

# Adelaide Festival Centre

## Annual Report 2012/13



Adelaide Festival Centre

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Government of South Australia

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## INTRODUCTION

Adelaide Festival Centre is South Australia's key performing arts facility. It is the cultural centrepiece for a City and State that is acknowledged locally, nationally and internationally as a leader in the arts.

Located on the banks of the picturesque River Torrens, Adelaide Festival Centre opened in 1973 before the Sydney Opera House, the Arts Centre Melbourne, and the Queensland Performing Festival Centre. It averages almost 900,000 attendances a year, presents over 1,100 events per year. The Festival Theatre maintains utilization at 86%.

Adelaide Festival Centre is currently the biggest and best patronized public attraction in the Riverbank Precinct. It is the primary venue to all of the major festivals in Adelaide including Adelaide Festival of Arts and Come Out Festival as well as being the producer and presenter for *OzAsia Festival*, *Adelaide Cabaret Festival*, and *Adelaide International Guitar Festival*. It is the main venue for our home companies; State Theatre Company of South Australia, State Opera of South Australia, Brink Productions, The Australian Ballet, Windmill, Australian Dance Theatre, Leigh Warren and Dancers and Adelaide Symphony Orchestra, and has this year hosted popular major touring musicals *Jersey Boys* and *Chitty Chitty Bang Bang*.

The Centre's operations are underpinned by a belief in the essential value of performing arts as well as the broader contribution art can make to cities and societies. Adelaide Festival Centre encourages participation in the arts and engagement in creative process as a means of promoting learning, wellbeing, civic participation and social inclusion.

Adelaide Festival Centre presents a unique mix of popular, high quality and innovative work. Each year it showcases the best in performance from Australia and around the world. Our venues host leading international and Australian actors, dancers, musicians, artists and companies. In addition, Adelaide Festival Centre produces or co-produces some of Australia's most innovative and successful shows.

## OUR PURPOSE

Adelaide Festival Centre is operated by the Adelaide Festival Centre Trust (the Trust). The Trust is a South Australia Government statutory body, created and with responsibilities outlined in the Adelaide Festival Centre Trust Act 1971.

The Trust's purpose, as set out in the Act, is to contribute to the cultural, social and intellectual development of all South Australians. In achieving this purpose, the Trust functions:

- a. to produce, present and manage the performing arts in the building occupied by the Trust at Adelaide Festival Centre or any other building;
- b. to provide or assist in providing premises and equipment for the purpose of the presentation of the performing arts;

- c. to promote and encourage the development and presentation of the performing arts;
- d. to promote and encourage public interest and participation in the performing arts;
- e. to promote and encourage either directly or indirectly the knowledge, understanding, appreciation and enjoyment of the performing arts;
- f. to perform the functions given to the trust under another Act; and
- g. to perform functions that are incidental, complementary or helpful to, or likely to enhance the effective and efficient performance of, the functions mentioned in paragraphs (a) to (g).

## CHAIRMAN'S REPORT

As the State's leading arts centre, Adelaide Festival Centre already provides cultural experiences for a wide and diverse audience by developing and presenting, promoting and nurturing innovative distinctive performances across the broad spectrum of performing arts, together with a comprehensive visual arts program. At the heart of all activity is the notion that arts and culture are central to the well-being of our community and promote social cohesion.

Being a State Government Statutory Authority, we believe we have a responsibility to maximise the public value of all that we do by delivering great outcomes for all South Australians. We have identified and grown income sources that underpin a diverse range of product to support our legislative mandate to contribute to the social, intellectual and cultural development of the State. We can do this because we successfully balance the public good with the required commercial imperatives.

Financially, our operating surplus for the 2012-13 was \$148,000 as against an operating surplus of \$261,000 in the previous year. The surplus was achieved after allowing for depreciation expense of \$659,000. The result was encouraging given the challenging and uncertain economic environment. A highlight for the year was our successful presentation of *The Illusionists* and *Chitty Chitty Bang Bang*. The combined ticketed attendances for these productions was 73,803 and they helped drive an increase in box office revenue from \$5.7m in 2011-12 to \$9.2m (61%). Consequently, total earned revenue for the Festival Centre increased from \$22.7m in 2011-12 to \$27.6m (22%).

In 2013 Adelaide Festival Centre celebrates its 40<sup>th</sup> birthday – it opened three months before the Sydney Opera House. The year also marks the 100th birthday of Her Majesty's Theatre. Its rich 100 year history is a testament to the diversity of performances that have taken place there, and is still a working theatre in the heart of the thriving Grote Street precinct.

The twenty-first century will be the Asian century. The importance of building relationships in the Asian performing arts and entertainment sectors cannot be underestimated and therefore important for us to continually learn and expand our awareness, understanding and experience of other worlds and their histories and artists.

In 2006 Adelaide Festival Centre embarked on a comprehensive revitalizing of Adelaide Festival Centre as a hub of national cultural excellence. Central to this was the establishment of the *OzAsia Festival* in 2007. Held annually, this festival is the only Australian Festival exploring the links between Australia and the diverse and rich cultures of our Asian neighbours and as such provides a significant point of difference to other arts and cultural events in both South Australia and nationally.

Adelaide Festival Centre is committed to ensuring that the *OzAsia Festival* maximizes the profile and positioning we believe this festival can bring to the State. This unique festival has since 2007 firmly consolidated its position in the national arts calendar. It has already won numerous awards including, Ruby and Helpmann Awards, as well as Asian regional awards.

After 40 years of outstanding service Adelaide Festival Centre is in critical need of structural refurbishment and an upgrade to its facilities and environs. Earlier this year, the State Government

announced funding of \$6 million for infrastructure works to the Centre and the surrounding Festival Plaza precinct. This funding represents a welcome start to the work that needs to be undertaken at the Centre.

Promoting the revitalisation of the Riverbank Precinct together with the re-development of Adelaide Festival Centre is one of the Government's key moves to create a Vibrant City and strengthen Adelaide as the cultural economic and social hub of the state. Attracting and retaining visitors to the area will depend on the development of a central arts and entertainment hub that has strong consumer "pulling power" in a range of venues and improved public spaces. At the same time, through its provision of quality venues for a great range of arts and entertainment events, coupled with its public purpose programming, its commitment to education and its focus on accessibility, an upgraded Adelaide Festival Centre will provide a community service that attracts larger and more diverse audiences and continues to contribute to the State's reputation.

Adelaide Festival Centre is working with Government to achieve this. In line with the best arts centres in the world, Adelaide Festival Centre must be allowed to own and manage its commercial assets such as the car park and the Plaza. This is the model which will maintain Adelaide Festival Centre, its artists, audiences and reputation into the decades ahead.

A year long season of some of the world's best theatre, dance, music, visual arts and developmental work has been set up, with great audience response and loyalty. In addition, we have worked with the Centre's home companies to grow their presence and audience base.

The year's achievements are testament to what a fabulous team we have at Adelaide Festival Centre - my fellow board members, the CEO and his executive team and all staff – and it is with great pride that I can say Adelaide Festival Centre has had one of its best years ever. Financially, artistically, technically and in the important servicing of our many patrons and users of our facilities, we have excelled.

I extend my gratitude to the Foundation Board for their tireless philanthropic work which enables us to further our arts programs targeting young people.

Finally, I acknowledge, with thanks, the ongoing support of the State Government of South Australia, in particular the Hon. Jay Weatherill Premier and Minister for the Arts, the Hon. Chloe Fox Minister Assisting the Minister for the Arts, Department of Premier and Cabinet and Arts SA.



Barry Fitzpatrick AM

Chairman, Adelaide Festival Centre Trust



The 2012-13 financial year has been extraordinary for a number of reasons. In addition to the many wonderful programs and activities that we have continued to deliver, it was also the year in which we celebrate Adelaide Festival Centre's 40<sup>th</sup> birthday along with the centenary year of Her Majesty's Theatre.

When Gough Whitlam opened Adelaide Festival Centre 40 years ago, he said it would "be a source of pride to South Australians and an inspiration to the rest of Australia". And, as the first Australian capital city arts centre, it has been just that, a working symbol of Adelaide's pre-eminent Festival City reputation.

Adelaide Festival Centre, and the program and artists presented within it, have always aspired to a leadership position. Over the past six years, the Centre has been working on objectives within our direct control – that is the quality and amount of programming inside our theatres. Our aims are to make the Centre more relevant and accessible for South Australians and visitors and to ensure there is more great art and entertainment on offer to attract audiences of greater numbers and diversity.

Increased audience demand means it is time for refurbishment of the Centre's infrastructure and time to start planning and investing for the next 40 years. To that end, we have been working with the State Government to look at ways to bring Adelaide Festival Centre and Her Majesty's Theatre infrastructure up to international standards.

Operationally, the favourable trading result of \$148,000 is a significant achievement, delivering a positive result for the fourth year running. This has not been an easy task in a year of financial austerity, economic uncertainty and delivery of strategic priorities with limited resources.

While Adelaide Festival Centre relies on a level of Government funding, it is also a commercial operation, drawing 72% of its operating revenue from commercial activity. The operations include a variety of key business activities which sustain revenues and growth. These business activities are part of a complex interdependent business model that helps develop and drive the Centre's complementary business operations and activities through the consumer life cycle of venue hire, ticketing, functions, food and beverage, retailing and car parks.

I echo the Chairman's views that the commercial assets, that is the car park and the Festival Plaza, that underpin our public purpose responsibility must remain with the Adelaide Festival Centre Trust to support its future.

Construction of the pedestrian footbridge across the River Torrens from Adelaide Festival Centre to Adelaide Oval is well on the way and due for completion by December 2013. The footbridge will draw spectators across to the Oval from the Adelaide Railway Station on the southern side of the bank through the Adelaide Festival Centre Plaza. This development will enable Adelaide Festival Centre to explore a number of opportunities to expand its food and beverage operations.

The importance of building relationships in the Asian performing arts and entertainment sectors has been a key part of our strategy in positioning Adelaide Festival Centre as a national leader in Asian/Australian cultural engagement. Beginning with the establishment of *OzAsia Festival* in 2007, the Adelaide Festival Centre is well placed to continue developing ongoing relationships and year round activities with Asian/Australian communities and artists as well as key artists and organisations from the Asian region.

In addition, we have initiated a number of extended intern programs for artists and arts administrators from Asia. The Bob Hawke International Fellowship will annually bring one young arts administrator from the People's Republic of China to Adelaide Festival Centre for the next five years. Initial plans are developing for a similar arrangement with other Asian countries including Singapore and Vietnam. The broad aim is to foster long term relationships and cultural exchange for future years.

In May we signed a memorandum of understanding with Shandong, our sister province in China, for cultural exchange which will begin with a Shandong focus for *OzAsia Festival* in 2014. This initiative was championed and supported by the Premier and Arts Minister, Hon. Jay Weatherill. Adelaide Festival Centre and its colleagues in China are grateful to him.

Almost 900,000 people visited Adelaide Festival Centre during the last 12 months. The breadth of programming across the range of our venues meant there was truly something for everyone – regardless of whether you were a first time visitor to the Centre or a season subscriber to one (or more) of the major performing companies or Adelaide Festival Centre presented shows.

It is this program diversity that the community is responding to, making Adelaide Festival Centre a destination of choice for a performing or visual arts experience that includes our fantastic customer support services such as knowledgeable front-of-house staff, our accessible car park and our food and beverage offer. Together these elements work to deliver a superior experience and in doing so encourage repeat visitation.

Adelaide Festival Centre Trust is acutely aware of the responsibility it has to the people of South Australia; to protect and enhance the assets while offering a breadth of programming. We continue to work closely with Government and we are delighted to be working with our Premier, Hon. Jay Weatherill. Happily, because of the Premier's personal passion and interest in the arts, he has also taken on the mantle of Minister for the Arts. The Premier is ably assisted by the Hon. Chloe Fox Minister Assisting the Minister for the Arts who has been a great supporter and advocate.

Our resident companies play a very important role at Adelaide Festival Centre and we highly value their ongoing contribution.

I offer a sincere thank you to our many donors and supporters who make our wide range of programs possible, particularly those that enable families and young people from across South Australia to experience the joy of live performance.

I would also like to thank management and staff at Adelaide Festival Centre for their unwavering commitment and support. Thank you to our dedicated volunteers, Adelaide Cabaret Festival Advocacy Committee and OzAsia Festival Ambassadors.

A special thank you to this Government's former Arts Minister, Hon. John Hill for his advocacy of a range of Adelaide Festival Centre projects.

Finally, I would like to thank the Adelaide Festival Centre Trustees under the leadership of Barry Fitzpatrick, and the Foundation Board, under the chairmanship of Michael Luchich. I also thank and acknowledge retiring trustees Caroline Cordeaux and Ian Kowalick. The members of both the Trust and the Foundation give us their time, their knowledge and their expertise and are an invaluable asset in leading the organisation's future.

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

Douglas Gautier

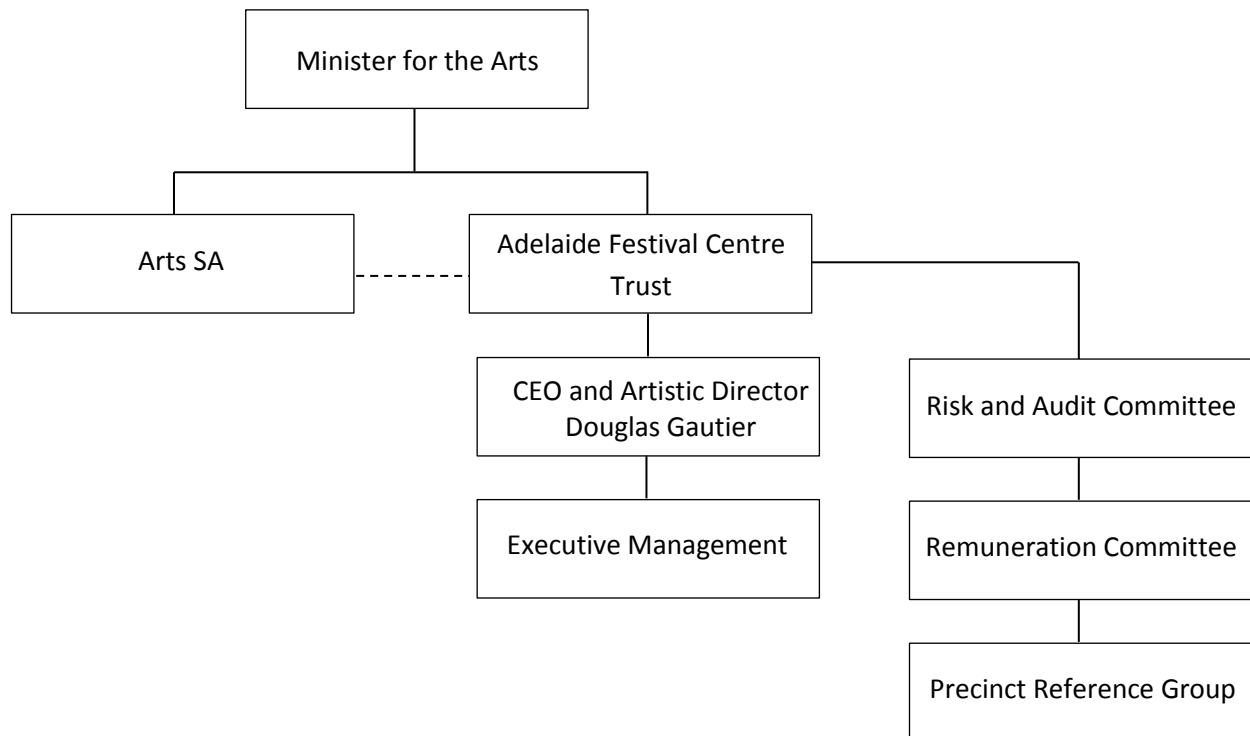
Chief Executive Officer & Artistic Director

Adelaide Festival Centre Trust

## CORPORATE GOVERNANCE

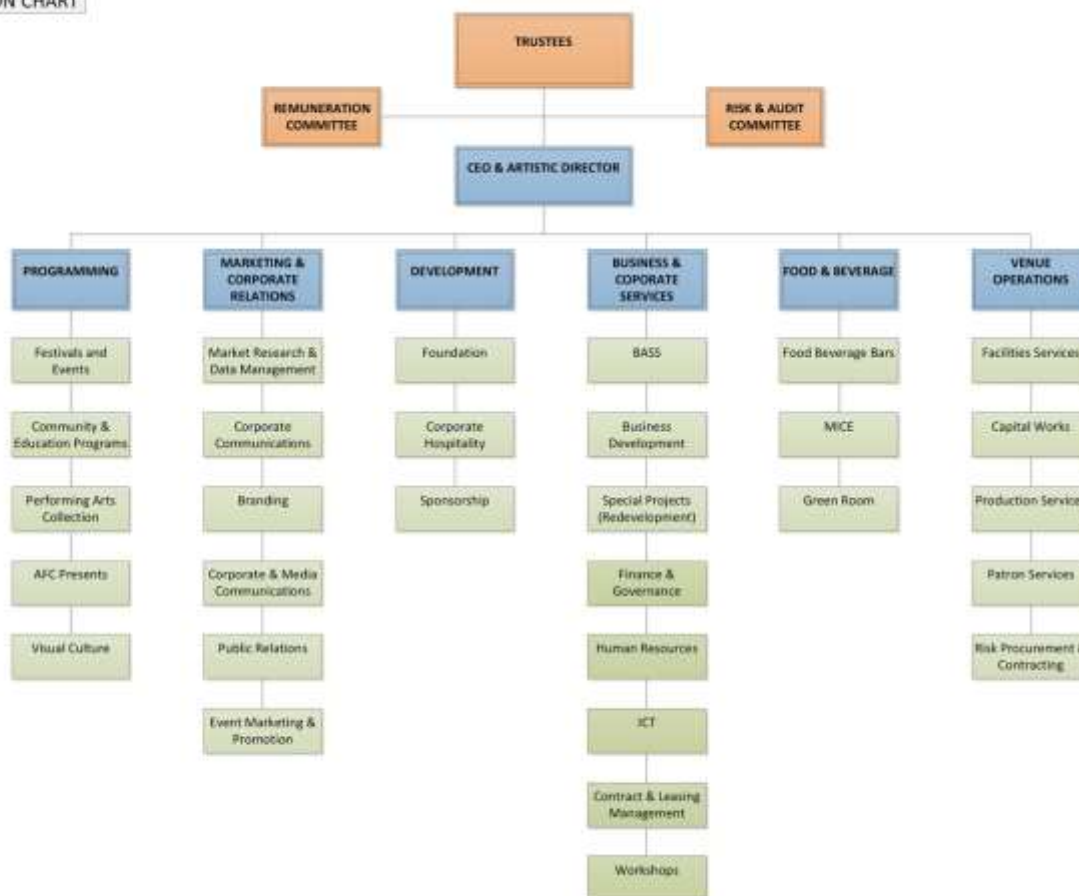
Adelaide Festival Centre endeavors to maintain a strong governance framework, consistent with contemporary best practice and compliant with legislative requirements and modern financial standards, government policies and priorities.

## ORGANISATION CONTEXT



## ORGANISATION CHART

Adelaide Festival Centre  
ORGANISATION CHART



## ADELAIDE FESTIVAL CENTRE TRUST AND COMMITTEES

### 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 and a leading Arts Centre in the Asia Pacific region.
- Be the arts and entertainment hub for the Adelaide Riverbank Precinct.
- Sustain and develop our program led ethos to deliver great work in all of our venues
- Consolidate and increase ticketed attendances and visitation.
- Increase cultural engagement with Adelaide's many diverse communities with particular emphasis on Aboriginal, Asian and new immigrant populations.

- Ensure high quality customer experience across all aspects of the Adelaide Festival Centre's operations.
- Implement a sustainable, responsive financial model to underpin the overall objectives of the Adelaide Festival Centre.
- Upgrade and reinvest in the infrastructure of the Festival Centre and Her Majesty's Theatre.

#### Trustees:

- Mr Barry Fitzpatrick AM (Chairman)
- Mr Bill Spurr (Deputy Chair)
- Ms Carolyn Mitchell
- Ms Zannie Flanagan
- Mr Hieu Van Le AO
- Ms Susan Clearihan
- Mr Jim Hazel (Commenced his first term on 21 January 2013)
- Ms Corinne Namblard (Commenced her first term on 21 January 2013)
- Mr Ian Kowalick AM (Completed his third and final term on 20 January 2013, after 9 years' service)
- Ms Caroline Cordeaux (Completed her third and final term on 20 January 2013, after 9 years' service)

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#### RISK AND AUDIT COMMITTEE

The Committee provides advice to the Trust on matters relating to financial management, physical assets, investments, risk management and all aspects of internal and external audit and compliance matters.

In addition to its normal areas of interest, the Risk Management and Audit Committee has played an important role this year in overseeing the many changes that are underway, ensuring the business is operating efficiently and effectively in delivering our core purpose within the context of sound risk management structures.

#### Committee Members:

- Mr Bill Spurr (Chair)
- Ms Carolyn Mitchell
- Mr Barry Fitzpatrick AM
- Ms Zannie Flanagan
- Mr Hieu Van Le AO

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## REMUNERATION COMMITTEE

The Committee provides advice to the Trust on Executive remuneration, Executive performance and general remuneration policy matters.

The Committee met 2 times in 2012–13.

- Mr Barry Fitzpatrick AM (Chair)
- Mr Bill Spurr
- Ms Susan Clearihan

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## PRECINCT REFERENCE GROUP

- Mr Barry Fitzpatrick AM (Chair)
- Mr Bill Spurr
- Mr Jim Hazel
- Mr Ian Kowalick AM
- Mr David Simmons

## PERFORMANCE

Adelaide Festival Centre is committed to attracting and developing the best people to work at the best organisation to achieve outstanding results.

Adelaide Festival Centre earns 72% of its revenue from commercial activity. The operations include a variety of key business activities which sustain revenues and growth. These business activities are part of a complex interdependent business model that helps develop and drive the Centre's complementary business operations and activities through the consumer life of venue hire, ticketing, functions, food and beverage, retailing and car parks. The mixed business model ensures that the Festival Centre can operate effectively and maintain a high level of earned revenue to underpin its overall operations in a sustainable manner.

The key business activities include:

**Theatre hire**, use of the venues to external companies including home companies and commercial producers, touring entertainment activities nationally and internationally

**Theatre workshops**, which build sets and provide engineering solutions for theatrical productions and major arts and cultural events

**Ticketing through BASS**, which provides ticketing services not only for Adelaide Festival Centre venues but also for external festivals and events

**Car parking**, through the Festival Centre car park, this is also a venue added service/ offering to the patrons

**Catering services**, including function business and retail operations of all venues

## ADELAIDE FESTIVAL CENTRE STRATEGIC PLAN

The Adelaide Festival Centre Strategic Plan covers the next three years and identifies goals and strategies that will shape the organisation as it is progressively redeveloped. The planned redevelopment of our facilities puts us in a unique position to provide outstanding and innovative leadership for Adelaide and the State in performing arts and entertainment.

Our strategic focus and priorities are centred on:

- Creating and showcasing high quality, innovative live performance experiences
- Connecting people, ideas and experiences to support active participation in cultural life
- Expanding our capacity, cultivating relationships and adding value
- Delivering integrated commercial services that provide increasing return and meet highest industry standards.



## KEY PRIORITY AREAS

The ten priority areas which form the structure for the strategic plan are:

1. **Assets** – plan for well-provisioned and maintained venues and major upgrades
2. **Governance** – institute integrated, and efficient control framework, as well as timely information and processes
3. **Organisation Culture** – encourage synergies between departments, aligning staff to shared vision
4. **Programming** – maintain momentum of program led strategy, increase support and recognition for the Adelaide Festival Centre’s cultural leadership role in its delivery
5. **Audience & Customer Development** – maximise repeat attendances, retain and migrate audiences through life. Fully leverage BASS ticketing systems
6. **Business Development / Venue Sales** – pursue a more entrepreneurial and targeted approach to commercial operations, maximise revenues and yield
7. **Customer Experience** – increase patron satisfaction while maximising revenues and yield
8. **Sustainable Financial Model** – explore all self-help options, as well as promoting the case for adequate public funding
9. **Food and Beverage & Retail Operations** – improve customer experience with varied food and beverage offerings, maximise revenues and yield
10. **Sponsorship / development** – build sponsorship and lift Foundation income.

## SOUTH AUSTRALIA’S STRATEGIC PLAN

Adelaide Festival Centre’s mission aligns with South Australia’s Strategic Plan - 2011 in the areas of:

**Our Prosperity** - Adelaide Festival Centre is a significant direct employer and is creating indirect employment by attracting national and international visitors to Adelaide.

**Our Health** – by assisting lifestyle quality through an accessible arts and cultural program.

**Our Environment** - through progressively adopting energy saving and environmentally sound management practices.

**Our Ideas** – as the state’s home of the performing arts, Adelaide Festival Centre is helping to stimulate South Australians’ imagination and critical thinking and creative skills

**Our Community** – by promoting harmony and cultural understanding and offering access to the arts to a broad range of users

**Our Education** – through a strong educational focus in our children’s programming and a comprehensive education program in conjunction with the Department for Education and Child Development.

Specifically, the work undertaken by Adelaide Festival Centre contributes most directly to the strategic plan target T3; cultural vibrancy – arts activities. Increase the vibrancy of the South Australian arts industry by increasing attendance at selected arts activities by 150% by 2020.

Adelaide Festival Centre is also contributing to a number of the South Australian Government's Seven Strategic Priorities.

#### Creating a Vibrant City

The Arts are a key component of creating a vibrant city and Adelaide Festival Centre plays host to the majority of the performing arts productions in Adelaide. Adelaide Festival Centre is also contributing to vibrancy by attracting almost 900,000 people to the city during the 2012-13 financial year.

#### An Affordable Place to Live

Adelaide Festival Centre provides a wide variety of low cost and free entertainment. Adelaide Festival Centre Foundation also runs a number of programs aimed at making the performing arts accessible to children who might not otherwise get the opportunity.

#### Every Chance for Every Child

Adelaide Festival Centre runs a number of educational and children's programs. In conjunction with DECD, the Adelaide Festival Centre Trust run the CentrED program aimed at bringing arts to school children. In addition, the Centre's children's program, Something on Saturday, which is aimed at 3-10 year olds, attracted over 15,000 people to the Centre at an average ticket price of \$11.50.

## OVERVIEW OF BUSINESS OPERATIONS 2012/2013

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### FINANCE

The Finance team's focus on identifying efficiencies in processes has led to the revision of key policies and reporting mechanisms to better streamline activities and simplify reporting and planning across the organisation.

Key highlights include:

- implementation of a new financial management system, Technology One. This integrated system enables managers to oversee their budgets more efficiently and maintain better control.
- revising and improving reporting methods for the Festival Centre Foundation
- revising reporting frameworks to deliver more succinct and concise processes and planning cycles, better budgetary controls with monthly forecasting, and development of governance frameworks.

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### HUMAN RESOURCES

Adelaide Festival Centre aims to achieve continuous organisational improvement through developing and motivating our people; working in partnerships with our stakeholders; and effective workforce planning and management practices.

The organisation also continues to undertake comprehensive workforce management and planning that embraces a learning organisation culture of developing staff, encouraging leadership, managing and recognising performance, and ensuring availability of the appropriate level and mix of staff skills.

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## GOVERNANCE

During the last 12 months the Governance business unit has continued to work on key projects that serve to further develop business support and transparency systems.

Key highlights include:

- revising risk management processes
- reporting and integration into business planning
- developing and implementing a new delegations framework
- the development of new business continuity and crisis management practices to assist in protecting the Festival Centre's reputation and long-term viability.

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## INFORMATION SYSTEMS

A full review of Information Systems took place this year and we continue to look at ways to better align the Information Systems Strategy with the Adelaide Festival Centre's overall business plan. The team continues to support the Adelaide Festival Centre's operations through improved service delivery in a range of departmental areas.

Key highlights include:

- A first-stage redevelopment of the intranet to enhance its relevance and accessibility across all business areas, with an associated awareness and training program rolled out across the organisation
- Enhancements to the Centre's ticketing system to improve customers' experience
- The selection and implementation of a new asset management system in collaboration with the Facilities team.

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## VENUE SALES

The Festival Theatre remained a popular choice of venue with an increase in annual utilization to 86%. Throughout the year the Festival Theatre was host to 65 events/shows including *The Nutcracker on Ice*, *Glen Frey*, a sold out *Evening with Julie Andrews*, the ASO with Tina Arena and again with Sarah Blasko, *Beethoven's 5th* and the State Opera with *La Boheme*, *Orpheus in the Underworld* and *Fidelio*.

A nine week season of the musical *Jersey Boys* brought a hub of activity to the Centre during September and October with the sounds of *Frank Valli and the Four Seasons*. This was followed by an outstanding and well attended season of *The Illusionists* which showcased a little piece of magic to Adelaide Festival Centre over the New Year period. In May, *Chitty Chitty Bang Bang*, an all-time family favourite did not

let audiences down with a four week season successfully satisfying the childhood memories for some and creating new memories for others.

This year we presented a variety of genre in the theatres, with the top three most popular genres being Theatre 31%, Contemporary Music 25%, followed by Musical Theatre and Children's Theatre in the range of 10% each. Not only was this evident in the Festival Theatre but more so with the Dunstan Playhouse recording an annual utilization of 73% from over 50 shows. A four week season of *The Mousetrap* was a great success as were State Theatre Company productions including *Hedda Gabler*, *Top Girls* and *In the Next Room*. Childrens' shows included a season of the modern favourite *Hairy Maclary & Friends* in the Dunstan Playhouse and at the same time next door in the Space Theatre a season of *Mr McGee & The Biting Flea*. Both productions proved to be hugely popular with our young audiences as did *Giggle and Hoot & Friends* in the Festival Theatre and *Ode To Nonsense* in Her Majesty's Theatre.

Her Majesty's Theatre continued to host seasons of great works such as *Driving Miss Daisy* starring Angela Lansbury and James Earl Jones, to a more contemporary musical production featuring Eddie Perfect in *Shane Warne the Musical*. A favourite venue for contemporary music, shows at Her Majesty's Theatre included *Todd Mc Kenny*, *Kasey Chambers*, *Colin Hay*, *Counting Crows*, *Joe Bonamassa* and a sell out for *Elvis One Night In Vegas*. The patron of Her Majesty's Theatre, world renowned and loved *Barry Humphries* put on a stellar performance in his January season of *Eat Pray Laugh*. The annual utilization for Her Majesty's Theatre was 64%.

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## FOOD AND BEVERAGE

The Food and Beverage Department manages the operation of theatre bars and function rooms at Adelaide Festival Centre and Her Majesty's Theatre. Service levels have been improved over the period and the catering team were judged as runners-up in the Best Function/Convention Centre category at the 2013 Restaurant & Catering Awards (SA) Awards for Excellence.

High quality functions were delivered to all home companies and the following corporate clients: William Buck Accountants, BDO, CEDA, Adelaide Casino, NAB, The Hawke Centre, Veterinary Association, Our SA, St Aloysius College and the ATO. The wedding reception business continues to be a focus with 9 weddings held during 2012/13.

Patrons have embraced the pre-show dinner initiative introduced in December 2010 with 1,200 meals served before performances in the Festival Theatre. A selection of platters served over theatre bars as well as improved menus offered at the Elder Park and Foyer Café has enhanced the patron experience. The closure of The Bistro for the duration of the Riverbank Bridge development saw the introduction of a casual food offering in the Dunstan Playhouse and the extension of pre-show dinners offered to Playhouse patrons with positive feedback.

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## MERCHANDISE

Merchandise sales for 2012/13 exceeded budgeted sales by 34%, producing a 54% improvement to the bottom line result.

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## WORKSHOPS

Internationally renowned as the leading theatre construction facility in the Southern Hemisphere, our Workshops continue to play an integral part in most of the major musicals produced in Australia and Asia Pacific and have done so since 1979.

Our unique skills and expertise are also sought after for trade exhibitions and interactive displays, and we are recognized for creating flexible and adaptable sets, props and displays. We are also highly regarded as touring and freight management specialists for national and international events.

In 2012/13, the workshops team created/supported the production of 10 shows including *Mouse Trap*; *Moon Shadow*; *King Kong*; *Legally Blonde*; *War Horse*; and *Jersey Boys*.

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## PRODUCTION SERVICES

The Lighting department upgraded the lighting consoles for the Space Theatre, the Dunstan Playhouse and the Festival Theatre. This has brought us in to line with other theatre venues by using the latest state of the art computer based systems to control all show and event lighting.

Venue Specific Technical Requirement Forms were created in consultation with technical staff and external hirers, to create a streamlined process to firstly inform internal and external hirers of the technical aspects of the Adelaide Festival Centre's venues, but to also enable an efficient process of gathering, presenting and archiving technical information about shows at the Festival Centre venues.

The creating of these documents was the culmination of over a year of research and development by the Production department.

The technical departments Sound, Lighting and Staging again supported our Home Companies not only for shows within the Festival Centre but also external venues.

Technical staff along with the Production Coordinators and Stage Managers undertook White Card Training as part of new Work Health and Safety requirements.

The Sound Shell was utilised once again in 2013 in Elder Park for the Adelaide Symphony Orchestra and the Adelaide Festival of Arts. It was also utilised as Stage 1 for WOMADelaide in the Botanic Park.

Show highlights include: *Jersey Boys*, *Chitty Chitty Bang Bang*, *The Illusionists*, *Driving Miss Daisy*, *OzAsia Festival* and *Moon Lantern Festival 2012*, *Adelaide Festival of Arts* and *Adelaide Cabaret Festival*.

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## PATRON SERVICES

The Patron Services department has continued to provide a high level of customer service to all the patrons who attend Adelaide Festival Centre and Her Majesty's Theatre throughout this year.

The Patron Services department achieved a favourable average of 9.22 out of 10 each month from the Customer Satisfaction Surveys and received many comments on the level of their service and expertise.

Five new casual customer service representatives were also appointed and trained during this period. A new Supervisor was also trained this year providing the department with another highly skilled team member.

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## FACILITIES SERVICES

Works on Her Majesty's Theatre Fire Detection have now been completed. This has occurred progressively over the past 3 years and the entire building is now fitted with fully addressable fire detection.

Phase 2 of the Adelaide Festival Centre and Her Majesty's Theatre Sustainment Works Program is anticipated to commence in March 2014 and Phase 1 of works (Replacement of Drama Chiller, Upgrade to Air Conditioning and Building Control systems) is expected to commence late 2013.

A final year Apprentice Electrician was appointed to the Facilities Services team.

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## MARKETING AND CORPORATE COMMUNICATIONS

2012/13 was a very busy year for the Marketing and Communications team. Highlights included

- achieving 107% of the net box office target for shows Adelaide Festival Centre presented and overall box office for those shows was up 66% on the box office for Adelaide Festival Centre presents in 2011/12; show attendances exceeded the target 70% capacity – achieving 73%.
- over-achieving the target of keeping marketing expenditure to 40% or less of net box office achieved bringing marketing expenditure in at 21% of net box office – a very good result in a time when investment in new tools is critical.
- easily exceeding the target of an average net ticket price of more than \$27 for Adelaide Festival Centre Presents – bringing it in at \$56.09.
- exceeded our targeted increase in GreenRoom members of 10% from 700 members: at the end of June 2012 there were 815 members – a 16% increase.
- Traffic to our websites has increased by 30% – well over our targeted 10% increase.

Other achievements during 2012/13 include:

- increasing the number of patrons who purchase tickets to 4 or more shows across Adelaide Festival Centre Presents
- project managing the 100 year HMT anniversary book and the 40 year Adelaide Festival Centre anniversary books and launching them with switching on of *Houselights* on 30 May 2013

- successful marketing of a vastly increased number of events, including two major productions *The Illusionists*, *Chitty Chitty Bang Bang*, the three Adelaide Festival Centre Festivals and an array of anniversary events and activities
- continued growth across social media engagement via engaging content sharing (5 Facebook pages – Adelaide Festival Centre, Adelaide Cabaret Festival, OzAsia Festival, Adelaide International Guitar Festival & a new Families at Festival Centre page; Adelaide Festival Centre youtube channel, OzAsia Festival Pinterest, Twitter accounts for Adelaide Festival Centre and Adelaide Cabaret Festival)
- undertaking of Cultural Segments research that continues to inform Programming and Marketing and which is being considered by many leading arts centres and companies around the world
- increased utilisation of Enta and Enta Marketing capabilities to further understand audience purchasing behaviour
- increased utilisation of our marketing, graphic design, digital and publicity teams and their services by hirers with good results
- entries to a number of awards (Ruby Awards, Helpmann Awards, Hong Kong Australia Business Association Awards etc)
- closer alignment of marketing and sales (BASS) functions.

## COMMERCIAL ASSETS

### ADELAIDE FESTIVAL CENTRE CAR PARK

Operating 24 hours per day, 7 days per week, the Adelaide Festival Centre Car Park continues to provide a valuable revenue stream. Adelaide Festival Centre continues to manage the car park operations and faces some challenges related to ageing infrastructure.

Management and staff have well developed processes in place to manage the smooth operation of the car park including in-house expertise on the hardware and software systems currently in place.

Demand for Permanent Parking remains high and is currently at capacity. Casual parking is comparable to the previous period with 79,891 casual parkers, 9399 parkers pre-purchasing their car park via BASS and 81 current permanent monthly parkers.

### BASS

A new Manager was appointed shortly before the 2012/13 financial year. Since that time, business processes have been developed and refined resulting in a reduced administrative workforce headcount.

During the period, BASS processed a total of 630,777 tickets with 34% of the total ticket volume transacted via the BASS website. This is an improvement on the previous year, where 30% of tickets were transacted online. Website redevelopment has been a priority throughout the current period. The ENTA ticketing system features have been tested and an upgrade to the ENTA system is in the planning stage. This is aligned to a new BASS website which is due to be launched during the 2013/14 financial

year. It is expected that the new website will motivate online sales to grow with the ability to choose seats online being an attractive new feature.

The collection, organisation and permitted use of our customer data has been strengthened during the period. Never before has BASS had data that is as organised and as comprehensive in terms of recording Customer interests and preferences.

## DEVELOPMENT

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

### **Year-Round Partnerships**

Coopers Brewery, Coca-Cola Amatil, RAA, Yalumba Wines, 891 ABC Adelaide, Di Giorgio Family Wines

### **Program Partners**

Something on Saturday: National Pharmacies

Student Tix: Australian Executor Trustees Charitable Trusts

### **OzAsia Festival 2012**

Major Festival Partner: Santos,

Festival Partner: ANZ

Community Engagement Partner: Adelaide City Council

Moon Lantern Festival Stage Partner: Ironfish

Moon Lantern Festival Partners: SCF Group

Wine Partner: O'Leary Walker Wines

Media Partners: 891 ABC Adelaide, The Advertiser, SBS, Mix 102.3

Moon Lantern Festival Supporters: Adelaide Arcade, Bowden, Westminster School

### **Adelaide Cabaret Festival 2013**

Evening and Performance Partners: Coopers Brewery, Investec, Telstra, Vili's

Community Engagement Partner: Adelaide City Council

Associate Partners: Westfield, Grant Burge, Lexus of Adelaide, Moët & Chandon, Metricon

Media Partners: The Advertiser, Channel 7, FIVEaa, Mix 102.3, Rip It Up Publishing, Cult, ABC 891



Supply Partners: Independent Arts Foundation, InterContinental Adelaide, Newstyle Printing, oOh! Media

Corporate Supporting Cast: AME Recruitment, Fisher Jeffries, Hansen Yuncken, Visualcom, Boulderstone, FMG Engineering, oOh! Media, Communicate

### ADELAIDE FESTIVAL CENTRE 40<sup>TH</sup> ANNIVERSARY

The last half of the financial year was a very busy time for celebrating Adelaide Festival Centre's 40th anniversary. A number of events were held to mark this special milestone of Australia's first capital city multi-purpose performing arts centre.

On 30 May, *House Lights*, by the acclaimed artists, The Electric Canvas, opened. Every night in June, the iconic roof of the Festival Theatre became the canvas for a constantly changing palate of projections reflecting the spirit and essence of Adelaide Festival Centre's 40 fabulous years.

Also on 30 May at the switching on of *House Lights*, two commemorative books were launched, by Barry Humphries. *Heart of the Arts* by Lance Campbell features performers, companies, audience feedback and more. *Her Majesty's Pleasure*, by Frank van Straten celebrates the very colourful 100 year history of Her Majesty's Theatre. The 100 year anniversary of this majestic theatre is being celebrated in September 2013.

Also part of the 40 year Adelaide Festival Centre celebrations were two evenings of special anniversary concert playing homage to the Festival Theatre's inaugural concert – featuring Beethoven's *Symphony No. 9 Choral* together with the world premiere of the *Fanfare Festiva* – fanfare for the next 40 years, a specially commissioned work by Adelaide's own Graeme Koehne. Audiences joined the Adelaide Symphony Orchestra with Chief Conductor and Music Director Arvo-Volmer and the Adelaide Symphony Chorus.

Following the concerts it was 'Back to the Fezbah' as people revisited Adelaide's most popular late night club of the 70s in the Festival Theatre Piano Bar.

The 40<sup>th</sup> anniversary celebrations continued on 6 June with an *Adelaide Cabaret Festival Variety Gala* and a party in the Space afterwards.

Various exhibitions and tours were also part of the anniversary celebrations including:

- *Stirring the Pot*- a joint celebration with the Jam Factory, also celebrating its 40th birthday that brought together leading South Australian ceramics artists who vigorously sought their artistic voice in the rebellious 70s;
- Neville Cichon's *Backstage Pass* exhibition that provided rare insights into the nostalgia, humour and mechanics of the iconic performances of the Festival Centre;
- *1973: Signifying Change* which reflected the potent times for the arts in SA in the 70s and celebrated the Adelaide Festival Centre's Works of Arts collection;
- *Wagner, The Ring* celebrating the Ring Cycle;
- *1973: Dunstan Decade*; and
- *Reg Livermore: Souvenirs from the Stage*.

Adelaide Festival Centre's education program, CentrEd commissioned composer Robyn Habel to compose a song and anthem for the Centre's anniversary that will be sung with pride as part of the Public Schools Festival of Music in the Festival Theatre in September 2013.

## AWARDS

### **OzAsia Festival**

- Hong Kong Australia Business Association (SA Chapter) Award for Contribution to Tourism, Hospitality or Recreation
- Hong Kong Australia Business Association National / Cathay Pacific Business Award for Business Development
- 2013 Australian Arts in Asia Awards - Finalist

### **Adelaide Cabaret Festival**

- Helpmann Awards Finalist – Best Cabaret Performer – Tommy Bradson
- Helpmann Awards Finalist – Best Cabaret Performer – Mark Nadler

### **Adelaide International Guitar Festival**

- Helpmann Awards Finalist – Best Individual Classical Performance - Ana Vidovic

## THE RIVERBANK PRECINCT

Adelaide Festival Centre sits within the broader Riverbank Precinct. With planned or committed investment in the Greater Riverbank Precinct already surpassing \$4.5 billion, including at the Adelaide Oval, the Convention Centre, the Adelaide Oval Bridge and private investments earmarked for the Adelaide Casino and the Intercontinental Hotel, there is now a critical mass of activity that can transform the Riverbank and provide generational change for South Australia.

The Adelaide Festival Centre has welcomed these developments and is excited to be part of the Riverbank future.

Attracting and retaining the visitors to the Riverbank Precinct will require a central arts and entertainment hub that has a strong consumer “pulling power” in a range of venues and public spaces. Adelaide Festival Centre can and should be this entertainment hub and we are continually striving to attract larger and more diverse audiences through our public programming and focus on audience accessibility. However, in order to fully contribute to the Riverbank precinct by drawing and retaining people to the area, Adelaide Festival Centre including its plaza is in need of redevelopment. The Adelaide Festival Centre Trust and its management continue to work with Government to this end.

The first steps of a redevelopment of Adelaide Festival Centre would be the redevelopment of the car park and plaza.

**Car park:** The current facility is in a dilapidated state and falls short of delivering sustainable financial returns. As part of the Adelaide Festival Centre master plan a concept design has been developed which proposes a car park facility incorporating 1,360 parking bays in recognition of increased demand anticipated as a result of the Riverbank Precinct redevelopment and associated increases in visitation and activity levels.

The State Government recognises the significance of this component within the broader Precinct redevelopment and is currently working through a development proposal with a private developer for the upgrade of Adelaide Festival Centre car park and plaza.

**Festival Plaza:** a key element of the project is the redevelopment of the Festival Plaza on the car park roof. The proposal includes a new urban plaza with capacity for up to 8,000 people. The new Festival Plaza will replace the existing Hajek Plaza and will be a 'heart' for the entire precinct – not just Adelaide Festival Centre. The plaza will offer flexible outdoor performance venues for a range and size of different events. This space could be used for events ranging from large concerts, screening of important cultural or sporting events on the proposed big screen, or other public events.

## YEAR LONG SEASON

Adelaide Festival Centre's Season of theatre, dance and music presented 251 shows with 780 performances throughout the financial year encompassing music, theatre, dance, exhibitions, forums and workshops.

The program features artists and companies from across Australia and the globe including the UK, Spain, Russia, the United States, New Zealand, France, and China.

The 2013 season opened with seven internationally acclaimed magicians in *The Illusionists*, produced by Tim Lawson and TML Enterprises. During January, *Sessions*, the live music hub based in the Space Theatre throughout the summer, was extended into February in its second season. The program included several international acts which also toured to festivals interstate, as well as Australian icons and a strong contingent of South Australian ensembles.

Other music highlights in the period included *I Awake* - Sarah Blasko with the Adelaide Symphony Orchestra, presented by Adelaide Festival Centre and the Adelaide Symphony Orchestra in February and *The Prophet* – The Song Company with Joseph Tawadros in April.

Theatre highlights during the financial year included Bernadette Robinson in *Songs for Nobodies*, and a highly successful season of Tim Lawson's *Chitty Chitty Bang Bang*.

Dance aficionados were offered a diversity of dance, including Bangarra Dance Theatre presenting *Terrain, What the Body Does Not Remember* by Ultima Vez in association with Adelaide Festival and Sydney Dance Company's *2 One Another* by Rafael Bonachela.

Audiences also have the opportunity to be the first to experience pioneering performance fresh from the rehearsal room through *inSPACE Development*, which this year featured 10 developmental works.

In 2013, Adelaide Festival Centre employed a Community Engagement Coordinator to help activate inside and outside spaces across the Centre. This facilitated in several successful programs including the *Oi You Exhibition* and the *Fork in the Road*.

The season also includes an extensive exhibitions program, with major highlight being *Oi You! Adelaide: Urban Art Exhibition* which was presented in association with Adelaide City Council and DPTI. The exhibition was held in conjunction with a series of *Oi You! Adelaide* events and new Adelaide street art initiatives in 7 locations and featured attendance in excess of 13,000 at Adelaide Festival Centre alone.

Multicultural community program highlights included *Music Hellenika*, Migrant Resource Centre and Adelaide Festival Centre's *Freedom Song*, *Nowruz New Year Middle Eastern Festival* and *Adelaide Kalamela Festival of Performing Arts*. All events sold out prior to the performances.

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## ADELAIDE INTERNATIONAL GUITAR FESTIVAL: 9 – 12 AUGUST 2012

Adelaide International Guitar Festival is now recognised as the most significant festival of its kind in the Southern Hemisphere. In 2012, with Artistic Director Slava Grigoryan at the helm for the second time, the program included 18 international artists from USA Croatia, Bosnia, Brazil and Korea, plus more than 70 musicians and guitar makers from all over Australia, of whom 43 are South Australians.

The Festival presented 42 events over four days, including a World Premiere, three Australian Premieres and five Adelaide Premieres across 14 ticketed performances, three of which were sold out, plus numerous master classes, talks, workshops and free concerts throughout the Adelaide Festival Centre complex.

The 2012 festival achieved 100% of its box office target and 25% more in box office takings than the previous festival.

The 2012 International Classical Guitar Competition included finalists from Germany, France, Italy, China and Thailand, as well as Australia. Adelaide expat and Australian National University School of Music student Andrey Lebedev won the prestigious first prize of \$10,000 and a Jim Redgate guitar.

1.9 million dollars of publicity value was gained in 2012.

Adelaide International Guitar Festival returns in from July 17-20 in 2014, with Slava Grigoryan as Artistic Director for the third time.

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## OZASIA FESTIVAL: 14 – 30 SEPTEMBER 2012

The Festival's popularity continues to grow each year and this is reflected by the fact that this year attendances grew to over 35,000 across the two weeks – a 5% increase from 2011.

Led by Festival Director Jacinta Thompson, the 2012 Festival continued its partnerships on the visual arts front with Samstag Museum of Art, Contemporary Art Centre of South Australia (CACSA) and The Art Gallery of South Australia that, along with *Reflect*, an Indian Australian collaboration in the Artspace, Adelaide Festival Centre saw over 20,000 patrons visit the exhibitions on offer. This means that a grand total of over 60,000 engaged with the OzAsia Festival in 2012.

OzAsia Festival's favourite annual community gathering, the Moon Lantern Festival, saw record attendances for the event. 22,000 people converged on Elder Park to enjoy the free performances, eat moon cakes, and watch the parade of 1,200 school children and community group members with home-made lanterns to celebrate and admire the beauty of the full moon.

The 2012 program featured 300 artists from India, Japan, China, Hong Kong, Sri Lanka, Cambodia, Indonesia, Korea, Malaysia, Thailand, Vietnam, and the best from Australia.

The Festival played host to 20 performances and 73 events and boasted four world premieres, four Australian premieres, four South Australian premieres and seven Australian Exclusives. The highlight for

the program was a new commission *Fearless Nadia* that was premiered in Adelaide followed by performances in Mumbai and Chennai.

OzAsia Festival returns on 13 – 29 September in 2013.

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## ADELAIDE CABARET FESTIVAL: 7 – 22 JUNE 2013

Since the Festival started in 2001 it has attracted over half a million attendances with hundreds of sold out performances.

The 2013 line-up featured 53 international artists from the United States of America, United Kingdom and New Zealand and the best from Australia with 369 Australian artists, 234 of those South Australian performers. The 2013 Festival offered 160 performances of 51 different shows across 18 nights. More than 40 performances sold out.

Artistic Director Kate Ceberano's second Adelaide Cabaret Festival exceeded its box office target by 4% and broke all previous box office records achieving a 21% increase in the previous record set in 2012.

There were attendances of 95,000 (ticketed and non-ticketed) with people embracing the whole Festival atmosphere – seeing multiple shows as well as enjoying the free activities and food and beverage offerings before, after and in-between.

10 million dollars of publicity value was gained in 2013.

Adelaide Cabaret Festival returns in 2014 with Artistic Director Kate Ceberano back at the helm from 6 to 21 June.

## PERFORMING ARTS COLLECTION

This year Performing Arts Collection staff have continued with cataloguing, and digitising some of the most significant collections including those of Doris Dodds (SA opera singer and director); John Martin's Pageant items 1960/67; rare and vintage posters; Me & My Girl collection; Rev Peter Osborn collection; and rare, early programs from 1880s.

The resources and expertise of the staff have been in demand to provide research for Frank van Straten's book *Her Majesty's Pleasure – A Centenary Celebration for Adelaide's Theatre of the Stars*, and Lance Campbell's book *Heart of the Arts – The Adelaide Festival Centre at 40*. Other research was provided to Electric Canvas for their spectacular display on Festival Theatre roof during the Centre's anniversary celebrations. Carrick Hill were pleased to find Performing Arts Collection held a Jacqueline Hick original work which they included in their retrospective exhibition of this highly regarded SA artist. Performing Arts Collection responded to a request from the Victorian Arts Centre regarding our holdings of Geoffrey Rush items for an upcoming exhibition, and South Australian artist Yvonne East accessed the collection for inspiration for her artwork.

Performing Arts Collection was successful in obtaining a grant from the Community Heritage Grant, State Library of SA for the conservation of the two most significant items from the Fewster and King collection: the original Yantabinjie score and original script.

Exhibitions have included a history of theatrical posters *Pitch It! Post It!; Creating the Christmas Magic; 80 Years on; 1973: Dunstan's Decade; Reg Livermore- Souvenirs from the Stage*, and the *Girl from Oz Gale Edwards*, as well as smaller displays in the foyer.

Donations include the Rae Cocking collection; 2013 Credit Union Pageant collection; designer Anna French donated items from the TV series *The Battlers*; Portrait of Meg Denton by John Dowie donated by Elizabeth Bleby; The Dame portrait by Katie Wyatt, donated by Barry Humphries; Lighthouse posters from State Theatre Company; Adelaide Festival Centre t-shirts and the Earle Award from Arnold Leach.

Volunteers Jim Loudon and Robyn Pascoe have given splendid support and continue to rehouse the collection, with Bronwyn Lloyd cataloguing the collection.

## OUR PROGRAMS

### FAMILY PROGRAMMING

Family programming is a priority area for the Festival Centre and throughout the year a diverse program is offered to children and families.

Children and families were welcomed with a number of performances including *Little Big Shots International Film Festival for Kids*, *List Operators for Kids! Do Compooters* and the delightful *Mr McGee and the Biting Flea* by Patch Theatre Company. They were also entertained by Slingsby's new opera for children *Ode To Nonsense* and a number of Come Out performances and activities including *Bindjareb Pinjarra*, the beguiling *.h.g.* by TricksterP from Switzerland, and numerous installations and exhibitions including the wonderful *Future Gardens* in and around various external areas of the Adelaide Festival Centre, *Nullarbor not just dead trees*, *When Will I Grow Wings?*, *Animation Club*, *Dream Archive* and Kneehigh's clever *Inflatable Dreams* on the Adelaide Festival Centre Plaza.

The 36 year old annual *Something on Saturday* Program which runs from May - September continues to attract a dedicated audience of children and their families. The 2012 *Something on Saturday* season had an attendance of over 15,000 and the free workshops were busy and well attended.

To support family programming a Facebook page 'Families at Adelaide Festival Centre' was initiated in February 2013. Now with over 3000 likes it certainly shows the popularity of such programming with audiences.



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## GREENROOM

Adelaide Festival Centre's GreenRoom program aims to build sustainable new audiences for Adelaide Festival Centre through a membership program for young people aged 16-30 years old. Current members totalled 815 at the end of June 2013 – a 20% increase from the same time last year. GreenRoom tickets are affordable for members at an average price of \$24. A total of 1304 GreenRoom discounted tickets were sold from 1 July 2011 – 30 June 2013 (13.6% increase from last financial year).

GreenRoom Performance Plus events for this financial year included 14 events. These included: *Your 15minutes of Fame – Guitar Festival* (guaranteed spots), GuitarART exhibition, GuitarART launch event, Bangarra Dance Master class, Percussion workshop with Ben Walsh – OzAsia Festival, Guru Short Film Competition – OzAsia Festival, Guru Short Film Screening – OzAsia Festival, The Arts Garden (2 day forum), *The Illusionists* backstage tour, Leaps and Bounds Dance Day, Cabaret Day, Choral Workshops with The Song Company, dance master class with Sydney Dance Company, *Adelaide Cabaret Festival* Opening Night show and after party with backstage tour.

Now in its fifth year, the GreenRoom Advocacy Program continues to be a successful program that gives young people aged 16-30 years the opportunity to develop hands-on arts industry experience. In 2013 we recruited 11 GreenRoom Advocates (that went down to 8 Advocates due to personal reasons) who worked on the *Ghost of Her Majesty's Past – Ghost History Tour*, as part of the 100<sup>th</sup> year celebrations; and the *Urban-utan Short Film Competition* and Screening. This program gives Advocates the chance to develop a range of skills including marketing, publicity and event management under the mentorship of Adelaide Festival Centre staff. The 2013 GreenRoom Advocates are: Kacy Ratta, Arlen Kaesler, Jessie McKinlay, Timmi Tsapaliaris, Christina Phung, Claire Robinson, Jordan Archer, Andrea Beaumont.

A stronger working relationship with the Adelaide College of the Arts where they have provided the venue for dance workshops for 2013 and a guaranteed attendance of AC Arts dance students which seems to be working well with workshops being at full capacity a few months in advance. AC Arts see it as a great industry partnership.

GreenRoom's popularity on social media continues to grow with now over 2000 (over 185% growth) Facebook likes and over 1180 (47.5% increase) followers on Twitter.

*"The Advocacy program provides a great platform for learning the organisational structure behind presenting the arts; connecting with and learning from key individuals that make major work and events happen in Adelaide at the Adelaide Festival Centre."* Jessie McKinlay, 2013 GreenRoom Advocate

*"GreenRoom has opened my eyes to how diverse and exciting the Adelaide arts scene really is! Thanks to the cheaper ticket prices I've seen shows from artists I may not have even heard of otherwise."* Jordan Archer, 2013 GreenRoom Advocate

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## STUDENT TIX (STIX)

The program gives school students the opportunity to purchase tickets to events presented by Adelaide Festival Centre at a heavily discounted price. This program is subsidised by sponsorship and donations from the Adelaide Festival Centre Foundation.

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

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

This financial year a total of 1,079 STix tickets were purchased.

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## EDUCATION PROGRAM (CENTRED)

Adelaide Festival Centre's DECD *centrED* education program provides curriculum-based arts opportunities for all South Australian students and teachers to focus on relevant and engaging learning experiences as audience members and as artists. Adelaide Festival Centre works in collaboration with the Department of Education & Child Development to provide the *centrED* program at Adelaide Festival Centre and is managed by two part time DECD Education Managers as a component of Outreach Education.

*centrED* program for the 2012-13 period ensured:

- that costs associated with accessing the range of relevant learning experiences at Adelaide Festival Centre were kept to a minimum to maximise schools access
- content was pertinent and linked to a range of curriculum outcomes
- a comprehensive range of performing and visual art forms were presented as appropriate learning experiences from pre-school to year 13 students.

*centrED* facilitated programs based on:

- DECD learning outcomes, curriculum frameworks including Australian Curriculum, capabilities & priorities
- effective and responsive to learner and school requirements
- constructivist teaching and learning methodologies
- innovative, inclusive, accessible and equitable
- effectively planned, contextualized, monitored and evaluated

Events included:

- Specially selected school performances program from the Adelaide Festival Centre presents 12/13 seasons
- Educational Guided Tours (Seven specially developed and presented learning experiences from Reception to Year 12 )
- Self-guided tours- In Art and Around About the Adelaide Festival Centre Permanent Art Collection
- Pre and Post visit learning resources (i.e. student worksheets, cross – curriculum learning packages)
- Teacher Professional Development programs
- Student workshop and mentoring programs
- Festival programs specially development for integrated learning: Adelaide Cabaret Festival – Class of Cabaret project, OzAsia Festival – Moon Lantern Festival and OzAsia Flash mob and Day Learning Package and Come Out specially developed FREE program integrated the 5 arts from the Australian Curriculum.

A total number of 14,023 students and teachers from 656 schools accessed 256 centrED events throughout Term 3 and 4 of 2012 and Term 1 and 2 of 2013.

Throughout the 2012-13 year an estimated 25,000 students and teachers attended performances of the Adelaide Festival Centre's home companies, State Opera, State Theatre Company, Adelaide Symphony Orchestra and Windmill Performing Arts productions, partnered with visitations of the extensive collection of visual and performing arts exhibitions in the various exhibiting spaces at the Adelaide Festival Centre.

A total of 498 Reception to Year 13 students and teachers from country and metropolitan disadvantaged schools were allocated the 3D Equity subsidy support for ticket prices, transport costs or temporary relief teaching release time. The Grant to Organisations from the Minister of Education continues to provide valuable support to the equity of access for students and teachers identified as disadvantaged either economically, geographically or culturally. This number is less than the previous financial year, due to greater subsidies required for increased ticket prices and the increase of transport costs.

## OUR PEOPLE

The Human Resource Management function at Adelaide Festival Centre occurs within the context of the organisation's Strategic Plan with key performance indicators against targets listed below.

### QUALITY STAFFING

One of the key priority areas identified in Adelaide Festival Centre's Strategic Plan (2012-15) is to 'create and maintain a safe, accessible and productive workplace, staffed by adaptable, skilled people who are committed to the organisation and its values and who are prepared make it successful'. This means the continued development and maintenance of workplaces that are safe and accessible as well as ensuring our recruitment processes remain transparent and merit based resulting in the attraction and retainment of high calibre staff able to support the organisation's vision of a shared 'can-do' approach.

### EMPLOYEE NUMBERS, GENDER AND STATUS 2012-13

Total Number of Employees	June 12	June 13
Persons	336	333
FTE's	236.51	213.62

The ongoing review of Adelaide Festival Centre's systems and processes across the organisation ensures that they continue to meet the needs of the organisation, now and into the future. Part of this process includes the regular review of departmental operations in order to improve processes as well as supporting, building on and retaining critical staff skills that effectively address Adelaide Festival Centre's human resource requirements.

Employee numbers have remained relatively stable during the last 12 months while FTE numbers decreased by approximately 10% compared to June 2012.

GENDER	% Persons		% FTEs	
	'12	'13	'12	'13
Male	47.62%	45.35%	52.08%	46.58%
Female	52.38%	54.65%	47.92%	53.42%

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## EMPLOYMENT CONTRACTS AND RELATIONSHIPS

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

There was a 15.52% decrease in the number employees who separated from Adelaide Festival Centre during this financial year compared to the same time last year. Of the 98 employees who left the employment of Adelaide Festival Centre, 35.6% were casual staff. The reasons for leaving may have been due to a combination of an end to temporary employment, both casual and short term contracts, resignations and terminations.

Number of Persons During the 12-13 Financial Year		
	2011-12	2012-13
Separated from the Adelaide Festival Centre	116	98
Recruited to the Adelaide Festival Centre	117	102

There were 15.5% fewer people leaving the organisation during the 2012-13 financial year than during the previous financial year.

Of the 102 new employees recruited, 63% were casual staff. There were 12.8% fewer people recruited to Adelaide Festival Centre this financial year, compared to the previous financial year.

Number of Persons end of 2012-13 Financial Year	
On Leave without Pay	1

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#### NUMBER OF EMPLOYEES BY SALARY BRACKET

Salary Bracket	Male	Female	Total
\$0-\$53,199	79	110	189
\$53,200-\$67,699	44	48	92
\$67,700-\$86,599	16	19	35
\$86,600-\$109,299	6	2	8
\$109,300+	6	3	9
Total	151	182	333

The figures reflect that 56.76% of the total number of Adelaide Festival Centre employees are in the \$0-\$53,199 salary bracket. Of this salary bracket, 33% is made up of female employees while male employees represent 24%. The majority of employees in the \$0-\$51,599 salary bracket are casual staff, recruited to meet the organisation's short term operational requirements.

The next largest concentration of employees is in the \$53,200-\$67,699 salary bracket and represents 27.6% of the total number of employees at Adelaide Festival Centre.

Of 333 employees, 95% are paid between \$0-\$86,599 per annum and include mainly technical, administrative and professional staff. Of employees paid in the \$0-\$86,599 wage bracket, 53% are females and 42% are males.

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## STATUS OF EMPLOYEES IN CURRENT POSITIONS

FTEs	Ongoing	Short-Term Contract	Long-Term Contract	Other Casual	Total
Male	25.46	10.52	27.88	35.64	99.5
Female	17.14	17.97	42.8	36.21	114.12
Total	42.6	28.49	70.68	71.85	213.62

The above FTE figures reveal that 33.6% of Adelaide Festival Centre's employees are employed in casual positions followed by 33% in long term contract positions and 20% of employees in ongoing positions whilst 13.3% are employed in short term roles.

Of the total number of 213.62 FTE employees, females represent 53.4% of the population while males represent 46.6% of those employed at Adelaide Festival Centre.

PERSONS	Ongoing	Short-Term Contract	Long-Term Contract	Casual	Total
Male	33	16	30	72	151
Female	26	22	47	87	182
Total	59	38	77	159	333

In terms of actual numbers of employees, the above table reveals that almost half of the employee population at Adelaide Festival Centre (48%) are on casual contracts, followed by 23% in long term contracts positions and 18% in ongoing positions. A further 11% of all employees at Adelaide Festival Centre are employed in short-term contract positions.

Of the 333 employees, 55% are female employees while 45% are male employees.

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## NUMBER OF EXECUTIVES BY STATUS IN CURRENT POSITION, GENDER AND CLASSIFICATION

Classification	Ongoing		Term Tenured		Term Untenured		Other (casual)		Total				
	Male	Female	Male	Female	Male	Female	Male	Female	M	% of Total Execs	F	% of Total Execs	Total
Executives	2	0	0	0	4	3	0	0	6	67	3	33	9
Total	2	0	0	0	4	3	0	0	6	67	3	33	9

There has been an increase in the total number of female executives (from 1 female executive to 3 female executives) at Adelaide Festival Centre compared to the same time in 2011-12. This increases the total number of executives this financial year from 7 to 9, an increase of 22%.

### LEAVE MANAGEMENT

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#### AVERAGE LEAVE DAYS TAKEN PER FULL TIME EQUIVALENT EMPLOYEE

Leave type	2009-10	2010-11	2011-12	2012-13
Sick leave	7.22	5.77	5.71	7.12
Family Carer's Leave	0.48	0.69	0.64	0.85
Miscellaneous Special Leave with Pay	0.36	0.34	0.29	0.44

The above table shows and increase in the average number of sick leave, family carer's leave and miscellaneous special leave with pay days taken per FTE employee compared to the same time during the last 3 financial years.

Sick leave continues to be closely monitored by managers to ensure that any health problems are quickly identified and managed.



## WORKFORCE DIVERSITY

### ABORIGINAL AND/OR TORRES STRAIGHT ISLANDER EMPLOYEES

Salary Bracket	Aboriginal Employees	Total Employees	Percentage Aboriginal Employees	Target
\$0-\$53,199	1	189	0.53%	2%
\$53,200-\$67,699	0	92	0%	2%
\$67,700-\$86,599	0	35	0%	2%
\$86,600-\$109,299	0	8	0%	2%
\$109,300+	0	9	0%	2%
Total	1	333	0.30%	2%

The % of indigenous employees remains unchanged from the 2011-12 financial year and is well below target. Adelaide Festival Centre will refocus its recruitment activities and forward vacancies to indigenous networks.

The Work Experience program provides students with an understanding and overview of how Adelaide Festival Centre operates and each year accepts Years 10, 11 and 12 students during their term breaks to participate in a 3 day program. Two extra intakes per year are reserved for indigenous students with negotiable dates with both intakes successfully completed during this financial year.

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NUMBER OF EMPLOYEES BY AGE BRACKET BY GENDER

Age Bracket	Male	Female	Total	% of Total	2012 Workforce Benchmark
15-19	2	0	2	0.6%	6.2%
20-24	12	22	34	10.21%	9.7%
25-29	16	31	47	14.11%	10.9%
30-34	19	26	45	13.51%	9.8%
35-39	17	13	30	9.01%	10.1%
40-44	15	20	35	10.51%	11.8%
45-49	18	24	42	12.61%	11.2%
50-54	16	17	33	9.91%	11.3%
55-59	19	8	27	8.11%	9.0%
60-64	9	13	22	6.61%	6.1%
65+	8	8	16	4.8%	3.7%
TOTAL	151	182	333	100%	100%

Adelaide Festival Centre's workforce exceeds the 2013 Workforce Benchmarks in the 20-24, the 25-29, the 30-34, the 45-49, the 60-64 and the 65+ age brackets with female employees comprising 37.2% of the total workforce from these particular age brackets compared to 24.6% of males from the same age brackets.

Adelaide Festival Centre's workforce in the 15-19 age bracket however is well below the 2013 Workforce Benchmark targets with only 2 male employees representing this age bracket.

Given the nature of our industry, it is not always possible to employ people in the 15-19 age brackets as Adelaide Festival Centre usually seeks qualified and experienced staff, particularly in the technical and professional areas (production services, marketing, programming, financial services, information and

technology and human resources). Additional resources are also required to train and mentor younger staff.

Generally, Adelaide Festival Centre's workforce breakdown by Age and Gender indicates a younger average profile for females than males in the 15-44 age brackets with female employees representing 33.6% of the total workforce from these age brackets compared to male employees at 24.3% from the same age brackets. Employees in these age brackets represent 58% of Adelaide Festival Centre's total workforce.

Of the 140 employees in the 45-65+ age brackets, males and females are equally represented.

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#### CULTURAL AND LINGUISTIC DIVERSITY

	Male	Female	Total	% of Agency	SA Community*
Number of employees born overseas	21	24	45	13.51%	22.1%
Number of employees who speak language(s) other than English at home	12	10	22	6.61%	14.4%

The collection of these statistics continues to be centrally collated (electronic and hard copy) and all new employees are required to complete a form requesting this information on commencement of their employment with Adelaide Festival Centre. Even though our methods for collecting these statistics continue to be reviewed and improved upon, they are still nevertheless, provided on a voluntary basis and consequently may not necessarily reflect the true figures in each of these areas.

As our processes for collecting this information improves, our statistics will also more accurately reflect the cultural and linguistic diversity within Adelaide Festival Centre.

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TOTAL NUMBER OF EMPLOYEES WITH DISABILITIES (ACCORDING TO COMMONWEALTH DDA DEFINITIONS)

Male	Female	Total	% of Agency
6	4	10	3%

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TYPES OF DISABILITY (WHERE SPECIFIED)

Disability	Male	Female	Total	% of Agency
Disability Requiring Workplace Adaptation	4	1	5	1.5%
Physical	3	4	7	2.1%
Intellectual	1	0	1	0.3%
Sensory	1	0	1	0.3%
Psychological/ Psychiatric	1	0	1	0.3%

Adelaide Festival Centre currently employs 5 people with ongoing disabilities who require some form of workplace adaption. This is an increase of 1 employee compared to the 2011-12 financial year figure.

The above table also shows that numbers have increased by 1 in each of the Intellectual, Sensory and Psychological/Psychiatric disability areas. Adelaide Festival Centre continues to improve its processes with capturing the required data and again, this information is provided by employees on a voluntary basis and consequently may not necessarily reflect the true figures in each of these areas.

## NUMBER OF EMPLOYEES USING VOLUNTARY FLEXIBLE WORKING ARRANGEMENTS BY GENDER

	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	0	0	0
Compressed Weeks	0	0	0
Part-time	86	121	207
Job Share	0	0	0
Working from Home	0	0	0

Of the total of 207 employees defined as working part-time, 87 are casual female employees and 72 are casual male employees. Of the remaining 48 part time employees, 14 are male and 34 are female employees.

In summary, 62% of Adelaide Festival Centre's workforce is made up of casual and part-time employees.

## DOCUMENTED REVIEW OF INDIVIDUAL PERFORMANCE MANAGEMENT

Employees with:	% Total Workforce
A review within the past 12 months	15.02
A review older than 12 months	17.12
No review	67.87

Performance reviews with staff are conducted on either the anniversary of their commencement or 6-12 months after the commencement of a new position. Whilst we had hoped that all full and part time employees will have concluded discussions with their managers during these past 12 months, Adelaide Festival Centre's busy festival schedule has delayed this process.

Given that approximately 48% of Adelaide Festival Centre staff are casual employees, it is essential that an appropriate and practical review of casual staff be implemented during the next 12 months.

## LEADERSHIP AND MANAGEMENT DEVELOPMENT

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

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### LEADERSHIP AND MANAGEMENT TRAINING EXPENDITURE 2012-13

Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$128,298.75	0.74%
Total leadership and management development expenditure	\$7,970.00	0.05%

Adelaide Festival Centre's online learning is now well established with all new and existing employees completing their induction programs online.

Where possible, all mandatory compliance training is being offered online (legal, financial, WH&S, EO, Bullying & and Harassment) including self-development related learning identified through the performance review process.

This initiative allows Adelaide Festival Centre to assign and track training progress and associated costs in a more rigorous and systematic manner.

Of Adelaide Festival Centre's total salary expenditure for this financial year, 0.74% was spent on training and development programs, which is less than that spent during the 2011-12 financial year.

Approximately 0.05% of Adelaide Festival Centre's total salary expenditure for the 2012-13 financial year was spent on management and leadership development which again is less than that spent in the same category during the 2011-12 financial year.

During the next financial year, Adelaide Festival Centre's main training and development focus will be on mandatory compliance training and specific job related skills acquisition for employees across the organisation.

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## ACCREDITED TRAINING PROGRAMS BY CLASSIFICATION

Classification	Number of Accredited Training Packages
PAC TEC 3 X 1	Ticketed (Basic Rigging)
PAC TEC 4 X 1	Ticketed (Basic Rigging)
PAC TEC 3 X 1	Ticketed (Dogging)
PAC Trade 3 X 1	Certificate II in Engineering
P&A 1-1 X 1	Cert IV in Government (Procurement & Contracting)
Job Grade 9 X 1	Cert IV Project Management
PAC TEC 1 X 1	Construction White Card Training
PAC TEC 2 X 6	Construction White Card Training
PAC TEC 3 X 15	Construction White Card Training
PAC TEC 4 X 12	Construction White Card Training
PAC TEC 5 X 15	Construction White Card Training
PAC Trade 2 X 3	Construction White Card Training
PAC Trade 3 X 1	Construction White Card Training
PAC Trade 4 X 2	Construction White Card Training
PAC Trade 5 X 5	Construction White Card Training
P&A3 x 1	Construction White Card Training
P&A6 X 2	Construction White Card Training
P&A7 X 3	Construction White Card Training

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Job Grade 9 X 1	Construction White Card Training
Job Grade 10 X 1	Construction White Card Training
P&A6 X 1	CPA
JG 12 X 1	Certificate IV (Leadership Program)
JG 13 X 1	Certificate IV (Leadership Program)
P&A2 X 4	Certificate IV in Customer Contact
P&A3 X 1	Certificate IV in Customer Contact
P&A4 x 1	Certificate IV in Customer Contact
P&A5 x 1	Certificate IV in Customer Contact
P&A6 X 2	Certificate IV in Customer Contact
PAC CS3 x 1	Certificate IV in Customer Contact
PAC CS4 x 1	Certificate IV in Customer Contact
PAC CS6 X 2	Certificate IV in Customer Contact
PAC TEC1 x 1	Certificate IV in Customer Contact
PAC TEC2 x 1	Certificate IV in Customer Contact
PAC TEC5 x 1	Certificate IV in Customer Contact
PAC Trade 5 X 1	Certificate IV in Customer Contact
Job Grade 10 X 1	Certificate IV in Customer Contact

Customer service training received significant attention during the 2012-13 financial year, with 18 employees, representing the majority of departments at Adelaide Festival Centre, undertaking a Certificate IV in Customer Contact.



One employee is currently completing a Certificate IV in Project Management whilst another employee completed his Certificate II in Engineering.

One employee is currently completing a Certificate IV in Government.

To meet Adelaide Festival Centre's WHS legislative requirements, 68 employees recently completed their Construction White Card Training certificate.

During the 2012-13 financial year, approximately 26% of our employees completed either a certificated course or accredited training package.

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## EQUAL EMPLOYMENT OPPORTUNITY PROGRAMS

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

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

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

Adelaide Festival Centre provides training and guidance to ensure that Adelaide Festival Centre acts in a manner which is consistent with equal opportunity principles in the provision of all internal and external opportunities and services.

The results for Protection of Merit and Equity in 2012/13	Target	Result
Equal Opportunity Policy endorsed by CEO & Artistic Director in 2010	Due for review end of 2012	Policy in place
% of vacant positions forwarded to Aboriginal Employment Networks	100%	0%
% of vacant positions forwarded to Disability Works Australia	100%	0%

A concerted effort to forward all vacancy details to Aboriginal and Disability Works Australia (SA) employment networks will be re-established in the next financial year. Contact has been made recently with Indigenous and Disability networks and Adelaide Festival Centre has re-commenced forwarding employment opportunities to these groups.

## ADELAIDE FESTIVAL CENTRE WORK EXPERIENCE/WORK PLACEMENT PROGRAM

The Work Experience program provides students with an understanding and overview of how Adelaide Festival Centre operates and provides students with alternative career paths at within an Arts Centre.

Each year during the school holidays, Adelaide Festival Centre accepts students from Year 10, 11 and 12 to participate in three days of work experience. Two extra intakes per year are reserved for indigenous students with negotiable dates.

This year Adelaide Festival Centre had over sixteen students participate in the program and also conducts two Indigenous work experience programs.

In the future Adelaide Festival Centre's work experience program may be further enhanced by creating work placement posting in a variety of departments throughout the Festival Centre.

## WORK HEALTH SAFETY AND INJURY MANAGEMENT

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

Adelaide Festival Centre's commitment to meet the Premier's "Safety in the Public Sector 2010-2015 Strategy & Safety Performance Targets" has continued and Human Resources have been actively working with the Department of the Premier and Cabinet to achieve these targets.

The Workcover Audit was conducted in March 2013, awaiting the findings from the final report. WHS strategies for 2013/14 will be finalised upon receipt of findings as part of the SMAP (Safety Management Action Plan). Strategies to improve staff wellness continues to be a priority, with the Adelaide Festival Centre offering staff flu vaccinations which continues to be well patronised. Staff are continually encouraged to report all incidents on the new Online Incident Reporting System linked to the Department of Premier and Cabinet, which provides the Adelaide Festival Centre with trends in the type of incidents, which are then reported to management.

Reviewing and improving the online induction program provided to all staff, contractors, hirers, volunteers and students continues to be a priority for the 2012-13 year. The employee online induction program aims to ensure staff has all the necessary information in order to be able to contribute to our safe work culture as soon as they commence employment at the Festival Centre. Contractors and Hirers likewise are introduced to Adelaide Festival Centre's WHS Policies & Procedures and informed of their obligations while working with the AFCT

WHS Training for all staff has been identified; training in the new WHS Act 2012 and WHS Regulations 2012 has been a priority for the organisation.

### **Table 1 – WHS- Notices and Corrective Action taken**

Number of notifiable occurrences pursuant to WHS Regulations 2012 Part 3- Miscellaneous, Section 699,703	0
Number of notifiable injuries pursuant to WHS Regulations 2012 Part 3- Miscellaneous, Section 699	0
Number of notices served pursuant to WHS Act 2012 Part 3-Incident Notification-Section 35,36,37,38,39 (default, improvement and prohibition notices)	0

**Table 2: - Agency gross workers compensation expenditure for 2012-13 compared with 2011-12**

<b>Expenditure</b>	<b>2012-13 (\$M)</b>	<b>2011-12 (\$M)</b>	<b>Variation (\$m) + (-)</b>	<b>% change + (-)</b>
Income Maintenance	0.039346	0.031105	0.008241	26%
Lump Sum Settlements, Redemptions - Sec 42	0.000000	0.021924	- 0.021924	-100%
Lump Sum Settlements, Permanent Disability - Sec 43	0.010936	0.000000	0.010936	100%
Medical / Hospital combined	0.025911	0.021454	0.004457	21%
Other	0.010708	0.015502	- 0.004794	-31%
<b>Total Claims Expenditure</b>	<b>0.086901</b>	<b>0.089985</b>	- <b>0.003084</b>	-3%

**Table 3 – Meeting Safety Performance Targets**

	<b>Base: 2011-12</b>	<b>Performance: 12 months to end of June 2013</b>			<b>Final Target</b>
	<b>Numbers or %</b>	<b>Actual</b>	<b>Notional* Quarterly Target</b>	<b>Variation</b>	<b>Numbers or %</b>
Workplace Fatalities	0	0	0.00	0.00	0%
New Workplace Injury Claims	8	7	12	-5	-41%
New Workplace Injury Claims Frequency Rate	20.46	22.33	36.61	-14.28	-39%
Lost Time Injury Frequency Rate ***	10.23	15.95	15.69	.26	1.65%
New Psychological Injury Claims	0	0	0.00	0.00	0%
Rehabilitation & Return to Work					
Early Assessment within 2 Days	75.00%	73.43%	80.00%	-6.57%	80.00%
Early Intervention within 5 Days	N/A	0.00%	0.00%	0.00%	0.00%
Day Lost < = 10days	100%	100.00%	60.00%	28.89%	60.00%
Claim Determination					
Claims determined in 10 business days	80.00%	80.00%	75.00%	5.00%	
claims still to be determined after 3 months	20.00%	20.00%	3.00%	17.00%	

Income Maintenance Payments for recent injuries					
	<b>Numbers or %</b>	<b>Actual</b>	<b>Notional* Quarterly Target</b>	<b>Variation</b>	
2011-12 Injuries (at 24 months development)	\$7,690.35	\$1,146.00*	\$5,256	-\$4,110	
2012-13 Injuries (at 12 months development)	\$579.94	\$2,232.00*	\$4,039	-\$1,807	

\* Notional Targets are supplied by DPC Injury Management Services

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

The purpose of the Foundation is to raise funds from individuals and philanthropic organisations, to manage the investment of donated funds and recommend the application of those funds in support of the statutory purpose and strategic priorities of the Trust.

The Festival Centre Foundation Board has maintained its focus this year on cementing relationships with our current donors and supporters. The work of the Foundation is vitally important to ensuring the Festival Centre's continued ability to deliver a wide range of programs, including those for children, young people and families.

The Foundation met nine times in 2012-13.

### CHAIRMAN'S REPORT

Adelaide Festival Centre Foundation is committed to inspiring and stimulating young people at Adelaide Festival Centre and raises money to support youth education projects. In 2013, the Foundation will establish a building fund for the renovation of Her Majesty's Theatre which will be chaired by Legh Davis. I would like to thank Legh and the rest of the Foundation Board for all their work throughout the year.

On behalf of the Foundation Board, I am deeply thankful for the generosity of donors who invested in Foundation activities and raised a total of \$220,285 during the last financial year for the following projects:

1. Welcoming children and their families through Something on Saturday Foundation Corner Art Workshops and two funded family event at the theatre for financially disadvantaged children and their families.
2. Changing young people's lives through the GreenRoom Youth Membership Program and Student Tix heavily discounted tickets for school students.
3. Career Development through the Anthony Steel Fellowship.
4. Cross-cultural engagement and Career Development through the inaugural Bob Hawke Fellowship (where a young Chinese arts administrator joins the Festival Centre for a one year placement.)

The highlights of our year include:

- Two events for families supported by Grandparents for Grandchildren SA during the Little Big Shots Film Festival and Christmas Proms.
- Unsolicited gift from a private philanthropist which supported 74 students from Munno Para Primary School (one of the most disadvantaged in Adelaide) to attend Chitty Chitty Bang Bang

- The arrival of the first Bob Hawke Fellow (Ye Lihong) from Shanghai.
- Annual Cabaret Fundraiser featuring an exclusive performance by Paul McDermott and Kate Ceberano on the Festival Theatre stage in celebration of the Festival Theatre's 40<sup>th</sup> Anniversary.



**Michael Luchich**

Chairman

Adelaide Festival Centre Foundation Special thanks to the individuals and businesses that have supported the Foundation this year and we look forward to your continued support.

**Members of the Foundation Board**

**Chairman**

Mr Michael Luchich

**Treasurer**

Mr Richard Hockney

**Elected Members**

Mr Albert Bensimon

Mr Brian Cunningham

Mr Legh Davis (Deputy Chairman)

Mr George Fiacchi

Mrs Marjorie Fitz-Gerald (Bequest Patron)

Lady Joan Hardy

Mr Oren Klemich

Mr Guy Roberts

Mr David W Simmons

Ms Joanne Staugas (Deputy Chairman)

Ms Niki Vasilakis (Youth Patron)

**Ex Officio**

Ms Liz Hawkins

**FOUNDATION DONORS**

The Hon David Bleby QC

Beverley Brown

Pauline Burger

Sheila Dempsey

Diana Evans

Diana Fry

Douglas Gautier

Donald George

Donald Gilmour

Christine Heard

J M Kelly

Anne Kidman

Robyn Ratzlaf

Alison McDougall

Josephine Prosser

Alice Shore

Bill Spurr

Shaun Swift

Eyvette Thomas

**\$1,000+ ANNUAL DONATION**

John Crosby OAM

Julia Mackintosh

Graham Prior

Pamela Yule

Helen Fidock

Marjorie Fitz-Gerald

Gail & Mario Maiolo

Joan Neal AM DstJ

Richard Ryan AO

Norman Schueler

Barbara Wall

Advertiser Sunday Mail Foundation



**\$2,000+ ANNUAL DONATION**

Peggy Barker

Ann Irwin

**\$3,000+ ANNUAL DONATION**

Legh and Helen Davis

**\$5,000+ ANNUAL DONATION**

Peter & Pamela McKee

**\$10,000+ ANNUAL DONATION**

Barry Fitzpatrick AM

**Trusts & Foundations**

Australian Executor Trustees Charitable Trusts

Department of Premier & Cabinet

High Noon Trust

John T Reid Charitable Trusts

Multicultural SA

Thyne Reid Foundation

## OTHER REPORTING ITEMS

### CONSULTANTS

The Trust engaged 16 consultants in 2012-13 to provide expert advice on a range of business matters at a total cost of \$281,000.

Consultant	Purpose of consultancy	Number	Total Amount
<b>Below \$10,000</b>	Various	<b>10</b>	<b>\$46,000</b>
<b>\$10,000 to \$50,000</b>	Building Services, ICT Services and Professional Services	<b>5</b>	<b>\$110,000</b>
<b>Above \$50,000</b>	Creative Services	<b>1</b>	<b>\$125,000</b>
<b>Total paid/payable</b>		<b>16</b>	<b>\$281,000</b>

### OVERSEAS TRAVEL 2012-13

Number of Employees	Where	Dates	Brief Reason for Travel	Approximate Total Cost
1	China	12/7/12 - 18/7/12	Joined the Premier's delegation to China to visit the National Centre for Performing Arts and to meet with the Ministry of Culture	\$7,174
3	Manila (Philippines)	1/8/12 - 18/08/12 1/8/12 - 21/08/12 1/8/12 - 19/08/12	Phantom of the Opera installation of set	All costs incurred paid by client
1	Manila (Philippines)	8/8/12 - 19/8/12	Phantom of the Opera site visit	All costs incurred paid for by client

1	Singapore & Bangkok (Thailand)	14/9/12 - 19/09/12	Consultation site visit	All costs incurred paid by client
1	New Zealand	28/9/12 - 4/10/12	Mary Poppins site visit	All costs incurred paid for by client
2	Auckland (New Zealand)	30/09/12 - 3/10/12	Mary Poppins installation	All costs incurred paid by client
2	Seoul (South Korea)	6/10/12 - 10/10/12	Wicked bump out	All costs incurred paid by client
1	Seoul (South Korea), Taipei (Taiwan) Shanghai & Beijing (China)	6/10/12 - 5/11/12	OzAsia Festival. Attendance at arts markets, presentations, meetings and viewing works	\$7,000
2	Manila (Philippines)	13/10/12 - 18/10/12	Phantom of the Opera bump out	All costs incurred paid by client
1	Hong Kong (China)	22/10/12 - 24/10/12	Meeting Consul General, DFAT, Austrade and Hong Kong Fringe Club regarding Adelaide Cabaret Festival 'Pop-up' event in Hong Kong in 2013	\$500
1	Taipei (Taiwan) & Beijing (China)	26/10/11 - 31/10/12	AAPPAC meeting, Shandong project – OzAsia 2013	\$10,000
3	Seoul (South Korea)	18/11/12 - 29/11/12 17/11/12 - 29/11/12 17/11/12 - 30/11/12	Phantom of the Opera bump in	All costs incurred paid by client

1	India	19/11/12 - 26/11/12	OzAsia Festival. Attendance at OzFest in Mumbai	\$2,523
1	Wellington (New Zealand)	24/11/12 - 25/11/12	The Mousetrap (transfer from Wellington to Sydney)	All costs incurred paid for by client
1	Bangkok (Thailand)	18/12/12 - 22/12/12	Phantom of the Opera site visit	All costs incurred paid by client
2	Auckland (New Zealand)	1/1/13 - 5/1/13	Mary Poppins bump out	All costs incurred paid for by client
1	Seoul (South Korea)	13/2/13 - 16/3/13	Phantom of the Opera site visit	All costs incurred paid for by client
1	Malaysia & Indonesia	23/2/13 – 7/3/13	Scoping OzAsia Festival 2013	\$4,120
1	Shanghai (China)	23/2/13 - 27/2/13	Phantom of the Opera site visit	All costs incurred paid for by client
1	Singapore	18/3/13 - 22/3/13	CASE conference	\$2,500
2	Seoul (South Korea)	22/3/13 - 28/3/13	Phantom of the Opera bump out	All costs incurred paid for by client
1	Manila (Philippines)	8/4/13 - 11/4/13	Wicked consultation	All costs incurred paid for by client
3	Bangkok (Thailand)	17/4/13 - 2/5/13	Phantom of the Opera bump in	All costs incurred paid

				for by client
1	Hong Kong & China	19/04/13 - 26/04/13	Announcement of pop up Cabaret festival and Our Mob at Hong Kong Fringe  Signing of MPU with SA and Shandong province (OzAsia)  Meeting with Hawke Fellow and Shandong TV & Media Company	\$14,500
1	Hong Kong (China)	25/4/13 - 1/5/13	Hong Kong retail trade exhibition. Product / supplier networking for retail buying	\$4,000
2	Singapore & Bangkok (Thailand)	8/6/13 - 13/6/13	Phantom of the Opera site visit	All costs incurred paid for by client
1	Hong Kong (China)	23/6/13 - 25/6/13	Meetings regarding Hong Kong pop-up festival	\$3000
1	Hong Kong (China) & UK	23/6/13 – 30/6/2013	R&D to UK and tour and meet with Barbican & South Bank CEO's  Review potential shows  Fringe Cabaret Pop Up discussions	\$4,875 (total \$11,140 for period 23/6/13 – 8/7/13)
3	Singapore	28/6/13 - 10/7/13	Phantom of the Opera bump in	All costs incurred paid for by client

## WHISTLEBLOWERS PROTECTION ACT 1993

Adelaide Festival Centre has had no instances of disclosure of public interest information to a responsible officer of the Adelaide Festival Centre Trust under the *Whistleblowers Protection Act 1993*.

## THE SOUTH AUSTRALIAN CARERS RECOGNITION ACT 2005

The AFC recognises the role carers play in our society and we acknowledge that the responsibility to provide care is a joint one between the carer, service providers, public institutions and all levels of government. We respect carer's right to access a wide range of responsive, affordable services to support them in their caring situation. To that end, the Adelaide Festival Centre promotes the use of the companion card which entitles carers to attend an event with the person they are caring for free of charge. The companion card scheme is run by a third party and we offer companion card tickets to all AFC produced shows and we encourage our commercial hirers to do the same.

## DISABILITY ACTION PLAN

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

Key elements of the Action Plan have been incorporated into the Adelaide Festival Centre's Capital Works program to ensure all people have physical access to the Festival Centre.

Access Services such as:

**Booking Tickets:** When booking tickets patrons can inform the BASS operator of their Access requirements.

**Car Park:** Adelaide Festival Centre has nine disability spaces and they can be pre-booked through BASS.

**Hearing Loop:** The Festival Theatre, Dunstan Playhouse and Her Majesty's Theatre have a hearing loop facility, this is limited to particular seats in the venues. This works through "induction loop" systems-- which magnetically transmit sound to hearing aids and cochlear implants.

**Hearing Assistance:** Audience members who require hearing assistance are able to enjoy the show with everyone else via the Beyerdynamic Hearing System. In the Festival Theatre, Dunstan Playhouse and Space Theatre, patrons are able to borrow a small transmitter pack with a choice of either an inductive neck loop (for use with a hearing aid with a T-setting) or a set of headphones (for patrons without a hearing aid or a hearing aid without a T-setting) to amplify the performance.

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## ACCESSIBLE SEATING

Disability Access seating is available in all the venues.

**Festival Theatre:** Stalls Row W has removable seats to accommodate patrons who wish to remain seated in their wheelchair.

**Dunstan Playhouse:** Boxes 1 and 4 plus selected seats in Stalls row L have removable seats to accommodate patrons who wish to remain seated in their wheelchair. This addition was part of the major refit in the Dunstan Playhouse auditorium.

**Space Theatre:** Patrons with a wheelchair and those unable to manage stairs can be seated on balcony or floor level dependent on venue configuration.

**Her Majesty's Theatre:** Patrons who wish to remain in their wheelchair or transfer to a theatre seat are positioned in the Stalls and the end of Rows C or K. Access to the auditorium for these seats is via Stage Door off Pitt Street.

Others services provided by the Festival Centre are:

- Audio Description and Touch Tours
- Assistance Dog Friendly
- Accessible Toilets
- Discounts and Concessions-Companion Card
- Physical Access
- Wheelchair Loan
- **The Overture Program:** The Overture program offers heavily subsidised tickets to not-for-profit organisations which work with people with physical or intellectual disabilities as well as other socially marginalised groups.

## FREEDOM OF INFORMATION (FOI)

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

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

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

### **The Freedom of Information Officer**

Adelaide Festival Centre

GPO Box 1269

Adelaide SA 5001

## ENERGY EFFICIENCY ACTION PLAN

Adelaide Festival Centre continues to implement an environmental action plan that identifies a number of initiatives to reduce energy and resource consumption and to limit the level of waste generated.

Activities include

- The changeover to high-efficiency lighting has continued. All the Festival Theatre Dress Circle and Grand Circle toilet lights have been changed over to LED lights. The Banquet Room and Lyrics toilet lights have also been completely changed over to LED units.
- The Lyrics Rooms is in the process of being converted to LED lights. Another 55 units are still to be completed.
- Approximately 20% of the Festival Theatre Foyer par 38's lamps have been replaced with LED lamps.
- The monitoring of energy consumption and the identifying of any fluctuations is continually used to highlight areas of high usage. Improvement options are then investigated for these high usage areas.
- The sustainment project that is currently being scoped includes the replacement of a Drama Centre Chiller and the Building Management System. These upgrades mean that future energy consumption will be lower. These works are expected to be completed in the 2014 Calendar year.
- All departments are being encouraged to implement environmental and energy efficiency measures with information and initiatives shared across the organisation.

## GREENING OF GOVERNMENT OPERATIONS (GOGO)

Adelaide Festival Centre continues to revise and implement initiatives aimed at greening the organisation throughout the year.

Activities included;

- Collecting light globes, lamps and tubes to keep mercury out of the soil and water table.
- Food and organic materials collected in Organics Waste bins are converted into compost which is used on local market gardens (as well as domestic gardens).
- Increasing levels of paper, cardboard that are being recycled.
- The separation of large quantities of plastics from the everyday dry waste.
- Continuing to recycle batteries.
- Recycling of empty Ink Cartridges.

Adelaide Festival Centre will be undertaking a Waste Review to ensure that the best measures are in place to continue the greening of the organisation over the coming year.



## FINANCIAL PERFORMANCE

### FINANCIAL REVIEW

Financially, our operating surplus for the 2012-13 was \$148,000 as against an operating surplus of \$261,000 in the previous year. The surplus was achieved after allowing for depreciation expense of \$659,000. The result was encouraging given the challenging and uncertain economic environment. A highlight for the year was our successful production of *The Illusionists* and *Chitty Chitty Bang Bang*. The combined ticketed attendances for these productions was 73,803 and they helped drive an increase in box office revenue from \$5.7m in 2011-12 to \$9.2m (61%). Consequently, total earned revenue for the Festival Centre increased from \$22.7m in 2011-12 to \$27.6m (22%).

### FRAUD

No incidents were detected in the 2012-13 financial year. The Trust has implemented a sound governance framework together with risk mitigation policies to create a strong platform for fraud prevention.

### ACCOUNTS PAYABLE PERFORMANCE

	Number of accounts paid	Percentage of accounts paid (by number)	Value in \$A of accounts paid	Percentage of accounts paid (by value)	Comments
Paid by due date	8,879	95%	\$16.179m	76%	
Paid late, but within 30 days of the due date	283	3%	\$3.665m	17%	2 invoices payable to Arts SA for \$3.0m paid 7 days late
Paid more than 30 days from due date	205	2%	\$1.600m	7%	1 invoice payable to Arts SA worth \$1.169m paid late

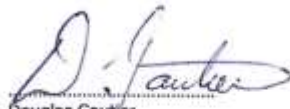
## CONTRACTUAL ARRANGEMENTS

During 2012-13 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.


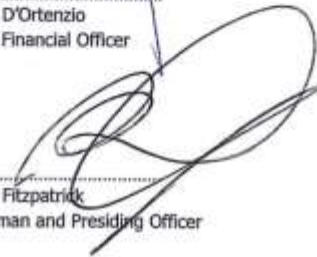
**ADELAIDE FESTIVAL CENTRE TRUST**  
**CERTIFICATION OF FINANCIAL STATEMENTS**

We certify that the:

- financial statements of the Adelaide Festival Centre Trust:
  - are in accordance with the accounts and records of the authority; and
  - comply with relevant Treasurer's instructions; and
  - comply with relevant accounting standards; and
  - present a true and fair view of the financial position of the authority at the end of the financial year and the result of its operations and cash flows for the financial year.
- Internal controls employed by the Adelaide Festival Centre Trust over its financial reporting and its preparation of the financial statements have been effective throughout the financial year.



Douglas Gaudier  
Chief Executive Officer and Artistic Director

Carlo D'Ortenzio  
Chief Financial Officer

Barry Fitzpatrick  
Chairman and Presiding Officer

Date 9 September 2013

**ADELAIDE FESTIVAL CENTRE TRUST  
STATEMENT OF COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 30 JUNE 2013**

	Note	2013 \$'000	2012 \$'000
<b>Expenses</b>			
Staff benefits expenses	8	18,135	17,404
Supplies and services	9	25,381	19,830
Depreciation and amortisation expense	10	659	531
Net loss from the disposal of non-current assets	7	2	-
<b>Total expenses</b>		<b>44,177</b>	<b>37,765</b>
<b>Income</b>			
Revenues from fees and charges	5	27,227	22,304
Interest revenues	6	380	419
<b>Total income</b>		<b>27,607</b>	<b>22,723</b>
<b>Net cost of providing services</b>	23	<b>16,570</b>	<b>15,042</b>
<b>Revenues from SA Government</b>			
Revenues from SA Government	4	16,718	15,303
<b>Net result</b>		<b>148</b>	<b>261</b>
<b>Other comprehensive Income</b>			
Gain on revaluation of works of art	14	750	-
<b>Total other comprehensive income</b>		<b>750</b>	<b>-</b>
<b>Total comprehensive result</b>		<b>898</b>	<b>261</b>

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 2013**

		2013	2012
	Note	\$'000	\$'000
<b>Current assets</b>			
Cash and cash equivalents	11	9,670	10,386
Receivables	12	2,479	1,781
Inventories	13	219	143
<b>Total current assets</b>		<u>12,368</u>	<u>12,310</u>
<b>Non-current assets</b>			
Property, plant and equipment	14	1,987	2,942
Works of art	14	5,932	5,179
Intangible assets	14	896	329
<b>Total non-current assets</b>		<u>8,815</u>	<u>8,450</u>
<b>Total assets</b>		<u>21,183</u>	<u>20,760</u>
<b>Current liabilities</b>			
Payables	15	6,170	7,091
Staff benefits	16	1,819	1,867
Provisions	17	327	304
Other current liabilities	18	1,082	1,033
<b>Total current liabilities</b>		<u>9,398</u>	<u>10,295</u>
<b>Non-current liabilities</b>			
Payables	15	250	213
Staff benefits	16	2,657	2,296
Provisions	17	47	23
<b>Total non-current liabilities</b>		<u>2,954</u>	<u>2,532</u>
<b>Total liabilities</b>		<u>12,352</u>	<u>12,827</u>
<b>Net assets</b>		<u>8,831</u>	<u>7,933</u>
<b>Equity</b>			
Asset Revaluation Surplus	19	9,538	8,788
Accumulated deficits	19	(707)	(855)
<b>Total Equity</b>		<u>8,831</u>	<u>7,933</u>
<b>The total equity is attributable to the SA Government as owner</b>			
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 2013**

		Asset revaluation surplus \$ '000	Accumulated deficits \$ '000	Total \$ '000
	Note			
Balance at 30 June 2011		8,788	(1,116)	7,672
<b>Net result for 2011-12</b>		-	261	261
<b>Total comprehensive result for 2011-12</b>		-	261	261
Balance at 30 June 2012	19	<b>8,788</b>	<b>(855)</b>	<b>7,933</b>
<b>Net result for 2012-13</b>		-	148	148
Gain on revaluation of Artworks		750	-	750
<b>Total comprehensive result for 2012-13</b>		750	148	898
<b>Balance at 30 June 2013</b>	19	<b>9,538</b>	<b>(707)</b>	<b>8,831</b>

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

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

**ADELAIDE FESTIVAL CENTRE TRUST  
STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 30 JUNE 2013**

		<b>2013</b>	<b>2012</b>
		Inflows/ (Outflows)	Inflows/ (Outflows)
	Note	\$'000	\$'000
<b>Cash flows from operating activities</b>			
<b>Cash outflows</b>			
Staff benefit payments		(17,722)	(16,601)
Payments for supplies and services		(25,320)	(22,697)
Decrease in funds held on behalf of promoters		(2,799)	-
GST paid to the ATO		(374)	(260)
<b>Cash used in operations</b>		<b>(46,215)</b>	<b>(39,558)</b>
<b>Cash inflows</b>			
Receipts from patrons and customers		28,570	24,164
Increase in funds held on behalf of promoters		-	4,017
Interest received		396	410
GST recovered from the ATO		91	561
<b>Cash generated from operations</b>		<b>29,057</b>	<b>29,152</b>
<b>Cash flows from SA Government</b>			
Receipts from SA Government		16,718	14,740
<b>Cash generated from SA Government</b>		<b>16,718</b>	<b>14,740</b>
<b>Net cash (used in) / provided operating activities</b>	<b>23</b>	<b>(440)</b>	<b>4,334</b>
<b>Cash flows from investing activities</b>			
<b>Cash outflows</b>			
Purchase of property, plant and equipment and works of art		(276)	(544)
<b>Net cash (used in) investing activities</b>		<b>(276)</b>	<b>(544)</b>
<b>Net (decrease) increase in cash and cash equivalents</b>		<b>(716)</b>	<b>3,790</b>
Cash and cash equivalents at the beginning of the period		10,386	6,596
<b>Cash and cash equivalents at the end of the period</b>	<b>11</b>	<b>9,670</b>	<b>10,386</b>

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 2013**

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**Note 1 Adelaide Festival Centre Trust Objectives**

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

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

**Note 2 Summary of Significant Accounting Policies**

**(a) Statement of compliance**

The Trust has prepared these financial statements in compliance with section 23 of the *Public Finance and Audit Act 1987*.

The financial statements are general purpose financial statements. The accounts have been prepared in accordance with relevant Australian Accounting Standards and comply with Treasurer's Instructions and Accounting Policy Statements promulgated under the provision of the *Public Finance and Audit Act 1987*.

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

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 2013. Refer to 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, these 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 report:
  - 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 equal to or greater than the base executive remuneration level (within \$10,000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly, by the Trust 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 2013 and the comparative information presented.



**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the accounts**  
**For the year ended 30 June 2013**

**(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 under the Associations Incorporation Act 1985, and is controlled by the Trust by virtue of clauses in the Foundation's constitution which requires 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 activities of the Foundation are not material and therefore a full consolidated presentation has not been adopted. 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 24.

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

The Trust provides services on behalf of event promoters under exclusive agency arrangements. The Trust charges a fee for these services that is recognised as revenue. The Trust does not control the revenue (net of fees charged) generated from promoter events and as such only recognises the changes in cash held in trust on behalf of promoters (shown at Note 11) and the requisite amount payable to those promoters (shown at Note 15) together with the net change in cash held in the Statement of Cash Flows as at 30 June.

**(e) Comparative information**

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

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

Where the Trust has applied an accounting policy retrospectively; retrospectively restated items in the financial statements; reclassified items in the financial statements, it has provided three Statements of Financial Positions and related notes.

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

**(f) Rounding**

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

**(g) Taxation**

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

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

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

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

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

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

**(h) Events after the reporting period**

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

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

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the accounts**  
**For the year ended 30 June 2013**

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**(i) Income**

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

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

The following are specific recognition criteria:

*Fees and charges*

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

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

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

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

*Revenues from SA Government*

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

*Net gain/loss on non-current assets*

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

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

**(j) Expenses**

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

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

The following are specific recognition criteria:

*Staff benefits expenses*

Staff benefit expenses 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 the superannuation plan in respect of current services of current Trust staff. The Department of Treasury and Finance centrally recognises the 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.

*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*

Except for certain heritage assets, 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.

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the accounts**  
**For the year ended 30 June 2013**

The Trust holds a collection of heritage assets in the form of an artwork collection which has an extremely long useful life. Depreciation is not applied because these items have an indeterminable useful life.

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	5 - 25
Intangibles	5 - 10

**(k) Current and non-current classification**

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

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

**(l) Assets**

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

Where an asset line item combine 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.

*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 settled within 14 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.

*Heritage assets*

The Trust holds a collection of heritage assets, referred to as the Performing Arts Collection, which are unique and not capable of being reliably measured. This is due to the type and life of the collection and lack of a market for items within it.

*Inventories*

Inventories are maintained for catering, 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.

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the accounts**  
**For the year ended 30 June 2013**

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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.

At least every five 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.

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

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

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

Impairment

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

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

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 Trust only has intangible assets with finite lives. The amortisation period and the amortisation method for intangible assets are 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.

**(m) Liabilities**

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

Where a liability line item combine 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.

Payables

Payables include creditors, accrued expenses, GST payable 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 benefits on-costs include payroll tax and superannuation contributions in respect to outstanding liabilities for salaries and wages, long service leave, annual leave and skills and experience retention leave.

The Trust makes contributions to several 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.

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the accounts**  
**For the year ended 30 June 2013**

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.

Salaries, wages, annual leave, skills and experience retention 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 and the skills and experience retention 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, annual leave and skills and experience retention leave liability 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 measured as the present value of expected future payments to be made in respect of services provided by staff up to the end of the reporting period using the projected unit credit method.

The expected liability for long service leave is based on actuarial assumptions over expected future salary and wage levels, experience of employee departures and period of service. These assumptions are based on employee data over SA government entities. Expected future payments are discounted using market yields at the end of the reporting period on government bonds with durations that match, as closely as possible, the estimated future cash outflows.

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

Provisions

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

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

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

**(n) Unrecognised contractual commitments and contingent assets and liabilities**

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

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

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

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

The Trust did not voluntarily change any of its accounting policies during 2012-13.

Australian Accounting Standards and Interpretations that have recently been used, issued or amended but are not yet effective, have not been adopted by the Trust for the period ending 30 June 2013. The Trust has assessed the impact of the new and amended standards and interpretations and considers there will be no material impact on the accounting policies for the financial statements of the Trust.

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and Forming Part of the Financial Statements**  
**for the year ended 30 June 2013**

	2013	2012
	\$'000	\$'000
<b>4 Revenues from SA Government</b>		
Grants received:		
Operating base	16,718	14,740
Capital replacement	-	563
<b>Total revenues from SA Government</b>	<b>16,718</b>	<b>15,303</b>

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

Capital assets received free of charge were \$nil (\$563,000 of which \$525,000 was capitalised as plant & equipment and the balance of \$38,000 was expensed).

	2013	2012
	\$'000	\$'000
<b>5 Revenues from fees and charges</b>		
Theatre services	8,550	7,674
Ticketing	3,412	3,233
Car park	982	829
Box office	9,176	5,679
Sponsorship	893	628
Catering and functions	2,759	2,488
Other	1,455	1,773
<b>Total fees and charges</b>	<b>27,227</b>	<b>22,304</b>

	2013	2012
	\$'000	\$'000
<b>6 Interest revenues</b>		
Interest from entities within the SA Government	380	419
<b>Total interest revenues</b>	<b>380</b>	<b>419</b>

	2013	2012
	\$'000	\$'000
<b>7 Net gain / loss from the disposal of non-current assets</b>		
Plant and equipment		
Proceeds from disposal	-	-
Less net book value of assets disposed	2	-
<b>Net (loss) from disposal of plant and equipment</b>	<b>(2)</b>	<b>-</b>

	2013	2012
	\$'000	\$'000
<b>8 Staff benefits expenses</b>		
Salaries and wages	14,223	13,339
Long service leave	307	626
Annual leave	896	886
Skills and experience retention leave	57	-
Employment on costs - superannuation	1,367	1,292
Employment on costs - other	928	706
Board fees	99	105
Other staff related expenses	258	250
<b>Total staff benefits expenses</b>	<b>18,135</b>	<b>17,404</b>

**(a) Remuneration of staff excluding performance bonus**

The number of staff who received remuneration within the following bands are:

	2013	2012
	Number	Number
\$138,000 to \$147,999	4	3
\$148,000 to \$157,999	1	-
\$178,000 to \$187,999	1	2
\$218,000 to \$227,999	-	1
\$248,000 to \$257,999	1	-
\$308,000 to \$317,999	-	1
\$318,000 to \$327,999	1	-
<b>Total</b>	<b>8</b>	<b>7</b>

**(b) Performance bonus remuneration of staff**

The number of staff who received performance bonus remuneration within the following bands are:

	2013	2012
	Number	Number
\$28,000 to \$37,999	-	1
\$68,000 to \$77,999	-	1
\$108,000 to \$117,999	1	-
\$198,000 to \$207,999	1	-
<b>Total</b>	<b>2</b>	<b>2</b>

Table (a) includes all staff who received total remuneration of \$138,000 (\$134,000) or more during the year. Remuneration of staff reflects all costs of employment including salaries and wages, payments in lieu of leave, superannuation contributions, salary sacrifice benefits and fringe benefits and any fringe benefits tax paid or payable in respect of those benefits.

Table (b) includes performance bonuses received by staff which accrued over a three year period between 2009 and 2012.

The total remuneration received by staff included in Tables (a) and (b) for the year was \$1.78 million (\$1.43 million).

ADELAIDE FESTIVAL CENTRE TRUST  
Notes To And Forming Part Of The Accounts  
For the Year Ended 30 June 2013

	2013	2012
	\$'000	\$'000
<b>9 Supplies and services</b>		
Accommodation	9,370	7,001
Advertising and marketing	2,341	1,769
Artistic production	6,200	4,609
Communications and IT	1,202	1,055
Finance expenses	246	273
Professional expenses	1,000	641
Repairs and maintenance	1,589	1,240
Sponsorship	205	167
Supplies	2,265	2,007
Travel and entertainment	412	289
Other	551	779
<b>Total supplies and services</b>	<b>25,381</b>	<b>19,830</b>

The total supplies and services amount disclosed includes GST amounts not recoverable from the ATO due to the Trust not holding a valid tax invoice or payments relating to third party arrangements.

During the year operating lease payments totalled \$5.1 million (\$4.4 million). These payments are included in "Accommodation" and "Other" supplies and services.

	2013		2012	
	Number	\$'000	Number	\$'000
<b>The number and dollar amount of consultancies paid/payable (included in the supplies and services expense) that fell within the following bands:</b>				
Below \$10,000	10	46	7	31
\$10,000 to \$50,000	5	110	3	62
Above \$50,000	1	125	2	105
<b>Total paid / payable to consultants engaged</b>	<b>16</b>	<b>281</b>	<b>12</b>	<b>278</b>

	2013	2012
	\$'000	\$'000
<b>Auditor's remuneration</b>		
Audit fees paid/payable to the Auditor-General's Department relating to the audit of the financial statements	72	73
Audit fees paid/payable to Edwards Marshall for audit of the Foundation financial statements	4	4
<b>Total audit fees</b>	<b>76</b>	<b>77</b>

No other audit services were provided by the Auditor-General's Department or Edwards Marshall.

	2013	2012
	\$'000	\$'000
<b>10 Depreciation and amortisation expense</b>		
<b>Depreciation</b>		
Plant and equipment	458	393
<b>Amortisation</b>		
Intangible assets	201	136
<b>Total depreciation and amortisation</b>	<b>659</b>	<b>531</b>
<b>11 Cash and cash equivalents</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Cash at bank and on hand	6,649	4,566
Cash held in trust for promoters	3,021	5,820
<b>Total cash and cash equivalents</b>	<b>9,670</b>	<b>10,386</b>

**Interest rate risk**

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

	2013	2012
	\$'000	\$'000
<b>12 Receivables</b>		
<b>Current</b>		
Receivables	1,184	903
Less allowance for doubtful debts	(1)	(47)
Prepayments	432	675
Accrued interest	24	40
GST input tax recoverable	840	210
<b>Total current receivables</b>	<b>2,479</b>	<b>1,781</b>

**Movement in the allowance for doubtful debts**

The following table shows the movements of doubtful debts (Impairment loss)

	2013	2012
Carrying amount at the beginning of the period	47	34
Increase in the allowance	3	28
Amounts recovered during the year	(18)	(11)
Amounts written off	(31)	(4)
<b>Carrying amount at the end of the period</b>	<b>1</b>	<b>47</b>

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

An allowance for impairment loss of \$31,000 (\$17,000) has been recognised in 'finance expenses' in 'supplies and services' (refer note 9) for specific debtors for which such evidence exists.

All impaired receivables are greater than 60 Days overdue. Unimpaired receivables overdue by less than 30 days is \$65,000 (\$237,000) and overdue by more than 30 days is \$108,000 (\$34,000).

**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 14 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.

	2013 \$'000	2012 \$'000
<b>13 Inventories</b>		
Theatre set construction work in progress at cost	81	19
Materials at cost	138	124
<b>Total inventories</b>	<b>219</b>	<b>143</b>

**Cost of inventories**

The costs recognised as an expense for raw materials and consumables is \$1,701,559 (\$1,464,000).

	2013 \$'000	2012 \$'000
<b>14 Non-current assets</b>		
<b>Plant and equipment</b>		
Plant and equipment at fair value	1,975	2,014
Accumulated depreciation at the end of the period	(990)	(798)
Plant and equipment at cost (deemed fair value)	1,471	1,274
Accumulated depreciation at the end of the period	(476)	(249)
	<b>1,980</b>	<b>2,241</b>
<b>Capital works in progress</b>		
Capital works in progress at cost (deemed fair value)	7	701
<b>Total plant and equipment</b>	<b>1,987</b>	<b>2,942</b>
<b>Works of art</b>		
Works of art at fair value	5,932	5,179
<b>Total works of art</b>	<b>5,932</b>	<b>5,179</b>
<b>Intangible assets</b>		
Intangibles	1,420	652
Accumulated amortisation	(524)	(323)
<b>Total intangible assets</b>	<b>896</b>	<b>329</b>
<b>Total non-current assets</b>	<b>8,815</b>	<b>8,450</b>

**Valuation of non-current assets**

The full collection of works of art were revalued by Theodore Bruce Auctions Pty Ltd as at 30 June 2011. Subsequently, annual impairment testing on the collection by Theodore Bruce Auctions Pty Ltd resulted in one piece being revalued upwards by \$750,000 as at 30 June 2013. A valuation of plant and equipment comprising of computers, furniture, catering and theatre set construction equipment was carried out at 30 June 2009 by Valcorp Australia Pty Ltd. A valuation of theatre-related plant and equipment was carried out at 30 June 2010 by Makiney Field Services (Australia) Pty Ltd. All assets are valued at the current market price with regard to the assets highest and best use.

**Carrying amount of non-current assets**

Non-current assets includes \$371,000 of fully depreciated assets still in use.

**Non-Current Assets classified as held for sale**

Non-current assets with a written down value of \$9,000 included in plant and equipment have been decommissioned and will be sold during the 2013/14 financial year.

**Impairment**

There were no indications of impairment of non-current assets at 30 June 2013.

**Reconciliation of non-current assets**

The following table shows the movements of non-current assets during 2012-13:

	Plant and equipment \$'000	Works of art \$'000	Intangibles \$'000	CWIP \$'000	Total \$'000
<b>Carrying amount at the beginning of the period</b>	2,241	5,179	329	701	<b>8,450</b>
Acquisitions	199	3	-	74	<b>276</b>
Transfers between asset classes	-	-	768	(768)	-
Disposals	(2)	-	-	-	<b>(2)</b>
Depreciation and amortisation	(458)	-	(201)	-	<b>(659)</b>
Revaluation increment	-	750	-	-	<b>750</b>
<b>Carrying amount at the end of the period</b>	<b>1,980</b>	<b>5,932</b>	<b>896</b>	<b>7</b>	<b>8,815</b>

Plant and Equipment additions of \$n8 (\$525,000) were received free of charge as a capital grant from Arts SA.

Capital Works in Progress additions of \$74,000 (\$503,000) represents an acquired intangible asset yet to be commissioned for \$7,000 and \$67,000 of additions that were commissioned during 2012/13.

The following table shows the movements of non-current assets during 2011-12:

	Plant and equipment \$'000	Works of art \$'000	Intangibles \$'000	CWIP \$'000	Total \$'000
<b>Carrying amount at the beginning of the period</b>	2,068	5,177	467	198	<b>7,910</b>
Acquisitions	566	2	-	503	<b>1,071</b>
Depreciation and amortisation	(393)	-	(138)	-	<b>(531)</b>
<b>Carrying amount at the end of the period</b>	<b>2,241</b>	<b>5,179</b>	<b>329</b>	<b>701</b>	<b>8,450</b>



	2013 \$'000	2012 \$'000
<b>15 Payables</b>		
<b>Current</b>		
Creditors	1,091	477
Accrued expenses	1,726	478
Amounts payable to promoters	3,021	5,820
Staff on-costs	332	116
<b>Total current payables</b>	<b>6,170</b>	<b>7,091</b>
<b>Non-current</b>		
Staff on-costs	250	213
<b>Total payables</b>	<b>6,420</b>	<b>7,304</b>

As a result of an actuarial assessment performed by the Department of Treasury and Finance, the percentage of the proportion of long service leave taken as leave has remained at the 2012 rate of 40% and the average factor for the calculation of employer superannuation on-cost has remained at the 2012 rate of 10.3%. These rates are used in the employment on-cost calculation.

**Interest rate and credit risk**

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

	2013 \$'000	2012 \$'000
<b>16 Staff benefits</b>		
<b>Current</b>		
Annual leave	1,069	1,027
Short term long service leave	175	304
Accrued salaries and wages	518	536
Skills and experience retention leave	57	-
<b>Total current staff benefits</b>	<b>1,819</b>	<b>1,867</b>
<b>Non-current</b>		
Long service leave	2,565	2,295
Accrued salaries and wages	92	-
<b>Total non-current staff benefits</b>	<b>2,657</b>	<b>2,295</b>
<b>Total staff benefits</b>	<b>4,476</b>	<b>4,163</b>

AASB 119 contains the calculation methodology for long service leave liability. This year, an actuarial assessment performed by the Department of Treasury and Finance was used to calculate the liability rather than using a short hand measurement technique for the calculation of the liability.

AASB 119 requires the use of the yield on long term Commonwealth Government bonds as the discount rate in the measurement of the long service leave liability. The yield on long term Commonwealth Government bonds has increased from 2012 (3.0%) to 2013 (3.75%).

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

The net financial effect of the changes in methodology and actuarial assumptions in the current financial year is a decrease in the long service leave liability of \$100,000 and employee benefit expense of \$100,000. The impact on future periods is impracticable to estimate as the long service leave liability is calculated using a number of assumptions - a key assumption is the long-term discount rate.

	2013 \$'000	2012 \$'000
<b>17 Provisions</b>		
<b>Current</b>		
Liability for outstanding claim	295	295
Provision for workers compensation	32	9
<b>Total current provisions</b>	<b>327</b>	<b>304</b>
<b>Non-current</b>		
Provision for workers compensation	47	23
<b>Total provisions</b>	<b>374</b>	<b>327</b>
<b>Provision for workers compensation</b>		
Carrying amount at the beginning of the period	32	125
Additional provisions recognised	95	-
Reduction in provisions recognised	-	(87)
Reductions arising from payments	(48)	(6)
<b>Carrying amount at the end of the period</b>	<b>79</b>	<b>32</b>

A liability has been reported to reflect unsettled workers compensation claims. The workers compensation provision is based on an actuarial assessment performed by Taylor Fry.

On 30th June 2010, a liability was recognised to reflect an outstanding claim by WorkCover SA. The Trust was required to cease its registration as a levy paying employer with WorkCover SA following enactment of the Statutes Amendment (Public Sector Employment) Act 2005. Subsequently, WorkCover SA has sought to impose a supplementary levy, known as a "balancing payment" of \$295,000 on the Trust. At the 30th June 2013, the Trust continues to appeal against this claim.

<b>18 Other liabilities</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Current</b>		
Value hire deposits	215	301
Other deposits	11	14
Income in advance	784	648
Unclaimed monies	72	70
<b>Total other liabilities</b>	<b>1,082</b>	<b>1,033</b>

**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.

**Interest rate risk**

The carrying amount of other liabilities represents fair value.

<b>19 Equity</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Asset revaluation surplus</b>		
Plant and equipment	4,015	4,015
Works of art	5,523	4,773
	<b>9,538</b>	<b>8,788</b>
<b>Accumulated deficits</b>	<b>(707)</b>	<b>(855)</b>
<b>Total equity</b>	<b>8,831</b>	<b>7,933</b>

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

As at 30 June 2013, works of art were revalued upwards by \$750,000.

<b>20 Unrecognised contractual commitments</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Expenditure commitments - Remuneration</b>		
Commitments for the payment of salaries and other remuneration under fixed-term employment contracts in existence at the reporting date but not recognised as liabilities are payable as follows:		
Within one year	7,171	6,052
Later than one year and not longer than five years	5,663	3,893
<b>Total remuneration commitments</b>	<b>12,834</b>	<b>9,945</b>

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

**Expenditure commitments - other**

The Trust's other commitments are payable as follows:

Within one year	497	346
Later than one year but not longer than five years	107	151
<b>Total other commitments</b>	<b>604</b>	<b>497</b>

**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	6,342	4,382
Later than one year and not longer than five years	25,726	18,005
Later than five years	70,413	58,604
<b>Total operating lease commitments</b>	<b>102,481</b>	<b>80,991</b>

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

The Trust has a 20 year lease agreement to rent Her Majesty's Theatre and the Festival Centre. The rent payable is determined by a combination of annual rent increases and triennial market reviews commencing 30 October 2011. The lease expires on 30 June 2028 and the Trust has a right of renewal for 10 years.

**21 Contingent assets and liabilities**

The Trust is not aware of any contingent assets but has a contingent liability for a possible obligation in relation to an unsettled current claim.

## 22 Remuneration of Trustees

Trustees of the Adelaide Festival Centre Trust during the 2013 financial year were:

Mr Barry Fitzpatrick (Chairperson)	Mr James Hazel	Ms Corine Nambard
Ms Susan Cleerhan	Mr Ian Kowalick (retired 20/1/2013)	Mr Bill Spurr
Ms Caroline Cordeux (retired 20/1/2013)	Mr Hieu Van Le	
Ms Zannie Flanagan	Ms Carolyn Mitchell	

	2013 Number	2012 Number
The number of Trustees whose remuneration received or receivable falls within the following bands:		
\$0 - \$9,999	4	1
\$10,000 - \$19,999	5	7
\$20,000 - \$29,999	1	1
<b>Total</b>	<b>10</b>	<b>9</b>

Remuneration of members reflects all costs of Trustee duties including sitting fees, superannuation contributions, fringe benefits tax and any other salary sacrifice arrangements. The total remuneration received or receivable by Trustees was \$108,000 (\$115,000).

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.

## 23 Cash flow reconciliation

	2013 \$'000	2012 \$'000
<b>Reconciliation of cash and cash equivalents at the end of the reporting period:</b>		
Cash and cash equivalents disclosed in the Statement of Financial Position	9,670	10,386
<b>Balance as per the Statement of Cash Flows</b>	<b>9,670</b>	<b>10,386</b>
<b>Reconciliation of net cash provided by operating activities to net cost of providing services:</b>		
Net cash (used in) provided by operating activities	(440)	4,334
Less revenues from SA Government	(16,718)	(15,303)
<b>Add/less non-cash items</b>		
Capital assets received free of charge	-	527
Depreciation and amortisation expense of non-current assets	(659)	(531)
Loss on sale or disposal of non-current assets	(2)	-
<b>Movement in assets and liabilities</b>		
Increase in receivables	698	620
Increase in inventories	76	11
Decrease (Increase) in payables	884	(3,387)
Decrease (Increase) in other liabilities	(49)	(472)
(Increase) Decrease in provisions	(47)	93
(Increase) in staff benefits	(313)	(934)
<b>Net cost of providing services</b>	<b>(16,570)</b>	<b>(15,042)</b>

## 24 Controlled entity

The consolidated financial statements at 30 June 2013 include the following controlled entity:

Name of controlled entity	Place of
The Adelaide Festival Centre Foundation Incorporated	Australia

	2013 \$'000	2012 \$'000
Significant items in the financial report of the Foundation are:		
Revenue	220	312
Expenses	300	248
Surplus (Deficit)	(80)	64
Cash at bank	164	283

**25 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.

	SA Government	
	2013	2012
	\$'000	\$'000
<b>Revenues from SA Government</b>		
Operating grant	16,718	14,740
Capital grant	-	563
<b>Total revenue from SA Government</b>	<b>16,718</b>	<b>15,303</b>
<b>Revenue from fees and charges</b>		
Theatre services	2,162	2,535
Ticketing	657	-
Car park	20	-
Box office	144	-
Sponsorship	5	-
Catering and Functions	358	-
Other	54	178
<b>Total revenue from fees and charges</b>	<b>3,400</b>	<b>2,713</b>
<b>Interest revenue</b>		
Interest from entities within the SA Government	380	419
<b>Total interest revenue</b>	<b>380</b>	<b>419</b>
<b>Supplies and services</b>		
Accommodation	6,009	4,541
Professional expenses	89	-
Other	51	-
<b>Total supplies and services</b>	<b>6,149</b>	<b>4,541</b>
<b>Receivables</b>		
Receivables	219	259
Accrued Interest	24	40
<b>Total receivables</b>	<b>243</b>	<b>299</b>
<b>Payables</b>		
<b>Current</b>		
Creditors	10	112
Accrued expenses	102	-
Employment on costs	332	166
	<b>444</b>	<b>278</b>
<b>Non-current</b>		
Employment on costs	250	118
<b>Total payables</b>	<b>694</b>	<b>396</b>
<b>Other Liabilities</b>		
Venue Hire Deposits	10	-
Income in Advance	63	-
<b>Total payables</b>	<b>73</b>	<b>-</b>