



ADELAIDE FESTIVAL CENTRE

ANNUAL REPORT 2008-09

September 2009

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Government of South Australia

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Introduction

As a statutory authority under the *Adelaide Festival Centre Trust Act 1971* the Adelaide Festival Centre was charged with the responsibility 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.

In 2006 we embarked on a comprehensive revitalising and repositioning of the Adelaide Festival Centre with an aspiration for a city and State that is a hub of arts excellence and to be acknowledged as such - locally, nationally and internationally. Adelaide Festival Centre sees itself as a key driver of this positioning for South Australia.

Adelaide Festival Centre is an iconic arts and tourism entity for the State and strives to assist the government to better realise the aspirations of the South Australian community for an active and essential creative cultural hub in this country.

Taking a program led approach, consistent with the legacy and initial ideals of the Adelaide Festival Centre, we now generate program activity with broad appeal as well as work that is about the Adelaide Festival Centre asserting its excellence as a presenter of world-class performing arts and a vital player in the development of new work in partnership with South Australian based performing arts companies. Contributing a significant impact on the way South Australian's and our visitors experience the cultural life of the state.

Chairman's Report

While the Adelaide Festival Centre has fared comparatively well during the global financial crisis, the economic downturn did influence this year's box office and ancillary income streams. Strategies were put in place to contain costs and manage a tough year of readjustment.

Over the twelve month period attendances at ticketed events were 441,757 to 1,000 performances at the Adelaide Festival Centre venues with a total attendance of 728,651 including exhibitions, functions and events. Ticketed performances presented by the Adelaide Festival Centre had an attendance of 143,090. Please note the Dunstan Playhouse and Space Theatre were unavailable for three months due to capital works in the Drama Centre foyer which did impact on attendances for the period.

Despite the difficult economic environment, the net trading result for 2008/09 was a small surplus of \$36,000 excluding depreciation.

Earned revenue contributed \$17 million to the Adelaide Festival Centre's result, funding over 64% of the Adelaide Festival Centre's operating costs.

For a tough year venue utilisation held up reasonably well at 82% across all Festival Centre venues including Her Majesty's Theatre compared to 85% in 2007/08.

A three year strategic plan was created with input from the Board of Trustees and senior management with a focus on consolidation and a view to grow earning potential. The process highlighted the necessity for capital investment in the long term to ensure audience development and business growth.

Reinvestment is essential as we head towards the significant milestones of the 100th Anniversary of Her Majesty's Theatre and the 40th Anniversary of the Festival Theatre both in 2013.

We also look forward to working with our precinct neighbours (including Convention Centre, North Terrace Hotels, the Train Station, Sky City, Adelaide Oval, Tennis Australia and the Adelaide City Council) to further integrate the riverside cultural precinct with a view to create a destination for locals and visitors in the future.

Many thanks to the Adelaide Festival Centre Trustees and to the senior management team including Douglas Gautier, Karen Bryant, Jo Sutherland-Shaw, Mary-Anne O'Leary, Paul Grooms, Michael McCabe and Karen Wilson for their valuable contribution and leadership throughout the year.

Thank you to the Festival Centre staff for their ongoing enthusiasm and dedication and to the many business partners, sponsors, donors, volunteers, advocates, audiences and supporters, we couldn't do it without you.

I also thank the Adelaide Cabaret Festival Advisory Committee and the Adelaide Festival Centre Foundation board.

Final thanks to the State Government of South Australia in particular the Hon Mike Rann Premier of South Australia and the Hon John Hill Minister Assisting the Premier in the Arts and Alex Reid and the staff of Arts SA for their support.

A handwritten signature in black ink, appearing to be 'BF', with a stylized flourish at the end.

Barry Fitzpatrick
Chairman of the Adelaide Festival Centre Trust

CEO & Artistic Director's Report

This year has certainly brought its challenges however the Festival Centre has also enjoyed many successes including Helpmann and Ruby Awards for OzAsia and Beethoven Festivals and a record breaking box office at the 2009 Cabaret Festival. The 2008 Beethoven Festival reached new audiences and the second OzAsia Festival attracted national and international accolades and attention, while also having great community appeal.

"OzAsia is an event whose time has come. Even the [Prime Minister] thinks so."

The Australian

The Helpmann and Ruby Awards along with a 2008 Hong Kong Australia Business Association Award recognises the success of our program led approach. This acknowledgment both nationally and locally is testament to the dedication and hard work of the Festival Centre staff and Trustees – it is recognition that we have reinvigorated the cultural heart of South Australia and are on track to put the Adelaide Festival Centre firmly back on the international cultural stage.

We have also been able to attract significant partnership support this year including a three year commitment from national sponsor Foxtel for Adelaide Cabaret Festival.

The Festival Centre has produced a strategic plan for the next three years to consolidate and refine the new directions implemented in 2007. Financial systems and governance have been updated and the implementation of the EBMS system continues to roll out.

BASS has refocussed its business operations to become an arts and entertainment ticketing specialist in South Australia as well as the sales arm of the Adelaide Festival Centre.

Utilisation was high at 82% across all venues especially considering the Dunstan Playhouse was out of action for an unexpected length of time for capital works due to unforeseen building issues which again affected overall attendance levels for the year.

As part of our transition this year the Adelaide International Guitar Festival has become biennial and Australian classical guitarist Slava Grigorian was appointed Artistic Director. New Adelaide Cabaret Festival Artistic Director David Campbell did a superb job with his first festival now under his belt and is contracted to direct another two festivals.

We have also welcomed The Food Business from Hazelwood Park who are now operating the Bistro and the Foyer Café as well as a new food and beverage manager who has been appointed to manage all the catering offerings across all venues.

The Festival Centre's youth membership program GreenRoom continues to grow and offer young people discounted tickets and workshop opportunities with a diverse cross section of artists.

I would like to thank the home companies that we work with throughout the year including the State Theatre Company of South Australia, State Opera of South Australia, Brink Productions, The Australian Ballet, Windmill Performing Arts, Australian Dance Theatre, Leigh Warren and Dancers, Adelaide Festival of Arts and Adelaide Symphony Orchestra – we are proud to be your primary home in Adelaide.

Special thanks to Adelaide Festival Centre management and staff for their untiring commitment. Many thanks to Adelaide Festival Centre Trust Chairman Barry Fitzpatrick and the Trustees, the Foundation Board, the State Government of South Australia in particular Premier Mike Rann, Minister John Hill and Alex Reid Acting Executive Director Arts SA and their staff, Adelaide City Council, Hieu Van Le Lieutenant Governor of South Australia and the Patron of OzAsia Festival, Frank Ford Chair of the Adelaide Cabaret Festival advisory committee, the South Australian Tourism Commission, and especially our loyal sponsors, donors and audiences.

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.

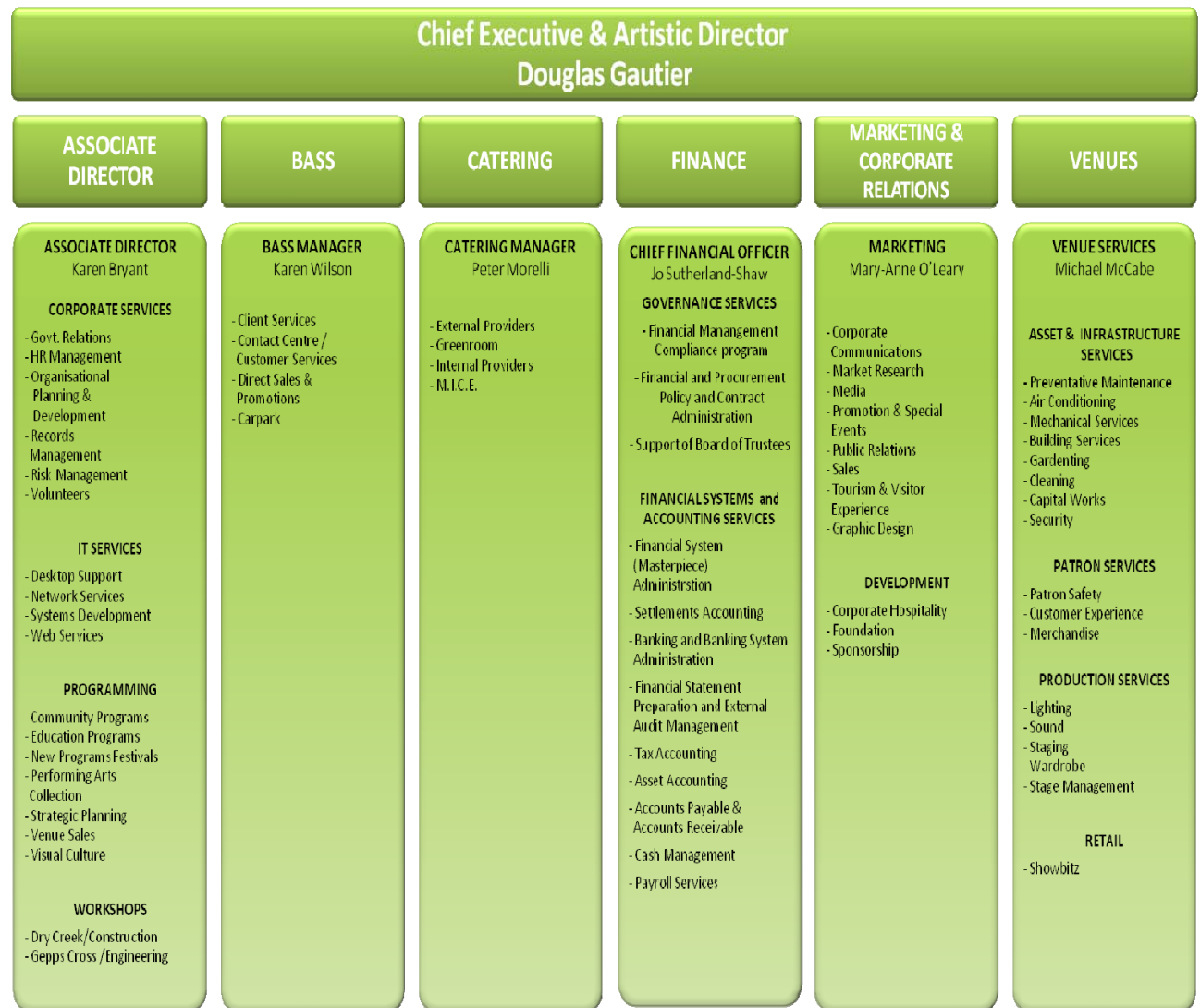
The Adelaide Festival Centre Trust is also subject to certain provisions (part 2, part 3, part 4, sections 27, 32, 35, 36, 37, 38, 39, 40, 41 and 42) of the *Public Corporations Act 1993*.

Trustees

The following individuals served as Trustees during the 2008-09 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

Organisational Chart



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

Adelaide Festival Centre is the creative heart of the arts for Adelaide and South Australia.

Adelaide Festival Centre operates some of the most significant performance venues in South Australia, including the Festival Theatre, Dunstan Playhouse, Space Theatre, Amphitheatre and Her Majesty's Theatre.

CALENDAR OF EVENTS

JULY

Festival Theatre

Turandot (State Opera of South Australia)

Beethoven Festival (Australian Youth Orchestra and Adelaide Festival Centre's Symphonic Program)

Festival Theatre Foyer

Beethoven in Context - The Life and Times of Beethoven (Adelaide Festival Centre's Visual Art Program)

Ludwig's Movement in Paint Major (Adelaide Festival Centre's Visual Art Program)

PIMPED! The Old Ludwig Van! (Beethoven in the 21st Century)
(Adelaide Festival Centre's GreenRoom Program).

Dunstan Playhouse

Blue/Orange (State Theatre Company of South Australia)

Shirley Valentine (HIT Productions)

Space Theatre

Impulse (Leigh Warren and Dancers and Adelaide Festival Centre's Pivot(al) program)

Beetle Graduation (Brink Productions and Adelaide Festival Centre's inSPACE program)

Attempts on Her Life (State Theatre Company of South Australia)

Artspace

Towards the Land – Greg Johns and Gavin Malone (Adelaide Festival Centre's Visual Art Program)

Her Majesty's Theatre

Lenny Henry: Where You From? (Maggie Gerrard Presents)

Little Artists, Big Dreams (Adelaide Festival Centre's Something on Saturday program)

Les Yeux Noirs (Adelaide Festival Centre's trans:mission program)

AUGUST

Festival Theatre

Alice in Wonderland (Adelaide Festival Centre's Something on Saturday program)

Lisa Gasteen & the ASO (Adelaide Symphony Orchestra and Adelaide Festival Centre's Symphonic program)

Cinderella on Ice (Lunchbox Theatrical Productions)

The Marriage of Figaro (State Opera of South Australia)

Festival Theatre Foyer

Our Young Mob (Adelaide Festival Centre's Visual Art program)

Adelaide Festival Centre Indigenous Art Collection (Adelaide Festival Centre's Visual Art program)

Piano Bar

Nothing Man – photographs by Ed James

Dunstan Playhouse

Shirley Valentine (HIT Productions)

David Strassman (Rockcity Event Marketing)

Architektin (State Theatre Company of South Australia)

Space Theatre

Attempts on Her Life (State Theatre Company of South Australia)

Helly's Magic Cup (Windmill Performing Arts and Adelaide Festival Centre's Australian Stories program)

Artspace

Our Mob 08 (Adelaide Festival Centre's Visual Art program)

Our Mob 08 Artist-in-residence days: 6 & 7 August

Her Majesty's Theatre

Drum Tao (Retfar Entertainment)

Wakakkirri Primary Heat Series (Adlib Theatrical Productions)

MGT (Adelaide Festival Centre's trans:mission program)

SEPTEMBER

Festival Theatre

The Marriage of Figaro (State Opera of South Australia)

Festival of Music (Public Schools Music Festival)

Catholic Schools Music Festival

Shaolin in Wind (Adelaide Festival Centre OzAsia Festival)

Symposium – Keynote Speech (Adelaide Festival Centre's Visual Art program)

Festival Theatre Foyer

Home Sweet Home (Adelaide Festival Centre's Visual Art program and OzAsia Festival)

Confluence (Adelaide Festival Centre's Visual Art program and OzAsia Festival)

Piano Bar

Ikebana (Adelaide Festival Centre's Visual Art program and OzAsia Festival)

Dunstan Playhouse

Architektin (State Theatre Company of South Australia)

Ecstatic Dances (Adelaide Festival Centre OzAsia Festival)

Shastriya Syndicate (Adelaide Festival Centre OzAsia Festival)

Chika (Adelaide Festival Centre OzAsia Festival)

Ghosts (State Theatre Company of South Australia)

Dunstan Playhouse Foyer

Home Sweet Home (Adelaide Festival Centre's Visual Art program)

Space Theatre

Helly's Magic Cup (Windmill Performing Arts and Adelaide Festival Centre's Australian Stories program)

The Tale of Haruk (Adelaide Festival Centre OzAsia Festival)

Once Upon a Midnight (Adelaide Festival Centre OzAsia Festival)

Daorum (Adelaide Festival Centre OzAsia Festival)

Space Theatre Foyer

Indonesian Storytelling – Jumaadi (Adelaide Festival Centre OzAsia Festival)

Artspace

Our Mob 08 (Adelaide Festival Centre's Visual Art program)

Ose Tara Lia (I See Nothing) (Adelaide Festival Centre's Visual Art program)

Home Sweet Home (Adelaide Festival Centre's Visual Art program)

Artspace Plaza

Performance – Heri Dono, Jumaadi and Gamelan Orchestra (Adelaide Festival Centre OzAsia Festival)

Her Majesty's Theatre

Ruby Awards (Arts SA)

Lands End (Compagnie Philip Genty and Adelaide Festival Centre's Pivot(al) program)

'G' Rehearsals (Australian Dance Theatre)

So You Think You Can Dance – auditions (Fremantle Media Australia)

Banquet Room

Symposium (Adelaide Festival Centre's Visual Art program)

Elder Park

Moon Lantern Festival (Adelaide Festival Centre OzAsia Festival)

OCTOBER

Festival Theatre

Rhapsody (Adelaide Symphony Orchestra)

Tribute to Duke Ellington (Adelaide Symphony Orchestra)

ASO Plays Pink Floyd (Adelaide Symphony Orchestra)
Amy Dickson and the ASO (Adelaide Symphony Orchestra)
Army in Concert feat. Guy Sebastian (Adelaide Legacy)
Aled Jones (Lennard Promotions)
ABBA Mania (Jon Nicholls Productions Pty Ltd)

Festival Theatre Foyer
Confluence (Adelaide Festival Centre's Visual Art program and OzAsia Festival)
Odyssey of Youth (Adelaide's Hellenic Cultural Festival)

Piano Bar
Misinterprotato (Adelaide Festival Centre's trans:mission program)
Mental Health Week – calendar works

Dunstan Playhouse
Ghosts (State Theatre Company of South Australia)
The Cripple of Inishmaan (State Theatre Company of South Australia)

Dunstan Playhouse Foyer
Home Sweet Home (Adelaide Festival Centre's Visual Art program)
Heath Britton: Spun and Doctored (Adelaide Festival Centre's Adelaide International Guitar Festival)

Space Theatre
Little Big Shots (Adelaide Festival Centre)

Artspace
Locked Inside (Adelaide Festival Centre's Visual Art program)
Ose Tara Lia (I See Nothing) (Adelaide Festival Centre's Visual Art program)
Home Sweet Home (Adelaide Festival Centre's Visual Art program)

Her Majesty's Theatre
Life is Rhythm (Adelaide Festival Centre's Pivot(al) program)
Tricycle 20 (Adelaide Festival Centre's CentreStage program)
Madame Butterfly (Oz Opera)
Never Say Never (Harbour Agency)
The Delltones – Bopadoowop National Tour (Starseed Enterprises Pty Ltd)
Steven Berkoff in One Man (Andrew McKinnon)
Wakakirri 2008 (Wakakirri National Story Festival)

NOVEMBER

Festival Theatre
Rigoletto (State Opera of South Australia)
Zuccherò (Abstract Entertainment International)
Triumphant Spirit (Adelaide Symphony Orchestra)
Slava & Leonard Grigoryan with the ASO (Adelaide Festival Centre's Adelaide International Guitar Festival)

Festival Theatre Foyer

Odyssey of Youth (Adelaide's Hellenic Cultural Festival)

A-Frame Exhibition, awards and auction. (Arts Access SA and Adelaide Festival Centre's Visual Art program)

Adelaide Festival Centre's Indigenous Art Collection (Adelaide Festival Centre's Visual Art program)

Gibson Guitar (Adelaide Festival Centre's Adelaide International Guitar Festival with Adelaide Festival Centre Performing Arts Collection)

Piano Bar

Jim Beam Wah-Bar (Adelaide Festival Centre's Adelaide International Guitar Festival)

Dunstan Playhouse

The Cripple of Inishmaan (State Theatre Company of South Australia)

Dunstan Playhouse Foyer

Heath Britton: Spun and Doctored (Adelaide Festival Centre's Adelaide International Guitar Festival)

Space Theatre

Disappearance (The Border Project and Adelaide Festival Centre's inSPACE program)

Artspace

Locked Inside (Adelaide Festival Centre's Visual Art program)

Strummin by Tony Lewis (Adelaide Festival Centre's Adelaide International Guitar Festival)

Her Majesty's Theatre

Ying Tong: A Walk With The Goons (Adelaide Festival Centre's CentreStage program)

John Williamson's Hillbilly Road Tour (Fair Dinkum Road Co.)

The Desalyne Dancers in Concert

Africa Concert (African Communities Council of SA and Migrant Resource Centre of SA)

Elder Park

Adelaide Festival Centre's Adelaide International Guitar Festival:

Biggest Guitar Band Attempt

Roots

DECEMBER

Festival Theatre

Adelaide Festival Centre's Adelaide International Guitar Festival:

Words and Strings

Bending the Blues

The Romeros' Guitar Quartet

Phat Bottom End

Adelaide Festival Centre Christmas Proms (Adelaide Festival Centre)

The Nutcracker (Australian Classical Youth Ballet)

Graduations (University of South Australia)

Festival Theatre Foyer

Gibson Guitar (Adelaide Festival Centre's Adelaide International Guitar Festival *with Adelaide Festival Centre Performing Arts Collection*)

Indigenous Art Collection (Adelaide Festival Centre's Visual Art program)

Visual Arts Moving Image Program. A new component of the Visual Arts foyer program has been established utilizing the four plasma screens in the Festival Theatre foyer. A series of multimedia exhibitions will be showcased on these screens throughout the year (Adelaide Festival Centre's Visual Art program)

Artspace

Adelaide Festival Centre's Adelaide International Guitar Festival:

Strummin by Tony Lewis

Mark Making in Print (Adelaide Festival Centre's Visual Art program)

Custodians: Country and Culture (Adelaide Festival Centre's Visual Art program)

Her Majesty's Theatre

Shannon Noll – No Turning Back Tour (*The Harbour Agency*)

Pavlova School of Classical Ballet – School Concert 2008 (Pavlova School)

The Nutcracker and Broadway Melodies (Elayne Cherry Dance Centre)

Never Say Never – Ian Moss and Wendy Matthews

Flava in Hollywood

Mitcham Dance Studios Concert (Mitcham Dance Studios)

Space Theatre

Adelaide Festival Centre's Adelaide International Guitar Festival:

Travelling Light

– *Joseph Tawadros Trio*

– *Slava Grigoryan and Al Slavik*

– *Jean-Felix Lalanne*

– *Wulfin Leske, Duo Lointain, William Barton*

– *Lee Song-ou & Oliver Fartach-naini*

Elder Park

Adelaide Festival Centre's Adelaide International Guitar Festival:

Rock

Country

A Tribute to AC/DC

Carols by Candlelight 2008

Banquet Room

Katie Noonan – Blackbird Tour (*The Harbour Agency*)

JANUARY

Festival Theatre

The Mikado (Adelaide Festival Centre and Essgee Entertainment)

Festival Theatre Foyer

Custodians: Country and Culture (Adelaide Festival Centre's Visual Art program)

Meet Your Maker (Adelaide Festival Centre's Performing Arts Collection)

Mark Making in Print – Two Exhibitions of collectable Indigenous Prints. Due to the capital works in the Dunstan Playhouse and Artspace this exhibition was moved to the Festival Theatre foyers, between the downstairs and dress circle foyers.

Dunstan Playhouse

Closed due to capital works

Space Theatre

Closed due to capital works

Artspace

Closed due to capital works in the Dunstan Playhouse foyer

Her Majesty's Theatre

Who Sank the Boat? (Patch Theatre and Adelaide Festival Centre's Summer Family Fun program)

The Cinematic Orchestra (Adelaide Festival Centre's trans:mission program)

The Importance of Being Earnest (Adelaide Festival Centre's CentreStage program)

FEBRUARY

Festival Theatre

Firebird and Other Legends (The Australian Ballet)

SACE Dance Day (Adelaide Festival Centre's centrED program)

SACE Drama Day (Adelaide Festival Centre's centrED program)

Greg Meyer's Big Band (Adelaide Festival Centre's Morning Melodies program)

Festival Theatre Foyer

Indigenous Art Collection (Adelaide Festival Centre's Visual Art program)

Salt: Photographs of Lake Eyre by Murray Fredericks (Adelaide Festival Centre's Visual Art program and Adelaide Film Festival)

Meet Your Maker (Adelaide Festival Centre's Performing Arts Collection)

Artspace

Blue Collection – The Glass Percussion Project (Adelaide Festival Centre's Visual Art program in collaboration with JamFactory)

Her Majesty's Theatre

Danny Bhoy (Fox in the Snow)

Chick Corea and John McLaughlin – Five Peace Band (Michael Coppel)

Maestro (State Theatre Company of South Australia)

MARCH

Festival Theatre

Teddy Tahu Rhodes and David Hobson (Andrew McKinnon)
ASO on Broadway (Adelaide Symphony Orchestra)
ASO Masters #1 – Mahler and Paganini (Adelaide Symphony Orchestra)
Ben Lee and the ASO (Adelaide Symphony Orchestra)
Firebird and Other Legends (The Australian Ballet)
Complexions Contemporary Ballet (Adelaide Festival Centre's Pivot(al) program)
Jackson Browne (Andrew McManus and MIX 102.3)
David Campbell – "Good Lovin' Tour" (The Harbour Agency)
Harbhajan Mann Live in Concert (Sizzlin' Events Pty Ltd)
Dhafer Youssef (Adelaide Festival Centre's trans:mission program)
Graduations (University of South Australia)

Festival Theatre Foyer

Salt: Photographs of Lake Eyre by Murray Fredericks (Adelaide Festival Centre's Visual Art program and Adelaide Film Festival)
Meet Your Maker (Adelaide Festival Centre's Performing Arts Collection)
East – West Conversations by Homayoun Ajdari and Angelika Tyrone
Exhibition to coincide with World Fest on Adelaide Festival Centre Terrace

Festival Theatre Terrace

World Fest 2009 (Migrant Resource Centre of South Australia and the Adelaide Festival Centre)

Piano Bar

New initiative for emerging South Australian photography artists – new exhibition every month. Developed in collaboration with Edward James from Helpmann Academy Danielle Walpole 'Allegories – Selected Works'

Dunstan Playhouse

Metro St (State Theatre Company of South Australia)

Space Theatre

Music Hellenika 2009 – Aegean Whispers (South Australia Council for the Greek Cultural Month Inc and the Adelaide Festival Centre)
Three Dog Night (Adelaide Festival Centre's Australian Stories program)

Artspace

Blue Collection – The Glass Percussion Project (Adelaide Festival Centre's Visual Art program in collaboration with JamFactory)
The three percussionists and Elaine Miles were artists-in-residence in the Artspace Gallery from 19 Feb to 28 Feb. This residency incorporated a Green Room workshop/Q & A session, and open rehearsal and artists talk and a Glass Percussion performance.

Bobby Dazzler! Celebrating the Helpmann Centenary (Adelaide Festival Centre's Visual Art and Performing Arts Collection programs in conjunction with the Queensland Performing Arts Centre)

Her Majesty's Theatre

Maestro (State Theatre Company of South Australia)

Tim Minchin (Fox in the Snow)

Busting Out! (AG Productions)

APRIL

Festival Theatre

Angelique Kidjo (Adelaide Festival Centre's trans:mission program)

Graduations (University of South Australia)

Handel's Messiah (Adelaide Symphony Orchestra)

Steve Coogan (Michael Coppel Ventures)

Cheech and Chong (Andrew McManus)

Festival Theatre Foyer

Delectable Collectibles (Performing Arts Collection)

Piano Bar

Mista Savona (Adelaide Festival Centre's trans:mission program)

Danielle Walpole *Allegories – Selected Works*

Rehearsal Room #2

On Ego (inSPACE Work in Development with Pooka Puppet Co.)

Dunstan Playhouse

Metro St (State Theatre Company of South Australia)

Banquet Room

Lunch With Darcey Bussell (Adelaide Festival Centre)

Space Theatre

Three Dog Night (Adelaide Festival Centre's Australian Stories program)

Artspace

Bobby Dazzler! Celebrating the Helpmann Centenary (Adelaide Festival Centre's Visual Art and Performing Arts Collection programs in conjunction with the Queensland Performing Arts Centre)

Her Majesty's Theatre

Busting Out! (AG Productions)

Mark Watson (A-List Entertainment)

MAY

Festival Theatre

Stomp 09 (Lunchbox Theatrical Productions Pte Ltd and David Atkins Enterprises Pty Ltd, Glynis Henderson Productions and Stomp Productions)
ASO Plays ABBA (Adelaide Symphony Orchestra)
Treorchy Male Choir (HVK Productions Pty Ltd)
Verdi Requiem (Adelaide Symphony Orchestra)
Wayne Brady – Making S%It Up (A-List Entertainment)
The Tales of Hoffmann (State Opera of South Australia)

Festival Theatre Foyer

Visual Arts Moving Image Program (Adelaide Festival Centre's Visual Art Program)
Delectable Collectibles (Performing Arts Collection)
Adelaide Festival Centre Trust Indigenous Art Collection (Adelaide Festival Centre's Visual Art Program)

Piano Bar

Boats – Terrapin Puppet Company (Something on Saturday)

Dunstan Playhouse

Rafael Bonachela's 360 Degrees (Sydney Dance Company in association with Adelaide Festival Centre's Pivot(al) program)
The Candlestickmaker (Adelaide Festival Centre's CentreStage program)

Space Theatre

The Dumb Waiter (State Theatre Company of South Australia)
Grandma's Dream Garden – Circobats (Something on Saturday)

Artspace

Picturing Words – Artists's Perspectives on Writing and Illustrating Picture Books
(Come Out 2009 and Dromkeen Collection developed with the DECS education officer based at the Adelaide Festival Centre)

Her Majesty's Theatre

Bjorn Again (The Music Group)
Scooby Doo in "Stagefright" (Warner Bros and AEG Themestar)

Banquet Room

The Funkees Super Dance Show (Something on Saturday)

Rehearsal Room 2

Sexarella – Queen of the Galaxy (Adelaide Festival Centre's inSPACE program and Pooka Puppet Company)

JUNE

Festival Theatre

Adelaide Festival Centre's Adelaide Cabaret Festival:
Variety Gala Performance
An Evening with Bernadette Peters

Festival Theatre Stage

Adelaide Festival Centre's Adelaide Cabaret Festival:

Janet Klein and Her Parlor Boys

Julie Wilson

Love and the Bottom Line – Kate Ceberano

Newley Discovered – Hugh Sheridan

From Brooklyn to Broadway – Lillias White

The Dad and Dave Show – Jimmy Barnes and David Campbell with special guest Mahalia Barnes

Cabaret Decadanse

Festival Theatre Foyer

Visual Arts Moving Image Program (Adelaide Festival Centre's Visual Art Program)

Delectable Collectibles (Performing Arts Collection)

Piano Bar

Adelaide Festival Centre's Adelaide Cabaret Festival:

Mahalia Barnes and the Soul Mates

Ali McGregor

Flap!

Hiptones

Marmalade Trio

The Satellites

New White Sneakers

Adam Page and the Mood Brewers

Mike Stewart Songbook

Hugo Salcedo and His TNT

Lucky 7

Sing Your Own Musical

Dunstan Playhouse

The Wizard of Oz (Windmill Performing Arts)

Adelaide Festival Centre's Adelaide Cabaret Festival:

Introducing Butterscotch

John Bucchino and Friends

Schneiderville – Mary and Melinda Schneider

Starry Knight – Grace Knight

Generation whY? – Hayden Tee

Que Reste-t'il? – Robyn Archer

Duel – Laurent Cirade and Paul Staicu

The Carpenters From Kempsey

World War Bob – Bob Downe

Don't You Know Who I Used To Be? – Julia Morris

Gentlemen Prefer Blokes – Courtney Act and Trevor Ashley with special guest Virginia Gay

Space Theatre

Mnemonic (State Theatre Company of South Australia)

Adelaide Festival Centre's Adelaide Cabaret Festival:

Barbara Luna

Magpie Blues – Ursula Yovich

Tex Perkins and His Ladyboyz
Everything That I Can Think Of – Harry James Angus
No Smoke, Just Mirrors – Ross Wilson
Jazz Cigarette – Ali McGregor
VulgarGrad
Trace Canini's Gospel Groove
Worksongs – Tina Harrod
Every Film Ever Made

Banquet Room
The Pillage People (Something on Saturday)
Mr Percival (Something on Saturday)
Motown Magic (Something on Saturday)

Adelaide Festival Centre's Adelaide Cabaret Festival:
Janet Klein and Her Parlor Boys
John Bucchino by Himself
The Fabulous Frances Faye in Australia – Nick Christo
Simply Barbra – Steven Brinberg
Noir – Pugsley Buzzard
Gutenberg! The Musical
Out of the Loop – Mr Percival
Everybody's Got Something to Hide (except me and my monkey) – Libby O'Donovan, Melissa Langton, Mark Jones
Victor Valdes and the Real Mexico Band
Axis of Awesome
Bingay

Artspace
Jerry Dantzic – Close Enough For Jazz (Adelaide Festival Centre's Adelaide Cabaret Festival)

JB Room
Adelaide Festival Centre's Adelaide Cabaret Festival:
'Tegrity: Britney Spears in Cabaret – Christie Whelan
Chanteuse – Elenoa Rokobaro
A Little Knight Music – Tyran Parke
The Brontide: A Seismic Movement – Sheridan Harbridge
Fingerprints – Avigail Herman
The Twink and the Showgirl – Phil Scott and Vincent Hooper
I Really Am Lovely – Jackie Loeb

Her Majesty's Theatre
Noche Flamenca (Arts Projects Australia and Maggie Gerrand in association with Adelaide Festival Centre's Pivot(al) program)
Splish, Splash, Splat (Something on Saturday)
Wes Carr (The Harbour Agency)
The Dream Tour – Cliff and the Shadows and The Big O
Ladysmith Black Mambazo (Adrian Bohm Presents)
Tommy Emmanuel – Center Stage Tour (Rob Potts Entertainment Edge)

Highlights of 2008-09 program of events and activities

- The second annual **OzAsia Festival** was held 14 – 28 September attracting over 20,000 attendances (a 33% increase on last year) and a fantastic box office result, well exceeding the target -16 performances and workshops were completely sold out. The Festival presented 28 individual events, 48 performances and over 60 Australian and 110 international artists performed at the 15 day. Editorial coverage for the Festival amounted to more than \$432,000 (advertising rates) with strong support from press and radio, in particular. The keynote speaker at the OzAsia Symposium was The Honourable Kevin Rudd MP, Prime Minister of Australia plus featured over 24 speakers addressing topics including education, the creative process across cultures as well as case studies.
- The second **Adelaide International Guitar Festival** was held 29 November – 7 December. Over 50 acts featuring 23 international, 87 national and 17 South Australian artists that is a total of 127 musicians performed in 23 performances over 9 days. Highlights included five major Elder Park concerts, five Festival Theatre concerts including two classical concerts, a series of five intimate performances in the Space Theatre as well as eight concerts in the late night Piano Bar (Wah Bar) six panel discussions, two talks, three interviews and nine workshops. It was announced that the Festival will become a biennial event and that Slava Grigorian will be the Artistic Director of the 2010 Guitar Festival. Editorial coverage for the Festival amounted to over \$1,000,000 (advertising rates).
- The ninth annual **Adelaide Cabaret Festival** held from 5-20 June in venues across the Festival Centre attracted over 48,000 attendances and 60 sold-out shows. The Festival's box office was up 15% on the 08 Festival and 3% up on the 07 Festival. It was the first of three Festivals under Artistic Director David Campbell. This year's line-up included 257 artists, 108 of them South Australian performers. Overall there were 133 performances of 57 different shows across 16 days of the Festival which opened on the Queen's Birthday long weekend. Editorial coverage for the Festival was estimated at \$4,500,000 (advertising rates) with significant interest from national and international media.
- The festival continued with Adelaide Festival Centre's year-long season of theatre, dance and music presenting 27 different shows through the programs trans:mission (world music), pivotal (dance), CentreStage and Australian Stories (theatre), Symphonic (orchestral) and inSPACE (new Australian work). Highlights included *Importance of Being Earnest* from the UK, Complexions Contemporary Ballet from New York and Angelique Kidjo from Benin Africa.

- The extensive visual arts program included the indigenous community SALA exhibition *Our Mob* and *Our Young Mob*, a collaboration with the Jam Factory *Blue Collection – The Glass Percussion Project* and *Locked Inside* a very moving exhibition presented in association with Nexus Multicultural Arts Centre. Over 52 works of art were sold over the year through the Adelaide Festival Centre's visual arts program.
- **OzAsia Moon Lantern Festival** and Adelaide Festival Centre **Workshops** were both honoured with Ruby Awards. **OzAsia Moon Lantern Festival** for Community Impact under \$100,000 and Workshops for Leadership in Arts Enterprise.
- **OzAsia Festival** won the 2008 Hong Kong Australia Business Association SA Award for the Importing of Services.
- A consolidated three year strategic plan was created based on the 'new directions' five year plan currently in its third year.
- The **Something on Saturday** program is in its thirty-second year of offering the best entertainment in Adelaide every Saturday for three to ten year olds throughout winter from May to August. Sponsored by National Pharmacies since 2000, the program continues to attract tens of thousands of children and their families to the Festival Centre each winter.
- **Morning Melodies** competitively priced daytime entertainment program in its twenty-fourth year welcomed a new sponsor Australian Executor Trustees.
- Stage two of the refurbishment of the Dunstan Playhouse was completed on 24 March – later than anticipated due to unforeseen building issues. The refurbishment was focused in the Dunstan Playhouse foyer and included new carpet, reception and BASS counter, shared bar area for the Space Theatre and Dunstan Playhouse, new stair banisters and foyer lighting.
- In addition to the **OzAsia Festival** other **Multicultural Programming** included Festival Hellenika's music program, Worldfest with Migrant Resource Centre a cultural event with African and Middle Eastern Communities and an Indian subcontinent communities cultural show.

CONSOLIDATE & INCREASE TICKETS ATTENDANCES & VISITATION AND SUSTAIN THEM

Create your own Season of theatre, dance and music

The year-long season of theatre, dance and music presented by the Adelaide Festival Centre encourages multiple visitations by audiences via a Season Pass of four or more performances. 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. Similar to a subscription - the Season Pass concept is growing every year. Performances presented by the Adelaide Festival Centre had an attendance of 143,090.

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 12-25 years old.

Current member numbers totalled 1,110 at the end of June. GreenRoom tickets are affordable at \$19.95 for members. A total of 1,250 GreenRoom discounted tickets were sold in 2008/09.

Performance Plus events for this financial year included 16 events with an average of 14 participants per event. Events have included; Beethoven Festival after-party, Beethoven Festival image and sound manipulation workshops, Lands End physical theatre workshop, Tricycle 20 – physical theatre workshop, OzAsia Festival - Tuida Company 'Traditional Korean Mask Dance/Theatre Workshop', OzAsia Festival 'Professionally Bohemian' -Talk with career & cultural focus, OzAsia Festival - Butoh workshop, Blue Collection visual artist discussion, Complexions Dance Masterclass, Pooka Puppet puppetry week long masterclass, Mista Savona event, 360 Degrees dance masterclass, Butterscotch Adelaide Cabaret Festival 09 aerosol art workshop, Butterscotch Adelaide Cabaret Festival beatboxing workshop.

New GreenRoom initiatives include:

- GreenRoom Awards – last year the education program centrED and GreenRoom started up the GreenRoom Awards where every school can nominate 2 senior students to receive a GreenRoom Award to celebrate those students who have excelled in the arts either in or out of school.
- GreenRoom Advocacy Program was also created last year to give a group of enthusiastic GreenRoom members the chance to gain hands-on experience with events and marketing as well as the opportunity to be mentored by leading South Australians. They become leaders responsible for marketing GreenRoom to their peers and generating excitement and positive word of mouth.
- Recently GreenRoom launched its CD distribution project- "Every CD Has A Right To Be Heard" that profiles a local band every month and distributes their CDs to the GreenRoom membership every month. This project supports local young music and the GreenRoom members' music interest.

A testimonial from a GreenRoom member:

"I love GreenRoom because it gives young people a chance to experience lots of different forms of live performance and get involved in the art forms through workshop opportunities. It has opened my eyes to how much fantastic live art is out there in Adelaide and the world."

Student Tix (STix)

The STix program is successfully providing students the opportunity to purchase Adelaide Festival Centre presented events at a 50% discount off student concession prices. This is subsidised by sponsor and donor contributions. The Festival Centre is active via the Development Department and the Adelaide Festival Centre Foundation to continue to raise funds for this important program.

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 Student Tix 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 1,623 STix tickets have been purchased to numerous shows across all genres; dance, theatre, music and cabaret.

A STix Facebook page called Captain Adelaide was created for last minute student rush tickets and 17 shows have been promoted since its creation.

Education Program (CentrED)

The Adelaide Festival Centre works in collaboration with the Department of Education & Children's Services to provide curriculum-based arts education opportunities at the Adelaide Festival Centre. The centrED program for schools is managed by an Education Manager who is employed by DECS and is part of Outreach Education, a team of seconded teachers based in public organisations who manage learning programs for schools.

The centrED program is committed to responding to the needs of South Australian schools. The planning and delivery of the program is based on DECS strategic directions and priorities and Festival Centre objectives. The Festival Centre is the State's leading arts organisation, with a strong commitment to education and as such, plays an important role in providing leadership in quality arts education for all South Australian teachers and students.

The centrED program of activities includes guided and self guided access, pre and post visit resources, teacher professional development, behind the scenes access, forums, workshops and specially suitable performances. The program prioritises access and equity issues, with specific programs developed and targeted to students disadvantaged by distance, poverty and Aboriginality.

A total of 18,716 students and teachers from 672 schools accessed 271 centrED events throughout 2008-09. Many of these events were supported by curriculum resource developed by the Education Manager.

Throughout the 2008-09 year an estimated additional 20,000 students and teachers attended performances to the Adelaide Festival Centre home companies, State Opera, State Theatre Company, Adelaide Symphony Orchestra, Windmill Performing Arts and Brink Productions, as well as visiting the extensive collection of exhibitions in the exhibiting spaces of the Adelaide Festival Centre.

The Grant to Organisations from the Minister of Education Office continues to provide valuable support to the equity of access program (3D) for students and teachers identified as disadvantaged either economically, geographically or culturally.

During the year under review 5,878 pre-schoolers to Year 12 students and teachers from country and metropolitan schools were allocated the 3D support for either ticket prices, transport costs or temporary relief teaching release time.

The following performances, festivals, workshops and behind the scenes experiences were targeted opportunities throughout 2008-09.

Performances in the Adelaide Festival Centre seasons 2008/09

Helly's Magic Cup

Tale of Haruk

Once upon a Midnight

Cop this 5

Ying Tong – a walk with the Goons

Complexions Contemporary Ballet

Dhafer Yousef

Three Dog Night

The Candlestick maker

Festivals 2008/09

The Beethoven Festival

The Cabaret festival

The OzAsia festival

Our Mob SALA Festival

Workshops 08/09

Moving Art

Integrated Arts Days

SACE Dance Day

SACE Drama Day

Exploring the Artist in You

On the Floor with Brink

Behind the Scenes 08/09

The Lady , the Hound , the Wardrobe

The Tech Tour

Come To our House

Great work if you can get it!

Highlighted Outcomes of the centrED Program for 2008-09

Increased numbers of classroom teachers (i.e non-specialist arts) undertaking the centrED training and development programs offered throughout the year.

Eleven professional learning programs were constructed around the Adelaide Festival Centre's ongoing season of theatre, dance and music and the three festival programs, Our Mob (SALA), Beethoven.

The return of *Cop this 5* to the Festival Theatre for 1,658 students and 168 teachers from 22 schools many experiencing their first time in the "big theatre" for an engaging music health lesson with the Band of the SA police.

Teacher's Comment *"an accessible opportunity for first-timers to live, informative and engaging theatre "*

The yearly *Our Mob* celebration of the South Australian Living Artist Festival Year 10 Student's response *"I thought the Our Mob Art exhibition was a great opportunity for us to learn about other cultures. I enjoyed speaking to the artists and listening to them explain what their art work was about"*

The inaugural 2008 Beethoven Festival provided an invited audience of music teachers a memorable learning experience.

Teachers Quote *"Tonight's concert was sublime in so many ways and as an educator of young musicians, was, for me, so inspirational."*

The 2008 OzAsia Festival provided rich learning opportunities for schools with workshops and performances, but particularly with the Moon Lantern Festival held on Wednesday September 14 in Elder Park, a total of 16 schools with approximately 2,500 students and teachers were involved in the Moon Lantern Parade.

Gawler East Teachers response to the experience;

"There was a sustained sense of enthusiasm for learning in a multicultural context and heightened awareness of the connection of what they learn in class with what they experience at the Festival. Parents and staff who initially showed little warm interest were drawn into the project by the enthusiasm shown by the children "

The introduction of the centrED Green Room Award funded by DECS and provided by centrED. The award is to be presented annually to two students from year 11 and 12 nominated by a teacher from every South Australian school for their demonstrated passion and interest in the arts. Each award consists of a 12 month 2010 membership to the Green Room. In the first year there were 37 recipients from 22 schools. Country students received their awards from local artists in formal school ceremonies.

During the 09 Come Out Festival centrED provided extraordinary experiences to engage with the stories in the Picturing Words exhibition. Through dramatisation sessions called *One page - One Act* and a series of interpretive activities for a collection of the books in the exhibition 1,124 students over three weeks in May saw the pages brought to life.

Keeping People Informed

A number of publications are produced to keep potential and existing patrons informed about the Festival Centre's activities to ensure we sustain their patronage. These 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

Adelaide Festival Centre's Disability Action Plan was originally developed in 1998 to meet the requirements of the *Disability Discrimination Act 1992* and 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.

To ensure that the Festival Centre stays focused on the objectives of the Action Plan, the following processes have been implemented to monitor activities:

- Regular progress reports by CEO & Artistic Director to the Management group, Trustees and other key personnel.
- The provision of ongoing disability awareness training to staff.
- Regularly monitoring of access and disability issues via the Overture Committee.
- Regularly seek feedback from disability advisory groups via the Patrons' Reference Group.
- In consultation with the State Theatre Company of South Australia, facilitate the exploration of new ways to encourage and expand the performance enjoyment of patrons with disabilities.
- Disability issues are regularly identified and addressed via the Customer Service Feedback system.
- The implementation of an induction program for all hirers regarding their responsibilities under the *Disability Discrimination Act 1992*.
- Consistently drawing the hirer's attention, through the hiring contract, to the Festival Centre's commitment to equity in seating and ticket pricing.
- Ensuring that mail-outs include information about the Festival Centre's access and disability services.
- Regularly investigating alternative information and advertising formats with promoters and hirers.
- Regularly reviewing advertising and selection policies and procedures to encourage participation by people with disabilities.

- Regularly practicing and reviewing evacuation procedures for people with disabilities.
- Implementing ongoing disability awareness training in OH&S programs and new employee induction programs.
- Regularly reviewing the Festival Centre's policies and procedures to ensure that they meet the needs of our staff and patrons in the areas of disability access and services.

<p>ENSURE HIGH QUALITY CUSTOMER EXPERIENCE ACROSS ALL ASPECTS OF ADELAIDE FESTIVAL CENTRE TRUST OPERATIONS</p>

Production Services

This financial year was again exciting for the Production Services team, with venues consistently busy and the team meeting all challenges to a very high standard.

As well as facilitating the production requirements of our home companies and commercial hirers, we have once again been busy on the programs presented by the Adelaide Festival Centre: trans:mission, Pivot(al), CentreStage and inSPACE which often allows more creative input from the team.

The second half of 2008 saw us working on the second OzAsia Festival including the technically large *Shaolin in Wind*, with the Moon Lantern Festival in Elder Park as a highlight.

Following on from OzAsia was Adelaide International Guitar Festival 08 including a series of concerts in Elder Park showcased in the Sound Shell. The Festival gave an opportunity for many of our staff to demonstrate their talent, particularly our sound crew who did an amazing job facilitating the requests of many national and international artists.

Along with Adelaide International Guitar Festival, the Sound Shell was again utilised for *Carols by Candlelight* in Elder Park, and then erected in Botanic Park for Womadelaide by our Sound Shell crew. Our lighting team were engaged again this year to provide the lighting design and operation on all stages for Womad.

Early 2009 saw us host a number of shows as part of the biennial Come Out children's festival. The Space and Dunstan Playhouse were utilised by Come Out.

The Production staff were excited to work with a new programming team including Artistic Director David Campbell on the 9th Cabaret Festival. The new outlook and fresh feel brought in by this team invited our technical crews to also bring new life to the production aspects of the Festival, and we received many positive comments from artists on our contributions.

We were fortunate to appoint Jane Rossetto as Head of Department Sound and Chris Searle as Head of Department Lighting in July 2008. Their hard work is evident in the consistently high standards of work produced by these departments.

Stage two of the Dunstan Playhouse refurbishment took place from December 08 and completed in February 09 and resulted in the foyer being upgraded. The Venue Services Manager worked closely with Arts SA and Hassels in the planning and delivery of the project.

Patron Services

The Patron Services department has continued to provide outstanding customer service to a diverse demographic of new and established audiences who have attended the Adelaide Festival Centre throughout the year.

The Front of House team contributed to the complete customer service experience for all patrons and pride themselves on their ability to interact with all audiences; young, old, regular or first time visitors. Patron Services Customer Satisfaction Surveys ranked the department at an average of 9.14 out of 10 each month and were complemented with patron feedback acknowledging the team's commitment to providing warm, welcoming, friendly and knowledgeable service.

Showbitz

Showbitz continues to offer visitors to the Centre a fine retail experience with a particular emphasis on products related to Performance activity within the Festival Centre.

Increased signage and Window decoration was completed during 08/09 improving the visibility of the Retail Space.

During 08-09 show related Merchandise has been offered for sale in Showbitz in the lead up to an event, offering promoters increased exposure for their production, and related Merchandise. This initiative is proving to be popular, with many promoters using the Showbitz space for this purpose.

A relationship with the Jam Factory was initiated during 08-09, enabling Jam Factory artworks to be sold in Showbitz.

Development of a retail mailing list commenced, together with increased website marketing, in order to alert customers to special offers and show related promotions.

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.

Volunteers

The Adelaide Festival Centre volunteers contribute an enormous amount of time and enthusiasm to the organisation, including conducting weekly backstage tours, staffing the Festival Theatre information booth, marketing support and Performing Arts Collection support.

Details about the Festival Centre's volunteer program are available by phoning Lorraine Douglas on 8216 8969.

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

Nicki Armitt
Norman Athersmith
Joyce Barker
Phil Biggs
Katrina Broad
Elaine Bungey
Ann Cichon
Stan Closs
Deane de Laine
Ross Ellery
Dorothy Fletcher
Steve Garie
Lyne George
Sophie Ghanem
Betty Hele
Ben Johnston
Selwyn Lipscombe
Jim Loudon
Grant Lucas
Rae McIntyre
Rob McIntyre
Wendy Mainprize
Sandi Neuling
Noriel Noble
Rosalind Panrok
Robyn Pascoe
Jeanette Pilmore
Claude Rankin
Barrie Redman
Regine Richelle
Judy Sleath
Maria Sumak
Gary Tonkin
Chloe Wagemaker
Jean Walker
Clare Walsh
Bob 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 quality venues and spaces at the Adelaide Festival Centre.

We welcomed the Food Business from Hazelwood Park to the Foyer Café in December 08 and then the Bistro in March 09. Winners of 'Best Contemporary Australian Restaurant (SA) Award' for 2008 it's great to have the Food Business at the Festival Centre.

Performing Arts Collection

Celebrating its 30th birthday in 2009 the Performing Arts Collection is a rich and vast performing arts resource for South Australia.

Over the last year the Performing Arts Collection (PAC) has raised its profile locally, nationally and internationally by working in conjunction with many different theatre groups, home companies and other performing arts collections to develop offsite, collaborative and travelling exhibitions. For the *Bobby Dazzler – Celebrating the Helpmann Centenary* the PAC lent some 20 significant items for display as well as installed and opened the exhibition in Mount Gambier. Dame Judith Anderson's dress from the 1952 production *Come of Age* went on display in the *Valentina – American Couture and the Cult of Celebrity* exhibition at the Museum of the City of New York. The PAC also collaborated with the Adelaide Centre for the Arts on its new e-learning program for Certificate IV in Design with many of the collection's costume designs being included as resource.

Significant infrastructure improvements have been made across three separate storage areas that have greatly improved access. Volunteer Susan Errington has also completed transcribing the collection's handwritten Register of Donations from 1979 onto an Access database. The Community Heritage Grant was acquitted and the nationally significant Fewster and King musical theatre collection has been rehoused. The collection also responded to 456 enquiries from the public, students and researchers.

Exhibitions

Ballets Russes: A Cultural Revolution

In collaboration with the Australian Ballet, National Library of South Australia, National University of Australia, University of South Australia and the Performing Arts Collection.

July – August 2008

Porter Historical Showcases

Kindly sponsored by Lady Porter and the family of Mr James Porter
June 2008, ongoing

Behind 35 years: Happy Birthday Festival Theatre

August – November 2008

Gibson Guitar: Walk of Fame

In collaboration with Gibson Guitar Group
November – December 2008

Meet The Maker: People who shape the show

in collaboration with Adelaide Centre for the Arts
December 2008 – May 2009

Adelaide Symphony Orchestra

In collaboration with the Adelaide Symphony Orchestra
May 2009

Life in the Tivoli

Foreword for catalogue written by Helen Trepas
June 2009

Delectable Collectables: 30 years of the Performing Arts Collection

April – August 2009

Acquisitions and purchases

- Original Festival Theatre and Playhouse carpet and football light, 1973
- North Adelaide Music Club archive, donated by Vivienne Langley
- Adelaide Festival Centre pin worn by Sonia Coorey, 1973, donated by Sonia Coorey
- Adelaide Festival Centre memorabilia, donated by Ciro Cantone
- Therry Society Programs, 1944-2008, donated by Joan Moriarty
- Photograph of Vivian Leigh at Royal Theatre, Richard III, 1948, donated by His Majesty's Theatre, Perth
- Performing Arts Collection jumper, donated by Jo Peoples
- 3D's company archives, donated by Betty Ross
- Photographs of Robert Helpmann as young boy, c1920, Mt Gambier, donated by Joy Frayne
- Doris Dodds costume collection, donated by Fiona Williams
- Three books authored by Don Dunstan, purchase

Outward loans

- *The Living Stage – 70 years of the Theatre Guild*
April 2009
- *Bobby Dazzler – Celebrating the Helpmann Centenary*

Queensland Performing Arts Centre in association with the Adelaide Festival Centre and the Arts Centre Melbourne
October 2008 - 2009

- *Valentina – American Couture and the Cult of Celebrity*
The Museum of the City of the New York
February – May 2009

Staffing and volunteers

- David Wilson resigned 2 July 2009
- Jo Peoples took a leave without pay from March 2008 – March 2009
- Anita Zio short term transfer from finance, 27 August 2008 – 2nd April
- Ingrid Offler contract finished (and has not been renewed), February 2009
- Rachelle Thompson, volunteer, continues working with the collection
- Susan Errington, volunteer, completed transcribing the collections register
- Apryl Morden, volunteer, continues working with the collection
- Jim Loudon, volunteer, continues working with event research files
- Barrie Redman, volunteer, is inputting clipping data in TED

Many thanks to the volunteers, donors and supporters of the collection.

IMPLEMENT A MORE SUSTAINABLE, RESPONSIVE FINANCIAL MODEL TO UNDERPIN THE OVERALL OBJECTIVES OF THE ADELAIDE FESTIVAL CENTRE
--

Sustainable financial model

The Adelaide Festival Centre is putting in place a more sustainable financial model, underpinned by integrated systems and effective and efficient controls. A series of initiatives has commenced to support this objective.

The Festival Centre's financial management compliance program is now in place, supported by key policies. Communication and training of management and staff in these areas has commenced, including integration of key elements into the induction process.

Finance is working closely with all business areas to provide financial advice and analysis that helps support informed decision making, including through consistent risk assessment and contracting practices.

As the Adelaide Festival Centre funds over 60% of its operating costs through own-source earned revenue, a particular emphasis this year has been on working with the revenue raising areas to better understand revenue drivers and risks and align budgeting and forecasting processes accordingly.

BASS

BASS (Best Available Seating Service) is a commercial business unit of the Adelaide Festival Centre whose purpose and key strategic objective is to be the leading provider of ticketing, Customer Relationship Management and audience development to the South Australian Arts and entertainment sector. All BASS revenues contribute to the Festival Centre's programming activities, and through BASS, the Adelaide Festival Centre continues to provide an essential service to the arts and entertainment industry of South Australia.

The appointment of a new BASS Manager in September 2008 has led to a major review of operations, and departmental re-structures; all departments of BASS now report into one of three categories Client Services, Sales and Promotions, or Customer Services.

For the first time BASS appointed its own Sales & Marketing Executive to manage the sales and promotions area to further develop promotional service offerings that are designed to assist BASS clients to sell more tickets, such as e-marketing, advertising and distribution support. The rebranding of all BASS corporate collateral was finalised, and significant in-roads have been made in reformatting and rebranding all BASS marketing collateral including the BASS Event Guide and Headliners e-flyer.

New technology continues to drive the ticketing industry and to ensure that BASS sustains and grows its business, in 2008 the BASS Management team recommended that it go to market with a Request For Proposal for the supply of an arts focused Ticketing and Customer Relationship Management (CRM) software solution that will support all BASS clients, is proven within the Australian marketplace, and will support, and keep pace with, industry trends and standards. The selection process is continuing.

The movement of the BASS sporting contracts to national providers in late 2007 resulted in a lower ticket volume result for BASS in 2008/09 however, due to economies of scale BASS yielded a higher net profit. BASS sold more than 570,000 tickets during the 2008/2009 fiscal year, and increased its arts client base with the addition of the Feast and Adelaide Cabaret Fringe festivals.

BASS will continue to position itself for further expansion within the arts sector by adopting best of breed technologies and processes that deliver comprehensive ticketing and Customer Relationship Management (CRM) service provisions to assist with growing South Australian Arts audiences.

Workshops

The 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, but when a show-build is underway they can expand their teams up to six fold. Carpenters and cabinetmakers, boilermakers and sheet metal workers, electricians and fitters and turners are drawn into teams to meet inflexible deadlines.

This financial year the work by the workshops included the set build of *Avenue Q*, *Phantom Of The Opera* (Asian tour), the automation and portion of the set design of *Jersey Boys*

Workshop staff bumped out the *Lion King* set from Taipei in August and returned it to Australia for storage.

The strategic planning for workshops continues. New business opportunities are being sought to supplement traditional theatre revenues in the future.

Workshops were very proud to accept the Ruby Award for Leadership in Arts Enterprise.

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;

Adelaide International Guitar Festival

Festival partners:

Channel 7, kwp! Advertising – Concert Partner, Coopers Brewery – Official Beer, Jim Beam – Wah Bar, Fox Creek Wines – Official Wine & Lounge Partner, Gibson Guitar, Activision - Guitar Hero, World Tour, Bombora Creative Pty Ltd, Adelaide City Council, Flight Centre

Media partners: Rolling Stones, The Advertiser, Nova 91.9, Rip It Up, Mix 102.3, Australian Guitar magazine, ABC 89, dB magazine

Supply partners: Bytecrafft , Oaks Hotels and Resorts, Derringers, Visualcom and FNUKY

OzAsia Festival

Festival partners: Santos, ETSA and Ironfish

Media Partners: The Advertiser (press), SBS (TV), and Mix 102.3 (radio)

Wine Partner: Festival City Wines

Adelaide Cabaret Festival

Principal partner: FOXTEL bio & ovation

Evening partners: Adelaide City Council, Minter Ellison, Coopers, Vili's

Associate partners: Leconfield – wine partner, Independent Arts Foundation

Media Partners: The Advertiser, Channel 7, 5AA, Rip It Up, blaze

Supply partner: Qantas & Hyatt Regency Adelaide – Travel Partners, ADSHEL, Visualcom, Lexus, National Pharmacies

Corporate supporting cast: AME Recruitment, CleanSA, Hansen Yuncken, mhm, Visualcom

Something on Saturday

National Pharmacies and the Adelaide Festival Centre received AbaF nomination for a Partnering Award at this year state awards ceremony.

Year Round Partnership

RAA, Coca-Cola Amatil

Morning Melodies

From January 2009 we said farewell to APIA and welcome Australian Executor Trustees as the new partner.

Student Tix

Australian Executor Trustees Charitable Trusts have become our first Major Donor for STix

trans:mission

Lexus are the exclusive partners for this program until 31 December 2009

Indigenous Arts Program

A grant from the Maralinga Piling Trust

Corporate Hospitality

Ovation members include;

ANZ Private Bank

Aviva Australia

Catcon

Egan-Millar-Wall

nab Private Wealth

Perpetual

Wallmans Lawyers

Westminster School

Woods Bagot

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. 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

The Adelaide Festival Centre implemented a new Fraud Control Policy in 2008-09.

No significant incidents were detected in the 2008-09 financial year.

Freedom of Information

Adelaide Festival Centre is a statutory authority established under the *Adelaide Festival Centre Trust Act 1971*. The Festival Centre has the following policy documents available:

- Annual Reports (including financial statements)
- New Directions
- OHS&W Policies and Procedures
- Disability Action Plan
- Customer Service Policy

Arrangements can be made to obtain copies of any of these documents, or to inspect them at the Festival Centre, between 9.00am and 4.00pm, Monday to Friday, by contacting the FOI Officer.

Requests under the *FOI Act* for access to documents in the possession of the Festival Centre should be accompanied by a \$27.75 application fee and directed in writing to:

Ms Joyce Forbes
The FOI Officer
Adelaide Festival Centre
GPO Box 1269
ADELAIDE SA 5001

An additional search fee of \$32.00 per hour applies and a deposit may be required. A reduction in the fee payable may be applicable in certain circumstances. Enquiries may be directed to the FOI Officer on +61 8 8216 8624 between 9.00am and 4.00pm, Monday to Friday.

Energy Efficiency Action Plan

Adelaide Festival Centre has developed an environmental action plan that identifies a number of initiatives we can undertake 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,
- the completion of installation of CO₂ monitoring systems with a resultant saving of 9.6% in CO₂ emissions in the first full year of operation,
- Power Factor monitoring completion with some areas identified for power factor correction. The correction of the power factor will improve the efficiency of electrical systems.
- recycling of bottles and corks from catering operations,
- ongoing treatment of organic waste through managed worm farms for use on the gardens,
- 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.

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

Consultants

The Adelaide Festival Centre engaged 8 consultants in 2008-09, to provide expert advice on a range of systems and business issues, at a total cost of \$188,000.

Cost range	Number of consultants
Below \$10,000	2
\$10,000-\$50,000	5
Above \$50,000	1
Total	8

Contractual Arrangements

During 2008-09 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 2008-09

	Percentage of accounts paid (by number)	Number of Accounts Paid	Value in \$A of accounts paid	Percentage of accounts paid (by value)
Ontime	82.24%	8,762	\$11,878,063.74	66.34%
Less30	12.31%	1,312	\$5,294,424.27	29.57%
Greater30	5.44%	580	\$732,836.60	4.09%

Overseas Travel 2008-09

Number of Employees	Destination	Date	Reason for travel	Cost
1	Taiwan	July 2008	Workshop - load in <i>Lion King</i> Taipei	Cost recovered from client
3	Korea	July/August 2008	Workshop - <i>Mamma Mia</i> "Gwangju" Load in	Cost recovered from client
1	UK & USA	August 2008	Workshop - research set build requirements for the Australian production of <i>Jersey Boys</i>	Cost recovered from client
2	Taiwan	August 2008	Workshop - load out <i>Lion King</i> Taipei	Cost recovered from client
3	Korea	September 2008	Workshop - <i>Mamma Mia</i> "Gwangju Load out	Cost recovered from client
1	New Zealand	Sept/October 2008	Workshop - <i>Phantom</i> Load in Auckland	Cost recovered from client
1	China	Sept/ October 2008	Programmer to attend China Children's Theatre Festival in Beijing as a guest	Costs covered by the host festival
1	USA	October	Workshop - consultancy in New York regarding the set build of the musical <i>Billy Elliott</i>	Cost recovered from client

2	Korea	November 2008	Workshop - Mamma Mia "Daegu" Load in	Cost recovered from client
1	New Zealand	December 2008	Workshop - Phantom Load out Auckland	Cost recovered from client
1	Brazil	December 2008	Workshop - Miss Saigon Load out Brazil	Cost recovered from client
3	Korea	January 2009	Workshop - Mamma Mia "Daegu" Load out	Cost recovered from client
1	USA	February 2009	Performing Arts Collection - Courier and install Dame Judith Anderson gown designed by Valentina from Adelaide for the <i>Valentina: American Couture and the Cult of Celebrity</i> exhibition at The Museum of the City of New York.	Cost recovered from client
1	Korea	Feb-March 2009	Workshop - Inspect theatre in Seoul & provide consultation for the purpose of fulfilling contractual obligations for the installation of <i>Phantom</i>	Cost recovered from client
3	Korea	June 2009	Workshop - <i>Mamma Mia</i> National Theatre Seoul Load in	Cost recovered from client
3	Taiwan	June – July 2009	Workshop - <i>Phantom</i> Load in Taipei	Cost recovered from client

MANAGEMENT OF HUMAN RESOURCES

The Human Resource Management function at the Adelaide Festival Centre occurs within the context of our Strategic HRM Plan, with key achievements and performance against targets listed below.

Quality Staffing

One of the Adelaide Festival Centre's key objectives is to ensure equitable, transparent, merit based recruitment practices, processes and methods that ensure that the Festival Centre attracts and retains high calibre staff that meet departmental and organisational operational and strategic objectives. This includes a workforce that reflects the Festival Centre's commitment to the employment of indigenous, disabled and culturally diverse population.

An e-recruitment strategy is currently being developed for implementation to make it easier to recruit suitable applicants into employment opportunities at the Adelaide Festival Centre.

Employee numbers, gender and status 08-09

Total No. of Employees	June 08	June 09
Persons	387	327
FTE's	260.1	224.3

During this financial year, the Festival Centre has continued its program led approach. However the current economic climate has affected attendances at Adelaide Festival Centre which in turn has resulted in a 15.5% decrease in employee numbers compared to the same time last year. In FTE terms, this represents a 16.7% decrease compared to the same time in June 08.

Gender	% Persons		% FTEs	
	'08	'09	'08	'09
Male	50.6%	47.71%	49.7%	47.05%
Female	49.4%	52.29%	50.3%	52.83%

The figures at the end of June 2009 represent a slight increase 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 which are consistent with government requirements whilst recognising the particular needs of a dynamic arts environment continues to be an ongoing priority for the Festival Centre.

Number of Persons During the 08-09 Financial Year		
	07-08	08-09
Separated from the AFC	71	87 (66 casual, 21 FTE)
Recruited to the AFC	115	29

Number of Persons end of 08-09 Financial Year	
On Leave without Pay	7

Number of employees by salary bracket

Salary Bracket	Male	Female	Total
\$0-\$47,999	125	131	256
\$48,000-\$60,999	14	20	34
\$61,000-\$78,199	12	15	27
\$78,200-\$98,499	2	2	4
\$98,500+	3	3	6
Total	156	171	327

The figures reflect more females paid in the \$0-\$47,999 bracket than males. This is a result of the over-representation of females recruited as casuals (see above) reflecting the recruitment of staff at an operational level. There has been a consistent increase in the number of women represented in the higher salary brackets over the past year.

Status of employees in current position

FTEs	Ongoing	Short-Term Contract	Long-Term Contract	Other Casual	Total
Male	35.8	7.5	13	49.5	105.8
Female	25.83	15.53	34.11	43.00	118.47
Total	61.63	23.03	47.11	92.5	224.27

PERSONS	Ongoing	Short-Term Contract	Long-Term Contract	Casual	Total
Male	36	8	13	99	156
Female	29	19	37	86	171
Total	65	27	50	185	327

These figures reflect an increased number of males enjoying ongoing status over females although more females moved from short-term contract status to long term contract status. Although there is a slight over representation of males in casual recruitment over the 08-09 financial year, this 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		Contract Tenured		Contract Untenured		Total		
	Male	Female	Male	Female	Male	Female	Male	Female	Total
CEO & Artistic Director	0	0	0	0	1	0	1	0	1
Executives	2	0	1	0	0	4	3	4	7
Total	2	0	1	0	1	4	4	4	8

Leave Management

Average days leave taken per full time equivalent employee

Leave type	2004-05	2005-06	2006-07	2007-08	2008-09
Sick leave	4.00	6.8	3.58	1.83	8.73
Family Carer's Leave	0.42	0.65	0.6	0.05	1.55
Miscellaneous Special Leave with Pay	0.32	0.14	0.09	0.24	2.63

The figures for this financial year reflect a significant departure from the 2007-08 financial year figures. In particular, the number of sick leave days per FTE employee averaged 8.73 days. The reasons for this result could be due to the ease with which winter viruses spread from infected employees to otherwise healthy employees in an open plan work environment.

The amount of carers' leave per FTE staff has also significantly increased during this last financial year with staff taking more time than that taken in previous years to care for sick family members.

The amount of miscellaneous special leave taken per FTE employee has significantly increased this financial year mainly due to increased bereavement leave and time off in lieu requests.

Adelaide Festival Centre employees are generally committed and passionate about their work and often work long hours particularly during festival periods with the last 12 months being exceptionally busy. Permitting staff to take time off in lieu is one way of rewarding them for their efforts.

Over the next few months, a number of new policies will be developed and implemented, the objective being to assist managers to more effectively manage time off in lieu.

Sick leave will also be monitored closely by managers during the next 12 months 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-\$46,399	2	252	0.7%	2%
\$46,400-\$58,999	0	33	0%	2%
\$59,000-\$75,499	0	31	0%	2%
\$75,500-\$94,999	0	5	0%	2%
\$95,000+	0	6	0%	2%
Total	2	327	0.3%	2%

The % of indigenous employees remains well below the target, with the goal of increasing the % of Indigenous employees not achieved. To address this, the majority of Festival Centre vacancies are forwarded to indigenous networks, including the DFEEST Aboriginal Employment Unit. The Festival Centre has also been working with the State Indigenous Engagement Manager to ensure that the format and presentation of our information to Indigenous networks are more user friendly which hopefully will result in more interest from this client base.

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

Number of employees by age bracket by gender

Age Bracket	Male	Female	Total	% of Total	2009 Workforce Benchmark
15-19	0	1	1	0.3%	6.7%
20-24	16	10	26	7.95%	10.7%
25-29	22	42	64	19.57%	9.8%
30-34	20	18	38	11.62%	9.8%
35-39	16	16	32	9.79%	11.1%
40-44	17	26	43	13.15%	11.9%
45-49	22	22	44	13.46%	12.3%
50-54	20	7	27	8.26%	10.6%
55-59	12	15	27	8.26%	9.1%
60-64	5	9	14	4.28%	5.3%
65+	6	5	11	3.36%	2.7%
TOTAL	156	171	327	100.00%	100.00%

The Festival Centre workforce demonstrates a significantly younger age profile in the 25-29 and 30-34 year brackets than the SA Workforce benchmarks with females

comprising 18.35% of the Festival Centre workforce between the ages of 25-34 compared to 12.84% of males in this same age bracket.

The next highest concentration of employees appear in the 40-49 year age bracket with female employees comprising 14.68% of the workforce compared to 11.93% of males in this same age bracket.

Generally, the Adelaide Festival Centre workforce breakdown by Age and Gender indicates a younger average profile for females than males, even though there are more females than males aged over 60.

Cultural and linguistic diversity

	Male		Female		Total		% of Agency		SA Community
	June 08	June 09	June 08	June 09	June 08	June 09	June 08	June 09	
No. of employees born overseas	3	10	7	10	10	20	2.6%	6.12%	20.3%
No. of employees who speak languages other than English at home	19	19	18	21	37	40	9.6%	12.23 %	16.6%

The figures for this financial year reflect a significant increase in both the number of employees born overseas and who speak a language other than English at home. 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 Festival Centre. Nevertheless, it is still provided on a voluntary basis.

Occupational Health, Safety and Injury Management

During the 2008-2009 year the Adelaide Festival Centre has worked closely with the Department of the Premier & Cabinet Workplace Safety & Wellbeing Unit to identify the gaps and develop a OHS System Implementation Plan for 2009-10 which aims to ensure the Adelaide Festival Centre achieves compliance against the WorkCover Performance Standards for Self-insurers by December 2010.

Management and staff continue their strong commitment to safety and the prevention of incidents to both staff and patrons. The aim of an injury free workplace is forefront of our minds.

In addition to our ongoing actions, a number of the key strategies for 2008-2009 included;

- Providing all employees access to a free flu vaccination
- Increased awareness and prevention of Influenza H1N1, including the provision of anti-bacterial hand gel in all work areas, toilets & kitchens and wipes for telephones & keypads

- Improving the effectiveness of employee inductions prior to commencing work.

The integration of Risk Management into the Adelaide Festival Centre's core business activities is the fundamental concept, which the centre strives to continuously improve.

Ensuring that risk assessments are carried out early in the programming and scheduling of events and performances continues to be a priority of the Adelaide Festival Centre.

Occupational Health Safety & Welfare is discussed at all team and departmental meetings throughout the Adelaide Festival Centre. This enables potential hazards to be identified, discussed and controlled immediately. Anything that cannot be addressed in this forum is then raised at the departmental OHS&W Committee.

Each department within the Festival Centre has a departmental Occupational Health & Safety Committee's and representatives this committee is in place to discuss and act on departmental hazards, concerns and risks quickly. Each departmental committee develops OHS&W plans that are relevant to their particular area.

A Principal Occupational Health & Safety Committee comprises a representative from each department together with the CEO or his Senior Management representative. The Principal committee implements strategies to address corporate risks and prioritises hazards that have escalated from the departmental level or require capital expenditure to resolve.

This two-tier approach encourages greater participation from a wider range of employees and promotes a practical approach to solving OHS&W concerns.

- 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 2008-09 compared with 2007-08

EXPENDITURE	2008-09 (\$M)	2007-08 (\$M)	Variation (\$m) + (-)	% change + (-)
Income Maintenance	0.003915	0.036957	- 0.033042	- 89.41%
Lump Sum Settlements Redemptions – Sec 42	0.008005	0	0.008005	0
Lump Sum Settlements Permanent Disability – Sec 43	0.020625	0	0.020625	0
Medical / Hospital Costs combined	0.007843	0.026788	- 0.018945	-70.72%
Other	0.007960	0.006031	- 0.001929	31.98 %
Total Claims Expenditure	0.048350	0.069777	- 0.021427	-30.70 %

NB: Significant increase in claims expenditure relates to 1 psychological claim that was lodged in June 07, the claim was disputed, and the injured employee received a partial capacity to return to alternate employment in mid 2008. This claim continues to be managed by the WorkCover claims agent EML.

- Table 3 – Meeting Safety Performance Targets

	Base: 2005-06	Performance: 12 months to end of June 2009			Final Target
	Numbers or %	Actual	Notional Quarterly Target	Variation	Numbers or %
1. Workplace Fatalities	0	0	0	0	
2. New Workplace Injury Claims	13	7	3.25	-6	-46.15%
3. New Workplace Injury Claims Frequency Rate	33.1	21.02	8.275	-12.08	-36.50%
4. Lost Time Injury Frequency Rate***	13.7	11.01	3.425	-2.69	-19.64
5. New Psychological Injury Claims	1	1	0	0	0
6. Rehabilitation and Return to Work					
a. Early Assessment within 2 days	Not Recorded ****	Not Recorded			80% or more
b. Early Intervention within 5 days	Not Recorded	Not Recorded			80% or more
c. RTW within 5 business days	Not Recorded	Not Recorded			75% or more
7. Claim Determination					
a. Claim determination in 10 business days	Not Recorded	Not Recorded			75% or more
b. Claims determined in 10 business days	Not Recorded	Not Recorded			3% or less
8. Income Maintenance Payments for Recent Injuries					
a. 2006/07 Injuries (at 24 months development)	Not Recorded	Not Recorded			Below previous 2 years average
b. 2007/08 Injuries (at 12 months development)	Not Recorded	Not Recorded			Below previous 2 years average
<p>*** Lost Time Injury Frequency Rate Injury frequency rate for new lost-time injury / disease for each one million hours worked. This frequency rate is calculated for benchmarking and is used by the WorkCover Corporation.</p> <p>Lost Time Injury Frequency rate (new claims: <u>Number of new cases of lost time injury / disease for year x 1 000 000</u> Number of hours worked in the year.</p> <p>**** Given the Adelaide Festival Centre transferred to Dept Premier & Cabinet Self Insurance locations effective 1st Nov 07, data for questions 6,7,& 8 is incorporated into DPC data</p>					

Number of employees with disabilities (according to commonwealth DDA definition)

TYPES OF EMPLOYEE DISABILITIES:

Types of Employee Disabilities				
Disability	Male	Female	Total	% of AFC
Physical	6	11	17	5.2%
Intellectual	1	1	2	0.61%
Sensory	0	2	2	0.61%
Psychological/Psychiatric	0	2	2	0.61%
Other	0	0	0	0%
Total	7	16	23	7.03%

Number of employees with ongoing disabilities requiring workplace adaptation

Males	Females	Total	% of Agency
2	5	7	2.1%

The Festival Centre currently employs 7 employees with ongoing disabilities who required some form of workplace adaption. Five employees required minor changes to their work environment while 2 employees are currently restricted in the type of work they can do. This information is now recorded electronically and as staff become more comfortable recording this information (confidential) our statistics will continue to change.

Documented review of individual performance management

	Target	% Total Workforce
100% of position descriptions updated to contain Key Performance Indicators within the past 12 months	100%	77.7%
100% of staff with documented Performance Management Reviews (including casual staff) within the past 12 months	100%	3.1%
Maintenance of quality improvement in Performance Management process	Yes	In progress

During the past 12 months the Festival Centre has been focussing on identifying and documenting individual Key Performance Indicators in every employee's position description as well as ensuring they correctly reflect current responsibilities. Concurrently, the Adelaide Festival Centre's Performance Development Review form has been trialled with management and staff and is ready to be rolled out to all departments. The Performance Development Review process should be completed for all ongoing and contract staff by the end of September 09.

It is anticipated that by the end of the 09-10 financial year, 100% of staff (including casual staff) will have up to date position descriptions and have undergone a performance development review with their manager.

Leadership and Management Development

Training and development within the Festival Centre aims to reflect the objectives of the Strategic Plan with the focus being on relevant and practical training – both internal and external – to empower employees to more effectively undertake their responsibilities. Over the past 12 months, to ensure Festival Centre staff remains engaged in meaningful training despite financial restrictions, the focus has been on internal training opportunities. With the purchase of the new EBMS event management software package, it was appropriate that internal training be provided to staff on this new package. This strategy was particularly effective as such detailed internal training for the whole of the Festival Centre was and continues to be vital to the effective implementation of the EBMS program.

Leadership & management training expenditure for 08-09

Training and Development	Total Expenditure	% of Total Salary Expenditure
Total training and development expenditure	\$88,692.47	0.7%
Total Leadership and management development expenditure	\$12,281.43	0.1%

Expenditure on external leadership and management development programs has decreased in the last two years. During the course of this last financial year, the management team has been focusing heavily on the delivery of programs within the Festival Centre which in turn has resulted in more on the job training.

In the new financial year, the focus will again be on assisting the management team improve their skills across a broad range of management competencies. Mentoring of managers and professional staff, on the job training and offering relevant external training that will build on current skills and abilities will be the main methods of delivery.

Accredited training packages by classification – July 08-June 09

Agreement	Classification	Accredited Training Package	Numbers June 09
Non Award	Job Grade 9	Diploma in Project Management	1
Non Award	Job Grade 7	Diploma in Business Management	1
Professional Administrative Agreement	Clerical Officer 3	Diploma in Business Management	1
Non Award	Job Grade 9	Diploma in Business Management	1
Non Award	Job Grade 11	Graduate Certificate in Tourism, Festival & Event Design & Management; Graduate Diploma, Tourism	1
Professional Administrative Agreement	Clerical Officer 3	Industry Certificate in Event Design & Management	1
Non Award	Job Grade 9	Cert IV in OHS	1
Non Award	Job Grade 7	Diploma in Live Production Theatre & Events	3
Non Award	Job Grade 8	Advanced Diploma Stage Management	1
PAC Enterprise Agreement	Cat K	Diploma in Live Production Theatre & Events	3

In the last 3 financial years the Festival Centre has made significant investments in providing staff with opportunities to complete a range of Certificate IV accredited programs in Business (Frontline Management) and Entertainment.

The figures above reflect the Festival Centre's continued investment in terms of offering diploma and tertiary opportunities for staff during the 08-09 financial year. The above opportunities were offered in consultation with staff and their respective managers.

Equal employment opportunity programs

The 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.

The Adelaide Festival Centre provides policy, training and guidance to ensure that the Festival Centre acts in a manner which is consistent with the 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.

The results for Protection of Merit and Equity in 2008/9	Target	Result
Equity Policy for recruitment panels endorsed	Yes	Yes
% of vacant positions forwarded to Aboriginal Employment Programs (as per Quality Staffing targets)	100%	37.5%
% of vacant positions forwarded to Disability Works Australia (as per Quality Staffing targets)	100%	50%

Despite the fact that the Festival Centre has not reached its target of 100% of all future employment opportunities being forwarded to Indigenous networks, we were able to offer a young Indigenous person the opportunity to develop their skills and experience in the Artspace as an Exhibition Assistant in the form of intensive mentoring and on the job training.

There will however be a concerted effort to improve on current results in the new financial year.

In July 2008, the Festival Centre signed a Memorandum of Understanding with Disability Works Australia to facilitate the employment of people with disabilities and to promote DWA throughout the organisation.

STAFF LIST 2008-09

The following staff were employed on a casual, part-time or full-time basis during 2008/09:

ADAM	NATALIE FRANCOISE
ADAMS	DAVID JOHN
ADAMS	GREGORY MICHAEL
ADAMS	KELVIN
ALLCHURCH	JENNIFER
ALLCHURCH	KIM RENEE
ALLEN	CHARMAYNE ELIZABETH
ALLEN	STEVEN PAUL
ANDERSON	MELANIE
ARGUILE	KATHERINE TAMIKO
ARNOLD	ROBERT WAYNE
ASH	DAVID
ASHDOWN	ALISON JOY
ATKINSON	JANET LINDSEY
AYLWARD	KATE MELISSA
BADGE	SOPHIA AMA VICTORIA
BAILEY	NAOMI KAYE
BALSAMO	LUCIE
BARGE	IAN DONALD
BARIC	DAVID LUKA
BARRETT	CATHRYN ANNE
BEAL	PRUDENCE JANE
BEARZOTTI	SERGIO
BEAVIS	TREVOR JOHN
BECK	JUANITA
BECKER	MICHAEL JOHN
BEER	GREGORY ROBERT
BEHENNA	CRAIG JOHN
BENTLEY	MICHAEL ANTHONY
BERRYMAN	GRAHAM WILLIAM
BETHELL	LIANA
BLACK	KIRSTY LISBET
BLACKMORE	RICK
BLEBY	SARAH HELEN AMELIA
BOLTON	SAM
BOUNDY	CAMERON LUKE
BRANDENBURG	NICHOLAS BRIAN
BRANFORD	EMILY
BRINDLEY	ROSS IAN
BROWN	ANTOINETTE LOUISE
BRYANT	KAREN
BUDGEN	ADAM
BURCHELL	HAYLEY
CAMAC	CLINTON LYALL
CAMENS	PENNY GRACE
CAMPBELL	LUCY ROSELLA KIT
CAMPBELL	WENDY

CANTONE	CIRO ROSARIO
CAPOCCIA	RENATO RAMON
CARLSSON	KYM DANIEL
CARROLL	SUZANNE MARIE MARGERT
CARTLIDGE	MARTIN CLIFFORD
CASTEL	FRANK
CATSIPORDAS	ANGELO
CAVUOTO	ANNA ANTONIA
CEKO	MELANIE JASMINE
CHAMBERLAIN	SAMUEL DOUGLAS
CHAPMAN	SALLY-JAYNE SAMANTHA
CHRISTIE	GLEN JAMES
CINNEIDIDH	PAUL GERARD
CLARK	ROGER BRENDAN
CLEVERLY	STEPHEN JOHN
COATES	KIAH
COLLINS	SCOTT
CONNOR	AARON SCOTT ERICH
COOK	JACQUELINE PETA
COOREY	SONIA MARIE
COTTER	LEANNE
COVILL	HUGH LINDSEY
COWCILL	THOMAS ALAN
COWELL	ADRIAN DOUGLAS
CRANE	STUART JAMES
CUCCHIA	NICHOLAS LUKE
CULLEN	MARK ANDREW
CUMBERLIDGE	FREYJA MICHELLE
CUNDELL	BARNABY MARK
CUNDELL	CHRISTINE
CURTIS	MATTHEW ROSS
DAVIES	CHARISSA ANN
DAVIS	PHILIP LUKE
DAVISON	NATHANIEL TRENT
DE-BRUIN	CLARE
DE-KONING	LYNDA RAQUEL
DELANEY	VERONIKA
DE-LANGE	RYAN
DICHIERA	TERESA
DIERCKS	KIRSTEN JANE
DIRUBBO	GABRIELLA
DODD	TIMOTHY LUKE
DODDRIDGE	ROBERT JAMES
DOLMAN	NADIA LOUISE
DOUGHERTY	AMELIA JANE
DOUGLAS	LORRAINE JOY
DU	TSUBI
DUGGIN	SUSAN JANE
DUNCAN-JONES	JESSE
DUNSTAN	JO-ANNE ELIZABETH
DWYER	ROSE
EGAN	PETRINA MARY
EICKHOFF	DONALD CAMERON
FAIRLIE	JANE ELIZABETH
FEWSTER	CALUM

FILMER	PAUL STEPHEN
FILSELL	NICHOLAS BEN
FIMERI	MATTHEW CHARLES
FINCH MARK	PAUL
FISHER	MARK IAN
FISHER	STEPHANIE CHRISTINE
FLANNERY	YVONNE LYNETTE
FLEMING	LEE-ANNE
FLETCHER	MARGARET CHRISTINE
FLYNN	HOOI PING ANGELA
FORBES	JOYCE SUSAN
FORMBY	SUSAN MARGARET
FRANCIS	NICOLE LEE
FRY	JULIA MAREE
FURBY	MAXWELL DUNCAN
GARDNER	RICHARD MAXWELL
GARDNER	SOPHIE CHARLOTTE
GARREFFA	RACHEL LOUISA
GASKIN	JO-ANN
GAUTIER	DOUGLAS
GIBSON	JULIEN ROBERT
GILL	JOHN DAMIEN
GLUIS	HAYLEY ANNE JANE
GOODWIN	PAIGE VERONICA
GOODWIN	JOANNA LOUISE
GREEN	GARY NEAL
GREEN	DAVID JAMES
GREEN	FLEUR ELISE
GREG	KIM LOUISE
GREY-GARDNER	SUSAN
GRIGGS	PENELOPE ZOE
GROENEWEGEN	PIET GORDON
GROOMS	PAUL JOHN
GROTTO	JONATHAN DAMIAN
GUENTHER	ANTJE
GUM	HAROLD JAMES
GUNTER	HOLLEE
HADDY	PHILLIP DAVID
HAGAN	KATE NICOLE
HALL	GRANT LEE
HARDINGHAM	NARELLE LEANN
HARLIN	JADE MAREE
HARRISON	CRAIG JOHN
HAWKINS	KERRY ANNE
HAYWARD	CELENA JANE
HEADLAND	MICHELLE LOUISE
HEADLAND	SAMANTHA KATE
HEALY	BENITA ANNE
HEIKKINEN	ALEISHA MADELEINE
HENSHALL	JUDITH THORA
HERRING	CHRISTIAN CHARLES
HERRIOTT	CATRIONA ELEANOR DOUGLAS
HILL	GLENN DOUGLAS
HOLT	JULIA ACKLAND
HOMEWOOD	MARTIN

HOPKINS	SAMUEL JAMES
HORNE	PETER GERARD
HORNHARDT	GABRIELLE
HORNHARDT	ADAM MALCOLM
HORNHARDT	TAREN
HOWARD	DACE PAUL JACK
HOWARD	MARTIN DEREK
HOWARD	ANDREW DEAN
HOWARD	CATHY JEAN
HUMMEL	KIEL
HUNT	DARREN PETER
HUNT	BRIONY ELIZABETH
JACKSON	MICHAEL PHILIP
JAMES	THOMAS FERRY
JEITNER	LYDIA HEDWIG
JENKINS	SUSAN MARIE
JENSEN	KERRYANNE
JOHNSON	REBECCA ANN
JOHNSON	ANNE ELIZABETH
JOHNSTON	CHRISTINE
JONES	DAMON NATHAN
JONES	RAYMOND FRANK
JOSEPH	GARY JAMES
JOZEPS	SAMUEL KARL
KAMBOURIS	HEATHER KAYE
KAUR	JASRYN
KELSEY	PAMELA JOY
KIMBER	JENNIFER ANN
KING	LINDA SUSAN
KNIGHT	ASHLEY JOHN
KOBELT	RENEE SUZANNE
KURPITA	OLEH
LACY	DIANE JILL
LANGBERG	LEDA DOLAN
LEDITSCHKE	DWAYNE MARK
LEE	DAVID LEONARD
LEE	WENDY LOUISE
LePOIDEVIN	ANNA LOUISE
LEWINGTON	JOHN DAVID
LINDSTROM	KENT LENNART
LOUCH	VINCENT PAUL
LOVE	MADELINE JANE
LOVE	REBECCA ELIZABETH
LUONG	DIEP NGOC
LUSCOMBE	NATHAN
LYNCH	ANDREW PETER
MACDONAL	DANGUS RANALD
MACKENZIE	JOEL NIGEL
MACKENZIE	PAUL EDWARD
MACKENZIE	GIUSEPPINA
MACLEOD	DENISE
MADDOCK	PETER KENNETH
MALLIOS	LITSA
MARCINIAK	MATTHEW
MARQUIS	CAROLINE ANN

MARSHALL	MARY ELIZABETH
MARTIN	JO-ANNE CHRISTINE
MASTROIANNI	BIANCA
MATAS	JOSEPH MARK
MATHER	KATHRYN ALLISON
MATTHEWS	ALAN JOHN
MATTHEWS	JEMMA ELIZABETH MIELS
MCAULEY	PENELOPE JANE
MCBEATH	TIMOTHY CHARLES FRASER
MCBEATH	DANNIELLE LEE
MCCABE	MICHAEL RICHARD
MCCARTHY	GARRY ALBERT
MCCOWAT	CRAIG
MCEWIN	CHEREE LEE
MCGEE	PAUL GREGORY
MCGREGOR	BEVERLY MARIE
MCLAINE	CORINNA LAURA
McLEOD	THOMAS FRANK
MCMAHON	COREY
MEDLEY	DEBBIE MARGARET
MELDRUM	BRIANNA MARY
MICHELMORE	SIMON FRANCIS
MICKAN	DANA LOUISE
MIGNONE	GIACOMO CARMINE
MILLER	KENTYN CYRIL
MILLER	TOBIAS JONATHAN
MOLOTCHNIKOV	ALEXEI
MOORE	CRYSTAL
MORALEE	JULIE
MORDEN	APRYL FLORENCE
MORONEY	ROSEMARIE ANNE
MORRISON	BRIAN ANTHONY
MORRISON	ROSEMARY JANET
MOSEBY	DEBORAH JANE
MOURANT	ALAN ROBERT
MRAZ	THOMAS MATTHEW
MUIR	MARGARET
MUIRHEAD	HEATHER AUGUSTA
MULLER	MARK
MUNN	JOHN KERNAGHAN
MYERS	SIMONNE CLARE
NAGAI	YAYOI
NASH	JESSICA MOYA
NAYLOR	CHRISTOPHER RAYMOND
NELSON	TROY DOUGLAS
NEWBURY	CAITLYN MAREE
NUTT	MELISSA RENAE
O'BRIEN	DYLAN
O'CONNELL	ALISON MARY
OFFLER	INGRID ELEONORE
O'LEARY	MARY-ANNE LOUISE
O'SULLIVAN	KELLY ANNE
OWEN	NICHOLAS JAMES
PALCINI	FABIO
PALMA	TERESA

PARHAM	HEW JEFFERSON
PARMIETER	ANDREW ALLAN
PARTIS	ROLAND STUART GEORGE
PAYNTER	GEORGINA AMY RACHAEL
PEARCE	REBECCA KATE
PEOPLES	JOSEPHINE
PERRY	LACHLAN
PESKETT	ADRIAN RUSSELL
PETRIDIS	CHRISTOPHER JAMES
PHILLIPS	BERNARD ANTHONY
PIKL	GREGORY JOHN
PILLER	NEVILLE BRIAN
PIRON	FRANCOISE MICHELE
POLAND	KYLIE JAYNE
POLE	PRUDENCE AVELINE
POULSON	JAMES BROADIE
PREECE	HELEN
PRICE	MICHAEL ANDREW
PRIWER	ANTHONY
RAMSEY	ELISE KATE
REDMOND	MATTHEW FRANCIS
REEVES	THOMAS ALEXANDER
REHILL	JOHN KENNETH
REID	CATHERINE ANNE LOUISE
RILEY	MICHAEL PATRICK
ROBINSON J	AY MATTHEW
ROBINSON	DONNA RAE
ROGERS	PETER JAMES
ROSSETTO	JANE
RYAN	TERESA ANN
SABOOHIAN	RAMIN
SAEZ-SANCHEZ	LUIS VINCENT
SAGE	DIANA JANE
SALVEMINI	JANINE ANN
SAMUEL	BRIDGET MAREE
SANDERS	JOSH MARK
SANDERS	DAVID MARKHAM
SANDOW	STUART EUGENE
SAVAGE	OLIVER DONALD BRUCE
SCHLOITHE	CHRISTINE KYLIE
SCHULTZ	FREDERICK STEPHEN
SCOTT	FIONA JESSIE
SCOTT	JOHN CHARLES
SEAL	PATRICIA MARY
SEAL	NICOLE PATRICE
SEARLE	CHRISTOPHER MARCOS
SHONE	MICHAEL JAMES
SIZE	LINCOLN THOMAS
SKINNER	SAMANTHA LEA
SKINNER	MORAG ELIZABETH
SMILEY	GILLEAN ZENA
SMITH	ROBERT
SMITH SUSAN	JANE
SNODGRASS BEN	JOHN
SPARTALIS	WILLIAM OWEN STACY

SPOONER	PETER RICHARD
STARCZOWSKI	ROBERT
STARR	ANDREW JOHN
STEELE	ELLEN JOAN
STEPHENS	CHRISTOPHER JOHN
STEVENS	VANESSA CAROL
STEWART	KINGSLEY STEWART
STIMSON	VICTORIA JAYNE
STOKES	KATHRYN JANE
SUTHERLAND-SHAW	JOANNE LEA
SUTTON	THOMAS IAN
SWEENEY	SUSANNAH
TARDREW	MICHAEL
TAYLOR	KARYN HELENE
TAYLOR	STACEY LEE
TAYLOR	KRISTEN LEE
TAYLOR	OLIVER JAMES
TAYLOR	PETER
TERRERI	CARMINE MARIO
THOMAS	JASON PETER
THOMPSON	SARAH ANNE
THOMPSON	YANJA KELLY
THOMPSON	RACHELLE GEORGINA
THOMPSON	JACINTA
THOONEN	MICHAEL
TODD	WENDY LEANNE
TODD	PETER DAVID
TREBILCOCK	GIFFORD WAYNE
TREICIS	JOY LOUISE
TREPA	HELEN
TROWBRIDGE	LEA
TROWBRIDGE	BENJAMIN RAYMOND
TURNBULL	LUCY MATILDA
TYMMONS	ROSS WAYNE
VAN'BAVEL	ANTON JAMES
VAN'NEK	DANIEL JEROME
VARRICCHIO	RALPH
VIETH	CHLOE ELIOTT
VOMIERO	AURORA
VOSS	DANIEL KARL DEITER
WAGSTAFF	ALICE ELEANOR
WAITE	LISA ROSE
WAITE	GAYLE PATRICE
WALLACE-YARROW	ABBE ROSE
WALTERS	ANDREW DAVID
WARD	DANON KAYE
WASYLUK	DANIEL
WASYLUK	IRENE
WATKINS	ROSEMARY SUZETTE
WEATHERILL	VINCENT GARY
WEBB	REBEKAH LOUISE
WEE	CHEE KHENG AMY
WEYMOUTH	TOD CRAIG
WHITE	DIANNE GRACE
WHITEHEAD	AMANDA KATE

WHITING	BETH LOUISE
WHITMEE	MEGAN LOUISE
WIBERG	MARIANNE ALICE
WICKES	SALLY-ANNE
WILEY	BRENTON JAMIESON
WILLIAMS	LIANA JADE
WILLSON	THELMA ANNE
WILSON	DAVID CHARLES
WILSON	KAREN MARGARET
WILSON	ALEXANDER MUNRO
WITHERS	KIRSTY STEWART
WOOD	RAJINI
WOOD	RONALD CHARLES
WOOLAWAY	GERALDINE ALICE
WYMAN	SUSAN ELIZABETH
YATES	CATHERINE MARY
YATES	ROHAN GIFFORD
ZIBELL	ALLISTAIR DONALD
ZIERSCH	PETER JOHN
ZIO	ANITA

ADELAIDE FESTIVAL CENTRE FOUNDATION

The Adelaide Festival Centre Foundation 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 and give young South Australians an experience that lasts a lifetime. To support this, the Adelaide Festival Centre Foundation has pledged its support to raising funds for four projects nurturing young people at the Adelaide Festival Centre.

Chairman's Report

Considering the current economic climate the Adelaide Festival Centre Foundation have managed to maintain a consistent level of support thanks to our loyal and generous donors. While the level of donations did decrease comparatively I am pleased at the level of support we were able to sustain.

In line with the Adelaide Festival Centre's program led ethos the Adelaide Festival Centre Foundation continues to support four major projects focused on young people at the Adelaide Festival Centre. The projects include **Foundation Friend** (a \$1,000 annual donation that ensures disadvantaged children enjoy a night at the annual Christmas Proms concert), **Foundation Champion** (a \$2,000 annual donation funds the *Something on Saturday* free kids corner workshop for children aged 3-10 years every Saturday over winter), **Foundation GreenRoom Guardian** (a \$3,000 annual donation supports the youth membership program GreenRoom for young people aged 12-15 years), **Foundation Patron** (a \$5,000 annual donation goes towards the career mentoring Anthony Steel Fellowship and the recently announced Kym Bonython Fellowship).

Highlights of our fundraising year include;

- The Foundation quiz night in the Festival Centre Piano Bar on 29 August - raising money for the Anthony Steel Fellowship.
- A series of board room lunches with special guests David Campbell and Douglas Gautier raising money for the GreenRoom youth membership program.
- The annual Adelaide Cabaret Festival fundraiser event on the Festival Theatre stage on Friday 19 June. Tony Award winning performer Lillias White transported Foundation guests to Broadway for a sensational night of Cabaret. After the performance Toop & Toop auctioneer Tim Thredgold conducted an auction with assistance from Adelaide Cabaret Festival Artistic Director David Campbell. The evening was hosted by Channel 7's Jane Doyle and raised more than \$32,000 for Adelaide Festival Centre's GreenRoom youth membership program.

- Announcing the new Kym Bonython 12 month Visual Arts Fellowship to run alongside the Anthony Steel Fellowship, now in its third year

During the year the Foundation provided \$170,602 for the following projects;

Fellowship

The third Anthony Steel Fellow started at the end of March. The contribution of \$42,247 goes towards salary costs.

Student Tix (STix)

The Foundation contributed \$25,000 to the Student Tix (Stix program) subsidising over 1,600 tickets to secondary and tertiary students through the year.

GreenRoom

The contribution of \$47,875 was made to the GreenRoom youth membership program towards workshops with internationally renowned artists and discount tickets for young people aged 12-15 years.

GreenRoom member support

GreenRoom member Jesse Scales was offer a scholarship to work with Complexions Contemporary Ballet in New York in July after attending a GreenRoom workshop at the Adelaide Festival Centre. The Foundation assisted Jesse with \$3,288 towards travel expenses to ensure she could take up the unique offer of the scholarship.

Christmas Proms

The contribution of \$8,536 paid for over 150 children and their families from South Australia's Recent Arrivals immigration program to attend the Christmas Proms concert and enjoy a BBQ on the Plaza. For many of these children it was their first introduction to the theatre.

Something on Saturday Kids Corner

The contribution of \$10,000 ensured over 3,800 children participated in free workshops during the winter months at the Something on Saturday program.

Sincere thanks to the Foundation Board, and support staff of the Foundation and the Adelaide Festival Centre.

Many thanks to all the individuals and businesses that have supported the Foundation this year your contributions are very much appreciated.



Michael Luchich
Chairman

Adelaide Festival Centre Foundation

Members of the Board

Chairman

Mr Michael Luchich

Treasurer

Mr Richard Hockney

Elected Members

Mrs Marjorie Fitz-Gerald

Mrs Rosalind Neale

Mr Legh Davis

Mr David W Simmons

Lady Joan Hardy

Mr Albert Bensimon

Mr George Fiacchi

Mr Chris Doudle

Mr Guy Roberts

Ms Niki Vasilakis (Youth Patron)

Observer Representing Adelaide Festival Centre Trust

Mr Bill Spurr

Ex Officio

Mrs Kathryn Stokes (expired June 2009)

Ms Penny Griggs (commenced June 2009)

Adelaide Festival Centre Foundation Supporters during 2008- 09

Foundation Friends

Michael Drew
Bob Hill-Ling
Julia Mackintosh
Richard Ryan AO
David Simmons
Elizabeth Simpson
Andrew Sutherland

Everglades Fund
Matthews Hotel Group

Foundation Champion

Sibylle Sutherland

Corporate Conversation Pty Ltd
ElectraNet (Ian Stirling)
Liffey Glen Pty Ltd

GreenRoom Guardian

Legh & Helen Davis
Barry Fitzpatrick AM

Capital Strategies
Prime Space Projects Pty Ltd
Thyne Reid Foundation

Foundation Patron

Kym Bonython

General Donations

Christine Auld
Lewis Barrett AO OBE
David Bleby
Jean Brown
Dennis Chambers
Bill Cossey
Barry Fitzpatrick AM
Diana Fry
Helen Gerard
Donald Gilmour
Jane Greenslade
Peter Griffiths

John Heard AM
Lola Hede
Helen Heithersay
Joan I Hopkins
Kay Jamieson
John Keeves
Anne Kidman
Patricia Lake
Beth Lewis
Janice Menz
Joan Neale AM DSt.J
Kaaren Palmer
Graham Prior
Josephine Prosser
Joyce Ross AM
Terri Scheer
Anthony Seymour
David Simmons
Bill Spurr
Lysbeth St Hill
Joanne Staugas
Steven Trigg
Trevor Wilson

Adelaide Brighton Ltd
Bonnar Corporation Pty Ltd
Channel Seven - Adelaide
Critchley And Associates Pty Ltd
Edwards Marshall Pty Ltd
Robins Harris Pty Ltd
Stratton Queen Street Property Trust
University of South Australia - on behalf of Telstra
Vili's

Trusts

Thyne Reid Foundation

Anonymous Donations x 3

ADELAIDE FESTIVAL CENTRE TRUST

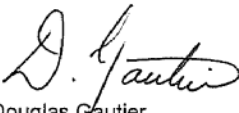


Certification of the Financial Statements

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 2009 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	Barry Fitzpatrick Chairman and Presiding Member	Jo Sutherland-Shaw Chief Financial Officer
14 th September 2009	14th September 2009	14 th September 2009

ADELAIDE FESTIVAL CENTRE TRUST
STATEMENT OF COMPREHENSIVE INCOME
For the year ended 30 June 2009

	Note	2009 \$'000	2008 \$'000
Expenses			
Staff benefits expenses	6	13,401	14,829
Supplies and services	7	17,721	17,043
Depreciation and amortisation expense	8	483	5,464
Borrowing costs	9	49	1,755
Net cost from disposal and recognition of non-current assets	8	26	795
Total expenses		31,680	39,886
Income			
Revenues from user charges		17,427	21,917
Interest revenue	5	330	528
Total income		17,757	22,445
Net cost of providing services	24	13,923	17,441
Revenues from SA Government			
Revenues from SA Government	4	13,476	13,286
Net result		(447)	(4,155)
Financial restructure	22	(109)	(49,494)
Net result after financial restructure		(556)	(53,649)
Other comprehensive income			
Changes in assets revaluation reserve	19	(60)	4,945
Total comprehensive result		(616)	(48,704)

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

As at 30 June 2009

	Note	2009 \$'000	2008 \$'000
Current assets			
Cash and cash equivalents	10	5,834	9,339
Receivables	11	1,698	1,308
Inventories	12	125	85
Other current assets	13	219	2
Total current assets		7,876	10,734
Non-current assets			
Property, plant and equipment	14	1,893	2,517
Works of art	14	7,087	7,088
Intangible assets	14	376	192
Total non-current assets		9,356	9,797
Total assets		17,232	20,531
Current liabilities			
Payables	15	5,383	7,091
Staff benefits	16	1,735	1,691
Provisions	17	23	79
Other current liabilities	18	576	1,573
Total current liabilities		7,717	10,434
Non-current liabilities			
Payables	15	128	112
Staff benefits	16	1,294	1,340
Provisions	17	64	-
Total non-current liabilities		1,486	1,452
Total liabilities		9,203	11,886
Net assets		8,029	8,645
Equity			
Asset revaluation reserve	19	10,680	10,740
Accumulated deficits		(2,651)	(2,095)
Total equity		8,029	8,645
The total equity is attributable to the SA Government as owner.			
Unrecognised contractual commitments	20		
Contingent assets and liabilities	21		

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 2009

	Note	Asset Revaluation Reserve	Accumulated Deficit	Total
		\$'000	\$'000	\$'000
Balance at 30 June 2007		66,069	(8,720)	57,349
Net result for 2007-08		-	(53,649)	(53,649)
Gain on revaluation of works of art		4,945	-	4,945
Transfer on de-recognition of revalued assets		(60,274)	60,274	-
Total comprehensive result for 2007-08		(55,329)	6,625	(48,704)
Balance at 30 June 2008	19	10,740	(2,095)	8,645
Net result for 2008-09		-	(556)	(556)
(Loss) on revaluation of plant and intangibles	19	(60)	-	(60)
Total comprehensive result for 2008-09		(60)	(556)	(616)
Balance at 30 June 2009	19	10,680	(2,651)	8,029

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

STATEMENT OF CASH FLOWS

For the year ended 30 June 2009

	Note	2009 \$'000 Inflows/ (Outflows)	2008 \$'000 Inflows/ (Outflows)
Cash flows from operating activities:			
Cash outflows:			
Staff benefit payments		(13,325)	(14,388)
Payments for supplies and services		(20,996)	(18,896)
Interest paid		(55)	(1,755)
Decrease in funds held on behalf of promoters		(361)	-
GST paid to the ATO		(246)	(273)
Cash used in operations		(34,983)	(35,312)
Cash inflows:			
Receipts from patrons and customers		18,535	24,462
Interest received		367	507
Increase in funds held on behalf of promoters		-	1,503
GST recovered from the ATO		550	166
Cash generated from operations		19,452	26,638
Cash flows from SA Government:			
Receipts from SA Government		13,476	14,499
Repayment of capital grant		(1,213)	-
Cash generated from SA Government		12,263	14,499
Net cash provided by/(used in) operations	24	(3,268)	5,825
Cash flows from investing activities:			
Cash outflows:			
Purchases of property, plant and equipment and works of art		(237)	(2,564)
Net cash (used in) investing activities		(237)	(2,564)
Cash flows from financing activities:			
Cash outflows:			
Repayment of borrowings from SA Government		-	(217)
Net cash (used in) financing activities		-	(217)
Net increase/(decrease) in cash and cash equivalents		(3,505)	3,044
Cash and cash equivalents at the beginning of the period		9,339	6,295
Cash and cash equivalents at the end of the period	10	5,834	9,339

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 2009

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 the amendments to AASB 101 *Presentation of Financial Statements* (September 2007 version) including AASB 2007-8 and AASB 2007-10 (these standards make consequential amendments to other standards as a result of the revised AASB 101), 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 2009. 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 2009 and the comparative information presented.

ADELAIDE FESTIVAL CENTRE TRUST
Notes to and forming part of the accounts
For the year ended 30 June 2009

(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 25.

(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 upon the completion of promoter events. The Trust does not control the revenue generated from promoter events and as such only recognises the changes in cash held in trust on behalf of Promoters (shown at Note 10) and the requisite amount payable to those promoters (shown at Note 15) together with the net change in cash held in the Statement of Cash Flows as at 30 June.

(e) Financial restructure

On 26 June 2008, the Adelaide Festival Centre Trust (Financial Restructure) Amendment Act 2008 came into operation. Pursuant to the act, the Governor proclaimed that specified land, buildings and fixtures of the Adelaide Festival Centre and Her Majesty's Theatre transferred to the Minister for the Arts on 30 June 2008. A further fixture, for which the Trust previously received funding, was acquired and paid for by the Trust in this year and transferred to the Minister.

On 25 June 2008 the Treasurer wrote to the Trust forgiving all South Australian Government debts owed by the Trust.

The financial effects of this financial restructure are shown at Note 22.

The Act amendment has not affected the objectives of the Trust.

(f) Comparative information

The presentation and classification of items in the financial statements are consistent with prior periods except where adjusted to reflect the early adoption of AASB 101 *Presentation of Financial Statements* and specific revised accounting standards and accounting policy statements.

Comparative figures have been adjusted to conform to changes in presentation in these financial statements where required e.g. preparation of a single Statement of Comprehensive Income.

(g) Rounding

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

(h) 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.

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(i) Events after the end of the reporting period

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

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

(j) 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 within the periods 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 reserve is transferred to retained earnings.

(k) 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.

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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.

The value of leasehold improvements is amortised over the estimated life of each improvement, or the unexpired period of the relevant lease, whichever is shorter.

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.

(l) 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.

(m) 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, prepayments 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 due 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.

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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 written down current cost (a proxy for 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 reserve, 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 reserve 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 reserve 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 reserve.

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.

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(n) 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, workcover 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 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. This calculation is consistent with the Trust's experience of staff retention and leave taken.

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

ADELAIDE FESTIVAL CENTRE TRUST
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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.

(o) 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.

(p) Segment Information

Business operations are conducted in the one business and geographical segment.

Note 3 New and revised accounting standards and policies

Details of the accounting policies that the Trust has changed during 2008-09 are detailed below. In addition, details of the impact, where significant, on the Trust's financial statements from new and amended Australian accounting standards that are applicable for the first time in 2008-09 are also detailed below.

The Trust has early adopted the September 2007 version of AASB 101 *Presentation of Financial Statements* including AASB 2007-8 and AASB 2007-10 (these standards make consequential amendments to other standards as a result of the revised AASB 101) - this includes the preparation of a single Statement of Comprehensive Income. As the Trust's only activity is the provision and promotion of the artistic, cultural and performing arts in the State it is not required to provide any additional information in accordance with the new accounting standard AASB 1052 *Disaggregated Disclosures*.

Issued or amended but not yet effective

Except for the amendments to AASB 101 *Presentation of Financial Statements*, which the Trust has early-adopted, the 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 period ending 30 June 2009. 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 or the financial statements of the Trust.

ADELAIDE FESTIVAL CENTRE TRUST
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	2009 \$'000	2008 \$'000
Note 4. Revenues from SA Government		
Operating grants received:		
Operating base	13,476	10,164
Debt servicing – interest	-	1,335
Total operating grants received	13,476	11,499
Capital grants received:		
Capital replacement	-	1,787
Total revenues from SA Government	13,476	13,286

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

	2009 \$'000	2008 \$'000
Note 5. Interest revenue		
Interest from entities within the SA Government	330	528
Total interest revenue	330	528

Note 6. Staff benefits expenses		
Salaries and wages	10,433	11,605
Long service leave	282	295
Annual leave	696	715
Employment on-costs – superannuation	1,071	1,125
Employment on-costs – other	663	792
Board fees	83	80
Other employment related expenses	173	217
Total staff benefits expenses	13,401	14,829

	2009 No.	2008 No.
Remuneration of staff		
The number of staff whose remuneration received or receivable falls within the following bands:		
\$100,000 to \$109,999	1	2
\$110,000 to \$119,999	2	1
\$120,000 to \$129,999	2	1
\$130,000 to \$139,999	2	-
\$140,000 to \$149,999	-	1
\$150,000 to \$159,999	1	-
\$170,000 to \$179,999	-	1
\$190,000 to \$199,999	-	1
\$210,000 to \$219,999	2	1
\$270,000 to \$279,999	-	1
\$280,000 to \$289,999	1	-
Total number of staff	11	9

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 \$1.7 million (\$1.5 million).

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Note 7. Supplies and services

	2009 \$'000	2008 \$'000
Accommodation	6,130	2,180
Advertising and marketing	2,550	2,710
Artistic production	3,403	4,527
Communications and IT	1,005	1,363
Finance expenses	307	456
Professional expenses	508	393
Repairs and maintenance	692	787
Sponsorship	162	57
Supplies	1,636	3,207
Travel and entertainment	771	1,130
Other	557	233
Total supplies and services	17,721	17,043

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.

	2009 No.	2009 \$'000	2008 No.	2008 \$'000
The number and dollar amount of consultancies paid/payable (included in supplies and services expense) that fell within the following bands:				
Below \$10,000	2	13	-	-
Between \$10,000 and \$50,000	5	85	1	33
Above \$50,000	1	90	-	-
Total paid/payable to the consultants engaged	8	188	1	33

Auditors' remuneration

	2009 \$'000	2008 \$'000
Audit fees paid / payable to the Auditor-General's Department for audit of the financial report	83	77
Audit fees paid / payable to the Edwards Marshall for audit of the Foundation financial report	4	3
Fees paid/payable to Edwards Marshall for other services	-	14
Total auditors' remuneration	87	94

ADELAIDE FESTIVAL CENTRE TRUST
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	2009 \$'000	2008 \$'000
Note 8. Depreciation and amortisation expense		
Depreciation		
Buildings	-	4,784
Plant and equipment	384	602
Total depreciation	384	5,386
Amortisation		
Intangibles	99	52
Leasehold improvements	-	26
Total amortisation	99	78
Total depreciation and amortisation expense	483	5,464
Net cost of disposal and recognition of non-current assets		
Disposal of assets		
Works of art		
Proceeds from disposal	-	-
Net book value of assets disposed	1	37
Net loss on disposal of works of art	1	37
Plant and equipment		
Proceeds of disposal	-	-
Net book value of assets disposed	21	463
Net book value of assets written-off	110	295
Net loss on disposal of plant and equipment	131	758
Recognition of assets		
Value of assets not previously recognised	(106)	-
Total net cost of disposal and recognition of non-current assets	26	795

A stocktake and valuation of certain classes of the Trust's non-current assets was carried out at 30 June 2009.

As a result assets with values below the capitalisation level of \$10,000 were written off, and assets not previously recognised and valued above \$10,000 were added. The net effect (\$4,000) has been recognised in 2009.

	2009 \$'000	2008 \$'000
Note 9. Borrowing cost		
Interest paid to SA Government entities	49	1,755
Total borrowing cost	49	1,755
Note 10. Cash and cash equivalents		
Cash at bank and on hand	1,642	4,786
Cash held in trust for promoters	4,192	4,553
Total cash and cash equivalents	5,834	9,339
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.		

ADELAIDE FESTIVAL CENTRE TRUST
Notes to and forming part of the financial statements
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	2009 \$'000	2008 \$'000
Note 11. Receivables		
Current		
Receivables	1,692	1,266
Less: Allowance for doubtful debts	(9)	(10)
Accrued revenue	15	52
Total current receivables	1,698	1,308

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 \$12,200 has been recognised in 'finance expenses' in Supplies & services (Note 7) for specific debtors for which such evidence exists.

Of the total receivables, the amount overdue by less than 30 days is \$302,000 (\$343,000) and overdue by more than 30 days is \$73,000 (\$105,000).

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, prepayments 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.

	2009 \$'000	2008 \$'000
Note 12. Inventories		
Theatre set construction work in progress at cost	33	-
Materials at cost	92	85
Total inventories	125	85

Cost of inventories

The costs recognised as an expense for raw materials and consumables is \$937,000 (\$1,493,000).

	2009 \$'000	2008 \$'000
Note 13. Other current assets		
Prepaid expenses	29	2
Prepaid production expenses	190	-
Total other current assets	219	2

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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	2009 \$'000	2008 \$'000
Note 14. Property, plant and equipment		
Plant and equipment		
Plant and equipment at independent valuation	6,816	7,043
Accumulated depreciation at the end of the period	(5,669)	(6,237)
Plant and equipment at cost (deemed fair value)	881	1,929
Accumulated depreciation at the end of the period	(135)	(433)
	1,893	2,302
Capital works in progress		
Capital works in progress at cost	-	215
Total plant and equipment	1,893	2,517
Works of art		
Works of art at independent valuation 2008	7,087	7,088
Intangibles		
Intangibles at cost	564	281
Accumulated amortisation	(188)	(89)
Total intangibles	376	192
Total property, plant and equipment	9,356	9,797

Works of art were valued by Theodore Bruce Auctions Pty Ltd as at 30 June 2008. A valuation of certain plant (including computers, furniture, catering and theatre set construction equipment) was carried out at 30 June 2009 by Valcorp Australia Pty Ltd. Theatre-related plant and equipment was last valued in 2006 and will be revalued in 2009-10.

Reconciliation of non-current assets

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

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

The following table shows the movements of non-current assets during 2007-08

	Plant & Equip \$'000	Works of Art \$'000	Intangibles \$'000	CWIP \$'000
Carrying amount at the beginning of the period	4,750	6,800	281	157
Additions	22	23	-	2,519
Disposals	(758)	(37)	-	-
Transfers	396	-	(37)	(2,039)
Financial restructure	(1,506)	(4,643)	-	(422)
Depreciation and amortisation	(602)	-	(52)	-
Revaluation	-	4,945	-	-
Carrying amount at the end of the period	2,302	7,088	192	215

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The following table shows the movements of non-current assets during 2007-08 - Contd

	Freehold Land	Buildings	Lease- hold	Total
	\$'000	\$'000	\$'000	\$'000
Carrying amount at the beginning of the period	5,895	67,592	750	86,225
Additions	-	-	-	2,564
Disposals	-	-	-	(795)
Transfers	-	1,680	-	-
Financial restructure	(5,895)	(64,488)	(724)	(77,678)
Depreciation and amortisation	-	(4,784)	(26)	(5,464)
Revaluation	-	-	-	4,945
Carrying amount at the end of the period	-	-	-	9,797

2009
\$'000

2008
\$'000

Note 15. Payables

Current

Creditors	257	256
Accrued expenses	648	2,058
Amounts payable to promoters	4,192	4,553
Employment on-costs	286	224
Total current payables	5,383	7,091

Non-current

Employment on-costs	128	112
Total payables	5,511	7,203

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 changed from the 2008 rate 35% to 45% and the average factor for the calculation of employer superannuation cost on-cost has changed from the 2008 rate 11% to 10.5%. These rates are used in the employment on-cost calculation. The net financial effect of the changes in the current financial year is an increase in the employment on-cost and therefore in the staff benefit expense of \$14,000. The estimated impact on 2010 and 2011 is minimal.

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.

2009
\$'000

2008
\$'000

Note 16. Staff benefits

Current

Annual leave	839	879
Short-term long service leave	266	193
Accrued salaries and wages	630	619
Total current staff benefits	1,735	1,691

Non-current

Long-term long service leave	1,294	1,340
Total staff benefits	3,029	3,031

The total current and non-current staff benefits liability (i.e. aggregate staff benefit plus related on-costs) is \$3,443,000 (\$3,367,000).

Based on an actuarial assessment performed by the Department of Treasury and Finance, the benchmark for the measurement of long service leave liability has not changed from the 2008 benchmark of 6.5 years.

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The actuarial assessment performed by the Department of Treasury and Finance also revised the salary inflation rate down by 0.5% from the 2008 rate 4.5%. The net financial effect of the changes in the current financial year is a decrease in the annual leave liability and staff benefit expense of \$9,000. The estimated impact on 2010 and 2011 is minimal.

	2009 \$'000	2008 \$'000
Note 17. Provisions		
Current		
Provision for workers' compensation	23	79
Non-current		
Provision for workers' compensation	64	-
Total provisions	87	79
Carrying amount at the beginning of the period	79	28
Additional provisions recognised	100	80
Reductions arising from payments	(92)	(29)
Carrying amount at the end of the period	87	79

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 Division of the Department of the Premier and Cabinet.

	2009 \$'000	2008 \$'000
Note 18. Other liabilities		
Current		
Theatre hire deposits	343	141
Income in advance	233	219
Unearned capital funding	-	1,213
Total other liabilities	576	1,573

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 19. Equity		
Asset revaluation reserve:		
Plant and equipment	3,974	4,034
Works of art	6,706	6,706
	10,680	10,740
Accumulated losses	(2,651)	(2,095)
Total equity	8,029	8,645

The asset revaluation reserve 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 2009 plant and equipment items previously revalued upwards were subjected to downward revaluation by \$60,000.

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Note 20. Unrecognised contractual commitments

	2009 \$'000	2008 \$'000
Remuneration commitments		
Commitments for the payment of salaries and other remuneration under fixed-term employment contracts in existence at the reporting date but not recognised as liabilities are payable as follows:		
Within one year	3,703	4,146
Later than one year but not longer than five years	3,248	2,302
Total remuneration commitments	6,951	6,448
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	128	474
Later than one year but not longer than five years	39	30
Total other commitments	167	504
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	4,169	4,134
Later than one year but not longer than five years	16,687	15,760
Later than five years	58,090	57,795
Total operating lease commitments	78,946	77,689

The Trust's operating leases include equipment and motor vehicle leases for fixed terms up to three years. The Trust has a twenty year lease agreement with Arts SA, with a right of renewal, to rent Her Majesty's Theatre and the Festival Centre.

Note 21. 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.

Contingent liabilities

A summons has been issued against the Trust claiming damages and costs for an alleged breach of contract. It is not possible at present to assess whether the claim will be successful or to estimate the financial outcome.

The AFC was required to cease its registration as a levy paying employer with WorkCover following enactment of the Statutes Amendment Public Sector Employment Act. Subsequently, WorkCover has sought to impose a supplementary levy, known as a "balancing payment" of \$324,905 on the AFC. The AFC is appealing against this claim. It is not possible at this time to determine the likelihood of success of that appeal.

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Note 22. 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 year. This became a fixture in the building previously transferred to the Minister for Arts

	2009 \$'000	2008 \$'000
Net book value of assets transferred	109	77,678
<u>Less:</u> Debt forgiven	-	(28,184)
Net financial restructure cost	109	49,494

Note 23. 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 Caroline Cordeaux
 Ms Zannie Flanagan
 Mr Bill Spurr
 Ms Susan Clearihan

	2009 No.	2008 No.
The number of trustees whose remuneration received or receivable falls within the following bands:		
\$0 to \$9,999	6	7
\$10,000 to \$19,999	2	2
Total number of Trustees	8	9

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 \$83,000 (\$81,000).

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.

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	2009 \$'000	2008 \$'000
Note 24. Cash flow reconciliation		
Reconciliation of Cash and cash equivalents at the end of the reporting period:		
Cash and Cash equivalents disclosed in the Statement of Financial Position	5,834	9,339
Balance in Statement of Cash Flows	5,834	9,339
Reconciliation of net cash provided by operating activities to net cost of providing services:		
Net cash provided by/(used in) operating activities	(3,268)	5,825
Less: Revenues from SA Government	(13,476)	(13,286)
Less: Non-cash items		
Depreciation and amortisation expense of non-current assets	(483)	(5,464)
Loss on sale or disposal of non-current assets	(26)	(795)
Movement in assets and liabilities		
Increase/(decrease) in receivables	390	(570)
Increase/(decrease) in inventories	40	20
Increase/(decrease) in other assets	217	(11)
(Increase)/decrease in payables	1,692	(1,697)
(Increase)/decrease in staff benefits	2	(430)
(Increase)/decrease in provisions	(8)	(79)
(Increase)/decrease in other liabilities	997	(954)
Net cost of providing services	(13,923)	(17,441)
Note 25. Controlled entity		
The consolidated financial statements at 30 June 2009 include the following controlled entity:		
Name of controlled entity	Place of incorporation	
The Adelaide Festival Centre Foundation Incorporated	Australia	
	2009 \$'000	2008 \$'000
Significant items in the financial report of the Foundation are:		
Revenue	170	189
Expenses	183	113
(Deficit)/Surplus	(13)	76
Cash at Bank	183	224

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Note 26. 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.

Note	SA Government		Non SA Government		Total	
	2009 \$'000	2008 \$'000	2009 \$'000	2008 \$'000	2009 \$'000	2008 \$'000
Revenues from user charges	1,700	1,967	15,727	19,950	17,427	21,917
7 Supplies and services						
Accommodation	4,131	657	1,999	1,523	6,130	2,180
Advertising and marketing	-	-	2,550	2,710	2,550	2,710
Artistic production	-	233	3,403	4,294	3,403	4,527
Communications and IT	-	-	1,005	1,363	1,005	1,363
Finance expenses	-	-	307	456	307	456
Professional expenses	-	234	508	159	508	393
Repairs and maintenance	-	-	692	787	692	787
Sponsorship	-	-	162	57	162	57
Supplies	-	-	1,636	3,207	1,636	3,207
Travel and entertainment	-	-	771	1,130	771	1,130
Other	-	125	557	108	557	233
Total supplies and services	4,131	1,249	13,590	15,794	17,721	17,043
9 Borrowing costs						
Interest paid to SA Government entities	49	1,755	-	-	49	1,755
11 Receivables						
Receivables	72	121	1,620	1,145	1,692	1,266
Provision	-	-	(9)	(10)	(9)	(10)
Accrued revenue	15	52	-	-	15	52
	87	173	1,611	1,135	1,698	1,308
15 Payables						
Current						
Creditors	24	163	233	93	257	256
Accrued expenses	83	1	565	2,057	648	2,058
Secured amounts payable to promoters	1,074	1,428	3,118	3,125	4,192	4,553
Employment oncosts	134	125	152	99	286	224
	1,315	1,717	4,068	5,374	5,383	7,091
Non-current						
Employment oncosts	67	70	61	42	128	112
Total payables	1,382	1,787	4,129	5,416	5,511	7,203