

**ADELAIDE FESTIVAL CENTRE  
ANNUAL REPORT 2002-03**

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## INTRODUCTION

The Centre was established under the *Adelaide Festival Centre Trust Act 1971* and is, as a statutory authority, charged with the responsibility of encouraging and facilitating artistic, cultural and performing arts activities throughout South Australia, as well as maintaining and improving the buildings and facilities of the Centre complex. Additionally the Centre is authorised to conduct business that supports and facilitates these objectives.

The Centre continues to develop for the future with the creation of the 2001-04 corporate plan, a sharply focused strategy to achieve in the key areas of success – creative innovation and customer service. This will be achieved with the maintenance of the State Government's commitment to increased base levels of operating funding.

The Centre reached a milestone with the completion of the capital works program in its 30<sup>th</sup> anniversary year. During the last 12 months it has presented and produced a dynamic range of performances and activities, with minimal disruption to performances during the completion of capital works.

Overall, 509 962 patrons attended 806 performances in the Centre's venues, and on average these performances attracted 73% per cent capacity, with venue utilisation over the course of the year in Adelaide Festival Centre at 74% and at Her Majesty's Theatre of 39%.

The Centre was instrumental in creating new work such as *The Lion, The Witch and The Wardrobe, The Stowaway and the Captain's Cat, Bushfire* and various *inspace* productions, as well as the third Adelaide Cabaret Festival. This festival was embraced by the public and the media during its 17 day season, resulting in \$700 000 in ticket sales and over 41 000 attendances.

The Centre's planning, programming initiatives and the completed building and environs upgrade are all designed to encourage new ideas, new ways of working and to welcome the whole community.

## CHAIRMAN'S REPORT

The Adelaide Festival Centre has again concluded a wonderful year, made even more special by its 30<sup>th</sup> Anniversary.

Thanks to the vision and diligence of all staff it has been a successful year in many ways. The ongoing commitment to energetic or innovative arts activities realised the third Adelaide Cabaret Festival; new, realised and works in progress productions; collaboration with arts companies; an exciting visual arts program; exhibitions from the Performing Arts Collection; national touring presentations; restoration of our original works of art collection; developments in working with Indigenous peoples and artists; and an extensive and increasingly successful program of free and low cost activities produced by the Centre.

The redevelopment of the public spaces of the Centre was completed on budget to public and industry commendation and the Centre commenced an environmental action plan.

We continued our commitment to access for people with disabilities through capital works initiatives and ticketing and programming activities.

Our set construction business operated profitably here and increasingly overseas and the BASS business also operated profitably and developed a new customer solutions package.

During the year, the Centre:

- Welcomed almost 510 000 patrons to arts activities;
- Presented 806 performances;
- Created, managed or collaborated on two thirds of those, averaging 73% attendances;
- Saw 74% utilisation of Adelaide Festival Centre venues and 39% at Her Majesty's Theatre; and
- Collaborated on creating new work such as *The Lion*, *The Witch and The Wardrobe*, *The Stowaway* and *the Captain's Cat* and various *inspace* productions.

The final result for the year showed a small operating surplus, evidence of good revenue and cost management.

I would like to thank the CEO, Kate Brennan, the management team and all the staff of the Centre, together with my fellow Trustees and the Board of the Foundation for their strong support and assistance. It is also important that I thank our many sponsors and supporters.

I would particularly like to thank the Premier and Minister for the Arts, Arts SA and the Government of South Australia for their ongoing support.



Richard Ryan  
Chairman of the Adelaide Festival Centre Trust

## **CHIEF EXECUTIVE OFFICER'S REPORT**

This eventful year has seen the realisation of a number of key objectives that would not have been possible without the remarkable team effort of the Centre's staff.

The completion of the capital works program was a very significant achievement and has had broad impact. This was the first major work at the Centre in its 30-year history. The project was delivered on budget with no interruption to business operations.

The work was in response to a need to upgrade the building infrastructure and open the Centre to the world. Symbolically, the creation of a new gateway connects the whole community with the Centre, as does the installation of the Reconciliation Artwork at our front door. The artwork was commissioned by the community-based Graham F. Smith Peace Trust and highlights our commitment to the Indigenous community and the spirit of reconciliation.

At the completion of the capital works 23 000 South Australians came to celebrate their revitalised Centre during our Open Day on 13 October. This was a most rewarding experience for all staff who put in such a great effort during the project.

The gateway to the Centre includes the retail area Showbitz, the BASS box office and Scenarios Café; creating a new experience for our patrons. This area creates a focal point for our customer service strategy. Exemplary performance across the organisation ensures memorable visits by tourists and patrons.

But this was just part of the Centre's ongoing activities. The key to the Centre's future is the continued development of creative activities and direct participation by increasing numbers of South Australians.

The Centre is taking a leadership role in social inclusion and disability access. A significant portion of capital expenditure related to improvement of the environs for people with disabilities. Projects include an audio description service for the visually impaired, the introduction of Braille signage, increases in 'access' attendances and a commitment to introduce a 'companion ticket' for people needing carers.

Customer service ratings continue to improve with ongoing patron surveys showing satisfaction ratings at around 9 out of 10. The customer service committee and operational teams are committed to working on strategies to achieve a perfect score.

The Centre's comprehensive Occupational Health and Safety Program continues to deliver great results and the Centre has also commenced an Environmental Action Plan.



## **Artistic Performance**

Artistic performance is the Centre's core business and this year has seen the implementation of programming initiatives aimed at involving a wide cross-section of the community.

The Adelaide Cabaret Festival developed into a unique event, accessible to the whole community, with national and international appeal. It has also proved a useful barometer for audience development and performance initiatives with 41 000 at attendances at more than 150 performances.

We have broken new ground with incubator activities like the *inspace* program by producing new works for new audiences who will hopefully develop a loyalty for this contemporary genre. The success in reaching this audience can largely be attributed to creative marketing techniques using new technology.

The Centre has made a creative and business focus of strengthening relationships with Indigenous artists and communities. We are fostering opportunities to work with the arts community to realise new projects that are sure to attract world attention and we are looking forward to working with our colleagues in the Northern Territory in this area.

The development of an Indigenous Program Advisory Committee has been central to initiatives such as *Wodliparri*, the Indigenous Family Day and Indigenous Schools Day, which reflect our ongoing commitment to working with Indigenous communities both creatively and from an audience perspective. The establishment this year of the organisation's own Cultural Diversity Committee has been aligned to these strategies and ensures organisation-wide awareness and understanding.

At the same time we have maintained our current core community program of free and low cost performance, education and visual arts outreach activities.

The success of *Something on Saturday*, which celebrated its 25<sup>th</sup> birthday in the last calendar year, is a testimony to this commitment. Six shows in the current season sold out confirming that families and children want access to high quality, low cost experiences. *Something on Saturday's* relationship with National Pharmacies is a model partnership, which continues to flourish through a mutually beneficial exchange of ideas.

*Morning Melodies* and *Sunday Salon* continue to delight daytime patrons and the Schools Program has introduced our youngest audience to the performing arts.

A significant opportunity created by the capital works is the reclamation of the Performing Arts Collection from storage with regular displays in the foyer ranging from *It's all Greek to Me!* to *Leading Ladies*.

The Performing Arts Collection Advisory Committee is now a formal sub-committee of the Trust, with reporting arrangements direct to the Trust ensuring a stronger convergence with the directions of the Centre.

During the period, the Centre negotiated, on the government's behalf, long-term contracts for *Womadelaide* and completed its run as the producer of this huge event.

### ***Business Performance***

The Centre has completed this challenging year with a small operating surplus. This has been a result of rigorous management of the cost side of the business and the strengthening of our business units, including BASS and the workshops, which contribute to revenue for the organisation.

The set construction workshops have entered into contracts to work on significant productions like *We Will Rock You* and *The Lion King*. We are working towards the development of relationships, both in Australia and Asia, which will continue to build on the success of our workshops' operations.

The unexpected withdrawal of the Christmas musical did impact adversely on the revenues generated during that period and on reported attendance numbers, and the impact of the capital works program on car parking was quite significant. However, these impacts were more than compensated for by the performance of other business units.

One measure of the Centre's success is venue revenue, and overall our venues achieved better than expected results. However, the pressure on major productions touring to Adelaide, given the cost of such productions and the issues associated of operating in a market of this size, are significant for the Centre.

It is important to note the Centre's final reported position includes the revaluation of assets and an increase in depreciation costs.

### ***Business systems***

We have seen dramatic developments in our customer service strategy this year. Everyone has embraced the Centre's Customer Service Awards and staff hotly contested the Go for Gold customer service promotion during the Adelaide Cabaret Festival.

Our commitment to customer service has not gone unnoticed and I was invited to speak, with other international guests, at an International Symposium in Seoul about the Centre's customer service program

All staff members now have access to two forms of training and the majority have completed a three-stage customer service training course. The latter part of the year saw reinforced disability awareness training particularly for frontline staff.

This year we have worked to differentiate our corporate hospitality and ticketing products from our business partnerships. We are developing potential partnerships along the lines of our highly successful program-related association with National Pharmacies and the Australian Pensioners Insurance Agency.

BASS has developed as a one-stop shop with customers able to book tickets, accommodation, meals, car park and interval drinks simultaneously.

The Centre has submitted to Arts SA, for the consideration of government at the appropriate time, further capital works requirements. We are hopeful of further developments particularly in the Drama Centre with an upgrade to seating and the backstage facilities, particularly for artists. There is also a considerable amount of capital work to be done for occupational health and safety, and disability access.

I thank our Chairman, Mr Richard Ryan and the Trustees for their commitment, personal effort and guidance. We gratefully acknowledge the support of the Government through the

Minister for the Arts, the Hon Mike Rann and Arts SA. Thank you to all our sponsors and supporters – we cannot do it without you.

The Adelaide Festival Centre Foundation has had a busy and profitable year. For instance, the Foundation Curtain Raiser raised more than \$100 000 towards funding a new stage curtain for the Festival Theatre.

We thank Peter Wylie for his time as chairman of the Foundation Board and welcome John Heard and the new members of the Board who will help us achieve long-term benefits for the Centre.

Overall, it has been yet another year of exceptional performance in a very competitive environment. The pressure of completing the capital works presented considerable operating challenges but the success in achieving our goals demonstrates yet again that this is an organisation oriented to effort and achievement.

One of the reasons we have achieved so much is that our staff are committed and focused. We are very fortunate to have people with strong skill sets within the organisation to make it happen.

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

Kate Brennan  
CEO Adelaide Festival Centre Trust

## HIGHLIGHTS

### ***Completion Of Capital Works***

The final stage of a five-year, \$23 million capital works project was completed this year with the \$15.45 million redevelopment of the gateway to the Adelaide Festival Centre.

The works form a perfect link with the Riverbank development along the River Torrens. A hive of performance, visual arts and arts business activity was hidden from public view until the upgrade, which has transformed the way people use the complex. The Centre is now a place for visitors to enjoy at all times, not only when they attend performances.

Under the final stage of redevelopment 700 tonnes of concrete and 282 truckloads of rubble and steel were removed from the old Adelaide Festival Centre Plaza and upper staircase to open the street entrance to art lovers, shoppers and nearby CBD workers.

The renovations were a major logistical exercise which took nearly 18 months to complete, involving more than 700 construction workers and 24 000 hours of labour. But the finished result was definitely worth the effort. The foyer area has been rejuvenated with Scenarios Café, the BASS booking centre and Showbitz, the merchandise and gift area.

New permanent homes have been created for the Adelaide Festival Centre's acclaimed Performing Arts Collection, which includes early costumes worn by Mel Gibson and Cate Blanchett, and the visual arts collection with works by a host of Australian artists including Fred Williams.

Disability access has been significantly improved with a new ramped entrance from King William Road and three lifts providing access to each theatre. Signage and lighting throughout the surrounds have been upgraded to make the area a safer and more comfortable place. Festival Drive, off King William Road, has been realigned to improve car park entry.

Through all this the Centre was determined that the show must go on and more than 600 000 committed and loyal patrons – from South Australia, interstate and overseas – attended performances, including the 2002 Festival of the Arts, while the works continued.

With this redevelopment, the cornerstone has been laid for our vibrant and world-renowned Centre to thrive and prosper in the 21<sup>st</sup> century.

### ***The Kaurna Reconciliation Public Artwork***

This lasting symbol of reconciliation stands at the King William Road entrance to the Festival Centre and was presented to the Adelaide Festival Centre by the Graham F Smith Peace Trust. Dedicated to the Kaurna People on 27 September 2002, it recognises their traditional ownership and custodianship of the Adelaide Plains. It is part of the Kaurna Walking Trail and offers insights into Kaurna history and culture.

The sculpture consists of the Kaurna Shield surrounded by *Tanda Kanya* (Red Kangaroo Rock), *Tjilbruke* (Ibis Man), *Ngangkippingga* (Women's River) and *Yurridla* (Dreaming Story of the Mount Lofty Ranges). The ceramic elements symbolise continuing Kaurna traditions, beliefs, law, language and social structure. The water draws the interconnection between the cosmology and the earth.

The collaborative artistic team included Tony Rosella, Darren Siwes and Eileen Karpany. The stone sculptor was Donato Rosella.

### **Open Day**

More than 23 000 people celebrated the redevelopment of the Adelaide Festival Centre at the Open Day on 13 October 2002.

The redevelopment was opened by the Premier Mike Rann and former Prime Minister Gough Whitlam who originally opened the Festival Theatre 30 years ago.

The day was an overwhelming success and reinforced the Centre as a meeting place for all South Australians to enjoy.

Nearly 15 000 people took backstage tours on the day. Other highlights included free family entertainment, the new display area for the Performing Arts Collection and all-day live broadcast from radio station MIX102.3.

More than \$80 000 was bid at the Curtain Raiser Silent Auction run by the Adelaide Festival Centre Foundation to raise funds for a new Festival Theatre curtain. The auction was one of the largest public silent auctions in Australia where the public bid on everything from a car to a kitchen sink.

Patrons said:

'Development is a great improvement, love the openness of the plaza – so much more impressive than before.' West Lakes

'An absolute first class venue we should all be proud of.' Rosewater

'It is great to see and feel the excitement behind the scenes – one can only be overwhelmed by the performance magnitude on the night, a huge thank you for allowing us the opportunity.' Mitchell Park

'Exciting and vibrant, takes you out of mundane life.' Christies Beach

'A happy morning, great to see people with disabilities catered for.' Modbury North

'The entire centre is a credit to you and South Australia. I had no idea how big it is and I am very glad I was here today. I have been all around the world and it is absolutely world standard.' Marino Rocks

'Makes you appreciate all the planning that went into making this a fantastic centre.' Glenelg.

### ***The Adelaide Festival Centre 30<sup>th</sup> Birthday Celebration***

To mark the Adelaide Festival Centre's 30<sup>th</sup> birthday, the magnificent Australian work *Testimony - The Legend of Charlie Parker*, programmed as part of the Adelaide Cabaret Festival, was performed in the Festival Theatre on 8 June 2003.

The spectacular tribute to the man who revolutionized jazz was a fitting way to thank the Centre's stakeholders, customers and staff who have contributed to the success of the Centre over the last 30 years.

The vision of Steele Hall and Don Dunstan, and the faith and commitment displayed by many governments, business partners, sponsors, suppliers, artists and staff were acknowledged during the celebrations.

## **ADELAIDE FESTIVAL CENTRE TRUST ACT 1971**

*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 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.”

## **ADELAIDE FESTIVAL CENTRE TRUSTEES**

The following individuals served as Trustees during the 2002-03 financial year:

Richard Ryan AO, Chairman of Adelaide Festival Centre Trust

Fiona Adler

Robyn Archer AO (retired July 2002)

Pearce Bowman

Peter Goers (appointed August 2002)

Greg Mackie OAM

Mark Morelli

Winnie Pelz

Joanne Staugas

## **THE OBJECTIVES OF ARTS SA**

Art 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 AFCT contribute directly to the desired objectives of Arts SA.

During 2002-03, the Adelaide Festival Centre continued to:

Be a leading creative organisation, which presents a diverse arts program with a focus on innovation and accessibility;

Develop audiences and community participation;

Maintain the Centre's iconic status as an arts icon by providing an excellent public and performance environment;

Create the best experience for all customers by being user-friendly and delivering on every customer service commitment;

Support all staff and help them achieve their potential to be skilled, creative and flexible through customer service, vocational and personal development training; and

Realise a sound financial base supporting creative and community objectives.

## OBJECTIVE ONE

1. Be a leading creative organisation, which presents a diverse arts program with a focus on innovation and accessibility.

### **Overview**

The 2002-03 financial year has seen the Adelaide Festival Centre enjoying growth and creativity in every area. The Centre presents a distinctive and diverse program of performance and visual arts choices for every taste, age and budget and, building on the success of last year, has taken leading roles in creative endeavours and new initiatives of international standing.

The first steps in the implementation of our Indigenous program have actively engaged the Indigenous community in providing creative, informative and inclusive activities for the whole community. The ongoing success of the Adelaide Cabaret Festival has seen it become established as a world-class event, further contributing to South Australia's reputation as the festival state.

The *inspace* program of innovative new works provided a strong focus for the Centre's commitment to accessibility, audience development, and the realisation of contemporary theatre, dance and cross-genre productions. The year just gone also marked the end of a decade of the Centre producing *Womadelaide*. After managing the event since its inception, the Centre handed over the reins for this major international world music festival to the Government of South Australia.

The Centre also took a leadership role in the arts industry. Through the OzPac network, closer ties have been developed with Melbourne, Sydney and Brisbane, and the Centre continues to maintain its existing links overseas through the Association of Asia-Pacific Performing Arts Centres, the Australian Arts and Entertainment Industry Executive Council and the Australian Performing Arts Centres Association. Many Centre staff members also contribute to national arts development through participation in numerous extra curricular committees.

### **Hallmark Special Events**

A major new work was presented as a celebration piece for the 30<sup>th</sup> anniversary of the Adelaide Festival Theatre. *Testimony - The Legend of Charlie Parker* showcased the versatility of the theatre, which is the only one in the country to double as a concert hall and a main stage proscenium arch theatre. The innovative piece, featuring an impressive rollcall of Australian talent, was well received by the audience and media.

### **Adelaide Cabaret Festival 2003**

This event continues to grow in scope and popularity. In just three years the Festival has won acknowledgement as the biggest and most successful event in its genre. This year's New York theme saw high calibre artists including Jason Robert Brown, KT Sullivan, Mark Nadler and The Broadway Divas headline more than 400 performers. Many international artists also took part in the Masterclass series and special events adding to the Festival's unique character.

The media and public embraced the event with approximately \$700 000 in tickets sales and 41 000 attendances. A record 52 shows sold out during the Festival and the Minter Ellison *Bring a Friend Free* on Wednesdays offer drew 6000 through the doors.

*'The Adelaide Cabaret Festival in its third year is becoming a significant event in the Australian cultural calendar... there is such an atmosphere of artistic endeavours and risk-taking at this Festival.'* *The Age*



## **Free And Low Cost Programming**

### **Morning Melodies**

Patrons who enjoy daytime entertainment are loyal supporters of one of the Centre's longest running programs, *Morning Melodies*. Performances this year attracted more than 10 000 patrons and achieved a better than budget result.

Enthusiastic group bookings account for a majority of sales. Special offers through the program also attracted audiences to matinees of *The Lion*, *The Witch and The Wardrobe*, the Adelaide Cabaret Festival and *Cabaret The Musical*.

Australian Pensioners Insurance Agency continues its valued support of this program.

### **Sunday Salon**

The Centre's free *Sunday Salon* series on Sunday afternoons from October to December is another success story. The program presented a diverse range of programs in the Festival Theatre, Piano Bar, Dunstan Playhouse and Banquet Room.

Most events had capacity audiences during the three-month program with an audience of 8740, an increase of 2440 on the previous year.

### **Something on Saturday**

In its 25<sup>th</sup> year this evergreen program for three to 10 year olds continued to meet expectations. Attendances were 6142 with an average ticket price of \$4.52.

Attendances for the free workshop program were also higher than projected with total attendances for the season reaching 11 625. Family subscriptions to four or more performances increase by 5 percent to 35 percent.

National Pharmacies' ongoing support of this program continues to play an important role.

### **Schools Program**

The Schools Program at the Centre ensures all its resources are accessible and used by all South Australian school communities.

The program is coordinated by an Education Officer employed by the Department of Education and Children Services, administered through the Outreach Education service at the Open Access College. The program is designed specifically to support and complement schools' curricula.

This year approximately 45 480 students participated in or attended activities, performances, workshops, visits, exhibitions or forums at the Centre.

The SA Police Band performed in two primary school concerts appropriately entitled *Cop This!* Both concerts were fully booked with 3570 students from 53 schools across the state attending and a waiting list of 1400 students. Priority for requests for the free event was given to country and disadvantaged schools and children from as far as Kadina and Port Pirie made the trip to town for this big event.

*Generating Rock*, the annual multi-media contemporary music showcase for secondary school bands was held at the Centre over two days in November. Students from eight schools performed to an audience of 873 peers.

*Crab Claw*, a tale from the Territory fused myth with adventure. With larger than life characters, great comic moments and a heart-stopping chase across the Territory, *Crab Claw* was a gripping adventure. The performance was staged in Space Theatre in September for Primary Students Years 4-7.

In partnership with the *Come Out Youth Arts Festival 2003*, the Centre commissioned *Bushfire*, a new work for primary schools. The significant South Australian story was timed to commemorate, almost to the day, the 20<sup>th</sup> anniversary of the Ash Wednesday bushfires.

A new initiative for the Education Program was a workshop *It's All Greek to Me!*, a Greek tragedy workshop demystifying the language and text of Greek theatre for senior secondary students. This was presented in association with The Performing Arts Collection exhibition of the same name.

Our annual contribution to Dance Week involved four days of workshops at Her Majesty's Theatre. Tailor-made one-hour workshops for young people were held during *Womadelaide* for primary and secondary students with world music artists.

In a joint project with Windmill Children's National Performing Arts Company, the Centre presented *Looking for Learning in All the Right Places* which gave an insight into how these organisations can support the curriculum.

We are most grateful for the Cadbury Ice Cream sponsorship, which supported the 2003 GO Card and enabled 5477 students to see live performance out of school hours this year.

The Centre worked with the Adelaide International Film Festival to screen *Breath Control: The History of the Human Beat Box* for secondary school students.

Partnerships with other leading Arts organisations are continuing to extend the opportunities the Centre offers schools. Companies that assisted with workshops, forums and programs in school time include: Adelaide Symphony Orchestra; Ausdance SA; AusMusic; Australian Dance Theatre; Carclew Youth Arts Centre; Country Arts SA; Leigh Warren & Dancers; Maritime Museum; State Library of SA; State Opera SA; State Theatre Company SA; Vitalstatistix National Women's Theatre and Windmill Children's National Performing Arts Company.

The Schools Program at the Centre continues to be popular with preschools and R-13 students state-wide. The Rural Access Program was attended by 617 primary school students, from 17 different country schools.

Workshops and activities were also offered to support SACE programs - *Good Review and Report Writing* and SSABSA Dance Information Day

### ***inspace Program***

*A Thing Called Snake*, local playwright Stephen House's new work, was read to an enthusiastic audience and the post show forum allowed them to reflect on the work with the playwright and performers.

The draft score and libretto for a new contemporary musical *Everything's F\*\*ked* by Sean Peter was the subject of a successful eight day creative workshop. It concluded with three sold out public showings in the Space Theatre. The audience largely comprised the target demographic of young adults who were not regular Centre patrons.

*Open Space*, the final project in the 2002 season of *inspace* showcased short works across a range of genres. There were 120 performers involved in 23 performances over the five night December season.

Season three of *inspace* began with Astrid Pill's one-woman show *Time She Stopped*, which was performed to sold out houses during the two night season. This was followed by *The Rope Project*, a theatrical seminar with Brink Productions which allowed the near-capacity audience to participate in the creative process of developing a new Australian work.

The program was acknowledged in dB magazine and the Sunday Mail as a highlight of the arts calendar.

### ***Summer at the Centre***

Centre programming responded creatively to the cancellation of this year's proposed summer musical with *Summer at the Centre* during three weekends in January. The accessible activities were designed to maximise the Centre's new gateway.

Free children's performances were presented in the Festival Theatre between 12-4pm on Saturdays and were complemented by foyer and terrace activities. On Sundays between 4-8pm, free music concerts were presented on the terrace stage with different themes each week including swing, contemporary country and rock'n'roll.

Despite temperatures soaring to 40C and above, approximately 775 people attended the program

### ***Performing Arts Collection***

The redesigned Festival Theatre Foyer has created a prime location showcase for the Performing Arts Collection. The focus this year has been to profile this unique collection of theatrical memorabilia on a regular basis through changing displays, education workshops and the bi-annual newsletter *Showcase*.

To coincide with the Centre's Open Day in October the Collections first display *It's All Greek to Me!* featured designs, photographs, costumes and props from the 1978 production of *Oedipus* designed by Tanya Moiseiwitsch. This was followed by *Leading Ladies* in December, *Puppetarts* in March and *Act as Known* in June.

Outstanding donations this year include opera costumes of South Australian singer Lawrence Power, the John Edmund Collection, a mask worn by Dennis Olsen in the 1974 production of *The Three Cuckolds* and the Chick Arnold Collection of vaudeville scripts.

Work has continued on the Collection's inventory and conservation of the Lawrence Power costumes, Alf E Withers' ventriloquist dolls and a 1920s beaded dress of the dancer

Jacqueline B'Nay. Ongoing digitisation has included Colin Ballantyne, State Opera and Dame Judith Anderson photographs. The Collection is used extensively by local, interstate and overseas researchers. AusStage, the National Theatre Directory, established several years ago, has entered phase two. It is anticipated that by the end of 2003, the Collection's database will be accessible through AusStage.

### ***Working With Indigenous Peoples***

The first and most significant community events since the completion of the capital works program were the *Wodliparri* SA Indigenous Family Day and Schools Day.

An Indigenous programming stream was developed by the Centre in preparation for this initiative. We engaged in extensive research and built strong relationships with the Indigenous community to enable these community events to take place in February 2003.

Strategic partners for the events were the Centre for Aboriginal Studies in Music (CASM), the SA Museum Aboriginal Cultures Gallery, Department of Education and Children's Services and the Adelaide City Council.

The focus for both days was the sharing of stories in a variety of forms. Visually they were communicated through arts, crafts, traditional games and dance; verbally they were told through story telling and song. There were also concerts, films, forums with Stephen Page and SA Indigenous arts workers. A community BBQ and a ceremony completed the celebration

Cultural activities included artefact making, Aboriginal games, the planting of a bush tucker garden and storytelling workshops.

The ultimate goal of the project is to develop long-term relationships between the Centre and Indigenous artists and communities, and an increased knowledge and understanding within the Centre's programming department about Indigenous culture.

The project aims to be a building block for integration of Indigenous programming in the future as well as assisting the Centre in its goals to increase attendances.

### ***Visual Arts***

The Visual Arts department has increased its activities and impact with this year's exhibition program. It has supervised the ongoing restoration of the AFCT Works of Art Collection and the acquisition of the Indigenous Art Collection and continues to work closely or in tandem with the many festivals and major events that enliven our city.

## **ADELAIDE FESTIVAL CENTRE SEASONS 2002-03**

### **JULY**

#### **FESTIVAL THEATRE**

Australian Ballet – *Spartacus*  
Australian Ballet – *Beyond 40*  
State Opera South Australia – *Sweeney Todd*  
Morning Melodies – *Cruising With Black Tie*

#### **DUNSTAN PLAYHOUSE**

Windmill Children's National Performing Arts Company – *Wilfred Gordon McDonald Partridge*  
Something On Saturday – *Alice in Wonderland*

#### **SPACE THEATRE**

Windmill Children's National Performing Arts Company – *My Girragundji*

#### **HER MAJESTY'S THEATRE**

David Atkins – *Hot Shoe Shuffle*  
StageWorks – *Two Pianos Four Hands*

#### **BANQUET ROOM**

Something On Saturday – *The Leafy Sea Dragon*  
Something On Saturday – *The Leafy Sea Dragon* workshop

#### **ARTSPACE EXHIBITION**

Julie Vivas – *Illustrations*  
India Flint & Stephanie Radok – *The Immigrant's Garden*

#### **OTHER**

Something On Saturday – *Te IWI*  
Something On Saturday – *Te IWI* workshop  
Something On Saturday – *Alice in Wonderland* workshop

### **AUGUST**

#### **FESTIVAL THEATRE**

Adelaide Symphony Orchestra – *Majestic Sibelius*  
Rock Eisteddfod Challenge  
Sids & Kids Gala  
Mario Maiolo – *Hot August Night*  
Mario Maiolo – *Elvis to the Max*  
Adelaide Symphony Orchestra – *Symphonic Swing*  
SA Police Band – *Cop This!*  
Freedomsong Productions – *Sweet Honey in the Rock*  
Clear Channel Entertainment & IMG Productions – *Slava's Snow Show*  
Adelaide Symphony Orchestra – *Brahms & Shostakovic*

#### **DUNSTAN PLAYHOUSE**

State Theatre Company of SA – *Dealer's Choice*  
State Theatre Company of SA – *Merchant of Venice*

## SPACE THEATRE

inspace – *Reel Dance Film Festival*

Something On Saturday – *Prof Elliott Gnash*

Something On Saturday – *The Book Place*

Something On Saturday – *The Never Never Rider*

Leigh Warren & Dancers – *Love, Deceit & 81 Questions*

## HER MAJESTY'S THEATRE

Wakakirri

## OTHER

Something On Saturday – *The Book Place* workshop

Something On Saturday – *Prof Elliott Gnash* workshop

## SEPTEMBER

### FESTIVAL THEATRE

University of SA Graduations

Catholic Schools Music Festival – *Cantate Domino*

Public Schools Music Festival – *Festival of Music*

Adelaide Symphony Orchestra – *Making Waves*

Byzantine Choir of Athens

### DUNSTAN PLAYHOUSE

*Womadelaide* Warmup

State Theatre Company of SA – *Copenhagen*

State Theatre Company of SA – *Scenes From An Execution*

### SPACE THEATRE

*Womadelaide* workshop

*Crab Claw*

### ARTSPACE EXHIBITIONS

*Images of Australian Men*

## HER MAJESTY'S THEATRE

Mario Maiolo – *Boney M*

## OCTOBER

### FESTIVAL THEATRE

Tim Woods & Showcall – *Sing-A Long-A-ABBA*

AFCT Open Day

ATA Allstars – *Lady Salsa*

China National Symphony

Morning Melodies – *Ali Wood*

Adelaide Symphony Orchestra – *A Beethoven Celebration*

### DUNSTAN PLAYHOUSE

AFCT Open Day

SPACE THEATRE  
AFCT Open Day  
Robert Brustein Lecture  
inspace – *A Thing Called Snake*

HER MAJESTY'S THEATRE  
Windmill Children's National Performing Arts Company – *Twinkle Twinkle Little Fish*  
AMPHITHEATRE  
AFCT Open Day

BANQUET ROOM  
AFCT Open Day

ARTSPACE EXHIBITIONS  
Feast Festival 2002 – *Femail*  
Viz Biz (Open Space) Visual Arts Exhibition

OTHER  
Sunday Salon

## NOVEMBER

FESTIVAL THEATRE  
State Opera South Australia – *Don Giovanni*  
National Institute of Youth Performing Arts – Australia – *Summer Concert*  
The Investigator Lecture  
Adelaide Symphony Orchestra – *Explosive Hits of the 60s, 70s & 80s*  
Hutchinson Entertainment – *Romeo & Juliet*  
Morning Melodies – Co-Opera's *Tosca*  
Windmill Children's National Performing Arts Company – *The Sign of the Seahorse*  
Rural Access – Education  
Joe Longthorne – *In Concert*  
Adelaide Symphony Orchestra – *The Titan*  
Sacred Heart College Presentation Night  
Rostrevor Presentation Night  
SA Youth Ballet – *The Nutcracker*  
Australian Girls Choir Annual Concert

DUNSTAN PLAYHOUSE  
Rural Access – Education  
Generating Rock 2002  
Sunday Salon – *The Borderers*

SPACE THEATRE  
Rural Access – Education  
inspace – *Everything's F\*\*\*ed*  
State Theatre Company of SA – *Salt*

HER MAJESTY'S THEATRE  
Rural Access – Education

BANQUET ROOM  
Sunday Salon – Cantiva Flute and Guitar

AMPHITHEATRE  
Short Greek Theatre

ARTSPACE EXHIBITIONS  
William Yang – *Miscellaneous Obsessions*

OTHER  
Sunday Salon – Music Theatre SA  
Sunday Salon – *Cruisin'*

## **DECEMBER**

FESTIVAL THEATRE  
Cabra College Presentation Night  
Adelaide Symphony Orchestra – *Symphony Of Angels*  
Morning Melodies – *Orchestra With Angels*  
Sunday Salon – *SA AusDance Spectacular*  
St Andrews Speech Night  
Mighty Good Talent School  
University of SA Graduations

DUNSTAN PLAYHOUSE  
Dance Spectacular – Norwood

SPACE THEATRE  
*Open Space 2002*  
World Dance – *Inspiracion*

HER MAJESTY'S THEATRE  
The Desalyne Dancers

OTHER  
Sunday Salon – *Dame Nellie Melba Returns*

## **JANUARY**

SPACE THEATRE  
*inspace – Time She Stopped*

HER MAJESTY'S THEATRE  
Michael Coppel – Marianne Faithfull

OTHER  
Artspace  
Summer at the Centre



## FEBRUARY

### FESTIVAL THEATRE

Shaolin Warriors – *The Wheel Of Life*  
Frontier Touring Company – Norah Jones  
Morning Melodies – *Gentlemen Prefer Curves*  
Michael Coppel – James Taylor  
The Australian Ballet – *Swan Lake*  
Wodliparri SA Indigenous Day

### DUNSTAN PLAYHOUSE

Arts Projects Australia – *Nixon's Nixon*  
Arts Projects Australia – *Ristorante Immortale*

### SPACE THEATRE

SA Certificate of Education – Good Review & Report Writing workshop  
inspace – *The Rope Project*  
Wodliparri SA Indigenous Day

### AMPHITHEATRE

Wodliparri

### HER MAJESTY'S THEATRE

Arts Projects Australia – *Certified Male*  
Pam Ayres

## MARCH

### FESTIVAL THEATRE

Adelaide Symphony Orchestra – *Gala Concert*  
Adelaide Symphony Orchestra – *A Grand Flourish*  
Adrian Bohm – The Seekers  
Malcolm Cooke & Associates – *The Lion, The Witch and The Wardrobe*

### DUNSTAN PLAYHOUSE

State Theatre Company of SA – *The Crucible*  
SA Certificate of Education Dance Day  
Womadelaide Workshop

### SPACE THEATRE

Come Out '03 – *Bushfire*  
*The Songs of Mikis Theodorakis*

### HER MAJESTY'S THEATRE

Windmill Children's National Performing Arts Company – *Brundibar*  
International Concert Attractions – *The Hollow Crown*  
Adelaide Symphony Orchestra & Screensound Australia – *The Kid Stakes*

### Artspace Exhibition

*Detour From Straightville...To Happy Dog Time!*

### OTHER

Performing Arts Collection – *PUPPETARTS Exhibition*

## APRIL

### FESTIVAL THEATRE

Trading Post Agency – *silverchair*  
Adelaide Symphony Orchestra – *Hits From The Flicks*  
University of SA Graduations  
Adelaide Symphony Orchestra – *Celestial*  
Adelaide Symphony Orchestra – *Remembrance*

### SPACE THEATRE

Leigh Warren & Dancers – *Quick Brown Fox*

### HER MAJESTY'S THEATRE

International Concert Attractions – *The Complete Tales of Peter Rabbit*  
Henry Rollins – *The Spoken Word Tour*

### BANQUET ROOM

ANZAC Day Lunch and Concert – *Entertaining The Troops*

## MAY

### FESTIVAL THEATRE

State Opera South Australia – *Cavalliera Rusticana & I Pagliacci*  
Morning Melodies – *An Affair to Remember*  
Adelaide Symphony Orchestra – *True Romantics*  
The Australian Ballet – *American Masters*  
SA Government Awards

### DUNSTAN PLAYHOUSE

Something On Saturday – *Midsummer Night's Dream*  
State Theatre Company of SA – *The Mystery of Irma Vep*

### SPACE THEATRE

Something On Saturday – *Soul Food*  
Something On Saturday – *Celebrating Reconciliation Week*  
Something On Saturday – *Cinderella – The Untold Story*  
Something On Saturday – *Excellent Aussie Adventure*  
Occupational Health & Safety Exercise  
inspace – *Gorge 03*  
inspace – *Fronteras Americanas*  
inspace – *Face 2 Face*

### HER MAJESTY'S THEATRE

Ross Mollison – *Puppetry of the Penis*  
Ausdance Dance Week  
Andrew McManus – *Richard Loring's African Footprint*

### Artspace Exhibition

Sonia Porcaro – *Under Warm Wood*

## JUNE

### FESTIVAL THEATRE

IMG & Barry & Fran Weissler – *Cabaret The Musical*

Adelaide Cabaret Festival

*Testimony, The Legend of Charlie Parker*

Merrick & Rosso – *We Look Great in Jeans*

### DUNSTAN PLAYHOUSE

State Theatre Company of South Australia – *Myth, Propaganda and Disaster in Nazi Germany and Contemporary America*

Adelaide Cabaret Festival

KT Sullivan & Mark Nadler – *Sweet & Lowdown*

Jason Robert Brown – *The Last Night Concert*

Mark Nadler – *Tschaikowsky (and Other Russians)*

Wil Anderson – *Jagged Little Wil*

*Broadway Divas*

*Marc Salem's Mind Games*

Mika HAKA

Jason Robert Brown – *Songs for a New World*

KT Sullivan & Mark Nadler – *Ladies of the Silver Screen*

*Tripod* – Tripod are Tripod

### ARTSPACE

Something On Saturday – *The Book Place*

Adelaide Cabaret Festival

The Idea of North

*Cliffhanger in Catch a Falling Star*

*Chic-Cargo*

Stephen House – *Walk in Dirt*

An Evening with Richard Frankland

Miz Ima Starr – *Bassey Your Ass Off*

*All That Glitters*

Mikelangelo & The Black Sea Gentlemen

### THE SPACE

Adelaide Cabaret Festival

Jason Robert Brown – *The Last Five Years*

Caroline Nin – *Scarlet Stories*

Caroline Nin – *Hymne à Piaf*

Christine Johnston – *Decent Spinster*

The Tigerlillies

*The Ennio Morricone Experience*

Masterclass – Jason Robert Brown

Masterclass – Avigail Herman

Masterclass – Nancye Hayes

Masterclass – Gordon Greenberg

### HER MAJESTY'S THEATRE

Barry Humphries – *Back To My Roots*

## BANQUET ROOM

Adelaide Cabaret Festival

Doug Parkinson – *In and Out of Focus*

Andy Seymour – *How Great Thou Art*

Stefan Bednarczyk – *An Evening of Flanders & Swann*

*An Evening of Noel Coward*

Janet Seidel – *Doris & Me*

Janet Seidel – *We Get Requests*

*The Mary G Show*

The Fabulous Singlettes – *Beehives & Botox*

*All Het Up*

Something on Saturday – *Funky Chunkys*

Something on Saturday – *Seasons of Japan*

Something on Saturday – *Spider, Harry & the Silver Moon*

Classroom Cabaret – Janet Seidel *What is Cabaret?*

Classroom Cabaret – *All That Glitters*

## CATACOMBS

Adelaide Cabaret Festival 2003

*15 Minutes of Fame*

Helen Noonan – *Broadway to Boheme*

The Umbrellas – *Bravo Nino Rota*

Avigail Herman – *Hey World Here I Am*

Christa Hughes – *Beer Drinking Woman*

Gentlemen Prefer Curves – *Fly Fishing*

*Melissa Langton* – Me and Mr Jones

## KOOL KAT CLUB

Adelaide Cabaret Festival

*etypejazz*

*Lucifer's Lounge*

Polynesian Mix-up

*Chad Romero's Cabernet Cabaret*

*Bollywood Vibes*

*Nouveau Au Go Go*

*Brazza*

*Goose*

*Chilled Out Vibes*

## OTHER

Mick Vovers Exhibition – *Living Life Live*

Performing Arts Collection – *Act As Known*

## **Visual Arts Exhibitions 2002-03**

### **Artspace**

Eight exhibitions and one commission were held in the Artspace this year.

Julie Vivas Illustrations  
6-27 July 2002

*The Immigrant's Garden* by India Flint & Stephanie Radok  
2 August – 7 September 2002 as part of SALA Festival 2002

*Images of Australian Men*  
Photographs from the Monash Gallery of Art Collection  
14 September – 13 October 2002

### **FEMAIL**

Presented by the Adelaide Festival Centre in association with Feast Festival 2002  
18 October – 16 November 2002

*Miscellaneous Obsessions* by William Yang  
Presented by the Adelaide Festival Centre in association with Feast as part of Feast Festival 2002  
22 November 2002 – 11 January 2003

AFC Foundation Indigenous Art Collection New Acquisitions  
3 - 25 February 2003  
To coincide with *Wodliparri* – SA Indigenous Schools and Family Days at the AFC (14 & 15 February 2003)

*Detour from Straightsville... to Happy Dog Time*  
11 March – 12 April 2003 as part of Come Out 03 youth cultural festival

*Under Warm Wood*  
An installation by Sonja Porcaro  
1 – 30 May 2003

### **Festival Theatre Foyer**

Six exhibitions were held in the Festival Theatre Foyer and more frequent and substantial displays of the AFCT Works of Art Collection and the AFCF Indigenous Art Collection.

*The Australian Ballet Photographed by Peter Prior*  
2-13 July 2002 to coincide with the Australian Ballet's season of *Beyond 40* sponsored by the Adelaide City Council.

AFCF Indigenous Art Collection  
15 July – 24 August 2002

The Fuji ACMP Australian Photographers Collection # 7  
28 August – 5 October 2002

*Journey to the Centre – Bruce's Art Prize*  
11-22 March 2003 as part of Come Out '03

*Proof*

Douglas Mawson Institute of TAFE Photography Graduates' Exhibition  
3 April – 3 May

*Living Life Live: the Innate Intimacy of Cabaret*

A reflection of the 2002 Adelaide Cabaret Festival through the lens of Mick Vovers  
6 June – 5 July 2003 as part of Adelaide Cabaret Festival 2003

**Dunstan Playhouse & Space Theatre Foyers**

Two exhibitions were held in the Playhouse and Space Theatre Foyers

*Viz Biz*

The visual arts component of the Open Space season  
3 October – 7 December 2002

*Dance Works 2003* by Alex Makeyev

To coincide with Leigh Warren and Dancers' season of *Quick Brown Fox*  
3 April – 3 May 2003

**Other Venues/Areas**

Lyrics Lounge

Mick Vovers at the Kool Kat Club as artist in residence

## OBJECTIVE TWO

### 2. Develop audiences and community participation

The programming and marketing departments work side by side to broaden the appeal of the Festival Centre, attract more people to visit more frequently and increase a sense of ownership and loyalty.

#### **Audience Research**

Major market research undertaken this year has given an overview of the Centre's audience. Studies done with the Adelaide Cabaret Festival, The State Opera's production of *Don Giovanni*, the Centre's Open Day and the *inspace* audiences identified common threads and specific needs of audiences which will be addressed in ongoing programs.

The results showed that the Centre was attracting a younger audience with a greater percentage of males than expected. They proved to be media savvy and wanted to obtain information by direct mail, email and through websites.

Several key areas were identified for audience development: a younger market of under 35 year olds, new retirees, people from multicultural backgrounds, Indigenous peoples and first time visitors. Audience research has also facilitated the creation of effective marketing databases.

#### **Young Audiences**

The Centre understands the value of developing future generations of audiences. A lifetime's appreciation of the arts is fostered by our *Something on Saturday* program and young adults are stimulated by the *inspace* program. These incubator activities create new works with emerging artists for new audiences who will hopefully develop a loyalty for this contemporary genre.

#### **Cultural Diversity**

The Centre established a Cultural Diversity Committee this year. It ensures a whole of organisation approach to the entire community and aims to increase our awareness and skills in relation to segments that perhaps traditionally don't use or appreciate the Centre. The committee initially focused on the development of Indigenous programming and is now looking more broadly at the whole community.

A creative partnership has been established with Greek Cultural Month and co-presented *The Songs of Mikis Theodorakis* in the Space Theatre. Support from the Greek community was strong with 90% capacity through ticket sales, 75% of which were sold through the community's outlets.

#### **Client Partnerships**

The Centre values achievement through partnerships and actively seeks client relationships. It successfully conducted the marketing for the State Opera of South Australia, International Concert Attractions, Art, Cackle and Hoot, Hutchinson Entertainment, Leigh Warren & Dancers and Brink Productions.

This service has given a number of companies the confidence to bring shows to Adelaide knowing they will receive maximum marketing support. This saw *The Shaolin Monks*, *The Hollow Crown* and *Peter Rabbit* enjoy successful Adelaide seasons this year. Our continued success and viability is dependant on our ability to forge new business and creative solutions. These partnerships achieve a common goal of increasing attendances and income.

## **Membership**

In October, the Centre's subscription membership program was revitalised with a number of new benefits. Members are kept in touch with activities and performances in the arts community and are eligible for discounts at the Centre, arts companies and many Riverbank precinct businesses.

## **Aboriginal Reconciliation Statement**

Several practical examples of the Centre's commitment to reconciliation have been implemented.

During the year, the Centre engaged in a research and development project to build relationships with local Indigenous communities. The culmination of this project was the presentation of an Indigenous Schools Day on 14 February 2003 and *Wodliparri* Indigenous Family Day on 15 February 2003. Both days explored the stories and cultural significance of the Adelaide Festival Centre site.

More than 260 students, from schools with a high percentage of Aboriginal and Torres Strait Islander children, attended Indigenous Schools Day at the Centre and enjoyed a range of activities at no charge. Schools prepared for their involvement in advance by creating public artworks, including three-dimensional *papier mâché* sculptures and two-dimensional animal cut-outs, and these were displayed around the Centre. Professional artist, Bevan Baxter, visited each school in the lead-up to the day to assist in the design and creation of the artworks.

The *Wodliparri* Indigenous Family Day commenced with greetings and a Welcome to Country. Highlights of the day included a forum with Stephen Page and South Australian Indigenous Arts workers, artefact making, Aboriginal games, the planting of a bush tucker garden, including the ceremonial planting of a red gum by Auntie Doris, the oldest living Kaurna woman, discussions about the AFCT Indigenous Art Collection as well as contemporary music and dance performances. The day concluded with a community barbecue and outdoor film night.

Creative partners for the day included SA Museum Aboriginal Cultures Gallery, Centre for Aboriginal Studies in Music (CASM), Tauondi College and the Adelaide City Council. Feedback from the community about both of these initiatives was extremely positive. A number of community leaders contacted the Centre to express their gratitude and commented specifically about the warm, friendly and welcoming AFCT staff.

The Centre's Cultural Diversity Committee meets regularly to focus on creating awareness among the staff about Indigenous social and cultural issues. Through site visits by the Committee members, relationships have been developed with Tauondi Aboriginal College and Tandanya. A workshop was also arranged by the Committee to examine ways in which the Centre can overcome any of its barriers to participation by the whole community, including Indigenous peoples.

Discussions have been held with Arts SA's Indigenous Arts Officer and artists about the opportunities and issues associated with the development of contemporary performing arts projects by and with Indigenous artists.

Acquisitions for the Indigenous Art Collection have continued with the purchase of works by emerging and well-known artists. A launch of those works acquired during 2002 was held in February and the Collection was displayed at the Adelaide Town Hall. The Centre has employed an Indigenous trainee in the marketing and programming area and is hoping to create a more permanent position regarding creative program development.



### **OBJECTIVE THREE**

3. Maintain the Centre's status as an arts icon by providing an excellent public and performance environment.

The Centre, which belongs to the people of South Australia, has been revitalised with completion of the capital works program, reported extensively elsewhere in this document.

The works link the Centre with the Riverbank development along the River Torrens creating a precinct which combines vibrant arts activities with the city's natural beauty.

The new environs have transformed the way people use the complex; it is now a place for them to enjoy at all times, not only when they attend performances.

The new gateway has also created more performance opportunities, better facilities and encourages more visitors. This was achieved with great success when 23 000 people enjoyed their new Centre at the Open Day.

The Centre presents itself as a friendly, approachable community asset with physical changes being manifested alongside a contemporary approach to service standards and communication with the public.

The Centre continues to consolidate working relationships with the travel industry and tourism bodies and the calibre of events such as the Adelaide Cabaret Festival also helped drive the Centre's role in tourism.

## **OBJECTIVE FOUR**

4. Create the best experience for all customers by being user friendly and delivering on every customer service commitment. Our commitment to a memorable visit means that every part of the experience is rewarding.

### ***Showbitz***

A major benefit of the capital works program was the establishment of a new retail outlet Showbitz, that stocks an eclectic range of product appealing to the Centre's patrons and daytime visitors. Merchandise has been sourced from a variety of outlets including The Metropolitan Opera in New York.

### ***Catering***

Catering has enjoyed a successful year, performing well in each of the Centre's food and beverage areas and achieved its anticipated budget outcome. The catering department has consistently aspired to meet the challenge that such a diverse range of facilities, including the Green Room, catering for staff and visiting companies, the Kiosk, the Back Stage Bistro, Scenarios Café and the two function areas; Lyrics and the Banquet Room, entails. The functions area in particular has performed well and continues to grow, attracting medium size functions up to 500 people and is very highly regarded for the quality of the Hyatt Regency's food and beverage presentation.

Another opportunity for catering was the opening of Scenarios Café which is available to tourists during the day as well as patrons in the evening. One of the highlights for catering was the success of the Adelaide Cabaret Festival. Festival branded wines were introduced offering quality wine at affordable prices and the Back Stage Bistro served up to 300 patrons each night.

### ***Car Park***

It was a challenging year for the car park with unavoidable disruption to business during the capital works. However, considerable work has been undertaken to rebuild the client base of this premium space.

During the capital works program, a new car park management system was installed, and front of house and car park staff have worked diligently to educate patrons about the new facility to maximise user benefits.

The investment in new car park equipment allows the accurate recording of attendances, as well as maximising use of the facility during busy periods. It is worth highlighting that the customer satisfaction rating for the car park has improved significantly since the completion of the capital works program.

### ***Patron Services***

Visitors to the Centre are welcomed by front of house staff trained to ensure high quality customer service.

The challenge has been to create a seamless experience for customers in the gateway to the Centre and staff members have a renewed sense of pride since its refurbishment. Many casual employees work in this area and naturally there is a high staff turnover but all go through the STEP graded training package which equips them with customer service standards. The program gives employees a pathway through skills and career development leading to supervisor and team leader status.

The customer service rating for the team continues to be high with a rating of 9 out of 10.

### ***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 address the issues of equitable access and services to patrons of the Adelaide Festival Centre with disabilities. It was lodged with the Human Rights and Equal Opportunity Commission (HREOC) in January 1999.

Since then, elements of the Action Plan (AP) have been incorporated into the Centre's Capital Works program and major improvements have been made in a number of areas ensuring that as many South Australians as possible have access to the Centre. Of the 113 strategies identified for implementation in the original AP, twenty-one items had already been addressed during Stage 1 of the Capital Works program by the time the AP had been lodged with HREOC.

Since the Action Plan was lodged in 1999, a further 63 initiatives have been implemented, either via Stage 1 of the Capital Works program or departmental actions.

To ensure that the AFC stays focused on the objectives identified in the AP, 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 all AFC staff;
- Regularly monitoring access and disability issues via the Access Action Plan Committee and the Overture Committee;
- Regularly seeking feedback from disability advisory groups via the Patrons' Reference Group and providing feedback regarding AP progress;
- 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 AFC's 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 Centre's commitment to equity in seating and ticket pricing;
- Ensuring that all mail-outs include information about the 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; and
- Regularly reviewing the 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.

### ***Production Services***

This department services the technical needs of the Centre's internal and external hirers. It comprises lighting, sound, staging and wardrobe and coordinated 806 performances as well as external projects over the last financial year.

The department concentrates on providing the best possible service. The technicians are highly skilled and motivated; their commitment was most recently recognised with positive feedback from local and international artists at the Adelaide Cabaret Festival.

The Adelaide Cabaret Festival 2003 was a highlight for the department which again created performance venues in non-traditional performance spaces, which this year included a new venue, the Catacombs.

Other production highlights were *Womadelaide* and a new event at Chateau Tanunda featuring Kiri Te Kanawa. A major event from a production point of view was the Clipsal State Dinner in the Banquet Room.

Production Services worked closely with the Adelaide International Film Festival in which Her Majesty's Theatre was a key venue. The department also undertook the production of the Deck Chair Cinema in Rundle Park.

These events, of course, were in addition to the department's annual commitments to events like *Carols by Candlelight* and *Symphony Under the Stars* at Elder Park.

## OBJECTIVE FIVE

5. Support all staff and help them achieve their potential to be skilled, creative and flexible through customer service, vocational and personal development training.

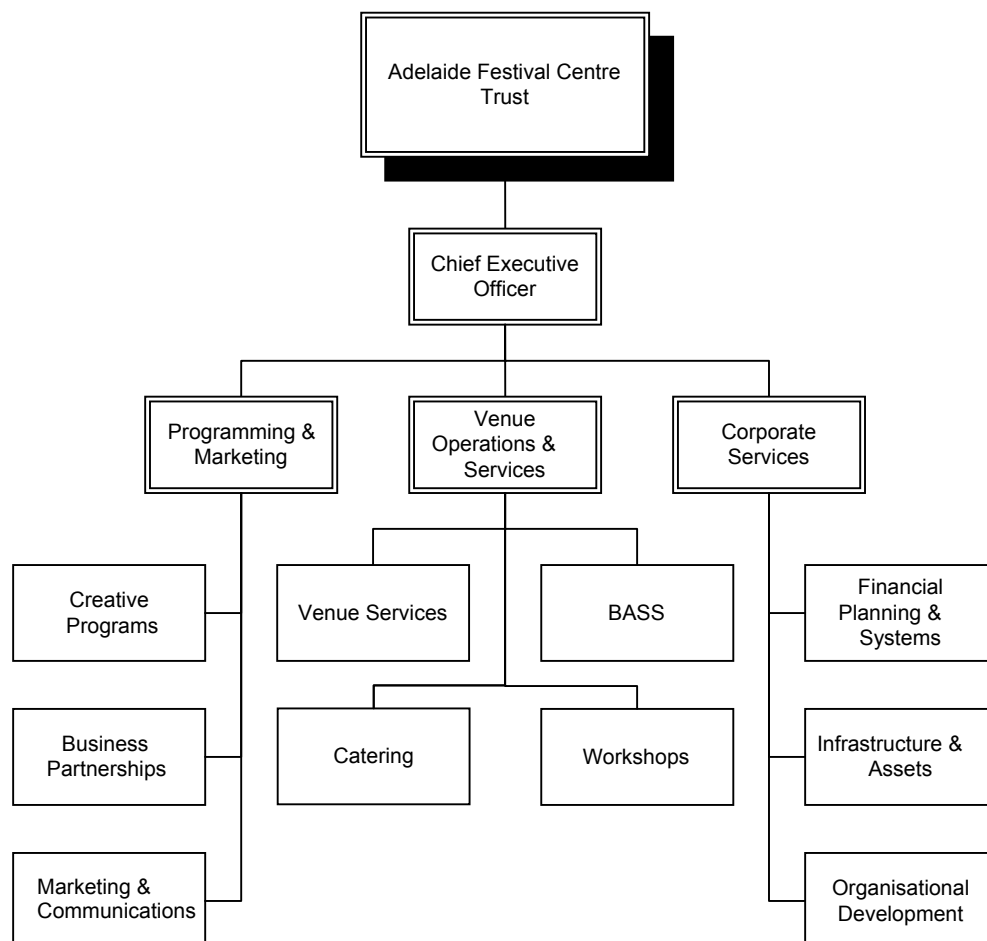
### ***Structural Efficiency***

The Adelaide Festival Centre Trust is organised into three divisions which provide a logical grouping of departments with similar outcome focuses and disciplines within each division. Departmental responsibilities are similarly allocated based on the function to be performed and the outcome to be achieved.

### ***Structural Changes***

During the reporting period, Corporate Communications was included in the Marketing Department, while Business Partnerships focused on sponsorship.

### ***Organisational Structure***



## ***Organisational Structure (Cont.)***

### Creative Programs

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

### Business Partnerships

Sponsorship Funding  
Corporate Hospitality  
Supplier Arrangements

### Marketing & Communications

Sales Marketing  
Market Research  
Public Affairs  
Media  
Tourism/Visitor Experience  
Promotions and Special  
Events  
Corporate Communications

### Venue Services

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

### Workshops

Mechanical Set Building  
Scenery Building

### BASS

AFC Ticketing  
Major Event Ticketing  
Group Sales  
Subscriptions

### Catering

Backstage Bistro  
Foyer Café  
Stages Kiosk  
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 2002-03**

Natalie Adam  
David Adams  
Gregory Adams  
Kelvin Adams  
Matthew Adams  
Jeffrey Allan  
Charmayne Allen  
Dale Amsberg  
Sandra Anderson  
Pelham Andrews  
Marilyn Anstee  
Christabel Anthoney  
Angela Apruzzese  
Robert Arnold  
David Ash  
Janet Atkinson  
Dianne Axford  
Steven Badcock  
Deborah Bain  
Lucie Balsamo  
Ian Barge  
Cathy Barrett  
Joe Bearzotti  
Trevor Beavis  
Juanita Beck  
Michael Becker  
Rosalyn Bent  
Camilla Berger  
Graham Berryman  
Geoff Bishop  
Andrew Bishop  
Kirsty Black  
Rick Blackmore  
Helen Bock  
Adam Bowden  
Hugh Boyd  
Kate Brennan  
Ross Brindley  
Ben Brooks  
Marilyn Brown  
Sarah Brown  
Antoinette Brown  
Caleb Brunton  
Karen Bryant  
Lee-Ann Buckskin  
Hayley Burchell  
Steven Campbell  
Ciro Cantone  
Suzanne Carroll  
Frank Castel  
Anna Cavuoto  
Heidi Chamberlain

Samuel Chamberlain  
Amber Chapman  
Paul Cinneididh  
Veronica Cioffi  
Steve Cleverly  
Melissa Colley  
Troy Collins  
Scott Collins  
Bradley Colmer  
Lachlan Cooper  
Sonia Coorey  
Andrew Copeland  
Heath Costello  
Tom Cowcill  
Adrian Cowell  
Paul Cowley  
Stuart Crane  
Marg Crompton  
Mark Cullen  
Freyja Cumberlidge  
Christine Cundell  
Barry Cundell  
Paul Curry  
Christopher Cust  
Irena Dangov  
Jana Davies  
Philip Davis  
Elizabeth Davis  
Nathaniel Davison  
Lynda De Koning  
Dianne Delany  
Mark Demmrich  
Nicholas Derohan  
Nathalie Devilliers  
Gabriella Dirubbo  
Kate Ditchmen  
Marie Docking  
Robert Doddridge  
Anastasia Dokas  
Lorraine Douglas  
Melissa Dunbar  
Dianne Edwards  
Graham Evans  
Joan Fenney  
Rocky Feo  
Lorenzo Ferini  
Jane Ferron  
Paul Filmer  
Nicholas Filsell  
Matthew Fimeri  
Mark Finch  
Catherine Fitzgerald

Yvonne Flannery  
Nicholas Folland  
Joyce Forbes  
Belinda Formby  
Klaus Frohlich  
Christopher Frost  
Karen Frost  
David Gadsden  
Sheila Gale  
Justina Gardiner  
Jo-Ann Gaskin  
Beverley George  
Anita Georgeson  
Julien Gibson  
John Gill  
Tony Gilligan  
Peter Giuliani  
Anna Giulinn  
Andrew Gold  
Valda Gordon  
David Green  
Craig Greening  
Mark Greenslade  
Kim Greg  
Krystyna Guerra  
Harold Gum  
Lucy Guster  
Phillip Haddy  
Kate Hagan  
Kelly Hallam  
Olivia Harper  
Simonne Harris  
Graham Harris  
Brian Harris  
Kylie Hassan  
Kerry Hawkins  
Rebecca Hendl  
Rachel Hennessy  
Kelly Hicks  
Fiona Hill  
Glenn Hill  
Mark Hillier  
Danielle Hillman  
Julia Holt  
Margaret Hooper  
Samuel Hopkins  
Peter Horne  
Stuart Hort  
Cathy Howard  
Andrew Howard  
Teresa Howie  
Anita Humphries

Darren Hunt  
James Instrell-Walker  
Michael Jackson  
Georgina James  
Thomas James  
Lynette Jansen  
Melissa Jaunay  
Lydia Jeitner  
Victoria Jolley  
Ray Jones  
Kellie Jones  
Mark Jones  
Gary Joseph  
Alan Joyce  
Peter Kaminski  
Peter Kelly  
Pamela Kelsey  
Joanna Kennedy  
Jennifer Kimber  
Ashley Knight  
Joshua Krohn  
Oleh Kurpita  
Victoria Lamb  
Knut Larsen  
Wendy Lee  
John Lewington  
Kent Lindstrom  
Clare Logan  
George Loucas  
Vincent Louch  
Briony Love  
Eliza Lovell  
Marika Lucas  
Diep Luong  
Nathan Luscombe  
Andrew Lynch  
Rymas Lyon  
Gus Macdonald  
Anna Maclean  
Denise Macleod  
Peter Maddock  
Simon Maloney  
Fulvia Mantelli  
Lauren Manuel  
Katherine Marchant  
Matthew Marciniak  
Caroline Marquis  
Mary Marshall  
Graham Martin  
Cain Martin  
Jo Martin  
Joseph Matas  
Harvey Matthews  
Kellie May  
Timothy McBeath

Michael McCabe  
Garry McCarthy  
Catherine McDonald  
Helen McDonough  
Paul McGee  
Beverly McGregor  
Corinna McLaine  
David McLean  
John Mignone  
Tao Millar  
Tobias Miller  
Chris Miller  
Peter Mirasgentis  
Alex Mollison  
Alexei Molotchnikov  
Brendan Mooney  
Julie Moralee  
Rosie Moroney  
Garry Morrison  
Rosemary Morrison  
Margaret Muir  
Mark Muller  
Christopher Naylor  
Michael Nelson  
Troy Nelson  
Tam Nguyen  
Barrie Ninnes  
John Noyce  
Rosemary Nursey-Bray  
Dylan O'Brien  
Alison O'Connell  
Mary-Anne O'Leary  
Gregory Orr  
Michael Pallot  
Tim Papazoglou  
Benjamin Passehl  
Nickolaos Pelomis  
Jo Peoples  
Bernard Phillips  
Gregory Piki  
Neville Piller  
Francoise Piron  
Suzie Pogany  
Elizabeth Poulton  
Muriel Poulton  
Michael Price  
Joy Prior  
Anthony Priwer  
Barbara Rees  
Thomas Reeves  
Andrew Reid  
Michael Riley  
Rob Robertson  
Jay Robinson  
Angela Rodger

Jane Rossetto  
Chantel Rossi  
Alex Runnel  
June Rutter  
Tess Ryan  
Diana Sage  
Dot Salisbury  
Janine Salvemini  
David Sanders  
Stuart Sandow  
Julie Savill  
Bryan Scherer  
Frederick Schultz  
Briony Schulz  
Annmarie Scott  
Fiona Scott  
John Scott  
Giulio Scuteri  
Christopher Searle  
Kate Shaw  
Benjamin Shaw  
Graham Silver  
Nick Skibinski  
Sue Smith  
Mylie Snow  
Andrew Sobol  
Joanne Stanway  
Andrew Starr  
Beverley Stewart-Campbell  
Ryan Sutherland  
Malcolm Sutton  
Nikki Swan  
Craig Sykes  
Peter Taylor  
Carmine Terreri  
Enzo Terreri  
Dana Tesanovic  
Cheree Thamm  
Mary Thomann  
Jason Thomas  
Rae Thomas  
Jacinta Thompson  
Laurel Todd  
Peter Todd  
John Toovey  
Kim Turner  
Anton Vanbavel  
Amanda Vance  
Ralph Varricchio  
Lora Vomiero  
Gayle Waite  
Abbe Wallace-Yarrow  
Kara Ward  
Belinda Warnes



Irene Wasyluk  
Carolyn Watkins  
Jorge Watts  
Jonathan Webb  
Samuel Weygood  
Margaret Weymouth  
Tod Weymouth  
Dianne White  
Brenton Wiley

Thelma Willson  
Belinda Willson  
Alex Wilson  
David Wilson  
Marie Wise  
Kylie Wood  
Stephen Wood  
Ron Wood  
Rajini Wood

Steve Woodrow  
Julie Woodward  
Melanie Woodward  
Geraldine Woolaway  
Susan Wyman  
Don Zibell  
Lida Zibian  
Peter Ziersch  
Anita Zio

### ***Performance And Development Review***

All full-time and part-time staff participate in the Centre's Performance and Development Review (PDR) process. The PDR process enables the development, implementation and monitoring of individual work and development plans. These work and development plans assist to ensure alignment between individual, departmental and organisational objectives. The PDR process also provides a valuable opportunity for two-way feedback between individual staff members and their supervisor or manager. Due to the variable nature of casual employment casual employees do not have a personal development plan. However a number of targeted training sessions are conducted for groups of casual employees to ensure that they are appropriately skilled and experienced to carry out their roles.

### ***Training And Development***

Over the 2002-03 financial year, the Adelaide Festival Centre's training and development initiatives have continued to focus on a variety of managerial, technical, professional, personal development and occupational health and safety programs. In particular, the Festival Centre has focused on its delivery of excellent customer service to all its customers, both internal and external. To meet this challenge, all AFC staff have either completed or are in the process of completing its Customer Service Program.

All training programs offered to staff, have been aligned to national competency frameworks where possible. Additionally a range of targeted individual development initiatives identified through the PDR process have also been undertaken. These initiatives have been developed on a priority basis to ensure that organisational outcomes are maximised. Learning methodologies are chosen with regard for the most effective and efficient manner of ensuring maximum skills and knowledge transference.

As a result of the training initiatives provided by the State Government through the Government Youth Traineeship Program, The Adelaide Festival Centre has been able to offer a 12 month Traineeship, administered by Carclew Arts Centre, to a young Indigenous person, further building on the Centre's strategy of expanding its relationships with Indigenous communities and artists.

For the month of June 2003, the Adelaide Festival Centre hosted two interns from Hong Kong's Electrical and Mechanical Services Department (EMSD) in the area of theatre sound. The interns came to learn how sound is managed and engineered in performance venues, particularly in theatre and music halls, so they are able to take up roles as sound managers or sound supervisors in performance venues.

Another three internships, again from Hong Kong's EMSD, will work with the Adelaide Festival Centre during the 2003-04 financial year.

Training programs during this period have included:

Training Course	Duration	Attendees
Accident / Incident Investigation	1.5 hours	17
Armed Holdup Response Training	4 hours	22
Auditing	4 hours	9
Bomb Threat Procedures	2 hours	19
Business Writing Skills	1.5 days	7
Time Management	6.5 hours	10
Discrimination & Harassment/the Contact Person Role	7 hours	3
Conflict Resolution	8 hours	15
Crowd Control Course	7 hours	22
Delivering Superior Customer Service	3 hours	55
Dealing with Difficult Customers	3.5 hours	24
Internal Customer Service	3.5 hours	52
Managing & Supervising for Superior Customer Service	3.5 hours	10
Staff don't create AFC Service they deliver it	3.5 hours	37
Practical Project Management	7 hours	6
Emergency Procedures	1 hour	198
Induction Program	4.5 hours	16
Manual Handling	1 hour	15
Self Elevating work Platforms	4 hours	10
Senior First Aid	18 hours	17
Senior First Aid Refresher	16 hours	11
Traffic Management	6 hours	16
Working at Heights	8 hours	8
Total Attendances		599

In addition to the above the Adelaide Festival Centre has installed self-paced computer-based training for a wide range of software programs. This training is accessed by individuals on an as-required basis and will assist in staff personal and professional development.

	% of employees with a documented individual development plan which was either implemented or revised during the last 12 months				% of training expenditure relative to remuneration costs				Number of employees enrolled in a qualification from an accredited training package				Agency investment in leadership and management development (benchmark of 2% determined by senior management group)			
	00/01	01/02	02/03	Target 03/04	00/01	01/02	02/03	Target 03/04	00/01	01/02	02/03	Target 03/04	00/01	01/02	02/03	Target 03/04
Full time/Part time Employees																
Directors	100%	100%	100%	100%					1	1	0					
Managers	100%	100%	100%	100%					8	3	2					
Supervisors	100%	100%	100%	100%					17	13	10					
Staff	100%	100%	100%	100%					1	3	13					
Total	100%	100%	100%	100%	1.5 %	1.5%	1.5%	1.5%	25	20	25		0.5%	0.5%	0.5	0.5

### ***Equal Opportunity Programs***

The Trust is committed to equity in all of its dealings. In order to ensure that all stakeholders are treated in an equitable manner the Trust has developed comprehensive equal opportunity and anti discrimination programs. These include comprehensive induction and training programs that are reviewed regularly; management and staff awareness raising sessions; the performance and development review process and corporate governance processes. These processes are supported by an Equity Committee made up of management, supervisor and employee representatives, which is also supported by regular training regarding Equity Officer responsibilities.

	Total Employees	Female Employees	% of Employees who are female	Number of employees identifying as Indigenous	Number of employees with a permanent disability
Directors	4	2	50%	-	0
Managers	6	2	33%	-	0
Supervisors	22	13	59%	-	2
Staff	269	129	48%	1	15
Total	301	146	48.5%	1	17

### ***Leave Management***

	2000-01	2001-02	2002-03
Average number of sick leave days taken per FTE	6.00	5.76	6.0
Percentage Improvement (Deterioration)	14%	4%	(4.2%)
Average Number of family carer leave days taken per FTE			0.3

### ***Executive Employment***

The Trust employs six individuals within the Public Sector executive remuneration band. Two individuals have ongoing tenure with the Adelaide Festival Centre Trust. The other four individuals are engaged on fixed contracts with the Trust. These contracts do not provide the individual with any right to further appointment to a position within the Trust or the Public Sector. During the reporting period no new appointments were made at this level.

***Industrial Relations***

The Adelaide Festival Centre Trust began renegotiating two enterprise agreements to cover the period from November 2002 - November 2005. The two agreements will reflect the two awards covering AFCT staff, namely:

The AFCT Performing Arts Centre's Agreement which covers non-administrative staff in Production Services, Patron Services, BASS, Workshops and Infrastructure and Assets (covered by the Performing Arts Centre's Award).

The AFCT Professional and Administrative Agreement which covers Creative Programs, Marketing and Communications, Development, Financial Planning and Systems, Organisational Development and other sundry professional and administrative staff (covered by the Clerks (SA) Award).

These agreements will be renegotiated with a view to providing more flexible working relationships that in turn improve work/life balance. The Adelaide Festival Centre's customer service orientation will be reflected in an agreement to further refine customer service classifications in the Performing Arts Centre Agreement. In addition, the review of technical production classifications will support career development and alignment of classifications with national competency frameworks.

**Adelaide Festival Centre Staffing By Enterprise Agreement, Level And Gender**

	Ongoing			Long Contract			Short Contract			Casual			Total		
PAC EB	M	F	Total	M	F	Total	M	F	Total	M	F	Total	M	F	Total
A			0			0			0	23	47	70	23	47	70
B	1		1			0			0	3	1	4	4	1	5
C	2		2			0			0		1	1	2	1	3
D		2	2			0			0			0	0	2	2
E	1		1			0			0			0	1	0	1
F			0			0			0	3	11	14	3	11	14
G			0			0			0	70	12	82	70	12	82
H			0			0			0	1	1	2	1	1	2
I	2	5	7			0			0		2	2	2	7	9
J			0			0			0	1		1	1	0	1
K	11	1	12			0			0	0		0	11	1	12
L	10		10			0			0		10	10	10	10	20
M			0			0			0			0	0	0	0
N	2	6	8			0	1	1				0	2	7	9
O	1		1			0			0	1	1	2	2	1	3
P			0			0			0			0	0	0	0
<b>Workshops</b>															
Head Theatre			0			0			0			0	0	0	0
Multiskilled Tradesman			0			0			0	5		5	5	0	5
<b>P&amp;A EB</b>															
Trainee			0			0			0			0	0	0	0
1		1	1		1	1			0	2	4	6	2	6	8
2	1	12	13	2	3	5			0	2		2	5	15	20
3		4	4		1	1			0			0	0	5	5
4	1	1	2	3	2	5			0			0	4	3	7
5	4	3	7	1	2	3			0		2	2	5	7	12
6	1	3	4	1	1	2			0		1	1	2	5	7
Non EB	4	4	8	14	10	24			0			0	18	14	32

**Adelaide Festival Centre Staffing By Enterprise Agreement, Level And Gender**

	Ongoing			Long Contract			Short Contract			Casual			Total		
Exec Level (equivalent)															
A	1		1	2	1	3			0			0	3	1	4
B	1		1		1	1			0			0	1	1	2
C			0			0			0			0	0	0	0
D			0			0			0			0	0	0	0
E			0			0			0			0	0	0	0
F			0			0			0			0	0	0	0
<b>Total</b>	<b>41</b>	<b>42</b>	<b>83</b>	<b>21</b>	<b>20</b>	<b>41</b>	<b>0</b>	<b>1</b>	<b>1</b>	<b>111</b>	<b>93</b>	<b>204</b>	<b>173</b>	<b>156</b>	<b>329</b>

**Age Profile Of The Centre**

Age Group (years)	Number of Employees (Persons)			% of AFC employees
	Male	Female	Total	
15-19	4	2	6	1.9
20-24	11	13	24	7.97
25-29	21	18	39	12.96
30-34	13	25	38	12.62
35-39	21	16	37	12.29
40-44	29	17	46	15.28
45-49	27	12	39	12.96
50-54	14	20	34	11.3
55-59	8	13	21	6.98
60-64	6	8	14	4.65
65+	1	2	3	1
	155	146	301	

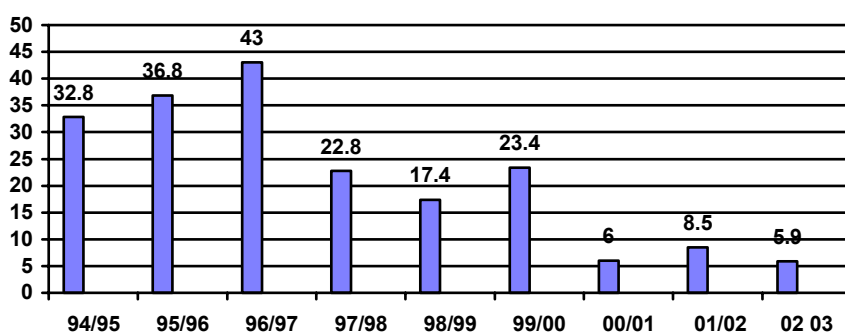
### **Occupational Health And Safety And Injury Management**

The Adelaide Festival Centre has maintained and once again improved its outstanding OHSW and Injury Management performance with a further reduction in the incidence and severity of injury and disease sustained by employees during the year. The Principal Occupational Health, Safety and Welfare Committee has been the main driver for the continuous improvement program. This drive plus the ongoing commitment of Senior Management has seen not only a reduction in the incidence and severity of injuries but also a reduction in the number of risks on the AFC Risk Register. The reduction in claims experience and participation in WorkCover's Safe Work Incentive Scheme has ensured that the Centre's levy rate has remained low despite an increase in levies generally in SA.

Improved performance in this area is shown in the following graphs.

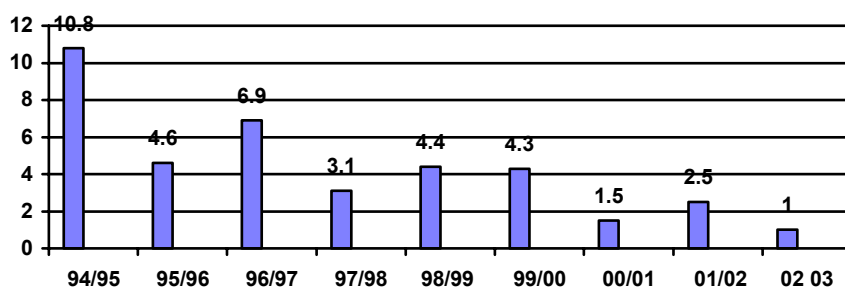
#### **Lost Time Injury Frequency Rate**

(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.)



The Adelaide Festival Centre continues to implement strategies to increase awareness of OHSW issues in the industry. In keeping with the Centre's reputation of leadership in this area, an industry forum on Emergency Preparedness was held in the Space Theatre in May 2003 with over 100 attendees from various Arts related organisations. The assistance of the Emergency Services including the South Australian Police, Metropolitan Fire Service, and SA Ambulance Services contributed to the success of the forum.

## Occupational Health & Safety And Injury Management Statistics 2002-03

		2002/03	2001/02	2000/01
1	OHS Legislative requirements			
	Number of notifiable occurrences pursuant to OHSW Regulations Division 6.6	2	0	2
	Number of notifiable injuries pursuant to OHSW Regulations Division 6.6	0	2	0
	Number of notices served pursuant to OHSW Act s35, s39 and s40	0	0	0
2	Injury Management - legislative requirements			
	Total number of employees who participated in the rehabilitation program	8	5	6
	Total number of employees rehabilitated and reassigned to alternative duties	0	0	0
	Total number of employees rehabilitated back to their original work	8	5	6
3	WorkCover Action Limits			
	Number of open claims	1	3	2
	Percentage of workers compensation expenditure over gross annual remuneration	0.04	0.06	0.05
4	Number of injuries			
	Number of new workers compensation claims in the financial year	17	11	16
	Number of Fatalities	0	0	0
	Number of lost time injuries	2	3	2
	Number of first aid treatment only	89	47	53
	Number of whole working days lost	2	9	3
5	Cost of workers compensation			
	Cost of new claims for financial year	3476	5801	4464
6	Trends			
	Injury Frequency rate for new lost time injury/disease for each million hours worked	5.9	8.5	6
	Most frequent cause (mechanism) of injury	Non powered hand tools	Non powered hand tools	Environmental agencies
	Most expensive cause (mechanism) of injury	Materials and substances	Non powered hand tools	Non powered hand tools



## Occupational Health & Safety And Injury Management Statistics 2002-03

7	Meeting the organisation's strategic targets	2002-03		2001-02		2000-01	
	Performance Indicator	Target	Performance	Target	Performance	Target	Performance
	Number of significant injuries (>10 days lost)	0	0	0	1	0	0
	Reduction in total claim costs	<\$8 000	\$3 764	\$10 000	\$5 801	\$14 530	\$4 464
	Lost time injury frequency rate	<15	5.9	<20	8.5	<25	6.3
	Average lost time rate (days)	3	1	3	4.6	4	1.5
	Lost time injury severity rate	<50	5.9	< 75	40	< 100	9
	Incidence Rate	2	0.78	2	1.17	3	0.8
	Number of patron incidents	15	32	15	15	12	17
	Planning and Integration						
	% of departments developing and implementing an effective planning process of OHSW activities	100%	100%	100%	100%	100%	90.9%
	Responsibility						
	% of new and amended job descriptions with OHS responsibilities included	100%	100%	100%	100%	100%	100%
	Induction Training						
	% of new employees undergoing induction within one week of commencement of employment	100%	47%	100%	72.5%	100%	70%
	Emergency Preparedness						
	% of trial evacuations conducted within 2 weeks of scheduled dates	100%	100%	100%	100%	100%	100%
	Risk Identification, Assessment and Control						
	% of hazards controlled within programmed time frames	100%	100%	100%	90%	100%	90.9%
	% of action plans completed within agreed time frames	100%	97.1%	100%	96%	100%	95%

**Overseas Travel 2002-03**

Number of Employees	Destination(s)	Reason for Travel	Total Cost to Agency
1	Singapore	To attend the 10 <sup>th</sup> Meeting of the Executive Council of the Association of Asia Pacific Performing Arts Centres.	\$6 189
1	Edinburgh	To study the Edinburgh Fringe, Edinburgh International Film Festival, Edinburgh International Festival and Edinburgh Book Festival activities and review shows for the Adelaide Cabaret Festival.	\$15 989
1	New York	To study the New York Cabaret Convention and review shows for Adelaide Cabaret Festival.	\$14 907
1	Macau	To attend the Annual General Meeting and Conference of the Association of Asia Pacific Performing Arts Centres.	\$14 647
1	London/ Hong Kong/ New York	To develop contacts within Asia and to London and New York to review new shows to be produced in Australia in the 2003-05 period.	\$24 424
1	Wellington NZ	To attend the PANNZ (Performing Arts Network of New Zealand) Arts Showcase and the New Zealand Festival 2004 Show and Tell.	\$3 511
Total: 6			\$79 668

## **OBJECTIVE SIX**

### **6. Realise a sound financial base supporting creative and community objectives**

#### **BASS**

BASS continues to be an asset for the arts and entertainment industry in South Australia. Its revenue assists the Centre's programming activities and its growth and improvement are nurtured through a carefully managed development program. The BASS business has performed well over the last 12 months and fulfilled its objectives to provide a premium ticketing service to South Australians and a financial contribution to the Trust.

As part of the capital works program the Call Centre was relocated without any loss of business.

During the year the first stage of the website re-development was completed with a revitalised image. The site includes new seating plans for venues and preparation was undertaken to offer customers on-line views of the stage from the seats they have chosen in the Festival Theatre and the Dunstan Playhouse.

A new trend in ticket purchasing has seen internet sales double in the last 12 months and overall sales achieved budget despite the fact that there was no summer musical in this financial year.

BASS has developed a customer solutions package. Following specifications supplied by key BASS clients, vital sales information is captured for the client's marketing department. In the future client companies will be able to use these useful sales histories to better market products to particular target audiences.

Work has also been undertaken to prepare for a major upgrade to a new version of the ticketing software program. The Centre's corporate ticketing is now administered by BASS and programs have been developed to meet specific requirements.

After a successful inaugural year, the Discover Adelaide Card has added more value with BASS taking a leadership role in this initiative with Arts SA and the South Australian Tourism Commission. Three new venues were added this year, creating a package of 14 of Adelaide's best tourism attractions.

BASS has the exclusive ticketing rights for the State Opera of South Australia's *Ring Cycle* in 2004. As part of its ongoing development BASS has introduced web-based accommodation packages for this event. It is pleasing to note that in the last financial year, BASS sold in excess of \$120 000 worth of accommodation in Adelaide to interstate and overseas patrons attending this event either through the call centre or online through the new fully integrated BASS ticketing website, <http://www.bass.net.au>.

This has made BASS a one stop shop. Customers are able to book event tickets, accommodation, meals, car park and interval drinks simultaneously.

### **Workshops**

The Workshop's expertise and reputation for reliability and excellent product has ensured a busy year with scenery contracts for major Australian musicals, including *We Will Rock You* and *The Lion King*. It has been a buoyant market for musicals with sets being built in Adelaide for shows around Australia. The workshops are a major export earner and employment generator in the arts for South Australia with a \$4 million annual turnover.

The Workshops have expanded services to Asia. Members of our staff regularly travel to arts centres in Asia to train local staff in the safe operation of our automated stage systems. These newly evolving relationships in Asia bode well for the continuing growth of business opportunities in this exciting new market. The *Singing in the Rain* system was hired out to Korea for a season this year.

### **Risk Management**

The Centre has continued to make progress in the identification and treatment of organisational risk exposures. Risk management frameworks, systems and tools are reviewed and updated on a regular basis to ensure that the Centre has the systems, people and processes to manage the complex risks of its operational and strategic environment. Throughout the year the Centre has consulted with a variety of government and other advisers to ensure that its approach to risk management reflects contemporary best practice.

### **Fraud**

No significant incidents were detected in the financial year 2002-03.

### **Freedom Of Information**

The Adelaide Festival Centre is a statutory authority established under the *Adelaide Festival Centre Trust Act 1971*.

The Centre has the following policy documents available:

- Annual Reports (which include financial statements)
- Corporate Plan 2001-04
- 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 Centre, between 9am and 4pm Monday to Friday by contacting FOI Officer. Requests under the FOI Act for access to documents in the possession of the 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 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 9am and 4pm Monday to Friday.

No requests for information were received in the financial year 2002-03.

### **Energy And Environmental Action Plan**

During 2002-03 an Environmental Action Plan was implemented to look at strategies to reduce, recycle and reuse of energy, water and waste.

The following strategies were implemented:

#### **Water**

- Installation of sub surface watering systems to reduce water consumption with more efficient use.
- Work in partnership with Adelaide City Council and Parliament House to evaluate systems to collect and reuse grey water to support the Waterproofing Adelaide Project.

#### **Electricity**

- Lighting controls were added to the Building Management System. This allows closer monitoring of use and setting of timer switches from a central location. Savings of \$11 000 per annum are expected to be realised without impact on staff or patrons
- AGL has investigated the installation of a Power Factor Correction on incoming mains to balance load. Subject to further review, savings of up to \$21 000 are expected.
- AGL has also provided advice in regard to savings that could be realised from carbon dioxide (CO2) monitoring and efficiency of the air conditioning service. Subject to allocation of funds to implement the proposals, further savings of approximately \$25 000 per annum can be generated.

#### **Waste Management**

- White paper and cardboard recycling
- Ink cartridge recycling

### **Account Payment Performance 2002-03**

<b>Particulars</b>	<b>Number of accounts paid</b>	<b>Percentage of accounts paid (by number)</b>	<b>Value in \$A of accounts paid</b>	<b>Percentage of accounts paid (by value)</b>
<b>Paid by the due Date</b>	10 367	84%	\$21 136 650	86%
<b>Paid within 30 days or less from due date</b>	1 656	13%	\$3 216 709	12%
<b>Paid more than 30 days from due date</b>	392	3%	\$420 931	2%

### **Business Partnerships**

To meet the ongoing challenges of securing sponsorships in a competitive business climate the Centre has been working towards creating new levels of business partnerships. They include media partners, program sponsors and corporate hospitality. There has been a renewed focus on winning and servicing these partners at a relationship level. The Centre has also been identifying exciting programs and projects which will be attractive to sponsors.

Sponsors in the traditional sense are those who pay for brand association with a particular program and the Centre. National Pharmacies' sponsorship of *Something on Saturday* is a prime example of a successful partnership. Another example is our relationship with Australian Pensioners Insurance Agency and its continued support of *Morning Melodies*.

As the Adelaide Cabaret Festival continues to grow, sponsors have been keen to be associated with this event. This year, sponsors included the Adelaide City Council, Coopers, and Vili's. Minter Ellison sponsored the *Bring a Friend Free on Wednesday* initiative.

Channel 7 has continued its support of the Centre as Premier Patron. Other media partners, such as Mix 102.3 FM, 5DN and Blaze were successfully associated with this year's Adelaide Cabaret Festival.

Lexus of Adelaide remains a Leadership Patron offering exclusive privileges to Lexus owners nationally through the *Encore* Program and Cadbury Icecream's sponsorship supported the 2003 GO Card.

Corporate hospitality packages offer business entertainment opportunities through exclusive use of corporate boxes, access to priority booking, superior catering and a variety of function arrangements. These packages have been reviewed and now offer greater flexibility to ensure that business objectives are fulfilled.

### **Premier Patrons**

Arts SA  
SA Government  
Channel 7

### **Leadership Patrons**

Lexus of Adelaide  
Coopers  
MIX102.3  
Schweppes  
BRL Hardy

### **Corporate Patrons**

Adelaide Bank  
SANFL  
Speakman & Associates  
Woods Bagot

**Centre Stage Gold Circle**

ASC Engineering  
Bardavcol  
Cadbury Confectionary  
Ernst & Young  
Deloitte Touche Tohmatsu  
DMR Consulting  
Multiplex Constructions  
National Australia Bank Private Bank  
Piper Alderman

**Program Sponsors**

*Something on Saturday*  
National Pharmacies

*Morning Melodies*  
Australian Pensioners Insurance Agency

*GO Card*  
Cadbury Icecream

*Visual Arts*  
Custom Press

***The Adelaide Cabaret Festival*****Sponsors**

Arts SA  
SA Government  
Adelaide City Council  
Vili's  
Minter Ellison  
Cooper's

**Media Partners**

Channel 7  
MIX 102.3  
Rip It Up  
Blaze  
The Advertiser

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Statement of Financial Performance**  
**for the year ended 30 June 2003**

	Note	Consolidated 2003 \$'000	2002 \$'000	AFCT 2003 \$'000	2002 \$'000
<b>REVENUES FROM ORDINARY ACTIVITIES:</b>					
Government Grants	3	8,966	18,452	8,916	18,402
Operating Revenue		22,749	20,534	22,520	20,322
Interest Revenue		702	507	679	507
<b>Total Revenues From Ordinary Activities</b>		<b>32,417</b>	<b>39,493</b>	<b>32,115</b>	<b>39,231</b>
<b>EXPENSES FROM ORDINARY ACTIVITIES:</b>					
Operating Expenses	4	32,926	30,300	32,703	30,214
Borrowing Costs		1,973	1,803	1,973	1,803
<b>Total Expenses From Ordinary Activities</b>		<b>34,899</b>	<b>32,103</b>	<b>34,676</b>	<b>32,017</b>
<b>SUPRLUS/(DEFICIT) FROM ORDINARY ACTIVITIES</b>	5	<b>(2,482)</b>	<b>7,390</b>	<b>(2,561)</b>	<b>7,214</b>
<b>Non-owner transaction changes in equity</b>					
Net credit to accumulated surplus/(deficit) to recognise revision of accounting estimate	17	-	5,247	-	5,247
Increase/(Decrease) in asset revaluation reserve on revaluation of non-current assets	11	(3,674)	6,668	(3,674)	6,668
<b>Total revenues, expenses and valuation adjustments recognised directly in equity</b>		<b>(3,674)</b>	<b>11,915</b>	<b>(3,674)</b>	<b>11,915</b>
<b>Total changes in equity other than those resulting from transactions with the State Government as owner</b>		<b>(6,156)</b>	<b>19,305</b>	<b>(6,235)</b>	<b>19,129</b>



**ADELAIDE FESTIVAL CENTRE TRUST**  
**Statement of Financial Position**  
**as at 30 June 2003**

	Note	Consolidated 2003 \$'000	2002 \$'000	AFCT 2003 \$'000	2002 \$'000
<b>CURRENT ASSETS:</b>					
Cash	6	6,985	14,174	6,441	13,729
Receivables	7	2,195	1,583	2,195	1,579
Inventories	8	180	98	180	98
Other	9	172	41	172	41
<b>Total Current Assets</b>		<b>9,532</b>	<b>15,896</b>	<b>8,988</b>	<b>15,447</b>
<b>NON-CURRENT ASSETS:</b>					
Land & Buildings		70,083	66,853	70,083	66,853
Plant & Equipment		6,026	8,691	6,026	8,691
Leasehold Improvements		1,137	1,223	1,137	1,223
Works of Art		5,508	5,428	5,508	5,428
<b>Total Non-Current Assets</b>	10,11	<b>82,754</b>	<b>82,195</b>	<b>82,754</b>	<b>82,195</b>
<b>TOTAL ASSETS</b>		<b>92,286</b>	<b>98,091</b>	<b>91,742</b>	<b>97,642</b>
<b>CURRENT LIABILITIES:</b>					
Payables	12	7,090	6,472	7,037	6,385
Borrowings	13	410	810	410	810
Provisions	14	1,318	891	1,318	891
Other	15	620	568	570	568
<b>Total Current Liabilities</b>		<b>9,438</b>	<b>8,741</b>	<b>9,335</b>	<b>8,654</b>
<b>NON-CURRENT LIABILITIES:</b>					
Payables	12	102	115	102	115
Borrowings	13	27,938	28,348	27,938	28,348
Provisions	14	803	728	803	728
<b>Total Non-Current Liabilities</b>		<b>28,843</b>	<b>29,191</b>	<b>28,843</b>	<b>29,191</b>
<b>TOTAL LIABILITIES</b>		<b>38,281</b>	<b>37,932</b>	<b>38,178</b>	<b>37,845</b>
<b>Net Assets</b>		<b>54,005</b>	<b>60,159</b>	<b>53,564</b>	<b>59,797</b>
<b>Equity</b>					
Reserves	16	46,804	50,476	46,804	50,476
Accumulated Surplus/(Deficit)	17	7,201	9,683	6,760	9,321
<b>TOTAL EQUITY</b>		<b>54,005</b>	<b>60,159</b>	<b>53,564</b>	<b>59,797</b>
<b>COMMITMENTS</b>	18				
<b>CONTINGENT LIABILITIES AND CONTINGENT ASSETS</b>	19				

**ADELAIDE FESTIVAL CENTRE TRUST**  
**Statement of Cash Flows**  
**for the year ended 30 June 2003**

	Note	Consolidated 2003 \$'000	2002 \$'000	AFCT 2003 \$'000	2002 \$'000
		Inflows/ (Outflows)	Inflows/ (Outflows)	Inflows/ (Outflows)	Inflows/ (Outflows)
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>					
Receipts					
Receipts from Patrons/Customers		22,105	20,792	21,826	20,593
Interest Received		702	517	679	507
GST receipts on Sales		1,910	1,664	1,910	1,664
GST received from ATO		200	224	200	224
Payments					
Interest Paid on Borrowings		(1,973)	(1,803)	(1,973)	(1,803)
Payments to Suppliers		(14,780)	(13,447)	(14,780)	(13,447)
Wages & Related Payments		(12,862)	(12,373)	(12,610)	(12,373)
GST paid to Suppliers		(2,170)	(1,768)	(2,170)	(1,768)
		<b>(6,868)</b>	<b>(6,194)</b>	<b>(6,918)</b>	<b>(6,403)</b>
<b>CASH FLOWS FROM GOVERNMENT:</b>					
Operating Grant		7,147	7,001	7,097	6,951
Debt Servicing Grant		1,592	1,651	1,592	1,651
Other Grants		8	-	8	-
Capital Replacement Grant		220	9,800	220	9,800
		<b>8,967</b>	<b>18,452</b>	<b>8,917</b>	<b>18,402</b>
<b>Net Cash provided by / (used in) Operating Activities</b>	<b>20</b>	<b>2,099</b>	<b>12,258</b>	<b>1,999</b>	<b>11,999</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>					
Purchase of Property, Plant & Equipment & Works of Art		(8,476)	(7,466)	(8,476)	(7,466)
<b>Net Cash used in Investing Activities</b>		<b>(8,476)</b>	<b>(7,466)</b>	<b>(8,476)</b>	<b>(7,466)</b>
<b>CASH FLOWS FROM FINANCING ACTIVITIES:</b>					
Repayment of Borrowings		(810)	(510)	(810)	(510)
<b>Net Cash used in Financing Activities</b>		<b>(810)</b>	<b>(510)</b>	<b>(810)</b>	<b>(510)</b>
<b>NET INCREASE/(DECREASE) IN CASH HELD</b>		<b>(7,189)</b>	<b>4,282</b>	<b>(7,288)</b>	<b>4,023</b>
<b>CASH AT 1 JULY</b>		<b>14,174</b>	<b>9,892</b>	<b>13,729</b>	<b>9,706</b>
<b>CASH AT 30 JUNE</b>	<b>6</b>	<b>6,985</b>	<b>14,174</b>	<b>6,441</b>	<b>13,729</b>

## **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 Statements of Accounting Concepts, Australian Accounting Standards, Urgent Issues Group Consensus Views, the Treasurer's Instructions and Accounting Policy Statements promulgated under the provisions 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**

In accordance with AASB 1028 "Employee Benefits", on 1 July 2002 the Trust changed its policy for recognising provisions for annual leave and current long service leave. Under the new policy the amount of the provision is calculated using the remuneration rate expected to apply at the time of settlement, rather than the remuneration rate that applies at reporting date. The effect of this change in accounting policy has increased salary and wages expense by \$32,000.

### **(c) Principles of Consolidation**

The consolidated financial statements incorporate the assets and liabilities of all entities controlled by the Trust as at 30 June 2003, 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. Refer to Note 26 for details of consolidated entities.

### **(d) Revaluation of Non-Current Assets**

The Trust has adopted fair value as the method for measuring the value of all non-current assets in the Statement of Financial Position revalued since 30 June 2002. In accordance with Accounting Policy Statements and AASB 1041 "Revaluation of Non-Current Assets" non current assets are independently revalued at intervals not exceeding three years.

Works of Art were last valued at 30 June 2002 with reference to the current market buying price of a similar asset. Land and Buildings, Plant and Equipment, and Leasehold Improvements were revalued at 30 June 2003 (refer to Note 10) at fair value. Fair Value means the amount for which an asset could be exchanged, or a liability settled, between knowledgeable, willing parties in an arm's length transaction. The Trust has undertaken an assessment of all assets carried at cost and considers that the carrying amount of these assets reflects their fair value.

### **(e) Comparative Amounts**

To further comply with the presentation and disclosure requirements of AASB 1018 "Statement of Financial Performance", AASB 1040 "Statement of Financial Position" and AASB 1034 "Financial Report Presentation and Disclosures"; where necessary comparative figures have been adjusted in 2002/2003.

### **(f) 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. Work in Progress is not depreciated until assets are completed and have been commissioned for operation. Depreciation rates are reviewed annually.

Useful Lives of Assets:

Asset class:	Current Estimate
Buildings (substructure)	60 years
Buildings (finishes)	10 years
Buildings (fittings and services)	25 years
Leasehold Improvements	10 years
Plant and Equipment	10-25 years

### **(g) 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 Statement (APS9) '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 employees benefits by the remuneration rate expected when the leave is taken. The estimated rate of salary inflation is 4%. 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 for 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%.

#### 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.

#### (h) 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.

#### (i) Provision for Doubtful Debts

The provision for doubtful debts is based upon a review of outstanding amounts at year end. Bad debts are written off when they are identified.

#### (j) Inventory

Inventories are maintained for set building and catering activities and are valued at cost.

#### (k) Recognition of Revenues

Operating Grants:

In accordance with Department of Treasury and Finance Accounting Policy Statement (APS 11) "Contributions", all grants are recognised as revenue when received.

Other Revenues:

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

#### (l) Income Tax Status

The activities of the entity are exempt from income tax.

#### (m) Accounting for the Goods and Services Tax (GST)

In accordance with the requirements of UIG Abstract 31 "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 Statement of Financial Position.

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.

#### (n) 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.

#### (o) Rounding

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

	Consolidated 2003 \$'000	2002 \$'000	AFCT 2003 \$'000	2002 \$'000
<b>3 Government Grants</b>				
Included in Revenues from Ordinary Activities were the following Government Grants:				
Operating grants received:				
State Government				
Operating base	7,146	7,001	7,096	6,951
Debt Servicing - Interest	1,592	1,651	1,592	1,651
Total State Government Operating Grants	8,738	8,652	8,688	8,602
Other Grants	8	-	8	-
Total Operating Grants Received	8,746	8,652	8,696	8,602
Capital grants received:				
State Government				
Capital replacement *	220	9,800	220	9,800
	8,966	18,452	8,916	18,402

The Trust receives funding from the Government of South Australia and is reliant upon this funding for its continued operations.

\* Capital replacement grant revenue of \$220K (\$9.800 million) is restricted to use on capital works programs as approved and cannot be used to fund the operations of the Trust.

<b>4 Operating Expenses</b>				
Employee Related Expenses	13,445	13,447	13,437	13,447
Contractors	999	1,086	998	1,082
Artistic Production Expenses	3,983	2,308	3,983	2,308
Materials	2,984	1,869	2,983	1,868
Utilities	1,797	1,640	1,794	1,639
Financial Transactions	872	821	872	821
Travel & Accommodation	356	425	354	424
Premises Rental	743	722	743	722
Insurance	174	303	174	303
Doubtful Debts	94	-	94	-
Equipment	899	939	782	899
Depreciation	4,243	4,507	4,243	4,507
Other	2,337	2,233	2,246	2,194
	32,926	30,300	32,703	30,214

<b>5 Net Cost of Services</b>				
<b>Revenues from Operating Activities:</b>				
Operating Revenue	23,450	21,041	23,198	20,829
<b>Total Revenues from Operating Activities</b>	23,450	21,041	23,198	20,829
<b>Expenses from Ordinary Activities:</b>				
Operations and Services	28,683	25,793	28,460	25,707
Depreciation	4,243	4,507	4,243	4,507
Borrowing Costs	1,973	1,803	1,973	1,803
<b>Total Expenses from Ordinary Activities</b>	34,899	32,103	34,676	32,017
<b>Total Cost of Services</b>	(11,449)	(11,062)	(11,478)	(11,188)
<b>Revenues From Government</b>				
Operating Grant	7,147	7,001	7,097	6,951
Capital Replacement Grant	220	9,800	220	9,800
Debt Servicing Grant	1,592	1,651	1,592	1,651
Other Grants	8	-	8	-
<b>Total Revenues From Government</b>	8,967	18,452	8,917	18,402
<b>Surplus/(Deficit) From Ordinary Activities</b>	(2,482)	7,390	(2,561)	7,214

<b>6 Cash</b>				
Cash at Bank and on Hand *	6,985	14,174	6,441	13,729
	6,985	14,174	6,441	13,729

\* Included in Cash at Bank is a \$498k (\$8.627million) tied capital grant.

	Consolidated 2003 \$'000	2002 \$'000	AFCT 2003 \$'000	2002 \$'000
<b>7 Receivables</b>				
Trade Debtors	2,483	1,810	2,483	1,806
Less: Provision for Doubtful Debts	321	227	321	227
	<u>2,162</u>	<u>1,583</u>	<u>2,162</u>	<u>1,579</u>
Interest Receivable	33	-	33	-
	<u>2,195</u>	<u>1,583</u>	<u>2,195</u>	<u>1,579</u>
<b>8 Inventories</b>				
Food and Liquor	114	45	114	45
Raw Materials	66	53	66	53
	<u>180</u>	<u>98</u>	<u>180</u>	<u>98</u>
<b>9 Other Current Assets</b>				
Prepayments	5	3	5	3
Works In Progress	167	38	167	38
	<u>172</u>	<u>41</u>	<u>172</u>	<u>41</u>
<b>10 Property, Plant and Equipment, Leasehold Improvements and Works of Art</b>				
<b>Land and Buildings</b>				
Freehold Land:				
At independent valuation 2003	<u>7,670</u>	<u>7,620</u>	<u>7,670</u>	<u>7,620</u>
Buildings:				
At independent valuation 2003	117,701	107,550	117,701	107,550
Less: Accumulated depreciation	(55,307)	(49,490)	(55,307)	(49,490)
	<u>62,394</u>	<u>58,060</u>	<u>62,394</u>	<u>58,060</u>
Work In Progress at cost	<u>19</u>	<u>1,173</u>	<u>19</u>	<u>1,173</u>
<b>Total Land and Buildings</b>	<u>70,083</u>	<u>66,853</u>	<u>70,083</u>	<u>66,853</u>
<b>Plant and Equipment</b>				
At independent valuation 2003	17,220	18,071	17,220	18,071
Less: Accumulated depreciation	(11,194)	(10,040)	(11,194)	(10,040)
	<u>6,026</u>	<u>8,031</u>	<u>6,026</u>	<u>8,031</u>
At Cost	-	666	-	666
Less: Accumulated depreciation	-	(6)	-	(6)
	<u>-</u>	<u>660</u>	<u>-</u>	<u>660</u>
<b>Total Plant and Equipment</b>	<u>6,026</u>	<u>8,691</u>	<u>6,026</u>	<u>8,691</u>
<b>Leasehold Improvements</b>				
At independent valuation 2003	1,287	1,287	1,287	1,287
Less: Accumulated depreciation	(193)	(64)	(193)	(64)
	<u>1,094</u>	<u>1,223</u>	<u>1,094</u>	<u>1,223</u>
At Cost	43	-	43	-
Less: Accumulated depreciation	-	-	-	-
	<u>43</u>	<u>-</u>	<u>43</u>	<u>-</u>
<b>Total Leasehold Improvements</b>	<u>1,137</u>	<u>1,223</u>	<u>1,137</u>	<u>1,223</u>
<b>Works of Art</b>				
At independent valuation	5,428	5,428	5,428	5,428
At Cost	80	-	80	-
	<u>5,508</u>	<u>5,428</u>	<u>5,508</u>	<u>5,428</u>
<b>Total Property, Plant and Equipment, Leasehold Improvements and Works of Art</b>	<u>82,754</u>	<u>82,195</u>	<u>82,754</u>	<u>82,195</u>

The Trust's land, buildings and leasehold improvements valuation was undertaken at 30 June 2003 by Mr Richard R Wood AAPI Certified Practising Valuer B App Sc PRM (Valuation) of Colliers Jardine (SA) Pty Ltd. Plant and Equipment was revalued as at 30 June 2003 by Mr S Kincaid Certified Valuer AAPI MSA of Dominion Valuers and Auctioneers (SA). Works of Art were valued by James F B Bruce Valuer MSAV of Ian Bruce Pty Ltd as at 30 June 2002.

	Freehold Land \$'000	Buildings \$'000	Work In Progress \$'000	Plant & Equipment \$'000	Leasehold Improvements \$'000	Works Of Art \$'000	Total \$'000
<b>Gross Carrying Amount</b>							
Balance at 1 July 2002	7,620	107,550	1,173	18,737	1,287	5,428	141,795
Additions	-	-	8,276	135	-	65	8,476
Assets transferred in / (out)	-	9,262	(9,430)	110	43	15	-
Revaluation	50	889	-	(1,762)	-	-	(823)
Balance at 30 June 2003	<u>7,670</u>	<u>117,701</u>	<u>19</u>	<u>17,220</u>	<u>1,330</u>	<u>5,508</u>	<u>149,448</u>
<b>Accumulated Depreciation</b>							
Balance at 1 July 2002	-	49,490	-	10,046	64	-	59,600
Depreciation Expense	-	2,966	-	1,148	129	-	4,243
Revaluation	-	2,851	-	-	-	-	2,851
Balance at 30 June 2003	<u>-</u>	<u>55,307</u>	<u>-</u>	<u>11,194</u>	<u>193</u>	<u>-</u>	<u>66,694</u>
<b>Net Book Value</b>	<u>7,670</u>	<u>62,394</u>	<u>19</u>	<u>6,026</u>	<u>1,137</u>	<u>5,508</u>	<u>82,754</u>

	Consolidated 2003 \$'000	2002 \$'000	AFCT 2003 \$'000	2002 \$'000
<b>12 Payables</b>				
<b>Current Liabilities:</b>				
Unsecured creditors and accruals	6,967	6,361	6,914	6,274
Employee related expenses	123	111	123	111
	<u>7,090</u>	<u>6,472</u>	<u>7,037</u>	<u>6,385</u>
<b>Non-Current Liabilities:</b>				
Employee related expenses	102	115	102	115
<b>Total</b>	<u>7,192</u>	<u>6,587</u>	<u>7,139</u>	<u>6,500</u>
<b>13 Borrowings</b>				
<b>Current Liabilities:</b>				
Borrowings from Government	410	810	410	810
	<u>410</u>	<u>810</u>	<u>410</u>	<u>810</u>
<b>Non-Current Liabilities:</b>				
Borrowings from Government	27,938	28,348	27,938	28,348
<b>Total</b>	<u>28,348</u>	<u>29,158</u>	<u>28,348</u>	<u>29,158</u>
<b>14 Provisions</b>				
<b>(a) Employee Benefits:</b>				
<b>Current Liabilities:</b>				
Provision for Annual Leave	562	553	562	553
Provision for Long Service Leave	192	177	192	177
Payroll Accruals	206	161	206	161
	<u>960</u>	<u>891</u>	<u>960</u>	<u>891</u>
<b>Non-Current Liabilities:</b>				
Provision for Long Service Leave	803	728	803	728
	<u>803</u>	<u>728</u>	<u>803</u>	<u>728</u>
<b>Total Liabilities Associated with Employee Benefits</b>	<u>1,763</u>	<u>1,619</u>	<u>1,763</u>	<u>1,619</u>
The current liability for long service leave has been determined using the average of the past seven years' actual leave taken.				
<b>(b) Provision for Salary/Wages Increase:</b>				
<b>Current Liabilities:</b>				
Provision for retrospective adjustment for Enterprise Bargain	358	-	358	-
<b>Total Liabilities Associated with Provision for Salary/Wages</b>	<u>358</u>	<u>-</u>	<u>358</u>	<u>-</u>
<b>Total Provisions</b>	<u>2,121</u>	<u>1,619</u>	<u>2,121</u>	<u>1,619</u>
At 30 June 2003 the Trust was negotiating Enterprise Bargains with staff. Those negotiations include a retrospective payment for adjusted salaries and wages to November 2002. Progress with negotiations are such that there is certainty about the quantum and date of effect of the adjustment, and accordingly a provision has been made for the future sacrifice of economic benefits associated with increased salaries and wages attributable to 2002/2003. This disclosure is made in accordance with AASB 1044 "Provisions, Contingent Liabilities and Contingent Assets".				
<b>15 Other Current Liabilities</b>				
Funds held in Trust	211	195	211	195
Revenue in advance	409	373	359	373
	<u>620</u>	<u>568</u>	<u>570</u>	<u>568</u>
<b>16 Reserves</b>				
<b>Asset revaluation reserve</b>				
<b>Land:</b>				
Opening Balance	7,620	5,950	7,620	5,950
Movement	50	1,670	50	1,670.00
Closing Balance	<u>7,670</u>	<u>7,620</u>	<u>7,670</u>	<u>7,620</u>
<b>Buildings:</b>				
Opening Balance	30,090	27,049	30,090	27,049
Movement	(1,960)	3,041	(1,960)	3,041
Closing Balance	<u>28,130</u>	<u>30,090</u>	<u>28,130</u>	<u>30,090</u>
<b>Plant and Equipment:</b>				
Opening Balance	7,735	7,735	7,735	7,735
Movement	(1,762)	-	(1,762)	-
Closing Balance	<u>5,973</u>	<u>7,735</u>	<u>5,973</u>	<u>7,735</u>
<b>Works of Art:</b>				
Opening Balance	5,031	3,074	5,031	3,074
Movement	-	1,957	-	1,957
Closing Balance	<u>5,031</u>	<u>5,031</u>	<u>5,031</u>	<u>5,031</u>
<b>Total:</b>				
Opening Balance	50,476	43,808	50,476	43,808
Movement	(3,672)	6,668	(3,672)	6,668
Closing Balance	<u>46,804</u>	<u>50,476</u>	<u>46,804</u>	<u>50,476</u>

	Consolidated 2003 \$'000	2002 \$'000	AFCT 2003 \$'000	2002 \$'000
<b>17 Accumulated Surplus/(Deficit)</b>				
Opening Balance	9,683	(2,954)	9,321	(3,140)
Surplus/(Deficit) from Ordinary Activities	(2,482)	7,390	(2,561)	7,214
Revision of Accounting Estimate *	-	5,247	-	5,247
Closing Balance	7,201	9,683	6,760	9,321

\* Accumulated depreciation was revised in 2001/2002 as a result of a valuation undertaken at 30 June 2002 by Mr Richard R Wood AAPI Certified Practising Valuer B App Sc PRM (Valuation) of Colliers Jardine (SA) Pty Ltd.

## 18 Commitments for Expenditure

### (a) Operating Leases

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

Not later than one year	58	74	58	74
Later than one year and not later than five years	22	29	22	29
	80	103	80	103

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) Capital Works Contracts

In 2002/2003 there were no commitments (\$9.303 million) that existed at reporting date for capital works contracts, that were equally proportionately unperformed, which are not recorded in the Statement of Financial Position.

## 19 Contingent Liabilities and Contingent Assets

As at balance date there were no known contingent liabilities or contingent assets .

	Consolidated 2003 \$'000	2002 \$'000	AFCT 2003 \$'000	2002 \$'000
<b>20 Reconciliation of Surplus/(Deficit) from Ordinary Activities to</b>				
<b>Net Cash provided by/(used in) Operating Activities</b>				
Surplus/(Deficit) from Ordinary Activities	(2,482)	7,390	(2,561)	7,214
Adjustments for non-cash items:				
Depreciation	4,243	4,507	4,243	4,507
Provision for doubtful debts	94	(120)	94	(120)
Provision for leave entitlements	663	59	663	59
Changes in assets and liabilities:				
(Increase) Decrease in Receivables	(706)	509	(711)	513
(Increase) Decrease in Current Assets	(131)	(2)	(131)	(2)
(Increase) Decrease in Inventories	(82)	44	(82)	44
Increase (Decrease) in Creditors	448	177	482	90
(Decrease) Increase in other Current Liabilities	52	(306)	2	(306)
<b>Net Cash provided by/(used in) Operating Activities</b>	<b>2,099</b>	<b>12,258</b>	<b>1,999</b>	<b>11,999</b>

## 21 Remuneration to Auditors and Consultants

### Remuneration to auditors:

Auditing the Financial Report  
Other Auditing Services

	Consolidated 2003 \$'000	2002 \$'000	AFCT 2003 \$'000	2002 \$'000
Auditing the Financial Report	69	69	65	65
Other Auditing Services	-	14	-	14
	69	83	65	79

### Number of Consultants:

Under \$10,001  
\$10,001-\$50,000

	2003 Number	2002 Number	2003 Number	2002 Number
Under \$10,001	-	5	-	5
\$10,001-\$50,000	-	1	-	1
	-	6	-	6

### Payments to Consultants:

Under \$10,001  
\$10,001-\$50,000

	Consolidated 2003 \$'000	2002 \$'000	AFCT 2003 \$'000	2002 \$'000
Under \$10,001	-	16	-	16
\$10,001-\$50,000	-	17	-	17
	-	33	-	33



## 22 Remuneration of Employees

The number of employees whose annual remuneration was over \$100,000 fell within the following bands:

	2003 Number of Employees	2002 Number of Employees
\$100,000 - \$109,999	2	1
\$110,000 - \$119,999	-	1
\$120,000 - \$129,999	2	1
\$130,000 - \$139,999	-	1
\$170,000 - \$179,999	1	-
\$180,000 - \$189,999	-	1
\$190,000 - \$199,999	1	-

The aggregate of the remuneration referred to in the table above for all employees is \$829,800 (\$659,000).

## 23 Trustees Remuneration and Related Party Disclosures

### Trustees Remuneration

The number of Trustees with income in the following bands was:

	2003 Number of Trustees	2002 Number of Trustees
\$0 - \$9,999	8	7
\$10,000 - \$19,999	1	1

The aggregate of the remuneration referred to in the above table for Trustees is \$80,000 (\$81,000)

### 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	Ms Winnie Pelz
Mr Mark Morelli	Mr Pearce Bowman
Mrs Fiona Adler	Ms Robyn Archer (term expired on 31/7/02)
Ms Joanne Staugas	Mr Greg Mackie (term expired on 31/5/03)
Mr Peter Goers (from 15/8/2002)	

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.

## 24 Targeted Voluntary Separation Package Scheme (TVSPs)

There were no TVSPs in 2002/2003. In 2001/2002 two TVSPs were paid and an additional \$85,000 was paid on account of accrued annual leave and long service leave. In 2001/2002 the Trust received reimbursement of \$193,000 from the Department of the Premier and Cabinet for TVSPs.

## 25 Financial Instruments

### (a) Terms and Conditions

Financial Instruments	Note	Accounting Policies and Methods	Nature of Underlying Instrument
<b>Financial Assets</b>		Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	
Cash	6	Deposits are recognised at their nominal amount. Interest is credited to revenue as it accrues.	
Receivables	7	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
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	12	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
Other Liabilities	15	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	13	Borrowings are recognised 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) and a second borrowing with a maturity date in 2010 (interest paid monthly).

(b) Interest Rate Risk  
2003

	Floating Interest Rate \$'000	Consolidated Non Interest Bearing \$'000	Total \$'000
<b>Financial Assets</b>			
Cash	6,938	47	6,985
Receivables	-	2,195	2,195
	<u>6,938</u>	<u>2,242</u>	<u>9,180</u>
Weighted Average Interest Rate	5.88%		
<b>Financial Liabilities</b>			
Other Liabilities	620	-	620
Trade Creditors	-	7,090	7,090
Borrowings	<u>27,938</u>	<u>410</u>	<u>28,348</u>
	<u>28,558</u>	<u>7,500</u>	<u>36,058</u>
Weighted Average Interest Rate	6.04%		
Net Financial Assets (Liabilities)	<u>(21,620)</u>	<u>(5,258)</u>	<u>(26,878)</u>

2003

	Floating Interest Rate \$'000	AFCT Non Interest Bearing \$'000	Total \$'000
<b>Financial Assets</b>			
Cash	6,394	47	6,441
Receivables	-	2,195	2,195
	<u>6,394</u>	<u>2,242</u>	<u>8,636</u>
Weighted Average Interest Rate	5.88%		
<b>Financial Liabilities</b>			
Other Liabilities	570	-	570
Trade Creditors	-	7,037	7,037
Borrowings	<u>27,938</u>	<u>410</u>	<u>28,348</u>
	<u>28,508</u>	<u>7,447</u>	<u>35,955</u>
Weighted Average Interest Rate	6.04%		
Net Financial Assets (Liabilities)	<u>(22,114)</u>	<u>(5,205)</u>	<u>(27,319)</u>

2002

	Floating Interest Rate \$'000	Consolidated Non Interest Bearing \$'000	Total \$'000
<b>Financial Assets</b>			
Cash	14,132	42	14,174
Receivables	-	1,583	1,583
	<u>14,132</u>	<u>1,625</u>	<u>15,757</u>
Weighted Average Interest Rate	5.84%		
<b>Financial Liabilities</b>			
Other Liabilities	568	-	568
Trade Creditors	-	6,472	6,472
Borrowings	<u>28,258</u>	<u>900</u>	<u>29,158</u>
	<u>28,826</u>	<u>7,372</u>	<u>36,198</u>
Weighted Average Interest Rate	5.86%		
Net Financial Assets (Liabilities)	<u>(14,694)</u>	<u>(5,747)</u>	<u>(20,441)</u>

2002

	Floating Interest Rate \$'000	AFCT Non Interest Bearing \$'000	Total \$'000
<b>Financial Assets</b>			
Cash	13,687	42	13,729
Receivables	-	1,579	1,579
	<u>13,687</u>	<u>1,621</u>	<u>15,308</u>
Weighted Average Interest Rate	5.84%		
<b>Financial Liabilities</b>			
Other Liabilities	568	-	568
Trade Creditors	-	6,385	6,385
Borrowings	28,258	900	29,158
	<u>28,826</u>	<u>7,285</u>	<u>36,111</u>
Weighted Average Interest Rate	5.86%		
Net Financial Assets (Liabilities)	<u>(15,139)</u>	<u>(5,664)</u>	<u>(20,803)</u>

(c) Net Fair Values

2003

	Consolidated Carrying Amount \$'000	Net Fair Value \$'000	AFCT Carrying Amount \$'000	Net Fair Value \$'000
<b>Financial Assets</b>				
Cash	6,985	6,985	6,441	6,441
Receivables	2,195	2,195	2,195	2,195
<b>Total Financial Assets</b>	<u>9,180</u>	<u>9,180</u>	<u>8,636</u>	<u>8,636</u>
<b>Financial Liabilities</b>				
Other Liabilities	620	620	570	570
Trade Creditors	7,090	7,090	7,037	7,037
Borrowings	27,938	27,938	27,938	27,938
<b>Total Financial Liabilities</b>	<u>35,648</u>	<u>35,648</u>	<u>35,545</u>	<u>35,545</u>

2002

	Consolidated Carrying Amount \$'000	Net Fair Value \$'000	AFCT Carrying Amount \$'000	Net Fair Value \$'000
<b>Financial Assets</b>				
Cash	14,174	14,174	13,729	13,729
Receivables	1,583	1,583	1,579	1,579
<b>Total Financial Assets</b>	<u>15,757</u>	<u>15,757</u>	<u>15,308</u>	<u>15,308</u>
<b>Financial Liabilities</b>				
Other Liabilities	568	568	568	568
Trade Creditors	6,472	6,472	6,385	6,385
Borrowings	29,158	29,158	29,158	29,158
<b>Total Financial Liabilities</b>	<u>36,198</u>	<u>36,198</u>	<u>36,111</u>	<u>36,111</u>

(d) Credit Risk Exposure

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 Statement of Financial Position. The Trust has no significant exposure to any concentrations of credit risk.

26 Employee Benefits and Related On-Cost Liabilities

**Current Liabilities:**

Provision for Annual Leave (refer note 14)	562	553	562	553
Provision for Long Service Leave (refer note 14)	192	177	192	177
Payroll Accruals (refer note 14)	206	161	206	161
On-costs (accounted for in payables refer note 12)	123	111	123	111
	<u>1,083</u>	<u>1,002</u>	<u>1,083</u>	<u>1,002</u>

**Non-Current Liabilities:**

Provision for Long Service Leave (refer note 14)	803	728	803	728
On-costs (refer note 12)	102	115	102	115
	<u>905</u>	<u>843</u>	<u>905</u>	<u>843</u>

**Aggregate Employee Benefits and Related On-Cost Liabilities**

	<u>1,988</u>	<u>1,845</u>	<u>1,988</u>	<u>1,845</u>
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27 Controlled Entity

The consolidated financial statements at 30 June 2002 include the following controlled entity:

**Name of Controlled Entity**

The Adelaide Festival Centre Foundation Incorporated

**Place of Incorporation**

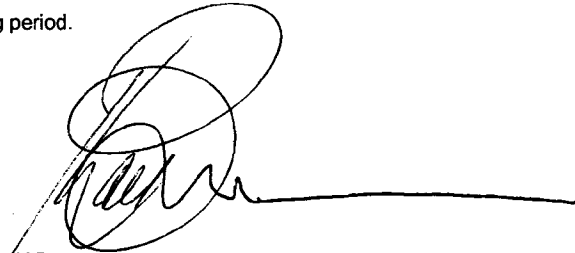
Australia

## TO THE TRUSTEES OF THE ADELAIDE FESTIVAL CENTRE TRUST


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We, the undersigned, hereby certify that to the best of our knowledge and belief, the attached Financial Statements of the Adelaide Festival Centre Trust, being the Operating Statement, Statement of Financial Position and Statement of Cashflows for the year ended 30 June 2003 and notes thereto, present fairly, in accordance with Statements of Accounting Concepts, applicable Australian Accounting Standards, applicable Urgent Issues Group Consensus Views and the Treasurer's Instructions and Accounting Policy Statements promulgated under the provisions of the Public Finance and Audit Act, 1987, and other mandatory reporting requirements, the financial position of the Adelaide Festival Centre Trust as at 30 June 2003 and the result of its operations and its cashflows for the year ended.

We also certify that, to the best of our knowledge and belief, the internal controls over financial reporting have been effective throughout the reporting period.



K Brennan  
CHIEF EXECUTIVE OFFICER



G W Bishop  
DIRECTOR, CORPORATE SERVICES

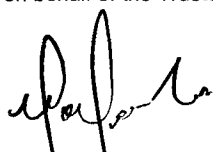
## STATEMENT ON BEHALF OF TRUSTEES OF THE ADELAIDE FESTIVAL CENTRE TRUST

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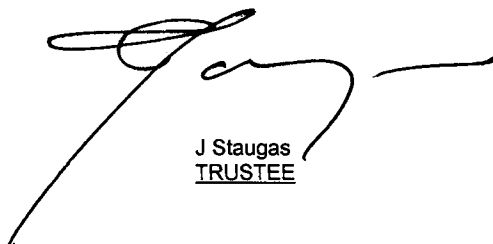
In accordance with a resolution of the Trustees:

- 1
  - a) The Operating Statement and the Statement of Cashflows are drawn up so as to give a true and fair view of the results of the operations and the cash flows of the Adelaide Festival Centre Trust for the year ended 30 June 2003
  - b) The Statement of Financial Position has been drawn up so as to give a true and fair view of the state of affairs of the Adelaide Festival Centre Trust as at 30 June 2003; and
  - c) There are reasonable grounds to believe that the Adelaide Festival Centre Trust will be able to pay its debts as and when they fall due.
- 2 The Financial Statements of the Adelaide Festival Centre Trust were prepared in accordance with Statement of Accounting Concepts, Australian Accounting Standards, Urgent Issue Group Consensus Views, Treasurer's Instructions and Accounting Policy Statements (APS) promulgated under the Public Finance and Audit Act 1987.

For and on behalf of the Trustees.



M P Morelli  
CHAIR OF FINANCE & AUDIT COMMITTEE



J Staugas  
TRUSTEE



## **INDEPENDENT AUDIT REPORT**

### **TO THE CHAIR OF TRUSTEES ADELAIDE FESTIVAL CENTRE TRUST**

#### **SCOPE**

In accordance with the provisions of section 31 of the *Public Finance and Audit Act 1987* and section 25 of the *Adelaide Festival Centre Trust Act 1971*, I have audited the financial report of the Adelaide Festival Centre Trust for the financial year ended 30 June 2003. The financial report comprises:

- Statement of Financial Performance;
- Statement of Financial Position;
- A Statement of Cash Flows;
- Notes to and forming part of the Financial Statements;
- Certificate by the Chair of the Finance and Audit Committee, a Trustee, the Chief Executive Officer and the Director, Corporate Services.

The financial report includes the consolidated financial statements of the consolidated entity, comprising the Adelaide Festival Centre Trust and the entities it controlled at year's end or from time to time during the financial year.

The Trustees' of the Adelaide Festival Centre Trust are responsible for the financial report. I have conducted an independent audit of the financial report in order to express an opinion on it to the Chair of Trustees.

The audit has been conducted in accordance with the requirements of the *Public Finance and Audit Act 1987* and Australian Auditing and Assurance Standards to provide reasonable assurance that the financial report is free of material misstatement.

Audit procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements in Australia so as to present a view which is consistent with my understanding of the Adelaide Festival Centre Trust's and of the consolidated entity's financial position, their financial performance and their cash flows.

The audit opinion expressed in this report has been formed on the above basis.

#### **AUDIT OPINION**

In my opinion, the financial report presents fairly in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987*, applicable Accounting Standards and other mandatory professional reporting requirements in Australia, the financial position of the Adelaide Festival Centre Trust and of the economic entity as at 30 June 2003, their financial performance and their cash flows for the year then ended.

**23 September 2003**

**K I MacPHERSON  
AUDITOR-GENERAL**

## **ADELAIDE FESTIVAL CENTRE FOUNDATION**

### ***Principal Activities***

The Foundation was established to support the work of the Adelaide Festival Centre Trust (AFC) specifically in improving and enhancing the physical facilities, cultural services and general environment of the 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 objectives of the Foundation are to:

- Grant financial assistance to the AFC in meeting its objectives through the development of a capital base, undertake fundraising campaigns that will ensure a close relationship with patrons of the arts and help to support the range and quality of community cultural programs undertaken by the Centre. In addition the Foundation will support the creative potential of youth within the arts community and submit proposals to organisations whose activities and support can be accessed by an independent organisation.
- Act as trustee and effectively administer the funds raised by the Foundation to ensure best practice through the Foundation's operations. Further, to provide efficient and cost effective management of financial and human resources.
- Foster and maintain a productive working relationship with the AFC Trustees and ensure the involvement of the Trustees in the governing body of the Foundation and seek their active participation in the fundraising events of the Foundation. In addition, the Foundation will seek the counsel of the CEO of the AFC for the development of funding activities.
- Recruit and maintain an appropriate range of volunteers and advocates to assist the Foundation and the Centre in achieving their objectives.

### **Chairman's Report**

As Chairman of the Adelaide Festival Centre Foundation, I am pleased to report on the activities and achievements of the Board for the financial period ending 30 June 2003. Firstly, I would like to recognise the efforts of the former Chairman Mr Peter Wylie. His involvement in establishing the Foundation was of historical significance given he was at the time Managing Director of *The Advertiser*, the newspaper that initially called South Australians to action in a public appeal to raise funds to build the Festival Theatre more than 30 years ago.

I would also like to acknowledge the efforts of members of the voluntary Board who have retired at the completion of their term of office. During their term on the Board Mr Andrew Killey, Managing Director KWP!, Mr Glen Cooper, Executive Chairman Coopers Brewery and Mr Lindsay Thompson helped support the vision of the Festival Centre to become a world-class performing arts centre. At the same time I warmly welcome our new appointments Lady Joan Hardy, Mrs Noelene Buddle, General Manager Austereo, Mr Michael Luchich, Regional Director – SA, Telstra, Mr Paul Crawford, Managing Director, Commercial Motor Vehicles Pty Ltd and Mr Geoff Sam OAM, Health Industry Consultant.

The Foundation recognises that the arts are an essential part of our lives, celebrating our identity, heritage and diversity. At the core of everything we do is the belief that investing in the Foundation is an investment in the future of the arts in South Australia to enrich the lives of generations to come.

The creative Major Events Committee, headed by Mr Geoff Sam OAM continued its work to raise funds for a new Festival Theatre Curtain. A highlight of this campaign was the Curtain Raiser Silent Auction at the Centre's Open Day that raised \$88 000, contributing to total receipts to date of \$100 000. But the challenge has not yet been met. The Foundation needs another \$150 000 to complete the project and the committee continues to look at exciting ways to inspire the community to help achieve this goal.

A project which was completed this year was the establishment of the Porter Historical Case, a permanent display in the Festival Theatre foyer. It pays tribute the Porter Family - philanthropists and arts patrons to whom the Centre owes deep gratitude. Work has also been undertaken during this year on the restoration and conservation of 30 major pieces in the AFCT Works of Art Collection. I am also pleased to report that significant Indigenous works of art have been purchased this year as a result of a donation from the Adelaide City Council.

My sincere thanks and appreciation go to members of the Board, the support staff of the Foundation, the Executive Officer of the Foundation, Elizabeth Davis, members of the Advisory Committee for the Indigenous Art Collection under the leadership of Mr Jon Gregerson, members of the Major Events Committee under the chairmanship of Mr Geoff Sam OAM. Special thanks must go to our dedicated band of volunteers who, with the support of Volunteer co-ordinator Mr. Tony Hermanson, are such wonderful ambassadors for the Foundation. I would also like to express my gratitude to all the individuals and corporations who have donated to the Foundation. In the few short years since its inception the Foundation has made great progress and will continue to make an investment into the future of the arts in South Australia.



John Heard  
Chairman of the Adelaide Festival Centre Foundation



## **Activity Highlights**

### **Porter Historical Cases**

Robert Porter was a visionary and worked tirelessly in the 1960s to make the dream of an Adelaide Festival Centre a reality.

His wife Lady Porter and nephew James have also had a long association with the Centre and in recognition of the Porter Family's generosity and advocacy for more than 30 years the Foundation has established two permanent exhibition cases in the Festival Theatre foyer.

### **Restoration and Conversation Project**

In 1970, the public appeal for building funds for the Festival Centre was oversubscribed and the surplus went towards establishing a Works of Art Collection. The Centre now curates an impressive external and internal public art collection of international calibre. Over the years, many of these works have become worn or damaged. During the last 12 months the Foundation has sought and received donations in excess of \$50 000 for the restoration of some 30 of these pieces including works by John Coburn, Basil Hadley, Bert Flugelman and Rod Dudley. These works were progressively restored throughout the year.

### **Curtain Raiser**

A major priority for the Foundation is to raise funds for a much needed new curtain for the Festival Theatre. More than \$100 000 has been raised to date yet another \$150 000 is required to complete the project.

A Curtain Raiser event this year was the silent auction at the Open Day in October. Thanks to an heroic effort by the Foundation's Major Events Committee, Foundation volunteers and the Rotary Club of Adelaide \$88 000 was raised on the day. The Board would like to acknowledge the many individuals and organisations who kindly provided product ensuring the success of this fundraiser.

### **To Dine For**

The Major Events Committee has continued to undertake *To Dine For* dinners. These dinners are held in private homes with a celebrity guest attending on each occasion. Only a small number of dinners are held each year and the Foundation would like to thank hosts, Mr. & Mrs. Glenn Cooper, Mr. & Mrs. Ross Adler, Mr. & Mrs. Tony Parkinson, Mr. & Mrs. Anthony Toop and Mr. & Mrs. Tony Hobby. Their guests enjoyed the company of Mr & Mrs. Scott Hicks, Mr. David Malouf, Mr. & Mrs. Mark Williams, Mr. & Mrs. Sam Hayes, Mr Erik Thompson and Ms. Catlin McDougall and The Premier of South Australia, Mr. Mike Rann.

### **Fellowship Program**

The Foundation is committed to creating opportunities within the arts industry for young South Australians and proposes the reintroduction of a fellowship program at the Centre.

The target is to offer fellowships annually at the Centre in Programming, Production, Performing/Visual Arts and Marketing. More than \$65 000 has been pledged and extra funds are being sought to achieve a corpus of \$500 000 prior to the commencement of this programme.

### **Indigenous Art Collection**

The Foundation recognises that South Australia's home of the arts is on Kaurna land. We honour and celebrate Indigenous histories, past and present with a growing collection of works by emerging and established Indigenous artists.

The Indigenous Arts Collection was established by the Foundation, with a gift from the City of Adelaide of \$250 000 pledged over five years. This year, a further 17 works have been purchased by the Foundation for the collection.

### **Speaking Engagements**

The Executive Officer of the Foundation and senior management of the Centre have spread the word of the work of the Foundation at speaking engagements at Probus and Rotary Club meetings during the year.

### **Bequests**

Thoughtful South Australians who want to leave a legacy to the arts in South Australia have arranged bequests to the Adelaide Festival Centre Foundation. In the fullness of time their generosity will be felt by future generations. We take this opportunity to thank them for helping us realise the mission of the Foundation.

Should patrons of the arts wish consider a bequest they may wish to specify a fellowship or special project. However, as projects are realised they are replaced with others of equal merit, the Foundation would prefer bequests for general purposes.

### **Tours**

Over the past 12 months the volunteers of the Foundation have continued to undertake the role of tour guides for the Centre.

Initially two tours per week were programmed and this has been expanded to three. Additional tour guides were required and in this regard the inaugural volunteers assisted in training recruits during a four-day training programme.

The Board recognises the work of the Foundation volunteers who provide a highly professional face in support of the Foundation.

***Members Of The Adelaide Festival Centre Foundation Board***

Chairman  
Mr. J Heard

Treasurer  
Ms. N. Buddle

Representing the AFC Trust  
Mr. R. Ryan, AO

Elected Members  
Mr. P. Crawford  
Mr. T Davison  
Mr. B. Fitzpatrick  
Mr. J. Gregerson  
Lady Hardy  
Ms. C. Locher  
Mr. M. Luchich  
Mr. G Sam AM  
Mr. A. Toop

Ex Officio  
Ms. K. Brennan, Chief Executive Officer, Adelaide Festival Centre Trust  
Ms. E. Davis, Executive Officer, Adelaide Festival Centre Foundation

Auditors  
Edwards Marshall

Registered Office  
C/- Adelaide Festival Centre Trust  
King William Road  
Adelaide SA 5000

Telephone: 8216 8632  
Facsimile: 8212 7849  
Email: [foundation@afct.org.au](mailto:foundation@afct.org.au) or [elizabeth.davis@afct.org.au](mailto:elizabeth.davis@afct.org.au)

**Statutory Reports**

The Adelaide Festival Centre Foundation was established on 21 October 1999 and is an incorporated body under the Associations Incorporation Act 1985 Section 20(1). The Foundation holds tax-deductible status and is registered on the Cultural Organisations Register.

The Australian Taxation Officer has recognised the Foundation as a deductible gift recipient under the Income Tax Assessment Act 1997.

### ***Board Of Management Report***

The Board of The Adelaide Festival Centre Foundation Incorporated (the 'Foundation') has pleasure in submitting the statement of financial position of the Foundation at 30 June 2003, related statement of financial performance and statement of cash flows for the year then ended and report as follows.

### **Results**

The net profit of the Foundation for the financial year was \$78 986. More than \$150 000 was invested in achieving:

- The establishment of the Porter Historical Display Cases;
- The restoration of the major works within the AFCT Works of Art Collection; and
- The acquisitions towards the AFC Foundation Indigenous Art Collection.

### **Pledged Donations**

The Board would like to sincerely thank the following individuals and organisations for their continued commitment towards the work of the AFC Foundation.

#### ***Maestro***

City of Adelaide  
Arts SA

#### ***Chorus***

Advertiser Newspapers Limited  
Adelaide Bank Limited  
Argo Investments Limited  
Coopers Brewery Limited  
Custom  
Playbill Pty Ltd  
Mr. James Porter  
Trish Ryan and Kathrine Boulderstone  
Samuel Smith & Sons

#### ***Mentor***

Deutsche Bank  
Mrs M Fitz-Gerald OAM  
Mrs S T McGregor  
EB Myer Charity Fund  
Mrs L Williams

#### ***Designer***

Boulderstone Hornibrook Ltd  
McGregor Tan Research Pty Ltd  
Ian Kidd Design  
Toop & Toop Real Estate

The Board is seeking the commitment of others to assist in meeting the objectives of the Foundation.

The Board of the AFC Foundation would like to sincerely thank the 375 donors to the Foundation in the financial year 2002-03.

At this time we would like to recognise those donors who have gifted the Foundation a donation greater than \$1 000.

AMP	Mr. J. Heard	Mr & Mrs G & L Peacock
Adams Pest Control	Mrs M Fitz-Gerald, OAM	Mr & Mrs J Porter
Mr & Mrs N & F Adler	Ms H Fitzpatrick	Mrs D Ramsay
Mr & Mrs N Begakis	Mr P Gibberd	Mrs G Richardson
Mr & Mrs A Bensimons	Mr M Gibbons	Mr & Mrs B Shearer
Mr. P. Bentwick	Mr D Gillett	Mr W Shurniak
Mr. J. Bishop AO & Mrs. J. Bishop	Mrs & Mrs D Gilmour	Mr C Thatcher
Mr. & Mrs. B. Cossey	Mr G Ley	Mr & Mrs G Vial
Mr. & Mrs. M. Crotti	Ms C Locher	Mr. R Withall
Mr & Mrs. M. & L. Cullen	Mrs D Madigan	Mrs C Yeates
Mr. M. Gibbons	Mr. D Minear	Mr T Zander
Mr. & Mrs. R. & F Gerard	Mr N McBride	
	Nestle Australia Pty Ltd	

We would also like to acknowledge the generosity of the following people and organisations, who have provided goods in kind valued at greater than \$1 000.

Mr & Mrs N R Adler	Malaysia Airlines and Venture Holidays
B & D Australia	Messenger Newspapers
Blue Ice Charters	Mitsubishi Australia
BRL Hardy	Mix 102.3
Cadbury Schweppes	Natural Gas
Captain Snooze	Penny's Hill Wines
(Richmond/Marion/Modbury/Gepps Cross & Gawler)	PGH Clay Bricks & Pavers
Cladich Pavilions	Radio Rentals
Clayton Furniture Pty Ltd	Radisson Playford Hotel & Suites
Mr Peter Coad	Royal Doulton
David Jones (Aust) Pty Ltd - Rundle Mall	Rheem Australia
Direct Interiors	Schweppes
du Plessis	Stamford Hotels and Resorts Adelaide
Gas Appliances Plus Rinnai	Suburban Taxi
Gliderol Garage Doors	Telstra
Graham's Jewellers	
Ms Rita Hall	

## **THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED**

### ***Financial Report***

The net profit of the Foundation for the financial year was \$78 986.

### ***Pledged Donations***

Donations totalling \$200 000 have been pledged from Arts SA for the following three years. This is contingent on the level of funding independently raised by the Foundation.

In addition, the City of Adelaide has pledged \$250 000, over a five year period, to develop an AFC Foundation Indigenous Art Collection. Total funds received as at 30 June 2003 were \$200 000. Unexpended funds for this program at year end were \$48 880.

### ***Significant Events After Balance Date***

Subsequent to 30 June 2003, no matter or circumstance has arisen which is not otherwise dealt with in this report or in the accounts, that has significantly affected or may significantly affect the operations of the Foundation, the results of those operations or the state of affairs of the Foundation in subsequent financial years.

### ***Likely Developments And Future Results***

The Foundation is developing its strategic plans for fundraising and financial management. It is expected that the Foundation's profile and financial support will expand in the next financial year as a result of the fundraising campaign and strategies that have been implemented.

Results for the Foundation for the financial year reflect the continuation of the initial fundraising period. Whilst these results are expected to continue in the short term, the long-term results may vary depending on the fundraising campaign in place at that.

### ***Member Benefits***

During the financial year to which the accounts relate and in the opinion of the members of the Board:

- no officer of the association, a firm of which an officer is a member, or a body corporate in which an officer has a substantial financial interest, has received or become entitled to receive a benefit as a result of a contract between the officer, a firm of which the officer is a member or a body corporate in which the officer has a substantial financial interest and the association; and
- no officer of the association has received directly or indirectly from the association any payment or other benefit of a pecuniary value, other than Mr Richard Ryan AO who received a payment of \$13 310 (2002: \$13 180) from the Adelaide Festival Centre Trust as Chairman of the Trust.

This report has been made in accordance with a resolution of the Board.

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

**Statement Of Financial Position As At 30 June 2003**

	<i>Note</i>	<i>30 June 2003 \$</i>	<i>30 June 2002 \$</i>
CURRENT ASSETS			
Cash assets	4	544 267	444 586
Receivables	5	0	4 000
		<hr/>	<hr/>
Total Current Assets		544 267	448 586
		<hr/>	<hr/>
TOTAL ASSETS		544 267	448 586
		<hr/>	<hr/>
CURRENT LIABILITIES			
Payables	6	53 013	86 318
Unearned Revenue		50 000	-
		<hr/>	<hr/>
Total Current Liabilities		103 013	86 318
		<hr/>	<hr/>
TOTAL LIABILITIES		103 013	86 318
		<hr/>	<hr/>
NET ASSETS		441 254	362 268
		<hr/>	<hr/>
Equity			
Accumulated Surplus	7	441 254	362 268
		<hr/>	<hr/>
TOTAL EQUITY		441 254	362 268
		<hr/>	<hr/>
		<hr/>	<hr/>

The attached notes form an integral part of this Statement of Financial Position.

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

**Statement Of Financial Performance For The Year Ended 30 June 2003**

	Note	30 June 2003 \$	30 June 2002 \$
Revenues from ordinary activities	2	301 921	261 996
Audit fees	2	(1 000)	-
Personnel expense	2	(7 679)	-
Bank charges	2	(52)	(30)
Fundraising expenses	2	(149 038)	(46 522)
Grant of funds to the AFC	2	(65 166)	(39 796)
Net profit from ordinary activities attributable to the association	7	<u>78 986</u>	<u>175 648</u>
Total changes in equity of the association	7	<u>78 986</u>	<u>175 648</u>

The attached notes form an integral part of this Statement of Financial Performance.



THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

**Statement Of Cash Flows For The Year Ended 30 June 2003**

	<i>Note</i>	<i>30 June 2003 \$</i>	<i>30 June 2002 \$</i>
Cash flows from operating activities			
Receipts from donations and fundraising		329 161	247 778
Interest received		22 760	10 218
Bank fees		(52)	(30)
Net cash provided by operating activities	4 (b)	351 869	257 966
Cash flows from financing activities			
Expenditure		(252 188)	-
Net cash used in financing activities		(252 188)	-
Net increase in cash held		99 681	257 966
Cash at the beginning of the financial year		444 586	186 620
Cash at the end of the financial year	4 (a)	544 267	444 586

The attached notes form an integral part of this Statement of Cash Flows.

## THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

### ***Notes To The Financial Statements For The Year Ended 30 June 2003***

#### **Note 1. Statement Of Significant Accounting Policies**

##### **(a) Basis of Accounting**

The financial statements have been prepared as a general purpose financial report that complies with the requirements of Australian Accounting Standards, Urgent Issues Group Consensus Views and other authoritative pronouncements of the Australian Accounting Standards Board and the requirements of the Associations Incorporation Act, 1985.

The Adelaide Festival Centre Foundation Incorporated is an association incorporated in South Australia under the Associations Incorporation Act, 1985.

The financial statements have also been prepared in accordance with the historical cost convention and do not take account of changes in either the general purchasing power of the dollar or in the prices of specific assets.

All amounts are in Australian dollars.

##### **(b) Property, Plant and Equipment**

No assets are retained by the Foundation. Property, plant and equipment used by the Foundation are assets of the Adelaide Festival Centre Trust.

##### **(c) Income Tax**

No income tax has been calculated in the preparation of these financial statements. The Commissioner of Taxation has endorsed the income tax exempt status of the Foundation as an Income Tax Exempt Charity under section 50-145 of the *Income Tax Assessment Act* of 1997.

##### **(d) Provision for Employee Benefits**

No employee benefits are provided for employees associated with Foundation activities work for the Adelaide Festival Centre Trust. Provision for Employee Benefits attributable to the Adelaide Festival Centre Trust are borne by the Centre.

##### **(e) Revenue**

Revenue is recognised when, and only when, all the following conditions have been satisfied:

- the Foundation gains control of the contribution or the right to receive the contribution;
- it is probable that the economic benefits comprising the contribution will flow to the Foundation; and
- the amount of the contribution can be measured reliably.

The Foundation's sources of revenue include donations and bank interest.

In accordance with the revenue recognition policy stated above, pledge donations (including government grants) are only recognised when a formal, legally enforceable agreement exists.

**(f) Goods and Services Tax (GST)**

Revenues, expenses are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In the circumstances the GST is recognised as part of an item of the expense. Receivables and all payables in the statement of financial position are shown inclusive of GST.

**(g) AFC Foundation Indigenous Art Collection**

During the year ended 30 June 2003 \$100 000 (2002 \$100 000) was received in respect of a grant from the Adelaide City Council for developing an AFC Foundation Indigenous Art Collection for the Adelaide Festival Centre Trust. \$50 000 of the amount received, was the grant payable by the Council for the 2004 year. Accordingly this has been deferred and treated as revenue in advance in the statement of financial position and will be brought to account as income in the 2004 year. The remaining \$50 000 represents the grant for 2003 and has been included in income.

**Note 2. Profit And Loss Items**

	Note	30 June 2003 \$	30 June 2002 \$
Net profit is after crediting the following revenues:			
Revenue:			
Donation Income		279 161	247 778
In-Kind Income		-	4 000
Interest Income		22 760	10 218
		<hr/>	<hr/>
Total operating revenues		301 921	261 996
		<hr/>	<hr/>
Net profit is after charging the following expenses:			
Expenditure:			
Audit Fees		1 000	-
Personnel Expenses		7 679	-
Bank Fees		52	30
Funds Granted to AFCT		65 166	39 796
Fundraising Expenses		149 038	46 522
Total operating expenditure		<hr/> 222, 935 <hr/>	<hr/> 86 348 <hr/>

Specific costs incurred in respect of fund raising activities and administration are borne by the Foundation. Costs which are not separately identifiable as relating to the Foundation are borne by an associated entity. These costs include salaries & associated on-costs, rent and other occupancy costs and general overheads.

The prior year audit fee was also borne by an associated entity, but will be incurred by the Foundation from this year forth. The current year audit fee expense represents the reversal of the prior year accrual and the current year expense.

**Note 3. Commitments**

There are no capital commitments or operating leases contracted for and payable at 30 June 2003.

**Note 4. Notes To The Statement Of Cash Flows**

**(a) Reconciliation of cash**

For the purposes of the statement of cash flows, cash includes cash on hand and in banks and deposits at call. Cash at the end of the financial year as shown in the statement of cash flows is reconciled to the related items in the balance sheet as follows:

	30 June 2003 \$	30 June 2002 \$
Cash at bank	544 267	444 586

**(b) Reconciliation of net cash used in operating activities to operating profit from ordinary activities.**

	30 June 2003 \$	30 June 2002 \$
Net profit from ordinary activities	78 986	175 648
Increase in Unearned Revenue	50 000	-
Expenses paid by AFCT:	222 883	82 318
Net cash provided by operating activities	351 869	257 966

**(c) The association has no credit stand-by or financial facilities in place.**

**(d) There were no non-cash financing or investing activities during the period.**

**Note 5. Receivables (Current)**

	30 June 2003 \$	30 June 2002 \$
In-kind donation	-	4 000

**Note 6. Payables (Current)**

	30 June 2003 \$	30 June 2002 \$
Trade creditors and accruals	-	4 000
Amounts owing to associated entity	53 013	82 318
Total payables	<u>53 013</u>	<u>86 318</u>

**Note 7. Retained Profits**

	30 June 2003 \$	30 June 2002 \$
Retained surplus at the beginning of the financial year	362 268	186 620
Net profit	78 986	175 648
Retained surplus at the end of the financial year	<u>441 254</u>	<u>362 268</u>

Of the amount included in retained earnings above, \$48,880 relates to unexpended monies received for the specific purpose of developing an indigenous visual art collection for the Adelaide Festival Centre Trust.

**Note 8. Remuneration Of Auditors**

	30 June 2003 \$	30 June 2002 \$
The following total remuneration was payable, or is due and payable, to the auditor of the Foundation in respect of: Auditing the financial statements	3 000	1 000
Total remuneration payable	<u>3 000</u>	<u>1 000</u>

Remuneration relating to the audit of the Foundation was borne in full by the Adelaide Festival Centre Trust in the prior year.

**Note 9.        Remuneration Of Board Members**

Mr. Richard Ryan, AO received a payment of \$13 310 (2002: \$13 180) from the Adelaide Festival Centre Trust as Chairman of the Trust.

No other Board member of the Foundation received, or was due to receive, remuneration (including brokerage, commissions, bonuses, retirement payments, and salaries) directly or indirectly from the Foundation or any related body corporate.

**Note 10.       Related Party Disclosures**

**(a) Board Members**

The following persons held the position of Board Member during all of the past two financial periods, unless otherwise stated:

Mr John Heard, Chairman	(from 31 March 2003)
Mr Peter Wylie,	(former Chairman resigned 31 October 2002)
Mr Andrew Killey, Deputy Chairman	(resigned 28 April 2003)
Mr Lindsay Thompson, Treasurer	(resigned 31 March 2003)
Mr Glenn Cooper	(resigned 28 April 2003)
Lady Hardy	
Mr Tony Davison	
Mr Barry Fitzpatrick	
Mr Kevin Lyons	(resigned 20 September 2001)
Mr Richard Ryan, AO	
Ms Kate Brennan	
Ms Elizabeth Davis	
Mr Anthony Toop	
Mr Jon Gregerson	
Mrs Christine Locher	
Mrs Kerrie Akkermans	
Mr Geoffrey Sam, OAM	(from 31 March 2003)
Ms Noelene Buddle	(from 28 April 2003)
Mr Michael Luchich	(from 28 April 2003)
Mr Paul Crawford	(from 28 April 2003)

**Note 11.       Financial Reporting By Segments**

The Foundation operates predominantly in one geographical area, being Australia. The Foundation is recognised by The Australian Taxation Office as a Deductible Gift Recipient under the *Income Tax Assessment Act* of 1997, and is listed on the Register of Cultural Organisations maintained under Section 30-100 of the *Income Tax Assessment Act* of 1997.

**Note 12.       Events Occurring After Balance Date**

Subsequent to 30 June 2003, no matter or circumstance has arisen which is not otherwise dealt with in this report or in the accounts, that has significantly affected or may significantly affect the operations of the Foundation, the results of those operations or the state of affairs of the Foundation in the subsequent financial years.

**Note 13. Financial Instruments****Net Fair Values**

The aggregate net fair value and carrying amounts of the financial assets and financial liabilities are disclosed in the statement of financial position and in the notes to the financial statements.

**Credit Risk**

The association does not have any material credit risk exposure to any single debtor or group of debtors under financial instruments entered into by the association.

**Interest Rate Risk**

Floating Interest Rate

Financial Assets	2003	2002	2003	2002
	\$	\$	%	%
Cash at Bank	544 267	444 586	5.88	5.84

**Note 14. Association Details**

The principal place of business of the association is  
Adelaide Festival Centre Foundation  
King William Road  
Adelaide SA 5000

**THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED**

**DECLARATION BY THE BOARD MEMBERS**

In the opinion of the Board Members:

- (a) the accompanying Statement of Financial Performance is drawn up so as to present fairly the profit of the association for the year ended 30 June 2003;
- (b) the accompanying Statement of Financial Position is drawn up so as to present fairly the state of affairs of the association as at the 30 June 2003;
- (c) the accompanying Statement of Cash Flows is drawn up so as to present fairly the cash flows of the association for the year ended 30 June 2003.
- (d) at the date of this statement there are reasonable grounds to believe that the association will be able to pay its debts as and when they fall due.

The accounts of the Foundation have been made out in accordance with Statements of Accounting Concepts and applicable Australian accounting standards.


Signed in accordance with a resolution of the Board.



Board Member

Date: 3/9/03

Adelaide

  
Board Member

3/1/03





EdwardsMarshall

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THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF THE ADELAIDE FESTIVAL  
CENTRE FOUNDATION INCORPORATED

SCOPE

We have audited the financial report of The Adelaide Festival Centre Foundation Incorporated ("the Foundation") for the year ended 30 June 2003, comprising the Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows, Notes to the Financial Statements and Board Members declaration. We have conducted an independent audit of the financial report in order to express an opinion on it to the members.

Our audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance whether the financial report is free of material misstatement. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with Accounting Standards, other mandatory professional reporting requirements in Australia and the Associations Incorporation Act 1985 so as to present a view which is consistent with our understanding of the association's financial position and performance as represented by the results of its operations and its cash flows.

The audit opinion expressed in this report has been formed on the above basis.

QUALIFICATION

It is not practical for the Foundation to establish accounting control over fundraising income prior to the recording of their receipt in the financial records. Accordingly, our examination in relation to such receipts was limited to the amounts actually recorded.

QUALIFIED AUDIT OPINION

In our opinion, except for the effects (if any) on the financial report of the matter referred to in the qualification paragraph, the financial report presents fairly in accordance with applicable Accounting Standards, other mandatory professional reporting requirements in Australia, and with the provisions of the Associations Incorporation Act 1985, the financial position of the Foundation as at 30 June 2003, the results of its operations and its cash flows for the year ended.

Edwards Marshall  
Chartered Accountants

Jamie Dreckow  
(Partner)

Adelaide  
South Australia

Dated

3/9/03

*Partners*

Brenton W Ellery FCA  
Brian T Morris FCA  
Hugh L McPharlin FCA  
Jonathon W Sando FCA  
Trevor J Spratt FCA  
Steven M Wild FCA  
Noel W Clifford FCA  
Jamie T Dreckow CA  
Geoffrey R Kay CA  
Benjamin L T Miels CA  
Angelo R Piantadosi FCA  
Grantley W Stevens CA

*Senior Employees*

Paul A Dutton CA  
Paul Feltrin CA  
Belinda C Goedecke FCA  
Stephen A Hunter FCA  
Carly Thornton CA  
Nicholas K Wilkins FCA