Nicholls Productions)  
*ASO Masters #7: Simone Young Conducts Tchaikovsky* (Adelaide Symphony Orchestra)  
*The Girl From the Golden West* (State Opera of South Australia)

Dunstan Playhouse  
G (Australian Dance Theatre in association with Adelaide Festival Centre's Pivot(al) program)  
*The Memory of Water* (State Theatre Company of South Australia)

Festival Theatre Foyer  
*On a High Note* (Performing Arts Collection)  
*Delectable Collectables* (Performing Arts Collection)

Space Theatre  
*The Hypochondriac* (Brink Productions)  
*Knives in Hens* (State Theatre Company of South Australia)

Piano Bar  
*Groovy Disco Magic Show* (Something on Saturday)  
*The Magic Waterhole* (Something on Saturday)  
*The Storyteller – Michael Mills* (Something on Saturday)  
*The Rockin' Rocky Show* (Something on Saturday)  
*Fascinating Rhythm: Young Adelaide Voices* (Something on Saturday)

Banquet Room  
*The Grimstones* (Something on Saturday)

Artspace  
*Our Mob 09* (Adelaide Festival Centre's Visual Arts program)

Her Majesty's Theatre  
*Kate Ceberano* (Premier Artists)  
*Wakakirri Story Festival* (AdLib Theatrical Productions)  
*Buddy: The Buddy Holly Story* (Live Theatre Productions)

Rehearsal Room 2  
*Pomona Road* (Adelaide Festival Centre's inSPACE program)

## SEPTEMBER

Festival Theatre  
*Miguel and Vince Jones* (Adelaide Festival Centre's trans:mission program)  
*The Girl From the Golden West* (State Opera of South Australia)  
*Festival of Music* (DECS and the SAS Public Primary Schools Music Society)  
*Catholic Schools Music Festival*  
*ASO in Vienna* (Adelaide Symphony Orchestra)

#### Festival Theatre Foyer

*On a High Note* (Performing Arts Collection)

*Moving Image – Follow* (OzAsia Festival 2009)

*Moving Image – Northern India – Faces and Words* (OzAsia Festival 2009)

*Moving Image – Okami* (OzAsia Festival 2009)

*Beyond Series: Curious Screen* (OzAsia Festival 2009)

*'this reminds me of some place'* (OzAsia Festival 2009)

#### Piano Bar

*The Sum of Cultures* (OzAsia Festival 2009)

*Fascinating Rhythm – Young Adelaide Voices* (Something on Saturday)

#### Dunstan Playhouse

*Page 8* (Adelaide Festival Centre's Australian Stories program and Company B)

*Zulya and the Children of the Underground* (Adelaide Festival Centre's trans:mission program)

*Gypsy Fire – World Tour 2009* (ATA Allstars Artists Pty Ltd)

*Things We Do For Love* (State Theatre Company of South Australia)

#### Space Theatre

*Knives in Hens* (State Theatre Company of South Australia)

*Cookie Baker's How to Draw Portraits* (Adelaide Festival Centre's inSPACE program)

*Nyuntu Ngali* (Windmill and Big hART in association with Adelaide Festival Centre's Australian Stories program)

#### Space Theatre Foyer

*Moving Image – Miss Taken* (OzAsia Festival 2009)

#### Artspace

*Our Mob 09* (Adelaide Festival Centre's Visual Arts program)

*Following Threads* (OzAsia Festival 2009)

#### Her Majesty's Theatre

*Buddy: The Buddy Holly Story* (Live Theatre Productions)

### OCTOBER

#### Festival Theatre

*Journey to the West* (OzAsia Festival 2009)

*bahok* (OzAsia Festival 2009 and Adelaide Festival Centre's Pivot(al) program)

*Into the Fire* (OzAsia Festival 2009 and Adelaide Festival Centre's trans:mission program)

*OzAsia Symposium* (OzAsia Festival 2009)

*Mariza* (Adelaide Festival Centre's trans:mission program)

*Elaine Paige – Celebrating 40 Years On Stage* (Lennard Promotions)

*ABC Symphony Australia Young Performers Awards Grand Final* (ABC, Symphony Australia & ASO)

*From A Wish to The Moon & Beyond* (Beyond the Darkside)

Festival Theatre Foyer

*On a High Note* (Performing Arts Collection)

*Moving Image – Follow* (OzAsia Festival 2009)

*Moving Image – Northern India – Faces and Words* (OzAsia Festival 2009)

*Moving Image – Okami* (OzAsia Festival 2009)

*Beyond Series: Curious Screen* (OzAsia Festival 2009)

*'this reminds me of some place'* (OzAsia Festival 2009)

Elder Park

*Moon Lantern Festival* (OzAsia Festival 2009)

Piano Bar

*The Sum of Cultures* (OzAsia Festival 2009)

Dunstan Playhouse

*King Lear* (State Theatre Company of South Australia and Adelaide Festival Centre's CentreStage program)

*Things We Do For Love* (State Theatre Company of South Australia)

Festival Theatre Terrace

*Tea Ceremonies* (OzAsia Festival 2009)

Space Theatre

*Woyzeck* (OzAsia Festival 2009)

*En Trance* (OzAsia Festival 2009)

*Kua Etnika* (OzAsia Festival 2009)

*Symposium* (OzAsia Festival 2009)

*Nyuntu Ngali* (Windmill and Big hART in association with Adelaide Festival Centre's Australian Stories program)

*Sammy J in the Forest of Dreams* (Adelaide Festival Centre's inSPACE program)

*Mr Freezy* (Windmill Performing Arts)

Space Theatre Foyer

*Moving Image – Miss Taken* (OzAsia Festival 2009)

Artspace

*Following Threads* (OzAsia Festival 2009)

*Kochi (East Wind) – Jouissance* (OzAsia Festival 2009)

*Kochi (East Wind) – Trio D'Anche Suave & Gabriella Smart* (OzAsia Festival 2009)

*Kochi (East Wind) – On the Wings of a Butterfly* (OzAsia Festival 2009)

Her Majesty's Theatre

*The Peals of Thunder* (OzAsia Festival 2009)

*Toni Childs – Live Australian Tour 2009* (Premier Artists)

Banquet Room

*Animania Festival* (OzAsia Festival 2009)

Hilton Adelaide

*Food Manga* (OzAsia Festival 2009)



UniSA – Hawke Building  
*Silk & Ochre* (OzAsia Festival 2009)

Mercury Cinema  
*OzAsia on Screen* (OzAsia Festival 2009)  
*Hong Kong on Screen* (OzAsia Festival 2009)

## NOVEMBER

Festival Theatre  
*So Frenchy So Chic LIVE: Cocoon and Moriarty* (Adelaide Festival Centre's trans:mission program)  
*Richard Wagner's The Flying Dutchman* (State Opera of South Australia)  
*One Man Star Wars* (Tim Woods Entertainment)  
*Completely Elvis* (The Harbour Agency)  
*ASO Masters #12 – Tchaikovsky and Mahler* (Adelaide Symphony Orchestra)  
*Parky the One-Man Show* (UKTV)  
*Ry Cooder & Nick Lowe* (Michael Coppel)  
*Kate Miller-Heidke* (Sony Music Australia)

Festival Theatre Foyer  
*On a High Note* (Performing Arts Collection)  
*Moving Image – Follow* (OzAsia Festival 2009)  
*Moving Image – Northern India – Faces and Words* (OzAsia Festival 2009)  
*Moving Image – Okami* (OzAsia Festival 2009)  
*Beyond Series: Curious Screen* (OzAsia Festival 2009)  
*'this reminds me of some place'* (OzAsia Festival 2009)

Piano Bar  
*The Sum of Cultures* (OzAsia Festival 2009)  
*Moving Image Program: Aurelia Carbone* (Adelaide Festival Centre's Visual Art program)

Dunstan Playhouse  
*King Lear* (State Theatre Company of South Australia and Adelaide Festival Centre's CentreStage program)

Space Theatre  
*Gorge 09* (Brink Productions in association with Adelaide Festival Centre's inSPACE program)  
*Mitcham Dance Studios Concert*

Space Theatre Foyer  
*Moving Image – Miss Taken* (OzAsia Festival 2009)

Artspace  
*Following Threads* (OzAsia Festival 2009)  
*KP11: producing communities* (Australia Council for the Arts)

Her Majesty's Theatre

*Menopause the Musical* (HIT Productions)  
*John Edward* (Jenus Inc)  
*Steel Magnolias* (Blackbird Productions)  
*The Desalyne Dancers in Concert*  
*The Imperial Russian Ballet*  
*'Let's Dance 2009'* Desteno Dance school  
*Mighty Good Productions End of Year concert*

## DECEMBER

### Festival Theatre

*Jason Alexander's Comedy Spectacular* (A-List Entertainment)  
*Peace Train: The Cat Stevens Story* (Andrew McKinnon and Spiritworks)  
*Air Supply* (Bluehawk Presents)  
*Christmas Proms 2009* (Adelaide Festival Centre)  
*Cats: Now and Forever* (Lunchbox Theatrical Productions and David Atkins Enterprises in association with Really Useful Group and Adelaide Festival Centre)  
*Flava's Fantasia* (Flava Dance Studios)  
*St Aloysius College Spectacular*  
*St Andrews School End of Year Concert*

### Festival Theatre Foyer

*On a High Note* (*Performing Arts Collection*)  
*Opening Night* (*Performing Arts Collection*)

### Dunstan Playhouse

*Reflections of Poland* (PolArt Adelaide 2009)  
*Have You Had It Long, Madam* (A-List Entertainment)  
*Our Heritage, Our Dance* (PolArt Adelaide 2009)

### Artspace

*Anangu Backyard 09: Sharing Knowledge* (Adelaide Festival Centre's Visual Arts program)

### Her Majesty's Theatre

*Essential Talent School Concert* (Essential Talent Performance Academy)  
*Pavlova School of Ballet Concert 2009* (Pavlova School of Classical Ballet)  
*Mother Goose* (Elayne Cherry Dance Centre)  
*Strictly Talented Performing Arts*  
*"A Musical Gala" Dance Force*  
*Norwood Ballet Centre End of Year Concert*

### Space Theatre

*The Pyjama Girl* (Ladykillers and Adelaide Festival Centre's inSPACE program)

### Piano Bar

*Aurelia Carbone – A Toy Boat on the Serpentine* (Visual Arts Photography Program)

## JANUARY

Festival Theatre

*Cats: Now and Forever* (Lunchbox Theatrical Productions and David Atkins Enterprises in association with Really Useful Group and Adelaide Festival Centre)  
*Hi-5 Surprise!* (AKA and Hi-5 Operations Pty Ltd)

Festival Theatre Foyer

*Opening Night* (Performing Arts Collection)

Dunstan Playhouse

*Our Heritage, Our Dance* (PolArt Adelaide 2009)  
*Toy Symphony* (State Theatre Company of South Australia)

Artspace

*Anangu Backyard 09: Sharing Knowledge* (Adelaide Festival Centre's Visual Arts program)

Her Majesty's Theatre

*Avenue Q* (Arts Asia Pacific and Power Arts in association with Adelaide Festival Centre)

FEBRUARY

Festival Theatre

*ASO Showcase #1: Scotland the Brave* (Adelaide Symphony Orchestra in association with Andrew McKinnon Productions)  
*Warriors of Brazil* (Kay & McLean Productions and Michael Coppel Presents)  
*Le Grand Macabre* (Adelaide Festival)

Festival Theatre Foyer

*Opening Night* (Performing Arts Collection)  
*A Brilliant Tradition* (Performing Arts Collection)

Dunstan Playhouse

*Toy Symphony* (State Theatre Company of South Australia)  
*Shanghai Beauty* (Adelaide Festival)

Artspace

*Anangu Backyard: Sharing Knowledge* (Adelaide Festival Centre's Visual Arts program)  
*Wata (Wind): Songs that map the Roper River Region, South East Arnhem Land* (Adelaide Festival Centre Visual Arts Program in association with Adelaide Festival)

Her Majesty's Theatre

*Be Your Self* (Australian Dance Theatre in association with Adelaide Festival Centre's Pivot(al) program and Adelaide Festival)

Space

*En Masse* (Adelaide Festival)

MARCH

#### Festival Theatre

*Le Grand Macabre* (Adelaide Festival)

*Wayne Shorter Quartet* (Adelaide Festival)

*Good Morning Mr Gershwin* (Adelaide Festival)

*Beatlemania on Tour* (Showtime Presents)

*ASO Masters #1: Tognetti & The Symphony* (Adelaide Symphony Orchestra)

#### Festival Theatre Foyer

*A Brilliant Tradition* (Performing Arts Collection)

#### Dunstan Playhouse

*Shanghai Beauty* (Adelaide Festival)

*Food Court* (Adelaide Festival)

*The Sound and The Fury* (Adelaide Festival)

*APAM 2010* (Arts Projects Australia)

*SACE Dance Day*

*SACE Drama Day*

#### Space Theatre

*Man Covets Bird* (Slingsby in association with Adelaide Festival Centre's inSPACE program and Adelaide Festival)

*Frame and Circle* (Leigh Warren & Dancers in association with Adelaide Festival Centre's Pivot(al) program and Adelaide Festival)

*En Masse* (Adelaide Festival)

*Music Hellenika 2010: Celebrating Women in Greek Song* (Part of Festival Hellenika 2010)

#### Artspace

*Wata (Wind): Songs that map the Roper River Region, South East Arnhem Land* (Adelaide Festival Centre Visual Arts Program in association with Adelaide Festival)

#### Her Majesty's Theatre

*The Walworth Farce* (Adelaide Festival and by arrangement with Arts Projects Australia)

*Ngurrumilmarrmeriyu (Wrong Skin)* (Adelaide Festival)

*Lyle Lovett* (Michael Coppel)

*Jeff Beck* (Michael Coppel)

*Al Di Meola World Sinfonia* (Belle Promotions)

*Harry Connick Jnr* (Michael Coppel)

#### APRIL

#### Festival Theatre

*Béla Fleck's African Project featuring Oumou Sangaré and band* (Adelaide Festival Centre's trans:mission program in association with Bluesfest)

*Symphony of Angels* (PZM Touring and Spitfire Music Pty Ltd)

*Gurdas Maan Live* (NSB & Co.)

#### Festival Theatre Foyer

*Underexposed* (Migrant Resource Centre of SA)  
*A Brilliant Tradition* (Performing Arts Collection)

Dunstan Playhouse

*The Gruffalo* (Adelaide Festival Centre presents Christine Dunstan's and Tall Stories' production)

*Codgers* (Adelaide Festival Centre's Australian Stories program presents a Steady Lads and Christine Dunstan production)

*Tom Green: World stand-up comedy tour* (A-List Entertainment)

*The Price* by Arthur Miller (State Theatre Company of South Australia)

Space Theatre

*Pomona Road* (Katrina Lazaroff in association with Adelaide Festival Centre's inSPACE program)

Artspace

*Treasures of the Adelaide Festival Centre Collection* (Adelaide Festival Centre's Performing Arts collection and Visual Art Program)

Her Majesty's Theatre

*Candy Man* (Kermond Creative Pty Ltd)

*Elvis Meets Buddy* (The Harbour Agency)

MAY

Festival Theatre

*Harlem Gospel Choir: Concert of Hope – Remembering Michael Jackson* (HVK Productions Pty Ltd)

*ASO showcase 3: Bugs Bunny at the Symphony* (Warner Bros. and the Adelaide Symphony Orchestra)

*The Pink Floyd Experience: Back Catalogue Tour* (Jeff Lewis and Spiritworks)

*Patrizio Buanne* (Dainty Consolidated Entertainment)

*ASO Masters 6: Dances & Romances* (Adelaide Symphony Orchestra)

*Candance* (RatBag Productions Dance)

*ASO Showcase 4: ASO plays The Beatles* (Adelaide Symphony Orchestra and supported by KPMG)

*ASO Showcase 5: A Tribute to Louis Armstrong* (Adelaide Symphony Orchestra)

*The Ten Tenors* (Dmand Pty Ltd)

Piano Bar

*The Doogans* (Something on Saturday)

*Ghanda in Groove* (Something on Saturday)

*Music & Laughter* (Something on Saturday)

Festival Theatre Foyer

*A Brilliant Tradition* (Performing Arts Collection)

Dunstan Playhouse

*The Price* (State Theatre Company of South Australia)

*Paloma* (Studio Flamenco)

*Wind in the Willows* (Something on Saturday)

Space Theatre

*The 7 Stages of Grieving* (State Theatre Company of South Australia in association with Adelaide Festival Centre's Australian Stories program)

Artspace

*Imagine the Night Sky* (Adelaide Festival Centre Visual Arts program)

Her Majesty's Theatre

*Elvis Meets Buddy* (The Harbour Agency)

*Marty Rhone & The Big O: Born to Rock* (Ben Maiorana Entertainment presents)

*ABBA Mania* (Jon Nicholls Productions)

*Ute Lemper: Angels over Berlin* (Maggie Gerrand)

*Busting Out!* (Andrew Guild and Simon Bryce)

JUNE

Festival Theatre

*Variety Gala Performance* (Adelaide Cabaret Festival)

*Natalie Cole* (Adelaide Cabaret Festival)

*ASO Masters 7: Orchestral Fantasia* (Adelaide Symphony Orchestra)

*Volunteer's Day*

Festival Theatre Stage

*Donna McKechnie - My Musical Comedy Life* (Adelaide Cabaret Festival)

*An Evening with Liz Callaway* (Adelaide Cabaret Festival)

*Diesel - Singled Out with Strings* (Adelaide Cabaret Festival)

*Damien Leith: An Irish Journey* (Adelaide Cabaret Festival)

*David Hobson - Am I Really Here?* (Adelaide Cabaret Festival)

*John Paul Young and the Allstar band - I Hate the Music* (Adelaide Cabaret Festival)

Dunstan Playhouse

*Ennio Marchetto* (Adelaide Cabaret Festival)

*John Waters – BREL* (Adelaide Cabaret Festival)

*Meow Meow in Feline Intimate* (Adelaide Cabaret Festival)

*An Evening with Stephen Schwartz & Friends* (Adelaide Cabaret Festival)

*Pennies from Kevin* (Adelaide Cabaret Festival)

*Newley Discovered starring Hugh Sheridan* (Adelaide Cabaret Festival)

*Robyn Archer – Berlin Between the Wars* (Adelaide Cabaret Festival)

*A Musical Life: An Evening with Caroline O'Connor* (Adelaide Cabaret Festival)

*Raymond Crowe - Wonderful World of Hand Shadow* (Adelaide Cabaret Festival)

*Trevor Ashley - Liza (on an E)* (Adelaide Cabaret Festival)

*Coppelia* (Something on Saturday)

Space Theatre

*Tim Rogers - Saligia* (Adelaide Cabaret Festival)

*Dick & Christa Hughes - 21<sup>st</sup> Century Blues* (Adelaide Cabaret Festival)

*Mitchell Butel - Killing Time* (Adelaide Cabaret Festival)

*Smoke and Mirrors* (Adelaide Cabaret Festival)

*The Divine Cabaret* (Adelaide Cabaret Festival)  
*Mic Conway's National Junk Band* (Adelaide Cabaret Festival)

Banquet Room

*Nouvelle Vague* (Adelaide Cabaret Festival)  
*Frisky & Mannish - School of Pop* (Adelaide Cabaret Festival)  
*Mountain Mocha Kilimanjaro* (Adelaide Cabaret Festival)  
*The Best (and Worst) of Queenie van de Zandt* (Adelaide Cabaret Festival)  
*Along the Way: An Evening with Pasek and Paul* (Adelaide Cabaret Festival)  
*Earl Okin: Musical Genius & Sex Symbol* (Adelaide Cabaret Festival)  
*Alex Rathgeber - Experiment* (Adelaide Cabaret Festival)  
*Lady Day at Emerson's Bar and Grill* (Adelaide Cabaret Festival)  
*A Night with the Flying Horses* (Adelaide Cabaret Festival)  
*Rosa Waxes Lyrical* (Adelaide Cabaret Festival)  
*Shoshana Bean* (Adelaide Cabaret Festival)  
*Queenie van de Zandt Masterclass* (Adelaide Cabaret Festival)  
*Fat Beats 4 Fit Kidz* (Something on Saturday)  
*Mic Conway's National Junk Band* (Something on Saturday)  
*The Chipolatas* (Something on Saturday)

Artspace

*Lanie Lane - Betty Baby & the Blues of a Bygone Era* (Adelaide Cabaret Festival)  
*Morphium, A Kabarett by Kim Smith* (Adelaide Cabaret Festival)  
*Marika Aubrey - Redhead* (Adelaide Cabaret Festival)  
*Sarah Louise-Young - Cabaret Whore* (Adelaide Cabaret Festival)  
*Davis Harris - Til' the Night is Gone* (Adelaide Cabaret Festival)  
*High School Cabaret* (Adelaide Cabaret Festival)  
*Tom Sharah - Que Sera Sharah* (Adelaide Cabaret Festival)  
*Elizabeth Cousemacker - Noel, Kurt, Cole* (Adelaide Cabaret Festival)  
*Pasek and Paul Songwriters' Workshop* (Adelaide Cabaret Festival)

Her Majesty's Theatre

*Rickie Lee Jones* (Michael Coppel)  
*Waiting For Godot* (Kay and McLean Productions Pty Ltd, Arnold M Crook, Paul Elliot, Nigel Everett and Duncan C Weldon)  
*Rhythm of the Dance* (The National Dance Company of Ireland)  
*Sudan – A Celebration* (Migrant Resource Centre of SA and Sudanese Community Association of Australia (SA Branch))  
*Foster & Allen* (Adrian Bohm Presents)

Festival Theatre Foyer

*A Brilliant Tradition* (Performing Arts Collection)  
*Now Showing!* (Performing Arts Collection)

Piano Bar

*Broadway Hootenanny* (Adelaide Cabaret Festival)  
*Sing Your Own Musical* (Adelaide Cabaret Festival)

## **Highlights of 2009-10 program of events and activities**

- Adelaide Festival Centre projects were acknowledged with a number of prestigious awards. At the 2009 Helpmann Awards Best Individual Classical Performance went to Beethoven Festival's Herbert Schuch and Best Chamber & Instrumental Ensemble Concert went to OzAsia Festival's Ecstatic Dances. Beethoven Festival was also nominated for Best Symphony Orchestra Concert. At the 2009 Ruby Awards for Best Work or Event three Festival Centre events were nominated including Beethoven Festival, Adelaide Cabaret Festival and the award went to OzAsia Festival.
- The third annual OzAsia Festival (3-17 October) achieved a 25% increase in box office from last year, with more than 25,000 total attendances across the two weeks. The Moon Lantern Festival opened the 15 day event with an estimated crowd of over 13,000 people. The Festival featured 46 culturally diverse performances including music, visual arts, workshops, talks, film, cuisine and a full day symposium with the Hon Peter Garrett AM, MP giving the keynote speech. Editorial coverage amounted to more than \$525,329 (based on advertising rate).
- The tenth Adelaide Cabaret Festival (11-26 June) was the most successful Cabaret Festival to date breaking all previous Festival box offices achieving a 25% increase on the '09 Festival and more than 80,000 total attendances. The 2010 program featured 41 artists from the United States of America, United Kingdom, Italy, Japan and France and the best from Australia with 220 Australian artists, 117 of those South Australian performers. There were 12 international shows, 12 Adelaide premieres, including 9 Australian premieres and 7 world premieres. Editorial coverage was estimated at \$6,600,000 (advertising rates) with an increased interest from national and international media.
- Adelaide Festival Centre's Season of theatre, dance and music presented 28 different shows through the programs trans:mission (world music), pivotal (dance), CentreStage and Australian Stories (theatre) and inSPACE (new Australian work). Highlights included *bahok* from the UK and China and Bela Fleck's African Project from the US and Australia's *Page 8*.
- The Dunstan Playhouse celebrated its 35<sup>th</sup> anniversary on 26 October 2009 as the theatre was purpose built for State Theatre Company of South Australia it was appropriate the celebrations were concentrated around the opening night of William Shakespeare's *King Lear* presented by State Theatre Company of South Australia and Adelaide Festival Centre.
- The Beethoven Cycle of symphonies and piano concertos was completed in the 2009 Beethoven Festival featuring The Australian Youth Orchestra. The magnificent finale was Beethoven's Symphony No. 9 with the soloists and



chorus of the State Opera of South Australia, and the Adelaide Philharmonia Chorus.

- The visual arts program included the indigenous exhibitions *Anangu Backyard: Sharing Knowledge* and *Wata (Wind): Songs that map the Roper River Region, South East Arnhem Land*. Another highlight was *Treasures of the Adelaide Festival Centre Collection* a co-presentation between the Visual Arts department and the Performing Arts Collection.
- Multicultural programming highlights included *Music Hellenika 2010: Celebrating Women in Greek Song* and *Sudan – A Celebration*.

<b>CONSOLIDATE &amp; INCREASE TICKETS ATTENDANCES &amp; VISITATION AND SUSTAIN THEM</b>
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### **Buy to Four or More Shows and Save**

Multiple visitations by audiences are encouraged to performances presented by Adelaide Festival Centre by booking a Season Pass of four or more performances. Essentially a form of subscription audiences are encouraged to create their own Season Pass of theatre, dance and music by receiving a discount when purchasing to four or more shows in the year-long Season program brochure. Performances presented by the Adelaide Festival Centre had an attendance of 132,939.

### **GreenRoom**

Adelaide Festival Centre's GreenRoom Program aims to build sustainable new audiences for the Festival Centre through a youth membership program for young people aged 16-30 years old. Current member numbers totalled 465 at the end of June. GreenRoom tickets are affordable for members at \$19.95. A total of 324 GreenRoom discounted tickets were sold in 2009-10.

Performance Plus events for this financial year included 14 events with an average of 18 participants per event. Events have included; *Generation C* exhibition discussion, *Construct* dance masterclass, *Beethoven Festival* Record Cover Design competition, Cookie Baker Q&A, OzAsia Festival's Woyzeck physical theatre workshop, *bahok* dance masterclass, *Anangu Backyard* opening night hosting, *Be Yourself* dance masterclass, *Wata* exhibition opening night, *Pomona Road* Lighting and Projection workshop, Adelaide Cabaret Festival FunkLounge VIP social event.

New GreenRoom initiatives and highlights include:

- Social marketing – FaceBook fan page with 187 fans and twitter account to encourage a sense of community within its member base.
- GreenRoom Advocacy Program – in its second year nearly doubled its applications and has ten young, enthusiastic people who will create two of their own events, one of which was a social event at the Adelaide Cabaret Festival. The GreenRoom Advocates for 2010 include Amelia Skaczkowski, Jenna English, Lucinda Kunze, Miffy Rolfe, Monica Bachmayer, Morgan Rigby-Meth, Nicola Woodhall, Nora Sachs and Timothy Braund.

- International Student Committee 2010 – established in 2008 to facilitate engagement of the international student community in Adelaide with the Festival Centre and the arts. This year nine enthusiastic international students are on the Committee and assist with feedback and promotion of shows to their communities and volunteer their time and service on events such as the OzAsia Festival Moon Lantern Festival. They include Pinghui Xiao (Chairperson), Wai Yin (Peggy) Chan, Kan Sun, James Nguyen, Aaron Leung, Salreani Mat Roni, Xi (Sophia), Yang Ellie Han and Po Sing(Jack) Lee.

A testimonial from a drama teacher:

*"The Adelaide Festival Centre's arts membership program GreenRoom has been instrumental in influencing vocational choices for several of our students who have benefited from access to performances, workshops and industry personnel. The program structure and presentations are of the highest educational and artistic calibre, enriching student learning and in some cases have augmented Individual Study research. The awards have also brought enormous profile the Performing Arts within our school. An excellent addition to our "spectrum" of arts availability for students."*

### **Student Tix (STix)**

The program gives school students the opportunity to purchase tickets to events presented by Adelaide Festival Centre at a 50% discount off student concession prices. This is subsidised by sponsorship and donations from the Adelaide Festival Centre Foundation.

Promotion of STix is primarily via the Adelaide Festival Centre education program for schools, centrED. The education program produces a brochure that is sent every year to every school in the State so that STix are accessible to all students.

Additionally, niche marketing campaigns are directed at targeted audiences for individual shows that were not promoted in the centrED brochure or for those shows where there is still availability for additional student audiences.

This financial year a total of 247 STix tickets have been purchased.

### **Education Program (CentrED)**

CentrED provides curriculum-based arts education opportunities for all South Australian students and teachers that make learning purposeful and meaningful both as audience members and as artists. The Adelaide Festival Centre works in collaboration with the Department of Education & Children's Services to provide the centrED program at the Adelaide Festival Centre and is managed by an Education Manager who is employed by the DECS and is part of Outreach Education.

Adelaide Festival *centrED* program for the 09-10 period ensured:

- The costs associated with accessing the range of rich learning experiences at the Adelaide Festival Centre were kept to a minimum to maximise schools access.
- Content was relevant and could be linked to curriculum outcomes.
- A range of performing and visual art forms were presented appropriate for Pre-school to year 13 students.

*centrED* program is:

- based on DECS learning outcomes, curriculum frameworks & priorities
- effective and responsive to learner and school needs
- based on constructivist teaching and learning methodologies.
- innovative, inclusive, accessible and equitable
- effectively planned, monitored and evaluated

A total number of 14,023 students and teachers from 656 schools accessed 256 *centrED* events throughout Term 3 and 4 of 2009 and Term 1 and 2 of 2010.

Events included:

- Specially selected school performances program from the Adelaide Festival Centre presents 09/10 seasons
- Educational Guided Tours (Seven specially developed and presented learning experiences for Reception to year 12 )
- Self guided tours- In art and around about the Adelaide Festival Centre permanent art collection
- Pre and Post visit Learning resources (i.e. student worksheets, cross – curriculum packages)
- Teacher Professional Development programs
- Student workshop programs
- Festival programs specially development for integrated learning - Adelaide Cabaret Festival - High School Cabaret project and Oz Asia Festival – Moon Lantern Festival

Throughout the 2009-10 year an estimated additional 25,000 students and teachers attended performances of the Adelaide Festival Centre's home companies, State Opera, State Theatre Company, Adelaide Symphony Orchestra, Windmill Performing Arts and Brink Productions. Along with visiting the extensive collection of visual and performing arts exhibitions in the many exhibiting spaces of the Adelaide Festival Centre.

A total of 4,98 pre-schoolers to Year 12 students and teachers from country and metropolitan disadvantaged schools were allocated the 3D Equity subsidy support for ticket prices, transport costs or temporary relief teaching release time. The Grant to Organisations from the Minister of Education continues to provide valuable support to the equity of access for students and teachers identified as disadvantaged either economically, geographically or culturally. This number is less than the previous financial year, as increased subsidies were applied to ticket and transport costs.

High School Cabaret was a new initiative for 2010, driven by Adelaide Cabaret Festival Artistic Director, David Campbell's commitment to young people and working with Robyn Goldsworthy the Education Manager spearheading the project. Norwood Morialta and Seaview High schools were identified as two schools introducing the new SACE Curriculum subject of Creative Arts in 2010 and were invited to be involved in the pilot program. In a series of workshops leading up to the showcase performances in the Adelaide Cabaret Festival students from Years 10-12 were able to develop their knowledge, skills and understandings of the art form of

cabaret while gaining credit for their learning achievements against performance standards in the Creative Arts Subject.

### **Keeping People Informed**

Numerous publications are produced to keep potential and existing patrons informed about the Festival Centre's activities to ensure we sustain their patronage. Publications include - the annual Season brochure; bi-monthly What's On brochure of events and activities; a fortnightly What's On email newsletter; centreEd annual brochure for teachers and students; Grin GreenRoom's Monthly e-newsletter; a bi-annual Showcase newsletter about Performing Arts Collection activities and a regular email newsletter for business partners. Plus regular e-newsletters for Adelaide Cabaret Festival, Adelaide International Guitar Festival and OzAsia Festival.

### **Disability Action Plan**

Originally developed in 1998 to meet the requirements of the *Disability Discrimination Act 1992* the Disability Action Plan addresses the issues of equitable access and services to patrons with disabilities. This plan was lodged with the Human Rights and Equal Opportunity Commission (HREOC) in January 1999.

Since then, elements of the Action Plan were incorporated into the Festival Centre's Capital Works program and major improvements were made in a number of areas, ensuring that as many South Australians as possible have physical access to the Festival Centre.

Stage 3 of the Dunstan Playhouse refurbishment will be directly addressing access issues with the venue.

The Overture program continues to offer discounted tickets to not-for-profit organisations that work with people with physical or intellectual disabilities as well as other socially marginalised groups.

<b>ENSURE HIGH QUALITY CUSTOMER EXPERIENCE ACROSS ALL ASPECTS OF ADELAIDE FESTIVAL CENTRE TRUST OPERATIONS</b>
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### **Production Services**

The Production Services team continue to show their versatility and resourcefulness meeting all challenges to a very high standard particularly during festivals and other big events that require rapid changeovers and high level technical support.

The 9<sup>th</sup> Australian Performing Arts Market was a particular highlight with excellent feedback from organisers specifically thanking the technical teams for the high quality of presentations of the spotlight and searchlight presentations.

The Adelaide Festival of Arts in March was again a very busy time in all the venues - "Le Grand Macabre" in the Festival Theatre was particularly challenging technically.

The Sound Shell was used as Stage 1 for WomAdelaide in the Botanic Park in March.

The year finished on a high with the technical crews delivering the 10<sup>th</sup> Adelaide Cabaret Festival to a very high standard.

### **Patron Services**

The Front of House team continue to pride themselves on their ability to interact with the diverse audiences that attend the various performances and events at the Adelaide Festival Centre. Patron Services Customer Satisfaction Surveys ranked the department at an average of 8.21 out of 10 each month and were complemented with patron feedback acknowledging the team's commitment to providing warm, welcoming and friendly service.

### **Carpark**

Operating twenty-four hours a day, seven days a week the car park provides the facility for patrons to pre-book car park spaces through BASS up to 24 hours prior to a performance. Parking options include: Early Bird (in by 9.30am and out by 6.30pm); Casual by the hour (until 6.30pm); Performance / evening flat rate; or Weekend flat rate. Patrons can pay at retail outlet Showbitz, at the auto pay station outside the car park or on exit by credit card. In late 2009 BASS commenced management of the car park operations, thus providing a one-stop customer service facility for patrons during BASS' standard operating hours. On performance days, this service is supplemented by a car park attendant and a concierge facility.

### **Volunteers**

Numbers continue to increase as volunteers are given more opportunities to support the organisation. Volunteers are passionate about the arts and enjoy working alongside staff to maintain a high standard of teamwork.

Thank you to the following volunteers for your support and time:

Norman Athersmith – Inaugural Volunteer  
Joyce Barker  
Victoria Beal  
Phil Biggs  
Helen Blakebrough  
Elaine Bungey  
Jen Burford  
Ann Cichon  
Georgie Clarke  
Stan Closs  
Kim Correll  
Deane de Laine  
Ross Ellery – Inaugural Volunteer  
Susan Errington  
Dorothy Fletcher  
Vicki Fox

Alice Fraser  
Steve Garie – Inaugural Volunteer  
Lyne George  
Betty Hele  
Tiffany Isterling  
Ben Johnston  
Mike Keen  
Brian Knott  
Selwyn Lipscombe  
Bronwyn Lloyd  
Peter Lloyd  
Jim Loudon  
Grant Lucas – Inaugural Volunteer  
Rae McIntyre  
Rob McIntyre  
Jessica McRae  
Wendy Mainprize

Tania Moreno  
Sandi Neuling  
Noriel Noble  
Cecilia O'Neill  
Rosalind Panrok  
Robyn Pascoe  
Jeanette Pilmore  
Claude Rankin – Inaugural Volunteer  
Barrie Redman  
Regine Richelle

Amelia Skaczkowski  
Judy Sleath  
Maria Sumak  
Rachelle Thompson  
Gary Tonkin  
Sally Vine  
Chloe Wagemaker  
Jean Walker  
Clare Walsh  
Robert White

## **Catering**

Restaurant Associates are the Festival Centre's catering partner for functions and bars. Restaurant Associates manage all theatre bars in the Festival Theatre, Dunstan Playhouse and Her Majesty's Theatre foyers offering a selection of drinks and snacks to conference and performance patrons they also look after the Banquet function room and Lyrics. Restaurant Associates functions and events are designed to highlight the best that Australia has to offer and continue to focus on using fresh local produce and fine local wines, providing excellent food and customer service in all the venues and spaces at the Adelaide Festival Centre and Her Majesty's Theatre.

The Food Business from Hazelwood Park have been contracted to manage the Foyer Café in the Festival Theatre and the Bistro in the Dunstan Playhouse. The Food Business was a finalist in three categories at the 2010 Restaurant & Catering (SA) Awards for Excellence.

## **Showbitz/Merchandise**

Showbitz continues to offer visitors to the Festival Centre a fine retail experience with a particular emphasis on products related to Performance activity within the Festival Centre. However this area has not met expectations and is currently under review. Show related merchandise which is sold when artists are in the venues has had strong results in 2009-10 and will be a focus as a revenue stream over the next 12 months.

## **Performing Arts Collection (PAC)**

This has been a year of very positive changes for the Performing Arts Collection. The first being the re-development of The Event Database (TED). TED has been upgraded to better catalogue, locate and identify the collection with new modules for filing, acquisition, valuation, loans, conservation, provenance and associations all with attached digital images and the ability to attach pdf forms. Another great achievement is the rehousing and storage of the collection's extensive archive.

The collection also enjoyed putting together a wonderful schedule of exhibitions with two notable exhibitions *Opening Night* and *Treasures of the Adelaide Festival Centre* receiving much press and tremendous public response. The number of public enquiries has risen this year to 498, some of them requiring the PAC staff to help research major projects. The collection received an unprecedented number of donations this year.

## Donations, acquisitions and transfers

- Adelaide Festival of Arts and Adelaide Festival Centre banners  
Donated by Adelaide Festival Corporation
- *All The World's A Stage* by Ronald Harwood  
Donated by Christine Cundall
- Adelaide Festival Centre pin and magnet  
Donated by Ciro Cantone
- *Robert Helpmann: A Servant of the Art* by Anna Bemrose  
Donated by Dr Anna Bemrose
- Dame Judith Anderson with Ray Hartley photograph on set of *Elizabeth*  
Donated by His Majesty's Theatre, Western Australia
- Festival Centre keyring, screwdriver set and saucer with early Adelaide Festival Centre logo  
Transfer from Visual Arts Department, Adelaide Festival Centre
- Adelaide Festival of Arts Board of Governors in John Bishop board room photograph  
Donated by Len Armadio
- *Exit The King* costume designs by Dale Ferguson  
Purchase from Dale Ferguson by the Performing Arts Collection
- Judith Anderson and Maurice Evans in MacBeth film stills and program, 1960  
Donated by Jeff Allan Carter and June Stephenson
- Australian dance clipping book, 1936-1962  
Donated by Persephone M Cotton
- Theatre Guild masks  
Donated by the Theatre Guild of South Australia
- Costume designs and set models by Mary Moore, 1982-2008  
Donated by Mary Moore
- Adelaide Festival Centre plaza with fountains model by Hossein Valamanesh, 1984  
Transfer from Visual Arts Department, Adelaide Festival Centre
- Three costumes from St Jude's Players  
Donated by St Jude's Players
- Corsets worn by chorus at Theatre Royal  
Donated by Lee's Theatre Group
- Wine glasses with Adelaide Festival of Arts logo, 1980  
Transfer from Visual Arts Department, Adelaide Festival Centre
- Nineteen clippings books from Odeon Theatre, 1986-2009  
Donated by Bob Jesser
- Mayfair Theatre photograph and program archive  
Donated by James Dodds
- Frank Gargro archive  
Donated by Jurgen Suhr
- Memorandum of agreement between Ruth Draper and J C Williams, 1938  
Donated by His Majesty's Theatre, Western Australia
- *Taught By Experts* and *Not The Boy The Boy Next Door* albums by Peter Allen  
Purchase by the Performing Arts Collection
- *Baron's Ballet Finale* by Arnold Haskall, 1958

- Donated by Nadia Dolman
- Postcard written by Peter Dawson, Dame Sybil Thorndike program and photograph, 1932  
Donated by Bill Hickling
- Collection of Marie Fidock costumes worn in amateur theatre  
Donated by the Marie Fidock Estate
- Collection of rare portraits and signed books by Robert and Sheila Helpmann  
Purchase from Regalia Antiques by the Performing Arts Collection
- Australian release Gilbert and Sullivan records  
Donated by the Gilbert and Sullivan Society of South Australia Inc
- Squeezebox lights/lanterns from the Adelaide Festival of Arts, 1998  
Donated by Glen Ash
- *When The Rain Stops Falling* and Scott Theatre models, 2007/08  
Donated by Brink Productions
- Concept, prop and costume designs for *When The Rain Stops Falling* by Hossein Valamanesh, 2007/08  
Donated by Hossein Valamanesh
- *Cabaret* costumes and accessories worn by Todd McKenny and Rachael Beck, 2003  
Donated by International Management Group
- Doris Dodd collection of costumes worn for the Opera and amateur performances  
Donated by Fiona Durier

#### Outward / Inward Loans

*Bobby Dazzler – Celebrating the Helpmann Centenary* (travelling exhibition)  
Queensland Performing Arts Centre in association with the Adelaide Festival Centre and the Arts Centre Melbourne  
Return of Helpmann loans from tour  
29 September 2008 – 6 June 2010

#### *A Tribute To Palais de Danse*

Ayres House, National Trust of South Australia  
1920s costume and accessories borrowed from the PAC for exhibition  
22 February – 19 March 2010

#### Norwood History Centre

Daisy Kennedy and Percy Grainger material borrowed from PAC for exhibition  
18 May – 30 June 2010

#### Volunteers

Rachelle Thompson and Apryl Morden have both left the collection as volunteers to pursue full time work in their respective careers. Jim Loudon and Robyn Pascoe are nearing the completion of colour coding the event files. Bronwyn Lloyd has been working with the rehousing of the archive collection and new acquisitions. Susan Errington has complete work with the extensive Thelma Afford archive.



<b>IMPLEMENT A MORE SUSTAINABLE, RESPONSIVE FINANCIAL MODEL TO UNDERPIN THE OVERALL OBJECTIVES OF THE ADELAIDE FESTIVAL CENTRE</b>
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### **BASS (Best Available Seating Service)**

A commercial business unit of the Adelaide Festival Centre all BASS revenues contribute to the programming activities. Through BASS, the Adelaide Festival Centre continues to provide an essential service to the arts and entertainment industry of South Australia. 2009-10 was focussed on completing the selection process for a new ticketing software system. Request For Proposal functional and financial evaluations were completed in September 2009, and in October the Trust approved the purchase recommendation. A comprehensive business case in support of the Adelaide Festival Centre's purchase recommendation was subsequently prepared, and Ministerial approval to proceed with contract negotiations with our preferred provider was received in February 2010. The Project Steering Committee recruited an experienced Project Manager to drive the project and facilitate contract negotiations on our behalf; negotiations are still proceeding with October 2010 as an estimated 'go live' date for the new system.

### **Workshops**

Adelaide Festival Centre's Scenery and Engineering Workshops are internationally recognised as the foremost theatre construction facility in the Southern Hemisphere and are world renowned for their expertise in arriving at creative solutions for some of the world's largest musicals and arena spectacles.

There are two Workshop facilities located in Adelaide. The Dry Creek Workshop looks after the scenery building and set electrics, props and special effects while the Gepps Cross Workshop handles the stage engineering and stage automation design and build projects.

Both workshops employ a core team of staff made up of carpenters and cabinetmakers, boilermakers and sheet metal workers, electricians and fitters and turners who specialise in set builds. This financial year the work by the workshops included the set builds nationally and internationally for the following shows:

- *Mamma Mia* "Simple" Australian tour set build & tour support
- *ADT Be Your Self* build
- *Billy Elliot* Broadway props build
- *Miss Saigon* Korea refurbish, install and tour support
- *Mamma Mia* "Simple" Korea set build and install
- *Dance North* set build
- *Billy Elliot* set build and install Korea
- *Mary Poppins* build for HMT Melbourne
- *Billy Elliot* set and automation build Korea
- *Avenue Q* effects tracking system

Tour support for the following shows, Australia and Overseas:

- *Cats*

- *Mamma Mia* in Australia and Korea
- *Phantom of the Opera* set in Korea
- *Phantom of the Opera* steelwork set up Korea, Seoul and Daegu
- *Avenue Q*
- *Billy Elliot*
- *Mary Poppins*
- *Jersey Boys* maintaining mechanical set elements
- David Jones *Magic Cave* ongoing annual event

## **Development**

Adelaide Festival Centre gratefully acknowledges the support of the Government of South Australia and Arts SA and the contribution of the following partners during the year;

### **Year Round Partnership**

Coopers Brewery, Coca-Cola Amatil, RAA, Square Holes

### **Program Partners**

#### **Something on Saturday**

National Pharmacies has supported Something on Saturdays for over 10 years

#### **Morning Melodies**

Australian Executor Trustees Charitable Trusts

#### **Student Tix**

Australian Executor Trustees Charitable Trusts

### **OzAsia Festival**

Festival Partners: Santos, Ironfish, Adelaide City Council

Media Partners: The Advertiser, SBS, Mix 102.3

Refreshment Partner: Nestea Ice Tea

Wine Partner: Fox Creek Wines

### **Adelaide Cabaret Festival**

Principal Partner: FOXTEL (bio and STVDIO)

Evening Partners: Adelaide City Council, Minter Ellison Lawyers, Coopers Brewery, Vili's

Performance Partner: Alba Capital Partners Limited

Associate Partners: Adelaide BMW – Vehicle Partner, Leconfield Wines – Wine Partner, Belvedere Vodka – Vodka Partner

Media Partners: The Advertiser, Channel 7, FIVEaa, Mix 102.3, Rip It Up Publishing, blaze

Supply Partners: Qantas – Airline Partner, InterContinental Adelaide – Hotel Partner, Visualcom, ADSHEL, oOh! media

Cabaret Corporate Supporting Cast: AME Recruitment, Built Environs, CleanSA, Dale Wood Business Sales Consultancy, Hansen Yuncken, Messenger Newspapers, mhm, oOh! media, Restaurant Associates, Rip It Up Publishing, Visualcom

Thanks to Independent Arts Foundation for supporting Cabaret Masterclasses

Corporate Entertaining  
Ovation Corporate Club Members include;  
Built Environs  
Cobham Aviation Services Australia  
Egan-Millar-Wall  
ETSA  
MLC Sales  
nab Private Wealth  
Perpetual  
Wallmans Lawyers  
Westminster School  
Premium Ovation Corporate Club Members include;  
Telstra

## **Risk Management**

The Festival Centre's risk management frameworks, systems and tools are reviewed and updated on a regular basis to ensure that the Festival Centre has the systems, people and processes to manage the complex risks of its operational and strategic environment.

Working with the Risk & Audit Committee it has become an iterative process that, with each cycle, it contributes progressively to organisational improvement by providing management with a greater insight into risks and their impact. Risk management is applied to all levels of the organisation, in both the strategic and operational contexts, to specific projects, decisions and recognised risk areas.

Throughout the year, the Festival Centre has consulted with a variety of government and other advisers to ensure that our approach to risk management reflects contemporary best practice.

## **Fraud**

No incidents were detected in the 2009-10 financial year. Adelaide Festival Centre has implemented a sound governance framework together with risk mitigation policies which together create a strong platform for fraud prevention.

## **Whistleblowers Protection Act 1993**

The Adelaide Festival Centre will appoint 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 the Adelaide Festival Centre under the *Whistleblowers Protection Act 1993*.

## **Freedom of Information (FOI)**

Freedom of Information legislation are rules that guarantee access to data held by the Adelaide Festival Centre. This legislation establishes a "right-to-know" legal process by which requests may be made for information held, to be received at minimal cost.

An FOI application for access to documents must be accompanied by the prescribed fee as stated in the current application form. However, additional charges may be levied to process your request.

Requests under the *FOI Act* for access to documents in the possession of the Festival Centre should be directed in writing to:

The Freedom of Information Officer  
Adelaide Festival Centre  
GPO Box 1269  
Adelaide SA 5001

## **Energy Efficiency Action Plan**

An environmental action plan has been developed that identifies a number of initiatives to reduce energy and resource consumption and to limit the level of waste generated.

Activities undertaken include:

- reduction in summer watering through the replanting of gardens with native drought resistant species, the use of water efficient underground soaker systems and the ongoing mulching of garden beds,
- progressive replacement of lighting throughout the Festival Centre with energy efficient lamps,
- connection to the SA Water GAP recycled water scheme for watering of gardens
- progressive upgrade of plant & equipment to include Variable Frequency Drive (VFD) motors - reducing starting load current thus reducing energy consumption

All departments are being encouraged to implement environmental and energy efficiency measures with information and initiatives shared across the organisation.

## **Greening of Government Operations (GoGO)**

Adelaide Festival Centre is committed to progressing organisational greening programs. The Eco Squad staff committee meet once a month and produce an e-newsletter distributed to all staff.

Other activities include:

- recycling of bottles and corks from catering operations,
- ongoing management of general office waste including:
  - recycling bins for waste paper fluorescent lighting, batteries, steel, wood, plastics and food waste,
  - computer screens and office lights being turned off when away from desks,
  - foam core signage board being reused,
  - environmentally friendly inks and unbleached paper being used for promotional materials,
  - collection bins available for all recyclable packaging – cans, milk cartons etc.,
  - re-use of lever arch folders and other stationery where possible.

## Consultants

The Adelaide Festival Centre engaged seven consultants in 2009-10, to provide expert advice on a range of systems and business issues, at a total cost of \$277,000

Cost range	Number of consultants
Below \$10,000	3
\$10,000-\$50,000	2
Above \$50,000	2
<b>Total</b>	<b>7</b>

## Contractual Arrangements

During 2009-10 the Trust did not enter into any private sector contractual arrangements where the total value of the contract exceeded \$4 million (GST inclusive) and extended beyond a single year.

## Account Payment Performance 2009-10

	Number of Accounts Paid	Percentage of accounts paid (by number)	Value in \$A of accounts paid	Percentage of accounts paid (by value)
<b>Ontime</b>	8547	87.18%	\$15,033,925.73	90.44%
<b>Less30</b>	831	8.57%	\$995,722.69	5.99%
<b>Greater30</b>	413	4.26%	\$594,254.14	3.57%

## Overseas Travel 2009-10

Number of Employees	Destination	Date	Reason for travel	Cost
2	Auckland, NZ	30/8/09 – 3/9/09	<ul style="list-style-type: none"> <li>Visit The Edge Perf Arts Centre as member of CRM RFP Steering Committee to review ticketing system implementation and findings. Also to see and</li> </ul>	\$3,601.56

			understand their use of EBMS	
1	Seoul, Korea	18/10/09 – 25/10/09	<ul style="list-style-type: none"> <li>Attend AAPAF meetings and Seoul Performing Arts Festival</li> </ul>	\$2,723
1	Seoul, Korea and Taipei, Taiwan	1/11/10 – 15/11/10	<ul style="list-style-type: none"> <li>Attend meetings to gain funding for Korean focus for 2010 OzAsia Festival</li> <li>Attend world premiere of Hamlet</li> <li>Present a paper at the International Conference on Arts Venue Planning and Management</li> </ul>	All costs paid for by Kaohsiung County Government, Taiwan
1	Tokyo, Japan and KL, Malaysia	27/2/10 – 6/3/10	<ul style="list-style-type: none"> <li>Attend Tokyo Performing Arts Market</li> <li>Meetings with Japan Foundation</li> <li>Meet with Hands Percussion</li> </ul>	\$3,917
1	Singapore	22/5/10-30/5/10	<ul style="list-style-type: none"> <li>Attend Singapore Arts Festival and ConversAsians event at Esplanade</li> <li>Meetings with companies</li> <li>Meetings with AAPAF members</li> </ul>	\$3,800
2	Korea	3/4/10-15/4/10	<ul style="list-style-type: none"> <li>Miss Saigon Korea – 1<sup>st</sup> transfer</li> <li>Ongoing commitment to Miss Saigon tour</li> </ul>	All costs paid for by client

2	Korea	18/4/10-27/4/10	<ul style="list-style-type: none"> <li>• <i>Mamma Mia</i> Korea</li> <li>• Ongoing commitment to <i>Mamma Mia</i> tour</li> </ul>	All costs paid for by client
2	Korea	30/4/10-14/5/10	<ul style="list-style-type: none"> <li>• <i>Miss Saigon</i> Korea</li> <li>• Ongoing commitment to <i>Miss Saigon</i> tour</li> </ul>	All costs paid for by client
1	Auckland, NZ	8/5/10 – 12/5/10	<ul style="list-style-type: none"> <li>• <i>Avenue Q</i> - New Zealand</li> <li>• Ongoing commitment to <i>Avenue Q</i> tour</li> </ul>	All costs paid for by client
1	Auckland, NZ	5/6/10 – 7/6/10	<ul style="list-style-type: none"> <li>• <i>Avenue Q</i> - New Zealand</li> <li>• Ongoing commitment to <i>Avenue Q</i> tour</li> </ul>	All costs paid for by client

## MANAGEMENT OF HUMAN RESOURCES

Adelaide Festival Centre is committed to equitable, transparent, merit based recruitment practices, processes and methods that attracts and retains high calibre staff that meet departmental and organisational operational and strategic objectives. This includes a workforce that reflects the Adelaide Festival Centre's commitment to the employment of indigenous peoples, people with disabilities and from South Australia's culturally diverse population.

### Employee Numbers, Gender and Status 09-10

Total Number of Employees	June 09	June 10
Persons	327	281
FTE's	224.3	202.89

During this financial year, Adelaide Festival Centre has focussed on consolidating its artistic programs and reviewing its systems and processes to ensure that they continue to meet the needs of the organisation. The development of effective succession planning processes and organisation wide workforce plans that will effectively address the Festival Centre's human resource requirements has been an integral part of this review process.

Consequently, the Adelaide Festival Centre has seen a 14% decrease in total employee numbers compared to the same time last year.

In FTE terms, this represents a 9.5% decrease compared to the same time in June 09.

<i>Gender</i>	<b>% Persons</b>		<b>% FTEs</b>	
	<b>'09</b>	<b>'10</b>	<b>'09</b>	<b>'10</b>
Male	47.71%	51.25%	47.05%	51.9%
Female	52.29%	48.75%	52.83%	48.1%

The figures at the end of June 2010 represent a slight increase in male numbers and a corresponding decrease in female numbers both as a percentage of the total employee population and as a percentage of the total FTE population compared to the same time last year.

### **Employment Contracts and Relationships:**

The development and ongoing maintenance, review and management of employment contracts which ensure fair, equitable and transparent employment relationships for all staff whilst recognising the particular needs of a dynamic arts environment continues to be an ongoing priority for Adelaide Festival Centre.

### **Number of Persons During the 09-10 Financial Year**

	<b>08-09</b>	<b>09-10</b>
Separated from the Adelaide Festival Centre	87	64
Recruited to the Adelaide Festival Centre	29	76

### **Number of Persons end of 2010 Financial Year**

On Leave without Pay	3
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### **Number of Employees by Salary Bracket**

<b>Salary Bracket</b>	<b>Male</b>	<b>Female</b>	<b>Total</b>
\$0-\$49,199	101	92	193
\$49,200-\$62,499	19	20	39
\$62,500-\$80,099	13	19	32
\$80,100-\$100,999	5	4	9
\$101,000+	6	2	8
<b>Total</b>	144	137	281

The figures reflect an over-representation of employees in the \$0-\$49,199 salary bracket representing 68.7% of the total number of Adelaide Festival Centre



employees. However, the majority of our employees at this level are casual staff recruited to meet the organisation's operational requirements.

### Status of Employees in Current Positions

FTEs	Ongoing	Short-Term Contract	Long-Term Contract	Other Casual	Total
Male	35.6	11.3	21	37.4	105.3
Female	23.22	18.07	28	28.3	97.59
Total	58.82	29.37	49	65.7	202.89

PERSONS	Ongoing	Short-Term Contract	Long-Term Contract	Casual	Total
Male	36	12	21	75	144
Female	26	24	31	56	137
Total	62	36	52	131	281

These figures reflect an increased number of males enjoying ongoing status over females although there are more females on both short-term and long term contract status compared to males. The over representation of males in casual recruitment over the 09-10 financial year more reflects the requirement for additional skills in the technical areas (eg lighting, staging and sound) the majority of whom are employed on a casual basis due to the nature of theatre based work.

### Executives by Gender, Classification and Status

Classification	Ongoing		Term Tenured		Term Untenured		Other (casual)		Total				
	Male	Female	M	F	M	F	M	F	M	%	F	%	Total
CEO & Artistic Director	0	0	0	0	1	0	0	0	1	12.5%	0	0%	1
Executives	2	0	1	0	2	2	0	0	5	62.5%	2	25%	7
Total	2	0	1	0	3	2	0	0	6	75%	2	25%	8

Although the total number of executive employees has remained the same compared to this time last year, there has been an increase in the number of male executive employees. This has been the result of the recruitment of two male executives and the resignation of two female executives.

Currently, 75% of the total executive numbers are male with 25% being females.

## Leave Management

### Average Days Leave Taken Per Full Time Equivalent Employee

Leave type	2007-08	2008-09	2009-10
Sick leave	1.83	8.73	7.22
Family Carer's Leave	0.05	1.55	0.48
Miscellaneous Special Leave with Pay	0.24	2.63	0.36

The 2009-10 figures show a decrease in the average leave days taken by employees in each of the above categories.

New policies have been developed to assist managers to more effectively manage leave issues (including "Time off in lieu") in their areas of responsibility. It is anticipated that next year's figures will reflect the successful implementation of these policies.

Sick leave is also being closely monitored by managers to ensure that any health problems are quickly identified and managed.

## Workforce Diversity

### Aboriginal and/or Torres Strait Islander Employees

Salary Bracket	Aboriginal Staff	Total Staff	Percentage Aboriginal	Target
\$0-\$49,199	1	193	0.52%	2%
\$49,200-\$62,499	0	39	0%	2%
\$62,500-\$80,099	0	32	0%	2%
\$80,100-\$100,999	0	9	0%	2%
\$101,000+	0	8	0%	2%
Total	1	281	0.36%	2%

The % of indigenous employees remains well below the target. To address this, the Adelaide Festival Centre is continuing to forward the majority of its vacancies to indigenous networks, including the DFEEST Aboriginal Employment Unit.

In an effort to attract young indigenous people to possible future employment opportunities in the arts, the Adelaide Festival Centre approached the Education Department for the purpose of facilitating the placement of indigenous students into the Adelaide Festival Centre's work experience program. One student attended our

program and we will be working with the Education Department to attract more students in the coming years.

Future options for addressing the shortfall also include funding for indigenous apprenticeships.

### **Number of Employees by Age Bracket by Gender**

<b>Age Bracket</b>	<b>Male</b>	<b>Female</b>	<b>Total</b>	<b>% of Total</b>	<b>2010 Workforce Benchmark</b>
<b>15-19</b>	1	1	2	0.71	6.1%
<b>20-24</b>	12	11	23	8.19	10.6%
<b>25-29</b>	17	23	40	14.23	10.5%
<b>30-34</b>	17	16	33	11.74	9.4%
<b>35-39</b>	19	14	33	11.74	11.2%
<b>40-44</b>	13	20	33	11.74	11.1%
<b>45-49</b>	21	18	39	13.88	12.2%
<b>50-54</b>	21	11	32	11.39	11.0%
<b>55-59</b>	12	12	24	8.54	9.2%
<b>60-64</b>	6	5	11	3.91	6.0%
<b>65+</b>	5	6	11	3.91	2.9%
<b>TOTAL</b>	<b>144</b>	<b>137</b>	<b>281</b>	<b>100%</b>	<b>100.0</b>

The Adelaide Festival Centre workforce exceeds the 2010 Workforce Benchmark in the 25-29 and 30-34 age brackets with females comprising 53.42% of the organisations workforce between the ages of 25-34 compared to 46.58% of males in this same age bracket.

The next highest concentration of employees appear in the 45-49 year age bracket with male employees comprising 53.85% of the workforce compared to 46.15% of females in this same age bracket.

Given the nature of our industry, it is not always possible to employ people in the 15-19 age brackets as the Adelaide Festival Centre usually seeks qualified and experienced staff, particularly in the technical and professional areas (marketing, programming, financial services, ITC and HR). Additional resources are also required to train and mentor younger staff.

Generally however, the Adelaide Festival Centre workforce breakdown by Age and Gender indicates a younger average profile for females than males.

### Cultural and Linguistic Diversity

	Male	Female	Total	% of Agency	SA Community*
Number of employees born overseas	21	15	36	12.81%	20.3%
Number of employees who speak language(s) other than English at home	9	7	16	5.69%	16.6%

This information is now centrally collated (electronic and hard copy) and all new staff are required to complete a form requesting this information on commencement of their employment with the Adelaide Festival Centre. Nevertheless, it is still provided on a voluntary basis and consequently may not necessarily reflect the true figures in each of these areas.

However, as our processes for collecting this information improves, our cultural and linguistic diversity targets will also increase.

### Total Number of Employees with Disabilities (According to Commonwealth Dda Definitions)

Male	Female	Total	% of Agency
1	0	1	0.4

### Types of Disability (Where Specified)

Disability	Male	Female	Total	% of Agency
Disability Requiring Workplace Adaptation	0	0	0	0
Physical	0	0	0	0
Intellectual	1	0	0	0.4
Sensory	0	0	0	0
Psychological/ Psychiatric	0	0	0	0

Adelaide Festival Centre currently employs one person with ongoing disabilities who requires some form of workplace adaption.

This number is down on last year's figures due a change in the way this information is now recorded following strict adherence to the Commonwealth DDA definitions.

## Flexible Working Arrangements

### Number of Employees Using Voluntary Flexible Working Arrangements by Gender

	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	0	0	0
Compressed Weeks	0	0	0
Part-time	78	86	164
Job Share	0	0	0
Working from Home	0	0	0

The total of 164 employees in the above table, defined as working part-time, includes 56 casual female and 75 casual male employees. Of the remaining 33 part time employees, 3 are male and 30 are female employees.

## Performance Management

### Documented Review of Individual Performance Management

Employees with:	% Total Workforce
A review within the past 12 months	54.09%
A review older than 12 months	37.01%
No review	8.9%

The Performance Management process, conducted with each employee on either the anniversary of their commencement or 6-12 months after the commencement of a new position, is well under way and it is expected that all full time and part time employees will have concluded discussions with their managers within these timeframes. It is anticipated that by the end of the 2010-11 financial year, at least 80% of Adelaide Festival Centre employees will have documented performance management reviews in place.

The development of an appropriate and practical review process for casual staff is also underway.

## Leadership and Management Development

Training and development within the Adelaide Festival Centre aims to reflect the objectives of the Strategic Plan with the focus being on relevant and practical training to empower employees to more effectively undertake their responsibilities.

### Leadership and Management Training Expenditure 2009-10

Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$79,036.59	0.57%
Total leadership and management development expenditure	\$12,161.04	0.09%

The launch of the Adelaide Festival Centre's new on line learning initiative is on track for the beginning of the new financial 2010-11 year and will provide mandatory online training for all Adelaide Festival Centre employees in areas that require compliance (legal, financial, OHS&W, EO, Bullying & Harassment).

In addition, there will be the opportunity for self-development related learning, identified during the PDR process. For the first time, employees will be able to complete their Induction training and other mandatory training, using an interactive on-line tool which will then generate a Certificate of Completion to each staff member on successful completion of their training.

This new initiative will also provide the Adelaide Festival Centre with the ability to assign and track training progress and associated costs in a more rigorous and systematic manner.

### Accredited Training Packages by Classification

Classification	Number of Accredited Training Packages
Adelaide Festival Centre Job Grade 9	Certificate IV in Occupational Health & Safety
Adelaide Festival Centre Job Grade 9	Diploma in Occupational Health & Safety

Requests from employees to undertake accredited training packages, significantly decreased in the 2009-10 financial year. This may partly be attributed to the fact that in preceding years, the Adelaide Festival Centre invested in a range of Certificate IV and Diploma programs in order to provide employees with opportunities to upgrade their on the job skills, including recognition of prior learning opportunities.

## Employment Opportunity Programs

Adelaide Festival Centre is firmly committed to equal opportunity principles in all aspects of employment.

Equitable and transparent employment practices have been developed and implemented to ensure that no discrimination occurs:

- When recruiting and selecting staff;
- In policies, practices and procedures (including unwritten ones);
- In terms and conditions of work;
- In training, promotion and transfer;
- In the methods and reasons for performance management counselling and dismissal.

Training and guidance is provided to ensure that the Adelaide Festival Centre acts in a manner which is consistent with equal opportunity principles in the provision of all internal and external opportunities and services including supporting and monitoring achievement of actions defined within the disability action plan.

<b>The results for Protection of Merit and Equity in 2009/10</b>	<b>Target</b>	<b>Result</b>
Equity Policy reviewed and requires senior management endorsement	Yes	Yes
% of vacant positions forwarded to Aboriginal Employment Networks	100%	67.86%
% of vacant positions forwarded to Disability Works Australia (as per Quality Staffing targets)	100%	57.14%

The above figures represent an improvement to last year's figures. A concerted effort to forward all vacancy details to Aboriginal and Disability Works Australia employment networks will continue.

## Occupational Health, Safety and Injury Management

The Safety Committees with Management have continued to work towards continuously improving the OHS&W systems and ensuring staff, patrons and visitors are provided with a safe and healthy environment.

Adelaide Festival Centre's commitment to meet the Premiers' Safety in the Public Sector 2007-2010 Strategy & Safety Performance Targets has continued and has been working with the Department of the Premier and Cabinet to place the organisation in a strong position to meet the rigorous Self Insurance Audit requirements which will be undertaken in early 2011.

Strategies to improve staff wellness continues to be a priority, offering staff flu vaccinations and increased awareness of flexible working arrangements. The commitment to flexible working arrangements is being formalised into the Enterprise Agreement which will be endorsed during the 2010/11 financial year.

Reviewing and improving the induction provided to all staff, contractors and hirers has been another priority for the 2009-10 year. The employee induction aims to ensure staff have all the necessary information and contribute to our safe work culture as soon as they start working at the Festival Centre.

Job specific OHS&W training has been further enhanced by completing a comprehensive Training Needs Analysis, this analysis will be implemented and training undertaken via an online training program throughout the 2010-11 year.

- Table 1 – OHS Notices and Corrective Action taken

Number of notifiable occurrences pursuant to OHS&W Regulations Division 6.6	0
Number of notifiable injuries pursuant to OHS&W Regulations Division 6.6	0
Number of notices served pursuant to OHS&W Act s35, s39, and s40 (default, improvement and prohibition notices)	0

- Table 2: - Agency gross workers compensation expenditure for 2009-10 compared with 2008-09

<b>Expenditure</b>	<b>2009-10 (\$M)</b>	<b>2008-09 (\$M)</b>	<b>Variation (\$m) + (-)</b>	<b>% change + (-)</b>
Income Maintenance	0.003145	0.003915	-0.000770	-20%
Lump Sum Settlements, Redemptions - Sec 42	0.000000	0.008005	-0.008005	-100%
Lump Sum Settlements, Permanent Disability - Sec 43	0.000000	0.020625	-0.020625	-100%
Medical / Hospital combined	0.010986	0.007843	0.003143	40%
Other	0.001193	0.007960	-0.006767	-85%
<b>Total Claims Expenditure</b>	<b>0.015324</b>	<b>0.048348</b>	<b>-0.033024</b>	<b>-68%</b>

- Table 3 – Meeting Safety Performance Targets

	<b>Base: 2005-06</b>	<b>Performance: 12 months to end of June 2010</b>			<b>Final Target</b>
	<b>Numbers or %</b>	<b>Actual</b>	<b>Notional Quarterly Target</b>	<b>Variation</b>	<b>Numbers or %</b>
Workplace Fatalities	0	0	0.00	0.00	0
New Workplace	13	10	2.60	-3.00	-23%



Injury Claims					
New Workplace Injury Claims Frequency Rate	33.1	29.76	6.62	-3.34	-10%
Lost Time Injury Frequency Rate ***	13.7	17.86	2.74	4.16	30%
New Psychological Injury Claims	1	0	0.20	-1.00	-100%
Rehabilitation & Return to Work:					
Early Assessment within 2 Days	Not Recorded	71.43%	80.00%	-8.57%	
Early Intervention within 5 Days	Not Recorded	0.00%	80.00%	-80.00%	
RTW within 5 business days	Not Recorded	92.31%	75.00%	17.31%	
Claim Determination					
Claims determined in 10 business days	Not Recorded	90.91%	75.00%	15.91%	
Claims still to be determined after 3 months	Not Recorded	0.00%	3.00%	-3.00%	
Income Maintenance Payments for recent injuries					
2008-09 Injuries (at 24 months development)	Not Recorded	\$410.02			
2009-10 Injuries (at 12 months development)	Not Recorded	\$2,735.92			

Statistics are reported to Management and Trust monthly to ensure awareness of OHS&W trends and achievements. These monthly reports include trends relating to staff, contractors, hirers and patrons who attend the venues. Where necessary external providers are engaged to assist in identify opportunities to improve the way manage OHS&W.

<b>STAFF LIST 2009 -10</b>
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The following staff were employed on a casual, part-time or full-time basis during 2009/10:

ADAM	NATALIE	CAMPBELL	LUCY
ADAMS	KELVIN	CANTONE	CIRO
ADAMS	DAVID	CAPOCCIA	RENATO
ALLCHURCH	KIM	CARLSSON	KYM
ALLEN	CHARMAYNE	CARROLL	SUZANNE
ALLEN	STEVEN	CARTLIDGE	MARTIN
ARGUILE	KATHERINE	CASTEL	FRANK
ARNOLD	ROBERT	CATSIPORDAS	ANGELO
ARNOLD	SIMON	CAVUOTO	ANNA
ASH	DAVID	CECCIO	NATALE
ASHDOWN	ALISON	CEKO	MELANIE
ATKINSON	JANET	CHAMBERLAIN	SAMUEL
AYLWARD	KATE	CHAPMAN	SALLY-JAYNE
BAILEY	NAOMI		
BAINES	DONNA	CINNEIDIDH	PAUL
BALSAMO	LUCIE	CLARK	ROGER
BARGE	IAN	CLEARIHAN	SUSAN
BARRETT	CATHRYN	CLEVERLY	STEPHEN
BAUMER	LUKE	COLLINS	SCOTT
BEARZOTTI	SERGIO	CONNOR	AARON
BEAVIS	TREVOR	COOK	JACQUELINE
BECK	JUANITA	COOLEY	DAVID
BECKER	MICHAEL	COOREY	SONIA
BEER	GREGORY	COTTER	LEANNE
BENTLEY	MICHAEL	COWCILL	THOMAS
BERRYMAN	GRAHAM	COWELL	ADRIAN
BIGG	SCOTT	CRANE	STUART
BIGGS	KATHRYN	CRONIN	MADELEINE
BLACK	KIRSTY	CULLEN	MARK
BLANCO	ALESSANDRA	CUNDELL	CHRISTINE
BLEBY	SARAH	CUNDELL	BARNABY
BOLTON	SAM	CURTIS	MATTHEW
BOUNDY	CAMERON	DALY	SHANE
BOURNE	LUKE	DAVIES	CHARISSA
BRANDENBURG	NICHOLAS	DAVIS	PHILIP
BRANFORD	EMILY	DAVISON	NATHANIEL
BRIGGS	SIOBHAN	DE-KONING	LYNDA
BROOKS	BENJAMIN	DELANEY	VERONIKA
BROWN	ANTOINETTE	DE-LANGE	RYAN
BRUMBY	LAUREN	DICHIERA	TERESA
BRUS	THOMAS	DIERCKS	KIRSTEN
BRYANT	KAREN	DIM	WILLIAM
BUDGEN	ADAM	DIRUBBO	GABRIELLA
BURCHELL	HAYLEY	DODD	TIMOTHY
BUTTERWORTH	IMOJEN	DODDRIDGE	ROBERT
CAMAC	CLINTON	DOLMAN	NADIA
CAMENS	PENNY	D'ORTENZIO	CARLO
CAMPBELL	WENDY	DOUGHERTY	AMELIA
		DOUGLAS	LORRAINE

DOWD	AMY	HARRISON	ELIZABETH
DU	TSUBI	HAWKINS	KERRY
DUDFIELD	BENJAMIN	HAWKINS	ELIZABETH
DUGGIN	SUSAN	HAYWARD	RICHARD
EARLE	ANDREW	HAYWARD	CELENA
EGAN	PETRINA	HEADLAND	MICHELLE
EICKHOFF	DONALD	HEALY	BENITA
EVANS	CHELSEA	HENSHALL	JUDITH
FAIRLIE	JANE	HERRIOTT	CATRIONA
FEWSTER	CALUM		
FILMER	PAUL	HILL	GLENN
FILSELL	NICHOLAS	HOMEWOOD	MARTIN
FIMERI	MATTHEW	HOPKINS	SAMUEL
FINCH	MARK	HORNE	PETER
FISHER	STEPHANIE	HORNHARDT	ADAM
FISHER	MARK	HORNHARDT	TAREN
FLANNERY	YVONNE	HORNHARDT	GABRIELLE
FLETCHER	MARGARET	HOWARD	CATHY
FLYNN	ANGELA	HOWARD	ANDREW
FORBES	JOYCE	HOWARD	MARTIN
FORWARD	HAYLEY	HOWARD	DACE
FOX	VICTORIA	HUMMEL	KIEL
FOX	LOUISE	HUNT	DARREN
FRICKE	MELANIE	HUNT	BRIONY
FRY	JULIA	ISTERLING	TIFFANY
FURBY	MAXWELL	JACKSON	MICHAEL
GARDNER	SOPHIE	JAMES	THOMAS
GARSDEN	NICHOLAS	JEITNER	LYDIA
GASKIN	JO-ANN	JENKINS	SUSAN
GAUTIER	DOUGLAS	JENSEN	KERRYANNE
GIBSON	JULIEN	JEWELL	JAMIE
GILL	JOHN	JOHNSON	ANNE
GOODHIND	ANNA	JOHNSON	REBECCA
GOODWIN	PAIGE	JOHNSTON	CHRISTINE
GOSLING	DANIEL	JONES	RAYMOND
GREEN	DAVID	JONES	DAMON
GREEN	GARY	JOZEPS	SAMUEL
GREEN	FLEUR	KAMBOURIS	HEATHER
GREG	KIM	KAUR	JASRYN
GRIGGS	PENELOPE	KELLY	ANDREW
GROENEWEGEN	PIET	KELSEY	PAMELA
GROOMS	PAUL	KERR	MARK
GUENTHER	ANTJE	KIMBER	JENNIFER
GUNTER	HOLLEE	KING	LINDA
HADDY	PHILLIP	KNIGHT	ASHLEY
HADDY	LOUISE	KOBELT	RENEE
HAGAN	KATE NICOLE	KRIEG	JO-ANNE
HAIGH	LAURA	KROHN	JOSHUA
HAMBOUR	BENJAMIN	KUHL	SUZANNE
HANN	MELISSA	KURPITA	OLEH
HANSEN	SALLY	LACY	DIANE
HARDINGHAM	NARELLE	LEE	WENDY
HARLIN	JADE	LEE	DAVID
HARRISON	CRAIG	LEWINGTON	JOHN
		LINDSTROM	KENT

LITTLEJOHN	MONIQUE	MORTEN	BRYNN
LOUCH	VINCENT	MOSEBY	DEBORAH
LOUTH	PETA-ANNE	MRAZ	THOMAS
LOVE	REBECCA	MUIR	MARGARET
LOVE	MADELINE	MUIRHEAD	HEATHER
LUONG	DIEP	MULLER	MARK
LUSCOMBE	NATHAN	MUNDY	LINDA
MACK	WILLIAM	MUNN	JOHN
MACKENZIE	GIUSEPPINA	MYERS	SIMONNE
MACKENZIE	PAUL	NADING	MARK
MACLEOD	DENISE	NAYLOR	CHRISTOPHER
MADDOCK	PETER		
MALLIOS	LITSA	NELSON	TROY
MARCINIAK	MATTHEW	NEWBURY	CAITLYN
MARQUIS	CAROLINE	NINNES	SAMANTHA
MARSHALL	MARY	NISCIOLI	PAOLA
MARTIN	JO-ANNE	NORGARD	RORY
MASLEN	KYLIE	NUTT	MELISSA
MASSALSKY	HAYDEN	O'BRIEN	DYLAN
MASTROIANNI	BIANCA	O'CONNELL	ALISON
MATAS	JOSEPH	OFFLER	INGRID
MATTHEWS	JEMMA	O'LEARY	MARY-ANNE
		O'LEARY	PAUL
MCBEATH	TIMOTHY	ORR	GREGORY
		O'SULLIVAN	KELLY
MCBEATH	DANNIELLE	OWEN	NICHOLAS
MCCABE	MICHAEL	PALCINI	FABIO
MCCARTHY	GARRY	PALMA	TERESA
MCCOWAT	CRAIG	PARHAM	HEW
MCEWIN	CHEREE	PASSEHL	BENJAMIN
MCGEE	PAUL	PAYNTER	GEORGINA
MCGREGOR	BEVERLY		
MCLAINE	CORINNA	PEARCE	REBECCA
McLEOD	THOMAS	PECK	JOHNNY
MCMAHON	COREY	PENMAN	LUKE
MCROSTIE	WILLIAM	PEOPLES	JOSEPHINE
MEDLEY	DEBBIE	PESKETT	ADRIAN
MEFFERT	TREVOR	PHILLIPS	BERNARD
MELDRUM	BRIANNA	PIKL	GREGORY
MICKAN	DANA	PILLA	LUKE
MIGNONE	GIACOMO	PILLER	NEVILLE
MILLER	TOBIAS	PIRON	FRANCOISE
MILLER	KENTYN	POLAND	KYLIE
MILTON	JULIE	POLE	PRUDENCE
MITCHELL	TINA	PRICE	MICHAEL
MITCHELL	CAROLYN	PROCTER	DANIEL
MOLONEY	DENNIS	RAMSEY	ELISE
MOLOTCHNIKOV	ALEXEI	RANKIN	JAMES
MORALEE	JULIE	RANTE	FERNANDO
MORDEN	APRYL	REDMOND	MATTHEW
MORELLI	PETER	REES	ANNALISE
MORGAN	KATHERINE	REEVES	THOMAS
MORONEY	ROSEMARIE	REHILL	JOHN
MORRISON	ROSEMARY	RILEY	MICHAEL
MORRISON	BRIAN	RILEY	REBECCA

ROBINSON	DONNA	TREICIS	JOY
ROSE	ADAM	TREPA	HELEN
ROSS	ADAM	TROWBRIDGE	BENJAMIN
ROSSETTO	JANE	TROWBRIDGE	LEA
RYAN	TERESA	TURNBULL	LUCY
RYDER	JEREMY	TURNBULL	ALLAN
SABOOHIAN	RAMIN	TYMMONS	ROSS
SAEZ-SANCHEZ	LUIS	VAN'BAVEL	ANTON
SAGE	DIANA	VANCE	AMANDA
SALVEMINI	JANINE	VAN'NEK	DANIEL
SAMUEL	BRIDGET	VARRICCHIO	RALPH
SANDERS	DAVID	VIETH	CHLOE
SANDERS	JOSH	VINE	SALLY
SADOW	STUART	VOMIERO	AURORA
SCHLOITHE	CHRISTINE	VORRASI	MARISSA
SCHULTZ	FREDERICK	VOSS	DANIEL
SCOTT	JOHN	WAITE	GAYLE
SCOTT	KIRSTEN	WAITE	LISA
SEAL	NICOLE	WALLACE-	ABBE
SEAL	PATRICIA	YARROW	
SEARLE	CHRISTOPHER	WALTERS	ANDREW
SELWOOD	MELANIE	WARD	DANON
SHIPARD	MICHELLE	WASYLUK	IRENE
SHONE	MICHAEL	WASYLUK	DANIEL
SKINNER	SAMANTHA	WATERS	CYNTHIA
SKINNER	MORAG	WATKINS	SUZETTE
SMITH	SUSAN	WEBB	REBEKAH
SNODGRASS	BEN	WEE	AMY
SPARTALIS	WILLIAM	WEYMOUTH	TOD
STARCZOWSKI	ROBERT	WHICKER	DIANE
STARR	ANDREW	WHITE	DIANNE
STEPHENS	CHRISTOPHER	WHITEHEAD	AMANDA
STEVENS	VANESSA	WHITING	BETH
STEWART	KINGSLEY	WHITMEE	MEGAN
STIMSON	VICTORIA	WIBERG	MARIANNE
SUMAK	MARIA	WICKES	SALLY-ANNE
SUTHERLAND-	JOANNE	WILEY	BRENTON
SHAW		WILLINGTON	ANGELA
SUTTON	THOMAS	WILLSON	THELMA
SWEENEY	SUSANNAH	WILSON	ALEXANDER
TARDREW	MICHAEL	WILSON	KAREN
TAVERNA	FREYJA	WONG	SAN HON
TAYLOR	PETER	WOOD	RONALD
TAYLOR	OLIVER	WOOLAWAY	GERALDINE
TAYLOR	KRISTEN	WYMAN	SUSAN
TERRERI	CARMINE	YATES	ROHAN
THOMAS	JASON	YATES	CATHERINE
THOMPSON	JACINTA	YOUNG	MICHAEL
THOMPSON	RACHELLE	ZIBELL	ALLISTAIR
TODD	PETER	ZIERSCH	PETER
TODD	WENDY	ZIO	ANITA
TREBILCOCK	GIFFORD		

## ADELAIDE FESTIVAL CENTRE FOUNDATION

The Adelaide Festival Centre Foundation is an investment in the future of arts in South Australia and is committed to inspiring and stimulating young people at the Adelaide Festival Centre.

The Foundation's mission is to enrich the lives of generations to come as well as provide young South Australians an experience that lasts a lifetime through their involvement in the arts at the Adelaide Festival Centre.

To support this, the Adelaide Festival Centre Foundation has pledged its support to raising funds for a number of projects nurturing young people at the Adelaide Festival Centre.

### Chairman's Report

The Foundation believes that taking part in the arts from a very early age is an important part of growing up as it develops children's minds and spirits and greatly assists in their contribution in a more meaningful way to our community in the future.

Involvement in the arts is more than just entertainment – it allows us all to celebrate our identity, heritage and diversity as well as provides us with a sense of understanding ourselves. In line with the Adelaide Festival Centre's program led ethos the Adelaide Festival Centre Foundation continues to support five major projects focused on young people at the Adelaide Festival Centre.

The projects include:

1. *Christmas Proms*, a special annual event that ensures disadvantaged children enjoy a night at the annual Christmas Proms concert.
2. *Something on Saturday* free kids corner workshop for children aged 3-10 years every Saturday, providing their first taste of creativity & story telling.
3. *GreenRoom youth arts* membership program that encourages young people to play an active part in the performing arts for young people aged between 16 to 30 years of age.
4. *The Fellowship programs* – Anthony Steel & Kym Bonython – for young graduates to give future arts industry leaders valuable career mentoring in the arts.
5. *StudentTix*, providing heavily subsidised tickets for students.

As well as donations, the Adelaide Festival Centre Foundation present a number of fundraising events. Over the past twelve months the Foundation board have hosted a number of Board Room lunches with special guests as well as the annual fundraiser during Adelaide Cabaret Festival. This financial year the Foundation raised a total of \$206,577.

Highlights of our fundraising year include;

- Our Board Room Luncheon series, with special guests David Campbell, Slava Grigoryan, Stephen Henshcke, David Dridan, Tom Gleghorn and Douglas Gautier.

- Our annual Adelaide Cabaret Festival fundraiser event on the Festival Theatre stage featuring the Tony Award winning star of *A Chorus Line* Donna McKechnie.
- The Festival Theatre seat campaign where donations of \$1,000 are acknowledged with a named plaque on Festival Theatre seats.

Sincere thanks to the Foundation Board, and support staff of the Foundation and the dedicated staff of the Adelaide Festival Centre for your commitment and dedication to our Foundation's mission. Many thanks to all the individuals and businesses that have supported the Foundation this year - Your contributions are gratefully and very much appreciated.

*"We make a living by what we get, but we make a life by what we give."*  
Winston Churchill



**Michael Luchich**

Chairman  
Adelaide Festival Centre Foundation

**Members of the Board**

**Chairman**

Mr Michael Luchich

**Treasurer**

Mr Richard Hockney

**Elected Members**

Mr Albert Bensimon  
Mr Legh Davis  
Mr Chris Doudle  
Mr George Fiacchi  
Mrs Marjorie Fitz-Gerald  
Lady Joan Hardy  
Mrs Rosalind Neale (until May 2010)  
Mr Guy Roberts  
Mr David W Simmons  
Ms Joanne Staugas (from Jan 2010)  
Ms Niki Vasilakis (Youth Patron)

**Ex Officio**

Ms Penny Griggs

## **Adelaide Festival Centre Foundation Supporters during 2009- 10**

### **General Donations**

Lewis Barrett AO OBE  
David Bleby  
Barbara Bond  
Thomas Bridge  
Simpson  
Beverley Brown  
Pauline Burger  
Robyn Collins  
Sheila Dempsey  
Susan Elchoufie  
Diana Evans  
Diana Fry  
Helen Gerard  
Jane Greenslade  
Barbara Hardy AO  
Lola Hede  
Bob Hill-Ling  
Ann Irwin  
Peter James  
Kay Jamieson  
Irene Kampouropoulos  
J M Kelly  
Julia Knight  
Skye McGregor  
Peter McKee  
Janice Menz  
Leonid Micenko  
Barbara Mullins  
Richard Ryan AO  
Anthony Seymour  
Lysbeth St Hill  
Eyvette Thomas  
Anthony Toop  
Katherine Verco  
Pamela Yule

Carreker Community  
Fund  
Channel Seven -  
Adelaide  
Liffey Glen Pty Ltd  
Robins Harris Pty Ltd  
The Harcourts  
Foundation  
Yalumba Winery

### **Foundation Friends**

Patricia Baloglou  
John Clayton  
John Crosby OAM  
Chris Doudle

Mary Downer  
Elizabeth Dunsford  
Frances Gerard  
Ann Irwin  
Julia Mackintosh  
Josephine Prosser  
Anthony Seymour  
Adam Trippe-Smith  
Katherine Verco  
Pamela Yule

Sarah Group Holdings  
Pty Ltd  
Yalumba Winery

### **Foundation Champion**

Patricia Baloglou  
John Heard AM

Corporate Conversation  
Pty Ltd

### **Green Room Guardian**

Legh & Helen Davis  
Elizabeth Simpson  
Barry Fitzpatrick

### **Seat Campaign**

Australian Radio  
Network  
Albert Bensimon  
Ron Barton  
Thomas Bridge  
Simpson  
Bill Cossey  
Legh Davis  
Tony Davison  
Chris Doudle  
Marjorie Fitz-Gerald  
Barry Fitzpatrick  
Joan Hardy  
Mark Hender  
Peter James  
Christine Locher  
Judy Potter  
David Rice  
Frank Seeley  
Sam Sgherza  
Marisa Sgherza  
Bill Spurr  
Anthony Toop  
Francis Wong  
Peter Wylie



## **ADELAIDE FESTIVAL CENTRE FINANCIALS**

### **Operating Review**

The Adelaide Festival Centre has always sought to maintain the delicate balance between fulfilling our core state and social objectives of developing performing arts and improving financial performance concurrently. We have been able to do this by developing and building revenue streams while exercising sound management and strict financial discipline in terms of expenditure.

Income has grown by a compounded annual growth rate of 8% over the last 5 years and increased by 2% over the previous year, reaching a peak of \$ 31.8 million in 09-10. Expenditure increased at a slightly lower rate over the same period.

Earned revenue contributed \$20 million to the Adelaide Festival Centre's result, funding over 65% of the Adelaide Festival Centre's operating costs.

Corporate sponsors, continue to be meticulously cultivated and make a significant contribution across the organisation.

Property maintenance and utilities costs were well controlled despite an ageing infrastructure. Water and energy saving measures are implemented ever possible in order to minimise the consumption of water and electricity.

Further development of the commercial operations will enable the Festival Centre to continue to revitalise and reposition the city and State as a cultural hub of arts excellence.

### **Financial Review**

For the third consecutive year the Adelaide Festival Centre is reporting a operating surplus. The underlying operating result for 2009-10 is a surplus of \$1,016 million against a budget of \$367,000. This is positive variance of \$696,000 includes a number of cash and non-cash adjustments in particular, recognition of technical equipment held but not previously recognised amounting to \$245,000 and additional capital funding of \$322,000.

The Auditor General has qualified the 2009-10 financial accounts on the basis that funding received by the Adelaide Festival Centre for the Adelaide Guitar Festival was recognised as a liability rather than revenue.

Our position is that this funding is conditional and subject to the Treasurer's approval to expend the money on any other purpose. The Festival Centre's accounting treatment of this funding provides for the revenue to be reported in the event year (2010-11) and will be offset against expenditure.

The auditor's qualification is deemed a technical one, based on interpretation and does not detract from the sound financial management practices employed by the Adelaide Festival Centre.

**ADELAIDE FESTIVAL CENTRE TRUST  
STATEMENT OF COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 30 JUNE 2010**

	Note	2010 \$'000	2009 \$'000
<b>Expenses</b>			
Staff benefits expenses	7	14,480	13,401
Supplies and services	8	16,187	17,721
Depreciation and amortisation expense	9	449	483
Borrowing costs	10	-	49
Net cost from disposal and recognition of non-current assets	9	-	26
<b>Total expenses</b>		<b>31,116</b>	31,680
<b>Income</b>			
Revenue from fees and charges	5	17,794	17,427
Interest revenue	6	289	330
Net revenue from recognition and disposal of non-current assets	9	204	-
<b>Total income</b>		<b>18,287</b>	17,757
<b>Net Cost of providing services</b>	25	<b>12,829</b>	13,923
<b>Revenues from SA Government</b>			
Revenues from SA Government	4	13,845	13,476
<b>Net result</b>		<b>1,016</b>	(447)
Financial restructure	23	-	(109)
<b>Net result after financial restructure</b>		<b>1,016</b>	(556)
<b>Other comprehensive income</b>			
Changes in asset revaluation surplus	20	41	(60)
<b>Total comprehensive result</b>		<b>1,057</b>	(616)

**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.

**ADELAIDE FESTIVAL CENTRE TRUST  
STATEMENT OF FINANCIAL POSITION  
FOR THE YEAR ENDED 30 JUNE 2010**

	Note	2010 \$'000	2009 \$'000
<b>Current assets</b>			
Cash	11	6,109	5,834
Receivables	12	1,732	1,698
Inventories	13	177	125
Other	14	311	219
<b>Total current assets</b>		<u>8,329</u>	<u>7,876</u>
<b>Non-current assets</b>			
Property plant and equipment	15	2,440	1,893
Works of art	15	7,092	7,087
Intangible assets	15	299	376
<b>Total non-current assets</b>		<u>9,831</u>	<u>9,356</u>
<b>Total assets</b>		<u>18,160</u>	<u>17,232</u>
<b>Current liabilities</b>			
Payables	16	4,410	5,383
Staff benefits	17	1,467	1,735
Provisions	18	320	23
Other current liabilities	19	980	576
<b>Total current liabilities</b>		<u>7,177</u>	<u>7,717</u>
<b>Non-current liabilities</b>			
Payables	16	163	128
Staff benefits	17	1,653	1,294
Provisions	18	81	64
<b>Total non-current liabilities</b>		<u>1,897</u>	<u>1,486</u>
<b>Total liabilities</b>		<u>9,074</u>	<u>9,203</u>
<b>Net Assets</b>		<u>9,086</u>	<u>8,029</u>
<b>Equity</b>			
Asset revaluation surplus	20	10,721	10,680
Accumulated deficits		<u>(1,635)</u>	<u>(2,651)</u>
<b>Total equity</b>		<u>9,086</u>	<u>8,029</u>
<b>The total equity is attributable to the SA Government as owner.</b>			
Unrecognised contractual commitments	21		
Contingent assets and liabilities	22		

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

**ADELAIDE FESTIVAL CENTRE TRUST  
STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 30 JUNE 2010**

	Note	Asset Revaluation Surplus \$ '000	Accumulated Deficit \$ '000	Total Equity \$ '000
<b>Balance at 30 June 2008</b>		10,740	(2,095)	8,645
Net result 2008-09		-	(556)	(556)
Revaluation of non current assets		(60)	-	(60)
Total comprehensive result for 2008-09		(60)	(556)	(616)
<b>Balance at 30 June 2009</b>	<b>20</b>	<b>10,680</b>	<b>(2,651)</b>	<b>8,029</b>
Net result 2009-10		-	1,016	1,016
Revaluation of non current assets	<b>20</b>	41	-	41
Total comprehensive result for 2009-10		41	1,016	1,057
<b>Balance at 30 June 2010</b>	<b>20</b>	<b>10,721</b>	<b>(1,635)</b>	<b>9,086</b>

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

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

**ADELAIDE FESTIVAL CENTRE TRUST  
CASH FLOW STATEMENT  
FOR THE YEAR ENDED 30 JUNE 2010**

	Note	2010 \$'000 Inflows/ (Outflows)	2009 \$'000 Inflows/ (Outflows)
<b>Cash flows from operating activities</b>			
<b>Cash outflows:</b>			
Staff benefit payments		(14,006)	(13,325)
Payments for supplies and services		(16,664)	(20,996)
Interest paid		-	(55)
Decrease in funds held on behalf of promoters		(1,993)	(361)
GST paid to the ATO		(205)	(246)
<b>Cash used in operations</b>		<u>(32,868)</u>	<u>(34,983)</u>
<b>Cash inflows:</b>			
Receipts from patrons and customers		18,875	18,535
Interest received		282	367
GST recovered from the ATO		320	550
<b>Cash generated from operations</b>		<u>19,477</u>	<u>19,452</u>
<b>Cash flows from SA Government:</b>			
Receipts from SA Government		14,345	13,476
Repayment of capital grant		-	(1,213)
<b>Cash generated from SA Government</b>		<u>14,345</u>	<u>12,263</u>
<b>Net cash provided by/(used in) operations</b>	25	<u>954</u>	<u>(3,268)</u>
<b>Cash flows from investing activities</b>			
<b>Cash outflows:</b>			
Purchase of property, plant and equipment and works of art		(679)	(237)
<b>Net cash (used in) investing activities</b>		<u>(679)</u>	<u>(237)</u>
<b>Net increase/(decrease) in cash and cash equivalents</b>		275	(3,505)
Cash and cash equivalents at the beginning of the period		5,834	9,339
<b>Cash and cash equivalents at the end of the period</b>	11	<u>6,109</u>	<u>5,834</u>

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

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes To And Forming Part Of The Accounts**  
**For the Year Ended 30 June 2010**

<b>Note 4. Revenues from SA Government</b>	<b>2010</b>	<b>2009</b>
	<b>\$'000</b>	<b>\$'000</b>
Operating grants received:		
Operating base	<u>13,523</u>	<u>13,476</u>
Total operating grants received	<b>13,523</b>	<b>13,476</b>
Capital grants received:		
Capital replacement	<u>322</u>	<u>-</u>
<b>Total revenues from SA Government</b>	<b>13,845</b>	<b>13,476</b>

The revenue derived from the Government is significant, and without it the Adelaide Festival Centre Trust would not be able to continue its operations.

<b>Note 5. Revenue from fees and charges</b>	<b>2010</b>	<b>2009</b>
	<b>\$'000</b>	<b>\$'000</b>
Theatre services	<b>8,540</b>	7,447
Ticketing	<b>2,701</b>	2,844
Car park	<b>906</b>	796
Box office	<b>2,248</b>	2,786
Sponsorship	<b>724</b>	761
Food & beverage	<b>642</b>	555
Other	<u><b>2,033</b></u>	<u>2,238</u>
<b>Total revenue from fees and charges</b>	<b>17,794</b>	<b>17,427</b>

<b>Note 6. Interest revenue</b>	<b>2010</b>	<b>2009</b>
Interest from entities within the SA Government	<u>289</u>	<u>330</u>
	<b>289</b>	<b>330</b>

<b>Note 7. Staff benefits expense</b>	<b>2010</b>	<b>2009</b>
Salaries and Wages	<b>11,217</b>	10,433
Long Service Leave	<b>301</b>	282
Annual Leave	<b>704</b>	696
Employment on costs -superannuation	<b>1,072</b>	1,071
Employment on costs -other	<b>898</b>	663
Board fees	<b>115</b>	83
Other	<u><b>174</b></u>	<u>173</u>
<b>Total staff benefits expense</b>	<b>14,480</b>	<b>13,401</b>

<b>Remuneration of staff</b>	<b>2010</b>	<b>2009</b>
	<b>No.</b>	<b>No.</b>
The number of staff whose remuneration received or receivable falls within the following bands:		
\$100,000 - \$109,999	<b>1</b>	1
\$110,000 - \$119,999	-	2
\$120,000 - \$129,999	<b>1</b>	2
\$130,000 - \$139,999	<b>1</b>	2
\$140,000 - \$149,999	<b>1</b>	-
\$150,000 - \$159,999	<b>1</b>	1
\$160,000 - \$169,999	<b>1</b>	-
\$170,000 - \$179,999	-	2
\$180,000 - \$189,999	<b>1</b>	-
\$190,000 - \$199,999	-	1
\$200,000 - \$209,999	<b>1</b>	-
\$210,000 - \$219,999	-	1
\$220,000 - \$229,999	<b>1</b>	-
\$230,000 - \$239,999	-	1
\$240,000 - \$249,999	<b>1</b>	-
<b>Total number of staff</b>	<b>8</b>	<b>11</b>

The table includes all staff who received remuneration of \$100,000 or more during the year. Remuneration of staff reflects all costs of employment including salaries and wages, superannuation contributions, fringe benefits tax and any other salary sacrifice benefits. The total remuneration received by these staff for the year was \$1.4 million (\$1.7 million).

<b>Note 8. Supplies and services</b>	<b>2010</b>	<b>2009</b>
	<b>\$'000</b>	<b>\$'000</b>
Accommodation	<b>6,454</b>	6,130
Advertising and marketing	<b>1,778</b>	2,550
Artistic production	<b>2,672</b>	3,985
Communications and IT	<b>954</b>	1,005
Finance expenses	<b>459</b>	307
Professional expenses	<b>707</b>	508
Repairs and maintenance	<b>892</b>	692
Sponsorship	<b>219</b>	162
Supplies	<b>1,439</b>	1,636
Travel and entertainment	<b>174</b>	189
Other	<u><b>438</b></u>	<u>557</u>
<b>Total supplies and services</b>	<b>16,187</b>	<b>17,721</b>

The total supplies and services amount disclosed includes GST amounts not recoverable from the ATO due to the Trust not holding a valid tax invoice or payments relating to third party arrangements.  
During the year operating lease payments totalled \$4.2million (\$4.1million).

ADELAIDE FESTIVAL CENTRE TRUST  
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	2010		2009	
	No.	\$'000	No.	\$'000
<b>The number and dollar amount of consultancies paid/payable that fell within the following bands:</b>				
Below \$10,000	3	8	2	13
Between \$10,000 and \$50,000	2	41	5	85
Above \$50,000	2	228	1	90
	<b>7</b>	<b>277</b>	<b>8</b>	<b>188</b>

	2010	2009
	\$'000	\$'000
<b>Auditor's Remuneration</b>		
Audit fees paid/payable to the Auditor-General's Department	85	83
Audit fees paid/payable to Edwards Marshall for audit of the Foundation financial report	4	4
<b>Total audit fees</b>	<b>89</b>	<b>87</b>

**Note 9. Depreciation and amortisation expense**

<b>Depreciation</b>		
Plant and Equipment	330	384
<b>Amortisation</b>		
Intangibles	119	99
<b>Total depreciation and amortisation expense</b>	<b>449</b>	<b>483</b>

**Net cost of disposal and recognition of non-current assets**

<b>Disposal of assets</b>		
Works of art		
Proceeds from disposal	-	-
Net book value of assets disposed	-	1
Net loss on disposal of works of art	-	1
Plant and equipment		
Proceeds from disposal	-	-
Net book value of assets disposed	41	21
Net book value of assets written-off	-	110
Net loss on disposal of plant and equipment	41	131
<b>Recognition of assets</b>		
Value of assets not previously recognised	(245)	(106)
<b>Total net (revenue) / cost of disposal and recognition of non-current assets</b>	<b>(204)</b>	<b>26</b>

A stocktake and valuation of certain classes of the Trust's non-current assets was carried out at 30 June 2010.

Assets to the value of \$245,000 (\$106,000) not previously recognised and above \$10,000 were added.

As at 30 June 2009, assets to the value of \$110,000 with individual values below the capitalisation level of \$10,000 were written off.

**ADELAIDE FESTIVAL CENTRE TRUST**  
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	<b>2010</b>	2009
	<b>\$'000</b>	\$'000
<b>Note 10. Borrowing costs</b>		
Interest Paid - SA Government Entities	-	49
<b>Total borrowing costs</b>	<b>-</b>	<b>49</b>

**Note 11. Cash and cash equivalents**

Cash at bank and on hand	<b>3,910</b>	1,642
Cash held in trust for promoters	<b>2,199</b>	4,192
<b>Total cash and cash equivalents</b>	<b>6,109</b>	<b>5,834</b>

**Interest rate risk**

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

	<b>2010</b>	2009
	<b>\$'000</b>	\$'000
<b>Note 12. Receivables</b>		
<b>Current</b>		
Receivables	<b>1,863</b>	1,692
Less: Allowance for doubtful debts	<b>(154)</b>	(9)
Accrued interest	<b>22</b>	15
<b>Total current receivables</b>	<b>1,732</b>	<b>1,698</b>

**Movement of doubtful debts**

The following table shows the movements of doubtful debts

<b>Carrying amount at the beginning of the period</b>	<b>9</b>	10
Increase in allowance	<b>169</b>	13
Recovery of doubtful debt	<b>(4)</b>	-
Amounts written off	<b>(20)</b>	(14)
<b>Carrying amount at 30 June</b>	<b>154</b>	<b>9</b>

The allowance for doubtful debts (allowance for impairment loss) is recognised when there is objective evidence that a receivable is impaired.

An allowance for impairment loss of \$169,000 has been recognised in 'finance expenses' in Supplies and Services (Note 8) for specific debtors for which such evidence exists.

Of the total receivables, the amount overdue by less than 30 days is \$98,000 (\$302,000) and overdue by more than 30 days is \$88,000 (\$73,000).

**Interest rate and credit risk**

Receivables are raised for all goods and services provided for which payment has not been received. Receivables are normally settled within 30 days. Receivables and accrued revenues are non-interest bearing. Other than as recognised in the allowance for doubtful debts, it is not anticipated that counterparties will fail to discharge their obligations. The carrying amount of receivables approximates net fair value due to being receivable on demand. There is no concentration of credit risk.

**Note 13. Inventories**

Theatre set construction work in progress at cost	<b>91</b>	33
Materials at cost	<b>86</b>	92
<b>Total inventories</b>	<b>177</b>	<b>125</b>

**Cost of inventories**

The costs recognised as an expense for raw materials and consumables is \$812,000 (\$937,000).

**Note 14. Other current assets**

Prepaid expenses	<b>30</b>	29
Prepaid production expenses	<b>281</b>	190
	<b>311</b>	<b>219</b>

**Prepaid production expenses**

Expenses incurred in the marketing and production of performances taking place after the balance date are deferred until the performances occur.



ADELAIDE FESTIVAL CENTRE TRUST  
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	2010 \$'000	2009 \$'000
<b>Note 15. Property, plant and equipment</b>		
<b>Plant and equipment</b>		
Plant and equipment at independent valuation	2,090	6,816
Accumulated depreciation at the end of the period	(281)	(5,669)
Plant and equipment at cost (deemed fair value)	370	881
Accumulated depreciation at the end of the period	(1)	(135)
	<b>2,178</b>	<b>1,893</b>
<b>Capital works in progress</b>		
Capital works in progress at cost	262	-
	<b>2,440</b>	<b>1,893</b>
<b>Total plant and equipment</b>		
	<b>2,440</b>	<b>1,893</b>
<b>Works of art</b>		
Works of art at independent valuation 2008	7,087	7,087
Works of art at cost (deemed fair value)	5	-
	<b>7,092</b>	<b>7,087</b>
<b>Total works of art</b>		
	<b>7,092</b>	<b>7,087</b>
<b>Intangible assets</b>		
Intangibles at cost	606	564
Accumulated amortisation	(306)	(188)
	<b>299</b>	<b>376</b>
<b>Total intangible assets</b>		
	<b>299</b>	<b>376</b>
<b>Total property, plant and equipment</b>	<b>9,831</b>	<b>9,356</b>

Works of art were valued by Theodore Bruce Auctions Pty Ltd as at 30 June 2008. A valuation of plant and equipment comprising of computers, furniture, catering and theatre set construction equipment was carried out at 30 June 2009 by Valcorp Australia Pty Ltd. A valuation of theatre-related plant and equipment was carried out at 30 June 2010 by Maloney Field Services (Australia) Pty Ltd.

**Reconciliation of non-current assets**

The following table shows the movements of non-current assets during 2009-10:

	Plant & equipment \$'000	Works of art \$'000	Intangibles \$'000	CWIP \$'000	Total \$'000
<b>Carrying amount at the beginning of the period</b>	1,893	7,087	376	-	<b>9,356</b>
Additions	370	5	42	262	<b>679</b>
Disposals	(41)	-	-	-	<b>(41)</b>
Depreciation and amortisation	(330)	-	(119)	-	<b>(449)</b>
Assets not previously recognised	245	-	-	-	<b>245</b>
Revaluations	41	-	-	-	<b>41</b>
<b>Carrying amount at 30 June</b>	<b>2,178</b>	<b>7,092</b>	<b>299</b>	<b>262</b>	<b>9,831</b>

Intangible additions \$42,000 (nil) were acquired.

The following table shows the movements of non-current assets during 2008-09:

	Plant & equipment \$'000	Works of art \$'000	Intangibles \$'000	CWIP \$'000	Total \$'000
<b>Carrying amount at the beginning of the period</b>	2,302	7,088	192	215	<b>9,797</b>
Additions	-	-	-	237	<b>237</b>
Transfers within Classes	60	-	283	(343)	<b>-</b>
Financial restructure	-	-	-	(109)	<b>(109)</b>
Disposals	(131)	(1)	-	-	<b>(132)</b>
Depreciation and amortisation	(384)	-	(99)	-	<b>(483)</b>
Assets not previously recognised	106	-	-	-	<b>106</b>
Revaluation	(60)	-	-	-	<b>(60)</b>
<b>Carrying amount at 30 June</b>	<b>1,893</b>	<b>7,087</b>	<b>376</b>	<b>-</b>	<b>9,356</b>

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	<b>2010</b>	2009
	<b>\$'000</b>	\$'000
<b>Note 16. Payables</b>		
<b>Current</b>		
Creditors	861	257
Accrued expenses	1,086	648
Amounts payable to promoters	2,199	4,192
Staff on-costs	264	286
<b>Total current payables</b>	<b>4,410</b>	5,383
<b>Non-current</b>		
Staff on-costs	163	128
<b>Total payables</b>	<b>4,573</b>	<b>5,511</b>

As a result of an actuarial assessment performed by the Department of Treasury and Finance, the percentage of the proportion of long service leave taken as leave has not changed from the 2009 rate of 45% and the average factor for the calculation of employer superannuation cost on-cost has not changed from the 2009 rate of 10.5%. These rates are used in the employment oncost calculation.

**Interest rate and credit risk**

Creditors and accruals are raised for all amounts billed but unpaid. Sundry creditors are normally settled within 30 days. Employment on-costs are settled when the respective staff benefit that they relate to is discharged. All payables are non-interest bearing. The carrying amount of payables represents fair value due to the amounts being payable on demand.

**Note 17. Staff benefits**

<b>Current</b>		
Annual leave	895	839
Short-term long service leave	172	266
Accrued salaries and wages	400	630
<b>Total current staff benefits</b>	<b>1,467</b>	1,735
<b>Non-current</b>		
Long-term long service leave	1,653	1,294
<b>Total staff benefits</b>	<b>3,120</b>	3,029

The total current and non-current staff benefits liability (i.e. aggregate staff benefit plus related on-costs) is \$3.4 million (\$3.3 million).

Based on an actuarial assessment performed by the Department of Treasury and Finance, the benchmark for the measurement of long service leave liability has changed from the 2009 benchmark of 6.5 years to the benchmark of 5.5 years in 2010.

The actuarial assessment performed by the Department of Treasury and Finance left the salary inflation rate unchanged at 4.0% from the 2009 year.

**Note 18. Provisions**

<b>Current</b>		
Liability for outstanding claim	295	-
Provision for workers' compensation	25	23
<b>Total current provisions</b>	<b>320</b>	23
<b>Non-current</b>		
Provision for workers' compensation	81	64
<b>Total provisions</b>	<b>401</b>	87
<b>Provision for worker's compensation</b>		
<b>Carrying amount at the beginning of the period</b>	<b>87</b>	79
Additional provisions recognised	22	100
Reductions arising from payments	(3)	(92)
<b>Carrying amount at the end of the period</b>	<b>106</b>	87

A liability has been reported to reflect unsettled workers compensation claims. The workers compensation provision is based on an actuarial assessment performed by the Public Sector Workforce Wellbeing branch of the Department of the Premier and Cabinet.

On 30th June, a liability was recognised to reflect an outstanding claim by WorkCover SA. The Trust was required to cease its registration as a levy paying employer with WorkCover SA following enactment of the Statutes Amendment Public Sector Employment Act. Subsequently, WorkCover SA has sought to impose a supplementary levy, known as a "balancing payment" of \$295,368 on the Trust. The Trust is appealing against this claim, but considers it is probable the appeal will not be successful.

**ADELAIDE FESTIVAL CENTRE TRUST**  
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	<b>2010</b>	2009
	<b>\$'000</b>	\$'000
<b>Note 19. Other liabilities</b>		
<b>Current</b>		
Theatre hire deposits	<b>118</b>	343
Income in advance	<b>862</b>	233
<b>Total other liabilities</b>	<b>980</b>	576

**Income in advance**

Income received for the programming, marketing and sponsorship of performances taking place after the balance date is deferred until the performances occur.

**Note 20. Equity**

Asset revaluation surplus:		
Plant and equipment	<b>4,015</b>	3,974
Works of art	<b>6,706</b>	6,706
	<b>10,721</b>	10,680
Accumulated losses	<b>(1,635)</b>	(2,651)
<b>Total equity</b>	<b>9,086</b>	8,029

The asset revaluation surplus is used to record increments and decrements in the fair value of property, plant and equipment to the extent that they offset one another. Relevant amounts are transferred to retained earnings when an asset is derecognised.

As a result of the non-current asset revaluation at 30 June 2010 plant and equipment items previously revalued upwards were subjected to upward revaluation by \$41,000.

**Note 21. Unrecognised contractual commitments**

	<b>2010</b>	2009
	<b>\$'000</b>	\$'000
<b>Remuneration commitments</b>		
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:		
Within one year	<b>4,772</b>	3,703
Later than one year and not longer than five years	<b>3,022</b>	3,248
<b>Total remuneration commitments</b>	<b>7,794</b>	6,951

Amounts disclosed include commitments arising from executive and other service contracts. The Trust does not offer fixed-term remuneration contracts greater than five years.

**Other commitments**

The Trust's other commitments are for non-cancellable maintenance agreements payable as follows:

Within one year	<b>464</b>	128
Later than one year and not longer than five years	<b>100</b>	39
<b>Total other commitments</b>	<b>564</b>	167

**Operating lease commitments**

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

Within one year	<b>4,310</b>	4,169
Later than one year and not longer than five years	<b>17,132</b>	16,690
Later than five years	<b>62,715</b>	66,925
<b>Total operating lease commitments</b>	<b>84,157</b>	87,784

The Trust's operating leases include accommodation and motor vehicle leases for fixed terms up to six years.

The Trust has a twenty year lease agreement with Arts SA to rent Her Majesty's Theatre and the Festival Centre. The rent payable is determined by a combination of annual rent increases and triennial market reviews commencing 30 October 2011. The lease expires on 30 June 2028 and the Trust has a right of renewal for 10 years.

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**Note 22. Contingent assets and liabilities**

**Contingent asset**

The Trust has a collection of performing arts memorabilia (e.g. costumes, ballet shoes, etc.) which it is presently cataloguing. It is not practicable to estimate the value of the collection until cataloguing and valuation is completed.

**Note 23. Financial restructure**

Pursuant to the Adelaide Festival Centre Trust (Financial Restructure) Amendment Act 2008 on 26 June 2008 specified land, buildings and fixtures of the Adelaide Festival Centre and Her Majesty's Theatre were transferred to the Minister for Arts. On 25 June 2008 SA Government debts owing by the Trust were forgiven.

The Trust completed and paid for a foyer lighting upgrade during the 2009 year. This became a fixture in the building previously transferred to the Minister for Arts

	2010 \$'000	2009 \$'000
Net book value of assets transferred	-	109
<b>Net financial restructure cost</b>	<b>-</b>	<b>109</b>

**Note 24. Remuneration of Trustees**

Trustees of the Adelaide Festival Centre Trust during the year were:

Mr Barry Fitzpatrick (Chairperson)  
 Ms Joanne Staugas  
 Mr Peter Goers  
 Mr Ian Kowalick  
 Ms Carolyn Mitchell  
 Ms Caroline Cordeaux  
 Ms Zannie Flanagan  
 Mr Bill Spurr  
 Ms Susan Clearihan

	2010 No.	2009 No.
<b>The number of Trustees whose remuneration received or receivable falls within the following bands:</b>		
\$0 - \$9,999	2	6
\$10,000 - \$19,999	6	2
\$20,000 - \$29,999	1	-
<b>Total number of Trustees</b>	<b>9</b>	<b>8</b>

Remuneration of members reflects all costs of Trustee duties including sitting fees, superannuation contributions, fringe benefits tax and any other salary sacrifice arrangements. The total remuneration received or receivable by Trustees was \$115,000 (\$83,000).

The Trustees of the Trust, or their director related entities, have transactions with the Trust that occur within a normal staff, customer or supplier relationship on terms and conditions no more favourable than those with which it is reasonably expected the entity would have adopted if the transactions were undertaken with any other entity at arm's length in similar circumstances.

As a part of the duties of office, from time to time, Trustees receive complimentary tickets to shows and events conducted by or through the Trust. These benefits serve to involve the Trustees in the product and business that is being managed and/or involve the execution of office in liaison with external parties.

	2010 \$'000	2009 \$'000
<b>Note 25. Cash flow reconciliation</b>		
<b>Reconciliation of cash and cash equivalents at the end of the reporting period</b>		
Cash and cash equivalents disclosed in the Statement of Financial Position	6,109	5,834
Balance in Statement of Cash Flows	6,109	5,834
<b>Reconciliation of net cash provided by operating activities to net cost of providing services</b>		
Net cash provided by (used in) operating activities	954	(3,268)
Less: revenues from SA Government	(13,845)	(13,476)
<b>Add: non-cash items</b>		
Gain from disposal of non-current assets	204	-
<b>Less: non-cash items</b>		
Depreciation and amortisation expense of non-current assets	(449)	(483)
Loss on sale or disposal of non-current assets	-	(26)
<b>Movement in assets and liabilities</b>		
Increase / (decrease) in receivables	34	390
Increase / (decrease) in inventories	52	40
Increase / (decrease) in other assets	92	217
(Increase) / decrease in payables	938	1,692
(Increase) / decrease in other liabilities	(404)	2
(Increase) / decrease in provisions	(314)	(8)
(Increase) / decrease in staff benefits	(91)	997
<b>Net cost of providing services</b>	<b>(12,829)</b>	<b>(13,923)</b>

ADELAIDE FESTIVAL CENTRE TRUST  
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**Note 26. Controlled entity**

The consolidated financial statements at 30 June 2010 include the following controlled entity:

<b>Name of controlled entity</b>		<b>Place of incorporation</b>	
The Adelaide Festival Centre Foundation Incorporated		Australia	
		<b>2010</b>	2009
		<b>\$'000</b>	<b>\$'000</b>
Significant items in the financial report of the Foundation are:			
	Revenue	<b>215</b>	170
	Expenses	<b>199</b>	183
	(Deficit)/Surplus	<b>16</b>	(13)
	Cash at bank	<b>181</b>	183

**Note 27. Government/Non-government split**

As required by APS 4.1 of Accounting Policy Framework II *General Purpose Financial Reporting Framework*, the following table discloses revenues, expenses, financial assets and liabilities where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature. A threshold of \$100,000 for separate identification of these items has been applied.

		<b>SA Government</b>	
		<b>2010</b>	2009
		<b>\$'000</b>	<b>\$'000</b>
<b>Note</b>			
<b>5 Revenue from fees and charges</b>			
	Theatre services	<b>2,405</b>	1,700
	<b>Total revenue from fees and charges</b>	<b>2,405</b>	1,700
<b>8 Supplies and services</b>			
	Accommodation	<b>4,253</b>	4,131
	<b>Total supplies and services</b>	<b>4,253</b>	4,131
<b>10 Borrowing costs</b>			
	Interest paid to SA Government entities	-	49
	<b>Total borrowing costs</b>	-	49
<b>12 Receivables</b>			
	Receivables	<b>56</b>	72
	Accrued interest	<b>22</b>	15
	<b>Total receivables</b>	<b>78</b>	87
<b>16 Payables</b>			
	<b>Current</b>		
	Creditors	<b>6</b>	24
	Accrued expenses	<b>115</b>	83
	Amounts payable to promoters	<b>1,131</b>	1,074
	Employment on costs	<b>130</b>	134
		<b>1,382</b>	1,315
	<b>Non-current</b>		
	Employment on costs	<b>86</b>	67
	<b>Total payables</b>	<b>1,468</b>	1,382

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the accounts**  
**For the year ended 30 June 2010**

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**Note 1 Adelaide Festival Centre Trust Objectives**

The objectives of the Adelaide Festival Centre Trust (the Trust) are to:

- a) encourage and facilitate artistic, cultural and performing arts activities throughout the State;
- b) be responsible for the care, control, management, maintenance and improvement of the Adelaide Festival Centre and its facilities;
- c) provide expert advisory, consultative, managerial or support services to persons associated with artistic, cultural or performing arts activities; and
- d) promote the involvement of young people and their families and extend activities into the school sector.

**Note 2 Summary of Significant Accounting Policies**

**(a) Statement of compliance**

The financial statements are general purpose financial statements. The accounts have been prepared in accordance with relevant Australian accounting standards and Treasurer's instructions and accounting policy statements promulgated under the provision of the *Public Finance and Audit Act 1987*.

Except for AASB 2009-12, which the Trust 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 the Trust for the reporting period ending 30 June 2010. These are outlined in Note 3.

**(b) Basis of Preparation**

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 the Trust'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*. In the interest of public accountability and transparency the accounting policy statements require the following note disclosures, which have been included in this financial statement:
  - a) revenues, expenses, financial assets and liabilities where the counterparty/transaction is with an entity within the SA Government as at reporting date, classified according to their nature. A threshold of \$100,000 for separate identification of these items applies;
  - b) expenses incurred as a result of engaging consultants (as reported in the Statement of Comprehensive Income);
  - c) staff whose normal remuneration is \$100,000 or more (within \$10,000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly, by the entity to those staff; and
  - d) board member and remuneration information, where a board member is entitled to receive income from membership other than a direct out-of-pocket reimbursement.

The Trust'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 the 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 2010 and the comparative information presented.

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the accounts**  
**For the year ended 30 June 2010**

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**(c) Reporting entity**

The Trust is established pursuant to the Adelaide Festival Centre Act 1971.

On 21 October 1999 the Adelaide Festival Centre Foundation (Foundation) was incorporated and is controlled by the Trust by virtue of clauses in the Foundation's constitution which require its Board appointments to be approved by the Trust and also require the Foundation to act in accordance with directions from the Trust.

The financial statements and accompanying notes include the activities of the Trust and the Foundation. The effect of transactions between the Trust and the Foundation are eliminated in full. A summary of the Foundation's activities is given in Note 26.

**(d) Transactions performed on behalf of promoters**

The Trust provides services on behalf of event promoters under exclusive agency arrangements. The Trust charges a fee for these services that is recognised as revenue. The Trust does not control the revenue (net of fees charged) generated from promoter events and as such only recognises the changes in cash held in trust on behalf of promoters (shown at Note 11) and the requisite amount payable to those promoters (shown at Note 16) together with the net change in cash held in the Statement of Cash Flows as at 30 June.

**(e) Comparative information**

The presentation and classification of items in the financial statements are consistent with prior periods except where specific accounting standards and accounting policy statements has 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.

The restated comparative amounts do not replace the original financial statements for the proceeding period.

**(f) Rounding**

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

**(g) Taxation**

The Trust is not subject to income tax. The Trust is liable for payroll tax, fringe benefits tax, and goods and services tax (GST).

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

- when the 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.

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.

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the accounts**  
**For the year ended 30 June 2010**

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**(h) 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.

There were no events between 30 June and the date the financial statements are authorised for issue where the events may have a material impact on the results of subsequent years.

**(i) Income**

Income is recognised to the extent that it is probable that the flow of economic benefits to the Trust 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:

*Fees and charges*

Income from fees and charges is derived from the provision of goods and services to other SA Government agencies and to the public.

The Trust's income from box office sales, marketing services and theatre hire is recognised when the performances occur. Amounts deferred are recognised in the financial statements as income received in advance.

Income from sponsorships is recognised in the periods or against the performances to which the sponsorships relate.

Income from theatre set construction is recognised as revenue progressively based on the stage of completion.

*Revenues from SA Government*

Grants are recognised as revenues when the Trust obtains control over the funding. Control over grants is normally obtained upon receipt.

*Net gain/loss on non-current assets*

Income from the disposal of non-current assets is recognised when the control of the asset has passed to the buyer and determined by comparing proceeds with carrying amount. When revalued assets are sold, the revaluation surplus is transferred to retained earnings.

Gains on disposal of non-current assets are recognised at the date control of the asset is passed to the buyer and are determined after deducting the cost of the asset from the proceeds at the time.

**(j) Expenses**

Expenses are recognised to the extent that it is probable that the flow of economic benefits from the Trust 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 notes accompanying the financial statements disclose expenses where the counterparty/transaction is with an entity within the SA Government as at the reporting date.

Transactions with SA Government entities below the threshold of \$100,000 have been included with the non-government transactions, classified according to their nature.

The following are specific recognition criteria:

*Staff benefits expenses*

Staff benefit expense includes all costs related to employment including wages and salaries, 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 the Trust to superannuation plans in respect of current services of current Trust staff. The Department of Treasury and Finance centrally recognises its superannuation liability in the whole of government financial statements. Other superannuation plans receiving contributions carry their liability in respect of Trust staff in their financial statements.



**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the accounts**  
**For the year ended 30 June 2010**

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**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the accounts**  
**For the year ended 30 June 2010**

*Prepaid production expenses*

Marketing and production expenses are recognised as an expense when the performances occur. Expenses incurred in advance of performances are deferred and shown in the financial statements as prepaid production expenses.

*Depreciation and amortisation*

All non-current assets, having a limited useful life, are systematically depreciated/amortised over their useful lives in a manner that reflects the consumption of their service potential. Amortisation is used in relation to intangible assets such as software, while depreciation is applied to tangible assets such as property, plant and equipment.

Assets' residual values, useful lives and amortisation 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/amortisation is calculated on a straight-line basis over the estimated useful life of the following classes of assets as follows:

Class of asset	Useful life (years)
Plant and equipment	10 - 25
Intangibles	5

*Borrowing costs*

All borrowing costs are recognised as expenses.

**(k) 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.

Where asset and liability line items combine amounts expected to be realised within twelve months and more than twelve months, the Trust has separately disclosed the amounts expected to be recovered or settled after more than twelve months.

**(l) 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.

Where an asset line item combines amounts expected to be settled within twelve months and more than twelve months, the Trust has separately disclosed the amounts expected to be recovered after more than twelve months.

The notes accompanying the financial statements disclose financial assets where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature.

Transactions with SA Government entities below the threshold of \$100,000 have been included with the non-government transactions, classified according to their nature.

*Cash and cash equivalents*

Cash and cash equivalents in the Statement of Financial Position includes cash at bank and on hand. Cash is measured at nominal value.

*Receivables*

Receivables include amounts receivable from goods and services, GST input tax credits recoverable, and other accruals.

Receivables arise in the normal course of selling 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 the Trust will not be able to collect the debt. Bad debts are written off when identified.

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the accounts**  
**For the year ended 30 June 2010**

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*Inventories*

Inventories are maintained for theatre set construction, production and merchandising activities and are valued at the lower of cost or net realisable value.

The amount of any inventory write-down to net realisable value or inventory losses are recognised in the Statement of Comprehensive Income as an expense in the period the write-down or loss occurred. Any write-down reversals are also recognised in the Statement of Comprehensive Income.

*Non-current assets*

Acquisition and recognition

Non-current assets are initially recorded at cost or at the value of any liabilities assumed, plus any incidental cost involved with the acquisition. Non-current assets are 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 non-current tangible assets with a value equal to or in excess of \$10,000 are capitalised.

Revaluation of non-current assets

All non-current tangible assets are valued at fair value and revaluation of non-current assets or group of assets is only performed when its fair value at the time of acquisition is greater than \$1 million and estimated useful life is greater than three years.

Every three years, the Adelaide Festival Centre Trust revalues its non-current assets. However if at any time, management considers that the carrying amount of an asset materially differs from its fair value, then the asset will be revalued regardless of when the last valuation took place.

Non-current tangible assets that are acquired between revaluations are held at cost until the next valuation, where they are revalued to fair value.

Any revaluation increment of an asset class is credited to the asset revaluation surplus, except to the extent that it reverses a revaluation decrease of the same asset class previously recognised as an expense, in which case the increase is recognised as income. Any revaluation decrease in an asset class is recognised as an expense, except to the extent that it offsets a previous revaluation increase for the same asset class, in which case the decrease is debited directly to the asset revaluation surplus to the extent of the credit balance existing in revaluations reserve for that asset class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amounts of the assets and the net amounts are restated to the revalued amounts of the asset.

Upon disposal or de-recognition, any revaluation surplus relating to that asset is transferred to retained earnings.

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.

For revalued assets, an impairment loss is offset against the respective asset revaluation surplus.

No assets were impaired during the financial year.

*Intangible assets*

An intangible asset is an identifiable non-monetary asset without physical substance. Intangible assets are measured at cost. Following initial recognition, intangible assets are carried at cost less any accumulated amortisation and any accumulated impairment losses.

The useful lives of intangible assets are assessed to be either finite or indefinite. The Trust only has intangible assets with finite lives. The amortisation period and the amortisation method for intangible assets is reviewed on an annual basis.

The acquisition of or internal development of software is capitalised only when the expenditure meets the definition criteria (identifiability, control and the existence of future economic benefits) and recognition criteria (probability of future economic benefits and cost can be reliably measured) and when the amount of expenditure is greater than or equal to \$10,000.

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the accounts**  
**For the year ended 30 June 2010**

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**(m) 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.

Where a liability line item combines amounts expected to be settled within twelve months and more than twelve months, the Trust has separately disclosed the amounts expected to be settled after more than twelve months.

The notes accompanying the financial statements disclose financial liabilities where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature.

Transactions with SA Government entities below the threshold of \$100,000 have been included with the non-government transactions, classified according to their nature.

***Payables***

Payables include creditors, accrued expenses and employment on-costs.

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 the Adelaide Festival Centre Trust.

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.

Staff benefit on-costs include payroll tax, workers compensation and superannuation contributions in respect to outstanding liabilities for salaries and wages, long service leave and annual leave.

The Trust makes contributions to State Government and 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 scheme managers.

***Leases***

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

***Operating leases***

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.

***Staff benefits***

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

***Wages, salaries, annual leave and sick leave***

The liability for salary and wages are measured as the amount unpaid at the reporting date at remuneration rates current at reporting date. The annual leave liability is expected to be payable within twelve months and is measured at the undiscounted amount expected to be paid. In the unusual event where salary and wages and annual leave are payable later than 12 months, the liability will be measured at present value.

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 staff is estimated to be less than the annual entitlement for sick leave.

***Long service leave***

The liability for long service leave is recognised after staff have completed 5.5 years (6.5 years) of service. 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 future payments.

The Trust classifies a portion of long service leave as current, based on its history of settlements.

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the accounts**  
**For the year ended 30 June 2010**

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*Provisions*

Provisions are recognised when the Trust has a present obligation as a result of a past event, it is probable that an outflow of resources embodying economic benefits will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation.

When the Trust expects some or all of a provision to be reimbursed, the reimbursement is recognised as a separate asset but only when the reimbursement is virtually certain. The expense relating to any provision is presented in the Statement of Comprehensive Income net of any reimbursement.

Provisions are measured at the present value of management's best estimate of the expenditure required to settle the present obligation at the reporting date. If the effect of the time value of money is material, provisions are discounted for the time value of money and the risks specific to the liability.

**(n) 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.

**Note 3 New and revised accounting standards and policies**

The Trust did not voluntarily change any of its accounting policies during 2009-10.

Except for Standard AASB 2009-12, which the Trust has early adopted, the Australian accounting standards and interpretations that have recently been used issued or amended but are not yet effective, have not been adopted by the Trust for the period ending 30 June 2010. The Trust has assessed the impact of the new and amended standards and interpretations and considers there will be no material impact on the accounting policies for the financial statements of the Trust.

## ADELAIDE FESTIVAL CENTRE TRUST

### Certification of the Financial Statements

We certify that the attached general purpose financial statements for the Adelaide Festival Centre Trust:

- comply with relevant Treasurer's instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and relevant Australian accounting standards;
- are in accordance with the accounts and records of the Trust; and
- present a true and fair view of the financial position of the Adelaide Festival Centre Trust as at 30 June 2010 and the results of its operation and cash flows for the financial year.

We certify that the internal controls employed by the Adelaide Festival Centre Trust for the financial year over its financial reporting and its preparation of the general purpose financial statements have been effective throughout the reporting period.

Signed in accordance with a resolution of the Board of Trustees.



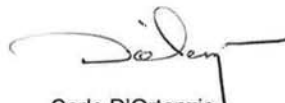
Douglas Gautier  
Chief Executive and  
Artistic Director

14<sup>th</sup> September 2010



Barry Fitzpatrick  
Chairman and Presiding  
Member

14<sup>th</sup> September 2010



Carlo D'Ortenzio  
Chief Financial Officer

14<sup>th</sup> September 2010

## INDEPENDENT AUDITOR'S REPORT



Government of South Australia  
Auditor-General's Department

9th Floor  
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 CHAIRMAN AND PRESIDING MEMBER ADELAIDE FESTIVAL CENTRE TRUST

As required by section 31 of the *Public Finance and Audit Act 1987* and section 25 of the *Adelaide Festival Centre Trust Act 1971*, I have audited the accompanying financial statements of the Adelaide Festival Centre Trust for the financial year ended 30 June 2010. The financial statements comprise:

- A Statement of Comprehensive Income
- A Statement of Financial Position
- A Statement of Changes in Equity
- A Cash Flow Statement
- Notes to and forming part of the accounts
- A certificate from the Chairman and Presiding Member, the Chief Executive and Artistic Director, and the Chief Financial Officer

### The responsibility of the Trustees of the Adelaide Festival Centre Trust for the financial statements

The Trustees of the Adelaide Festival Centre Trust are responsible for the preparation and the fair presentation of the financial statements in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements that are 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 statements 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 statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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 Trustees of the Adelaide Festival Centre Trust, as well as the overall presentation of the financial statements.

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

### Basis for qualified auditor's opinion

Adelaide Festival Centre Trust have recognised \$500,000 of operating grant funding as a liability for the year ended 30 June 2010. This amount has been included in Other Current Liabilities in the Statement of Financial Position and in note 19 as part of the balance of Income in Advance.


In my opinion the funds represent contributions and meet the recognition criteria of income in accordance with Accounting Standard AASB 1004 'Contributions' and the Department of Treasury and Finance Accounting Policy Framework V 'Income Framework'. The Adelaide Festival Centre Trust controls these funds upon receipt and there are no documented and agreed enforceable stipulations that trigger repayment. Further, no event has occurred that would establish a present obligation on Adelaide Festival Centre Trust to repay the grant funding.

As a result the following have been misstated in the 2009-10 financial statements:

- Revenues from SA Government is understated by \$500 000
- Net result is understated by \$500 000
- Total comprehensive result is understated by \$500 000
- Other Current Liabilities are overstated by \$500 000
- Accumulated deficit is overstated by \$500 000

**Qualified auditor's opinion**

In my opinion, except for the effects of the matter referred to in the preceding paragraphs, the financial statements present fairly, in all material respects, the financial position of the Adelaide Festival Centre Trust as at 30 June 2010, 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.



**S O'Neill**  
**AUDITOR-GENERAL**  
15 September 2010