

# Adelaide Festival Centre

## Annual Report 2013/14



Adelaide Festival Centre

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Government of South Australia

## TABLE OF CONTENTS

CHAIRMAN'S REPORT .....	4
CHIEF EXECUTIVE OFFICER AND ARTISTIC DIRECTOR'S REPORT .....	7
CORPORATE GOVERNANCE .....	10
Our Purpose .....	10
Organisation Context .....	11
Organisation Chart .....	12
Adelaide Festival Centre Trust and Committees .....	12
The Objectives of Adelaide Festival Centre Trust .....	12
Risk and Audit Committee .....	13
Remuneration Committee .....	14
Precinct Reference Group .....	14
Adelaide Festival Centre Strategic Plan .....	14
Key Priority Areas .....	15
South Australia's Strategic Plan .....	15
PERFORMANCE .....	17
A year in numbers .....	17
Awards .....	18
Bass ticketing and Venue Sales .....	18
Marketing and publicity .....	21
Our Patrons .....	23
Overview of Business Operations 2013/2014 .....	25
Adelaide Festival Centre Car Park .....	26
Information Systems .....	26
Food and Beverage .....	27
Merchandise .....	27
Workshops .....	28
Production Services .....	28
Patron Services .....	28
Facilities Services .....	29
Development .....	30
YEAR LONG SEASON .....	31

OzAsia Festival: 13-29 September 2013 .....	32
Adelaide Cabaret Festival: 6 – 21 June 2014 .....	32
Performing Arts Collection .....	33
Family Programming.....	33
GreenRoom .....	34
Student Tix (STix).....	35
Education Program (CentrED).....	35
OUR PEOPLE.....	38
Quality Staffing .....	38
Employee Numbers, Gender and Status 2013-14.....	38
Employment Contracts and Relationships.....	39
Number of Employees by Salary Bracket.....	39
Status of Employees in Current Positions.....	40
Number of Executives by Status in Current Position, Gender and Classification .....	40
Leave Management .....	41
Average Leave Days taken Per Full Time Equivalent Employee .....	41
Workforce Diversity .....	41
Aboriginal and/or Torres Straight Islander Employees .....	41
Number of Employees by Age Bracket by Gender .....	42
Cultural and Linguistic Diversity .....	42
Total Number of Employees with Disabilities (According to Commonwealth DDA Definitions) .....	43
Types of Disability (Where Specified).....	43
Number of Employees Using Voluntary Flexible Working Arrangements by Gender.....	43
Documented Review of Individual Performance Management .....	44
Learning and Development .....	44
Training Expenditure 2013-14.....	44
Accredited Training Programs by Classification .....	45
Employment Opportunity Programs .....	47
Work Experience/Work Placement Program .....	47
INTERNATIONAL INTERNSHIP Program.....	48
Work Health Safety and Injury Management.....	49
ADELAIDE FESTIVAL CENTRE FOUNDATION BOARD .....	53

Chairman’s Report .....	53
OTHER REPORTING ITEMS .....	58
Consultants.....	58
Overseas Travel 2013-14.....	58
Whistleblowers Protection Act 1993 .....	60
The South Australian Carers’ Recognition Act 2005 .....	60
Disability Action Plan .....	60
Accessible Seating .....	61
Freedom of Information (FOI) .....	62
Energy Efficiency Action Plan .....	63
Greening of Government Operations (GoGo) .....	63
FINANCIAL PERFORMANCE .....	64
Financial Review .....	64
Fraud .....	64
Accounts Payable Performance .....	64
Contractual Arrangements.....	64
FINANCIAL STATEMENTS FOR 2012/13 .....	65

### CHAIRMAN'S REPORT

This is my last report as Chairman of the Adelaide Festival Centre Trust, as I will be retiring on the 14<sup>th</sup> December 2014. I am particularly pleased that Michael Abbott AO QC has been appointed to replace me as Chairman and I believe he will carry out the function with distinction.

Throughout my term I have benefitted from the steadfast support of Board Members, Management and staff who have all contributed in re-establishing the Festival Centre as a significant part of the cultural and physical landscape of a State that prides itself as a national leader in cultural and artistic endeavours.

I have been fortunate to have presided in a period of notable achievements amid transition and change for the Centre. Our financial position improved significantly from years of operating deficits to posting operating surpluses' - consistently for the last five years.

In this time we successfully negotiated with the government for the long standing \$28 million deficit to be cleared. This helped to position the Festival Centre back on a sound financial footing and to move forward to be the best and most innovative arts centre in Australia.

The momentum of growth in our arts landscape continued with the rich gamut of festivals and events that celebrated the diversity of local and international performing, visual and literary arts whilst at the same time actively engaging and energising our public.

We brought the arts closer to the community through the many programme initiatives, such as:

- Adelaide Cabaret Festival
- Adelaide International Guitar Festival
- OzAsia Festival
- Year round season of music, theatre and dance

In addition, the Festival Centre co-produces with other state festivals and resident companies thus reaffirming our strong relationship with these organisations as well as acknowledging their hard work and commitment to promote the arts and provide cultural experiences nationally and internationally.

Since 2007, the Adelaide Festival Centre has steadily built a reputation for its successful focus on Australian-Asian cultural engagement. The show-casing of Asian culture has enriched the experience of Australian audiences by providing a more diverse range of artistic expression. The presentation of performing arts, literature, film and visual arts of Asian influence or origin has been embraced by mainstream audiences, with the free annual Moon Lantern Festival, for example, attracting an audience of over 20,000 people a year, weather permitting.

The Festival Centre's significant contribution to Asian Australian cultural engagement has been widely acknowledged, winning numerous awards including Ruby, Helpmann and creative partnership awards, as well as recognition from significant Asian business and cultural associations.

On the financial side, I am pleased to report on another year of sustainable growth with an operating surplus of \$246,000. Achieving this result whilst successfully balancing the public purpose with the required commercial imperatives and battling with the multifarious requirements from regulators and standards-setters has not been easy and is a testimony to the good work undertaken by the Board and Management at the Adelaide Festival Centre.

The surplus was achieved after allowing for depreciation expense of \$529,000. Promoter staged musicals continue to be the main driver of commercial revenue which in total generated in excess of \$25 million with State Government contributing \$11.4 million in operational grant funding. Whilst we rely on a level of government funding, the Festival Centre is a commercial operation drawing around 70% of its operating revenue from commercial activity.

We have always maintained that the arts are an economic driver on many levels. A recent Ernst and Young Report (2013) found that Adelaide Festival Centre made an economic contribution of \$76.3 million to the economy of Greater Adelaide in the 2012 calendar year, as well as a further \$45.4 million quantifiable social contribution.

The Ernst and Young report noted that Adelaide Festival Centre "contributed to social capital and enhanced community connectivity ... [and] also facilitates social inclusion and diversity through a range of festivals, events and programs. These festivals and programs encourage social behaviour, and promote diversity and inclusiveness of different cultures".

Being a State Government Statutory Authority, we believe we have a responsibility to maximize the public value of all that we do by delivering great outcomes for all South Australians. Over the years 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.

Promoting the revitalisation of the Riverbank Precinct together with the re-development of Adelaide Festival Centre has been a central focus for Adelaide Festival Centre with the belief that it is a key move to creating a Vibrant City and strengthens Adelaide as the cultural economic and social hub of the state. Whilst we have made solid inroads towards positioning ourselves as a pivotal and integral part of the Riverbank Precinct there remains more to do and therefore, I encourage all concerned stakeholders to never relinquish the initiative.

At this juncture I acknowledge, with thanks, the ongoing support of the State Government of South Australia, in particular the Hon. Jay Weatherill Premier and the Hon. Jack Snelling Minister for the Arts for their unwavering commitment to the arts.

I extend my gratitude to Michael Luchich, Foundation Chairman and the Foundation Board for their tireless philanthropic work which enables us to further our arts programs targeting young people and capturing the hearts and imagination of young fans.

I would like to place on record my appreciation to Douglas Gautier the Chief Executive Officer & Artistic Director who has handled the role with particular efficiency and skill, having worked with Douglas for the last nine years I can say that the Centre is in very good hands and that with Douglas's strategic vision the Centre will play a great role in the artistic development of South Australia and beyond. I would also like to record my appreciation to the Chief Operating Officer & Chief Financial Officer, Carlo D'Ortenzio, and also to Liz Hawkins, Director of Programming and Development, both executives have carried out their duties with distinction and are a great support to Douglas. I wish the Festival Centre well for the future.

Finally, I would like to record my sincere appreciation to my Board of Trustees for their hard work, wise counsel and dedication to the enhancement of Adelaide Festival Centre Trust. To Bill Spurr, Deputy Chairman who has substituted for me on many occasions, his considerable business acumen has been of great benefit to the Board.

In looking back, I can say that it has been gratifying to have worked with the Festival Centre in achieving some significant milestones that have deepened public support for the arts and resonated much better with audiences everywhere.

It has been an absolute pleasure to have served the State of South Australia as Chairman of the Adelaide Festival Centre Trust.



**Barry Fitzpatrick AM**

Chairman, Adelaide Festival Centre Trust

In 2013, the Adelaide Festival Centre celebrated its 40<sup>th</sup> birthday. We looked back with pride at our history as the first performing arts centre built in the country and the legacy, which we maintain on behalf of the state of South Australia, of national leadership in the arts and culture that goes with that history.

Our 40<sup>th</sup> birthday was also a moment to contemplate what comes next and we look to our future with confidence and optimism as the renewal of the Centre's physical infrastructure commences, to match the considerable achievements we are delivering in great programming and audience attendances.

We acknowledge the Government's contribution to our infrastructure needs with \$6.1 million for water proofing works and office fit out in the 2013-14 State Budget and \$7.6 million in the 2012-13 State Budget for sustainment works at both the Adelaide Festival Centre and the Her Majesty's Theatre.

The bridge project and the new office space, deck and bistro were completed in 2013/14 and along with the new Adelaide Oval it has given us an insight in our future. We only have to look across the River to see how new infrastructure can drive audiences and reputation.

Adelaide Oval has brought people to the precinct and past our back door. We have taken advantage of that by opening the River Deck and offering food and beverage possibilities and promoting our brand and our shows. The upgraded bistro and the whole North Façade of the Dunstan Playhouse look spectacular at night from the other side of the River. We are examining ways of extending the renewal to the north face of Festival Theatre too.

On 11 February, the Government announced its biggest investment yet in our future with the commitment of \$46.5 million towards redeveloping the Adelaide Festival Centre car park and plaza. More importantly, the Government recognised the broader need for renewal of the Festival Centre. As Premier Weatherill stated at the time, "this project is the first stage in a greater redevelopment of the Adelaide Festival Centre which is an ambition the State Government supports." This was an important public acknowledgement of the widely understood need to renew the infrastructure of the Festival Centre.

The Festival Centre renewal must start with the car park and plaza because the car park is in the most urgent need of repair but also because of the commercial possibilities of the car park. The AFC has argued vigorously and robustly to ensure that our long term commercial interests are not compromised in this process. We are confident that the Government understands the importance of the car park revenue to our commercial model. Indeed this was reflected in the Government's announcement that 400 bays, an increase of 100 bays, would be kept aside for use by the AFC.

Physical infrastructure is however only a means to an end and that end is the performing arts. Our program within our theatres and our public purpose program is in good shape.



Our Festivals are thriving. Kate Ceberano delivered another superb Cabaret Festival and we look forward to what Barry Humphries will bring. We welcomed Joseph Mitchell to OzAsia and thank Jacinta Thomson for her work over many years. The Guitar Festival continues to evolve and has a very exciting future, particularly with its collaboration with the most famous Guitar Festival in the world, the Festival de la Guitarra de Cordoba.

This year we also welcomed to the fold the Come Out Festival for Children. We understand the responsibility that comes with this Festival and are determined to make it work as well as it can.

2013-14 marked the last full year of Barry Fitzpatrick's chairmanship. Barry's substantial legacy will be to leave the AFC on a sound financial footing and with strong governance, after a long period of debt and deficits which preceded his chairmanship.

The Adelaide Festival Centre Trust has been in the black for the last five years and this year returned an operating surplus of \$246,000. In 2014-15, we raised in excess of \$25 million or almost 70% of our operating revenue from our commercial activity.

Our commercial activity is essential because it supports our wide-ranging public purpose programs such as free events like the Moon Lantern Festival. The AFC has gone through a period of change where it has taken a program led approach to revitalising the centre. We invest in programming to bring audiences to the Centre who then spend money at the bars and the car park which provides the funds we re-invest in the programs in our venues. This is both a commercial approach and a philosophical approach. We are aiming to be a centre that provides something for everyone in our community. We want to be accessible to all and a contributor for positive social and civic change through arts and culture. This philosophy drives our Asian engagement project and our education programs.

A successful commercial model and disciplined budgetary management allows us to do more for the artists, our patrons and our community.

I would also like to thank Bill Spurr who will continue to act as a very able Deputy Chair. Bill has worked efficiently and effectively and has always being willing to step up to the plate as required.

Barry and Bill have created an atmosphere of trust between board and management which has enabled the identification of clear and common objectives and fostered an environment where we all work together towards meeting those objectives.

We have come through a period of consolidation and now with the commencement of the infrastructure renewal and with our programming in good shape and with our finances in good order we are ready for greater things.

We look forward to the next stage of our journey with a new Chairman. Michael Abbott brings vast knowledge, experience and culture of success that has already served him well as the Chair of the Art Gallery of South Australia. We also welcome a new Minister for the Arts, Jack Snelling, who has

displayed a deep understanding and knowledge of the performing arts and a genuine appetite for tackling the challenges of the future.

A special note of gratitude is due to outgoing Trustee Hieu Van Le, Governor of South Australia, who as patron of OzAsia Festival has been a tireless champion of our full commitment to a multicultural program. We trust he will remain our patron for OzAsia and a continuing visionary in broadening the reach of Adelaide Festival Centre into our community.

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 like to thank the all the Adelaide Festival Centre Trustees dedicated volunteers, Adelaide Cabaret Festival Advocacy Committee and OzAsia Festival Ambassadors. I also thank the Foundation Board, and acknowledge the work of the outgoing chairman Michael Luchich.

Finally, I would like to thank every single member of staff at the Adelaide Festival Centre. The staff are devoted to the arts and to the well-being of the Centre, often going above and beyond the call of duty to make the magic happen.

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

The Adelaide Festival Centre is South Australia's key performing arts facility. It is the cultural centre-piece for a City and State that is acknowledged locally, nationally and internationally as a leader in the arts. Trust is responsible for the management of the Adelaide Festival Centre and Her Majesty's Theatre.

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. The 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.

The 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

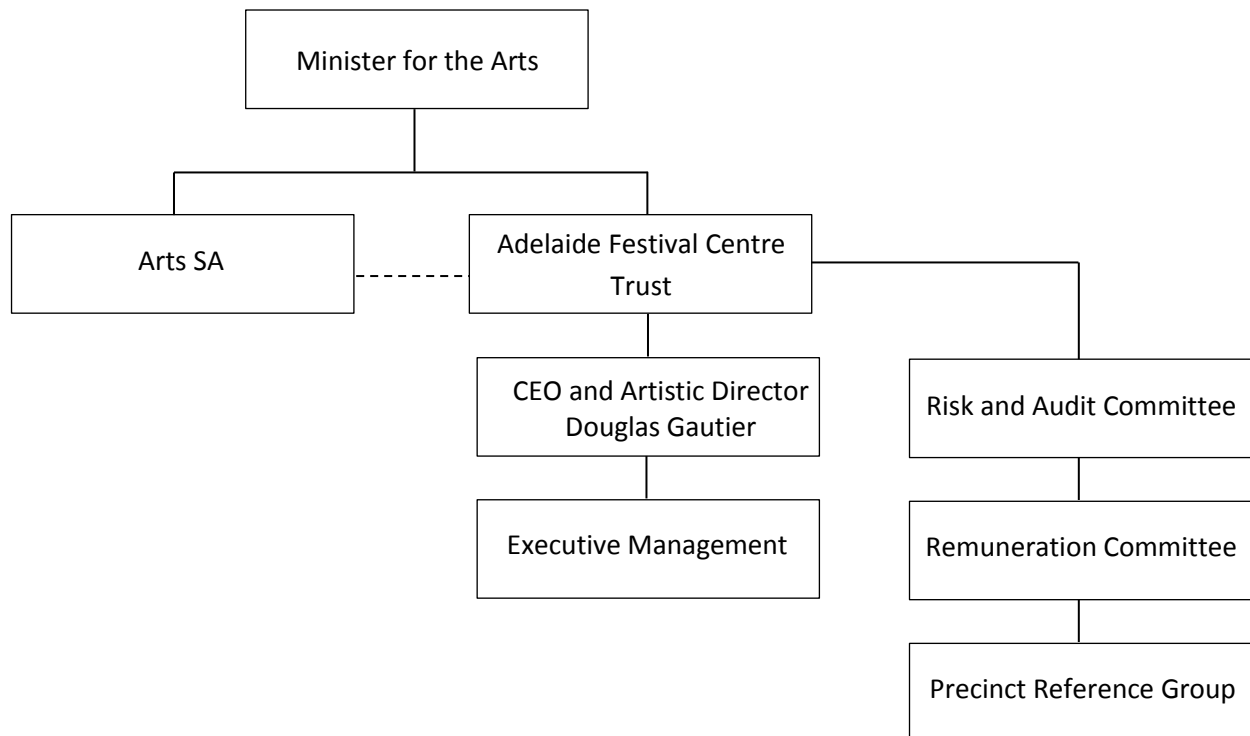
The Adelaide Festival Centre is operated by the Adelaide Festival Centre Trust (the Trust). The Trust is a South Australia Government statutory body, created and with responsibilities outlined in the Adelaide Festival Centre Trust Act 1971.

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).

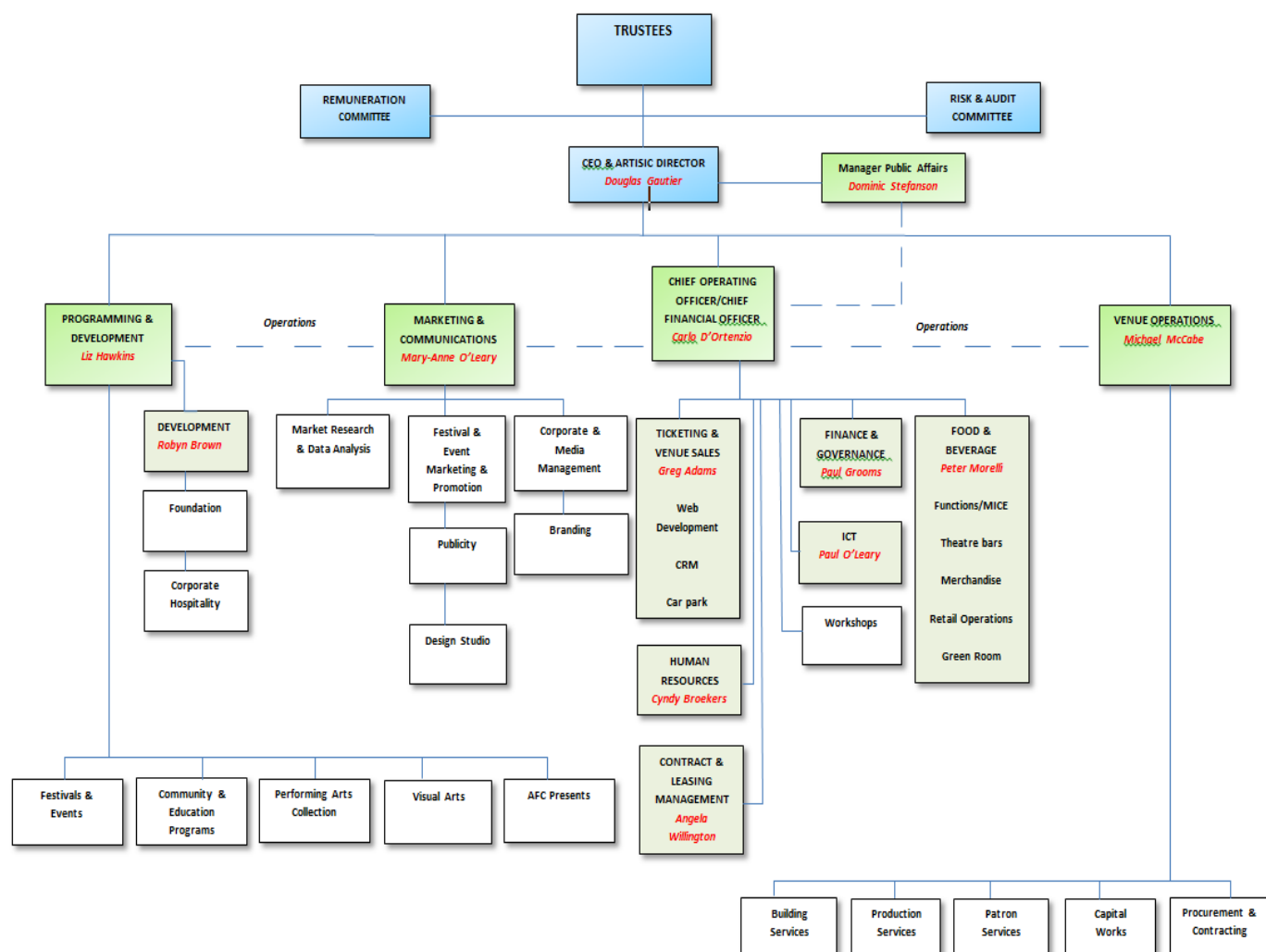
Adelaide Festival Centre endeavours to maintain a strong governance framework, consistent with contemporary best practice and compliant with legislative requirements and modern financial standards, government policies and priorities.

## ORGANISATION CONTEXT



## ORGANISATION CHART

ADELAIDE FESTIVAL CENTRE - ORGANISATION CHART – 1<sup>st</sup> June 2014



## 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 (Chair)
- Mr Bill Spurr (Deputy Chair)
- Mr Michael Abbott AO QC (Chair-Designate)
- Ms Carolyn Mitchell
- Ms Zannie Flanagan
- Mr Hieu Van Le AO
- Ms Susan Clearihan
- Mr Jim Hazel
- MS Corinne Namblard (resigned 25 September 2013)

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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

## 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.

## PERFORMANCE

The Adelaide Festival Centre is committed to a program led approach. The Centre aims to be open as often as possible and showing a broad range of performing and visual arts of excellence. We do this because philosophically we believe in making our centre as open and accessible to as many people as possible. Our philosophical approach also underpins our commercial model. We invest in programming to bring audiences to the Centre who then spend money at the bars, in the car park or having a meal or buying merchandise which provides the funds we re-invest in the programs in our venues. Our business model is a virtuous cycle of sorts and we must maintain and leverage our assets otherwise the cycle will be broken to the detriment of Adelaide Festival Centre and the city.

### A YEAR IN NUMBERS

- **1,426** events (all events)
- **490,093** tickets attendances
- **785,585** total attendances
- **792** performances across all venues
- **23** visual art exhibitions
- **9.22/10** customer satisfaction
- Over **1,140** promotional artist interviews arranged
- **\$22** million in publicity generated
- **\$246,000** in the black
- **5** Years in the Black
- **\$25 million** in raised commercially
- **\$11.4 million** government operating funds
- **116,856** car spaces used
- **\$1.243 million** gross income revenue raised by car park

Average Utilisation across all Venues	FT Utilisation	Ticketed Attendances	Non-Ticketed Attendances	Total Attendances
75%	86%	490, 093	295,492	785,585

2013-2014 FY			
Venue	Number of Events	Number of Performances	Utilisation % of Year
Festival Theatre	87	202	86%
Dunstan Playhouse	44	237	65%
Space Theatre	43	220	80%
Her Majesty's Theatre	63	133	67%
<b>TOTAL</b>	<b>237</b>	<b>792</b>	<b>75%</b>

## 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

- Ruby Award - Sustained Contribution by an Organization or Group'
- Helpmann Awards Finalist – Best Cabaret Performer – Tommy Bradson
- Helpmann Awards Finalist – Best Cabaret Performer – Lady Rizo

### Michael Luchich

Creative Partnerships Australia - Woodside Better Business Award

## BASS TICKETING AND VENUE SALES

During the period, BASS processed a total of 747, 410 tickets (AFC and non AFC) with 42% of the total ticket volume transacted via the BASS website. This is an improvement on the previous year, where 34% of tickets were transacted online and 2011-12 when 30% were transacted online. The move to a greater proportion of online sales is helping to drive the efficiency of the BASS operation.

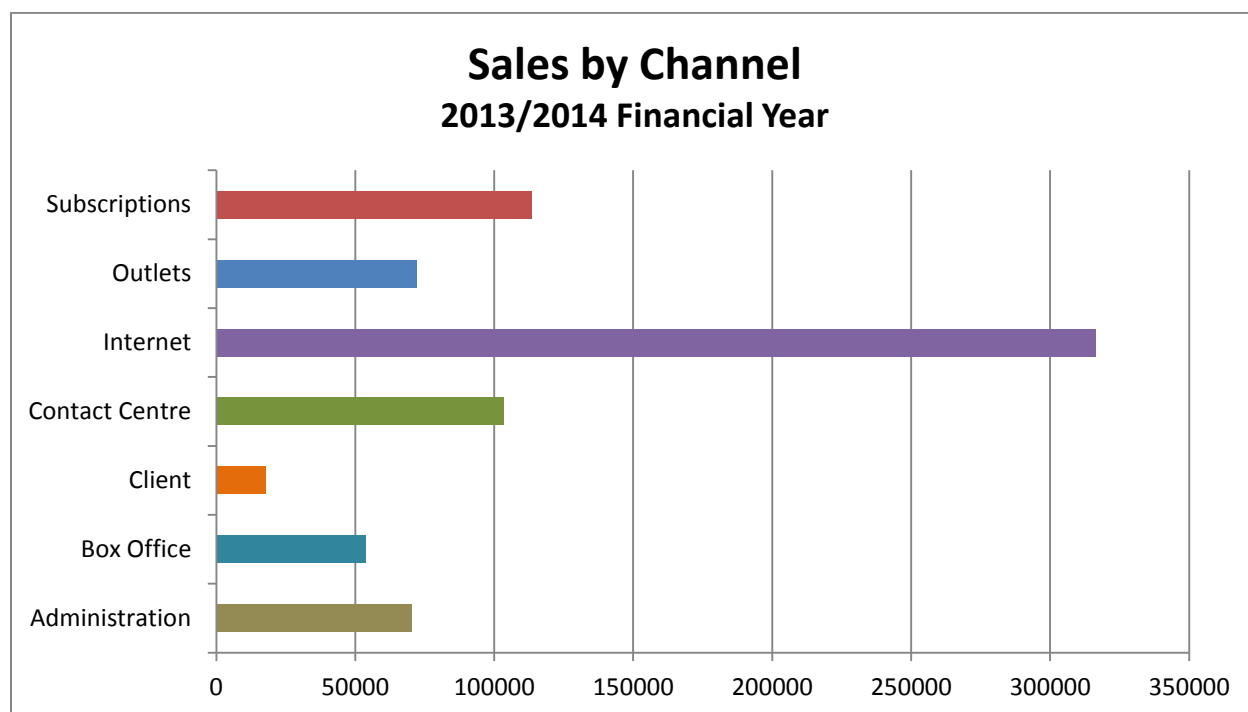
During the year, we launched the AFCOne website. Our ambition to consolidate multiple sites into one has been realized and the benefits continue to grow as time passes.

From the outset, it was important to us that AFCC deliver a rich user experience and allow us to deliver rich digital content that is meaningful and helpful to online users. We have consolidated multiple festival websites into the one site and this is crucial to increase public awareness of the Adelaide Festival Centre brand as the organization that delivers the diverse festival content each year.

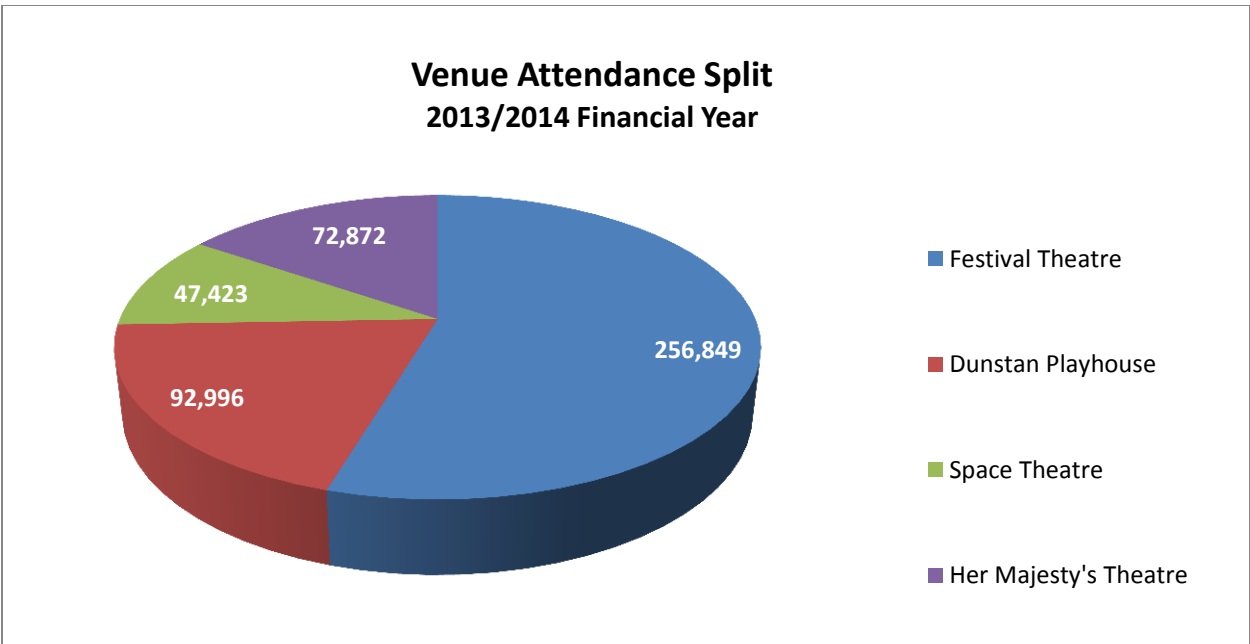
Improving the page design and creating content opportunities was a key priority of the project. Wherever a user may be on the site, they will always have easy access to information about dining, parking and other ancillary businesses.

The design of the website encompasses a strong focus on engagement. The website encourages users to participate in dialogue with us on social media, we also have user polls and competitions and improved account management tools so that online users can tailor their digital experience to suit them.

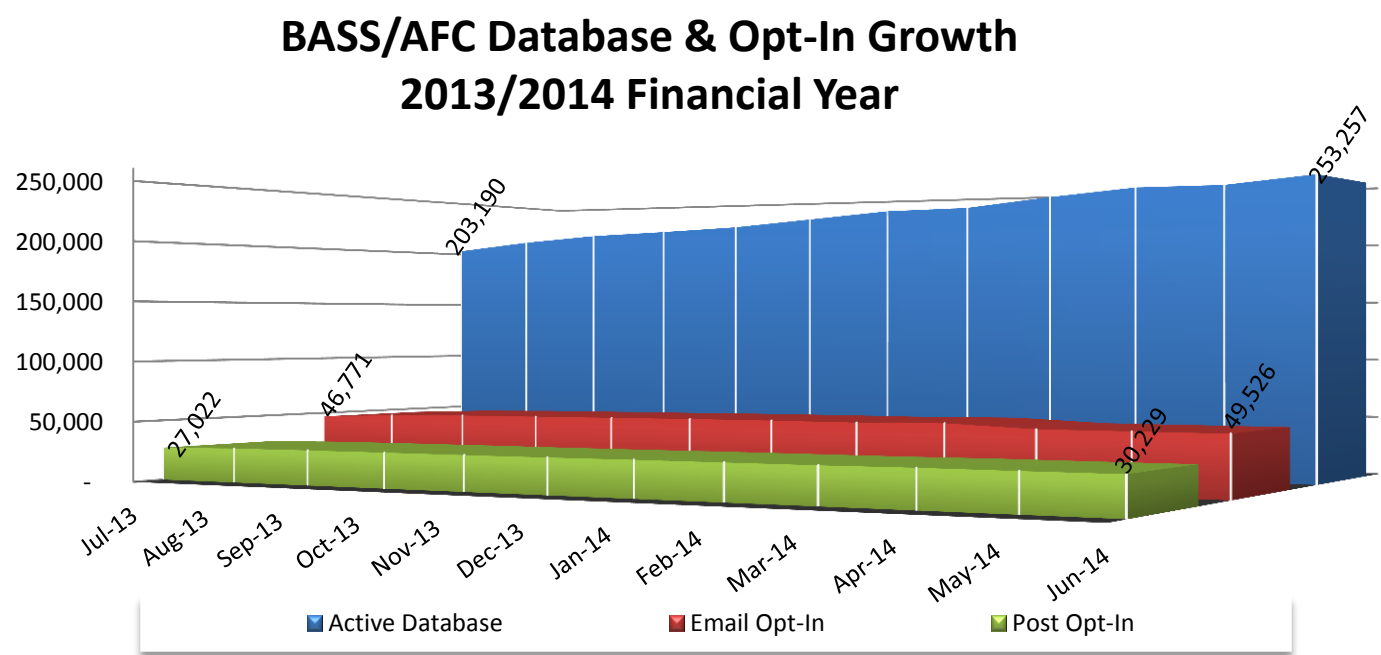
The growth in online engagement and ticket sales is evident, and it is a trend we expect to grow. It also enriches the quality of our database, opens up new avenues of patron engagement via social media, and supports our growing digital marketing outcomes.



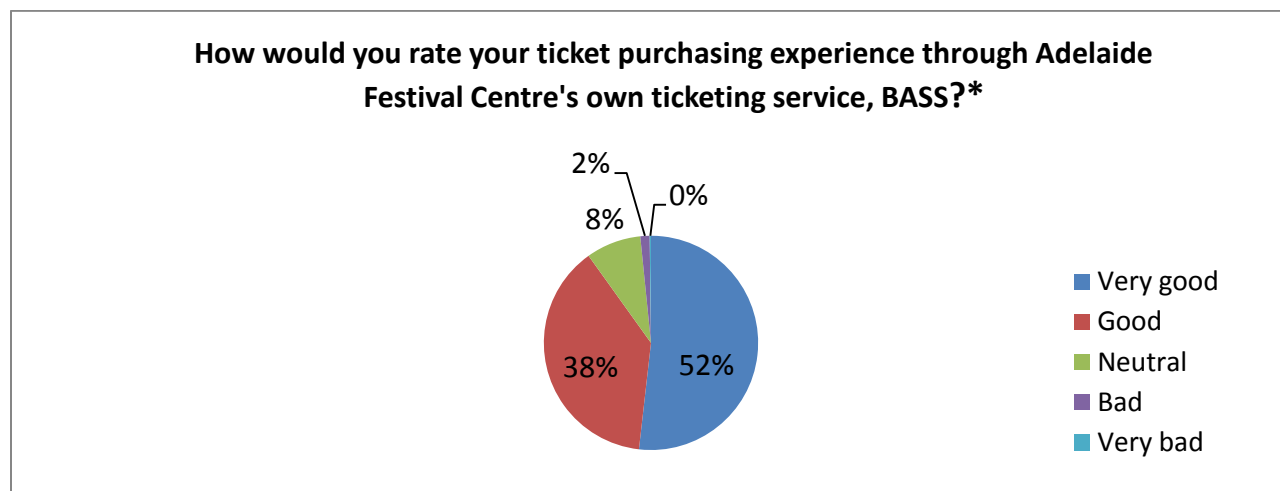
The Festival Theatre remained a popular choice of venue with an increase in annual utilization to 86%. Throughout the year the Festival Theatre was host to 87 events culminating in 202 performances and 256,849 attendances. All venues are well utilised.



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.



Despite numerous changes, our patrons remain satisfied with the BASS ticketing experience.



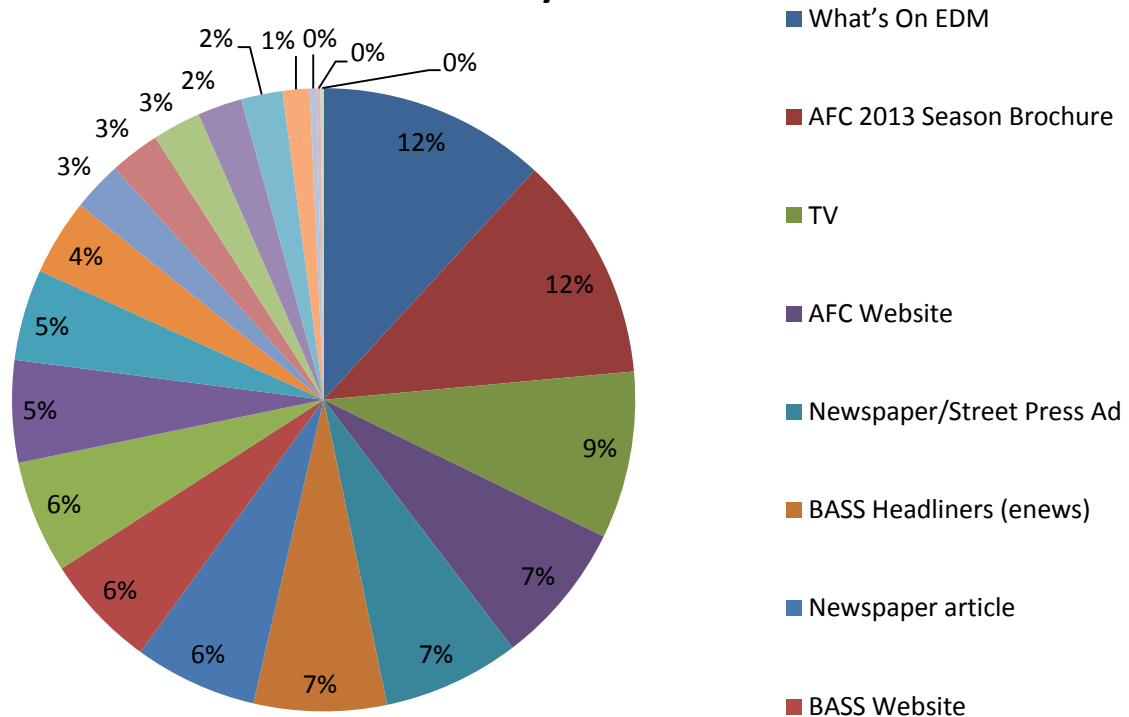
\*Online AFC survey of customers with 2,043 respondents (or 15%).

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## MARKETING AND PUBLICITY

The continuing fragmentation of the marketing mediums poses both an opportunity and a challenge in reaching our patrons and potential new patrons. It is an opportunity because modern social media mediums allow direct involvement and participation with patrons and potential patrons and are inexpensive marketing tools. The challenge arises from the fragmentation of the market place. In order to capture this fragmenting market, the AFC marketing team produce a What's On e-newsletter fortnightly, a BASS headliners e-newsletter weekly, a bi-monthly What's on brochure, many more e-newsletters and flyers, constantly updates the website and social media properties, as well as relying on signage on sight and in the rest of the city as well as distribute posters and flyers on the streets to cafes, hotels and direct mailing campaigns.

## How did you learn about the event or performance you most recently attended?\*



\*Online AFC survey of customers with 2,043 respondents (or 15%).

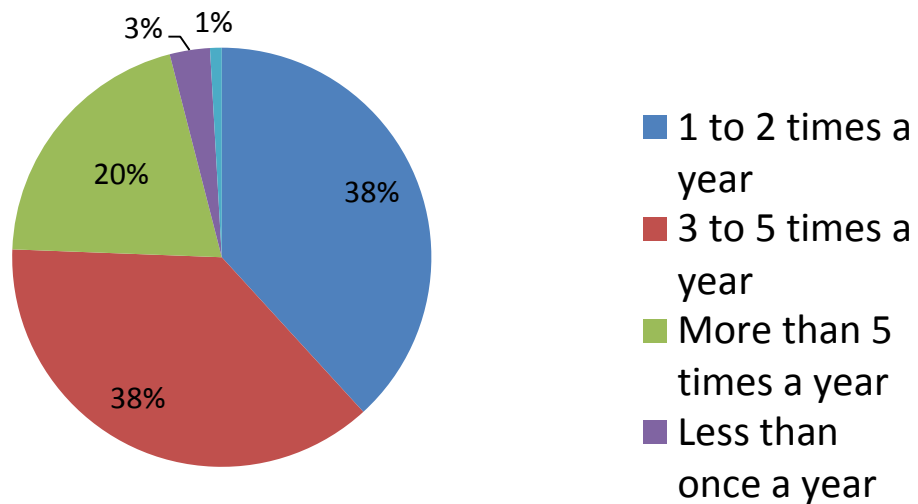
2013/14 was a very busy year for the Marketing and Communications team. Highlights included

- 77% increase in Facebook followers (up to over 37,000)
- 35% increase in twitter followers across various twitter followers (up to more than 13,000)
- Almost 800 Instagram followers and almost 1000 Linked In followers
- Achieving 128% of attendance target for shows Adelaide Festival Centre presented or co-presented.
- Total GreenRoom members at end of June 2014 was 524 members.
- Traffic to AFC website increased by 25% and 3% increase to BASS website.
- Over 1,140 promotional artist interviews arranged
- \$22 million in publicity generated
- Continued growth across social media engagement via engaging content sharing
- Increased utilisation of our marketing, graphic design, digital and publicity teams and their services by hirers with good results

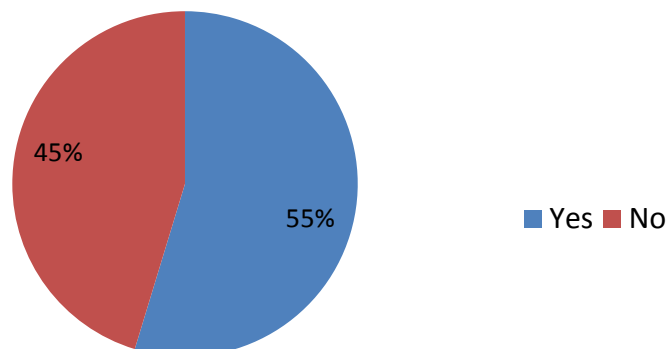
## OUR PATRONS

Every year the AFC issues an online survey to all people who purchased tickets to AFC produced or associated shows and for whom we have email addresses. In 2014, 2,043 (or 15%) responded. Some of the results are presented below. As we are increasing diversifying the range of programming we presented in our theatre, we are finding there is no typical AFC patron.

### How often do you visit Adelaide Festival Centre?

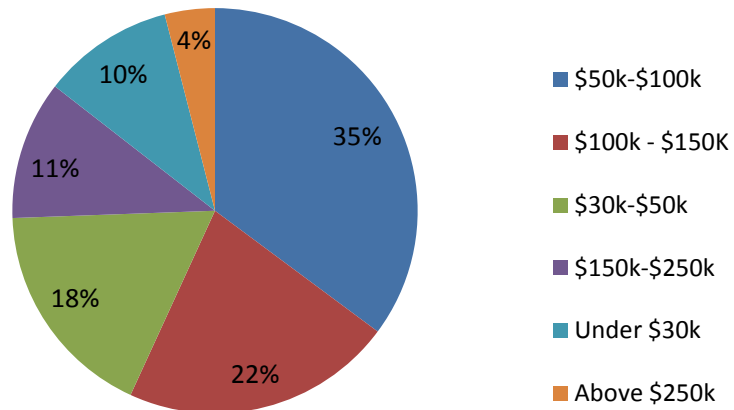


### Did you dine out before or after the show you attended?

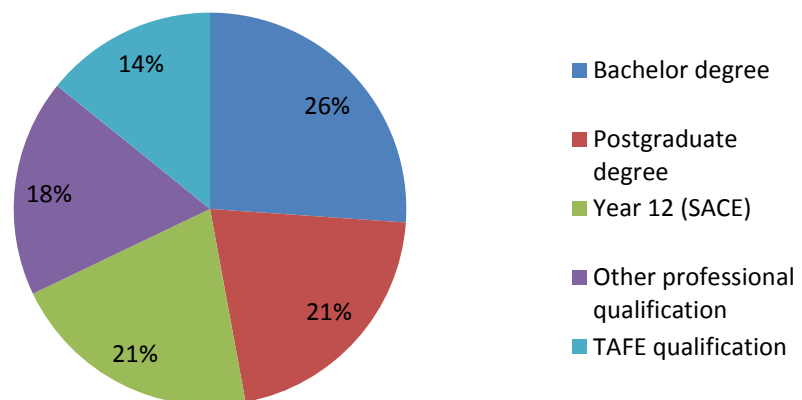




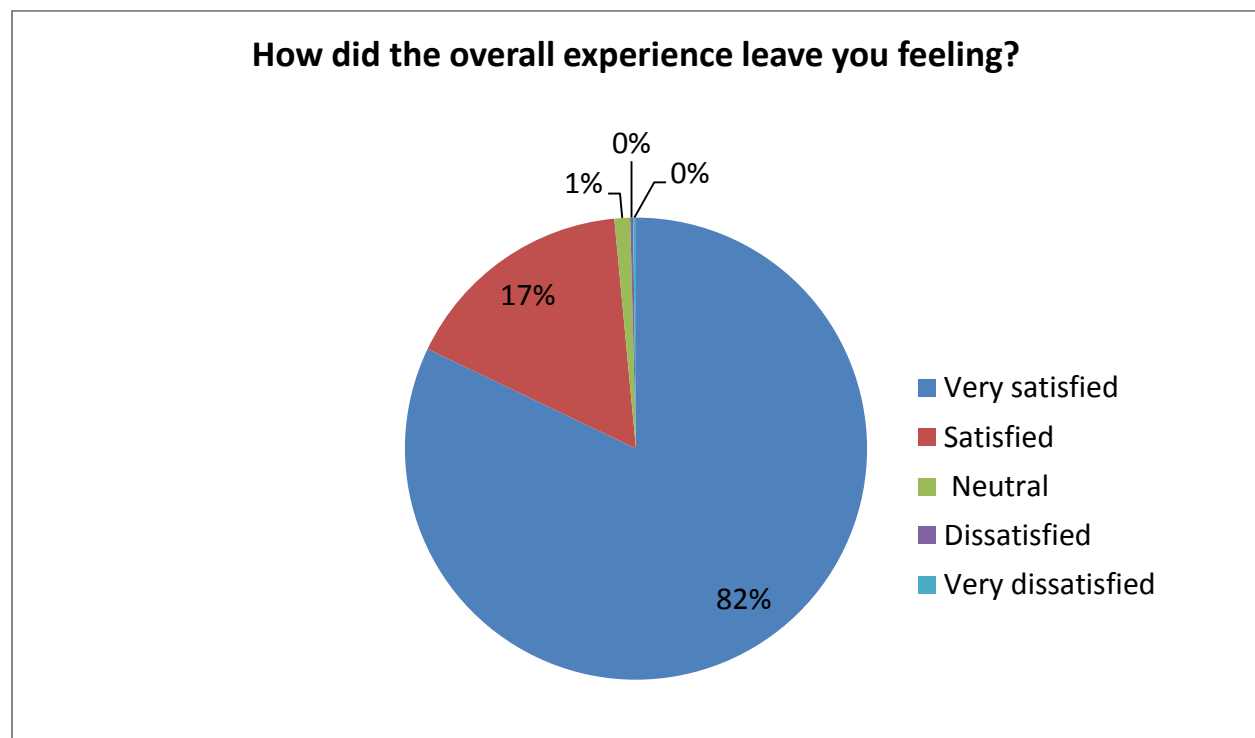
### Into which income bracket does your household fit?



### What is your final level of education?



99% of patrons left feeling either very satisfied or satisfied



#### OVERVIEW OF BUSINESS OPERATIONS 2013/2014

Adelaide Festival Centre earns almost 70% 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

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#### 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. Parking utilisation was up on last year with 108,135 casual parkers, 8,721 using the BASS Car park pre-book function and there are currently 75 permanent parkers.

The Adelaide Festival Centre car park continues to provide important income to the annual revenue stream, this year contributing \$1.243 million gross income (\$1.164 million net profit) to the Festival Centre's bottom line.

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#### INFORMATION SYSTEMS

The ICT Services unit has engaged in a program of continuous improvement of the Centre's ICT infrastructure and applications portfolio over the past five years.

Engagement with BDO for the development of a strategic plan for the delivery of ICT Services for the centre for the next 5 years was completed. An outcome of the report has been the investigation into outsourcing the ICT function to better enable the centre to meet the anticipated precinct redevelopment needs, cater for securely housing and managing the ICT Infrastructure in light of the imminent car park redevelopment as well as provide a sustainable environment for the centre's ICT needs.

During the 2013-2014 financial year a number of initiatives have been undertaken

- PABX upgrade to a unified communication system
- Migration to Internet Telecommunications Services
- EFTPOS facilities implementation
- Enterprise Application Upgrades

The centre utilises three enterprise wide solutions to manage the business along with a number of role specific applications. All three enterprise applications (ENTA – Ticketing system for BASS, EBMS – event management system for the scheduling and management of activities around all events held within the

centre and Technology 1 – Financial management application) have been either upgraded or installed within a test environment prior to deployment within the last financial year.

The Festival Centre has partnered with Internode to assist in realising the SA Government's vision of free wireless internet connectivity in the CBD. The Centre assisted in the implementation and houses the infrastructure required for the provision of free internet in the Riverbank Precinct around the Festival Theatre as well as providing a free internet hotspot within the Foyer Café. Additional enhancements to further improve the services are planned for 2014/2015.

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## FOOD AND BEVERAGE

The Food and Beverage Department manages the operation of theatre bars and function rooms at the Adelaide Festival Centre and Her Majesty's Theatre. Service levels have been improved over the period and we were finalists in the Best Wedding Venue category and again judged as runners-up in the Best Function/Convention Centre category at the 2013 Restaurant & Catering Awards (SA) Awards for Excellence. Results from the Cabaret Festival feedback survey indicated that 85% of patrons were "very or generally pleased" with their food & beverage experience at the festival and catering revenue for the festival increased by 9%.

Total revenue for the year increased by 8.5%. The delivery of consistent, quality food and service is reflected by the strong support and relationships with our Home Companies (STC, ASO, SOSA, AFA, Windmill) and repeat business from Arts related and corporate clients including The Australian Ballet, CEDA, Adelaide Casino, local, state and federal government departments. New function clients this year include The Adelaide Football Club, Business Network Incorporated, Westpac, Brand SA, KPMG and McConnell Dowell.

Pre-show dinner attendance has grown by over 70% on the previous year, with over 4,000 patrons dining in Lyrics before attending a performance in the Festival Theatre. There were 124 pre-show dinners held over year contributing \$157,000 in revenue.

The re-opening of Adelaide Oval has seen the development of a new income stream provided by the supporters attending events at the venue that has regularly had attendances of over 50,000. Patrons have enjoyed food and beverages at our 'Marquee Bar' and 'River Deck Bar' before and after attending football, cricket and soccer games.

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## MERCHANDISE

The cancellation of the Moon Lantern Festival had a severe impact on results for the Merchandise department.

Highlights included a 30% rise in revenue generated through the Australian Ballet season, 15% increase in sales during the Public Schools Music Festival and a per head sale of over \$4 per patron during the Rocky Horror Show season.

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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.

The workshops were subject to generally difficult conditions for manufacturing including the high Australian dollar and high production costs relative to competitors in the Asian region.

Nonetheless, in 2013/14, the workshops team created or supported the production of shows including scenery and infrastructure for the new Australian production of 'The Lion King' (Disney), 'A Murder is Announced' (Louise Withers And Associates), the refurbishment and remount of current 'Wicked' tour (Wicked Asia Lic.), 'Strictly Ballroom' (Global Creatures), 'Les Miserables', Melbourne Proscenium Environment (Cameron Mackintosh), 'La Fille Mal Gardee' (West Australian Ballet), 'Once' (GFO Attractions), 'The Phantom of the Opera', and designed and delivered a brick cleaning machine for the brick-laying apprentices' work for the new Tonsley TAFE.

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## PRODUCTION SERVICES

The Production Department technical teams continue to deliver at a very high standard. The team received lots of positive feedback from clients, artists and visiting companies.

As part of the sustainment project the Hearing Assistance System at Her Majesty's Theatre was upgraded and brings Her Majesty's in line with the other Adelaide Festival Centre venues.

The Her Majesty's Theatre orchestra pit and pit rail was also upgraded for the return of State Opera of South Australia to Her Majesty's for the Philip Glass Trilogy

Due to degradation, the replacement some of theatre drapes was undertaken in the Festival Theatre this year by the Staging 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.

The Sound Shell was utilised once again in 2014 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: Madame Butterfly, South Pacific, The Illusionists 2.0, Rocky Horror, The Oz Asia Festival 2013, Adelaide Festival of Arts 2014, & The Cabaret Festival 2014

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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 the Adelaide Festival Centre and Her Majesty's Theatre throughout this year.

The Patron Services department achieved an 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.

A Supervisor returned during this year providing the department with another highly skilled team member.

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## FACILITIES SERVICES

Concrete degradation is an ongoing issue throughout the Venues and the car park. This is managed on a continuing basis by staff and contractors. Since finalisation of contracted concrete tapping works in March, Facilities Services staff continue to audit the deterioration on a monthly basis and the contractor will complete a full analysis every 6 months.

The car park structure continues to be monitored routinely for any signs of movement or further deterioration. All propping previously recommended in the structural engineering review is in place and maintained by the relevant service provider.

Minor repairs to the membrane of the Festival Theatre and Drama Centre require ongoing maintenance.

After closing due to the Riverbank Bridge project works, The Bistro was handed back to the Food Business; Facilities Services provided assistance with minor works and defects following this handover. New air conditioning to this area was installed in February, which completed the upgrade of this area.

Upon completion of the Riverbank Bridge project works, the West Wing was handed back to the AFC. All staff were relocated into the new office area. The Southern Offices are no longer in use as an office area, except by the Performing Arts Collection, and are currently being utilised as extra storage space.

New automatic doors were also installed to Dunstan Playhouse to service the new River Deck area.

November 2013 saw a change in supplier for the cleaning services contract, and a two year contract with Millennium Pty Ltd (SA) Cleaning commenced.

Various LED lighting upgrades were completed. Lyrics Room, Piano Bar and Banquet Room were all upgraded this year.

The Adelaide Festival Centre's security system was upgraded. This has allowed for greater control over the system as well as providing more detailed reports. All staff were issued with new swipe cards. The next step in this process is to identify times that staff require access to the Adelaide Festival Centre and adjust levels of access on swipe cards as necessary.

The Drama Electrical switchboard was replaced during April. This required a complete shutdown of power to the Drama Centre, The West Wing office space and the Bistro over this period. The contractors

did an excellent job and had power restored on the Monday morning. A few minor issues were found and these were remedied within 48 hours of the system coming back on line. These issues did not delay staff being able to return to the office or the theatres being used after the Easter break. The Festival Theatre operated as normal during this time.

A new boiler and chiller for Festival Theatre was delivered, this equipment is expected to be commissioned later in 2014.

The end of this financial period saw Phase 1 of the Festival Theatre lift upgrades commence. The Prompt Side and Catering lift will be offline from late June until September 2014.

62 Grote Street was acquired by the AFC during the year and the Facilities Services department have commenced a Gallery fit out.

Preparation for the Her Majesty's Theatre sustainment began in March 2014. There was a major decant and clean out of the theatre in late March.

Building contractors, ISIS – Fitout and Refurbishment, took possession of the Theatre on the 19 March and works were completed to schedule.

Her Majesty's Theatre was handed back to the AFC in the middle of May 2014 as completion of planned sustainment had been achieved. After a weekend of performances the theatre was closed again to undertake some minor works and deal with defects.

## 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, Paulett Wines, InterContinental Adelaide, 891 ABC Adelaide

### **Program Partners**

Something on Saturday: National Pharmacies

Student Tix: Australian Executor Trustees Charitable Trusts

### **OzAsia Festival 2013**

Major Festival Partner: Santos

Festival Partner: ANZ, University of South Australia

Community Engagement Partner: Adelaide City Council

Official Airline: Singapore Airlines

Moon Lantern Festival Stage Partner: Ironfish

Moon Lantern Festival Partner: SCF Group

Wine Partner: O'Leary Walker Wines

Beer Partner: Sapporo

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

Moon Lantern Festival Supporters: Adelaide Arcade, Bowden, Westminster School, City of Charles Sturt

#### **Adelaide Cabaret Festival 2014**

Festival Partners: Adelaide City Council, Coopers Brewery, Investec, Telstra, Vili's

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

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

Supply Partners: Independent Arts Foundation, Ooh! Media, LB Events, Hughes Limousines

#### **YEAR LONG SEASON**

In addition to the commercially presented shows put on in the venue, Adelaide Festival Centre's own programming of theatre, dance and music and festivals presented 187 events with 612 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, Italy, Netherlands, Malaysia, Spain, Brazil, France, South Africa and China.

The 2014 season opened with seven internationally acclaimed magicians in *The Illusionist 2.0* presented by Adelaide Festival Centre, Tim Lawson and Simon Painter and Opera Australia's *South Pacific*. During January, *Sessions*, the live music hub based in the Space Theatre throughout the summer held its third 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 2013-14 included Katie Noonan and Karin Schappe in *Songs of The Southern Skies*, Loir and Westlake with the Adelaide Symphony Orchestra featuring Nigel Westlake's *Compassion*, Italian pianist and composer Ludovico Einaudi, *Nick Parnell: Vibes Virtuoso* and *Dame Kiri Te Kanawa's 70<sup>th</sup> Birthday Gala Tour*.

Theatre highlights during the financial year included UK's Kneehigh Theatre's Tony Awarding winning production of *Brief Encounter* in association with State Theatre Company, Toneelgroep Amsterdam's multimedia spectacular, *Roman Tragedies* in association with Adelaide Festival, the unforgettable collaboration between Sydney Theatre Company and the Australian Department of Defence, *The Long Way Home* and the moving No Strings Attached Theatre of Disability production of *Sons & Mothers*.

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. Dance aficionados were offered Lina Limosani's *A Delicate Situation* as a full production after seeing the initial work in a previous InSpace Development program.



The 2013/14 financial year also included an extensive exhibitions program, with major highlight being *Gale Edwards: The Girl from Oz, Our Mob, Nikon-Walkley Press Photo Awards*, the inaugural *Adelaide Parklands Art Prize* and the fantastic *Drawing on heroes who shape us*.

Multicultural community program highlights included *Music Hellenika*, Migrant Resource Centre and Adelaide Festival Centre's *Songs of Journey*, *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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## OZASIA FESTIVAL: 13-29 SEPTEMBER 2013

The focus of the 2013 OzAsia Festival was Malaysia. The festival continues to increase its engagement with community groups, schools and businesses across South Australia with its various cultural offerings throughout the 19 day Festival. Total attendance for 2013 was over 36,000. (This figure was affected by the cancellation of the Moon Lantern Festival.)

The festival continues to attract new audiences with 30% being first time attendees in 2013. This year's festival played host to 28 performances and 47 events featuring 195 artists and presenters from across the globe. The Festival boasted 6 world premieres, 9 Australian premieres, 22 South Australian premieres, 24 Australian exclusives and 2 Adelaide exclusives. A successful new literature series, *OzAsia on Page* was presented this year. The series featured significant and contemporary Asian and Australian voices across seven free sessions. Unfortunately, due to extreme weather conditions this year's Moon Lantern Festival was cancelled.

Total media exposure was valued at over \$3.6 million (a growth of 36% on the previous year) and the Festival attracts the highest corporate sponsorship of any AFCT Festival. A memorandum of agreement was signed between Adelaide Festival Centre Trust and the Shandong Provincial Department of Culture establishing a formal commitment to artistic cultural exchange between Adelaide and the Shandong Province.

OzAsia Festival returns on 3 – 20 September 2014 with a focus on Shandong.

## ADELAIDE CABARET FESTIVAL: 6 – 21 JUNE 2014

Since its inception in 2001 the Adelaide Cabaret Festival has attracted nearly one million attendances with hundreds of sold out performances. The 2014 Festival was Artistic Director, Kate Ceberano's third and final Adelaide Cabaret Festival and it contained the largest program ever. The 2014 Festival featured 71 international artists from the United States of America, Netherlands, United Kingdom, France and New Zealand and the best from Australia with 416 Australian artists, 248 of those being South Australian performers across 71 different shows over 18 nights.

Over the three years of Kate's stewardship the Adelaide Cabaret Festival has enjoyed bumper attendances and growth with the 2012, 2013 and 2014 Festivals being the highest grossing Festivals of the last 14 years. There were attendances of approximately 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. \$ 13.5 million of publicity value was gained in 2014.

Adelaide Cabaret Festival returns in 2015 under the Artistic Direction of Barry Humphries from 5 to 20 June.

## PERFORMING ARTS COLLECTION

During the last year the Performing Arts Collection has seen some major changes with the collection held at Netley being moved to the new storage area at Kilburn. The collection has a discrete area at the Kilburn site, however is still waiting for walls and doors to be erected, so the area has greater security. Also, the document compactus and event file compactus has been moved from the Southern Offices to the Dunstan Playhouse (old Maggie Day library) – moving the files and collection to fill the compactus is still in progress. The offices for the PAC staff are still in the southern offices.

There have also been some staff changes with Ingrid Offler leaving the collection in December 2013 and being replaced by Alice Dilger in April 2014 as the new Assistant Collection Co-ordinator. Alice comes to the collection from the SA Museum and is already proving to be a great asset to the collection. Jo Peoples took three months leave from August to December.

The PAC assisted in the research for 3 books *Her Majesty's Pleasure* by Frank van Staten, *Heart of Arts* by Lance Campbell and *50 years of ADT* by Maggie Tonkin. The Iberia costume designed, and possibly made, by Dorrit Black, is currently on loan to the Art Gallery of South Australia for the Black retrospective exhibition. The PAC acquitted a Community Heritage Grant for the conservation of the Fewster and King material.

Exhibitions included *Reg Livermore: Souvenirs from the stage*, *Gale Edwards: The Girl from Oz*, *Theatre Décor and Design*, *Creating the Character*, *A Dance Revolution* and *Madame's Protégés*.

Donations to the collection include Hello Dolly promotional material, programs from the Mount Gambier Theatre Group, Melba piano accordion c1900 used by the Withers family, Fidelio set design 1969 by Allan Lees, Come Out awards and certificates, programs from the Patti Bawden Ballet School 1930, parachute cloak worn by Silver Harris, hook from Peter Pan as worn by Peter Goers 2003, May and Jack Foulds archive, Michael Pearce archive and portrait of Edwin Hodgeman by Vaïke Liibus 1966. 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 Trickster-p 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 Ce Family programming is a priority area for the Festival Centre and throughout the year a diverse program is offered to children and families.

This was another great year of shows for children and families with performances including theatre for 4-8 year olds with *Room on the Broom*; *Happy as Larry* by Shaun Parker & Company a contemporary dance piece for families; *Steadfast Tin Soldier* a high quality international solo theatre and visual art work by German company Thalias Kompagnons'. *Little Big Shots Film Festival for Kids* also returned for its 7<sup>th</sup> year. There was a work for 4-18 month old babies and their adults *This (Baby) Life*; *Angelina Ballerina The Mousical*, the musical version of this popular character; *The Magic Chicken* a physical theatre piece by New Zealand company Theatre Beating; two offerings through the Cabaret Festival of an opera for children *Still Awake Still!* and Ali McGregor's *Jazzamattazz*.

The 37 year old annual *Something on Saturday* Program runs from April-August and included a number of the AFC Presents shows as part of the season and continued to attract a dedicated audience of children and their families. The family programming Facebook page 'Families at Adelaide Festival Centre' continues to grow in momentum with over 4800 likes, which shows the popularity of such programming with audiences.

In July 2013, the Minister for the Arts announced that Adelaide Festival Centre had been selected to manage and facilitate the biennial Come Out Children's Festival. Susannah Sweeney has been appointed as the Come Out Festival Producer and will program the 2015 and 2017 festivals.

## 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 18-30 years old. Current members totalled 524 at the end of June 2014. GreenRoom tickets are affordable for members with the majority of tickets sold at 50% off the adult price with a minimum of \$20. A total of 928 GreenRoom discounted tickets were sold from 1 July 2013 – 30 June 2014.

GreenRoom Performance Plus events for this financial year included 11 events. These included: *Happy As Larry* Dance Workshop, Yuna & Guba after party (OzAsia Festival), Urbanutan (GreenRoom) Short Film Competition, Stage Makeup workshop, On The Steps, Nikon Walkley Media Symposium, University O'Week promotions, Portrait Workshop, *A Delicate Situation* open rehearsal, Advocates hosted event, *Little Bird* after party with Red Carpet.

Now in its sixth year, the GreenRoom Advocacy Program continues to be a successful program that gives young people aged 18-30 years the opportunity to develop hands-on arts industry experience. In 2014 we recruited 11 GreenRoom Advocates (that went down to 9 Advocates due to personal reasons), and for the first time we had a dedicated spot for an international student and a dedicated spot for someone to work with the Development team events. These advocates worked on GuitarART which was a part of the Guitar Festival and was also exhibited during SALA; and the *GreenRoom Short Film Competition* and Screening as part of OzAsia Festival. Additionally, they assisted with various tasks during Cabaret Festival and Guitar Festival. This program gives Advocates the chance to develop a range of skills including

marketing, publicity, event management and arts administration under the mentorship of Adelaide Festival Centre staff. The 2014 GreenRoom Advocates are: Daniel Starkey, Elizabeth Gogler, Helen McNeil, Tori Hyland, Ursula Menz, Amber Coulter, Houman Zandi-zadeh, Jacob Altman and Veronica Buhagiar.

GreenRoom developed its relationship with State Theatre Company's Red Carpet as well as the Adelaide Festival, with them providing GreenRoom member prices for the shows in our venues and a collaboration on the *Little Bird* event during Cabaret Festival.

GreenRoom's popularity on social media continues to grow with now over 2757 (over 138% growth) Facebook likes and 1536 (130% increase) followers on Twitter.

*"One of Adelaide's greatest assets is its world-renowned arts and festival program, and our collaboration with GreenRoom is a pivotal part of our community engagement program which aims to engage and involve students in local events."* Michael Gurner, Education Adelaide, Student and Community Engagement Manager

#### 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.

#### EDUCATION PROGRAM (centrED)

The Adelaide Festival Centre works in collaboration with the Department for Education & Child Development to initiate create and manage curriculum-based teaching and learning arts and cross-curriculum education opportunities for R-12 South Australian school sector at Adelaide Festival Centre.

The centrED program for schools is managed by 1FTE position and managed by two x .05 Department for Education and Child Development (DECD) teachers seconded to Adelaide Festival Centre as a part of the Outreach Education Program. Two teachers sharing the position enable quality performance management, greater inclusivity and quality assurance for the curriculum aligned programs. The Ministerial Grants for Organisations increase accessibility and engagement in a broad range of

performing, visual arts and cross-curricula experiences the Adelaide Festival Centre Education Program has to offer for all South Australia school communities.

**centrED objectives are to:**

- Provide innovative learning programs with key and strategic partners
- Support and maintain equity of access to the year- long program of activities for students and teachers with a focus on the disadvantaged
- Provide relevant and authentic teaching and learning experiences with appropriate curriculum connections to the Australian Curriculum, SACE and Teaching for Effective Learning frameworks.

**Outcomes:**

The costs to access the comprehensive range of learning experiences at Adelaide Festival Centre are kept to a minimum to maximise school's access.

The education programs are authentic and linked to curriculum outcomes and capabilities. A diverse range of engaging learning experiences based on the arts and cross-curricula are presented for Reception to Year 12 students.

**The centrED program of activities include:**

- Guided and self-guided learning experiences,
- Pre and post visit resources,
- Teacher professional learning and teacher learning packages to extend classroom learning,
- Behind the scenes access,
- Forums, workshops and master classes all aligned to the Australian Curriculum (AC) and South Australian Certificate of Education (SACE) using Teaching for Effective Learning(TfEL) principles and frameworks.
- Teacher Professional Learning programs
- Student workshop and mentoring programs
- Festival programs specially development for integrated learning: Adelaide Cabaret Festival – Class of Cabaret project, Adelaide International Guitar Festival – 15 Minutes of Fame and Adelaide Guitar Festival Orchestra Project, OzAsia Festival – Moon Lantern Festival and OzAsia Flash mob and Day Learning Package.

The program is formally and informally evaluated for effective teaching and learning planning with special reference to the Australian Curriculum and Literacy.

A variety of evaluation processes are utilized to guarantee feedback is qualitative, quantitative, formative and summative.

- Selected performances and workshops for schools are promoted to target all schools in the metropolitan and country regions.
- Selected programs in the arts are targeted for indigenous school aged students and students with disabilities. e.g. ***Our Mob*** Exhibition and workshops for Indigenous teachers and students

A total number of **17,176** students and teachers (including all in the disadvantaged category) from **894** schools accessed **226** centrED events throughout Term 3 and 4 of 2013 and Term 1 and 2 of 2014.

Throughout the 2013-14 financial year an estimated additional **25,000** students and teachers attended performances of Adelaide Festival Centre's home companies, State Opera, State Theatre Company, Adelaide Symphony Orchestra and Windmill Performing Arts, along with visiting the extensive collection of visual and performing arts exhibitions in the various exhibiting spaces at Adelaide Festival Centre.

During the year under review **6,195** Pre-schoolers to Year 12 students and teachers from country and metropolitan disadvantaged schools were allocated the 3D equity support for Artist's Fees, ticket prices, transport costs or temporary relief teaching release time.

### **2013- 2014 Statistics**

<b>Total number of events</b>	<b>226</b>
<b>Total number of students &amp; teachers</b>	<b>17,176</b>
<b>Total number of schools</b>	<b>894</b>
<b>Total number of Disadvantaged schools</b>	<b>298</b>
<b>Total number of Disadvantaged students</b>	<b>6,195</b>

#### **Targeted areas:**

All South Australian secondary schools from the public and private sectors received full colour copies of the 22 page centrED program booklet, whilst all primary schools received an A3 all year program poster plus regular A4 flyers through the *Infoconnect Distribution* to schools and regular promotional articles in the *DECD Xtra Journal*.

## OUR PEOPLE

The goal for 2013/14 for the Human Resource Management function was 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. Synergies between departments and staff engagement, created an alignment to a shared vision and promoted a 'can-do' attitude.

### QUALITY STAFFING

AFCT continued to ensure recruitment processes remained transparent and merit based, which resulted in the attraction and retention of high calibre staff able to support the organisation's vision.

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#### EMPLOYEE NUMBERS, GENDER AND STATUS 2013-14

Total Number of Employees	June 13	June 14
Persons	333	325
FTE's	213.62	237.76

The ongoing review of Adelaide Festival Centre's systems and processes across the organisation ensured the needs of the organisation were met. Part of this process included the regular review of departmental operations in order to improve processes.

GENDER	% Persons		% FTEs	
	'13	'14	'13	'14
Male	45.35%	47.7%	46.58%	49.8%
Female	54.65%	52.3%	53.42%	50.2%

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## EMPLOYMENT CONTRACTS AND RELATIONSHIPS

Employment contracts were reviewed to ensure fair, equitable and transparent employment relationships for all staff whilst recognising the particular needs of a dynamic arts environment.

Number of Persons during the 13-14 Financial Year		
	2012-13	2013-14
Separated from the Adelaide Festival Centre	98	60
Recruited to the Adelaide Festival Centre	102	61

Number of Persons at end of 2013-14 Financial Year	
On Leave without Pay	1

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## NUMBER OF EMPLOYEES BY SALARY BRACKET

Salary Bracket	Male	Female	Total
\$0 - \$54,799	113	116	229
\$54,800 - \$69,699	13	25	38
\$69,700 - \$89,199	18	25	43
\$89,200 - \$112,599	4	1	5
\$112,600+	7	2	9
Total	155	169	324



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STATUS OF EMPLOYEES IN CURRENT POSITIONS

FTEs	Ongoing	Short-Term Contract	Long-Term Contract	Other Casual	Total
Male	30.5	11.4	31.9	44.7	118.5
Female	20.4	21	36.5	41.4	119.3
Total	50.9	32.4	68.4	86.1	237.8

PERSONS	Ongoing	Short-Term Contract	Long-Term Contract	Casual	Total
Male	31	13	33	78	155
Female	24	25	39	81	169
Total	55	38	72	159	324

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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	1	0	4	2	0	0	7	78	2	22	9
Total	2	0	1	0	4	2	0	0	7	78	2	22	9

## LEAVE MANAGEMENT

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

Leave type	2010-11	2011-12	2012-13	2013-14
Sick leave	5.77	5.71	7.12	7.3
Family Carers' Leave	0.69	0.64	0.85	0.01
Miscellaneous Special Leave with Pay	0.34	0.29	0.44	0.43

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 - \$54,799	3	229	1.31	2%
\$54,800 - \$69,699	0	38	0	2%
\$69,700 - \$89,199	0	43	0	2%
\$89,200 - \$112,599	0	5	0	2%
\$112,600+	0	10	0	2%
Total	3	325	1.31	2%

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## NUMBER OF EMPLOYEES BY AGE BRACKET BY GENDER

Age Bracket	Male	Female	Total	% of Total	2014 Workforce Benchmark
15-19	2	0	2	0.6%	5.5%
20-24	11	18	29	8.9%	9.7%
25-29	15	27	42	12.9%	11.2%
30-34	19	25	44	13.5%	10.7%
35-39	19	8	27	8.3%	9.6%
40-44	18	15	33	10.2%	11.4%
45-49	17	23	40	12.3%	11.1%
50-54	17	22	39	12%	11.4%
55-59	20	7	27	8.3%	9.1%
60-64	10	15	25	7.7%	6.7%
65+	7	10	17	5.2%	3.6%
TOTAL	155	170	325	100%	100.00%

Given the nature of the industry, it is not always possible to employ people in the 15-19 age bracket 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).

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## CULTURAL AND LINGUISTIC DIVERSITY

	Male	Female	Total	% of Agency	SA Community*
Number of employees born overseas	21	21	42	12.92%	22.1%
Number of employees who speak language(s) other than English at home	10	9	19	5.85%	14.4%

This information continues to be provided on a voluntary basis and consequently may not necessarily reflect the true figures in each of these areas.

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

Male	Female	Total	% of Agency
9	4	13	4%

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**TYPES OF DISABILITY (WHERE SPECIFIED)**

Disability	Male	Female	Total	% of Agency
Disability Requiring Workplace Adaptation	1	0	1	0.3%
Physical	3	4	7	2.2%
Intellectual	1	0	1	0.3%
Sensory	3	0	3	0.9%
Psychological/ Psychiatric	1	0	1	0.3%

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**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	12	35	47*
Job Share	0	2	2
Working from Home	0	0	0

\* this figure illustrates the total number of employees who work fewer hours than full time arrangements and will include roles that are specifically recruited as part time positions.

## DOCUMENTED REVIEW OF INDIVIDUAL PERFORMANCE MANAGEMENT

Employees with:	% Total Workforce
A review within the past 12 months	14.46
A review older than 12 months	28.9
No review	65.8

Performance reviews with staff are conducted on either the anniversary of their commencement or 6-12 months after the commencement of a new position.

The performance development procedure is currently under review with the aim to streamline the process and make more effective use of the information collected – for the benefit of both the organisation and the employee.

## LEARNING AND DEVELOPMENT

Learning 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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### TRAINING EXPENDITURE 2013-14

Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$94,965.56	0.57%
Total leadership and management development expenditure	\$17,331.10	0.1%

All new employees complete part of their induction and orientation program online including mandatory compliance training, which is also rolled out to existing staff as refresher training.

Self-development and job related learning is identified through the performance review process.

A training needs survey was conducted for Work Health and Safety training which resulted in a training plan being developed to close the gaps.

Utilizing an online learning software has allowed Adelaide Festival Centre to assign and track training progress and associated costs in a more rigorous and systematic manner.

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#### ACCREDITED TRAINING PROGRAMS BY CLASSIFICATION

Classification	Number of Accredited Training Packages
AFC Job Grade 7	Administering Cisco Voice & Unified Communications (ICOMM)
AFC Job Grade 8	ISO OH&S Auditor's course
AFC Job Grade 8	Administering Cisco Voice & Unified Communications (ICOMM)
AFC Job Grade 8	Rehabilitation & Return to Work Coordinator Training (Level 2)
AFC Job Grade 9	Cert IV in Project Management
AFC Job Grade 9	CPA Qualification
P&A3-1	Developing Your Social Media Strategy
P&A4-2	Developing Your Social Media Strategy
P&A3-1	Computer Graphics-Adobe Photoshop
P&A4-2	Computer Graphics-Adobe Photoshop
PAC Trade 4	Cert III in Electrotechnology Electrician
PAC TEC 5 X 6	Work Zone Traffic Management
PAC TEC 3 X 3	Work Zone Traffic Management
PAC TEC 4 X 4	Work Zone Traffic Management
PAC Facilities 3	Work Zone Traffic Management
P&A3-2	Area Warden Training
P&A1-1 X 2	Area Warden Training
P&A2-1	Area Warden Training
P&A2-2	Area Warden Training
P&A3-3 X 2	Area Warden Training
P&A4-1	Area Warden Training
P&A4-4	Area Warden Training
P&A6-1	Area Warden Training
PAC CS6 X 2	Area Warden Training

AFCT Job Grade 7	Area Warden Training
AFCT Job Grade 8	Area Warden Training
PAC TEC 3	Construction White Card Training
AFC Job Grade 14	Construction White Card Training
PAC Trade 4	First Aid Refresher Training
PAC Trade 5 X 2	First Aid Refresher Training
P&A6-5	First Aid Refresher Training
PAC CS 3	First Aid Refresher Training
PAC CS 4 X 4	First Aid Refresher Training
PAC TEC 4	First Aid Refresher Training
PAC TEC 5 X 3	First Aid Refresher Training
PAC Trade 5	Forklift Training
AFC Job Grade 7	Forklift Training
AFC Job Grade 9	Forklift Training
PAC CS 1 X 2	Forklift Training
P&A6-4	Forklift Training
PAC TEC 1	Elevated Work Platform-Boom Length over 11 Metres
PAC TEC 5	Elevated Work Platform-Boom Length over 11 Metres
PAC TEC 4 X 3	Elevated Work Platform-Boom Length over 11 Metres
PAC TEC 4 X 2	Elevated Work Platform-Scissor Lift
PAC TEC 4	First Aid Training
PAC TEC 5 X 5	First Aid Training
PAC CS 4	First Aid Training
AFC Job Grade 10	First Aid Training
P&A6-4	First Aid Training
PAC CS 1 X 9	Emergency Evacuation Training
PAC CS 2 X 5	Emergency Evacuation Training
PAC CS 3 X 3	Emergency Evacuation Training

PAC CS 4 X 8	Emergency Evacuation Training
PAC TEC 2	Emergency Evacuation Training
PAC TEC 3 X 6	Emergency Evacuation Training
PAC TEC 4 X 7	Emergency Evacuation Training
PAC TEC 5 X 10	Emergency Evacuation Training
PAC Facilities 5	Emergency Evacuation Training
AFC Job Grade 7	Emergency Evacuation Training
AFC Job Grade 8	Emergency Evacuation Training
P&A6-5	Emergency Evacuation Training

The majority of training undertaken in 2013-14 focused on Work Health & Safety compliance training.

During the 2013-14 financial year, approximately 30% of our employees completed either a certification, recognized course or accredited training package.

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## EMPLOYMENT OPPORTUNITY PROGRAMS

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

### **Traineeships and apprenticeships**

One employee completed an Electrotechnology Electrician Apprenticeship during 2013/14.

### **Aboriginal recruitment programs**

Adelaide Festival Centre was introduced to the Aboriginal Employment Program in late 2013 within the Hospitality Cluster network and will utilize the benefits of the program to assist in its recruitment activities involving indigenous networks in the coming year.

Adelaide Festival Centre continues to inform its aboriginal networks of the majority of vacancies as they become available.

## WORK EXPERIENCE/WORK PLACEMENT PROGRAM

The Work Experience program provides students with an understanding and overview of how Adelaide Festival Centre operates, providing students with the knowledge of the various career paths available within an Arts Centre.



During the school holidays Adelaide Festival Centre accepted students from Years 10, 11 and 12 to participate in three days of work experience. This year Adelaide Festival Centre had twelve students participate in the secondary school program.

Adelaide Festival Centre's work experience program will be undergoing a review in the next financial year to improve the offerings to school students. The program may be further enhanced by creating work placement postings in departments throughout the Festival Centre.

## INTERNATIONAL INTERNSHIP PROGRAM

In addition to the successful Bob Hawke International Fellowship, AFCT's CEO & Artistic Director signed an agreement with two organisations for AFCT to act as host, allowing young arts administrators from Hong Kong and Shandong to be placed as interns.

Two interns, Ms Ellen Law and Ms Grace Poon were selected from the Hong Kong Arts Administrators Association and their Fellowships for Arts Management Experience (FAME) Programme. Both interns would be placed in the 2014/15 financial year and spend approximately 3 months with AFCT.

One intern was selected from the Chinese University of Hong Kong, Mr Michael Tsang. Michael spent approximately 8 weeks with AFCT in various departments between April and June. His success in the program accounted for 50% of his final grade toward his Master's Programme in Cultural Management.

The 2014 Bob Hawke International Fellow commences 6 months placement in July 2014 and the successful applicant is Mr Xiaotao Li. Mr Li currently works as a coordinator in international relations and exhibition exchanges with the Shandong Museum and previously acted as diplomat in the Chinese Embassy while situated in the Republic of Serbia.

## WORK HEALTH SAFETY AND INJURY MANAGEMENT

Health & Safety Committees, along with Management continued to work towards improving the WHS 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 final report was presented and tabled in September 2013 with non-conformances addressed in December 2013; these were successfully achieved which resulted in AFCT receiving a Continuous Improvement Rating.

Staff Wellness programs continued to be a priority inside the WHS Strategies for 2013-2014, while the WHS function focused on the following areas:

- Offering staff flu vaccinations, which was well utilised by staff and volunteers.
- Auditing of the WHS Management Systems.
- Asbestos Registers for the Festival Centre and Her Majesty's Theatre were updated during the annual check.
- Fire Safety Audits were conducted for all of the AFCT business units.
- Workplace Inspections were scheduled with recommendations and findings reported to management.
- Incident reporting was transferred to DPC's online Incident Reporting System and was well received by staff.
- A strong reporting culture has developed, providing Adelaide Festival Centre with information and statistical data that could be reported accurately to management.
- Continued review of the online WHS induction program provided to all staff, contractors, hirers, volunteers and students.
- A training needs survey was conducted for WHS training which resulted in a training plan being developed to close the gaps.

**WHS and Injury Management data tables are on the following pages.**

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

Number of notifiable incidents pursuant to WHS Regulations 2012 Part 3 - Miscellaneous, Section 699,703	0
Number of notices served pursuant to WHS Act 2012 Section 90, Section 191 and Section 195 (provisional improvement, improvement and prohibition notices)	0

**Table 2: - Agency gross workers compensation expenditure for 2013-14 compared with 2012-13**

<b>Expenditure</b>	<b>2013-14 (\$M)</b>	<b>2012-13 (\$M)</b>	<b>Variation (\$m) + (-)</b>	<b>% change + (-)</b>
Income Maintenance	0.045853	0.039346	0.006505	16.54%
Lump Sum Settlements, Redemptions - Sec 42	0.000000	0.000000	0.0000	100%
Lump Sum Settlements, Permanent Disability - Sec 43	0.010000	0.010936	- 0.000936	-8.56%
Medical / Hospital combined	0.022611	0.025911	-0.003300	-12.74%
Legal Expenses	0.008778	0.015295	-0.006517	-42.61%
Other	0.000489	0.000000	0.000489	Undefined
<b>Total Claims Expenditure</b>	<b>0.087731</b>	<b>0.091488</b>	<b>-0.0038</b>	<b>-4.15%</b>

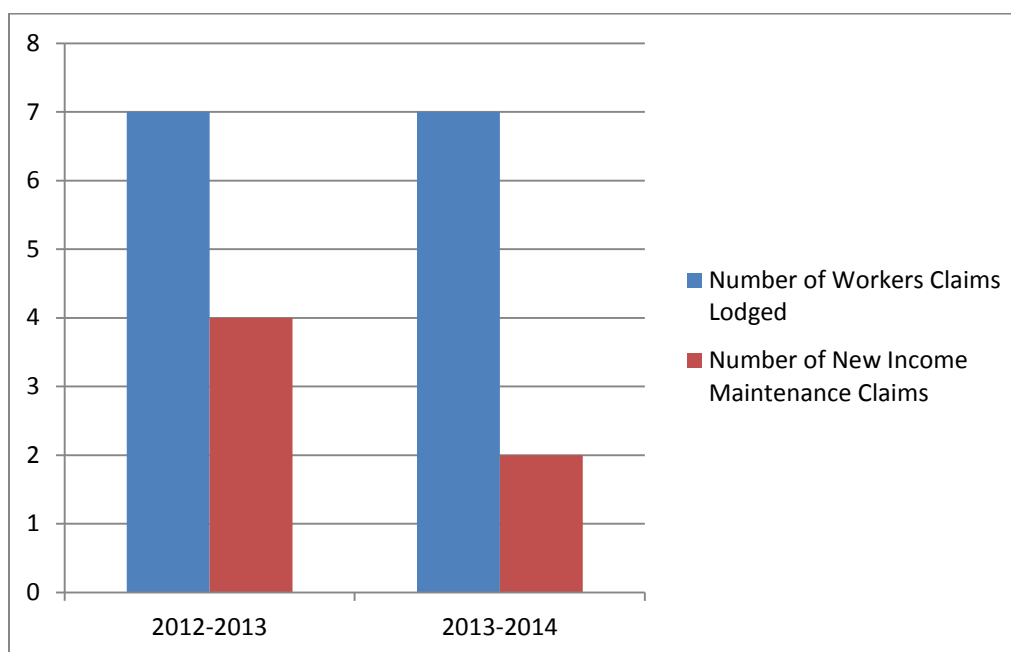
**Table 3 – Meeting Safety Performance Targets**

	<b>Base: 2012-13</b>	<b>Performance: 12 months to end of June 2014</b>			<b>Final Target</b>
	<b>Numbers or %</b>	<b>Actual</b>	<b>Notional* Quarterly Target</b>	<b>Variation 2013-2014 from 2012-2013</b>	<b>Numbers or %</b>
Workplace Fatalities	0	0	0.00	0.00	0%
New Workplace Injury Claims	7	7	11	-4	
New Workplace Injury Claims Frequency Rate	22.33	20.03	34.46	-2	-39%
Lost Time Injury Frequency Rate ***	15.95	5.72	14.77	-10.23	1.65%
New Psychological Injury Claims	0	0	0.00	0.00	0%
Rehabilitation & Return to Work					
Early Assessment within 2 Days	73.43%	100.00%	80.00%	26.57%	26.57%
Early Intervention within 5 Days	100.00%	100.00%	90.00%	00.00%	0.00%
Day Lost < = 10days	100%	50.00%	60.00%	50.00%	50.00%
Claim Determination					
Claims determined in 10 business days	80.00%	85.71%	100.00%	5.71%	5.71%
Claims still to be determined after 3 months	20.00%	14.29%	3.00%	5.71%	5.71%

Income Maintenance Payments for recent injuries					
	Numbers or %	Actual	Notional* Quarterly Target	Variation	Numbers or %
2012-13 Injuries (at 24 months development)		\$2,232*	\$4,418	-\$2,186	
2013-14 Injuries (at 12 months development)		\$3,370*	\$1,405	\$1,964	

\* Notional Targets are supplied by DPC Injury Management Services

#### Number of Workers Claims



All WHS statistics are reported to Management and Trust monthly to ensure an 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 2013-14.

### 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 established the HMT Building Fund for the renovation of Her Majesty's Theatre which will be chaired by Legh Davis. I would like to thank 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 \$323,919 during the last financial year – an increase of over \$103,000 on the previous 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 Bob Hawke Fellowship (where a young Chinese arts administrator joins the Festival Centre for a one year placement.)

The highlights of our year include:

- A generous gift from a private philanthropist supported 450 students from Munno Para Primary School, Hendon Primary School, Pennington Primary School, Elizabeth South Primary School and Lonsdale Heights Primary School (some of the most disadvantaged schools in Adelaide) to attend *13 Storey Treehouse* and provided free travel by bus to and from their schools
- The arrival of the second Bob Hawke Fellow (Belinda Wang) from Beijing.

- Annual Gala Dinner featuring an exclusive performance by the wonderfully talented Rhonda Burchmore in the Festival Centre's Banquet Room. This silver service event raised a net profit of over \$87,350 – an increase of over \$25,000 on any previous Foundation fundraising event. We were thrilled that Toyota donated a car as a major raffle prize, which assisted us in raising this record amount.
- A Christmas event for families supported by Grandparents for Grandchildren SA during the Christmas Proms.



**Michael Luchich**

Chairman

Adelaide Festival Centre Foundation would like to give 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 (until 31 December 2013) then Mr Brian Cunningham from 1 January 2014

**Elected Members**

Mr Albert Bensimon

Ms Amanda Blair (from 28 February 2014)

Mr Brian Cunningham

Mr Legh Davis (Deputy Chairman)

Mr George Fiacchi

Mrs Marjorie Fitz-Gerald (Bequest Patron)

Lady Joan Hardy (until 31 December 2013)

Mr Oren Klemich

Mr Guy Roberts (until 31 December 2013)

Mr David W Simmons (until 31 December 2013)

Ms Joanne Staugas (Deputy Chairman)  
Ms Niki Vasilakis (Youth Patron)  
Dr Joe Verco (from 28 February 2014)  
Ms Donny Walford (from 28 February 2014)

#### **Foundation Patron**

Lady Hardy OAM (from 28 February 2014)

#### **Ex Officio**

Ms Liz Hawkins (until September 2013) then Mrs Robyn Brown

#### **Trusts & Foundation**

Australia-China Council Secretariat – Bob Hawke Fellowship

Australian Executor Trustees

Coopers Brewery Foundation Inc

High Noon Trust

Macquarie Group Foundation Limited

The Advertiser Foundation

Thyne Reid Foundation

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

Heather Caddick

Legh and Helen Davis

Ian Wall OAM and Pamela Wall OAM

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

Barry Fitzpatrick AM

Peter & Pamela McKee



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

John Crosby OAM and Kathy Crosby

Professor Anne R Edwards

Ann Irwin

Douglas Gautier

Julia Mackintosh

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

Robyn Brown

Jim Hazel

Norman Schueler

Susan Clearihan

Fred Hutchins

Bill Spurr

Connor Holmes (a Fyfe  
Company)

Fiona MacLachlan OAM

Leslie Thompson

Jane Doyle

Michael Luchich

Andrew Van Essen

Leigh Emmett

Alison McDougall and Colin  
Telfer

Visualcom

Mr and Mrs Peter Griffiths

Carolyn Mitchell

Pamela Yule

Lady Hardy OAM

Richard Ryan AO

Yalumba Wine Co.

**FOUNDATION DONORS**

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Diana Evans	Tania Paull	
Catherine Fitz-Gerald	Margaret Peterson	
Diana Fry	Mildred Pettigrew	

## OTHER REPORTING ITEMS

### CONSULTANTS

The Trust engaged 25 consultants in 2013-14 to provide expert advice on a range of business matters at a total cost of \$292,000.

Consultant	Purpose of consultancy	Number	Total Amount
<b>Below \$10,000</b>	Various	<b>19</b>	<b>\$54,000</b>
<b>\$10,000 to \$50,000</b>	Building Services, ICT Services and Creative Services	<b>5</b>	<b>\$98,000</b>
<b>Above \$50,000</b>	Creative Services	<b>1</b>	<b>\$140,000</b>
<b>Total paid/payable</b>		<b>25</b>	<b>\$292,000</b>

### OVERSEAS TRAVEL 2013-14

Number of Employees	Dates	Destination	Brief Reason for Travel	Approximate Total Cost
3	28/6/13 - 10/7/13	Singapore	Phantom of the Opera (Bump In)	All costs paid for by client
1	1/7/13 – 8/7/13	Hong Kong & UK	<ul style="list-style-type: none"> <li>R&amp;D to UK and tour and meet with Barbican &amp; South Bank CEO's</li> <li>Review potential shows</li> <li>Fringe Cabaret Pop Up discussions</li> </ul>	\$6,265 (total \$11,140 for period 23/6/13 – 8/7/13)
1	12/8/13 – 17/8/13	Seoul, South Korea	Avenue Q (Bump In)	All costs paid by client
2	31/8/13 – 5/9/13	Singapore	Phantom of the Opera (Bump Out)	All costs paid by client
2	1/9/13 – 5/9/13	Auckland, New Zealand	Wicked (Bump In)	All costs paid by client
1	1/9/13 – 7/9/13	Auckland, New Zealand	Wicked (Bump In)	All costs paid by client
1	23/9/13 – 27/9/13	Daegu, South Korea	Phantom of the Opera Theatre Construction	All costs paid by client
1	25/9/13 – 1/10/13	London & Hong Kong	Meeting with Barry Humphries & Hong Kong Cabaret Pop-up preparation	\$3,500
1	5/10/13 – 11/10/13	Daejeon, Korea	AAPPAC Conference	\$2,300
4	13/10/13 – 20/10/13	Hong Kong	Hong Kong Cabaret Pop-up	\$14,000
1	13/10/13 – 20/10/13	Hong Kong	Hong Kong Cabaret Pop-up Indigenous Exhibition	\$2,800
1	30/10/13 – 3/11/13	Manila, Philippines	Wicked Theatre Consultation	All costs paid by client
3	16/11/13 – 28/11/13	Shanghai, China	Phantom of the Opera (Bump In)	All costs paid by client
2	23/11/13 – 27/11/13	Auckland, New Zealand	Wicked (Bump Out)	All costs paid by client
1	23/11/13 – 28/11/13	Auckland, New Zealand	Wicked (Bump Out)	All costs paid by client
2	1/1/14 – 13/1/14	Manila, Philippines	Wicked (Bump In)	All costs paid by client
1	5/1/14 - 8/1/14	Singapore	AAPPAC Exco Meeting	\$4,300
1	8/1/14 – 15/1/14	Kuala Lumpur	Wicked (Bump Out)	All costs paid by client
2	25/1/14 – 30-1-14	Shanghai, China	Phantom of the Opera (Bump Out)	All costs paid by client
2	7/2/14 –	Daegu, South	Phantom of the Opera (Bump In)	

	20/2/14	Korea		All costs paid by client
2	8/3/14-12/3/14	Manila, Philippines	Wicked (Bump Out)	All costs paid by client
1	8/3/14 – 13/3/14	Manila, Philippines	Wicked (Bump Out)	All costs paid by client
1	1/4/14-4/4/14	Hong Kong	CASE Conference	\$3,000
1	26/4/14 – 30/4/14	Singapore	AAPPAC Conference	\$6,500
1	28/4/14 – 30/4/14	Singapore	AAPPAC Conference	\$3,000
1	28/4/14 – 30/4/14	Singapore	AAPPAC Conference	\$3,000
1	1/5/14-15/5/14	Denmark & Edinburgh	Danish & Imagine Festivals	\$5,000
2	2/5/14 – 9/5/14	Daegu Seoul	Phantom of the Opera (Bump Out)	All costs paid by client
1	16/5/14-28/5/14	China	Cultural Delegation with Ministry of Culture	\$2,500 (remaining costs paid by client)
1	16/5/14-28/5/14	China	Cultural Delegation with Ministry of Culture	\$2,500 (remaining costs paid by client)
1	23/5/14-26/5/14	Istanbul	Inspection and consultation re Phantom of the Opera	All costs paid 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.

Other 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 guides 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 2013-14 was \$246,000 as against an operating surplus of \$148,000 in the previous year. This was the fifth consecutive surplus. The surplus was achieved after allowing for depreciation expense of \$529,000.

### FRAUD

No incidents were detected in the 2013-14 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	8,611	94%	\$18.92m	86%	
Paid late, but paid within 30 days of due date	309	3%	\$2.28m	10%	One invoice for \$1.67m payable to Arts SA paid late
Paid more than 30 days from due date	248	3%	\$0.86m	4%	

### CONTRACTUAL ARRANGEMENTS

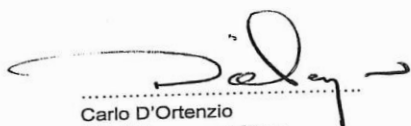
During 2013-14 the Trust did not enter into any private sector contractual arrangements where the total value of the contract exceeds \$4 million (GST inclusive) and extends beyond a single year.

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

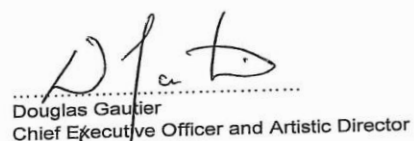
We certify that the attached general purpose financial statements for the Adelaide Festival Centre Trust:

- comply with relevant Treasurer's Instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and relevant Australian Accounting Standards;
- are in accordance with the accounts and records of the Adelaide Festival Centre Trust; and
- present a true and fair view of the financial position of the Adelaide Festival Centre Trust as at 30 June 2014 and the results of its operation and cash flows for the financial year.

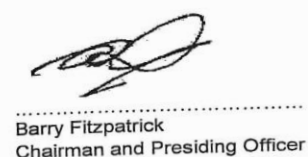
We certify that the internal controls employed by the Adelaide Festival Centre Trust for the financial year over its financial reporting and its preparation of the general purpose financial statements have been effective throughout the reporting period.



.....  
Carlo D'Ortenzio  
Chief Financial Officer



.....  
Douglas Gautier  
Chief Executive Officer and Artistic Director



.....  
Barry Fitzpatrick  
Chairman and Presiding Officer

Date..... 12<sup>th</sup> September 2014 .....

## INDEPENDENT AUDITOR'S REPORT



Government of South Australia  
Auditor-General's Department

9th Floor  
State Administration Centre  
200 Victoria Square  
Adelaide SA 5000  
DX 56208  
Victoria Square  
Tel +618 8226 9640  
Fax +618 8226 9688  
ABN 53 327 061 410  
audgensa@audit.sa.gov.au  
www.audit.sa.gov.au

### To the Chairman and Presiding Officer Adelaide Festival Centre Trust

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987*, section 24(3) of the *Adelaide Festival Centre Trust Act 1971* and section 32(4) of the *Public Corporations Act 1993*, I have audited the accompanying financial report of the Adelaide Festival Centre Trust for the financial year ended 30 June 2014. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2014
- a Statement of Financial Position as at 30 June 2014
- a Statement of Changes in Equity for the year ended 30 June 2014
- a Statement of Cash Flows for the year ended 30 June 2014
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chairman and Presiding Officer, the Chief Executive Officer and Artistic Director, and the Chief Financial Officer.

### The Trust's Responsibility for the Financial Report

The members of the Trust are responsible for the preparation of the financial report that gives a true and fair view in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards, and for such internal control as the members of the Trust determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

### Auditor's Responsibility

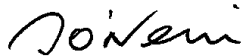
My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the requirements of the *Public Finance and Audit Act 1987* and Australian Auditing Standards. The auditing standards require that the auditor comply with relevant ethical requirements and that the auditor plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the members of the Trust, as well as the overall presentation of the financial report.

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

**Opinion**

In my opinion the financial report gives a true and fair view of the financial position of the Adelaide Festival Centre Trust as at 30 June 2014, its financial performance and its cash flows for the year then ended in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards.



**S O'Neill**  
**AUDITOR-GENERAL**  
18 September 2014

**ADELAIDE FESTIVAL CENTRE TRUST  
STATEMENT OF COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 30 JUNE 2014**

		2014 \$'000	2013 \$'000
<b>Expenses</b>	<b>Note</b>		
Staff benefits expenses	8	17,317	18,135
Supplies and services	9	22,396	25,381
Depreciation and amortisation expense	10	529	659
Net loss from the disposal of non-current assets	7	2	2
<b>Total expenses</b>		<b>40,244</b>	44,177
 <b>Income</b>			
Revenues from fees and charges	5	22,965	27,227
Interest revenues	6	291	380
<b>Total income</b>		<b>23,256</b>	27,607
<b>Net cost of providing services</b>	<b>23</b>	<b>16,988</b>	16,570
 <b>Revenues from SA Government</b>			
Revenues from SA Government	4	17,234	16,718
<b>Net result</b>		<b>246</b>	148
 <b>Other comprehensive income</b>			
<i>Items that will not be reclassified to net result</i>			
Gain (loss) on revaluation of assets	14	(414)	750
<b>Total other comprehensive income</b>		<b>(414)</b>	750
<b>Total comprehensive result</b>		<b>(168)</b>	898

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 2014**

		2014	2013
	Note	\$'000	\$'000
<b>Current assets</b>			
Cash and cash equivalents	11	14,046	9,670
Receivables	12	1,823	2,479
Inventories	13	211	219
<b>Total current assets</b>		<u>16,080</u>	<u>12,368</u>
<b>Non-current assets</b>			
Property, plant and equipment	14	2,742	1,987
Works of art	14	5,544	5,932
Intangible assets	14	844	896
<b>Total non-current assets</b>		<u>9,130</u>	<u>8,815</u>
<b>Total assets</b>		<u>25,210</u>	<u>21,183</u>
<b>Current liabilities</b>			
Payables	15	10,820	6,170
Staff benefits	16	1,702	1,819
Provisions	17	34	327
Other current liabilities	18	830	1,082
<b>Total current liabilities</b>		<u>13,386</u>	<u>9,398</u>
<b>Non-current liabilities</b>			
Payables	15	272	250
Staff benefits	16	2,829	2,657
Provisions	17	60	47
<b>Total non-current liabilities</b>		<u>3,161</u>	<u>2,954</u>
<b>Total liabilities</b>		<u>16,547</u>	<u>12,352</u>
<b>Net assets</b>		<u>8,663</u>	<u>8,831</u>
<b>Equity</b>			
Asset revaluation surplus	19	9,124	9,538
Accumulated deficits	19	(461)	(707)
<b>Total Equity</b>		<u>8,663</u>	<u>8,831</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 2014**

		Asset revaluation surplus \$ '000	Accumulated deficits \$ '000	Total \$ '000
	Note			
Balance at 30 June 2012		8,788	(855)	7,933
<b>Net result for 2012-13</b>		-	148	148
Gain (loss) on revaluation of assets		750	-	750
<b>Total comprehensive result for 2012-13</b>		750	148	898
Balance at 30 June 2013	19	<b>9,538</b>	<b>(707)</b>	<b>8,831</b>
<b>Net result for 2013-14</b>		-	246	246
Gain (loss) on revaluation of assets		(414)	-	(414)
<b>Total comprehensive result for 2013-14</b>		(414)	246	(168)
<b>Balance at 30 June 2014</b>	19	<b>9,124</b>	<b>(461)</b>	<b>8,663</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 2014**

		<b>2014</b>	<b>2013</b>
		<b>Inflows/ (Outflows)</b>	<b>Inflows/ (Outflows)</b>
	<b>Note</b>	<b>\$'000</b>	<b>\$'000</b>
<b>Cash flows from operating activities</b>			
<b>Cash outflows</b>			
Staff benefit payments		(17,540)	(17,722)
Payments for supplies and services		(24,012)	(25,320)
Decrease in funds held on behalf of promoters		-	(2,799)
GST paid to the ATO		(43)	(374)
<b>Cash used in operations</b>		<b>(41,595)</b>	<b>(46,215)</b>
<b>Cash inflows</b>			
Receipts from patrons and customers		24,848	28,570
Increase in funds held on behalf of promoters		3,781	-
Interest received		289	396
GST recovered from the ATO		1,079	91
<b>Cash generated from operations</b>		<b>29,997</b>	<b>29,057</b>
<b>Cash flows from SA Government</b>			
Receipts from SA Government		16,820	16,718
<b>Cash generated from SA Government</b>		<b>16,820</b>	<b>16,718</b>
<b>Net cash provided by / (used in) operating activities</b>	<b>23</b>	<b>5,222</b>	<b>(440)</b>
<b>Cash flows from investing activities</b>			
<b>Cash outflows</b>			
Purchase of property, plant and equipment and works of art		(846)	(276)
<b>Net cash (used in) investing activities</b>		<b>(846)</b>	<b>(276)</b>
<b>Net increase (decrease) in cash and cash equivalents</b>		<b>4,376</b>	<b>(716)</b>
Cash and cash equivalents at the beginning of the period		9,670	10,386
<b>Cash and cash equivalents at the end of the period</b>	<b>11</b>	<b>14,046</b>	<b>9,670</b>

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



**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the financial statements**  
**For the year ended 30 June 2014**

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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 2014. 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, 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 2014 and the comparative information presented.

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the financial statements**  
**For the year ended 30 June 2014**

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**(c) Reporting entity**

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

On 21 October 1999 the Adelaide Festival Centre Foundation (Foundation) was incorporated 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 have 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 financial statements**  
**For the year ended 30 June 2014**

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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.

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 financial statements**  
**For the year ended 30 June 2014**

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.

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

Depreciation/amortisation is calculated on a straight-line basis over the estimated useful life of the following classes of assets as follows:

Class of asset	Useful life (years)
Plant and equipment	5 - 25
Furniture and fittings	15
Leasehold equipment	5 - 15
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.

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the financial statements**  
**For the year ended 30 June 2014**

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All non-current tangible assets with a value equal to or in excess of \$10,000 are capitalised.

Revaluation of non-current assets

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

At least every five years, the Adelaide Festival Centre Trust revalues its non-current assets via a Certified Practising Valuer or internal estimates based on indices or recent transactions. 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.

Fair value measurement

AASB 13 defines fair value as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants, in the principal or most advantageous market, at the measurement date.

The Trust classifies fair value measurement using the following fair value hierarchy that reflects the significance of the inputs used in making the measurements, based on the data and assumptions used in the most recent revaluation.

- Level 1 – traded in active markets and is based on unadjusted quoted prices in active markets for identical assets or liabilities that the entity can access at measurement date.
- Level 2 – not traded in an active market and are derived from inputs (inputs other than quoted prices included within level 1) that are observable for the asset, either directly or indirectly.
- Level 3 – not traded in an active market and are derived from unobservable inputs.

The valuation processes and fair value changes are reviewed by management at each reporting date.

Non-financial assets

In determining fair value, the Trust has taken into account the characteristic of the asset (eg. condition and location of the asset and any restrictions on the sale or use of the asset); and the asset's highest and best use (that is physically possible, legally permissible, financially feasible).

The Trust's current use is the highest and best use of the asset unless other factors suggest an alternative use is feasible. As the Trust did not identify any factors to suggest an alternative use, fair value measurement was based on current use.

The carrying amount of non-financial assets with a 'fair value at the time of acquisition that was less than \$1 million or had an estimated useful life that was less than three years' are deemed to approximate fair value.

Refer to note 14 for disclosure regarding fair value measurement techniques and inputs used to develop fair value measurements for non-financial assets.

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the financial statements**  
**For the year ended 30 June 2014**

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Financial assets/liabilities

Adelaide Festival Centre Trust does not recognise any financial assets or financial liabilities at fair value.

**(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.

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 and 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.

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.

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Notes to and forming part of the financial statements**  
**For the year ended 30 June 2014**

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*Provisions*

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

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

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

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

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

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

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

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

The Trust did not voluntarily change any of its accounting policies during 2013-14.

In accordance with the new AASB 13 *Fair Value Measurement*, which became effective for the first time in 2013-14, the Trust has:

- reviewed its fair value valuation techniques (both internal estimates and independent valuation appraisal) for non-financial assets to ensure they are consistent with the standard. Previously, the Trust has used the cost approach or the market approach to determine fair value. The Trust will continue to measure its non-financial assets using either the cost or market approach. The application of AASB 13 has not had a material impact on the fair value measurements; and
- included additional disclosures where required to assist users in assessing the valuation techniques and inputs used to ascertain fair value measurements used for assets and liability measurements.

Fair value hierarchy and other information is provided in note 14.

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 2014. 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.



	2014	2013
	\$'000	\$'000
<b>4 Revenues from SA Government</b>		
Grants received:		
Operating base	16,500	16,718
Capital replacement	734	-
<b>Total revenues from SA Government</b>	<b>17,234</b>	<b>16,718</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 \$414,000 (2013 \$nil).

	2014	2013
	\$'000	\$'000
<b>5 Revenues from fees and charges</b>		
Theatre services	8,699	8,550
Ticketing	3,452	3,412
Car park	1,237	982
Box office	3,767	9,176
Sponsorship	793	893
Catering and functions	2,985	2,759
Other	2,032	1,455
<b>Total fees and charges</b>	<b>22,965</b>	<b>27,227</b>

	2014	2013
	\$'000	\$'000
<b>6 Interest revenues</b>		
Interest received	291	380
<b>Total interest revenues</b>	<b>291</b>	<b>380</b>

	2014	2013
	\$'000	\$'000
<b>7 Net gain / loss from the disposal of non-current assets</b>		
Plant and equipment		
Proceeds from disposal	4	-
Less net book value of assets disposed	6	2
<b>Net gain (loss) from disposal of plant and equipment</b>	<b>(2)</b>	<b>(2)</b>

	2014	2013
	\$'000	\$'000
<b>8 Staff benefits expenses</b>		
Salaries and wages	13,868	14,223
Long service leave	402	307
Annual leave	875	896
Skills and experience retention leave	31	57
Employment on-costs - superannuation	1,317	1,367
Employment on-costs - other	588	928
Board fees	37	99
Other staff related expenses	199	258
<b>Total staff benefits expenses</b>	<b>17,317</b>	<b>18,135</b>

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

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

	2014	2013
	Number	Number
\$138,000 to \$141,499	-	3
\$141,500 to \$151,499	1	2
\$151,500 to \$161,499	2	-
\$161,500 to \$171,499	-	1
\$171,500 to \$181,499	1	-
\$181,500 to \$191,499	1	-
\$191,500 to \$201,499	1	-
\$201,500 to \$211,499	-	1
\$211,500 to \$221,499	1	1
<b>Total</b>	<b>6</b>	<b>8</b>

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

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

	2014	2013
	Number	Number
\$21,500 to \$31,499	1	-
\$101,500 to \$111,499 (commercial)	1	1
\$191,500 to \$201,499	-	1
<b>Total</b>	<b>2</b>	<b>2</b>

Table (a) includes all staff who received total remuneration of \$141,500 (2013 \$138,000) 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, fringe benefits and any fringe benefits tax paid or payable in respect of those benefits.

The total remuneration received by staff included in Tables (a) and (b) for the year was \$1.35 million (2013 \$1.78 million).

	2014	2013
	\$'000	\$'000
<b>9 Supplies and services</b>		
Accommodation	10,012	9,370
Advertising and marketing	1,927	2,341
Artistic production	2,883	6,200
Communications and IT	1,198	1,202
Finance expenses	316	246
Professional expenses	1,255	1,000
Repairs and maintenance	1,329	1,589
Sponsorship	192	205
Supplies	2,457	2,265
Travel and entertainment	228	412
Other	598	551
<b>Total supplies and services</b>	<b>22,396</b>	<b>25,381</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 \$6.4 million (2013 \$6.1 million). These payments are included in "Accommodation" and "Other" supplies and services.



	2014		2013	
	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	19	54	10	46
\$10,000 to \$50,000	5	98	5	110
Above \$50,000	1	140	1	125
<b>Total paid / payable to consultants engaged</b>	<b>25</b>	<b>292</b>	<b>16</b>	<b>281</b>
<b>Auditor's remuneration</b>			<b>2014</b>	<b>2013</b>
Audit fees paid/payable to the Auditor-General's Department relating to the audit of the financial statements			\$'000	\$'000
Audit fees paid/payable to Edwards Marshall for audit of the Foundation financial statements & lotteries			90	72
<b>Total audit fees</b>			<b>98</b>	<b>76</b>
No other audit services were provided by the Auditor-General's Department or Edwards Marshall.				
<b>10 Depreciation and amortisation expense</b>			<b>2014</b>	<b>2013</b>
<b>Depreciation</b>			<b>\$'000</b>	<b>\$'000</b>
Plant and equipment			355	458
<b>Amortisation</b>			<b>174</b>	<b>201</b>
Intangible assets			<b>529</b>	<b>659</b>
<b>Total depreciation and amortisation</b>				
<b>11 Cash and cash equivalents</b>			<b>2014</b>	<b>2013</b>
			<b>\$'000</b>	<b>\$'000</b>
Cash at bank and on hand			7,244	6,649
Cash held in trust for promoters			6,802	3,021
<b>Total cash and cash equivalents</b>			<b>14,046</b>	<b>9,670</b>
<b>Interest rate risk</b>				
Cash on hand is non-interest bearing.				
Cash at bank earns a floating interest rate, based on daily bank deposit rates.				
The carrying amount of cash and cash equivalents represents fair value.				
<b>12 Receivables</b>			<b>2014</b>	<b>2013</b>
<b>Current</b>			<b>\$'000</b>	<b>\$'000</b>
Receivables			886	1,164
Less allowance for doubtful debts			(23)	(1)
Prepayments			727	432
Accrued interest			26	24
GST input tax recoverable			197	840
<b>Total current receivables</b>			<b>1,823</b>	<b>2,479</b>
<b>Movement in the allowance for doubtful debts</b>				
The following table shows the movements of doubtful debts (impairment loss)				
<b>Carrying amount at the beginning of the period</b>			<b>1</b>	<b>47</b>
Increase in the allowance			23	3
Amounts recovered during the year			(1)	(18)
Amounts written off			-	(31)
<b>Carrying amount at the end of the period</b>			<b>23</b>	<b>1</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 \$nil (2013 \$31,000) has been recognised in 'finance expenses' in 'supplies and services' (refer note 9) for specific debtors for which such evidence exists.				
Aside from an amount of \$2,000 which is less than 30 days overdue, all impaired receivables are greater than 60 days overdue. Unimpaired receivables overdue by less than 60 days is \$42,000 (2013 \$65,000) and overdue by more than 60 days is \$115,000 (2013 \$108,000).				
<b>Interest rate and credit risk</b>				
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.				
<b>13 Inventories</b>			<b>2014</b>	<b>2013</b>
			<b>\$'000</b>	<b>\$'000</b>
Theatre set construction work in progress at cost			20	81
Materials at cost			191	138
<b>Total inventories</b>			<b>211</b>	<b>219</b>
<b>Cost of inventories</b>				
The costs recognised as an expense for raw materials and consumables is \$2.044m (2013 \$1.702m).				
<b>14 Non-current assets</b>			<b>2014</b>	<b>2013</b>
<b>Plant and equipment</b>			<b>\$'000</b>	<b>\$'000</b>
Plant and equipment at fair value			2,019	1,975
Accumulated depreciation at the end of the period			(1,026)	(990)
Plant and equipment at cost (deemed fair value)			1,328	1,471
Accumulated depreciation at the end of the period			(355)	(476)
<b>Capital works in progress</b>			<b>1,966</b>	<b>1,980</b>
Capital works in progress at cost (deemed fair value)			428	7
<b>Total plant and equipment</b>			<b>2,394</b>	<b>1,987</b>
<b>Furniture and fittings</b>				
Furniture and fittings at cost (deemed fair value)			274	-
Accumulated depreciation at the end of the period			-	-
<b>Total furniture and fittings</b>			<b>274</b>	<b>-</b>
<b>Works of art</b>				
Works of art at fair value			5,544	5,932
<b>Total works of art</b>			<b>5,544</b>	<b>5,932</b>
<b>Leasehold equipment</b>				
Leasehold equipment at cost (deemed fair value)			74	-
Accumulated depreciation at the end of the period			-	-
<b>Total leasehold equipment</b>			<b>74</b>	<b>-</b>

<b>Intangible assets</b>		
Intangibles at cost	1,542	1,420
Accumulated amortisation	(698)	(524)
<b>Total intangible assets</b>	<b>844</b>	<b>896</b>
<b>Total non-current assets</b>	<b>9,130</b>	<b>8,815</b>

#### Valuation of non-current assets

##### Plant and equipment

A valuation of plant and equipment, comprising computers, catering, and theatre set construction equipment, was carried out by Maloney Field Services (Australia) Pty Ltd as at 30 June 2014 and this resulted in the assets being valued downwards by \$25,000. Valuation of theatre-related plant and equipment was carried out at 30 June 2010 also by Maloney Field Services (Australia) Pty Ltd. The valuer arrived at the fair value of the assets by using the market approach under AASB 13 and also considering the 'highest and best use' of each item. The market approach requires the valuer to observe the market for similar or identical assets to reach an opinion of value. Level 2 of the 'fair value hierarchy' under AASB 13 has been used and observable inputs such as publications, websites and sale prices relied on to determine fair values of each item.

##### Works of art

A valuation of works of art was carried out by Theodore Bruce Auctions Pty Ltd as at 30 June 2014 and this resulted in the collection being valued downwards by \$389,000. The valuer arrived at the fair value of the pieces in the collection by using the market approach under AASB 13 and also considering the 'highest and best use' of each item. The market approach requires the valuer to observe the market for similar or identical assets to reach an opinion of value. Level 2 of the 'fair value hierarchy' under AASB 13 has been used and observable inputs such as auction prices and gallery prices relied on to determine fair values of each item.

#### Carrying amount of non-current assets

The carrying amount of all non-current assets that have not been revalued, for reason of timing of purchase or low value (under a \$10,000 threshold), are deemed to approximate fair value. These assets are classified in level 3 (AASB 13) as there has been no subsequent adjustments to their value, except for management assumptions about the assets condition and remaining useful life.

Non-current assets includes \$690,000 of fully depreciated assets still in use.

#### Non-current assets classified as held for sale

Non-current assets with a written down value of \$0 (2013 \$9,000) included in plant and equipment have been decommissioned.

#### Impairment

There were no indications of impairment of non-current assets at 30 June 2014.

#### Reconciliation of non-current assets

The following table shows the movements of non-current assets during 2013-14:

	Plant and equipment \$'000	Works of art \$'000	Intangibles \$'000	Furniture and fittings \$'000	Leasehold \$'000	CWIP \$'000	Total \$'000
<b>Carrying amount at the beginning of the period</b>	1,980	5,932	896	-	-	7	8,815
Acquisitions	182	1	-	274	74	734	1,265
Transfers between asset classes	191	-	122	-	-	(313)	-
Disposals	(7)	-	-	-	-	-	(7)
Depreciation and amortisation	(355)	-	(174)	-	-	-	(529)
Revaluation increment/(decrement)	(25)	(389)	-	-	-	-	(414)
<b>Carrying amount at the end of the period</b>	<b>1,966</b>	<b>5,544</b>	<b>844</b>	<b>274</b>	<b>74</b>	<b>428</b>	<b>9,130</b>

Plant and equipment additions of \$140,000 (2013 \$nil) and furniture & fittings additions of \$274,000 (2013 \$nil) were received free of charge as a capital grant from Arts SA.

Capital works in progress additions of \$734,000 (2013 \$74,000) includes an acquired intangible asset commissioned for \$122,000 and plant and equipment commissioned for \$191,000. The balance of \$421,000 plus the opening balance of \$7,000 from 2013 is awaiting commissioning in 2014-15.

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

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

#### Fair value measurement

##### Fair value hierarchy

The fair value of non-financial assets must be estimated for recognition and measurement or for disclosure purposes. The Trust categorises non-financial assets measured at fair value into hierarchy based on the level of inputs used in measurement. Fair value measurements recognised in the statement of financial position are categorised into the following levels at 30 June 2014.

	Level 2 \$'000	Level 3 \$'000
<b>Fair value measurements at 30 June 2014</b>		
<b>Recurring fair value measurements</b>		
Plant and equipment	993	973
Furniture and fittings	-	274
Works of art	5,544	-
Leasehold equipment	-	74
<b>Total recurring fair value measurements</b>	<b>6,537</b>	<b>1,321</b>
<b>Fair value measurements at 30 June 2013</b>		
<b>Recurring fair value measurements</b>		
Plant and equipment	985	995
Furniture and fittings	-	-
Works of art	5,932	-
Leasehold equipment	-	-
<b>Total recurring fair value measurements</b>	<b>6,917</b>	<b>995</b>

The Trust's policy is to recognise transfers in and out of fair value hierarchy levels as at the end of the reporting period. The transfers occur when certain assets are valued using different fair value hierarchy levels, from one year to the next. In 2014, there was \$203,000 in plant & equipment assets transferred from level 3 to level 2.

#### Valuation techniques and inputs

The valuation techniques used to derive fair values are noted above. There were no changes in valuation techniques during 2014. The following table is a reconciliation of fair value measurements using significant unobservable inputs (level 3).

Reconciliation of fair value measurements - level 3

	Plant and equipment \$'000	Furniture and fittings \$'000	Leasehold equipment \$'000	Total \$'000
Opening balance at the beginning of the period	995	-	-	995
Acquisitions	359	274	74	707
Depreciation this year for the opening balance	-178	-	-	-178
Transfer out Level 3	-203	-	-	-203
Closing balance at the end of the period	973	274	74	1,321

<b>15 Payables</b>	<b>2014</b>	<b>2013</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Current</b>		
Creditors	2,738	1,091
Accrued expenses	968	1,726
Amounts payable to promoters	6,802	3,021
Staff on costs	312	332
<b>Total current payables</b>	<b>10,820</b>	<b>6,170</b>
<b>Non-current</b>		
Staff on costs	272	250
<b>Total payables</b>	<b>11,092</b>	<b>6,420</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 2013 rate of 40% and the average factor for the calculation of employer superannuation on-cost has remained at the 2013 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.

<b>16 Staff benefits</b>	<b>2014</b>	<b>2013</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Current</b>		
Annual leave	1,099	1,069
Short term long service leave	249	175
Accrued salaries and wages	267	518
Skills and experience retention leave	87	57
<b>Total current staff benefits</b>	<b>1,702</b>	<b>1,819</b>
<b>Non-current</b>		
Long service leave	2,646	2,565
Accrued salaries and wages	183	92
<b>Total non-current staff benefits</b>	<b>2,829</b>	<b>2,657</b>
<b>Total staff benefits</b>	<b>4,531</b>	<b>4,476</b>

AASB 119 contains the calculation methodology for long service leave liability. The actuarial assessment performed by the Department of Treasury and Finance has provided a set level of liability for the measurement of long service leave.

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 decreased from 2013 (3.75%) to 2014 (3.5%).

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

The net financial effect in the current financial year is an increase in the long service leave liability of \$155,000 and employee benefit expense of \$155,000. 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.

The actuarial assessment performed by the Department of Treasury and Finance left the salary inflation rate at 4%. As a result, there is no financial effect resulting from changes in the salary inflation rate.

<b>17 Provisions</b>	<b>2014</b>	<b>2013</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Current</b>		
Liability for outstanding claim	-	295
Provision for workers compensation	34	32
<b>Total current provisions</b>	<b>34</b>	<b>327</b>
<b>Non-current</b>		
Provision for workers compensation	60	47
<b>Total provisions</b>	<b>94</b>	<b>374</b>
<b>Provision for workers compensation</b>		
<b>Carrying amount at the beginning of the period</b>	<b>79</b>	<b>32</b>
Additional provisions recognised	26	95
Reductions arising from payments	(11)	(48)
<b>Carrying amount at the end of the period</b>	<b>94</b>	<b>79</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.

<b>18 Other liabilities</b>	<b>2014</b>	<b>2013</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Current</b>		
Venue hire deposits	402	215
Other deposits	11	11
Income in advance	343	784
Unclaimed monies	74	72
<b>Total other liabilities</b>	<b>830</b>	<b>1,082</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.

	2014 \$'000	2013 \$'000
<b>19 Equity</b>		
<b>Asset revaluation surplus</b>		
Plant and equipment	3,990	4,015
Works of art	5,134	5,523
	<u>9,124</u>	<u>9,538</u>
<b>Accumulated deficits</b>	(461)	(707)
<b>Total equity</b>	<u>8,663</u>	<u>8,831</u>

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 2014, works of art were revalued downwards by \$389,000 and plant & equipment were valued downwards by \$25,000.

	2014 \$'000	2013 \$'000
<b>20 Unrecognised contractual commitments</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	5,879	7,171
Later than one year and not longer than five years	5,375	5,663
<b>Total remuneration commitments</b>	<u>11,254</u>	<u>12,834</u>

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	326	497
Later than one year but not longer than five years	363	107
<b>Total other commitments</b>	<u>689</u>	<u>604</u>

**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	6,421	6,342
Later than one year and not longer than five years	26,048	25,726
Later than five years	63,881	70,413
<b>Total operating lease commitments</b>	<u>96,350</u>	<u>102,481</u>

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 2014 financial year were:

Mr Barry Fitzpatrick (Chairperson)	Mr James Hazel	Mr Michael Abbott
Ms Susan Ciarahan	Ms Corrine Namblard (retired 25/9/13)	(appointed 26/6/14)
Mr Bill Spurr	Mr Hieu Van Le	
Ms Zannie Flanagan	Ms Carolyn Mitchell	

**The number of Trustees whose remuneration received or receivable falls within the following bands:**

	2014 Number	2013 Number
\$0 - \$9,999	7	4
\$10,000 - \$19,999	-	5
\$20,000 - \$29,999	-	1
<b>Total</b>	<u>7</u>	<u>10</u>

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 \$40,000 (2013 \$108,000).

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.

	2014 \$'000	2013 \$'000
<b>23 Cash flow reconciliation</b>		
<b>Reconciliation of cash and cash equivalents at the end of the reporting period:</b>		
Cash and cash equivalents disclosed in the Statement of Financial Position	14,046	9,670
<b>Balance as per the Statement of Cash</b>	<u>14,046</u>	<u>9,670</u>

**Reconciliation of net cash provided by operating activities**

**to net cost of providing services:**

Net cash (used in) provided by operating activities	5,222	(440)
Less revenues from SA Government	(16,820)	(16,718)

**Add/less non-cash items**

Depreciation and amortisation expense of non-current assets	(529)	(659)
Loss on sale or disposal of non-current assets	(2)	(2)

**Movement in assets and liabilities**

Increase (Decrease) in receivables	(656)	698
Increase (Decrease) in inventories	(8)	76
(Increase) Decrease in payables	(4,672)	884
(Increase) Decrease in other liabilities	252	(49)
(Increase) Decrease in provisions	280	(47)
(Increase) Decrease in staff benefits	(55)	(313)

**Net cost of providing services**

	(16,988)	(16,570)
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**24 Controlled entity**

The consolidated financial statements at 30 June 2014 include the following controlled entity:

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

Significant items in the financial report of the Foundation are:

	2014 \$'000	2013 \$'000
Revenue	324	270
Expenses	233	300
Surplus (Deficit)	91	(80)
Cash at bank	242	164

**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		Non-SA Government		Total	
	2014 \$'000	2013 \$'000	2014 \$'000	2013 \$'000	2014 \$'000	2013 \$'000
<b>Revenues from SA Government</b>						
Operating grant	16,500	16,718	-	-	16,500	16,718
Capital grant	734	-	-	-	734	-
<b>Total revenue from SA Government</b>	<b>17,234</b>	<b>16,718</b>	<b>-</b>	<b>-</b>	<b>17,234</b>	<b>16,718</b>
<b>Revenue from fees and charges</b>						
Theatre services	2,600	2,162	6,099	6,388	8,699	8,550
Ticketing	747	657	2,705	2,755	3,452	3,412
Car park	16	20	1,221	962	1,237	982
Box office	31	144	3,736	9,032	3,767	9,176
Sponsorship	40	5	753	888	793	893
Catering and functions	515	358	2,470	2,401	2,985	2,759
Other	208	54	1,824	1,401	2,032	1,455
<b>Total revenue from fees and charges</b>	<b>4,157</b>	<b>3,400</b>	<b>18,808</b>	<b>23,827</b>	<b>22,965</b>	<b>27,227</b>
<b>Interest revenue</b>						
Interest received	291	380	-	-	291	380
<b>Total interest revenue</b>	<b>291</b>	<b>380</b>	<b>-</b>	<b>-</b>	<b>291</b>	<b>380</b>
<b>Staff benefits expenses</b>						
Salaries and wages	-	-	13,868	14,223	13,868	14,223
Long service leave	-	-	402	307	402	307
Annual leave	-	-	875	896	875	896
Skills and experience retention leave	-	-	31	57	31	57
Employment on-costs - superannuation	1,072	1,112	245	255	1,317	1,367
Employment on-costs - other	588	928	-	-	588	928
Board fees	-	-	37	99	37	99
Other staff related expenses	75	72	124	186	199	258
<b>Total staff benefits expenses</b>	<b>1,735</b>	<b>2,112</b>	<b>15,582</b>	<b>16,023</b>	<b>17,317</b>	<b>18,135</b>
<b>Supplies and services</b>						
Accommodation	6,106	6,009	3,906	3,361	10,012	9,370
Advertising and marketing	-	-	1,927	2,341	1,927	2,341
Artistic production	-	-	2,883	6,200	2,883	6,200
Communications and IT	-	-	1,198	1,202	1,198	1,202
Finance expenses	-	-	316	246	316	246
Professional expenses	104	89	1,151	911	1,255	1,000
Repairs and maintenance	-	-	1,329	1,589	1,329	1,589
Sponsorship	-	-	193	205	193	205
Supplies	-	-	2,457	2,265	2,457	2,265
Travel and entertainment	-	-	228	412	228	412
Other	14	51	584	500	598	551
<b>Total supplies and services</b>	<b>6,224</b>	<b>6,149</b>	<b>16,172</b>	<b>19,232</b>	<b>22,396</b>	<b>25,381</b>
<b>Receivables</b>						
Receivables	94	219	792	965	886	1,184
Accrued interest	26	24	-	-	26	24
Other	-	-	911	1,271	911	1,271
<b>Total receivables</b>	<b>120</b>	<b>243</b>	<b>1,703</b>	<b>2,236</b>	<b>1,823</b>	<b>2,479</b>
<b>Payables</b>						
<b>Current</b>						
Creditors	1,553	10	1,185	1,081	2,738	1,091
Accrued expenses	103	102	865	1,624	968	1,726
Amounts payable to promoters	-	-	6,802	3,021	6,802	3,021
Employment on-costs	284	302	28	30	312	332
<b>Total current payables</b>	<b>1,940</b>	<b>414</b>	<b>8,880</b>	<b>5,756</b>	<b>10,820</b>	<b>6,170</b>
<b>Non-current</b>						
Employment on-costs	249	229	23	21	272	250
<b>Total payables</b>	<b>2,189</b>	<b>643</b>	<b>8,903</b>	<b>5,777</b>	<b>11,092</b>	<b>6,420</b>
<b>Other liabilities</b>						
Venue hire deposits	-	10	402	205	402	215
Income in advance	4	63	339	721	343	784
Other liabilities	-	-	85	83	85	83
<b>Total other liabilities</b>	<b>4</b>	<b>73</b>	<b>826</b>	<b>1,009</b>	<b>830</b>	<b>1,082</b>