



ADELAIDE FESTIVAL CENTRE

ANNUAL REPORT 2005-06

18 September 2006

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Our Vision:

The Adelaide Festival Centre is considered one of the world's best performing arts centres.

Our Mission is to:

Provide leadership and a visible focus for development and collaboration in the arts in South Australia.

Engage with people and create opportunities to learn.

Be focused on creative innovation.

Work with, welcome and be accessible to the whole community.

Provide outstanding customer service.

Introduction

The Festival Centre was established as a statutory authority under the *Adelaide Festival Centre Trust Act 1971* and charged with the responsibility for encouraging and facilitating artistic, cultural and performing arts activities throughout South Australia, as well as maintaining and improving the building and facilities of the Festival Centre complex.

The Festival Centre is the creative heart of South Australia delivering artistic, educational, social and economic outcomes for locals and visitors from around Australia and the world. Our philosophy is one of excellence, access, learning and sustainability. Our corporate plan focuses on innovation, facilitation, collaboration and education, as the means of delivering these outcomes.

At the Adelaide Festival Centre, we are driven by a passionate belief in the arts. We believe that all people have a need and the right to participate in arts and culture to provide opportunities for creative expression and a deeper understanding of the world we live in. We are proud of our leadership role within the Australian and international arts sector and of our contribution to a vibrant and healthy community.

We respect our customers and value their feedback. We value and support our staff and as a team, in collaboration with other artists and arts organisations, we constantly strive to improve our work.

We are working very hard to be more relevant to more people and to increase our visitor numbers dramatically through significantly increased programming. We want more people to find us more relevant and to visit us more often.

Free and low-cost programming, including *Something on Saturday* for children aged three to ten and their families, *Morning Melodies*, an affordable day-time program, and a comprehensive visual arts program, continues to be a cornerstone of what we do as do our learning opportunities – both curriculum-based learning for students and informal learning activities.

The Festival Centre is committed to establishing closer links with young people recognising that they are our audiences of the future. We have recently launched, with seed funding from the Adelaide Festival Centre Foundation, a Young Friends Scheme offering activities and events for young people to enjoy creative activities with each other, and Student Tix, a program offering discount tickets to full-time students.

Through a combination of a renewed artistic and programming vision and partnerships with government, tourism, the arts sector and business we believe we can make a larger contribution to making Adelaide and South Australia a great place in which to live and visit.

Highlights of 2005-06

- The sixth annual Adelaide Cabaret Festival held from 9-24 June in venues across the Festival Centre was the most successful to date achieving 48 000 attendances and more than eighty sold out shows. Audiences voted with their feet over the sixteen days, delighting in the festival's diverse program that showcased many fine exponents of cabaret from Australia and around the world.
- *Anangu Backyard – the art of storytelling in far north South Australia* was a multi-faceted visual culture exhibition in the Festival Centre's Artspace gallery that provided South Australians with the opportunity to increase their awareness, respect and understanding of the Anangu Pitjantjatjara Yankunytjatjara (APY) people of far north South Australia. It showcased recent artworks by Indigenous artists from the APY Lands and included storytelling in sand, language and interactive workshops, and a desert bush tucker garden.
- Douglas Gautier was appointed as the new Chief Executive Officer and Artistic Director. Douglas Gautier brings to the Festival Centre a wealth of international arts, media and tourism experience and a bold vision to have more activity at the Festival Centre, for more people, more often.
- The Festival Centre presented the twenty-ninth annual season of *Something on Saturday*, the best entertainment in Adelaide for three to ten year olds, while *Morning Melodies*, providing audiences with the opportunity to see high quality performances during the day at reduced ticket prices, celebrated its twenty-first anniversary. These programs have proven to be so successful that they are imitated at other performing arts centres around Australia.
- The Australia Council for the Arts announced that the Adelaide Festival Centre would host the next three Australian Performing Arts Markets in 2008, 2010 and 2012.
- The Festival Centre announced that its own programming will dramatically increase in 2006-07 with new seasons of theatre, dance and music, a new Sunday program including a quality art and craft market along with free and ticketed music programs, and some brand new festivals.
- Premier and Arts Minister Mike Rann announced that the Festival Centre will undergo an \$8 million rejuvenation to repair, upgrade and refurbish the Dunstan Playhouse to transform and update it to again become a vital arts space for local and overseas productions. The refurbishment work will also include upgrading the public foyers, an upgrade to the Artspace and renovations to Tutto ku restaurant.

Chairman's Report

During 2005-06 a total of 370 000 tickets were sold to almost 700 performances hosted by the Adelaide Festival Centre and there were a further 345 000 attendances at other activities.

The 2005-06 year was one of intense planning for the future and real excitement for the Adelaide Festival Centre with the announcement of a new Chief Executive Officer. Douglas Gautier's appointment was announced late in 2005 but due to his commitment as Director of the Hong Kong Arts Festival, Douglas did not commence with the Festival Centre until 1 May 2006.

Until joining the Adelaide Festival Centre Douglas led one of the world's greatest arts festivals, the Hong Kong Arts Festival. Over many years he has gathered relevant international experience in media, tourism and the corporate sector and he continues to serve on a number of arts, media and tourism boards in Hong Kong and the Asian region. Douglas is very keen for the Festival Centre to be acknowledged not only as South Australia's heart of the arts but also as a nexus for the Australia-Asia performing arts interface.

The Highlights section of this report details some of the Festival Centre's key achievements during the year as it embarked on a journey to be the most innovative and exciting performing arts complex in Australia. The major challenge ahead is to build on the 2005-06 total of 370 000 tickets sold to almost 700 performances hosted by the Adelaide Festival Centre and a further 345 000 attendances at other activities.

A new program-led approach instigated by Douglas as both Chief Executive Officer and Artistic Director is consistent with the legacy and initial aspirations of the Festival Centre. It is bold, ambitious and very exciting for audiences and artists alike and further details are in the Chief Executive Officer's report.

There is very strong curatorial expertise at the Festival Centre and the new programming planned for the year ahead and beyond will compliment that of our South Australian flagship performing arts companies including State Opera of South Australia, State Theatre Company of South Australia, Windmill Performing Arts and the Adelaide Symphony Orchestra and also Australian flagships including The Australian Ballet and Australian Dance Theatre.

I'd like to take this opportunity on behalf of the Trustees to thank the senior management team, Geoff Bishop, Rob Robertson, Julia Holt and Jacques de vos Malan for their leadership and support during the year. Geoff Bishop filled the position of Chief Executive Officer until Douglas arrived and Geoff's efforts and enormous contribution were very much appreciated during this time and continue to be as he fulfils the role of Deputy Chief Executive Officer for the Festival Centre.

On behalf of the Trustees, I also thank the entire staff of the Festival Centre for their consideration, dedication and commitment, particularly during the period of transition to the new management.

I also thank my fellow Trustees for their support and the Festival Centre's many sponsors, donors, advocates and supporters, for their belief in the Festival Centre's activities and their valuable contribution to its success.

I particularly wish to acknowledge the valuable contribution made by the sub-committees and advisory committees of the Trust. My thanks go to Frank Ford, Chair of the Adelaide Cabaret Festival Committee and Philip Pike, Chair of the Performing Arts Collection Advisory Committee.

The Adelaide Festival Centre Foundation also plays a vital role in the success of the Festival Centre and I thank Foundation Chairman, John Heard and the board, committee members and volunteers for their support.

The State Government of South Australia's support of the Adelaide Festival Centre underpins its activities and I particularly thank the generous support of the Hon Mike Rann, Premier and Minister for the Arts, John Hill, Minister Assisting the Premier in the Arts and the staff of Arts SA for the ongoing support.

A handwritten signature in cursive script that reads "Richard Ryan".

Richard Ryan
Chairman of the Adelaide Festival Centre Trust

Chief Executive Officer's Report

I am delighted to be back in Adelaide, where my career started almost thirty years ago – as an actor on the stage of the Dunstan Playhouse at the Adelaide Festival Centre.

Our aspiration at the Festival Centre is for Adelaide and South Australia to be a creative hub of arts excellence and acknowledged as such – locally, nationally and internationally.

We want a Festival Centre with a strong brand and direction with control over our audiences and their development. We want to be in control of our own destiny. We want to be where artists, audiences and ideas connect with each other and to play our part in making Adelaide and South Australia a better place to live.

Involvement in arts and cultural activities is good for us all – it broadens our perspectives and stimulates critical thought and a deeper understanding of the world we live in. The arts also provide opportunities for people to come together to share something as one.

What we do is a key driver in attracting visitors to Adelaide and South Australia who come here to be inspired, challenged, entertained and enriched – to see something really alive!

Apart from attracting more people to performances, we are attracting more and more businesses during the day that want to hold their conferences and functions in a truly creative environment.

We are doing a lot to ensure that more people enjoy and use the Festival Centre more often and to get to know our visitors and audiences better so that we can involve them more in what we do on an ongoing basis. We are particularly keen to develop young audiences through Student Tix, our discount student ticket scheme, and are also putting together a Young Friends scheme – a program of events and activities for young people to come together to learn, enjoy each other's company and share an experience in a safe, creative and fun environment.

We are committed to building a bigger audience pie for everybody and understand that it is essential for us to identify and collaborate with the flagship performing arts companies in South Australia and nationally and for them to identify with the Festival Centre. We want most of the South Australian performances and activities of the State Theatre Company of South Australia, State Opera of South Australia, Windmill Performing Arts, the Australian Ballet, Australian Dance Theatre and the Adelaide Symphony Orchestra to be in our venues and spaces on an ongoing basis.

Equally, we are determined that we become the hub for the small and medium sized ensembles that are presenting new work to stretch artists and audiences.

As part of our new vision, we have already announced, with the Premier, a brand new annual event we are programming, the Adelaide International Guitar Festival – a 10-day event in November each year from 2007. We've also announced another annual festival, OzAsia that will present a cross section of the cultures of Asia, both

traditional and contemporary and collaborative work between Australian and Asian artist and involve theatre, dance, music, film, visual arts and literature from October 2007. We expect these events to attract worldwide audiences.

In October 2006 we will launch new seasons of dance, theatre and music as well as a comprehensive program of activity on every Sunday, including a high quality art and craft market and ticketed and free music. We have also revived late-night entertainment at the Festival Centre, including a big event on New Year's Eve and are planning an exciting Christmas holiday program.

We want the Festival Centre to be a place where something happens all the time and where you can see something new and different every time you visit and we are doing all we can to ensure that is the case.

Ticketing for events is integral to what we do and BASS has been at the forefront of ticketing for more than 30 years. It has always been a market leader and investment in research and development has been a priority to ensure it remains at the forefront of ticketing in what is a very competitive industry. In October 2006 BASS will launch a next generation ticketing system not available through any other ticketing organisation in Australia.

I would like to thank Geoff Bishop, Deputy CEO, and all the staff for their welcome to me and for their hard work. I would also like to thank our Chairman, Richard Ryan and all our Trustees, the Foundation Board and committees, the State Government and particularly Premier Mike Rann, Minister John Hill, Minister assisting the Premier in the arts, and Greg Mackie, Executive Director, Arts SA and their staff, our sponsors, donors, the South Australian Tourism Commission and the business community for their commitment to the Adelaide Festival Centre. We must continue to work together to ensure the Festival Centre remains at the heart of what South Australia has to offer its residents and visitors.

A handwritten signature in black ink, appearing to read 'Doug Gautier', written in a cursive style.

Douglas Gautier
Chief Executive Officer and Artistic Director

Adelaide Festival Centre Trust Act 1971

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

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

Trustees

The following individuals served as Trustees during the 2005-06 financial year:

Richard Ryan AO, Chairman of Adelaide Festival Centre Trust
Fiona Adler
Caroline Cordeaux
Barry Fitzpatrick AM
Peter Goers
Ian Kowalick
Anne Moran
Joanne Staugas

The Objectives of Arts SA

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

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

The Objectives of the Adelaide Festival Centre Trust

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

Consistent with its commitments in previous years, the Festival Centre aimed to:

ENGAGE

The Festival Centre's physical presence, its activities, its staff must be oriented to engage with the community in ways beyond our traditional presentation of performances and in the context of our core values.

We need to adopt an educative attitude and provide information in diverse and contemporary ways.

INVITE and WELCOME

The Festival Centre must welcome the whole community including the artistic community.

It must be proactive in inviting participation and ensuring that coming to the Festival Centre is a positive experience.

RESPECT and COLLABORATE

Respecting and learning about people and ideas is the basis of productive and creative collaboration.

The Festival Centre must further develop understanding and skills to facilitate collaboration with Indigenous artists, culturally diverse communities and artists. It must explore new ways of working to achieve this.

INNOVATE

The Festival Centre must orient its creative resources to original work, which will contribute to project and arts development and a leadership position.

This spirit of innovation must lead all business units.

SERVE

The Festival Centre must exemplify the highest possible levels of service in all areas, at all times.

FINANCE

The Festival Centre must consolidate a financial position to grow its program and meet its other obligations, including a long-term funding plan for the iconic facilities.

It must work creatively and flexibly with its partners in achieving this.

SOUTH AUSTRALIA'S STRATEGIC PLAN

The Festival Centres objectives align with South Australia's Strategic Plan in the areas of:

Objective 1: Improving wellbeing - by maintenance of lifestyle quality through an accessible arts and cultural program

Objective 2: Attaining Sustainability - through progressively adopting energy saving and environmentally sound management practices

Objective 4: Fostering Creativity - as the state's home of the performing arts

Objective 5: Building Communities – by providing a home for the performing arts in South Australia and offering access to the arts to a broad range of users

Objective 6: Expanding Opportunity – through a strong educational focus in our programming, engagement with Indigenous artists from across the state and a commitment to providing access to all South Australians

Objective 1

ENGAGE

The Festival Centre's physical presence, its activities, its staff must be oriented to engage with the community in ways beyond our traditional presentation of performances and in the context of our core values.

We need to adopt an educative attitude and provide information in diverse and contemporary ways.

The Adelaide Festival Centre was the first multi-purpose arts centre in Australia. It first opened in 1973 and was completed, when the Drama Centre (housing the Dunstan Playhouse, Space and Artspace gallery) was added, in 1977.

Its iconic design and position on Elder Park overlooking the River Torrens has resulted in it being one of the most recognisable sites in Adelaide.

For more than thirty years, the Festival Centre has developed a reputation for making excellent arts and cultural events accessible to as many people as possible.

It is the creative hub and the heart of the arts for Adelaide and South Australia. It exists to connect artists and audiences with each other to be inspired, challenged, educated and entertained.

The Festival Centre presents its own comprehensive programs, those of flagship companies including State Opera of South Australia, State Theatre Company of South Australia, Adelaide Symphony Orchestra, Windmill Performing Arts, Australian Dance Theatre, and The Australian Ballet, as well as commercial productions.

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

Education Program (*CentrEd*)

The Festival Centre works in collaboration with the Government of South Australia (Department of Education & Children's Services, through the Outreach Education Service within Open Access College) to provide curriculum-based arts education opportunities. Through collaborations and partnerships with artists and arts companies, the Festival Centre constantly seeks to expand its programming activities for school children, our audiences of the future.

The Festival Centre's education program, *CentrEd*, aims to instil a lifelong appreciation of the arts as well as fulfil curriculum requirements. This is a program for primary and secondary schools, including both teachers and students, coordinated by our Education Officer, employed by the Department of Education and Children's Services.

During each year more than 35 000 students and teachers participate in activities, performances, workshops, visits, exhibitions and forums at the Festival Centre.

Responding to, reflecting upon and analysing an arts experience helps students transcend barriers of language, social status, and mental or physical disability.

During 2005-06, in collaboration with the SA Police Band, *Cop This #3* took place with two sold-out performances in the Festival Theatre.

Almost 400 students and their teachers attended matinee performances of the *iNSPACE* program's *Vocabulary*, a co-production between Australian Dance Theatre and Restless Dance Company and were provided with a twenty-minute forum post-performance with members of the cast able to answer their questions and discuss their performing and developing experiences.

More than 160 students attended the *Morning Melodies Christmas Fiesta* concert, including the entire Millbrook Primary School of forty-six students plus their teachers, as part of the Festival Centre's commitment to making the arts accessible to all students.

Behind-the-Scenes school tours are conducted on a regular basis and in 2005-06 ninety-one tours were conducted for a total of 2 524 students and teachers from across the state and also visiting students from overseas. Education tours focus on careers in the arts; the steps towards putting on a live show; lighting, theatre design and workshops; and on introducing theatre and stagecraft. A new interactive tour experience, *The Lady, the Hound, the Wardrobe*, introduces primary students to the theatre and the many characters of the stage. Disabled students and their carers are also able to participate in a sensory-guided tour of the permanent art works of the Festival Centre.

A new program of self-guided tours of visual arts works around the Festival Centre was developed. *In Art and Around* focuses on the water-themed public art including the Reconciliation artwork at the main entrance.

Young Thinkers labels were developed for ten selected works of art in the Adelaide Festival Centre Indigenous Art Collection to assist in the appreciation of the works by students and their teachers.

More than 150 students and teachers, including fashion design students from secondary schools participated in workshops to design and make hats in conjunction with their attendance at the exhibition *Jean Carroll's Hats*.

A series of five industry-based workshops for teachers and students were presented in collaboration with the State Theatre Company of South Australia. In-depth, hands-on learning in the areas of direction, adaptation and studies of Absurdist theatre were explored in full-day workshop programs.

A mask workshop was conducted for Year Seven students in collaboration with the Performing Arts Collection (PAC) utilising the PAC's extensive mask collection. The students were given an introduction to the PAC and the handling of museum objects and participated in workshops on mask design, construction, and the roles of designer, maker and lighting designer in relation to working with masks.

The two winning plays from the State Theatre Company's Young Gun's Playwright Competition, which is supported by the Adelaide Festival Centre, through *CentrEd* were workshopped by State Theatre Company Associate Director Michael Hill with professional actors. The play readings were then presented to an audience of students and teachers in the Dunstan Playhouse.

The Adelaide Cabaret Festival's performance of *After the Beep* and a post-show forum provided a unique opportunity to explore the Australian music scene with the writers, composer and performers for senior students and their teachers.

During National Dance Week, the *CentrEd* program in collaboration with Ausdance SA offered twelve workshops for schools. Held on the stage of Her Majesty's Theatre it was attended by a total of 242 students from Years Eight to Twelve from thirteen schools, including three from regional South Australia. The Break-dance and Hip Hop workshops proved particularly popular.

More than 3 000 copies of the *CentrEd* publication detailing the arts and learning opportunities at the Festival Centre were distributed to schools across the state, in two semester editions during the year.

Approximately 10 000 students from Year Three to Ten had their first time on the big stage during September and October with the Public and Catholic Schools Choir Festivals in the Festival Theatre and the National Storytelling Festival Wakakirri.

The *CentrEd* program produces a connective learning resource titled *Preparing to Perform* distributed to all teachers and students participating in these annual events at the Festival Centre.

The Adelaide Festival Centre's Education program is committed to providing those students who may be disadvantaged economically, geographically or culturally with artistic opportunities and offers subsidies to identified schools through its 3D program funded by the DECS. During 2005-06, 2 123 disadvantaged students from country and regional schools attended the following live theatre experiences with the direct 3D subsidy supporting either the ticket price, transport cost or teacher release time:

- HIT Productions' performance of *Hotel Sorrento* at Her Majesty's Theatre;
- Adelaide Bank Festival of Arts *Forsythe Company* in the Festival Theatre;
- Co -opera *Don Giovanni* in the Festival Theatre;
- Windmill's Performing Arts season of *Midnite* in the Dunstan Playhouse;
- ASO *Keys to Music* in the Festival Theatre;
- State Theatre Company's *Waiting for Godot* in the Space Theatre;
- Windmill Performing Arts *Two Weeks with the Queen* in the Dunstan Playhouse; and
- Urban Myth Youth Theatre Company *My Sister Violet* in the Space Theatre.

The *CentrED* programming is based on learning needs, DECS strategic directions and AFC priorities while considering access and equity specifically of students disadvantaged by distance, poverty and Aboriginality. The program is formally and informally evaluated which informs planning. A spread of evaluation processes are used to ensure feedback is qualitative, quantitative, formative and summative.

Behind the Arts Lunch Series

Our Behind the Arts Lunches provide an opportunity for guests to enjoy an intimate arts experience over a two-course lunch and learn more about the lives behind some of the world's great artists and events. Channel Seven Adelaide has been instrumental in the success of this lunch series with news presenter Jane Doyle conducting an on-the-couch interview of the special guests. The invitation list is growing all the time but events are limited to between forty and eighty guests to ensure an intimate experience where anybody has the opportunity to meet and mingle with the special guests.

At each lunch an address is given by the Chief Executive Officer and Artistic Director or delegate to inform guests about the latest news and activities at the Festival Centre.

During the year the lunches also provide an opportunity to recognise those Foundation supporters who purchased cushions made from the original Festival Theatre curtain replaced in 2005. Presentations of eight cushions were made at the lunches.

Special guests during the 2005-06 season included: Remi Wortmeyer, young South Australian dancer and David McAllister AM, Artistic Director from The Australian Ballet; Arvo Volmer, Music Director for the Adelaide Symphony Orchestra; Jean Carroll, theatrical milliner and teacher; Julie Lynch, costume designer; Kathryn

Adler, National Institute of Dramatic Art's Costume, Objects and Photography Curator/Exhibitions Designer; La-Rose Saxon and Cedric Cannon, leads from *Porgy and Bess* and its producer, Peter Klein; and the legendary John-Michael Howson, co-writer of *Dusty the Original Pop Diva*.

Objective 2

INVITE and WELCOME

The Festival Centre must welcome the whole community including the artistic community.

It must be proactive in inviting participation and ensuring that coming to the Festival Centre is a positive experience.

Adelaide Cabaret Festival 2006

'Now in its sixth year, the Adelaide Cabaret Festival...is the largest in the world and has garnered an impressive national and international reputation...by any standards, the Adelaide Cabaret Festival rocks.'

The Melbourne Age

'...an amazing two-week event that celebrated the diversity of the mostly intimate art of musical cabaret.'

Sunday Express, London

The sixth annual Adelaide Cabaret Festival involved almost 400 artists from Australia and around the world performing in 200 performances over sixteen nights in seven different venues, some specially constructed within the Festival Centre. The *Adelaide Cabaret Festival* has clearly 'come of age'. It is now a festival in which artists of the highest calibre are keen to participate, while audience numbers continue to grow.

The Adelaide Cabaret Festival epitomises the spirit of teamwork at the Festival Centre. The front-line coordination between BASS, patron services and catering staff joined by the efforts of the Adelaide Festival Centre Foundation volunteers greatly enhances the audience's experience this year.

The 2006 Adelaide Cabaret Festival was generally regarded as the best yet with record attendances and terrific feedback and reviews from media, patrons and artists.

Program highlights from Australia this year included *Keating! The Soul Country Opera We Had To Have*, describing the rise and fall of the Placido Domingo of Australian politics, Paul Keating. An extra show was scheduled after nine performances sold out. The premiere of *Meet Me in the Middle of the Air*, featuring Paul Kelly and his musings on god, sex and death with arrangements by jazz maestro Paul Grabowsky, vocalists Vika and Linda Bull and the festival's own Cat

Scratch Choir and musicians from the Australian Art Orchestra had three enthusiastically received sold out performances.

International artists included Mandy Patinkin and Christine Andreas as part of our *New York Series IV*, with both individuals giving stunning performances with their respective accompanists. Barb Jungr (UK), on her first visit to Australia, performed two different shows *Every Grain of Sand: The Songs of Bob Dylan* and *Waterloo Sunset* to universal acclaim whilst creations of Chris Green (UK), *Tina C in Manifesto* and *Ida Barr's Artificial Hip Hop* took political and social satire to new lengths. Engelbert Humperdinck (US) was a popular choice in the Festival Theatre on opening night.

Our new series on German cabaret, *Deutsche Discourse*, included Karen Kohler and Dirk Weiller with two programs – *Noise and Smoke: Hits of Weimar Berlin* and *The Moons of Venus – A Tribute to Marlene Dietrich*, on their first visit to Australia.

Contemporary performance art from Berlin was represented by Dadaist Annika Krump with her character piece *Palma Kunkel* in *Lalu*.

Other shows that enjoyed sell-out performances included *The Burlesque Hour*, Todd McKenney Live, *Mich En Scene* (Belgium), Jeff Duff, *Gentlemen Prefer Curves*, Rick Price, *A Tribute to Danny Kaye*, *Spontaneous Broadway*, *TRIPOD Live*, Donny Ray Evins (US) *Secret Love*, *Flat on Your Bacharach*, *The Beautiful Losers*, Toni Lamond and Tony Sheldon: *The Times of My Life*, *Fais-Moi Mal Johnny*, Camille-*Un Fille Du Cirque* (Ireland) and *A Jazz Portrait of Frank Sinatra*.

A new initiative this year was the Australian Music Theatre Series. Two new musicals, *Metro Street* and *After the Beep* were performed as concert productions with local casts working with the writers and musical directors. Both musicals offered contemporary and relevant stories with catchy melodies. Twelve teachers and twenty-eight Year Twelve music theatre students attended *After The Beep* and a post-show forum provided a unique opportunity for these students and teachers to explore the Australian music scene with the writers, composer and performers of this show.

Other shows included South Australia's Cheree Boogaart, up-and-coming comedienne Geraldine Quinn, Opera Australia Director Stuart Maunder, *The Carpenters from Kempsey*, *Dosostias*, *Double Exposure*, *Gotherama*, Fruit, Martin Martini and the Bone Palace Orchestra, the gorgeous Maza Sisters, the diva herself Meow Meow and rising star Kate Miller-Heidke

The Kool Kat Festival Club continued to be the post show haunt for many festival patrons as well as artists and staff with dance bands such as Brazza and The Satellites. Closing night was at a full capacity with Afro Dizzi Act playing and Casey Bennetto performing his newly penned 'Reflections of the Adelaide Cabaret Festival' assisted by Chris Green's rap refrain to close the festival.

Special events were created for industry partners such as The Office for Volunteers Annual Concert, with festival performers Flat on Your Bacharach and attended by almost 2 000 people. For the Australian Tourism Exchange (ATE) a special show

was created featuring seven different groups from the festival to give the international conference delegates a taste of the Adelaide Cabaret Festival. This showcase received thunderous applause and proved to be one of the highlights of the ATE organised by the South Australian Tourism Commission.

Master classes were taken by Mandy Patinkin (US) and Barb Jungr (UK) and were extremely well received by a crowd of interested patrons as well as festival artists. The Master classes have consistently been attracting interstate visitors across the past five years.

Two free exhibitions were mounted as part of the Adelaide Cabaret Festival, *Running Gags: 125 Years of The Bulletin Cartoons* in the Lyrics Lounge and The Performing Arts Collection's latest exhibition of *Mo: A Snapshot*. There were accompanying performances in the Piano Bar demonstrating some of Mo's skits.

The popular free series, *In Conversation With...* continued this year with Festival Director, Julia Holt, interviewing sixteen of the festival's artists to full houses in the afternoon each weekend. Lyrics Lounge also had a free program of local singer songwriters, including John Baker Duo, Leigh Stardust, Joshua Spier and Soul Trader, and participatory events such as *Sing Your Own Musical* and *A Music Trivia Quiz*.

The new look Banquet Room and refreshed Lyrics Lounge were greatly admired. The re-arranged Festival Theatre Stage looked as intended, sophisticated and classy and the JB Room had a new colour scheme and updated sound and lighting.

The Patron Services Greeters in their red jackets at the entrance to the Drama Centre foyers and Festival Theatre foyers were a welcome sight. The accessories for the Patron Services uniforms added to the air of fun and engagement by the staff in their role as hosts of this very successful event.

Something on Saturday

Something On Saturday is in its twenty-ninth year and this ever-changing program is famous as the best entertainment in Adelaide for three to ten year olds and their families. Each year the program provides thousands of children and their families with the opportunity to experience performances of ballet, percussion, puppetry, ventriloquism, theatre, song and dance, at ticket prices below ten dollars. Free events are filled to capacity, while subscription tickets are regularly sold-out in advance.

Something in Saturday attracts attendances in excess of 15 000 every year.

Something on Saturday is now introducing a third generation of South Australians. The program runs from May through to August and continues to grow in popularity with our youngest audience every year.

Subscriptions to *Something on Saturday* are regularly sold out and additional shows are added each year to accommodate demand.

During the year, *Something on Saturday* presentations included the Australian Classical Youth Ballet Company's *Peter Pan* and *Snow White*, South Australian Children's Ballet Company's *Coppelia*, a free performance to celebrate Reconciliation Week, Casio Brothers; Didgeridoo, Captain Splash and Adelaide Art Orchestra's *Music for a Rainy Day*.

We thank program sponsor for *Something on Saturday*, National Pharmacies.

Morning Melodies

Morning Melodies has been delighting audiences for more than two decades and remains dear to the hearts of those patrons who enjoy day-time entertainment.

During the year, the Festival Centre celebrated twenty-one years of *Morning Melodies*.

Two *Morning Melodies* seasons are presented each year, providing audiences with an opportunity to see high quality performances all year round, often at a ticket price of less than twenty dollars.

The *Morning Melodies* program stream attracts people of all ages who enjoy getting out during the day and experiencing the variety of live theatre and music on offer.

More than 10 000 tickets are sold for *Morning Melodies* performances each year.

We thank our program sponsor for Morning Melodies, Australian Pensioners Insurance Agency.

This year the program included *You and I And The Silver Jubilee Organ* attended by almost 1 300 people, and popular musical couple Malcolm Ross and Rosemary Boyle launched their new CD at this concert, featuring their two musically talented children and organist Chris MacPhee. The Festival Theatre's Silver Jubilee organ and the new Steinway Grand Piano were key features of this event.

Keys to Music "La Traviata", a collaboration between the Adelaide Festival Centre, Adelaide Symphony Orchestra and State Opera of South Australia in the Festival Theatre also attracted an audience of almost 1 200, including a group of Year Nine students.

The concert *Christmas Fiesta*, a sell-out in the Festival Theatre was conducted in collaboration with the Adelaide Symphony Orchestra.

Other highlights included in *Morning Melodies* during 2005-06 were: the world premiere *Let Me Explain* starring Jacqy Phillips with her story in words, music and images; Co-opera's *Don Giovanni* and *Keys to Music Mozart Symphony No 39*

K543; Windmill Performing Arts and Opera Australia's OzOpera in association with State Theatre's *Midnite*; State Theatre's *Bombshells*; Co-Opera's *The Portrait*; Andy Seymour, band and choir in *The Gospel According to Elvis* and State Theatre's *The Blonde, The Brunette and the Vengeful Redhead*.

Adelaide's Big Backyard

Adelaide's Big Backyard offered a diverse range of free, low-cost and ticketed events to performances and activities at the Festival Centre during January and February.

There was something for everyone including the multicultural comedy bonanza *Show Us Your Roots*, the Australian Classical Youth Ballet's ever-popular performance of *The Nutcracker*, Christopher O'Riley presenting the music of Radiohead in *Hold Me To This* and Patch Theatre Company's critically acclaimed performance for children of *Sharon, Keep Ya Hair On!*

A joint presentation with the Adelaide Symphony Orchestra offered dynamic violinist *Nigel Kennedy Plays Four Seasons* at the Festival Theatre. Mainstreet Theatre presented the delightful, quintessentially Australian production of *Welcome to Paradise*, and Co-Opera presented the musical theatre production - *The Portrait* - the story of expatriate Adelaide born artist Stella Bowen by Adelaide composer Becky Llewellyn.

Free activities included Backstage Guided Walks; Family Workshops offering a broad range of fun-filled arts activities covering cultural learning and participation from music to design; Specialised Guided Walks focusing on a specific realm of the performing arts; and In, Art & Around to view the Festival Centre's permanent artworks in a self-guided tour format. A variety of different roving performers also performed each week.

Adelaide's Big Backyard also included *Anangu Backyard: the art of storytelling in far north South Australia*

Performing Arts Collection

The Performing Arts Collection (PAC) continues to expand its activities with performances, workshops, tours and talks that directly relate to the changing foyer exhibitions. As a result the collection is being re-interpreted in many different ways and re-discovered by South Australians visiting the Festival Centre. Workshops for young and old give direct access to the collection with a 'hands on' experience; performers bring the collection to life by interpreting the objects; talks and tours bring the public into the storage areas for an alternative view of the collection.

Growing support for the collection from the public is evident by the number of volunteers who have given their time and expertise so willingly, the number of donations the collection has received, and the attendance numbers at related performances. The number of outgoing loans, public enquiries and visiting researchers - shows how the collection is being used as a primary resource by a diversity of disciplines and departments.

During the year 400 event files were set up – collating all the programs, reviews and articles on every performance in South Australia over the last financial year. Overall 1 520 individual entries were added to the PAC database. The 400 costumes in the collection have been re-documented.

The following PAC exhibitions and associated programs were presented in the Festival Theatre foyer cases and other spaces during the year:

Fewster & King, an exhibition celebrating Jack Fewster and Tom King, this country's first musical theatre song-writing duo and a seminal force in the creation of truly Australian musical was presented by the 2005 Adelaide Cabaret Festival and continued into October 2005.

An exhibition of ***Jean Carroll's Hats***, produced in partnership with the National Institute of Dramatic Art (NIDA) Archives was significant, filling both the Festival Theatre Foyer display cases and the Artspace. The exhibition was complemented by a Behind the Arts Luncheon with theatrical milliner and teacher Jean Carroll, costume designer, Julie Lynch and NIDA's Costume, Objects and Photography Curator/Exhibitions Designer, Kathryn Adler; a number of schools workshops; and a lecture on hat design and making. NIDA expressed interest in future collaborations with the Performing Arts Collection including a reciprocal exhibition in Sydney.

From The Inside Out featured the highly skilled State Theatre Company wardrobe staff and a galaxy of spectacular costumes and designs from both the Performing Arts Collection and State Theatre providing an insight into how the designers' creations are realised. ***The Lady, the Hound and the Wardrobe*** was an interactive tour devised and developed in conjunction with the Festival Centre's *CentrEd* program for students in Years Three to Six to coincide with *From The Inside Out*.

Mo: A Snapshot, an exhibition celebrating the life story of popular and fondly remembered entertainer Harry van der Sluice, better known as Roy Rene or Mo. *Mo* was installed as part of the 2006 Adelaide Cabaret Festival and Michael Scheid reprised the role of Mo in a thirty minute performance in the Piano Bar, accompanied by actors David Meador and Lizzy Faulkner using a script adapted by Craig Rowley.

A number of artists loaned their Mo Awards for display in the exhibition including John Bleby (inaugural Mo winner for Live Radio Performer of the Year 2002), Gale Edwards (Outstanding Contribution to Musical Theatre), Amanda Blair (Live Radio Team of the Year 2003), Paul Kelly (Male Rock Performer of the Year) and Glenn Shorrock (Classical Rock Performers of the Year 2004). Artefacts were also borrowed from the Powerhouse Museum and Victorian Performing Arts for *Mo*.

Channel Nine's *Postcards* recorded and aired an interview about *Mo* with PAC Exhibitions Coordinator, Jo Peoples, and Michael Scheid in June 2006 and volunteer Anita McDonald, wrote an article for the magazine *Interpretive Australian Newsletter*.

The following talks, newsletters and workshops were presented by the PAC during 2005-06:

- *Oedipus* Workshop using PAC's *Oedipus* collection by *CentrEd*'s Robyn Goldsworthy and performed by Alison Howard and Rory Walker;
- Presentation to the Women's Australian Air Force (WAAF) at the Torrens Parade Ground;
- Presentation and tour for the Acquisitions Group from the State Library of South Australia;
- Presentation and tour of collection and backstage tour for Kapunda High School;
- Presentation and tour for SA Housing Trust Museum committee;
- *Masks* 'hands-on' workshop for 31 Unley Primary school children studying mask design using ten masks from PACs collection in conjunction with *CentrEd*;
- *Showcase* newsletter issues eight and nine were produced and distributed;
- Presentation at the Special Interest National Group (PASIG) Conference in Hobart.

Acquisitions

Over the last year, forty-one individuals donated pieces to the Performing Arts Collection including many programs. Some of the more significant donations included:

- Eleven costumes from John Frost Productions including the original Broadway costumes *Crazy For You*;
- Costumes from the State Opera of South Australia productions *The Ring Cycle 2004*, *Electra* and *Parsifal*;
- Costumes from The Australian Ballet productions created by Sir Robert Helpmann and worn by Leonie Leahy, a South Australian ballerina, 1964 & 1968;
- Aubrey Hall jacket worn by Peter Goers;
- Wally Speed Magic collection;
- Phyl Skinner vaudeville collection;
- Tim Lloyd annotated programs;
- Majorie Irving collection;
- Cushion made from Festival Theatre curtain;
- Original *Evita* score used by conductor;
- Stage make-up used by Angela Drewer and John Fitzpatrick; Australian Dance Theatre 1971 clipping book.

The following items were loaned during 2005-06:

- Edith Sitwell's jewellery borrowed from the PAC by Historian Christine Courtney for a display as part of her talk about theatrical fashions;
- History Trust of South Australia borrowed a copy of Alan Seymour's play *One Day of the Year*, 1960, program for their Gallipoli exhibition;
- State Theatre Company borrowed *School for Scandal* costumes for a performance;
- Detective Constable Peter Bulimer from CIB borrowed *Grand Dames* video tape for research into the Ric Marshall case;
- Michael Scheid borrowed *Mo* script to prepare for his role as Mo.

Volunteers

The Performing Arts Collection has established a formal volunteer program. During the year the PAC volunteers sorted the Collection's programs and recycled, returned or destroyed duplicates according to the donors' wishes; completed sorting the Troupe archives; began amalgamating publicity photos with the event research files; documented the theatrical make-up belonging to Mervyn Maynard in preparation for the *On With The Motley* exhibition; re-documented, digitised and numbered the costume collection; and organised the changeover of collections with new material from the collection.

We sincerely thank Craig Rowley, Susan Errington, Anita MacDonald, Rachelle Thompson and Amy Broad for their support with these activities.

Visual Arts

Anangu Backyard – the art of storytelling in far north South Australia was a highlight of the Festival Centre's visual arts program during 2005-06. It was supported by the Commonwealth Government Office of Indigenous Policy Coordination and the State Government of South Australia.

The remote north of South Australia is often referred to by city dwellers as South Australia's 'backyard'. Not only is the area the home and backyard for the Anangu Pitjantjatjara Yankunytjatjara people, but it is also the source of their spiritual, family and geographical being.

Anangu Backyard encouraged audiences to experience, understand, respect and appreciate the diversity in culture and lifestyle that exists in our state, which is evoked by the interaction between Anangu artists, artworks, storytelling and language.

It was a multi-faceted exhibition, presented in the Adelaide Festival Centre's Artspace and its surrounds to showcase recent artworks by Indigenous artists from the Anangu Pitjantjatjara Yankunytjatjara Lands of far north South Australia.

It featured interactive elements including storytelling in sand, language and interactive workshops, a desert bush tucker garden, all aimed at encouraging audiences to interact with the Anangu artists, their artworks, their storytelling and their language.

Today the Anangu Lands are home to a number of art centres, including those located at Fregon, Ernabella, Amata, Mimili and Indulkana, where artists create paintings on canvas, paper, fabrics or ceramics and carve or sculpt natural objects to tell their stories to the wider Australian community and also generate an income for their communities.

The visual exhibition showcased diverse artistic activities through an explosion of style, form and colour, which has extended the boundaries of Anangu visual arts and crafts. The artworks were on consignment from the art centres and were available for sale, returning revenue to the artists and their communities.

Anangu artists conducted workshop sessions in the Artspace to tell their stories in sand or paint on canvas or objects. Families were invited to join the artists in a large red sandpit to hear and see the stories taking form and were able to use the sand when the artists were not present, to tell their own stories, and learn ways of storytelling that are both visual and tactile. Large format photographs of Anangu country formed a backdrop to the sandpit.

Trevor Jamieson, a talented Indigenous writer and performance artist recreated Anangu experiences through storytelling in a blend of English and Pitjantjatjara linking with a language kiosk installed in the Artspace.

The Ngapartji Ngapartji team developed a digital language bank that was accessed from a kiosk type space adjacent to the exhibition. The kiosk provided an effective multimedia Pitjantjatjara learning resource accessed by visitors with a web site, language cards and a Pitjantjatjara dictionary. Seeds of cross-cultural understanding can be planted when audiences are given an opportunity to learn elements of language.

Today health is a significant issue for many Indigenous communities, with nutrition a key concern, so the exhibition linked with the Arts in Health Program at Flinders Medical Centre, where a concurrent exhibition explored the traditional bush food and nutrition of Anangu people through the medium of painting. Text panels and artwork explored issues of traditional nutrition and also looked at the links between food sources and Dreamings.

An installation of bush food and medicinal plants was planted in the gardens of the Adelaide Festival Centre plaza outside the Artspace.

Anangu Backyard provided ways to improve the quality of life for our Indigenous communities.

The art centres of the Anangu Pitjantjatjara Yankunytjatjara Lands are the bright lights of these communities where domestic violence, petrol sniffing, alcohol abuse

and poor health are real issues. They provide an opportunity for refuge, communication, support and recognition, as well as work training opportunities.

Artists enjoy enhanced respect and status in their communities through the recognition they receive through their artwork and this in turn encourages others to be involved in art. *Anangu Backyard* provided further recognition and respect for these artists, together with economic advantages through the sale of their artworks resulting in sustained improvements in the quality of their lives.

More than 3 000 people, including more than 200 Indigenous people, visited the exhibition and a larger audience was drawn into the story of Anangu through an extensive marketing and promotional campaign resulting in extensive coverage including reviews, articles, advertisements, flyers and a catalogue.

More than fifty artists were involved in the exhibition with forty-eight paintings available for sale. An amount of \$32 458 was returned to Anangu artists through sales.

A Celebration of Anangu Backyard was held on 16 January with Senator Amanda Vanstone in attendance as guest speaker. More than 150 people – Indigenous and non-Indigenous, attended, including Kurna elders, Anangu artists, South Australian dignitaries, arts professionals, art collectors and media representatives. Guests were able to taste Anangu bush foods and learn about a commercial bush food enterprise.

Six schools (164 students and thirty-seven teachers) from junior primary through to secondary attended the exhibition to learn about Anangu art and culture – even though the exhibition was predominantly during school holidays.

The exhibition drew interest from large numbers of Adelaide's Indigenous communities and Indigenous visitors from remote communities. A large amount of positive feedback was received from visitors throughout the exhibition and much of this has been recorded in a visitors' book.

Launch of the Complete Adelaide Festival Centre Indigenous Art Collection

The launch of the complete Adelaide Festival Centre Foundation Indigenous Art Collection involved a display in the Artspace and around the Festival Theatre foyer.

The \$250 000 collection, developed over four years and now containing more than fifty works of art covering a range of mediums, was made possible as a result of a generous donation over five years from the Adelaide City Council.

It was officially opened by Lord Mayor of the City of Adelaide, Michael Harbison.

Dr Christine Nicholls, Visiting Professor of Australian Studies, University of Tokyo and previously Senior Lecturer in Australian Studies, Flinders University, and member of the Adelaide Festival Centre Foundation Advisory Committee, hosted a tour of the newest works in the Collection.

The development of the Collection extends the representation of Indigenous artworks at the Adelaide Festival Centre, further recognising that the Festival Centre is built on Kaurna land, and advancing reconciliation by publicly acknowledging, honouring and celebrating South Australian and national Indigenous cultures.

The works, by young and emerging as well as well recognised and established Indigenous artists, demonstrate individuality, innovation and include a strong focus on contemporary issues.

The newest works include pieces from Gordon Hookey, Abie Loy, Edie Homes Akermarr, Ken Thaiday, Tracey Moffatt, Gordon Bennett and Brook Andrew.

A delegation from the Ishibashi Foundation of Tokyo visited the Festival Centre and expressed interest in borrowing works from the collection for an exhibition to be mounted at the Bridgestone Museum in October 2006, as part of the Australia-Japan Exchange Program. Works on loan will be fully documented in a significant publication – *Postcards*.

Moving Image

In association with South Australian Living Arts Festival (SALA), the Festival Centre presented *Moving Image*, an exhibition of moving images through installation and projection.

Fuji-ACMP National Touring Exhibition

The annual Fuji-ACMP National Touring Exhibition was held at the Festival Centre for the tenth year. The collection of commercial photographic works has always proved very popular with the general public and this year was enjoyed by almost 1 500 visitors including school groups and photography students.

Project 3 (SonicSpace and Silent Music)

Project 3 (SonicSpace and Silent Music) was a journey though experimental electronic music merging sound, music, visual art and architecture. Hundreds of tiny speakers covered the Artspace wall providing waves of gentle sounds.

An exhibition of contemporary works in a variety of media was presented by Heart of Australia an organisation that raises funds for the plight of refugees. Artworks were donated by culturally diverse local and interstate Australian artists and sold or auctioned throughout the exhibition to raise funds. This exhibition was opened by Douglas Gautier, CEO and Artistic Director of the Festival Centre and Dr Julian Burnside QC, well-known activist for refugees.

A number of historical and present-day photos showing the richness of performers and performances over the years at the Festival Centre are now displayed in public areas and rotated providing a constantly changing exhibition.

Solar Trees

As part of the Adelaide Green City project, a joint initiative of the State Government and the Adelaide City Council for Adelaide to be internationally recognised as a green city, solar 'Mallee Trees' were installed on the Festival Theatre plaza, near the entrance to the Artspace. The indigenous 'mallee trees' provide an abstract contemporary form for solar lights.

The 'trees' harness the solar energy through their 'canopy' in the form of laminated oval shaped solar panels. Energy is directed into the electricity grid with electronic data visible at the base of the trees.

Each solar 'tree' is able to produce an average of 864 KWh but only uses 125 KWh of energy per annum. The total annual excess production of 2 217 KWh is returned to the power grid. This saves 1.66 tonnes of greenhouse gas emissions per annum, equivalent to planting six real trees per month.

The 'trees' have an audio interpretive feature informing the public about Adelaide as Green City. At night they become a source of light on the plaza.

The original voices for the audio feature come from one of Adelaide's first solar schools, Sturt Street Community School. An adjacent interpretive panel provides information on the North Terrace Solar Precinct.

Business Events

The Festival Centre, in addition to those events booked by catering partners, hosted a number of business networking functions including a breakfast for 120 SA Great members, a cocktail event for 150 Business SA members and a lunch for sixty members of the Committee for the Economic Development of Australia (CEDA). The Festival Centre facilitated these events and provided relevant speakers and artists to inform attendees about the latest news on its activities, events and vision.

Marketing Collaborations

The Festival Centre is able to offer hands-on marketing expertise with valuable local knowledge in a changing media environment to producers generating a confidence to present shows in Adelaide. Our local media partnerships enable good positioning for Adelaide Festival Centre activities and increased advertising and publicity.

During 2005-06 the Festival Centre's marketing team assisted with marketing campaigns for a number of our state's flagship companies, commercial producers and external hirers including: State Opera of South Australia's *La Boheme*, *La Traviata* and 2006 subscription brochure; ATA Allstars *Buena Vista Social Club* and *The Merchants of Bollywood*; McPherson Touring's *Dr Who*; Flying Penguins' *Translations*; HIT Production's *Barmaids*, and *President Wilson in Paris*; Urban Myth's *My Sister Violet*; The Australian Ballet's *Sleeping Beauty*; Deborah Conway's

Broads; Andrew K and Associates *The Goodies*; Andrew McKinnon's *Porgy and Bess*; Michael Coppel's *Amici Forever*; A List Entertainment's *Show Us Ya Roots*, Carol Barron; Glynn Nicholas's *Eurobeat*; A-List Entertainment's David Strassman, Joan Rivers, Pauly Shore and *Puppetry of the Penis*; Adelaide Symphony Orchestra's *Nigel Kennedy Plays the Four Seasons* and *Scotland the Brave*; Leigh Warren & Dancers *Einstein on the Beach*; and Parramatta Arts Centre's *Aunty Jack*.

Keeping People Informed

A number of publications are produced to keep potential and existing patrons informed about the Festival Centre's activities. These include a monthly membership newsletter to Adelaide Festival Centre members; a bi-monthly *Stage Guide* of events and activities; *CentrePage*, produced monthly for staff; an email newsletter to ACE card members for international students; a fortnightly *What's On* email newsletter; *CentrEd*, twice yearly for teachers and students; and a bi-annual *Showcase* newsletter about Performing Arts Collection activities.

Disability Action Plan

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

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

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

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

The Festival Centre was a focus for International Day of (DIS)Ability Celebrations on Saturday 3 December when the *Sommersault Seetainer* was installed on the Terrace. This initiative of Tony Doyle Visions provided a hub for activities by people

with disabilities on the Terrace and in the Piano Bar. A dedication ceremony was held for the new Bert Flugelman sculpture, on the western side of the Amphitheatre in memory and honour of the late Richard Llewellyn who was instrumental in making the Adelaide Festival Centre more accessible to people with disabilities. Richard's wife, Becky Llewellyn donated the work.

The Adelaide Festival Centre was featured in a new book *Making The Journey* published by Arts Access Australia and launched at the Festival Centre. The book highlights the positive work that has been done in recent years throughout Australia to make the arts accessible. The Festival Centre is the only venue featured in the book. Restless Dance and Tutti are the other South Australian companies amongst the twelve organisations throughout Australia featured.

Mentoring Students

Mary MacKillop College students learned about the complexity of running a business with the help of the Adelaide Festival Centre.

Adelaide Performing Arts Centre (APAC), a member of the Australian Network of Practice Firms, was Mary MacKillop College's simulated business providing students with the opportunity to learn about the intricacies of running a business, in this case a performing arts centre, and trade with other Australian and international practice firms.

Twenty-five Year Eleven and ten Year Twelve students participated in the Mary MacKillop APAC firm, including six Year Twelve students from other schools such as Rostrevor College, Kildare College, Marryatville High School and Norwood-Morialta High School.

A practice firm is a simulated business, established and operated by students with support from a facilitator and a business sponsor, in this case, the Adelaide Festival Centre. Currently there are 4 000 practice firms throughout the world in over thirty countries conducting business with each other in simulated local, national and international markets.

Practice firms trade just like a normal business, but there is no actual transfer of goods, services or money as trades are conducted virtually.

Business mentors from across the Festival Centre met regularly with the students to assist them to acquire the valuable knowledge and skills required to successfully manage personal, community, business and work opportunities that will hopefully come their way in the future.

APAC mirrored the Festival Centre in its organisational structure and operational procedures and has developed a virtual ticketing company, APACtix (its version of BASS, the Festival Centre's ticketing business), organises venue hire, bookings for its various theatres, an annual calendar of events, marketing and advertising of those events and merchandising.

Practice firms provide a unique opportunity for students to test their entrepreneurial and decision-making skills in a safe and supportive network. They also enable students to start developing relationships with business people and other networks. Each week when they meet, students conduct virtual trades with other practice firms around the world supported by a central bank in Canberra set up specifically for Australian Network Practice Firms.

Objective 3

RESPECT and COLLABORATE

Respecting and learning about people and ideas is the basis of productive and creative collaboration.

The Festival Centre must further develop understanding and skills to facilitate collaboration with Indigenous artists, culturally diverse communities and artists. We must explore new ways of working to achieve this.

Australian Performing Arts Market

The Australia Council for the Arts announced that it will partner with Arts SA to present the Australian Performing Arts Market (APAM) at the Adelaide Festival Centre in 2008, 2010 and 2012, building on the success of the five previous markets held at the Festival Centre in Adelaide between 1998 and 2006.

The Australia Council established APAM in 1994 to increase international and national touring opportunities for Australian performing arts across theatre, music, dance, physical theatre and performance-based new media arts. The biennial event is a crucial platform for Australian artists and arts companies eager to take their shows around the world.

The event, held in conjunction with the Adelaide Festival of Arts and the Fringe attracts presenters and producers from the UK, Europe, North America and Asia who want to see a critical mass of performing arts in one place at one time.

Cultural Diversity

Staff were offered the opportunity to participate in an Understanding Cultures Program, a collaboration with the University of SA. More than 200 staff attended sessions including The Chinese World, The Many Faces of Japan, The Culture of Islam, and Italian/European Cultures. Staff from the State Library, SkyCity, and the Womens' and Children's Hospital also attended these sessions.

A database of languages other than English spoken by staff was extended, and data collection formalised as part of the Induction process.

A delegation of staff visited the Migrant Resource Centre to further develop links and identify new ways of working together to support the cultural and artistic expression of new South Australian communities.

Multicultural Programming

The Adelaide Festival Centre held a number of events that had a very significant positive impact not only on the communities participating but also on the entire South Australian community. These events were consistent with the Adelaide Festival Centre's objective to encourage and facilitate artistic, cultural and performing arts activities and to enrich South Australians.

The Pan-African Festival, held on the Festival Theatre Terrace on 29 April 2006, was an accessible day of multicultural music, dance, food and information from participating African Communities to promote understanding of their culture. The Festival Centre collaborated with the African Communities Council of South Australia (ACCSA) and the Migrant Resource Centre of South Australia (MRCSA). The free event, the first of its kind with these communities, developed further the Festival Centre's relationship with the ACCSA and the many diverse communities from Africa that now reside in South Australia. Communities were invited by ACCSA to participate with support from MRCSA.

Pan-African Festival involved ten music and dance performances, 14 community food stalls and ten art and craft and information stalls from communities originally from Tanzania, Sierra Leone, Liberia, Somalia, Ethiopia, Sudan, Congo, Ghana and Nigeria.

African Journey was a ticketed in-theatre event of Pan-African multi-cultural music, dance and stories from across the continent from participating African communities, held in the Festival Theatre on 27 May, 2006. It was an evening of entertainment and energy, cultural diversity and information that took the audience on a journey from West to East. The ACCSA and MRCSA were again partners on this event and invited communities to participate and facilitated that participation.

African Journey involved cultural groups originally from Tanzania, Sierra Leone, Liberia, Somalia, Ethiopia, Sudan, Congo, Ghana, Nigeria, Rwanda and Burundi performing their music, dance, masks and cultural fusion. It was Africa through the eyes of the people who know it – sharing stories, showcasing dance and music.

The Middle Eastern Festival was a free outdoor event held on the Festival Theatre Terrace on 1 April 2006. It was presented in conjunction with MRCSA and the Middle Eastern Communities Council SA (MECCSA) and was a day of cultural diversity, food and information.

Cultural groups involved included the Afghan Women's Federation, Afghan Cultural Group, Iraqi Cultural Association, Hussania Muslim Association, Turkish Association, Youth Emerged, Australian Druze Ladies Auxiliary, Muslim Women's Association, Uzbek Community, Armenian Community and Nayima's Belly Dancers.

These events built on the relationships developed during the Refugee Week Cultural Festival held at the Festival Centre during the previous four years and the spectacular success of the Sudan project held in the Festival Theatre during 2005.

These were new events based on traditional cultures. Respecting and learning about people and ideas is the basis of productive and creative collaboration. Events such as these in the Festival Centre's Multicultural Program assist the Adelaide Festival Centre to further develop understanding and skills to facilitate collaboration with culturally diverse communities and artists. Partnering with organisations like MRCSA, ACCSA and MECCSA facilitate the community-building, mentorship and educational outcomes of the projects.

'We wish to hold our Pan-African Festival at the Adelaide Festival Centre because we wish to showcase our diverse cultures for our own communities and for the wider multicultural Australian community. Most importantly we want to demonstrate that we are the 'united African communities of South Australia. Your Centre is secure and self-contained and in the centre of the city, close to public transport, crucial to our people. The Centre gives us a professional venue with a high public profile and we share your goals of free and cultural expression.' Dr Joseph Masika ACCSA.

Also part of the Festival Centre's multicultural programming, was its support for the South Australian Council for the Greek Cultural Month's (SACGCM) *Rebetika* project. *Rebetika* was a cross-cultural musical showcase of 'Greek Blues' from the many cultures and lands of the Greek Diaspora held in the Space Theatre.

According to Gerasimos (Gerry) Patitsas on behalf of the SACGCM: *"The Adelaide Festival Centre is in a prime position to show the way forward in the arts, engaging with the broader community and helping break down stereotypes, broaden horizons and foster greater understanding and harmony."*

We also held our first event with Indian, Pakistani, Sikh, Sri Lankan and Bangladeshi communities working together. *Bollywood Meets Lollywood* presented a most entertaining cross-cultural evening of classical and pop music, dance and comedy.

For the third year in a row, the Adelaide Festival Centre assisted the Migrant Resource Centre of South Australia to present the Refugee Week Cultural Festival for newly arrived refugees and the wider community. More than 2000 people attended this event, held on the Festival Theatre Terrace, including Federal and State community leaders, and opened by Senator Amanda Vanstone.

These events use art to bring communities and the wider public together. They enable people to explore their own heritage while understanding the value diversity brings to a broader Australian community.

Learning and Leadership

Two papers were presented by Dr Jacques de vos Malan, Director of Programming and Marketing, at the 2005 International Conference of Performance Venue Management in Taipei and Chia-yi Country, Taiwan. Invitations were also accepted to visit the Hong Kong Cultural Centre and the Macau Cultural Centre with all travel costs covered by the Taiwanese hosts.

The Festival Centre's CEO and Artistic Director, Douglas Gautier, attended the cluster of arts industry meetings in Hong Kong to further the development of Asia Pacific touring networks and the sharing of artists while also promoting the Festival Centre's Workshop capabilities and the Australia Council's Australian Performing Arts Markets being held at the Festival Centre in 2008, 2010 and 2012. The meetings were with the Association of Asia Pacific Arts Centres (AAPAC), the Association of Asian Performing Arts Festivals (AAPAF), and the International Society for the Performing Arts (ISPA). Mr Gautier currently serves as the Vice Chairman of AAPAF and as Deputy Chairman of AAPAC. He was also a keynote speaker at ISPA.

A comprehensive training strategy was developed and implemented to support the learning and development of staff within the Adelaide Festival Centre. Addressing a series of core competencies directly linked to the Corporate Plan, staff undertook formal qualifications in Frontline Management, Business and Entertainment. More than twenty staff are currently part way through the qualifications, which have been delivered through a flexible combination of Recognition of Current Competency, workshops and work-based projects. In addition, staff participated in a range of additional training opportunities including cultural diversity training, information technology as well as individually tailored courses.

Adelaide Festival Centre Season 2005-06

The 2005-06 season at the Adelaide Festival Centre included the following Adelaide Festival Centre presented programs:

Morning Melodies: a competitively priced daytime entertainment program stream, now in its twenty-first year.

Adelaide's Big Backyard: a diverse program of family events, performances and activities, held during the summer months and first launched in 2004.

iNSPACE: created in 2003 to present new works, new ideas and new collaborations from some of Australia's most innovative independent artists and companies.

Something on Saturday: a sixteen-week winter program of theatre, dance, music and free workshops for children, now in its twenty-ninth year.

CentrEd: a curriculum-based program of performances, workshops, forums, exhibitions and events at the Adelaide Festival Centre, providing learning

experiences to students across the range of Reception to Year Twelve, along with professional development for teachers.

Visual Arts Program: aiming to explore the many rich intersections between the performing arts and visual media, in ways that integrate the visual component into the complete aesthetic experience offered by the Festival Centre and add real value to visits by our performing arts patrons.

Performing Arts Collection: established in 1979 and now holding close to 100 000 individual items of cultural significance; regularly used by historians and other scholars with various exhibitions on display in and around the Festival Centre throughout the year.

Adelaide Festival Centre Works of Art Collection: comprising 200 items currently valued at \$6.8 million. Contemporary Australian and international artists are represented in this collection of paintings, sculptures, photographs, montages, sketches and public art pieces, assembled over the past thirty years, with various pieces on display throughout the Festival Centre each year.

AFC Foundation Indigenous Art Collection: established in 2001 and including contemporary Indigenous artworks acquired earlier by the Festival Centre. The collection aims to recognise and celebrate the significance of the site to the Kaurna people, the traditional custodians of the land. Following a generous donation from the Adelaide City Council, the collection now includes the work of more than twenty Australian Indigenous artists.

JULY

Festival Theatre

Peter Pan (**Something on Saturday** and Australian Classical Youth Ballet)
Cop This 3 (South Australian Police Concert Band and **CentrEd**)
Vienna Boys Choir (The Australian Youth Choir and Combined Schools)
Malaysia Airlines Master Series 7: *Famous Fives!!* (Adelaide Symphony Orchestra)
Keys to Music: *Mozart Symphony No. 39 K. 543 (1st movement)* (**Morning Melodies** and Adelaide Symphony Orchestra)
Zeppelin Flies Again (Adelaide Symphony Orchestra)
Inside the Tardis (McPherson Touring)

Festival Theatre Foyer

Adelaide Cabaret Festival & Visual Arts: Peter Wyllie Johnston presents *Fewster & King Exhibition*
Didgeridu! (**Something on Saturday** and Reconciliation SA)
Captain Splash and the Magic Raindrop (**Something on Saturday**)

Dunstan Playhouse

Music for a Rainy Day (**Something on Saturday** and Adelaide Art Orchestra)
Snaps Kakadu Club (**Something on Saturday**)
Midnite (Windmill Performing Arts and Opera Australia's OzOpera in association with State Theatre Company of South Australia)
Barmaids (HIT Productions)

Space

Frozen (State Theatre Company of South Australia)
Vocabulary (**iNSPACE**, Restless Dance Company & Australian Dance Company)

Artspace

Moving Images (**Visual Arts** & South Australian Living Arts Festival)
Adelaide Festival Centre Foundation Indigenous Art Collection

AUGUST

Festival Theatre

Michael Kieran Harvey (Inaugural recital on the Festival Centre's new Steinway Grand Piano presented by the **Adelaide Festival Centre Foundation**)
La Bohème (State Opera of South Australia)
The 2005 Positive Minds Attract Hot 30 Countdown Rock Eisteddfod Challenge (Maybelline New York with the support of Arts SA)
The Ten Tenors (Frog In A Sock Pty Ltd)

Festival Theatre Foyer

Adelaide Cabaret Festival & Visual Arts: Peter Wyllie Johnston presents *Fewster & King Exhibition*

Dunstan Playhouse

Edward Allbee's *The Goat or Who is Sylvia?* (State Theatre Company of South Australia)

Space

Vocabulary (**iNSPACE**, Restless Dance Company & Australian Dance Company)

Broggen of the Glump (**Something on Saturday** & Broggen Physical Theatre)

This Unchartered Hour (**iNSPACE**, Brink Productions & The Firm)

Almost a Circus (**Something on Saturday** & Peter Gray)

Rumbo & Jumbo (**Something on Saturday**)

Artspace

Moving Images (**Visual Arts** & South Australian Living Arts Festival)

Her Majesty's

The Russian National Ballet: *Sleeping Beauty* (Hutchison Entertainment Group)

The Russian National Ballet: *Nutcracker* (Hutchison Entertainment Group)

The Russian National Ballet: *Romeo & Juliet* (Hutchison Entertainment Group)

The Bar at Buena Vista (ATA Allstar Artists Pty Ltd)

Isla Grant in Concert (Gordon, Stahl & Vincent)

Wakakirri National Story Festival (Ad-Lib Theatrical Productions)

The Lost Android (**Something on Saturday** & Knee High Puppeteers)

SEPTEMBER

Festival Theatre

Malaysia Airlines Master Series 9: *American Rhapsody* (Adelaide Symphony Orchestra)

Nana Mouskouri – *One Last Song From Nana* (Andrew McManus Presents and Channel 9)

'You and I', Him and Them and The Silver Jubilee Organ!! (**Morning Melodies**)

Jane Rutter in Concert Showtime 3 (Adelaide Symphony Orchestra)

Public Schools Music Festival (Department of Education and Children's Services and the South Australian Public Primary Schools Music Society)

Cantate Domino Catholic Schools Music Festival (Catholic Education SA)

Festival Theatre Foyer

Adelaide Cabaret Festival & Performing Arts Collection: Peter Wyllie Johnston presents *Fewster & King Exhibition*

Dunstan Playhouse

Wilfrid Gordon McDonald Partridge (Windmill Performing Arts)

President Wilson in Paris (Christine Harris and HIT Productions)

Space

The Daylight Atheist (State Theatre Company of South Australia)

Artspace

Fuji ACMP Australian Photographers Collection 10 (Australian Commercial and Media Photographers and the Adelaide Festival Centre)

Her Majesty's Theatre

Paco Peña Flamenco Dance Company (Hocking & Vigo)

OCTOBER

Festival Theatre

Sleeping Beauty (The Australian Ballet)

La Traviata (State Opera of South Australia)

Keys to Music La Traviata (Morning Melodies in association with the Adelaide Symphony Orchestra and the State Opera of South Australia)

Festival Theatre Foyer

Adelaide Cabaret Festival & Performing Arts Collection: Peter Wyllie Johnston presents *Fewster & King Exhibition*

Jean Carroll – Milliner: The Hat Lady (NIDA with the Adelaide Festival Centre's **Performing Arts Collection**)

Festival Theatre Terrace

Ethnic Schools Children's Day (The Ethnic Schools Association of SA Inc)

Dunstan Playhouse

President Wilson in Paris (Christine Harris and HIT Productions)

Bombshells (A Melbourne Theatre Company Production presented by State Theatre Company of South Australia)

Noises Off (State Theatre Company of South Australia)

Space

A Thing Called Snake (iNSPACE)

My Sister Violet (Urban Myth Theatre and the **Adelaide Festival Centre**)

Artspace

Fuji ACMP Australian Photographers Collection 10 (Australian Commercial and Media Photographers and the Adelaide Festival Centre)

Jean Carroll – Milliner: The Hat Lady (NIDA with the Adelaide Festival Centre's **Performing Arts Collection**)

Her Majesty's

My Dream (3CW Chinese Radio and the Embassy of The Peoples Republic of China in Australia)

Gigi D'Alessio In Concert (MUSICA IN ENTERTAINMENT with Abstract Entertainment and Aquila Promotions)

Shout! The Legend of the Wild One (MS Society of SA & NT Inc)

NOVEMBER

Festival Theatre

The Merchants of Bollywood (ATA Allstar Artists Pty Ltd)

Cop This # 3 (SA Polic Band)

Kate Ceberano and the Adelaide Symphony Orchestra Showtime 4

Joe Cocker with Renée Geyer (Michael Coppel Ventures)

Festival Theatre Foyer

Jean Carroll – Milliner: The Hat Lady (NIDA with the Adelaide Festival Centre's **Performing Arts Collection**)

Dunstan Playhouse

Noises Off (State Theatre Company of South Australia)

Space

The Daylight Atheist (State Theatre Company of South Australia)

Touchwood (**iNSPACE**, IHOS Opera & Icebreaker Arts Projects)

Wodliparri – SA Indigenous Family Day 2005 (**Adelaide Festival Centre** and Carclew Youth Arts Centre)

Amphitheatre

Wodliparri – SA Indigenous Family Day 2005 (**Adelaide Festival Centre** and Carclew Youth Arts Centre)

Artspace

Jean Carroll – Milliner: The Hat Lady (NIDA with the Adelaide Festival Centre's **Performing Arts Collection**)

Her Majesty's

Shout! The Legend of the Wild One (MS Society of SA & NT Inc)

Björn Again Abba Gold Concert Tour (Premier Artists)

Bernard Fanning in Concert (Village Sounds)

Leo Sayer (Silverbird Australia Pty Ltd)

The Goodies (Andrew Kay & Associates)

DECEMBER

Festival Theatre

The Sounds of Christmas (Adelaide Symphony Orchestra)

Broad (Maiden Australia and supported by QPAC)

Festival Theatre Foyer

Jean Carroll – Milliner: The Hat Lady (NIDA with the Adelaide Festival Centre's **Performing Arts Collection**)

Terrace & Piano Bar

The International Day of (Dis)ability Celebration (Tony Doyle Visions with the Adelaide Festival Centre)

Dunstan Playhouse

Pressure Down (McCluskey Pitman Pty Ltd in association with Rumoured Productions)

Because We Can Can! (Strictly Talented Performing Arts)

Artspace

Jean Carroll – Milliner: The Hat Lady (NIDA with the Adelaide Festival Centre's **Performing Arts Collection**)

Anangu Backyard: The Art of Storytelling (Adelaide's Big Backyard and Visual Arts)

Her Majesty's Theatre

Desalyne Dancers in Concert (Desalyne Dancers in Concert)

Mighty Good Talent School Annual Song & Dance Concert

Flava's Paradise (Flava Dance Studio)

JANUARY

Various Locations

Backstage Guided Walks (Adelaide's Big Backyard)

Specialised Guided Walks: The Mayhem Behind the Magic; Lights, Sound, Action

What's it Like to Work in Theatre? (Adelaide's Big Backyard)

Free Family Workshops (Adelaide's Big Backyard)

Festival Theatre

The Nutcracker (Australian Classical Youth Ballet and Adelaide's Big Backyard)

Festival Theatre Foyer

Jean Carroll – Milliner: The Hat Lady (NIDA with the Adelaide Festival Centre's

Performing Arts Collection)

Dunstan Playhouse

Show Us Your Roots (A-List Entertainment and Adelaide's Big Backyard)

Sharon, Keep Ya Hair On! (Patch Theatre Company and Adelaide's Big Backyard)

Space

Christopher O'Riley – Hold Me to This: Chris O'Riley Plays the Music of Radiohead (Adelaide's Big Backyard)

Welcome to Paradise (Mainstreet Theatre Company and Adelaide's Big Backyard)

Artspace

Anangu Backyard: The Art of Storytelling (Adelaide's Big Backyard and Visual Arts)

Her Majesty's Theatre

Carl Barron -The Best Bits From My Two DVDs Tour (A-List Entertainment and Adelaide's Big Backyard)

The 24-Hour Show (Adelaide Theatre Guide)

FEBRUARY

Various Locations

Backstage Guided Walks (Adelaide's Big Backyard)

Specialised Guided Walks: Performing Arts Collection; In, Art & Around (Adelaide's Big Backyard)

Free Family Workshops (Adelaide's Big Backyard)

Festival Theatre

Handel's Israel in Egypt (2006 Intervarsity Choral Festival)
Nigel Kennedy Plays Four Seasons (Adelaide Symphony Orchestra in association with the **Adelaide Festival Centre** and **Adelaide's Big Backyard**)
Amici Forever (Michael Coppel Presents)
The Gospel According to Elvis (**Morning Melodies**)

Festival Theatre Foyer

Jean Carroll – Milliner: The Hat Lady (NIDA with the Adelaide Festival Centre's **Performing Arts Collection**)
From the Inside Out (**Performing Arts Collection** in collaboration with the State Theatre Company)

Piano Bar

Paint That Face (Adelaide's Big Backyard)

Space

The Portrait (Co-Opera, **Adelaide's Big Backyard** and **Morning Melodies**)
52 pick up (theatre simple in association with Urban Myth Theatre of Youth)
SACE Drama and Dance Days (**CentrEd**)

Space Foyer

Rhythm of Life (**Adelaide's Big Backyard**)

Artspace

Anangu Backyard: The Art of Storytelling (**Adelaide's Big Backyard** and **Visual Arts Program**)

MARCH

Festival Theatre

Flight (Glyndebourne Festival Opera Production. Adelaide Bank Festival of Arts in association with State Opera of South Australia)
Pat Metheny Trio With Christian McBride & Antonio Sanchez (Adelaide Bank Festival of Arts)
The Forsythe Company – Three Atmospheric Studies (Adelaide Bank Festival of Arts)
Leningrad Symphony (Adelaide Bank Festival of Arts and the Adelaide Symphony Orchestra)

Festival Theatre Foyer

From the Inside Out (**Performing Arts Collection** in collaboration with the State Theatre Company)

Dunstan Playhouse

Three Furies: Scenes from the Life of Francis Bacon (Adelaide Bank Festival of Arts, Sydney Festival and Perth International Arts Festival. Produced by Performing Lines)
Nemesis (Arts Projects Australia in association with Adelaide Bank Festival of Arts)

Space

Stau (anoukvandijk dc and Adelaide Bank Festival of Arts)
Lane Hinchcliffe Band – Live in Concert (Piano Rock presented by Maestro Music as part of Adelaide Fringe)
Enda Markey – Home Thoughts From Abroad
Rebetica – Greek Urban Blues (South Australian Council for the Greek Cultural Month and the **Adelaide Festival Centre** as part of Festival Hellenika 2006)

Artspace

SonicSpace – Contemporary and Historical Electronic Music (**Visual Arts** in association with the Adelaide Bank Festival of Arts as part of the Project 3 program)
Project 3 Artist Talks: Get Up-Close and Personal with Project 3 Artists (**Visual Arts** in association with the Adelaide Bank Festival of Arts as part of the Project 3 program)
Silent Music (**Visual Arts** in association with the Adelaide Bank Festival of Arts as part of the Project 3 program)

Her Majesty's Theatre

Devolution (Adelaide Bank Festival of Arts, Sydney Festival and Australian Dance Theatre)
Nora: Henrik Ibsen's A Doll House (Schaubühne am Lehniner Platz and Adelaide Bank Festival of Arts)
Ten Canoes (Adelaide Film Festival in association with Adelaide Bank Festival of Arts)

APRIL

Festival Theatre

Master Series 1: *Grand Odyssey* (Adelaide Symphony Orchestra)
Showcase Series 2: *Jazz Meets the Symphony* (Adelaide Symphony Orchestra)
David Gray with special guest Lior (The Frontier Touring Company)
Aunty Jack Show and Tell (Big Laugh Comedy Festival and Platypus Nevada Corporation)

Festival Theatre Stage

SA Great Breakfast (**Adelaide Cabaret Festival**)

Festival Theatre Foyer

From the Inside Out (**Performing Arts Collection** in collaboration with the State Theatre Company)

Festival Theatre Terrace

2006 Middle Eastern Festival (Middle Eastern Communities Council of SA in association with the Migrant Resource Centre of SA and the **Adelaide Festival Centre**)
2006 Nunga Expo II (Aboriginal Centre for Information & Arts in SA)
Pan-African Festival (African Communities Council SA in association with the Migrant Resource Centre of SA and the **Adelaide Festival Centre**)

Dunstan Playhouse

Ida and the Magic Trunk (Sheila Laing Dance Centre)

Bollywood Meets Lollywood (Rasik Ranjani & Bhangaroo)

Space

Martha Wainwright with Special Guests (Chugg Entertainment & Gaynor Crawford)
Creative Development: *The Session: The Ennio Morricone Experience*

Adelaide Cabaret Festival Launch

Corporate Presentation – Fujitsu (Errol Jones Productions)

Her Majesty's Theatre

Jamie Cullum with guest Mark Sholtez (The Frontier Touring Company)

Pauly Shore's 'R Rated' Tour 2006 (A-List Entertainment and Andrew McManus Presents)

The Veronicas (The Frontier Touring Company)

Tatarstan State Dance & Theatre Troupe (Tatar Association of SA Inc)

MAY

Festival Theatre

Snow White (**Something on Saturday** & Australian Classical Youth Ballet)

Let Me Explain (**Morning Melodies**)

Joan Rivers – 1st Annual Farewell Tour (A-List Entertainment and Andrew McManus Presents)

Showcase Series 3: *Scotland the Brave* (Adelaide Symphony Orchestra)

Loreto College Performing Arts Festival

Coppelia (**Something on Saturday** & South Australian Children's Ballet Company)

Don Giovanni (**Morning Melodies** & Co-Opera)

Human Nature – The Motown Show (Michael Coppel Presents)

SANTOS AGM

African Journey (the Migrant Resource Centre of SA and the **Adelaide Festival Centre**)

Festival Theatre Foyer

From the Inside Out (**Performing Arts Collection** in collaboration with the State Theatre Company)

Dunstan Playhouse

The Blonde, the Brunette & the Vengeful Redhead (State Theatre Company of South Australia)

Space

Twelfth Floor (**iNSPACE** & Mobile States: Touring Contemporary Performance)

Me, You. Us Together (**Something on Saturday**)

Skycity Adelaide Staff Meeting Day

Artspace

Heartspace – exhibition and auction of artworks donated by Australian Artists.
(**Visual Arts** in association with Heart of Australia)

Her Majesty's Theatre

Puppetry of the Penis (A-List Entertainment)

Foster & Allen (Adrian Bohm and Irish Echo)
Casio Brothers (Something on Saturday)
Nancy Cartwright – My Life as a Ten-Year-Old Boy (Adrian Bohm Presents)
Dance Week (**CentrEd**)

JUNE

Festival Theatre

Master Series 5: *Songs for the Soul* (Adelaide Symphony Orchestra)
Volunteers' Day Celebration
Adelaide Cabaret Festival:
Engelbert Humperdinck, The King of Romance (Andrew McManus Presents / AFC)
Mandy Patinkin in Concert
Showcase Series 5: *ASO Plays Pink Floyd* (Adelaide Symphony Orchestra)

Festival Theatre Stage

Adelaide Cabaret Festival
Here's to the Ladies: Christine Andreas
Girls Just Wanna Have Fun!: Gentlemen Prefer Curves
A Jazz Portrait of Frank Sinatra – Gregg Arthur
Noise & Smoke – Karen Kohler & Dirk Weiler
An Evening with Rick Price
Australian Tourism Exchange Showcase
Madame: Mich en Scene
The Moons of Venus: Karen Kohler

Festival Theatre Foyer

Exhibition: *Mo – A Snap Shot* (Adelaide Festival Centre's **Performing Arts Collection**)

Banquet Room

Adelaide Cabaret Festival
Every Grain of Sand: Songs of Bob Dylan: Barb Jung
Tina C *in Manifesto*
Valley of the Dinosaurs (Kids Cabaret – **Something on Saturday**)
You Can Do It! Llynda Nairn (Kids Cabaret – **Something on Saturday**)
Science Rocks (Kids Cabaret – **Something on Saturday**)
Waterloo Sunset: Barb Jung
A Tribute to Danny Kaye: Russell Fletcher
Kate Miller-Heidtke with Band
Bingo with Ida Barr

Piano Bar

Adelaide Cabaret Festival
Dosostias: Parallelo
Spontaneous Broadway
The Maza Sisters
The Carpenters from Kempsey
Mo: Michael Schneid

*Running Gags – 125 years of Bulletin Cartoons
In Conversation With...
Mo: A Snap Shot
Fas-Moi Mal, Johnny: Fiona Thorn*

John Bishop Room

Adelaide Cabaret Festival

*Songs to Make You Feel Sexy: Cherie Boogaart
Bad Ambassador: Geraldine Quinn
The Beautiful Losers
Lalu: Palma Kunkel
God Save the Queen It Isn't: Stuart Maunder
Australia on \$400 a Fortnight: Casey Bennetto*

Dunstan Playhouse

Einstein on the Beach (Leigh Warren & Dancers / State Theatre Company)

Adelaide Cabaret Festival

*Meet Me in the Middle of the Air – Paul Kelly & Paul Grabowsky
Fruit
The Times of My Life (Toni Lamond & Tony Sheldon)
Tripod – Live!
Double Exposure – Flacco & Marty Murphy
A Nat King Cole Tribute: Donny Ray Evins
Metro Street
Todd McKenney – Live!
Flat on Your Bacharach
Two Weeks with the Queen (Windmill Performing Arts)*

Space

Tumby Bay Area School Workshop (Carclew Performing Arts)

*Babs & Sunny and Lionheart (**Something on Saturday** & No Strings Attached
Theatre of Disability)*

Adelaide Cabaret Festival

*La Fille du Cirque: Camille
KEATING!
Nearly Ready
Jeff Duff's Ground Control to Frank Sinatra
Meow Meow: Beyond Glamour – Absinthe Tour
After the Beep, Musical
After the Beep, Question & Answer session
Barb Jung's Masterclass
Mandy Patinkin Masterclass*

Understanding Cultures Series (AFC Organisational Development)

Artspace

Adelaide Cabaret Festival

*Gotharama
The Burlesque Hour
I Get the Music in You: Jan van de Stool
Martin Martini and the Bone Palace Orchestra*

Secret Love

Her Majesty's Theatre

David Strassman – The Get Chuck'd 2006 Australian Tour (Rock City Entertainment)

Wakakirri Lighting Workshop (adlib Theatrical Productions)

Hotel Sorrento (HIT Productions)

Lyrics

Adelaide Cabaret Festival

John Baker Duo

Sing Your Own Musicals

Joshua Spier

LeighStarDust

Soul Trader

Kool Kat Festival Club

Adelaide Cabaret Festival

Brazza

Kumfy Klub

Drowsy Drivers with Moira Finucane

Music Trivia Quiz: Oz Rock Chick

Bos Groove

DJ Trip does Vegas

Entropic with Deepchild

The Satellites

Afro Dizzi Act

Objective 4

INNOVATE

The Festival Centre must orient its creative resources to original work, which will contribute to project and arts development and a leadership position.

This spirit of innovation must lead all business units.

iNSPACE

The Festival Centre's *iNSPACE* program is a premiere program for Australian arts companies and independent artists to present contemporary work across all art platforms. It presents new works and collaborations from some of Australia's most innovative arts companies, independent artists, writers, actors, directors, film makers, dancers, choreographers, set designers, musicians, composers, producers, performers and visual artists!

iNSPACE audiences encounter events of the highest calibre and experience the latest works at affordable prices.

The launch of the 2005 season attracted more than 300 people and a lot of attention.

The first work of the season, **Vocabulary**, a co-presentation between Australian Dance Theatre and Restless Dance Company of nine performances, received an overwhelmingly warm response from audiences, arts industry, youth and disability sectors and reviewers.

This Uncharted Hour, developed by Brink Productions and The Firm, was a workshop presentation where audience members were invited to be part of the creative development and to provide feedback and to debate the work.

The major *iNSPACE* work for the year was **A Thing Called Snake**, a new theatrical production that would not have been developed without the support of the Festival Centre's *iNSPACE* season and the Theatre Board of The Australia Council.

An extensive marketing, promotion and publicity campaign was instigated resulting in strong word-of-mouth and good ticket sales, among the 18-30 age group, particularly. The innovative sets and part of the audience seating for the work were constructed by the Festival Centre's workshops.

Touchwood, created by Icebreaker Production and IHOS Opera, attracted attendances of almost 400 over its two performances.

Every Picture Tells A Thousand Lies was a two-week creative development by photographer Mick Vovers and dramaturge/director Ross Ganf. It fused the boundaries between visual culture and storytelling.

Another creative development was **The Session**, by the Ennio Morricone Experience. This acclaimed music/soundscape/performance ensemble from Melbourne involved a closed creative development stage and concluded with a free showing in the Space Theatre for *iNSPACE* audiences.

SonicSpace, in conjunction with the Festival Centre's Visual Arts program and presented by the Adelaide Bank Festival of Arts with Michael Yuen and Three Reasons, was a new music and visual concept program.

Twelfth Floor by choreographer Tanja Liedke, was a dance theatre work that observed human interactions within an institution and was dark and dry with humorous physical commentary, and was attended by more than 350 people.

42:LTU by Andy Packer, Carclew and supported by The Australia Council provided an opportunity for a group of inquiring minds from diverse fields to examine contemporary intersections between arts practice and the world of science. Almost 150 attended a free workshop showing.

Rewrites of **Everything's F***ked** have been completed and the author will submit the completed script and music for a further script analysis/dramaturgical assessment to Jonathan Maher, the London-based musical director of *Rent* to inform further development.

WODLIPARRI

The Wodliparri Indigenous Family Day, a partnership between the Festival Centre and Carclew Youth Arts Centre to recognise and celebrate Indigenous South Australians, was held in November occupying the Amphitheatre, Space Theatre and Drama Centre foyer area. More than 750 people attended, including several Members of Parliament in South Australia and 150 artists.

Objective 5

SERVE

The Festival Centre must exemplify the highest possible levels of service in all areas, at all times.

Patron Services

Patron Services provides the highest possible levels of service to our patrons in all our venues. Our front-of-house teams are supported by extensive leadership and training to ensure that every visitor experience is enjoyable and memorable.

Customers continue to rate highly the service they receive from their various dealings with the Festival Centre and during 2005-06 the average customer satisfaction rating was over eight out of ten.

The South Australian Police conducted training sessions with Patron Services staff on 'Trauma and Violence in the Workplace' to assist staff to deal with difficult patron situations.

Patron Services staff performed well all year and received very positive feedback, particularly during the Adelaide Cabaret Festival, the Adelaide Bank Festival of Arts and the 7th Australian Performing Arts Market.

Showbitz

We continue to develop a new range of products by working with local artists, crafts-people and food producers, to offer the best South Australian and theatre-related products. The results have been very pleasing in terms of turnover and return to the Trust.

Showbitz also offers a valuable service to external promoters in managing the sales of merchandise for their events and activities.

Catering

Restaurant Associates, the Festival Centre's catering partner for functions and bars, appointed a new General Manager and a new Head Chef during 2005-06, both with extensive event and catering experience at special entertainment venues.

Restaurant Associates offers a fresh and contemporary approach to functions and events in the most prestigious venues and spaces at the Adelaide Festival Centre. Nowhere else in Adelaide can you enjoy a social or business event in upgraded five-star venues that soak up the enriching atmosphere and vibrancy of the performing arts where the likes of Mel Gibson and Cate Blanchett got their start.

Many of the Adelaide Festival Centre venues for special events boast an abundance of natural light or a backdrop of city lights. During 2005-06 the Lyrics and Banquet Rooms were refurbished.

Restaurant Associates is renowned worldwide for exciting restaurant concepts and high quality food service. It is the catering partner with many other landmark organisations internationally, including New York's Carnegie Hall, Washington's John F. Kennedy Center for the Performing Arts and the Guggenheim Museum in Los Angeles

Some of the unique spaces and venues for events and functions at the Centre include theatres and stages, foyers, the Lyrics Room and the Banquet Room and the more intimate Quartet Suite and John Bishop Room. Special events held here have included a State Dinner for 500 guests on the stage of the Festival Theatre for Clipsal 500, Lexus car launches, Annual General Meetings for some of the country's largest corporations and barbecues by the river.

Theatrical lighting and special theming effects can be incorporated into any event or venue at the Adelaide Festival Centre.

Restaurant Associates also operates the Piano Bar in the Festival Theatre foyer and offers meals and snacks to conference and performance patrons.

Some of the events and functions held during 2005-06 include:

The Australian Tourism Exchange's cocktail function in the Festival Theatre foyer attended by 350 delegates prior to them enjoying a preview of Adelaide Cabaret Festival performances; Royal Flying Doctors' Fundraising Dinner; SANTOS Annual General Meeting; Blaze Media Awards dinner; the Annual Australian Labor Party convention; and the Official SA AFL Grand Final lunch with Sandra Sully.

An independent retail caterer operates Tutto ku and Mutandi ku.

Tutto ku, in the lower level of the Festival Centre's Drama Centre, provides a restaurant, bar and lounge and a spectacular view overlooking the River Torrens for pre and post show dining or drinks. It offers a fabulous modern Australian menu and an extensive wine list. It is open in conjunction with performances and at other times by appointment.

Mutandi ku, in the main gateway of the Festival Centre adjacent the Festival Theatre foyer, is the perfect place for casual meals, drinks, coffee and cake. It is open Monday to Friday from 8.00 am (closing from 5.30 pm depending on performance times and Saturday and Sunday in conjunction with performances.

Elder Park Café, operated by a third catering provider, is located on the banks of the River Torrens, on the northern side of the Festival Centre and offers stunning views and alfresco or indoor dining.

Car Park

The Adelaide Festival Centre's car park operates twenty-four hours a day, seven days a week and continues to provide strong revenue results for the Adelaide Festival Centre.

Patrons are able to pre-book car park spaces through BASS up to 24 hours prior to a performance.

Parking options include: Earlybird (in by 9.30am and out by 6.30pm); Casual by the house (until 6.30pm); Performance/evening flat rate; or Weekend flat rate. Patrons can pay at retail outlet Showbitz, at the auto pay station outside the car park or on exit by credit card.

Production Services

Production Services excelled themselves during the year, particularly in delivering of the *Adelaide Cabaret Festival*, the Adelaide Bank Festival of Arts and the 7th Australian Performing Arts Market. They relish the opportunity to work with international performers, who travel without technicians, to assist them with lighting and sound designs and always receive outstanding feedback on their professionalism and efficiency.

Production Services staff supplied the sound shell and lighting for *Womad* at Botanic Park, Carols by Candlelight, the Darwin Festival of Arts and Symphony Under the Stars.

During 2005-06, the Lexicon Acoustic Reinforcement and Enhancement System (LARES) in the Festival Theatre was equipped with new, state-of-the-art digital electronics to enhance live acoustic performances during 2005-06.

LARES was originally installed into the Festival Theatre in 1998 as part of an acoustical renovation designed to allow the venue to successfully program a wide variety of performances – including opera and symphony concerts. It is a proprietary system that uses microphones, loudspeakers and sophisticated digital signal

processing to alter and optimise room acoustics – improving the enjoyment of listening throughout the theatre.

Just like digital television provides a better picture, the upgrade to LARES improved acoustic results.

The Adelaide Symphony Orchestra assisted the Festival Centre by playing during testing of the upgraded system.

When LARES is operating it is not obvious. Even when standing quite close to a loudspeaker no sound is readily apparent, but for the audience, opera singers are louder and have greater clarity, orchestras are well blended and concerts sound more rounded.

LARES has helped facilitate successful productions of the 1998 and 2000 *Ring Cycle*, performances by the Adelaide Symphony Orchestra, and a variety of programs that feature acoustic music.

Objective 6

FINANCE

The Festival Centre must consolidate a financial position to grow its program and meet its other obligations, including a long-term funding plan for the iconic facilities.

It must work creatively and flexibly with its partners in achieving this.

BASS

Through its ticketing, BASS provides an essential service to the arts and entertainment industry in South Australia. The revenue it generates contributes to the Festival Centre's programming activities.

BASS (Best Available Seating Service), Australia's first computerised ticketing agency, was established by the Adelaide Festival Centre thirty years ago.

It was also the first ticketing system in Australia to offer its clients subscription series, internet bookings and the ability to book accommodation, restaurants, merchandise, car parking and memberships while booking seats.

More than seventy-five percent of entertainment events in South Australia are ticketed by BASS and BASS consistently scores nine out of ten across a range of customer satisfaction measures.

BASS has always been a market leader and investment in research and development has been a priority to ensure it remains at the forefront of ticketing in what is a very competitive industry.

The flexibility of the BASS network allows tickets to be bought via phone, fax, mail on-line or in person. Through these networks, over 10,000 tickets can be sold in one hour.

BASS is committed to meeting the needs of its clients and one of the key drivers in its innovation journey has been the desire for promoters of events to be able to capture marketing intelligence on their customers so they know them better and can better meet their needs.

BASS is the only ticketing company in Australia that specialises in arts ticketing but also has the expertise to service and manage major sporting events including selling more than 100 000 tickets for the Clipsal 500 and managing ticket sales for the AFL football matches at Adelaide's AAMI Stadium with 54 000 seats for more than eleven games.

After extensive research of available systems, BASS will introduce, during 2006-07, the next generation in ticketing systems – not available through any other ticketing organisation in Australia.

BASS will be offering to existing and potential clients the best ticketing system available in this country.

It is a new generation ticketing business solution created specially for the Arts, Entertainment and Sports industries that provides user-friendly ticketing, marketing, event and customer relationship management tools to support business operations and marketing strategies.

This innovative solution to ticketing agents, venues and promoters will help them streamline their business processes and make informed real-time business decisions to enhance their service delivery.

More than \$50 million in tickets are sold by BASS each year and customers consistently rate the service they receive from BASS as being at least nine out of ten.

Workshops

The Adelaide Festival Centre's workshops continue to build on their winning reputation in the Asia-Pacific region as experts in the construction and transfer of theatre sets.

Due to the variable nature of scenery construction work, the Festival Centre's workshops employ a small permanent workshop staff and a team of loyal casuals – some of whom have been with the Festival Centre for more than ten years.

During a major build the workshops can employ up to thirty people in a wide range of roles from sculpting, prop making, scenic art, industrial and engineering design, computer assisted draughting, carpentry, and painting.

Work by the workshops during the year included the automation, stage floor and scenic elements for Disney's Musical *The Lion King*, and the stage floor engineering and sets for *Dusty the Original Pop Diva*. They also supervised the bump in of *Mamma Mia!* and the newly built *Miss Saigon* sets into theatres in Seoul; transferred *The Lion King* from Melbourne to Shanghai; supervised the bump in of *The Phantom of the Opera* into theatres in Taipei and Hong Kong and the bump out of *We Will Rock You* in Tokyo and *The Phantom of the Opera* in Seoul.

They also worked on the set build for *We Will Rock You*; the prop builds for the arena version of *the Boy from Oz*; engineering work for *The Phantom of the Opera* in Taipei and structural steel work for the Hong Kong season; fabrication of steel frames for the Persian Garden, the late-night club of the Adelaide Bank Festival of Arts; scenic elements for the opening ceremony of the 2006 Melbourne Commonwealth Games; the design and supply of a rain-effect water system for a new production of *Summer Rain*; and the sets and some of the audience seating for the Festival Centre's iNSPACE program's *A Thing Called Snake*.

A tour of the workshops by SA Great members during the set build of *Miss Saigon* and another for media during the build for the opening and closing ceremonies of the Doha Asian Games resulted in extensive media interest.

Development

The functions of Business Partnerships and the Adelaide Festival Centre Foundation have been merged into one department, Development, to provide a stronger focus on the revenue from sponsors, donors and corporate hospitality partners.

The increased Festival Centre programming activity, together with audience development activities Student Tix and the Young Friends Scheme will provide some real opportunities for sponsors and donors to benefit and be more involved.

The Adelaide Festival Centre brand is strong and sponsors value being associated with the creative hub of South Australia so they can be more closely involved in the bolder, more exciting and extensive program of festivals, events, performances and activities. They value the Festival Centre's facilitation of the connection between local, national and international artists, audiences and ideas through a variety of new initiatives that will attract more people and attention. They understand that the Festival Centre is all about inspiration, creativity, excellence, imagination, enrichment and that entertainment happens every day at the Festival Centre.

Corporate hospitality facilities enable businesses to entertain their clients with private catering before, during and after performances. Businesses can sign up as

members for the best chance of securing selected performances or can avail themselves of any one-off opportunities to entertain their clients or colleagues. Corporate hospitality facilities are also offered to individuals for that special occasion.

The Festival Centre takes pride in getting to know its sponsors and their business needs and in tailoring partnerships that add real value and are mutually beneficial.

We appreciate the continued support of Channel Seven Adelaide with marketing campaigns and its involvement in the very successful Behind the Arts Lunch Series with News presenter, Jane Doyle, conducting the on-the-couch interviews of our special guests.

We would like to acknowledge the commitment of ongoing sponsors. Coopers Brewery has been a sponsor of the Adelaide Cabaret Festival since its inception and we thank Vili's and Minter Ellison Lawyers for their continued support of the Adelaide Cabaret Festival.

National Pharmacies continued to sponsor *Something on Saturday* and Australian Pensioners Insurance Agency continued its successful sponsorship of *Morning Melodies*.

The Adelaide Festival Centre gratefully acknowledges the support of the Government of South Australia and Arts SA and the contribution of the following sponsors during 2005-06:

Sponsors

Emerald (Over \$30 000)

Australian Pensioners Insurance Agency (*Morning Melodies*)
Cadbury Schweppes
Coca Cola Amatil
Coopers Brewery (*iNSPACE*)
National Pharmacies (*Something on Saturday*)

Platinum (Over \$20 000)

Lexus
Minter Ellison Lawyers (*iNSPACE*)

Bronze (Over \$5 000)

Cadbury Schweppes (Corporate Boxes)
Coopers Brewery (Corporate Boxes)
Hardy Wine (Corporate Boxes)

Corporate Hospitality

Emerald (Over \$30 000)

Adelaide Bank

Platinum (Over \$20 000)

Lexus
Mazda

Gold (Over \$15 000)

National Australia Bank
Visy Board
Woods Bagot

Silver (Over \$10 000)

ANZ Private Bank
Bardavcol
Cadbury Schweppes
Coca-Cola Amatil
Coopers Brewery

Bronze (Over \$5 000)

CATCON
Venue Clean

Adelaide Cabaret Festival

Government of South Australia and Arts SA

Business Partner

Adelaide City Council
Coopers Brewery
Lexus of Adelaide
Minter Ellison Lawyers
South Australian Tourism Commission
Vili's

Media Partner

blaze
Channel Seven
dB Magazine
Five AA
The Advertiser / Sunday Mail
The Bulletin

Supply Partner

Adshel
Cosmonaut Web Factory
Malaysia Airlines
Oaks Hotels & Resorts
PMP Print
Visualcom
Yalumba Wines

Associate Partner

Independent Arts Foundation

Corporate Supporting Cast (\$2 700)

AME Recruitment

Australia Post

Clemenger BBDO

Commonwealth Bank

Finlaysons Lawyers

HASSELL

KPMG

kwp! Advertising

Mutual Community

Nestle

Restaurant Associates

Visualcom

Watsons Lawyers

Risk Management

The Festival Centre's risk management frameworks, systems and tools are reviewed and updated on a regular basis to ensure that the Festival Centre has the systems, people and processes to manage the complex risks of its operational and strategic environment. Throughout the year, the Festival Centre has consulted with a variety of government and other advisers to ensure that our approach to risk management reflects contemporary best practice.

Fraud

No significant incidents were detected in the 2005-06 financial year.

To minimise the potential for fraud the Festival Centre maintains a Handbook of Accounting Guidelines and Work Instructions that reflect best practice in the management and reporting of financial transactions and risk management. These guidelines and work instructions are under continuous review in conjunction with the auditors and Finance and Audit Committee of the Trust.

Freedom of Information

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

- Annual Reports (including financial statements)
- Corporate Plan for 2004-07
- OHS&W Policies and Procedures
- Disability Action Plan
- Customer Service Policy

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

Requests under the *FOI Act* for access to documents in the possession of the Festival Centre should be accompanied by a \$21.50 application fee and directed in writing to:

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

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

Energy Efficiency Action Plan

The Adelaide Festival Centre has developed an environmental action plan that identifies a number of initiatives we can undertake to reduce energy and resource consumption and to limit the level of waste generated.

Activities undertaken include:

- Reduction in summer watering through the replanting of gardens with native drought resistant species, the use of water efficient underground soaker systems and the ongoing mulching of garden beds.
- Progressive replacement of lighting throughout the Festival Centre with energy efficient lamps.
- The completion of installation of CO₂ monitoring systems with a resultant saving of 9.6% in CO₂ emissions in the first full year of operation.
- Power Factor testing has been completed with some areas for correction identified. The correction of the power factor will improve the efficiency of electrical systems.
- Recycling of bottles and corks from the catering operations.
- Treatment of organic waste through managed worm farms for use on the gardens.
- Ongoing management of general office waste including:
 - Recycling bins for waste paper.

- Computer screens and office lights being turned off when away from desks.
- Foam core signage board being reused.
- Environmentally friendly inks and unbleached paper being used for promotional materials.
- Collection bins available for all recyclable packaging – cans, milk cartons etc.
- Re-use of lever arch folders and other stationery where possible.

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

Account Payment Performance 2005-06

Particulars	Number of accounts paid	Percentage of accounts paid (by number)	Value in \$A of accounts paid	Percentage of accounts paid (by value)
Paid by the due Date	9 322	90.07%	\$14 580 124	94.13%
Paid within 30 days or less from due date	731	7.06%	\$660 287	4.26%
Paid more than 30 days from due date	297	2.87%	\$248 439	1.61%

Asbestos Management

The Adelaide Festival Centre has an Asbestos Management Program to ensure that the presence of asbestos within the Festival Centre's buildings is managed in a manner that complies with relevant legislation and ensures the health and safety of employees, contractors and visitors.

An external asbestos specialist reviews the asbestos register annually. The Festival Centre has an ongoing program for the removal of asbestos based on priorities. This program will continue until the asbestos is eliminated, as far as is reasonably practicable, from all Adelaide Festival Centre buildings.

Category	Site Asbestos Status	Risk Level	No. of Sites	Risk Reduction Program: Activities conducted during 2004-05	Number of Sites included	ACMs removed (by item/by area)
	No data	Unknown				

1	Unstable, accessible Unstable, damaged or decayed	Severe	Nil			
2	Unstable, inaccessible Unstable, partly accessible	Major	1			
3	Stable, accessible Stable, accessible, initial signs of decay	Moderate	1	Removal of asbestos seal from fire-proof safe	1	1
4	Stable, inaccessible Stable, partly accessible	Minor	2	None		
5	Asbestos free	No risk	Nil			

Our People

The Festival Centre's Organisational Development team contributes to the vision by providing mechanisms and systems to ensure a safe, equitable and positive environment in which people are supported to deliver their best work within the context of the Festival Centre's priorities.

The team works to build relationships within the organisation, assisting with the recruitment, appointment, training, support, review and management of staff within an equal opportunity environment.

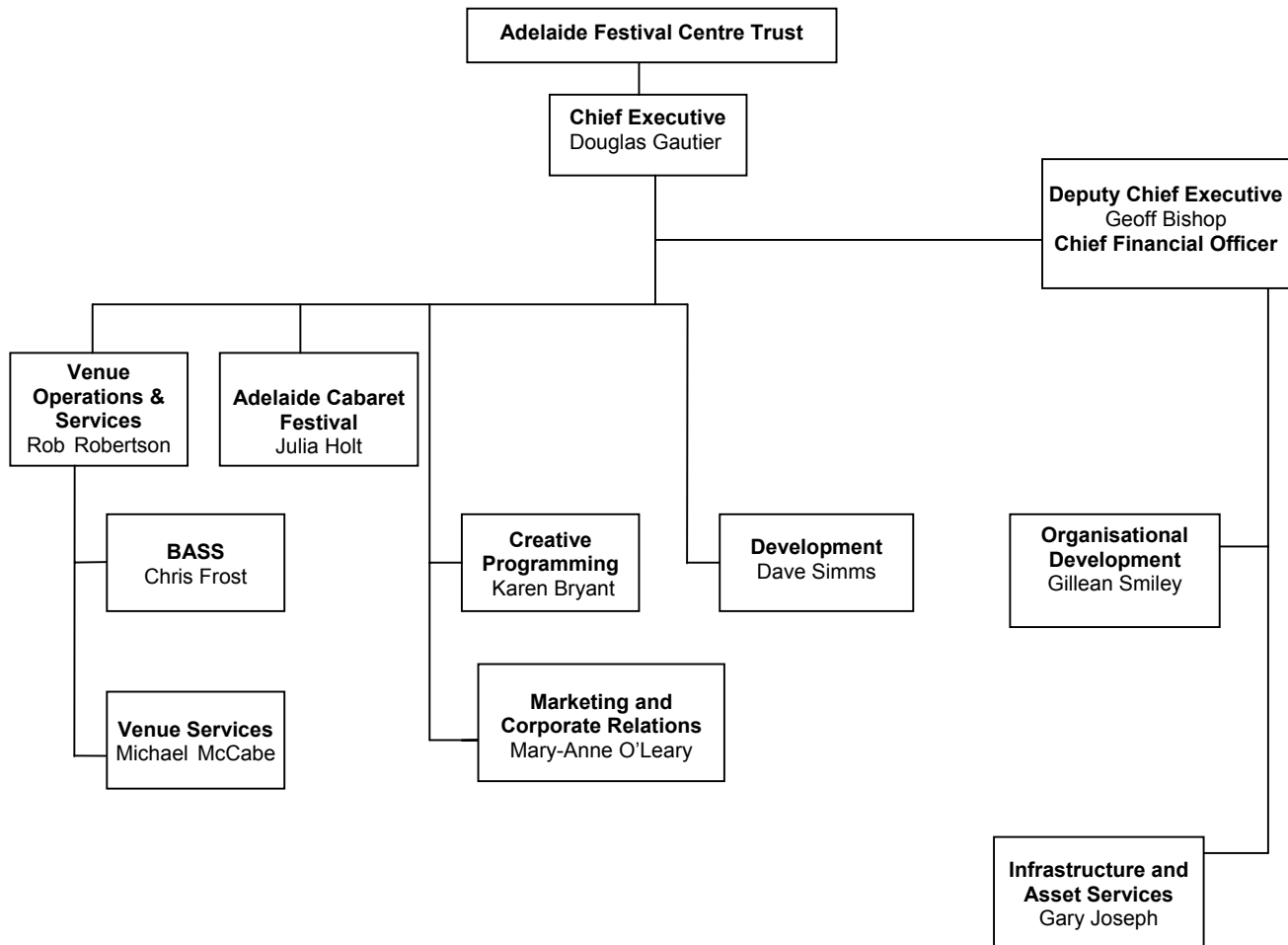
Excellence in customer service is a priority of the whole Festival Centre and the Organisational Development team assists to monitor and measure the effectiveness of customer service initiatives and oversees strategies, systems and awards.

Structural Efficiency

Staff at the Adelaide Festival Centre fall under two Enterprise Agreements: the Performing Arts Centre Agreement and the Professional and Administrative Agreement, both of which were renewed during the year.

The Festival Centre is committed to Learning and Development as a central strategy to support delivery of our Corporate Plan. For this reason the training strategy has been detailed under the heading Learning and Leadership.

Organisation Chart



Development

Adelaide Festival Centre
Foundation
Sponsorship Funding
Corporate Hospitality
Supplier Arrangements

Creative Programs

New programs
Theatre programs
Community programs
Venue Sales
Education
Visual Culture
Performing Arts Collection

Marketing and Corporate
Relations

Sales Marketing
Market Research
Publicity & Promotions
Tourism/Visitor
Experience
Public Affairs
Brand Management
Government Relations
Event Management

Adelaide Cabaret Festival

Venue Services

Production Co-ordination
Sound
Lighting
Mechanists
Wardrobe
Front of House
Security
Car Parks

Scenery and Engineering
Workshops

Mechanical and
Engineering Set Building
Scenery Building and
Props Manufacture

BASS

Ticketing (Adelaide
Festival Centre and other)
Major Event Ticketing
Group Sales
Subscriptions

Catering

Mutandi ku Café
Tutto ku Bistro
Elder Park Café
Banquet Facilities
Bars

Financial Planning &
Systems

Accounts
Information Technology
Government records and
reporting
Budgets
Financial reports &
forecasting

Infrastructure & Asset
Management

Mechanical and Building
Services
Organisation & Total
Asset Management
Capital Works
Cleaning/Gardens

Organisational
Development

OHS&W
Training
Recruitment
Industrial Relations
Risk Coordination and
Contract Management
Corporate Planning and
Performance
Management
Records Management
Reception

Staff List 2005-06

The following staff were employed on a casual, part-time or full-time basis during 2005-06:

Natalie Adam
David Adams
Gregory Adams
Kelvin Adams
Matthew Adams
Alice Wagstaff
Laila Allain
Jeffrey Allan
Charmayne Allen
Pelham Andrews
Mandy Anstee
Robert Arnold
David Ash
Janet Atkinson
Dianne Axford
Joshua Axford
Kate Aylward
Steven Badcock
Naomi Bailey
Deborah Bain
Lucie Balsamo
Shoana Bannister
Ian Barge
Didier Barreau
Cathy Barrett
Simon Bascombe
Rodney Bates
Peter Beacham
Sergio Bearzotti
Trevor Beavis
Juanita Beck
Michael Becker
Gregory Beer
Michael Bentley
Graham Berryman
Liana Bethell
Christy Bicknell
Geoff Bishop
Kirsty Black
Rick Blackmore
Emily Branford
Ross Brindley
Antoinette Brown
Marilyn Brown

Karen Bryant
Hayley Burchell
Wendy Campbell
Ciro Cantone
Renato Capoccia
Suzanne Carroll
Richard Casley-Smith
Frank Castel
Angelo Catsipordas
Tiffany Causby
Margaret Cavallaro
Anna Cavuoto
Jason Chalmers
Heidi Chamberlain
Samuel Chamberlain
Paul Cinneididh
Heather Clarke
Stephen Cleverly
Scott Collins
Troy Collins
Bradley Colmer
Jaia Conte
Sonia Coorey
Thomas Cowcill
Adrian Cowell
Chris Crago
Stuart Crane
Paul Crocker
Marg Crompton
Mark Cullen
Freyja Cumberlidge
Barry Cundell
Christine Cundell
Paul Curry
Jana Davies
Philip Davis
Nathaniel Davison
Lynda De-Koning
Michelle Delaney
Dianne Delany
Kirsten Diercks
Daniella Di'girolma
Gabriella Dirubbo
Marie Docking
Timothy Dodd
Robert Doddridge
Nadia Dolman
Christian Donoghue
Lorraine Douglas
Tsubi Du

Alison Feo
Rocky Feo
Jane Ferron
Paul Filmer
Nicholas Filsell
Matthew Fimeri
Mark Finch
Stephanie Fisher
Yvonne Flannery
Maggie Fletcher
Angela Flynn
Joyce Forbes
Susan Formby
Honor Freeman
Leslie Freeman
Chris Frost
Karen Frost
Sophie Gardner
Jo-Ann Gaskin
Douglas Gautier
Julien Gibson
John Gill
David Gillan
Jeremy Glover
Paige Goodwin
David Green
Gary Green
Craig Greening
Kim Greg
Susan Grey-Gardner
Antje Guenther
Harold Gum
Mark Gurd
Phillip Haddy
Kate Hagan
Simon Hamilton
Luke Hammond
Kylie Hampton
Fiona Hann
Narelle Hardingham
Jade Harlin
Craig Harrison
Kerry Hawkins
Benita Healy
Rachel Hennessy
Christian Herring
Kelly Hicks
Rachelle Higgins
Glenn Hill
Mark Hillier

Julia Holt
Martin Homewood
Margaret Hooper
Peter Horne
Mark Horner
Andrew Howard
Cathy Howard
Martin Howard
Anita Humphries
Darren Hunt
Michael Jackson
Georgina James
Thomas James
Lynette Jansen
Simon Jarrett
Melissa Jaunay
Kate Jefferis
Lydia Jeitner
Anne Johnson
Kylie Johnson
Chrissie Johnston
Kellie Jones
Mark Jones
Raymond Jones
Gary Joseph
Alan Joyce
Christopher Keeping
Pamela Kelsey
Ruth Kielczynski
Jennifer Kimber
Linda King
Ashley Knight
Renee Kobelt
Joshua Krohn
Oleh Kurpita
Diane Lacy
Leda Langberg
Knut Larsen
Wendy Lee
John Lewington
Kent Lindstrom
Clare Logan
Vincent Louch
Briony Love
Eliza Lovell
Diep Luong
Nathan Luscombe
Andrew Lynch
Rymas Lyon
Angus MacDonald

Josie MacKenzie
Bridget MacKey
Denise MacLeod
Peter Maddock
Jacques de vos Malan
Litsa Mallios
Lauren Manuel
Tristan March
Matthew Marciniak
Caroline Marquis
Cain Martin
Jo Martin
Bianca Mastroianni
Joseph Matas
Harvey Matthews
Steve Mayhew
Penny McAuley
Timothy McBeath
Michael McCabe
Garry McCarthy
Andrew McClintock
Helen McDonough
Cheree McEwin
Paul McGee
Anthony McGill
Beverly McGregor
Andrea McGuffie
Justin McGuinness
Corinna McLaine
Debbie Medley
Dana Mickan
John Mignone
Kentyn Miller
Rebecca Miller
Tobias Miller
Peter Mirasgentis
Alex Mollison
Alexei Molotchnikov
Brendan Mooney
Julie Moralee
Rosie Moroney
Brian Morrison
Rosemary Morrison
Alan Mourant
Margaret Muir
Mark Muller
Jay Mura
Christopher Naylor
Michael Nelson
Troy Nelson

Barrie Nines
John Noyce
Dylan O'Brien
Evan O'Callaghan-Reay
Alison O'Connell
Kate O'Donoghue
Mary-Anne O'Leary
Gregory Orr
Kelly O'Sullivan
Nicholas Owen
Fabio Palcini
Hew Parham
Benjamin Passehl
Rebecca Pearce
Jo Peoples
Adrian Peskett
Andrew Phillips
Bernard Phillips
Gregory Piki
Francoise Piron
Suzie Pogany
Kylie Poland
Elizabeth Poulton
Helen Preece
Michael Price
Anthony Priwer
Grant Reed
Barbara Rees
Thomas Reeves
John Rehill
Andrew Reid
Megan Rendell
Michael Riley
Rob Robertson
Donna Robinson
Jay Robinson
Jane Rossetto
Chantel Rossi
Alex Runnel
Teresa Ryan
Diana Sage
Janine Salvemini
David Sanders
Stuart Sandow
Dimitri Sardelis
Julie Savill
Bryan Scherer
Christine Schloithe
Frederick Schultz
Briony Schulz

Fiona Scott
John Scott
Christopher Searle
Michael Shone
Graham Silver
Nick Skibinski
Samantha Skinner
Gillean Smiley
Sue Smith
Ben Snodgrass
Robert Starczowski
Andrew Starr
Christopher Stephens
Alexander Suchenko
Thomas Sutton
Susannah Sweeney
Christopher Sykes
Craig Sykes
Michael Tardrew
Oliver Taylor
Peter Taylor
Carmine Terreri
Vincenzo Terreri
Mary Thomann
Jason Thomas
Rae Thomas
Jacinta Thompson
Michael Thoonen
Peter Todd
Joy Treicis
Helen Tropa
Lucy Turnbull
Kim Turner
Anton Van'babel
Amanda Vance
Vanessa Van-De-Weyer
Daniel Van'nek
Ralph Varricchio
Elizabeth Vial
Chloe Vieth
Lora Vomiero
Daniel Voss
Gayle Waite
Abbe Wallace-Yarrow
Danon Ward
Irene Wasyluk
Carolyn Watkins
Jonathan Webb
Kylie Weir
Tod Weymouth

Dianne White
 Beth Whiting
 Brenton Wiley
 Liana Williams
 Belinda Willson
 Thelma Willson
 Alexander Wilson
 David Wilson
 Marie Wise
 Kirsty Withers
 Kylie Wood
 Ronald Wood
 Geraldine Woolaway
 Susan Wyman
 Alistair Zibell
 Peter Ziersch
 Anita Zio
 Joel Zirnsak

Management of Human Resources

Employee Numbers, Gender and Status

Total Number of Employees	
FTEs	201
Persons	277

Gender	% Persons	% FTEs
Male	50.5%	52%
Female	49.5%	48%

Number of Persons During the 05/06 Financial Year	
Separated from the Agency	54
Recruited to the Agency	66

Number of persons at 30 June 2006	
on leave without pay	4

Number of Employees by Salary Bracket			
Salary Bracket	Male	Female	Total
\$0-\$40,399	114	116	230
\$44,000-\$54,999	6	5	11
\$55,000-\$67,999	8	9	17
\$68,000-\$88,999	6	4	10
\$89,000+	6	3	9
Total	140	137	277

Status of Employees in Current Position					
FTEs	Ongoing	Short-Term Contract	Long-Term Contract	Casual	Total
Male	39.8	1	29.7	34.0	104.5
Female	30.8	1	33.2	31.5	96.5
Total	70.6	2	62.9	65.5	201

Persons	Ongoing	Short-Term Contract	Long-Term Contract	Casual	Total
Male	41	1	30	68	140
Female	36	1	37	63	137
Total	77	2	67	131	277

Number of Executives by Gender, Classification and Status in Current Position									
Classification	Ongoing		Contract Tenured		Contract Untenured		Total		
	Male	Female	Male	Female	Male	Female	Male	Female	Total
Chief Executive Officer					1	0	1	0	1
Deputy Chief Executive Officer					1	0	1	0	1
Executives	0	0	0	0	3	1	3	1	4
TOTAL	0	0	0	0	5	1	5	1	6

Leave Management

Average Days Leave Taken per Full Tim Equivalent Employee				
Leave type	2002-2003	2003-2004	2004-2005	2005-2006
Sick leave	3.85	3.5	4.00	4.60
Family Carer's Leave	0.19	0.16	0.42	0.44
Special Leave with Pay	0.08	0.14	0.32	0.09

Workforce Diversity

Age Profile

Number of Employees By Age Bracket by Gender					
Age Bracket	Male	Female	Total	% of Total	Workforce Benchmark
15-19	0	0	0	0	7.9
20-24	9	19	28	10.10	10.7
25-29	16	20	36	13.00	9.8
30-34	13	7	20	7.22	10.5
35-39	11	11	22	7.94	11.4
40-44	26	17	43	15.52	12.4
45-49	18	15	33	11.91	12.4
50-54	23	16	39	14.08	10.9
55-59	14	17	31	11.20	8.3
60-64	7	9	16	5.78	4.4
65+	3	6	9	3.25	1.3
TOTAL	140	137	277	100	100

Indigenous Employees

Aboriginal and/or Torres Strait Islander Employees					
	Male	Female	Total	% Of Agency	Strategic Benchmark
Aboriginal/Torres Strait Islander	0	1	1.0	0.36%	2.0%

Cultural and Linguistic Diversity					
	Male	Female	Total	% of Agency	SA Community
Number of (self identified) employees born overseas	8	12	20	7.22%	20.3%
Number of (self identified) employees who speak languages other than English at home	15	20	35	12.64%	15.5%

Disability

Number of Employees with Ongoing Disabilities Requiring Workplace Adaptation				
	Male	Female	Total	% of Agency
TOTAL	3	2	5	1.8%

Voluntary Flexible Working Arrangements

Number of Employees Using Voluntary Flexible Working Arrangements by Gender			
	Male	Female	Total
Purchase Leave	0	0	0
Flexitime	0	0	0
Compressed Weeks	0	0	0
Part-Time & Job Share	3	19	22
Working From Home	0	0	0

Performance Development

Documented Review of Individual Performance Development Plan	
Employees with	% Total Workforce
A plan reviewed within the past 12 months	52.71
A plan older than 12 months	3.61
No plan	43.68
	100

Note: Approximately 47% of staff are casual and consequently do not have a formal individual performance plan.

Training Expenditure as a % of Total Remuneration Expenditure by Salary Bands			
Salary Bracket	Target 05/06	Actual 05/06	Target 06/07
\$0 - \$40 399	1.50%	0.08%	1.50%
\$40 400 - \$54 999	1.50%	17.21%	1.50%
\$55 000 - \$67 999	1.50%	6.79%	1.50%
\$68 000 - \$88 999	1.50%	7.70%	1.50%
\$89 000 +	1.50%	0.10%	1.50%
TOTAL	1.50%	1.64%	1.50%

Equal Employment Opportunity Programs

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

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

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

All AFC employees are aware that the Trust has an EO Policy and all employees have access to this policy. These processes are supported by an Equity Committee made up of management and employee representatives which has the responsibility of addressing equity issues brought to their attention in a fair and equitable manner. Committee members are also supported by regular training regarding the responsibility of the Equity Officer and the Adelaide Festival Centre in this area.

Occupational Health and Safety and Injury Management

The Adelaide Festival Centre maintains a high standard of occupational health and safety. As a result of actions and strategies developed by the Principal Occupational Health, Safety and Welfare Committee and the support of senior management in this process, injury experience remains at a low rate. Actions to address risk issues have continued and the majority of high-risk issues have been addressed.

In 2005-06 the Adelaide Festival Centre underwent a WorkCover evaluation and has again maintained its Level Three status within the WorkCover Safety Achiever Bonus Scheme.

The Festival Centre continues to implement strategies to increase awareness of OHSW issues both internally and within the entertainment and arts industry.

A focus during the year was to systematically address risks based on priority and the integration of risk management principles into mainstream business activities.

The corporate OHSW policies, procedures and operational guidelines have been reviewed to ensure the documents remain effective and relevant to the organisation whilst meeting legislative and regulatory requirements.

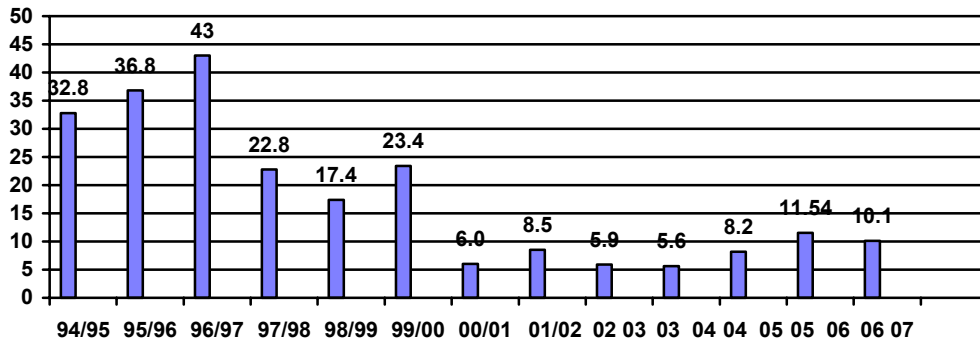
The Adelaide Festival Centre's risk management framework and strategies were reviewed to ensure ongoing relevance to the organisation. A primary strategy is the integration of risk management principles into core business activities and to reflect industry best practice.

Trends

(Rolling two year average)

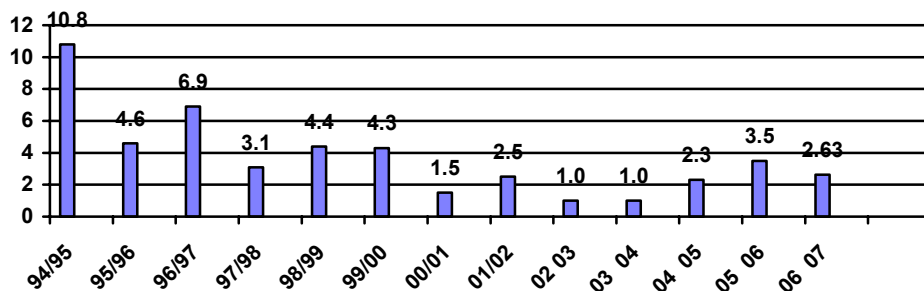
Lost Time Injury Frequency Rate

(The number of occurrences of injury / disease for each one million hours worked)



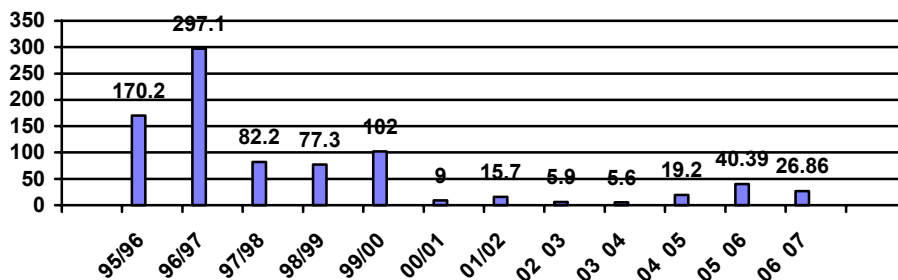
Average Lost Time Rate

(Average lost time in days per occurrence of injury or disease.)



Lost Time Injury Severity Rate

(The number of shifts lost from work for each million hours worked)



Occupational Health and Safety Legislative Requirements

	<i>Requirement</i>	2005 – 06	2004 – 05	2003 – 04
1	OHS Legislative requirements			
	Number of notifiable occurrences pursuant to OHSW Regulations Division 6.6	0	1	0
	Number of notifiable injuries pursuant to OHSW Regulations Division 6.6	0	0	0
	Number of notices served pursuant to OHSW Act s35, s39 and s40	0	1	0
2	Injury Management legislative requirements			
	Total number of employees who participated in the rehabilitation program	7	10	11
	Total number of employees rehabilitated and reassigned to alternative duties	0	0	0
	Total number of employees rehabilitated back to their original work	7	10	11
3	Number of Claims			
	Number of new workers compensation claims in the financial year	13	24	25
	Number of fatalities, lost time injuries, medical treatment only			
	(f)	0	0	0
	(LTI)	0	1	1
	(MTO)	13	23	24
	Number of whole working days lost	0	47	42
4	Cost of workers compensation			
	Cost of new claims for financial year	\$5 694	\$9 982	\$13 062
	Cost of all claims excluding lump sum payments	\$5 694	\$67 478	\$31 856
	Amount paid for lump sum payments on settlement of a claim (under the WRC Act)			
	S42	\$0.00	\$0.00	\$0.00
	S43	\$0.00	\$0.00	\$5 884
	S44	\$0.00	\$0.00	\$0.00
	Total amount recovered from external sources (WRC Act s54) including from a negligent third party	\$35.00	\$0.00	\$0.00
	Budget allocation for workers compensation	N/A	N/A	N/A
5	Trends			
	Injury Frequency rate for new lost time injury/disease for each million hours worked	13.7	8.2	7.2
	Most frequent cause (mechanism) of injury	Internal traffic & ground areas with hazardous	Computer & keyboard equipment	Other internal traffic & floor areas

		substances		
	Most expensive cause (mechanism) of injury	Electric Drills	Computer & Keyboard equipment	Detached machinery or equipment components

6	Meeting the organisation's strategic targets	2005-2006		2004-2005		2003-2004	
		Target	Performance	Target	Performance	Target	Performance
	Number of significant injuries (>10 days lost)	0	0	0	0	0	0
	Reduction in total claim costs	>\$10 000	\$5 502	<\$10 000	\$9 982	< \$6 000	\$13 062
	Lost time injury frequency rate	>5	13.7	<5	8.2	<10	5.6
	Average lost time rate (days)	0	3.5	0	2.3	0	1
	Lost time injury severity rate	>20	47.9	<20	19.2	<35	5.6
	Incidence Rate	1	1.5	1	1.02	1	0.75
	% of departments developing and implementing an effective planning process of OHSW activities	100%	100%	100%	100%	100%	100%
	% of new and amended job descriptions with OHS responsibilities included	100%	100%	100%	100%	100%	100%
	% of new employees undergoing induction within one week of commencement of employment	100%	26.6%	100%	67.3%	100%	56.2%
	% of trial evacuations conducted within 2 weeks of scheduled dates	100%	100%	100%	94.7%	100%	78.9%

6	Meeting the organisation's strategic targets	2005-2006		2004-2005		2003-2004	
		Target	Performance	Target	Performance	Target	Performance
	% of hazards controlled within programmed time frames	100%	100%	100%	87.8%	100%	92.8%
	% of action plans completed within agreed time frames	100%	Not measured in 05/06	100%	90.3%	100%	94.6%

Asbestos Management

Site Asbestos Presence Status	Priority for Risk Assessment	No of sites in Priority for Assessment Category	Risk Reduction Program: Activities conducted during 2005/2006	Quantification of Activities (By Item / By Area / By \$)
Insufficient data	Urgent	0		
Unstable, Accessible; or Unstable, Damaged or Decayed	Urgent	0		
Unstable, Inaccessible; or Unstable, Partly Accessible	High	1		
Stable, Accessible; or Stable, Accessible, Initial Signs of Decay	Medium	0		
Stable, Inaccessible; or Stable, Partly Accessible	Low	1	Removal of 3 x fire doors & 1 x wall panelling	3 x 3m2 1 x 2m2
Asbestos Free	Not Applicable	0		

Risk Reduction

Site Category Scale	Site performance score	1	2	3	4	5	Not Assessed
	Site Risk Level	Severe	Major	Moderate	Minor (Threshold category)	No Risk (Target category)	
	% Of Sites in Category at Year's Commencement	0	50%	0	50%	0	0
	Adjusted % After Annual Reduction Activity	0	50%	0	50%	0	0

Overseas Travel

Number of Employees	Destination	Reasons for Travel	Total Cost to Agency
1	UK/Edinburgh/ Berlin/USA	<ul style="list-style-type: none"> To represent the AFC and the Adelaide Cabaret Festival at the Edinburgh Festival and Fringe. To liaise with international presenters, promoters and companies regarding the AFC program and the Adelaide Cabaret Festival To attend meetings in London, Berlin and USA with international presenters, promoters and companies. 	\$13 161
1	New Zealand	<ul style="list-style-type: none"> To view potential new shows at the Christchurch and Taranaki Festivals, to assess current product placement and to check venues for future product placement. 	\$2 455
1	Auckland / Wellington, New Zealand	<ul style="list-style-type: none"> Attendance at Venue Management Association Council Meeting. 	\$1 089
1	Singapore	<ul style="list-style-type: none"> To conduct an assessment on the suitability of ticketing systems for use within the BASS Business Unit. 	\$2 728
1	Singapore	<ul style="list-style-type: none"> To engage and link the AFCT OzAsia Festival with the Singapore International Arts Festival based at 	\$1 837

		<p>The Esplanade.</p> <ul style="list-style-type: none"> To make strong and appropriate connections with Singaporean artistic companies and arts workers with the OzAsia Festival. To connect with The Esplanade and explore opportunities for joint programming initiatives for OzAsia and general AFCT programming streams. 	
6		Total	\$21 270

Consultants

Range	Number of Consultancies	Cost
Below \$10 000	1	\$4 218
\$10 001 to \$50 000	0	\$0
Above \$50 000	0	\$0
Total	1	\$4 218

The consultant was engaged to evaluate strategic options for the BASS ticketing business.

ADELAIDE FESTIVAL CENTRE TRUST

INCOME STATEMENT

for the year ended 30 June 2006

		Consolidated		AFCT	
	Note	2006 \$'000	2005 \$'000	2006 \$'000	2005 \$'000
EXPENSES					
Employee Expenses	7	11,485	12,452	11,480	12,411
Supplies and services	8	10,909	12,614	10,794	12,467
Depreciation	9	4,853	4,883	4,853	4,883
Borrowing costs	10	2,105	1,966	2,105	1,966
Net Loss from Disposal of Assets	6	-	29	-	29
Total Expenses		<u>29,352</u>	<u>31,944</u>	<u>29,232</u>	<u>31,756</u>
INCOME					
User Charges		16,133	17,634	15,943	17,266
Resources Received Free of Charge	4	-	2,859	41	3,421
Interest	5	439	595	405	539
Total Income		<u>16,572</u>	<u>21,088</u>	<u>16,389</u>	<u>21,226</u>
Net Cost of providing Services		<u>12,780</u>	<u>10,856</u>	<u>12,843</u>	<u>10,530</u>
REVENUES FROM SA GOVERNMENT:					
Revenues from SA Government	3	10,851	8,369	10,851	8,319
Net result attributable to the SA Government as owner		<u>(1,929)</u>	<u>(2,487)</u>	<u>(1,992)</u>	<u>(2,211)</u>

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

ADELAIDE FESTIVAL CENTRE TRUST

BALANCE SHEET

as at 30 June 2006

		Consolidated		AFCT	
	Note	2006 \$'000	2005\$'000	2006 \$'000	2005\$'000
CURRENT ASSETS:					
Cash	11	8,635	3,906	8,155	3,589
Receivables	12	1,617	945	1,615	844
Inventories	13	65	72	65	72
Other	14	323	53	323	53
Total Current Assets		<u>10,640</u>	<u>4,976</u>	<u>10,158</u>	<u>4,558</u>
NON-CURRENT ASSETS:					
Land & Buildings		78,365	66,218	78,365	66,218
Plant & Equipment		4,971	3,784	4,971	3,784
Leasehold Improvements		879	879	879	879
Works of Art		6,799	6,765	6,799	6,765
Total Non-Current Assets	15,16	<u>91,014</u>	<u>77,646</u>	<u>91,014</u>	<u>77,646</u>
Total Assets		<u>101,654</u>	<u>82,622</u>	<u>101,172</u>	<u>82,204</u>
CURRENT LIABILITIES:					
Payables	17	6,226	3,634	6,225	3,634
Borrowings	18,28	-	926	-	926
Employee Benefits	19	1,214	1,377	1,214	1,377
Other	20	538	365	538	365
Total Current Liabilities		<u>7,978</u>	<u>6,302</u>	<u>7,977</u>	<u>6,302</u>
NON-CURRENT LIABILITIES:					
Payables	17	125	122	125	122
Borrowings	18,28	27,250	26,237	27,250	26,237
Employee Benefits	19	1,072	933	1,072	933
Total Non-Current Liabilities		<u>28,447</u>	<u>27,292</u>	<u>28,447</u>	<u>27,292</u>
Total Liabilities		<u>36,425</u>	<u>33,594</u>	<u>36,424</u>	<u>33,594</u>
NET ASSETS		<u>65,229</u>	<u>49,028</u>	<u>64,748</u>	<u>48,610</u>
EQUITY:					
Reserves	21	66,069	47,939	66,069	47,939
Accumulated Surplus/(Deficit)		(840)	1,089	(1,321)	671
TOTAL EQUITY		<u>65,229</u>	<u>49,028</u>	<u>64,748</u>	<u>48,610</u>
Commitments	22				
Contingent Liabilities & Contingent Assets	23				

ADELAIDE FESTIVAL CENTRE TRUST
STATEMENT OF CHANGES IN EQUITY
for the year ended 30 June 2006

	Asset Revaluation Reserve	Retained Earnings	Total
	\$'000	\$'000	\$'000
BALANCE AT 30 JUNE 2004	46,804	3,576	50,380
Gain on revaluation of Works of Art during 2004-05	1,135	-	1,135
Net income/expense recognised directly in equity for 2004-05	1,135	-	1,135
Profit / Loss for the period	-	(2,486)	(2,487)
Total recognised income and expenses for 2004-05	1,135	(2,486)	(1,352)
BALANCE AT 30 JUNE 2005	47,939	1,089	49,028
Gain on revaluation of non-current assets	18,130	-	18,130
Net income/expense recognised directly in equity for 2005-06	18,130	-	18,130
Profit / Loss for the period	-	(1,929)	(1,929)
Total recognised income and expenses for 2005-06	18,130	(1,929)	16,201
BALANCE AT 30 JUNE 2006	66,069	(840)	65,229

ADELAIDE FESTIVAL CENTRE TRUST

CASH FLOW STATEMENT

for the year ended 30 June 2006

	Note	Consolidated	AFCT		
		2006 \$'000	2005 \$'000	2006 \$'000	2005 \$'000
		Inflows/ (Outflows)	Inflows/ (Outflows)	Inflows/ (Outflows)	Inflows/ (Outflows)
CASH FLOW FROM OPERATING ACTIVITIES:					
Cash Outflows:					
Interest paid		(1,892)	(1,966)	(1,892)	(1,966)
Employee benefit payments		(11,233)	(12,080)	(11,233)	(12,080)
Supplies and services		(10,789)	(13,125)	(10,810)	(12,796)
Decrease in funds held on behalf of promoters		-	(296)	-	(296)
GST payments on purchases		(1,004)	(1,153)	(1,004)	(1,153)
GST remitted to ATO		(297)	(369)	(297)	(369)
		<u>(25,215)</u>	<u>(28,989)</u>	<u>(25,236)</u>	<u>(28,660)</u>
Cash Inflows:					
Receipts from patrons/customers		15,500	17,995	15,350	17,727
Interest received		425	578	392	522
Increase in funds held on behalf of promoters		1,949	-	1,949	-
GST receipts on sales		1,241	1,378	1,241	1,378
GST received from ATO		74	107	74	107
		<u>19,189</u>	<u>20,058</u>	<u>19,006</u>	<u>19,734</u>
CASH FLOW FROM GOVERNMENT:					
Receipts from SA Government		10,851	8,369	10,851	8,320
		<u>10,851</u>	<u>8,369</u>	<u>10,851</u>	<u>8,320</u>
Cash generated from SA Government					
		<u>4,825</u>	<u>(562)</u>	<u>4,621</u>	<u>(606)</u>
CASH FLOWS FROM INVESTING ACTIVITIES:					
Cash Outflows:					
Purchase of property, plant and equipment and works of art		(96)	(641)	(55)	(79)
		<u>(96)</u>	<u>(641)</u>	<u>(55)</u>	<u>(79)</u>
Cash used in Investing Activities					
CASH FLOWS FROM FINANCING ACTIVITIES:					
Cash Outflows					
Repayment of borrowings		-	(775)	-	(775)
		<u>-</u>	<u>(775)</u>	<u>-</u>	<u>(775)</u>
Cash used in Financing Activities					
Net Increase/(Decrease) in cash and cash equivalents		4,729	(1,978)	4,566	(1,460)
Cash and cash equivalents at the beginning of the financial year		3,906	5,884	3,589	5,049
Cash and cash equivalents at the end of the financial year	11	<u>8,635</u>	<u>3,906</u>	<u>8,155</u>	<u>3,589</u>

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2006

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;
- d) promote the involvement of young people and their families and extend activities into the school sector; and
- e) provide professional development opportunities for emerging talent.

2. Summary of Significant Accounting Policies

(a) Basis of Accounting

The financial report is a general purpose financial report, which has been prepared on an accrual basis of accounting in accordance with applicable Australian Accounting Standards and Treasurer's Instructions and Accounting Policy Statements promulgated under the provision of the *Public Finance and Audit Act 1987*, and other mandatory reporting requirements. The financial report has been prepared on the basis of historical costs and does not take into account changing money values except where it is specifically stated.

(b) Changes in Accounting Policy:

First Time Adoption of AIFRS

These financial statements are the first statements to be prepared in accordance with Australian equivalents to International Financial Reporting Standards (AIFRS). AASB 1 *First time adoption of AIFRS* has been applied in preparing these statements. The adoption of AIFRS has not resulted in any adjustments to the financial report. In addition, a number of Australian Accounting Standards have been issued or amended and are applicable to the Trust but are not yet effective. The Trust has assessed the impact of the new and amended standards and there will no impact on the accounting policies of the Trust.

(c) Non-Current Asset Acquisition and Recognition

Assets are initially recorded at cost or at the value of any liabilities assumed, plus any incidental cost involved with the acquisition. Where assets are acquired at no value, or minimal value, they are recorded at their fair value in the Balance Sheet.

Adelaide Festival Centre Trust capitalises all non-current physical assets with a value of \$10,000 or greater in accordance with APF III *Asset Accounting Framework*.

(d) Principles of Consolidation

The consolidated financial statements incorporate the assets and liabilities of all entities controlled by the Trust as at 30 June 2006, and the results of all controlled entities for the year then ended. The effects of all transactions between entities in the consolidated entity are eliminated in full. The controlled entity is listed at note 31.

(e) Revaluation of Non-Current Assets

In accordance with APF III *Asset Accounting Framework*:

- all non-current tangible assets are valued at written down current cost (a proxy for the fair value method of valuation).
- 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 3 years.

Every three years, Adelaide Festival Centre Trust revalues its land, buildings, leasehold improvements and works of art. However, if at any time management considers that the carrying amount of an asset class materially differs from its fair value then the asset class will be revalued regardless of when the last valuation took place. Non-current physical assets that are acquired between revaluations are held at cost until the next valuation, where they are revalued to fair value.

Land and Buildings

The Her Majesty's Theatre and Adelaide Festival Centre sites are specialised assets because they are encumbered by heritage listed structures and the latter is also constructed on 'Parklands', a designation under statute which would preclude sale and development. The land values consequently reflect these impediments to ownership and development.

(f) Comparative Amounts

Comparative figures have been adjusted to conform to changes in presentation in these financial statements where required.

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2006

(g) Depreciation

All depreciable plant and equipment, buildings and leasehold improvements are depreciated to estimated residual value over their estimated useful lives using the straight line method of allocation. Land and Works of Art are not depreciated.

Depreciation rates are reviewed annually.

Depreciation for non-current assets is determined as follows:

Asset class	Depreciation Method	Useful Life Years
Buildings (substructure)	Straight Line	60
Buildings (finishes)	Straight Line	15
Buildings (fittings and services)	Straight Line	25
Leasehold improvements	Straight Line	10
Plant and Equipment	Straight Line	10-25

(h) Employee Benefits

Provision has been made in the financial report for the Trust's liability for employee benefits arising from services rendered by employees as at the reporting date. These benefits include accrued salaries and wages, annual leave and long service leave. Related on-costs consequential to the employment of the employees have been included in payables in accordance with Accounting Policy Framework IV (APS 5) 'Employee Benefits'.

Accrued Salaries and Wages

Accrued salaries and wages represents the amount of salaries and wages for services rendered by employees that are unpaid as at reporting date.

Annual Leave

Employee benefits for annual leave have been calculated by multiplying each employee's benefits by the remuneration rate expected when the leave is taken. The estimated rate of salary inflation is 4 percent. When leave loadings are paid these are included in the calculation.

Sick Leave

Employee sick leave benefits are non-vesting. No sick leave liability has been recorded as it is probable that sick leave taken in future periods will be less than the sick leave benefit accrued in those periods.

Long Service Leave

In calculating long service leave, the Trust has used a benchmark of 7 years, based on an actuarial assessment undertaken by the Department of Treasury and Finance. The long service leave benefit estimated to be paid within the next 12 months of balance date is calculated by multiplying each employee's benefits by the remuneration rate expected when the leave is taken. The estimated rate of salary inflation is 4 percent.

Superannuation

Contributions are made by the Trust to a number of 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 superannuation schemes. The only liability outstanding at balance date relates to contributions due but not yet paid to the superannuation schemes. The total superannuation contributions paid this financial year was \$832,144.

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2006

(i) Workers Compensation

Contributions are made by the Trust to the Workcover Corporation to provide insurance coverage in relation to workers compensation. These contributions are treated as an expense when they occur. There is no liability for payments to claimants as they have been assumed by Workcover Corporation.

(j) Provision for Doubtful Debts

Adelaide Festival Centre Trust determines the provision for doubtful debts based on a review of balances within trade receivables that are unlikely to be collected. These are generally receivables that are 90 days or more overdue.

(k) Inventories

Inventories are maintained for set building, production and merchandising activities and are valued at cost.

(l) Income and Expenses

Operating Grants:

Grants, subsidies and funding for community service obligations received from SA Government are recognised as revenues when the Trust obtains control over the assets. Control over these revenues is normally obtained upon receipt and they are accounted for in accordance with Treasurer's Instruction 3 *Appropriation*.

Catering Revenues and Expenses:

The Trust has a contractual arrangement in place for the provision of catering services. In 2004/05 Catering arrangements were significantly restructured from October 2004, revenue is based on a turnover fee.

Assets received/provided free of charge:

Assets received/provided free of charge are recorded as revenue and expenditure in the Income Statement at their fair value.

Other Revenues:

The Trust's policy is to recognise revenue when a good is supplied or service completed.

(m) Income Tax Status

The activities of the entity are exempt from income tax.

(n) Accounting for the Goods and Services Tax (GST)

In accordance with the requirements of Interpretation 1031 'Accounting for the Goods and Services Tax' (GST) revenues, expenses and assets are recognised net of the amount of GST except that:-

- The amount of GST incurred by the Trust as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense; and receivables and payables are stated with the amount of GST Included.
- The net GST receivable/payable to the Australian Taxation Office has been recognised as a receivable/payable in the Balance Sheet.

Cash flows are reported on a gross basis in the Statement of Cash Flows. The GST component of the cash flows arising from investing or financing activities, which are recoverable from, or payable to, the Australian Taxation Office have however been classified as operating cash flows.

(o) Segment Information

The Trust has not established any partnership or body corporate to carry out any of its business operations. Business operations are conducted in the one business and geographical segment.

(p) Rounding

Unless otherwise indicated, all amounts have been rounded to the nearest thousand dollars.

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2006

	Consolidated		AFCT	
	2006	2005	2006	2005
	\$'000	\$'000	\$'000	\$'000
3. SA Government Grants				
Included in Revenues from Ordinary Activities were the following Government Grants:				
Operating grants received:				
Operating base	9,348	6,866	9,348	6,816
Debt Servicing – Interest	1,503	1,503	1,503	1,503
Total State Government Operating Grants	10,851	8,369	10,851	8,319
In June 2006 the AFCT received a grant of \$1.924m to be spent on operating activities in 2006/07.				
4. Resources Received Free of Charge				
Pedestrian Bridge, Disability Access Ramp and other infrastructure	-	2,859	-	2,859
Curtain	-	-	-	300
Grand Piano	-	-	-	190
Indigenous Art Works	-	-	41	72
	-	2,859	41	3,421
5. Interest				
Interest from entities within the SA Government	439	595	405	539
	439	595	405	539
6. Net Gain / Loss on Disposal of Assets				
Plant and Equipment				
Proceeds from disposal	-	-	-	-
Net book value of assets disposed	-	29	-	29
Net(loss) from disposal of plant and equipment	-	(29)	-	(29)
7. Employee Expenses				
Salaries and Wages	8,790	9,745	8,785	9,713
Long Service Leave	258	194	258	193
Annual Leave	663	612	663	609
Employment on-costs - superannuation	829	875	829	872
Employment on-costs - other	663	721	663	719
Board Fees	75	76	75	76
Other	207	229	207	229
	11,485	12,452	11,480	12,411
8. Supplies and services				
Supplies and services provided by entities within the SA Government				
Contractors	80	111	80	111
Artistic Production Expenses	30	-	30	-
Utilities	260	285	260	285
Transaction processing fees	183	150	183	150
Premises Rental	133	-	133	-
Insurance	238	247	238	247
Equipment	69	-	69	-
Other	95	-	95	-
Total Supplies and services – SA Government Entities	1,088	793	1,088	793

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2006

	Consolidated		AFCT	
	2006	2005	2006	2005
	\$'000	\$'000	\$'000	\$'000
Supplies and services provided by entities external to the SA Government				
Supplies	1,611	1,409	1,542	1,409
Contractors	404	674	383	645
Artistic Production Expenses	1,689	2,994	1,689	2,994
Utilities	1,365	1,508	1,364	1,508
Transaction processing fees	559	843	559	843
Travel and Accommodation	336	210	335	207
Premises Rental	776	885	776	885
Insurance	15	15	15	14
Doubtful debts	85	0	85	0
Equipment	827	760	827	760
Other	2,154	2,523	2,131	2,409
Total Supplies and services – Non SA Government entities	<u>9,821</u>	<u>11,821</u>	<u>9,706</u>	<u>11,674</u>
Total Supplies and services	<u>10,909</u>	<u>12,614</u>	<u>10,794</u>	<u>12,467</u>
9. Depreciation expense				
Buildings	3,362	3,318	3,362	3,318
Plant and Equipment	1,362	1,436	1,362	1,436
Leasehold Improvements	129	129	129	129
Total Depreciation expense	<u>4,853</u>	<u>4,883</u>	<u>4,853</u>	<u>4,883</u>
10. Borrowing Costs				
Interest paid	2,105	1,966	2,105	1,966
Total Borrowing Costs	<u>2,105</u>	<u>1,966</u>	<u>2,105</u>	<u>1,966</u>
11. Cash				
Cash at Bank and on Hand	8,635	3,906	8,155	3,589
	<u>8,635</u>	<u>3,906</u>	<u>8,155</u>	<u>3,589</u>
Cash includes cash on hand, deposits held at call that are used in the cash management function on a day-to-day basis.				
12. Receivables				
Trade Debtors – SA Government Entities	82	146	82	146
Interest Receivable	37	24	37	24
Total receivables from SA Government Entities	<u>119</u>	<u>170</u>	<u>119</u>	<u>170</u>
Trade Debtors – Non SA Government Entities	1,651	864	1,649	763
Less: Provision for Doubtful Debts	153	89	153	89
Total receivables from Non SA Government Entities	<u>1,498</u>	<u>775</u>	<u>1,496</u>	<u>674</u>
Total Receivables	<u>1,617</u>	<u>945</u>	<u>1,615</u>	<u>844</u>
13. Inventories				
Raw Materials	65	72	65	72
	<u>65</u>	<u>72</u>	<u>65</u>	<u>72</u>
14. Other Current Assets				
Prepayments	11	-	11	-
Works in Progress	312	53	312	53
	<u>323</u>	<u>53</u>	<u>323</u>	<u>53</u>

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2006

	Consolidated		AFCT	
	2006	2005	2006	2005
	\$'000	\$'000	\$'000	\$'000
15. Property, Plant and Equipment, Leasehold Improvements and Works of Art				
Land and Buildings				
Freehold Land:				
At independent valuation 2006	<u>5,895</u>	7,670	<u>5,895</u>	7,670
Buildings:				
At independent valuation 2006	<u>146,980</u>	117,610	<u>146,980</u>	117,610
Less: Accumulated depreciation	<u>(74,510)</u>	(61,942)	<u>(74,510)</u>	(61,942)
	<u>72,470</u>	55,668	<u>72,470</u>	55,668
At Cost	-	2,880	-	2,880
Total Land and Buildings	<u>78,365</u>	66,218	<u>78,365</u>	66,218
Plant and Equipment				
At Independent valuation 2006	<u>21,198</u>	17,458	<u>21,198</u>	17,458
Less: Accumulated depreciation	<u>(16,227)</u>	(14,193)	<u>(16,227)</u>	(14,193)
	<u>4,971</u>	3,265	<u>4,971</u>	3,265
At Cost	-	548	-	548
Less: Accumulated depreciation	-	-	-	-
	-	548	-	548
Disposals	-	(57)	-	(57)
Less: Accumulated depreciation	-	28	-	28
	-	(29)	-	(29)
Total Plant and Equipment	<u>4,971</u>	3,784	<u>4,971</u>	3,784
Leasehold Improvements				
At independent valuation 2006	<u>1,758</u>	1,330	<u>1,758</u>	1,330
Less: Accumulated depreciation	<u>(880)</u>	(451)	<u>(880)</u>	(451)
Total Leasehold Improvements	<u>878</u>	879	<u>878</u>	879
Works of Art				
At independent valuation 2005	<u>6,765</u>	6,765	<u>6,765</u>	6,765
At Cost	<u>35</u>	-	<u>35</u>	-
Total Works of Art	<u>6,800</u>	6,765	<u>6,800</u>	6,765
Total Property, Plant and Equipment, Leasehold Improvements and Works of Art	<u>91,014</u>	77,646	<u>91,014</u>	77,646

The Trust's land and buildings and leasehold improvements valuation was undertaken at 30 June 2006 by Mr Martin S Burns MBA, B.App.Sc. Property Resource Management of Liquid Pacific. Plant and Equipment was revalued as at 30 June 2006 by Mr Martin S Burns of Liquid Pacific. Works of Art were valued by James F B Bruce Valuer MSAV of Theodore Bruce Auctions Pty Ltd as at 30 June 2005.

16. Asset Movement Schedule

	Freehold Land	Buildings	Plant & Equip	Works Of Art	Leasehold Improvements	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Gross Amount						
Balance at 1 July 2005	7,670	120,490	17,949	6,765	1,330	154,204
Additions	-	-	55	35	-	90
Disposals	-	-	-	-	-	-
Revaluations	(1,775)	26,490	3,194	-	428	28,337
Balance at 30 June 2006	<u>5,895</u>	<u>146,980</u>	<u>21,198</u>	<u>6,800</u>	<u>1,758</u>	<u>182,631</u>
Accumulated Depreciation						
Balance at 1 July 2005	-	61,942	14,165	-	451	76,558
Depreciation Expense	-	3,362	1,362	-	129	4,853
Revaluations	-	9,206	700	-	300	10,206
Balance at 30 June 2006	-	<u>74,510</u>	<u>16,227</u>	-	<u>880</u>	<u>91,617</u>
Net Book Value	<u>5,895</u>	<u>72,470</u>	<u>4,971</u>	<u>6,800</u>	<u>878</u>	<u>91,014</u>

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2006

	Consolidated		AFCT	
	2006	2005	2006	2005
	\$'000	\$'000	\$'000	\$'000
17. Payables				
Current payables – SA Government Entities				
Unsecured creditors and accruals	1,068	894	1,068	894
Employee related expenses	74	-	74	-
	<u>1,142</u>	<u>894</u>	<u>1,142</u>	<u>894</u>
Current payables –other Non SA Government Entities				
Unsecured creditors and accruals	5,000	2,606	4,999	2,606
Employee related expenses	84	134	84	134
	<u>5,084</u>	<u>2,740</u>	<u>5,083</u>	<u>2,740</u>
Total Current Payables	<u>6,226</u>	<u>3,634</u>	<u>6,225</u>	<u>3,634</u>
Non-Current Liabilities - SA Government Entities				
Employee related expenses	84	-	84	-
Non-Current Liabilities–other Non SA Government Entities				
Employee related expenses	41	122	41	122
	<u>125</u>	<u>122</u>	<u>125</u>	<u>122</u>
Total Payables	<u>6,351</u>	<u>3,756</u>	<u>6,350</u>	<u>3,756</u>
18. Borrowings				
Current Liabilities				
Borrowings from Government	-	926	-	926
	<u>-</u>	<u>926</u>	<u>-</u>	<u>926</u>
Non-Current Liabilities				
Borrowings from Government	27,250	26,237	27,250	26,237
	<u>27,250</u>	<u>27,163</u>	<u>27,250</u>	<u>27,163</u>
Total	<u>27,250</u>	<u>27,163</u>	<u>27,250</u>	<u>27,163</u>
19. Employee Benefits				
Current Liabilities				
Provision for annual leave	691	662	691	662
Provision for long service leave	205	196	205	196
Payroll Accruals	318	283	318	283
Provision for retrospective adjustment for Enterprise Bargaining	-	236	-	236
	<u>1,214</u>	<u>1,377</u>	<u>1,214</u>	<u>1,377</u>
Non-Current Liabilities				
Provision for long service leave	1,072	933	1,072	933
	<u>1,072</u>	<u>933</u>	<u>1,072</u>	<u>933</u>
Total Provision for Employee Benefits	<u>2,286</u>	<u>2,310</u>	<u>2,286</u>	<u>2,310</u>
20. Other Current Liabilities				
Venue hire deposits	240	140	240	140
Revenue in Advance	298	225	298	225
	<u>538</u>	<u>365</u>	<u>538</u>	<u>365</u>

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2006

	Consolidated		AFCT	
	2006	2005	2006	2005
	\$'000	\$'000	\$'000	\$'000
21. Reserves				
Asset revaluation reserve				
Land:				
Opening Balance	7,670	7,670	7,670	7,670
Movement	(1,775)	-	(1,775)	-
Closing Balance	<u>5,895</u>	<u>7,670</u>	<u>5,895</u>	<u>7,670</u>
Buildings:				
Opening Balance	28,130	28,130	28,130	28,130
Movement	17,284	-	17,284	-
Closing Balance	<u>45,414</u>	<u>28,130</u>	<u>45,414</u>	<u>28,130</u>
Plant and Equipment:				
Opening Balance	5,973	5,973	5,973	5,973
Movement	2,493	-	2,493	-
Closing Balance	<u>8,466</u>	<u>5,973</u>	<u>8,466</u>	<u>5,973</u>
Works of Art:				
Opening Balance	6,166	5,031	6,166	5,031
Revaluation	-	1,135	-	1,135
Closing Balance	<u>6,166</u>	<u>6,166</u>	<u>6,166</u>	<u>6,166</u>
Leasehold Improvements:				
Opening Balance	-	-	-	-
Revaluation	128	-	128	-
Closing Balance	<u>128</u>	<u>-</u>	<u>128</u>	<u>-</u>
Total:				
Opening Balance	47,939	46,804	47,939	46,804
Revaluation	18,130	1,135	18,130	1,135
Closing Balance	<u>66,069</u>	<u>47,939</u>	<u>66,069</u>	<u>47,939</u>

22. Commitments

(a) Operating Leases

Commitments under non-cancellable operating leases at reporting date are as follows:

Not later than one year	80	54	80	54
Later than one year and not later than five years	<u>109</u>	<u>35</u>	<u>109</u>	<u>35</u>
Total operating lease commitments	<u>189</u>	<u>89</u>	<u>189</u>	<u>89</u>

Equipment leases are for fixed lease periods.
There are no contingent rental payments.
There are options to extend the leases.

Motor vehicle leases are for lease periods of 2 to 3 years.
Rental payments are fixed.

(b) Remuneration Commitments

Commitments for the payment of salaries and other remuneration under employment contracts in existence at the reporting date but not recognised as liabilities are payable as follows:

Within one year	2,765	2,765
Later than one year and not later than five years	<u>1,939</u>	<u>1,939</u>
Total Remuneration commitments	<u>4,704</u>	<u>4,704</u>

Amounts disclosed include commitments arising from executive and other service contracts.
The Trust does not offer remuneration contracts greater than 5 years.

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2006

	Consolidated		AFCT	
	2006	2005	2006	2005
	\$'000	\$'000	\$'000	\$'000
(c) Other commitments				
Commitments under non-cancellable maintenance agreements at reporting date are as follows:				
Not later than one year	411		411	
Later than one year and not later than five years	<u>127</u>		<u>127</u>	
Total other commitments	<u>538</u>		<u>538</u>	
23. Contingent Liabilities				
As at balance date there were no contingent liabilities or contingent assets.				
24. Cash flow reconciliation				
Reconciliation of Cash – Cash at year end as per:				
Cash Flow Statement	8,635	3,906	8,155	3,589
Balance Sheet	8,635	3,906	8,155	3,589
Reconciliation of Net Cash provided by Operating Activities to Net Cost of providing Services:				
Net Cash provided by/(used in) Operating Activities	4,825	(562)	4,621	(606)
Less Revenues from SA Government	(10,851)	(8,369)	(10,851)	(8,319)
Add/Less non-cash items:				
Depreciation	(4,853)	(4,883)	(4,853)	(4,883)
Resources free of charge	-	2,859	41	3,421
Cost of restructure of loan	(87)	-	(87)	-
Net Loss on disposal of assets	-	(29)	-	(29)
Changes in assets and liabilities:				
Increase (Decrease) in Receivables	671	(337)	771	(438)
Increase (Decrease) in other Current Assets	270	52	270	52
(Decrease) in Inventories	(7)	(94)	(7)	(94)
(Increase) Decrease in Payables	(2,599)	820	(2,599)	679
(Increase) Decrease in other Current Liabilities	(173)	67	(173)	67
Decrease (Increase) in Employee Benefits	24	(380)	24	(380)
Net Cost of providing services	<u>(12,780)</u>	<u>(10,856)</u>	<u>(12,843)</u>	<u>(10,530)</u>
25. Remuneration to Auditors and Consultants				
Remuneration to Auditors:				
Auditing the Financial Report	84	115	84	112
Other Auditing Services	-	18	-	18
	<u>84</u>	<u>133</u>	<u>84</u>	<u>130</u>
Number of Consultants:				
Under \$10,001	1	1	1	1
\$10,001-\$50,000	1	-	1	-
	<u>2</u>	<u>1</u>	<u>2</u>	<u>1</u>
Payments to Consultants:				
Under \$10,001	6	4	6	4
\$10,001-\$50,000	10	-	10	-
	<u>16</u>	<u>4</u>	<u>16</u>	<u>4</u>

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2006

26. Remuneration of Employees

	2006	2005
	Number of	Number of
	Employees	Employees
The number of employees whose annual remuneration was over \$100,000 fell within the following bands:		
\$100,000 - \$109,999	2	2
\$110,000 - \$119,999	1	1
\$120,000 - \$129,999	-	1
\$130,000 - \$139,999	1	1
\$140,000 - \$149,999	1	1
\$160,000 - \$169,999	1	-
\$190,000 - \$199,999	1	1
\$200,000 - \$209,999	-	1
\$220,000 - \$229,999	1	-

The aggregate of the remuneration referred to in the table above for all employees is \$1,198,000 (\$1,129,000).

27. Trustees Remuneration and Related Party Disclosures

	2006	2005
	Number of	Number of
	Trustees	Trustees
Trustees Remuneration		
The number of Trustees with income in the following bands was:		
\$0 - \$9,999	7	6
\$10,000-\$19,999	1	2

The aggregate of the remuneration referred to in the above table for Trustees is \$75,000 (\$76,300) includes \$4,000 (\$5000) superannuation.

Related Party Disclosures

The members of the Trust are appointed by the Government in accordance with the provisions of the Adelaide Festival Centre Trust Act 1971.

During the year the following persons occupied the position of Trustee of the Adelaide Festival Centre Trust:

Mr Richard Ryan AO
 Ms Joanne Staugas
 Mr Peter Goers
 Mrs Fiona Adler
 Ms Anne Moran
 Mr Ian Kowalick
 Ms Caroline Cordeaux
 Mr Barry Fitzpatrick AM (*commenced 15 December 2005*)

The Trustees of the Trust, or their director related entities, have transactions with the Trust that occur within a normal employee, 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.

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2006

28. Financial Instruments

Financial Instruments	Note	Accounting Policies and Methods	Nature/Risk of Underlying Instrument
Financial Assets		Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	
Cash	11	Deposits are recognised at their nominal amount. Interest is credited to revenue as it accrues.	
Receivables	12	These receivables are recognised at the nominal amounts due less any provision for bad and doubtful debts. Collectability of debts is reviewed at balance date. Provisions are made when collection of the debt is judged to be less than likely.	Credit terms are net 30 days The carrying amount of receivables approximates net fair value due to being receivable on demand. The Trust's maximum exposure to credit risk at the reporting date in relation to financial assets is the carrying amount of those assets as indicated in the Balance sheet. The Trust has no significant exposure to any concentrations of credit risk.
Financial Liabilities		Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured.	
Trade Creditors	17	Creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received.	Settlement is made net 30 days. All payables are non interest bearing. The carrying amount of payables approximates net fair value due to being payable on demand
Other Liabilities	20	Monies held in trust being deposits held for other entities and revenues earned in advance are recognised as liabilities.	The Trust holds monies on behalf of other entities and revenues earned in advance.
Borrowings	18	Borrowings are recognised in accordance with APF IV <i>Financial Asset and Liability Framework</i> at their nominal amounts.	The interest rate is determined by the Treasurer on borrowings from the Department of Treasury and Finance. There are two elements to these borrowings, one with no maturity date (interest paid quarterly) \$19.8 m and a second borrowing with a maturity date in 2015 (interest paid monthly) \$7.5m.

29. Employee Benefits and Related On-Cost Liabilities

	Consolidated		AFCT	
	2006	2005	2006	2005
	\$'000	\$'000	\$'000	\$'000
Current Liabilities:				
Provision for annual leave (refer note 19)	691	662	691	662
Provision for long service Leave (refer note 19)	205	196	205	196
Payroll accruals (accounted for in provisions refer note 19)	318	283	318	283
On-costs (accounted for in payables refer note 17)	158	134	158	134
	1,372	1,275	1,372	1,275
Non-Current Liabilities:				
Provision for long service leave (refer note 19)	1,072	933	1,072	933
On-costs (accounted for in payables refer note 17)	125	122	125	122
	1,197	1,055	1,197	1,055
Aggregate Employee Benefits and Related On-Cost Liabilities	2,569	2,330	2,569	2,330

30. Economic Dependency

A significant proportion of revenue is derived from government, without which The Adelaide Festival Centre Trust would not be able to continue its operations. Revenue from government grants was \$10.9 million in 2005/2006.

31. Controlled Entity

The consolidated financial statements at 30 June 2006 include the following controlled entity:

Name of Controlled Entity	Place of Incorporation
The Adelaide Festival Centre Foundation Incorporated	Australia

ADELAIDE FESTIVAL CENTRE FOUNDATION ANNUAL REPORT

The Foundation was established to support the work of the Adelaide Festival Centre through fundraising. Its aim is to assist in improving and enhancing the physical facilities, cultural services and general environment of the Festival Centre. The Foundation undertakes special projects, which advance the Adelaide Festival Centre's vision to be consistently recognised as a world-class performing arts centre.

The Foundation team has been merged with what was previously the Business Partnerships Department to form a new Development Department of the Adelaide Festival Centre. The Development team is focused on raising revenue more efficiently from individual and corporate sponsors, hospitality partners and donors.

Chairman's Report

As Chairman of the Adelaide Festival Centre Foundation, I am pleased to report on the Foundation's activities and achievements for the financial period ending 30 June 2006.

The Board supports the merger of the Foundation and Business Partnerships teams into one department, Development, as it offers the opportunity for more efficient fundraising from individuals and businesses interested in supporting the work of the Festival Centre through donations, sponsorships and partnerships.

A highlight of 2005-06, was the inaugural recital performed on the brand new nine-foot Steinway D Grand Piano, purchased for the Festival Centre through the Foundation's Key Club campaign. The campaign involved 'selling' the 88 keys of the Grand Piano to individuals and businesses committed to the work of the Foundation for \$3 750 per key. These individuals and businesses are recognised on the Foundation's honour boards in the Festival Theatre foyer.

World-renowned Australian pianist Michael Kieran Harvey performed the inaugural recital playing works by Beethoven, Liszt, Gershwin and Stravinsky as well as the Adelaide Premiere of Nigel Westlake's *2nd Piano Sonata*.

The Grand Piano Committee was wound up after the successful completion of their campaign and I would like to give special thanks to Christine Locher (chair), Paul Crawford, Celine McInerney and Karin Dunsford for their superb efforts.

In another first, the final acquisitions for the Adelaide Festival Centre Foundation Indigenous Art Collection were made and the Collection was displayed in its entirety throughout the Festival Theatre foyer and the Artspace in July 2005. I would like to thank the Adelaide City Council for making this collection possible and we were

delighted that Lord Mayor of Adelaide, Michael Harbison was able to join us to officially launch the collection.

Six works from this impressive collection have been selected by the Ishibashi Foundation for an exhibition to be held in Japan from October 2006 entitled *Contemporary Australian Art*. The exhibition, at the Bridgestone Museum, Tokyo, coincides with the Japan-Australia Year of Exchange.

Also during the year the Foundation invited a small group of supporters and potential supporters to lunch in Lyrics to hear about the Foundation's successes and directions. Special guest at this lunch was world-renowned Russian-born pianist Nikolai Demidenko who showcased and celebrated the new Steinway grand piano once again with a short private performance of works by Chopin.

More than one hundred Foundation supporters attended a memorable Christmas reception *Twilight by the Torrens* in Lyrics on 30 November 2005. This reception was made possible by the generous support of the Festival Centre's catering partner, Restaurant Associates, together with Hardy's Wines, Coopers and Staging Connections. Guests were treated to a performance featuring young State Opera performers, Jessica Dean, Patrick Lim and Anthony Hunt.

We installed a new database system, Raiser's Edge, enabling us to manage our information and communicate with potential and existing supporters more effectively and efficiently.

We welcomed new Board Members, appointed during the year – Celine McInerney and Kim Boehm.

The Foundation's *first 500* donor group continues to attract supporters who are keen to make an investment in the future of the arts in South Australia. Supporters have the opportunity to enjoy an association with people who share similar values and care about the cultural life of our State. The *first 500* Club now has eighty-five members and has collected total donations of \$88 650.

During the year our Volunteers were invited to join other volunteers from the South Australian Museum and the State Library to undertake a Certificate II in Tourism and Guiding. A total of eight volunteers joined the first group and concluded their training in May 2006. A further group has indicated their interest in attending this course during 2006-07. The course covers training in customer service, occupational health and safety, tour guiding best practice, information sharing and handling difficult situations.

Another fundraising initiative was completed during the year when twenty cushions made from the fabric of the original Festival Theatre curtain were presented to Foundation supporters who contributed \$500 to the Foundation for their piece of South Australian arts history. Cushions can still be purchased through the Festival Centre's retail outlet Showbitz. The original Festival Theatre curtain was replaced with a spectacular new curtain during the 2004-05 year with funds raised by the Adelaide Festival Centre Foundation.

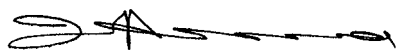
The Foundation enabled the updating of hearing assistance technology in the Dunstan Playhouse and the Space Theatre during 2005-06. The new technology involves a radio system that patrons use with a head-set or neck loop that is used in conjunction with their own hearing aid.

The Foundation also made funds available to replace the tracks and lighting in the Festival Theatre foyer with more energy-efficient lighting. This project is expected to be completed in 2006-07.

The spectacular artwork that has graced the walls each side of the Grand Staircase of the Festival Theatre since it opened in 1973, Sir Sidney Nolan's, *Rainbow Serpent* was restored by Artlab during the year. The Foundation raised the required funds for this project through significant assistance from Deutsche Bank and the Custom Group along with generous donations from the community.

All of these results achieved in 2005-06 would not have been possible without the dedication and drive of everyone involved with the Foundation. I would like to express my sincere thanks and appreciation to members of the Board, the committees, support staff of the Foundation and our wonderful volunteers.

I extend my gratitude especially to all the individuals and businesses that have donated to the Foundation to enable the Festival Centre to remain at the heart of creativity and inspiration for South Australian and visitors. Your contributions are very much appreciated and it is only with your ongoing help that we will be able to ensure the Festival Centre remains leading edge.



John Heard
Chairman
Adelaide Festival Centre Foundation

Members of the Board

Chairman
Mr John Heard

Treasurer
Mr Michael Luchich

Elected Members
Mr Wally Bell
Mr Paul Crawford
Mr Tony Davison
Lady Hardy
Mrs Christine Locher
Ms Celine McInerney
Mr Tom Phillips

Representing Adelaide Festival Centre Trust
Mr Richard Ryan AO

Ex Officio
Mr Douglas Gautier
Mr Geoff Bishop

Volunteers

More than sixty volunteers provide valuable support to the Adelaide Festival Centre Foundation, clocking up in excess of 4 000 hours per year, or almost eighty hours every week.

Foundation volunteers are involved in a variety of activities including fundraising, event management, advice, hosting 'Behind the Scenes' tours for visitors to the Festival Centre, operating an information booth for patrons in the Festival Theatre foyer and assisting in the office.

The volunteers hosted 105 tours including twenty-two group tours and total tour visitors of 413 during 2005-06.

All Foundation volunteers were invited to the annual Volunteers Day Concert hosted by the Office for Volunteers in the Festival Theatre during the Adelaide Cabaret Festival.

The Foundation has been fortunate in attracting some wonderful volunteers. They are passionate about the arts and understand that a rich arts culture is necessary for a vibrant and healthy community to prosper.

In line with the Foundation's inclusion into the Festival Centre's Development department, and the Department's focus on raising funds, it has been recognised that our volunteers provide a service to the Festival Centre as a whole and plans are in place to integrate the volunteers and align them more closely with the Festival Centre's overall objectives.

Volunteers were invited to join fellow volunteers from the South Australian Museum and the State Library to undertake a Certificate II in Tourism and Guiding. A total of eight volunteers joined the first group and concluded their training in May 2006. A further group has indicated interest in attending this course during 2006-07.

The course covers the following areas of training: customer service; occupational health and safety, tour guiding best practice, information sharing, and handling difficult situations.

Details about the Festival Centre's volunteer program were provided to Volunteer SA for a media kit showcasing the contribution volunteers make towards

organisations along North Terrace and its immediate environs, to celebrate National Volunteers Week 2006.

The following people served as volunteers during 2005-06:

Mr Norman Athersmith
Ms Joyce Barker
Mrs Lauris Brill
Ms Amber Chapman
Mr Deane de Laine
Mrs Pam DiLorenzo
Mr Ross Ellery
Mr Steve Garie
Mrs Helen Gurd
Ms Betty Hele
Ms Lyn Hillier
Mr Bill Hulme
Mrs Noreen Hulme
Mr Arthur Lansdowne
Ms Dianna Leonello
Mr Selwyn Lipscombe
Mr Jim Loudon
Mr Grant Lucas
Mr Robert McCarthy
Ms Noriel Noble
Mrs Joy O’Rielly
Mrs Christina Palfelt
Ms Rosalind Panrock
Mr Claude Rankin
Mrs Marlene Rickus
Ms Jean Walker
Ms Clare Walsh
Mr Robert White
Mr Derek Woodhams

first 500

Through a minimum tax deductible donation of \$1 000 the Foundation now offers membership of an exclusive group as well as the opportunity of networking with fellow members of the *first 500* and major donors to the work of the AFC Foundation.

A priority booking telephone line was established for *first 500* supporters to enable them to purchase tickets and car spaces to Adelaide Cabaret Festival events.

Cushions

Twenty cushions made from the fabric of the original Festival Theatre curtain were presented to Foundation supporters who contributed \$500 to the Foundation for their piece of South Australian arts history.

The Adelaide Festival Centre Behind the Arts Lunch Series provided an opportunity to recognise the cushion purchasers with presentations made at several lunches.

Cushions can still be purchased through the Festival Centre's retail outlet Showbitz.

Hearing Assistance

The hearing assistance technology was updated in the Dunstan Playhouse and the Space Theatre, with funds provided by the Foundation. The new technology involves a radio system that patrons use with a headset or neck loop that is used in conjunction with their own hearing aid with a T-switch.

Foyer Lighting

The Foundation agreed to provide funds to replace the tracks and lighting in the Festival Theatre foyer with more energy-efficient lighting. This project will be completed in 2006-07.

Restoration of Sir Sidney Nolan's *Rainbow Serpent*

The spectacular artwork that has graced the walls each side of the Grand Staircase of the Festival Theatre since it opened in 1973, *Rainbow Serpent*, was restored during the year by Artlab.

The Adelaide Festival Centre Foundation raised the funds to have the significant work restored through significant assistance from Deutsche Bank and Custom Group along with generous donations from a wide number of Foundation supporters.

Rainbow Serpent consists of a series of 324 framed works in oils, crayon and gouache on paper arranged into 54 panels and two mosaic grids. A wave of light, signifying an Aboriginal Creation figure known as the rainbow serpent, creates a unifying meta-design across the entire image. This work is one of a series, which began when Nolan personally saw the blossoming of the Central Australian Desert in 1967 after many rainless years. The miracle of long dormant seeds propagating and the resultant mosaic of growth inspired this colourful series in contrast to earlier works representing the arid interior.

Sir Sidney Nolan (1917-1992) is one of Australia's most highly acclaimed artists. In a varied career he was a founding member of the Contemporary Art Society, designed sets and costumes for ballets, plays and operas, was editorially involved with the journal *Angry Penguins* and completed war service in the army 1942-1945. He spent much of his life in England, exhibited widely in Australia, Britain and the USA and was the recipient of prestigious awards. Successive series of works

earned him the reputation of 'Australia's most internationally celebrated painter'. He was awarded an Honorary Doctorate from the Australian National University in 1965 and knighted for his services to art in 1981, and received the Order of Merit in 1983.

The artist gifted Rainbow Serpent to the Adelaide Festival Centre Trust in 1973.

Adelaide Festival Centre Foundation Indigenous Art Collection

The Adelaide Festival Centre Foundation Indigenous Art Collection was displayed in its entirety for the first time during 2005-06.

The \$250 000 collection was developed over four years and now contains more than fifty works of art covering a range of mediums. The collection was made possible through a generous donation, over five years, from the Adelaide City Council.

The development of the Adelaide Festival Centre Foundation Indigenous Art Collection extends the representation of Indigenous artworks at the Adelaide Festival Centre. The collection provides further recognition that the Festival Centre is built on Kaurna land, and advances reconciliation by publicly acknowledging, honouring and celebrating South Australian and national Indigenous cultures.

The works, created by young and emerging Indigenous artists as well as those more recognised and established, demonstrate individuality and innovation and the collection includes a strong focus on contemporary issues.

Grand Piano

The much-anticipated Adelaide Festival Centre's new Steinway concert grand piano was made possible through valuable donations to the Adelaide Festival Centre Foundation.

The Foundation's Grand Piano Committee worked diligently over a number of years, raising the funds required to purchase a new nine-foot Steinway concert grand piano.

Many South Australian individuals and companies generously purchased replica piano keys for \$3 750 in a *Key Club* campaign, while a direct mail campaign and an event launching the new Festival Theatre curtain also contributed the fundraising dollars towards the purchase.

The magnificent new instrument - the first of its kind to arrive in South Australia for more than 10 years - was played for the first time on 1 August. Over 600 guests were enthralled with the debut performance with Michael Kieran Harvey describing it as an 'infant, who would grow into a magnificent adult'.

New Database

A new database, Raiser's Edge, was installed for managing donors and sponsors (now all looked after by the newly created Development team) and staff were provided with extensive training to assist them to manage prospects and supporters more effectively.

Adelaide Festival Centre Foundation Supporters during 2005-06

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Grand Piano – 88 Key Club

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