

ADELAIDE FESTIVAL CENTRE
ANNUAL REPORT 2003-04

14 September 2004

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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 has developed a corporate plan for the next three years that focuses on creative innovation, exceptional customer service, greater access to the Centre's activities for the whole community and opportunities for life-long learning experiences for visitors.

This past year demonstrated that we continue to manage our resources efficiently and effectively to achieve our creative and community goals.

During the last year 488 494 patrons attended 859 performances in the Centre's venues, with average utilisation across the Centre at 70 per cent – an impressive achievement considering the Ring Cycle rehearsals in the Festival Theatre for 11 weeks. The Centre actively collaborated in realising 75 per cent of the 220 individual events.

The Centre has also hosted numerous international events and activities. These included the Adelaide Festival of Arts, the Australian Performing Arts Market, the annual conference of the Association of Asia Pacific Performing Arts Centres and of course our own Adelaide Cabaret Festival.

Further capital works in the environs undertaken by Government included the completion of the Festival Bridge that provides a north-south pedestrian link between the River Torrens and the City, a new ramp for disabled access from the amphitheatre to the landing and path leading to the river and removal of the concrete wall, columns and overhead walkway near the Dunstan Playhouse to further open up the Centre and make a connection to the Promenade.

The Centre was instrumental in creating new works including: *The Stowaway and the Captain's Cat* in collaboration with the State Library of South Australia, various exciting and challenging *inspace* productions and the fourth Adelaide Cabaret Festival.

With more than 39 000 attendances, 79 sold-out shows and a box office that exceeded targets, the 2004 Adelaide Cabaret Festival was a huge success. Almost 400 performers entertained guests in every corner of the Centre over the 16 days of the Festival.

Free and low-cost programming continues to be a priority of the Centre's and *Something on Saturday*, *Sunday Salon* and *Morning Melodies* continued to build on their strong following during the year.

The Centre's scenery building and engineering workshops continue to enjoy accolades from across the globe and make a significant contribution to the financial success of the Centre.

During the year the Centre made headway in environmental sustainability initiatives, increased participation of Indigenous people, improvements to disability access, cultural diversity initiatives and led the country in arts and entertainment industry initiatives in OHSW

The Centre is committed to presenting new and challenging ideas, and finding better ways of doing things to ensure more people from across the community enjoy a rich and rewarding experience when they visit.

Chairman's Report

The Adelaide Festival Centre has concluded a year that saw almost 490 000 people attend arts events at the Centre and more than 290 000 participate in other activities. 859 performances have taken place with 75 per cent of the 220 separate events taking place, receiving support from the Centre. Average customer satisfaction with the Centre experience was at 89 per cent and 39 customer service awards were given.

It was a busy year with the Centre hosting numerous international events and activities such as the Adelaide Festival, the Australian Performing Arts Market, and of course our own Adelaide Cabaret Festival and rehearsals for *the Ring Cycle*, all of which reaped the benefit of the deservedly acclaimed technical and customer services of the Centre.

The Centre was instrumental in creating new works including: *The Stowaway and the Captain's Cat* in collaboration with the State Library of South Australia, various exciting and challenging *inspace* productions and the fourth Adelaide Cabaret Festival.

With more than 39 000 attendances, 400 performers, 79 sold-out shows and a box office that exceeded targets, the 2004 Adelaide Cabaret Festival was a huge success.

We saw the completion of the Festival Bridge, further ramp access to a number of levels around the Centre creating linkages to North Terrace, and removal of the concrete wall, columns and overhead walkway near the Dunstan Playhouse to further open up the Centre and make a connection to the Promenade.

During the year I am also delighted to report that the Centre continued to work on environmental sustainability initiatives, increased participation of Indigenous peoples, improvements to disability access, cultural diversity initiatives and continued to lead the country in arts and entertainment industry initiatives in OHSW.

Both BASS and the Set Construction Workshops had very successful years with significant developments in the customer solutions provided by BASS to its clients and even more international work in touring sets. Both of these units contributed to the Centre achieving its better than budget result for the year.

It has also been a successful year for the Adelaide Festival Centre Foundation under the Chairmanship of Mr John Heard. The Foundation, its staff and Board, have been the source of important financial contribution and have realised several projects. I do thank them for their commitment.

The Centre is committed to presenting new and challenging ideas, and finding better ways of doing things to ensure more people from across the community enjoy a rich and rewarding experience when they visit.

During the year my Trustees and I reviewed our significant achievements over recent years and formulated the 2004-2007 Corporate Plan. Our vision is for the Centre as one of the world's best Performing Arts Centres with focuses on engaging

with and welcoming the whole community, artistic and organisational innovation, exemplifying the highest possible levels of service in all areas and generating a financial base to support growth and our creative and community aspirations

The enormous hard work of all the staff at the Centre has been the basis of this success and will continue to serve our vision and the community into the future.

I would like to thank all the staff of the Centre, the CEO, Kate Brennan and the management team together with my fellow Trustees for their strong support and assistance. It is also important that I thank our many sponsors, advocates and supporters without whom we cannot achieve our goals.

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.

A handwritten signature in black ink, reading "Richard Ryan". The signature is written in a cursive, flowing style with a large initial 'R'.

Richard Ryan
Chairman of the Adelaide Festival Centre Trust

Chief Executive Officer's Report

It has been a great year marked particularly by fantastic individual and team performances.

The year saw the completion of the Festival Bridge construction program as well as ongoing liaison with the Adelaide City Council on Riverbank and precinct improvements and the Waterproofing Adelaide plan.

The new bridge reconnects the Adelaide Festival Centre's northern plaza with the northern end of Station Road and provides north-south pedestrian links between the river and the City.

A new ramp leads from the top of the Centre's amphitheatre so that people with disabilities or issues with steps are able to enter the Riverbank Precinct via North Terrace across the bridge and down the ramp to the landing and path system leading to the River Torrens and Promenade.

Other improvements in the environs included the removal of the concrete wall, columns and small overhead walkway near the Dunstan Playhouse opening up the entrance to the Playhouse and revealing vistas to the Promenade, Parklands and the river. This continues to promote the openness and contemporary image of the Centre.

Having made the investment in upgrading the physical environment we are conscious of the need to maintain the new standard of the Centre with great programming, best practice procedures and continuous improvement in every area.

Artistic Performance

This year the Centre hosted 859 performances for 488 494 patrons to arts events and more than 290 000 other visitors. This is an outstanding achievement given that the Festival Theatre was booked for rehearsals for a period of 11 weeks for State Opera's mammoth production of the Ring Cycle showing in the Theatre in November and December 2004.

During the last 12 months 75 per cent of these events were realised with direct involvement of the Centre. We have also been able to focus on the core artistic ideals of innovation, access and education and are very pleased with the outcome.

The *inspace* program has focused on new works, with emerging artists, industry collaborations and audience development objectives being well met. It has gone from strength to strength and has been an important element of our collaboration with local artists. Its focus is innovation and assisting in the realisation of new or developing projects.

As an enabling organisation for the South Australian arts community and a supportive producer, the Centre, through *inspace*, assisted artists with ideas and funding to develop projects to work-in-progress or workshop performance and to a point where they can benefit from audience feedback.

In its fourth successful year, The Adelaide Cabaret Festival received local and international accolades for its program and local participation. The continued success and growth of the Festival has secured ongoing government funding enabling us to take it to the next stage of development.

As well as being a great event, with maximum participation at low entry-point prices, the Adelaide Cabaret Festival was also successful in terms of innovation and access. It has experimented in a number of areas such as the 'come early and stay late' campaign and reached new audiences with inventive marketing techniques. It nurtured young talent with master classes and entered into international collaborations that have also involved local artists.

Collaboration with the State Library with the fully realised performances of the family show *The Stowaway and the Captain's Cat* combined the positive aspects of working with a local creative team and another major institution. It also attracted new kinds of sponsor relationships.

We have also recently enhanced our education program and all activities under its umbrella have been branded as CentreED. More than 45 000 students and teachers participated in, or attended, activities, performances, workshops, visits, exhibitions and forums at the Adelaide Festival Centre during the year.

New initiatives include greater engagement with disadvantaged schools and value added to existing programs. School tours have increased and we have given the *Go Card*, offering special deals and discounts for students and their teachers, a new look.

Now in its 26th year the flourishing *Something on Saturday* program only improves with age and other free and low cost activities are in great demand. We are planning to extend this program over the next three years to offer free and low cost entertainment for families every weekend of the year.

In developing both creative and audience relationships across the whole community we have been working with a number of non-English speaking background individuals and organizations. A fine example is the ongoing work with the Greek Cultural Month to produce programs in our venues.

Our level of cooperation at a technical and services level with a range of other arts organisations has never been higher. We also pursue creative collaborations with artists and believe that the enabling nature of the Centre is critical to the artistic outcome in South Australia. This is well reflected in our reciprocal cooperation with the State Opera, Brink Productions and other organisations over the last 12 months.

In the Visual Arts we have also developed a pioneering three-year plan for our Visual Culture program. As well as a program of foyer exhibitions we coordinated the Experimenta *House of Tomorrow* exhibition for the Festival of Arts and have begun reviewing and cataloguing the Visual Arts Collection and Performing Arts Collection. The artistic report contained in this document provides a comprehensive coverage of the Centre's activities in this core business area.

Business Performance

The Centre received \$8.183 million from the State Government and generated a further \$23.620 million from other activities. It effectively delivered its obligations and objectives and returned a better than budgeted result.

This was the result of continued attention to detail in managing the costs of business. It is also due to better than expected opportunities with our set-building business supported by revenues received from businesses such as the car park returning to their levels prior to the Centre's capital works.

It has been a very successful year for our set-building and scenery engineering Workshops with the consolidation of its position as the major supplier for music theatre in Australia. There is also a growing market for its services in Asia.

We were also pleased that in a volatile music theatre scene in Australia, Adelaide was included in the touring program for *MAMMA MIA!*. The show was successful for the Centre in terms of attendances and the ancillary revenue generated. However, the limited availability of large-scale touring musicals in Australia continues to be an issue the Centre needs to manage.

Business Systems

Having completed a major capital upgrade we are focusing for the next three years on reaching out and engaging with the community in ways beyond our traditional presentation of performances and within the context of our core values. The spirit of innovation will be at the heart of everything we do. Our priorities are artistic development and connection with the community.

I continue to be delighted by the commitment of all of our staff to our customer service agenda and the growth of our internal customer service strategy. Staff members were awarded 39 customer service awards during the year.

The Patron Services team delivered service to the 859 performances at the Centre during the year. Their commitment to excellent service is reflected by customer service ratings averaging nine out of ten and recently peaking at 9.7. I have noticed even more positive anecdotal feedback in the latest surveys and believe this is a direct response to ongoing improvements in our customer service.

I had an opportunity to compare our performance in that regard with colleague organisations around the world on my study tour during the year. The Centre is at the leading edge in its commitment to customer service and that spirit of continuous achievement could not be achieved without the support of all staff.

I was gratified to learn that the Centre is performing as well as, if not better, than many similar organisations overseas on a number of fronts. We have addressed our engagement with the community in many ways other organisations are just now considering and are managing the venues and creative activities on a par for our resources.

In the Cultural Diversity Program, 190 staff undertook Kaurua Reconciliation inductions as well as being involved in awareness raising activities. In addition during the year 236 staff members participated in 520 training courses.

The Venue Services team has provided technical support and advice to many major events including 11 weeks of technical rehearsals for the upcoming presentation of the *Ring Cycle*. This is one of the largest undertakings in the venue and was successful both for the organisation and the State Opera. We look forward to the realisation of this mammoth event.

This effort was followed with venue and technical support for a long season of *Mamma Mia!* The Centre extended itself in its collaboration with the 2004 Adelaide Bank Festival of the Arts and then hosted the Performing Arts Market, where our team were applauded as “the best in the country”.

BASS had another very successful year, introducing a customer solutions package and upgrading its web product and online sales capability. Efficiency and effectiveness improvements have also been made in our IT and finance areas.

The Centre has a brand new website that has received excellent feedback and a new database system for managing contact with our stakeholders including a mailing list of 27 000 that is already proving to be a valuable marketing tool.

We have been delighted with the progress of our business partnerships area with an increase in corporate hospitality clients and some small increases in sponsorship. The sponsorship climate continues to be challenging but by refining our product offer we have attracted more supporters particularly for the Adelaide Cabaret Festival, some of which have already signed up for the 2005 Festival.

We have also developed environmental sustainability goals and an environmental action plan. We are conserving water and have reduced our energy consumption by seven per cent. A new waste management project has also been initiated.

The Adelaide Festival Centre Foundation has become a fundraising force. In a successful year it has realised its contribution to a number of projects. The gala dinner on the Festival Theatre stage offered guests a unique experience and is set to become an annual event.

The Foundation is halfway to raising funds for a new grand piano for the Centre, doubled the size of the Indigenous Art Collection, and has funded the restoration of the majority of the Centre’s original artwork. It is ready to commission a new curtain for the Festival Theatre and it continues to raise funds for a fellowship program for young people interested in a career in the arts. All of this has been made possible due to the energetic support of the Foundation Board led by Chairman John Heard.

AFC Foundation volunteers are now regularly providing information about the Centre to visitors from a booth in the Festival Theatre foyer further ensuring that tourists and patrons enjoy a memorable and positive experience.

Overall, it has been a year to reinforce and further develop the important role we play in the community and the energy, talent and commitment of our staff has been instrumental in inviting participation in the life of the Centre.

Thank you to all our sponsors who are identified in this report and our energetic advocates – all this would not be possible without you.

I thank our Chairman, Mr Richard Ryan and the Trustees for their dedication, personal effort and guidance. We gratefully acknowledge the support of the Government through the Minister for the Arts, the Hon Mike Rann and the staff at Arts SA.

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

Kate Brennan
Chief Executive Officer
Adelaide Festival Centre Trust

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.”

Trustees

The following individuals served as Trustees during the 2003-04 financial year:

Richard Ryan AO, Chairman of Adelaide Festival Centre Trust

Fiona Adler (appointed 12 January 1999)

Pearce Bowman (retired 16 January 2004)

Caroline Cordeaux (appointed 12 January 2004)

Peter Goers (appointed 15 August 2002)

Ian Kowalick (appointed 12 January 2004)

Anne Moran (appointed 14 August 2003)

Mark Morelli (retired 16 January 2004)

Winnie Pelz (retired 16 January 2004)

Joanne Staugas (appointed 18 January 2001)

Paul Thompson AM (appointed 12 January 2004)

The Objectives of Arts SA

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

Invest in artists, arts and cultural infrastructure and arts activities through targeting programs of assistance and strategic initiatives, which encourage artistic excellence, development, innovation and sustainability;

Provide timely, accurate and relevant advice to the Government of South Australia;

Extend opportunities for engagement and participation by all South Australians and others in arts and cultural activities to ensure that experiences and opportunities are accessible to all;

Highlight the role of the arts in reflecting and shaping the unique culture of South Australia and the aspirations of the community;

Facilitate partnerships, collaborations and mentorships within the arts industry and within other sectors to optimise resources and outcomes;

Support the effective and efficient management of arts and cultural organisations through the strategic use of financial, information technology and human resources;

Advance and administer policy and programs which are consistent with Government objectives; and

Provide effective and efficient management of Arts SA through the strategic use of financial, information technology and human resources.

The Objectives of the Adelaide Festival Centre Trust

The activities and services undertaken by the AFCT contribute directly to the desired objectives of Arts SA.

During 2003-04, 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 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

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

Overview

At the heart of the Centre is the creative program that encourages, celebrates and showcases Australian artistic achievements, develops them for a world audience and brings stimulating ideas and projects to South Australia.

We believe that the arts are essential for a vibrant and healthy community and that we provide an important and very accessible service to the public.

Our programming focus is innovation. We support and encourage new ideas. *inspace* continues to be an artistic incubator developing new works in progress. At the same time it is developing an audience that wants to be challenged as well as entertained.

The Adelaide Cabaret Festival defines cabaret as live performance that directly engages and interacts with the audience. It presents a mix of traditional and contemporary performances in an innovative way and uses the fabric of the building in different ways.

The Centre continues to maintain its existing links overseas through the Association of Asia-Pacific Performing Arts Centres and hosted its annual conference this year. It is also a member of the Australian Arts and Entertainment Industry Executive Council and Australian Performing Arts Centres Associations.

This year the Centre hosted the Australian Performing Arts Market and the 2004 Adelaide Bank Festival of the Arts. It collaborated with other South Australian companies including the State Opera of South Australia, State Theatre Company of SA and Brink Productions.

Sound technicians from regional arts centres in Hong Kong spent valuable time training at the Centre during the Cabaret Festival. This gave the qualified engineers experience in working in a large arts centre.

Many Centre staff also contributed to national arts development through participation in numerous extra curricular committees.

Adelaide Cabaret Festival 2004

In four years the Cabaret Festival has become a niche festival with an international reputation attracting artists from around the world. The 2004 Festival presented some 400 artists, including 175 South Australian and 35 international guest artists.

"During the opening weekend alone 11 000 people crammed every nook and cranny of the Adelaide Festival Centre, grooving on musical styles from smooth soul, hip, Cuban and retro Broadway to French boulevard and contemporary Australian ballads." The Australian

This year, the balanced program of events built on the successful themes of previous Festivals with the addition of *Cabaret Enchante* with Paris Combo and Mich En Scene and the *Sit Down Satire* series with Kit and the Widow, Eddie Perfect and a line up of the funniest characters ever to visit Adelaide.

Star attractions of the Festival included Robyn Archer and The Buena Vista Social Club. *Ruby's Story* provided a memorable opening to the Festival with Ruby Hunter and Archie Roach telling their story in song with Paul Grabowsky and the Australian Art Orchestra.

Highlights of the program included the *Celebration of Maltby and Shire* and the world premiere concert version of their new musical *Take Flight* with local musicians and a stellar Australian cast. The Broadway veterans also conducted master classes.

BBC Radio 3 recorded two special editions of Kit and the Widow's Cocktails with special guest performers from the Festival with a live audience for broadcast in August 2004.

Accolades have poured in from artists and the Festival is now a sought after gig on the international calendar.

"Thanks so much for including me in this wonderful festival. We had a lovely time and would love to return in the future. You throw a hell of a party. With thanks, Eden Atwood and the Last Best Band"

Performers and crew mixed with the audience in the Kool Kat Festival Club nightly creating a potent cabaret cocktail. Many of the artists were painted by body painter, Emma Hack and their life-size photographs added another dimension to the Club.

Effective marketing and excellent media coverage led to more than 39 000 attendances over the 16 days and nights and 79 shows were completely sold out.

Patron, Dr Michael Harris wrote: *"A note of appreciation for the Adelaide Cabaret Festival 2004. My wife and I have thoroughly enjoyed the experience. We attended 15 performances, several of which we thought were outstanding. Your choices of entertainment are spot on. Next year I hope to take time off work to enjoy even more."*

Our efforts have also been recognised by the Premier Mike Rann who wrote: *"I commend the Trust and the staff of the Festival Centre for their outstanding outcomes in relation to the 2004 Adelaide Cabaret Festival and look forward to a continuing excellent program of activities at the Centre."*

inspace Program

inspace has two six-month seasons a year. Works-in-progress and workshop performances actively involve the audience in the process of developing new theatre. The emphasis is on work that tells or resonates with contemporary Australian perspectives.

RIDE was a highlight of *Inspace* attracting the largest audience in the program to date.

There has also been further development of two earlier *inspace* projects. *A Thing Called Snake*, a text based work by Stephen House, was submitted to the Australian Playwright Centre for dramaturgical assessment and received positive feedback. The new music theatre work *Everything's F**ked* also received glowing praise from experts as part of this process. Creative development has been undertaken on both works with a view to them becoming full productions.

Free and Low Cost Programming

Morning Melodies

The *Morning Melodies* program enjoys a loyal following and continues to receive feedback full of praise from the audience and performers speaking volumes for the popularity of the program.

Lois of Fullarton wrote: "*Thank you for the Morning Melodies programs, I continue to enjoy them every year*".

Roma of West Lakes enjoyed a performance of *MAMMA MIA!* as part of the *Morning Melodies*, she wrote: "*Sincerely I again want to thank you for enabling my sisters, brother-in-law and me to see "MAMMA MIA! Up in the Grand Circle we sat and thoroughly enjoyed the show. It was great."*

After an Adelaide Art Orchestra performance as part of *Morning Melodies* conductor Tim Sexton wrote: "*We had an unprecedented response - and we sold over 100 tickets to our next concerts, plus gaining a stack of new mailing list people. We seem to have struck a chord there!*"

Judy Glen of Spaghetti Opera also wrote: "*Thank you sincerely for having me at the Festival Theatre yet again! I do so much appreciate your continuing faith and interest in my work, which, as you know, I approach with the utmost care and respect....I thank you also for your care and consideration before, during and after the show.*"

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

Something on Saturday

South Australian children cut their artistic teeth on this ever-popular program which runs from May to August. Attendances in its 26th year easily exceeded targets and thirteen performances sold out.

"*We buy a season pass so that some weeks we can take our grandchildren and on other weeks we give the tickets to their parents so they can take them. We love coming and we think SOS is great as it introduces children to live theatre and we think that is really important,*" a grandmother recently commented.

Laraine of Modbury Heights wrote:

"I would like to nominate SOS as an Icon of Significance with the Bank SA Heritage Icons List.....I have enjoyed the programmes for only a few years, not being native to SA, but my grandchildren really do look forward to winter each year so they can attend the shows and kids corner...I feel it should be recognised for the benefit it gives to introduce young children to live theatre."

Highlights of the 16 week program included the SA Classical Youth Ballet production of *Mary Poppins*, and *Circus in a Suitcase*. The free workshops proved as popular as ever and National Pharmacies' ongoing support of this program continues to play a vital role.

The success of the program is unstoppable, by the end of March 2004, the new season had already considerably outsold any *Something on Saturday* season to date.

Sunday Salon

This free program of Sunday afternoon entertainment from October to December continued its success story. The programs included Co-Opera's *Opera Italian Style*, Naomi Evers and Janice Bleeby singing *The Life & Songs of Julie Andrews* and Tin Can Alley presented music of the Roman Gypsies and music from Iran, Afghanistan and Turkey as part of Refugee Week celebrations.

Education Program

The Centre's education program, *CentreEd* is embraced by students from Pre-school to Year 13 state-wide and during the year more than 45 000 students and teachers participated in, or attended, activities, performances, workshops, visits, exhibitions and forums.

The Centre was very proud of *The Stowaway and the Captain's Cat*. This full stage presentation was the culmination of 18 months work. It was commissioned and produced by the Centre in collaboration with the State Library of South Australia. The production ran for 17 performances at the Dunstan Playhouse in August and was seen by an audience of 7 107 children and their families.

The Centre's new-look *Go Card* is available to all secondary schools in South Australia during the year. This card provides all secondary students from year eight to twelve the opportunity to see a range of performing arts presentations at a discounted rate.

The education program is about engaging students and teachers from pre-school to year 12 in arts-rich learning experiences. In January 2004, we began a new focus on disadvantaged schools that have not attended Festival Centre activities previously.

The new look education newsletter, *CentreED* markets the Centre to teachers providing concise curriculum-connected information they can absorb quickly.

The annual South Australian Certificate of Education (SACE) Dance Day for secondary school students was held in February with 200 senior students

participating in live performances, a DVD presentation and eight separate workshops.

During National Dance Week in May, 358 primary and secondary students accompanied by 48 teachers took part in workshops and presentations in the Dunstan Playhouse.

There has been a successful campaign to promote school tours and a new teachers' resource package has been developed. Schools often see a tour as their first connection with the Centre and guides are trained to meet the needs of schools. Tours can be tailored to provide general information or provide a vocational focus on the occupations in the industry.

Training and development packages for teachers were produced for Windmill Performing Arts and State Theatre Company of South Australia productions during the year.

Another new initiative this year was a partnership with the Public Schools' Music Festival with resource kits prepared for teachers and students to enhance their experience of the Centre.

Performing Arts Collection

There have been regular displays from the Performing Arts Collection in the Festival Theatre foyer display cases during the year. They are programmed to highlight gems from the Collection and complement major Centre events such as the Adelaide Bank Festival of the Arts and the Adelaide Cabaret Festival. They have attracted considerable attention and become a talking point with Centre patrons.

The Collection is used extensively by local, interstate and overseas researchers. A database of catalogued items will be accessible through AusStage, the National Theatre Directory. Regular talks to community groups raise the profile of the Collection and provide an insight to the State's performing arts history.

Acquisitions to the Collection this year include Australian Ballet costumes from its South Australian performances in the 1960s and 1970s.

Visual Culture

The Centre has developed a three-year plan for Visual Culture which focuses on the intersection between visual and performance culture in the Artspace. This was exemplified with the presentation of the hybrid work *Paper Boat* in the *inspace* program.

Experimenta House of Tomorrow, presented by the Centre as part of the Adelaide Bank Festival of the Arts, was a highlight of the year and the Artspace's opening hours were extended during the Festival.

Internationally acclaimed body artist Emma Hack joined this year's Adelaide Cabaret Festival as the resident visual artist. A progressive exhibition of life-size photographs of painted cabaret performers adorned the walls of the Kool Kat Festival Club.

Flinders University Art Museum has undertaken a 12 month consultancy to provide a collection management service for the Centre's collection of approximately 200 artworks currently valued at \$5.4m. This will make the collection more accessible to the people of South Australia and our visitors.

The Centre's refurbished Visual Arts Collection and acquisitions for the Indigenous Art Collection have been displayed in the Festival Theatre foyer at various times throughout the year.

The Centre worked as a creative partner to ensure the successful implementation of the Feast Festival Opening Night Party that attracted 7,000 party goers to Lyrics and the Terrace area in November.

Adelaide Festival Centre Season 2003-2004

July

Festival Theatre

IMG & Barry & Fran Weissler *Cabaret The Musical*
Adelaide Symphony Orchestra *Young Performers Award*
Morning Melodies *How to Grow Old Disgracefully*
Something on Saturday *Mary Poppins*
Symphony Australia *Young Performers' Awards*

Festival Theatre Foyer

Performing Arts Collection *Act as Known*

Banquet Room

Something on Saturday *T.A.Z Razzle A T.A.Z Razzle Christmas*
Something on Saturday *Rockola – The Australian Music Show*

Banquet Room Foyer

Something on Saturday Kidz Corner *Christmas Decorations*
Something on Saturday Kidz Corner *Vietnamese Lantern Making*

Dunstan Playhouse

State Theatre Company of South Australia *Myth, Propaganda and Disaster in Nazi Germany and Contemporary America*
Something on Saturday *The Buggle Bugs*
accesscomedy.com *Paul McDermott, Cameron Bruce & Mick Moriarty are GUD*

Dunstan Playhouse Foyer

Something on Saturday Kidz Corner *Crazy Bugs*

The Space

State Theatre Company of South Australia by arrangement with the Melbourne Theatre Co. *Proof*
Kim Carpenter's Theatre of Image and presented by Windmill Performing Arts
Robinson Crusoe

Her Majesty's Theatre

Art Cackle & Hoot Entertainment *Certified Male*

Artspace

inspace *The Paper Boat*

Adelaide Festival Centre and Lucy Guster *I've Been Busy*

August

Festival Theatre

State Opera of South Australia in association with San Francisco Opera *Dead Man Walking*

Adelaide Symphony Orchestra *Symphonic Vistas*

Adelaide Symphony Orchestra *The Orchestral Beatles*

The Smoke Free Hot30 Countdown Rock Eisteddfod Challenge

Something on Saturday *South Australian Classical Youth Ballet Mary Poppins*

Festival Theatre Foyer

Something on Saturday Kidz Corner *London Dioramas*

Something on Saturday *Silverfern Activities & Entertainment TE IW! The People of Polynesia*

Something on Saturday Kidz Corner *How to make a Maori Poi*

Ephemeral public art *Responding to the Built!*

Australian Graphic Design Association *Ranged Left Ragged Right, and Other Stories*

Performing Arts Collection *Act as Known*

Dunstan Playhouse

Something on Saturday *Circus in a Suitcase The Greatest Show on Earth*

Something on Saturday *Adelaide Art Orchestra – The Joy of Music*

The Stowaway and the Captain's Cat

Dunstan Playhouse Foyer

Something on Saturday Kidz Corner *Circus Fun*

Something on Saturday Kidz Corner *Puppets Rock*

Something on Saturday Kidz Corner *Make Your Own Atlas*

The Space

State Theatre Company of South Australia by arrangement with the Melbourne Theatre Co. *Proof*

State Theatre Company of South Australia *Who's Afraid of Virginia Woolf?*

Her Majesty's Theatre

SIDS and Kids Gala

The Australian Primary School Story-Dance Eisteddfod Heats *Wakakirri*

Artspace

Adelaide Festival Centre and Lucy Guster *I've Been Busy*

September

Festival Theatre

Hutchison Entertainment Group *The Siberian Cossacks*

Catholic Education SA *Cantate Domino Catholic Schools Music Festival*
Department of Education Training & Employment *Festival of Music Public Schools Music Festival*
Jon Nicholls & International Concert Attractions *The Words, The Wit & The Music*
An Evening with Clive James & Pete Atkin
Adelaide Symphony Orchestra *Heroes & Lovers*

Festival Theatre Foyer

Australian Graphic Design Association *Ranged Left Ragged Right, and Other Stories*
Performing Arts Collection *Act as Known*
Adelaide Festival Centre and the Victorian Arts Centre *ACT XII: New Works on Paper*

Banquet Room

Hay House Angel Oracle

Dunstan Playhouse

Adelaide Festival Centre and Legs on the Wall *Flying Blind*
State Theatre Company *Molière's Scapin*
Windmill Performing Arts in association with the Sydney Theatre Company *Snow Queen*

The Space

State Theatre Company of South Australia *Who's Afraid of Virginia Woolf?*
Inspace *Sprung*

Artspace

Adelaide Festival Centre and Lucy Guster *I've Been Busy*

Her Majesty's Theatre

Hutchison Entertainment *The Siberian Cossacks*
Adelaide Festival Centre *Rush*
David Gates *The Voice of Bread*
Maggie Gerrand *Ute Lemper*

October

Festival Theatre Foyer

Adelaide Festival Centre and the Victorian Arts Centre *ACT XII: New Works on Paper*

Banquet Room

Mario Maiolo *Aussie Storm*

Piano Bar

Sunday Salon *Opera Italian Style*
Sunday Salon *Naomi Evers Lets Her Hair Down*
Sunday Salon *Refugees' Voices Rangarang and the Nile Band*
Sunday Salon *Tin Can Alley*

Dunstan Playhouse

Adelaide Festival Centre and Legs on the Wall *Flying Blind*

State Theatre Company *Molière's Scapin*

Windmill Performing Arts in association with the Sydney Theatre Company *The Snow Queen*

The Space

inspace *Ride*

Her Majesty's Theatre

Paspaley The Mikis Theodorakis Orchestra

Mario Maiolo *Gene Pitney*

November

Festival Centre

Feast Festival and Adelaide Festival Centre *Feast Festival Opening Night*

Festival Theatre

Mario Maiolo *The Rat Pack Direct From Las Vegas*

Australian Philharmonic Orchestra *The Best of the British*

Adelaide Symphony Orchestra *At the Dawn*

Sunday Salon *Ausdance Spectacular*

Morning Melodies *A Tribute to Anna Russell*

Festival Theatre Foyer

Performing Arts Collection *Unmasked!*

Piano Bar

Sunday Salon *The Tea Rose Duo Gypsy Violin*

Sunday Salon *The Life and Songs of Julie Andrews*

Sunday Salon *State Opera Young Artists*

Dunstan Playhouse

Sunday Salon *Is There a Tenor in the House?*

State Theatre Company *Molière's Scapin*

Her Majesty's Theatre

Rock City Event Marketing *David Strassman*

Geffer Notice Productions & LBM Jimeoin, All Over The Shop

SA Classical Youth Ballet *Peter Pan*

The Space

Greek Orthodox Community *The Legend of Bithikotsis*

Artspace

Adelaide Festival Centre for the 2003 Feast Festival *Homostrata*

December

Festival Theatre

Judy Craymer, Richard East and Bjorn Ulvaeus for Littlestar in association with Universal and Dainty Consolidated Entertainment *MAMMA MIA!*

Adelaide Symphony Orchestra *ASO Goes Lounge*

Sheila Lang *An Evening of Dance*

Morning Melodies and Adelaide Symphony Orchestra *20th Century Musical Icons*

Festival Theatre Foyer

Performing Arts Collection *Unmasked!*

Her Majesty's Theatre

Desalyne Theatrical Enterprises *The Desalyne Dancers*

Artspace

Adelaide Festival Centre for the 2003 Feast Festival *Homostrata*

January

Festival Theatre

Judy Craymer, Richard East and Bjorn Ulvaeus for Littlestar in association with Universal and Dainty Consolidated Entertainment *MAMMA MIA!*

Festival Theatre Foyer

Performing Arts Collection *Unmasked!*

Artspace

Adelaide Festival Centre for the 2003 Feast Festival *Homostrata*

Her Majesty's Theatre

Allied Artists *Phil & Tommy Emmanuel 45th Anniversary Tour*

February

Festival Theatre

MAMMA MIA! (including a Morning Melodies performance)

The Australian Ballet in association with the Adelaide Festival of Arts *Mr B A Tribute to George Balanchine*

Adelaide Festival of Arts *Bryn Terfel*

Festival Theatre Foyer

AFC Foundation Indigenous Art Collection

Performing Arts Collection *Festival Reflections*

Amphitheatre

Adelaide Festival of Arts and Darwin Festival *Body Dreaming*

Between the Amphitheatre and the Backstage Bistro

Friends of the Adelaide Festival *Oasis*

Dunstan Playhouse

Adelaide Festival of Arts *Conjunto Di Nero*

Space

inspace *The Necks*

Artspace

Adelaide Festival Centre in association with the Adelaide Festival of Arts

Experimenta House of Tomorrow

March

Festival Theatre

Adelaide Festival of Arts (including a Morning Melodies performance) *The Overcoat*

Adelaide Festival of Arts *Ballet Nacional De España*

Andrew McKinnon in association with Adelaide Festival of Arts *Ivan Rebroff*

Adelaide Symphony Orchestra *ASO Gala*

Adelaide Symphony Orchestra *Moving Pictures*

Morning Melodies *All the World's a Stage*

Festival Theatre Foyer

Performing Arts Collection *Festival Reflections*

Adelaide Festival Centre Foundation Indigenous Art Collection

Piano Bar

Adelaide Festival of Arts *Knowledge Grounds – Lunchtime Forum Series*

Amphitheatre

Adelaide Festival of Arts and Darwin Festival *Body Dreaming*

Between the Amphitheatre and the Backstage Bistro

Friends of the Adelaide Festival *Oasis*

Dunstan Playhouse

Adelaide Festival of Arts *Conjunto Di Nero*

Adelaide Festival of Arts *Bangarra Triple Bill*

The Space

Adelaide Festival of Arts, Perth International Arts Festival, Brisbane Festival and Windmill Performing Arts *Riverland*

Adelaide Festival of Arts *I Bought a Spade at Ikea to Dig My Own Grave*

Adelaide Festival Centre and the South Australian Council for the Greek Cultural

Month *Never on Sunday – The Greek Cultural Month*

inspace *Inside the Kaleidoscope*

Artspace

Adelaide Festival Centre in association with Adelaide Festival of Arts *Experimenta*

House of Tomorrow

Her Majesty's Theatre

Adelaide Festival of Arts and Australian Dance Theatre *Held*

Retfar Entertainment *Ragus The Show*

Adrian Bohm Presents Pty Ltd *Julian Clary Natural Born Mincer*

April

Festival Theatre

Event Entertainment Ltd *Cirque Dreams*

Dainty Consolidated Entertainment *Michael Bublé*

Roundhouse Entertainment *An Evening with Jackson Browne*

Mario Maiolo Promotions Pty Ltd *Queen – It's Kinda Magic!*

Adelaide Symphony Orchestra *Showtime - Zorba*

Adelaide Symphony Orchestra *New World*

Adelaide Symphony Orchestra *Living Doll*

Morning Melodies *The Two Tenors*

Dmand Pty Ltd & Frog In A Sock Pty Ltd *The Ten Tenors*

Festival Theatre Foyer

Adelaide Festival Centre in association with Community Bridging Services *Full View*

Performing Arts Collection *Festival Reflections*

AFC Foundation *Indigenous Art Collection*

The Space

inspace *Twin Justice*

Artspace

Adelaide Festival Centre in association with Community Bridging Services *Full View – CBS Survey Exhibition*

Adelaide Festival Centre in association with Community Bridging Services *Open Doors – CBS Recent Work*

Her Majesty's Theatre

International Concert Attractions, Duncan C. Weldon, Paul Elliott and Robert Fox
Talking Heads by Alan Bennett

Adrian Bohm Presents Pty Ltd *Lucinda Williams*

May

Festival Theatre

Adelaide Symphony Orchestra *Living Doll*

Morning Melodies *Great Singers, Great Songs*

ATA Allstar Artists Pty Ltd *Royal Scots Dragoon Guards*

Edgley International *Georgian State Dance Company*

The Australian Ballet *La Fille Mal Gardée*

Adrian Bohm Presented Pty Ltd *Daniel O'Donnell*

Adelaide Symphony Orchestra *Showtime – Lush Life*

Adelaide Symphony Orchestra *Masters Series – Impassioned*

Adelaide Symphony Orchestra *Hits from the Flicks*

Festival Theatre Foyer

Adelaide Festival Centre in Association with Community Bridging Services *Recent Work Open Doors*

Performing Arts Collection *Festival Reflections*

Dunstan Playhouse

Ausdance SA in collaboration with the Adelaide Festival Centre Education Program
Dance Week workshops
Raz Music *Jane Rutter & Slava Grigoryan*
Something on Saturday *Broadway Follies*
Something on Saturday *South Australian Children's Ballet Company Earthsway & Clara's Arctic Dream*
Something on Saturday *Chalk Music – Chalk's Choice Cuts*
Something on Saturday *Celebrating Reconciliation Week*

Dunstan Playhouse Foyer

Something on Saturday Kids Corner *It's Party Time!*
Something on Saturday Kids Corner *A Star is Born*
Something on Saturday Kids Corner *Make Your Own Music*
Something on Saturday Kids Corner *Piar Piar/Bush Toys*

The Space

inspace *Twin Justice*
State Theatre Company of South Australia *A Number*

Artspace

Adelaide Festival Centre in association with Community Bridging Services *Full View – CBS Survey Exhibition*
Adelaide Festival Centre in association with Community Bridging Services *Open Doors – CBS Recent Work*

Her Majesty's Theatre

International Concert Attractions, Duncan C. Weldon, Paul Elliott and Robert Fox
Talking Heads with Alan Bennett
Cool Change International *Looking Through A Glass Onion*
Music Max *Paul Kelly*
John Rowles

June

Festival Theatre

Michael Coppel *Sarah McLachlan The Afterglow Tour*
Adelaide Cabaret Festival *The Bar at Buena Vista*

Festival Theatre Stage

Adelaide Cabaret Festival *Paris Combo*
Adelaide Cabaret Festival *Women With Standards*
Adelaide Cabaret Festival *Eden Atwood: Wild Women Don't Get the Blues*
Adelaide Cabaret Festival *Mr Barbeque*
Adelaide Cabaret Festival *Maneater*
Adelaide Cabaret Festival *Robyn Archer: Whispering*

Festival Theatre Foyer

Adelaide Cabaret Festival and Performing Arts Collection *Shall We Dance?*
Something on Saturday *Up The Creek Sue Harris Puppets*
Something on Saturday *Enviro-Puppet.....up, up and away!*

Adelaide Cabaret Festival & Something on Saturday Kids Corner *Magical Fun!*
Adelaide Cabaret Festival & Something on Saturday Kids Corner *Make Your Own Theatre*
Adelaide Cabaret Festival & Something on Saturday *Big Band Madness!*

Festival Theatre Terrace

Adelaide Cabaret Festival *Better Than a Blow-up Doll*

Banquet Room

Adelaide Cabaret Festival & Something on Saturday *Sam Agelico Magic!*
Adelaide Cabaret Festival & Something on Saturday *Gillian Eastoe – What Style?*
Adelaide Cabaret Festival & Something on Saturday *Professor Elliot Gnash with the Jazz Kats*
Adelaide Cabaret Festival (incl. a Morning Melodies performance) *Janet Seidel – Dear Blossom*
Adelaide Cabaret Festival (incl. a Morning Melodies performance) *Avigail Herman – Follow the Yellow Brick Road*
Adelaide Cabaret Festival *Kit and the Widow*
Adelaide Cabaret Festival *Kit and the Widow Cocktails BBC3 Radio Recording*
Adelaide Cabaret Festival *Billy Washington's Drifters*
Adelaide Cabaret Festival *My Blue Angel*
Adelaide Cabaret Festival *An Evening with Steve Ross*
Adelaide Cabaret Festival *Janet Seidel: The Art of Lounge*
Adelaide Cabaret Festival *Saturday Night Beaver*
Adelaide Cabaret Festival *The Mary G Show*
Adelaide Cabaret Festival *What's Wrong With Bingo?*
Adelaide Cabaret Festival *Gnashy Sings The Big Ones*
Adelaide Cabaret Festival *The Pink Flamingo Lounge*
Adelaide Cabaret Festival *The Science of Cabaret*

Piano Bar

Adelaide Cabaret Festival *My Blue Angel*
Adelaide Cabaret Festival *Angry Eddie*
Adelaide Cabaret Festival *Do You Know The Way To Ballarat?*
Adelaide Cabaret Festival *Nom de Plume*
Adelaide Cabaret Festival *An Afternoon With Maltby & Shire*
Adelaide Cabaret Festival *Pastel Vespa & Cliff Hanger*

Kool Kat Festival Club

Adelaide Cabaret Festival *Emma Hack's Cabaret*
Adelaide Cabaret Festival *Sally Ford & the Pachuco Playboys*
Adelaide Cabaret Festival *Souzi and the Cool Mints*
Adelaide Cabaret Festival *Reality Crew*
Adelaide Cabaret Festival *Zooma Zooma*
Adelaide Cabaret Festival *SuperNova*
Adelaide Cabaret Festival *Brazza*
Adelaide Cabaret Festival *Cruisin'*
Adelaide Cabaret Festival *Lucifer's Lounge*
Adelaide Cabaret Festival *Redneck Jazz*
Adelaide Cabaret Festival *Pastel Vespa & Her Muchachas*

Dunstan Playhouse

McPherson Touring *The Carer*

Adelaide Cabaret Festival *Combo Fiasco Farewell Concert*

Adelaide Cabaret Festival *Richard Maltby Jnr & David Shire: Closer Than Ever*

Adelaide Cabaret Festival *Richard Maltby Jnr & David Shire: Take Flight*

Adelaide Cabaret Festival *Ruby's Story*

Adelaide Cabaret Festival *The Rat Pack's Back*

Adelaide Cabaret Festival *Greg Fleet Radioville: Population 1*

Adelaide Cabaret Festival *Marcia Hines & Band*

Adelaide Cabaret Festival *Peter Berner 'Live'*

Adelaide Cabaret Festival *Marvellous Party*

Adelaide Cabaret Festival *Lano & Woodley: The Island*

The Space

inspace and Adelaide Cabaret Festival *Suitcase*

Adelaide Cabaret Festival *Mich en Scène: The Songs of Jacques Brel*

Adelaide Cabaret Festival *Mich en Scène: Madame*

Adelaide Cabaret Festival *The Fiddle & the Drum*

Adelaide Cabaret Festival *The Bruised Ecstatic Collective*

Adelaide Cabaret Festival *The Ennio Morricone Experience*

Adelaide Cabaret Festival *Masterclasses*

Adelaide Cabaret Festival *The Other Woman: The Life and Music of Nina Simone*

Adelaide Cabaret Festival *Before Time Could Change Us*

Artspace

Adelaide Cabaret Festival *Mallee Bull*

Adelaide Cabaret Festival *Patsy Decline*

Adelaide Cabaret Festival *Mikelangelo & The Black Sea Gentlemen*

Adelaide Cabaret Festival *Oh My God I'm Black!*

Adelaide Cabaret Festival *A Night at Fat Willy's*

Adelaide Cabaret Festival *Private Dancer*

Adelaide Cabaret Festival *The Naked Truth: Power, Pleasure & Prostitution*

Visual Arts Exhibitions 2003-04

Artspace

The Paper Boat

26 June to 12 July

B(IF(TEK)

19 July

I've been busy

29 July – 6 September

Act XII (formerly the *Australian Paper Art Awards*)

16 September – 29 October

Experimenta House of Tomorrow

24 February – 24 March

Full View: CBS Survey Exhibition

29 April – 29 May

Festival Theatre Foyer

Adelaide Festival Centre Restored Works of Art Collection

July

AGDA SA Designers

4-30 August

Fuji ACMP Australian Photographers Collection #8

4 September – 4 October

Refugee photographic exhibition Migrant Resource Centre

18 October – 13 November

AFC Foundation Indigenous Art Collection – New Acquisitions

February – March

Open Doors: CBS New Work

29 April – 29 May

Dunstan Playhouse Foyer

AFC Works of Art Collection – Restored Works

July

Plaza & Terrace

Built! 2003

4-11 August

Kool Kat Festival Club

Emma Hack's Cabaret

11-26 June

Objective Two

Develop audiences and community participation

We value our customers, listen to their needs and respond to them to achieve mutually beneficial goals. We understand a good relationship with the community is critical to our success.

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.

The marketing team has made a concerted effort to get to know the Centre's existing customers better and to know more about potential customers in those market segments that are targets for particular programs.

This year we delivered EZmail, a highly successful database tailor-made for the Centre's needs and which lists 27 000 stakeholders and patrons. This new tool was particularly effective in marketing the Adelaide Cabaret Festival in which within just four weeks \$300 000 (half the box office total for the Festival) was sold through the mailing list before any newspaper advertising was placed.

Specific interest groups were targeted during the 2004 Adelaide Cabaret Festival and as a result the Centre formed a marketing alliance with Port Power and the RAA.

Audience Research

Extensive qualitative research into known theatre audiences was conducted from August to September. Focus groups were asked what they wanted to see in the future. This information will be used by the Creative Programming department in planning work in upcoming years.

Audience research was conducted over two *inspace* seasons. Of all the people surveyed, 54% were in the 18 to 35 age bracket. While attendance levels were higher in the younger age demographic the program has attracted people interested in contemporary work no matter their age, for example 15 percent of audiences during the research period were over 50. Males outnumbered females in the younger age bracket and this surprising trend is probably attributable to the music component of the project as it is not an industry norm.

Young Audiences

The Centre understands the value of developing future generations of audiences. *Something on Saturday* performances and workshops continue to be popular for parents in introducing their children to the performing arts. Many *Morning Melodies* patrons are grandparents who have started bringing their grandchildren to *Something on Saturday* events.

inspace attracts many younger adults who enjoy being challenged, stimulated and involved in developmental works. The Centre has experimented with more interactive opportunities with this program throughout the last year and patrons have responded well to these.

Cultural Diversity

We celebrate cultural diversity and are exploring new ways to further develop understanding and skills to facilitate collaboration with Indigenous and culturally diverse communities and artists.

The Centre's Cultural Diversity Committee ensures a whole-of-organisation approach to the entire community and aims to increase our awareness and skills in relation to people who don't traditionally visit the Centre. A number of awareness-raising training activities were facilitated in this area. They included staff inductions on Kaurna culture, a lecture on the ethnic diversity of SA and visits to a variety of locations such as the Gilbert Street Mosque.

Aboriginal Reconciliation Statement

The Centre recognises that it is situated on the traditional land of the Kaurna people of the Adelaide Plains and respects their cultural heritage, beliefs and relationship with the land. We acknowledge that they are of continuing importance to the Kaurna people living today.

The Centre's Cultural Diversity Committee is committed to increasing awareness among the staff about Indigenous social and cultural issues. During the year staff were invited and attended floor talks conducted by Dr Christine Nicholls focusing on the Adelaide Festival Centre Foundation's Indigenous Art Collection and the stories behind them.

The Centre contributed to Tauondi Aboriginal College's 30 year anniversary through producing a banner commemorating the journey the two organisations have travelled in arts education together over 30 years.

Importantly all staff have participated in induction focusing on Kaurna culture and the importance of reconciliation.

Acting on its commitment to broaden community activities at the Centre the Creative Programming department, in a new partnership with the Migrant Resource Centre of SA and Austcare, presented Refugee Week Cultural Festival activities during October. The Festival involved: The African Heritage Association of SA; Bosnia and Herzegovina Muslim Society; Ethiopian Community Association; Iraqi Community Cultural Association; Hussainie Muslim Association of SA; Liberian Community of SA; Persian Cultural Group; Shruthi (Indian) Group; Somalia Community Development Organisation; Sudanese Women's Union and the Vietnamese Women's Friendship Group. Their heritage and culture were represented through food stalls, art/craft displays and a variety of performances. A feature of the event was an exhibition of photographs by young refugees, *Snapshots of a New Life*

Following the success of last year's collaboration with the Greek Cultural Month, the Centre co-produced *Never on a Sunday – the Music of Manos Hadjidakis*. The concert was promoted extensively through two local Greek community radio stations as well as through community networks.

Client Partnerships

The Centre values achievement through partnerships and actively seeks client relationships.

As part of its alliance with the State Opera of South Australia the Centre marketed the award-winning *Dead Man Walking*, designed the graphics for the forthcoming *Ring Cycle* and assisted with the Australian marketing strategy for this major international event.

During the year it successfully conducted marketing for the following organisations:

- State Opera of South Australia
- McPherson Promotions Pty Ltd
- Adelaide Festival Corporation
- IMG
- Hutchison Entertainment Group
- Access Entertainment
- Art Cackle & Hoot
- South Australian Tourism Commission
- Rock City Event Marketing P/L
- The Australian Ballet
- AFCT-Catering
- Frog in a Sock Pty Ltd
- Australian Children's Performing Arts (Windmill)
- Event Entertainment Ltd
- Adelaide Entertainment Centre
- ICA Presents
- Maggie Gerrard Presents
- Andrew McKinnon Presentations

This service has given a number of companies the confidence to bring shows to Adelaide. Our continued success and viability relies on our ability to attract new business and develop creative solutions to increase attendance and income.

The media partnership with Channel Seven Adelaide has been renegotiated and strengthened to enable the Centre to raise the profile of its free and low cost programming and its corporate identity. It provides access to station personalities for these initiatives and at the same time links Channel Seven with a State icon and reinforces its local focus.

Valuable partnerships managed by the marketing department include Adshell, Eye Corp, PMP and Visual Communications.

Membership

The Centre's membership program continues to attract new members who are kept in touch through a regular newsletter that details coming activities in the arts community. Members are also provided with attractive discounts on ticket prices and other products from the Centre as well as other arts organisations and Riverbank precinct businesses.

Disability Action Plan

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

Since then, elements of the Action Plan (AP) were 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, 21 items had been addressed during Stage 1 of the Capital Works program by the time the AP had been lodged with the HREOC.

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.

Objective Three

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

The Centre belongs to the people of South Australia. It presents itself as a friendly, approachable community asset with a contemporary approach to service standards and communication with the public.

The new Festival Bridge reconnects the Adelaide Festival Centre's northern plaza with the northern end of Station Road and provides north-south pedestrian links between the river and the City. An access ramp now leads from the top of the Centre's amphitheatre to the landing and path system leading to the River Torrens and Promenade.

Other improvements included the removal of the concrete wall, columns and small overhead walkway near the Dunstan Playhouse opening up the entrance to the Playhouse and revealing vistas to the Promenade, Parklands and the river.

In order to capitalise on the investment made in the facilities and environs of the Centre a new program of "building improvement initiatives" aimed at focusing our limited maintenance funds on key projects has been introduced.

As reported by Kate Brennan, Chief Executive Officer in a Report on an Overseas Study Tour: "We are already active in many of the areas that are priorities for our international colleagues. We should certainly feel very pleased that we are managing our resources well and have made many innovative steps within our available resources. We are not alone in our interests and in the challenges that we face and we are certainly amongst the leaders in our field."

The Adelaide Festival Centre was voted by Mix 102.3 Radio listeners as one of Adelaide's best landmarks in a radio promotion during the year.

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

Objective Four

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

The Centre communicates with patrons in a myriad of ways to ensure they are provided with all the information necessary to optimise each visit.

A new website was launched in March and use of this customer service, information and marketing tool has increased dramatically. According to a national survey by Hitwise, the site rates in the mid 20s of the top 50 most visited entertainment and performing sites Australia-wide.

The Adelaide Cabaret Festival website reached fourth position nationally during the 2004 Festival beaten only by the Opera House, the ABC and the Independent Theatre Association.

The Centres core values were regularly communicated in corporate communication activities and branding exercises including new roof top banners, other new signage in and around the Centre and *The Good Oil* newsletters to key stakeholders, a new initiative.

During the year an investment was made to commence work on some activities that will be completed in the 2004-05 financial year. The Banquet Room windows will be upgraded to include six light boxes for displays and a dozen flags with 'welcome' in various languages will adorn the terrace level of the Centre.

Our *Behind the Arts* luncheon series continues to provide attendees the opportunity to learn, in an intimate environment, more about what goes on behind the scenes in the world of the arts. Artists, directors and producers tell their stories about what motivates and excites them about the arts. Guest speakers at these events during the year included: Set Designer for the Ring Cycle, Michael Scott Mitchell; Producer of MAMMA MIA!, Louise Withers; The Australian Ballet's Artistic Director, David McAllister and Dancer, Danielle Rowe; comedian turned producer Glynn Nicholas; and body painter, Emma Hack.

Patron Services

Visitors to the Centre are welcomed by front-of-house staff who work to ensure the highest quality of customer service.

The Centre strives to create a seamless experience for customers and staff undertake the STEP training to equip them with customer service skills at a graded level. The program considers individuals' strengths and training needs and provides them with a pathway for skill and career development leading them towards supervisor and team leader level.

Customer service ratings continue to be high and peaked at 9.7 out of 10 during the year.

A new security contract began during the year and patron feedback has been positive with visitors appreciating the safety in the Centre's precinct.

Showbitz

The Festival Centre's retail outlet, Showbitz has had a very successful year having developed its product range and receiving positive feedback from customers.

We have worked with South Australian artists to offer gifts specific to South Australia that appeal to interstate and overseas visitors.

National performing companies like the Australian Ballet are marketing products through Showbitz and the results have been very pleasing in terms of turn over and return to the Trust.

Catering

In a busy year catering provided services for many events at the Centre including the Adelaide Festival of the Arts, the Performing Arts Market and the Adelaide Cabaret Festival. It enjoyed pleasing growth and retention in the functions business.

Planning and preparation for the tender process commenced due to the expiration of Hyatt Regency Adelaide's contract for the Centre's catering in September 2004. The Trust has approved a process of splitting the contract from the current whole-of-site licensing agreement to one where different areas of operation may involve different catering service providers. The first and largest stage of contracting is the functions and theatre bars business, then the retail outlets Scenarios, Back Stage Bistro and Stages Kiosk will also go to tender. The aim is to provide greater diversity in the range of catering offerings for our patrons and visitors.

Car Park

The car park achieved budget targets for the year and a great deal of time has been devoted to customer service issues associated with its operation. This has resulted in improvements to customer service ratings. Plans are in place for the full integration of pre-sold car park tickets with the new automated car park entry system.

Production Services

We believe our achievements are strengthened through internal departments working together with other companies, groups and individuals.

During the year, the Centre drew on all its resources to prepare for the largest production in its history – the forthcoming State Opera's production of the Ring Cycle. The Festival Theatre was utilised for 11 weeks for technical rehearsals for this mammoth event.

The production was designed for the venue but to accommodate the huge sets the stage has to be thrust forward beyond the existing proscenium arch, partly covering the orchestra pit, and extended back to the rear wall of the stage.

The ambitious nature of this production, with its elaborate fire and water effects, presented considerable challenges. It was necessary to install an additional 250 lighting dimmers and new gas lines for the fire effects. The under stage rehearsal room has been transformed into an engine room housing sophisticated hydraulic

equipment, lifts, fire burners, water storage tanks and other devices to drive many of the production's special effects.

Everyone at the Centre is involved in and feels ownership of the Adelaide Cabaret Festival. More people from all areas of operations were involved this year, their ideas were welcomed and they all contributed to the success of the event. The production crew enjoyed working with international performers, who travel without their own technical support, assisting them with lighting and sound designs to enhance the artists' performances and the enjoyment by audiences.

The Centre received wonderful feedback from artists. *"Thank you to everyone at the Adelaide Festival Centre. I've worked for the BBC for 20 years now, but have never been hit by such a wave of kindness, generosity, support, patience, professionalism and friendship. Thank you for everything; it's been a pleasure and an honour to work with you all."* Lyndon Jones Senior Producer Music Department BBC3 Radio, London.

Production services helped create a memorable 2004 Adelaide Bank Festival of the Arts and Womadelaide. *MAMMA MIA!* also was a resounding success for our stage crew and also the team at the Centre's scenery workshop who built the spectacular sets for the Australian tour.

It was a very busy 12 months for Production and the dedication and skill of the staff provided a valuable contribution to the delivery of productions of the highest quality.

Objective Five

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

The Organisational Development team supports the vision of the organisation and provides mechanisms and systems to ensure a safe, equitable and positive environment where people are supported to deliver their best work within the context of the Centre's priorities.

It has worked to build relationships within the organisation and assists with the appointment, training, support, review and management of staff within an equal opportunity environment.

Customer service is a priority identified by the organisation and Organisational Development is assisting to monitor and measure the Centre's effectiveness in this area. It oversees the customer service strategies, system and awards.

In the last 12 months, a broad Continuous Improvement agenda adopted by the Senior Management Group included the development of a plan to increase the strategic nature of human resource services and more closely integrate human resource management with the core businesses of the Centre.

The plan identified the following key areas, with the Organisational Development Local Area Business Plan outlining specific strategies to achieve:

- Identifying the workforce that is required and implementing the strategies to meet the Centre's objectives;
- Providing safe employment conditions;
- Providing remuneration and employment conditions that attract, develop and retain the best possible staff;
- Appointing and promoting staff on merit, using workforce diversity to advantage, preventing unlawful discrimination and treating all employees fairly;
- Providing planned development opportunities for all staff in order to meet Centre and individual needs;
- Providing feedback and support for all staff to achieve clearly defined goals and standards of performance;
- Monitoring and reporting on processes, systems and outcomes to promote accountability;
- Providing systems and processes to ensure auditable, defensible and ethical decision-making;
- Supporting the provision of outstanding customer service; and
- Continually reviewing, evaluating and improving processes, systems and performance through utilising best practice, flexibility and innovation.

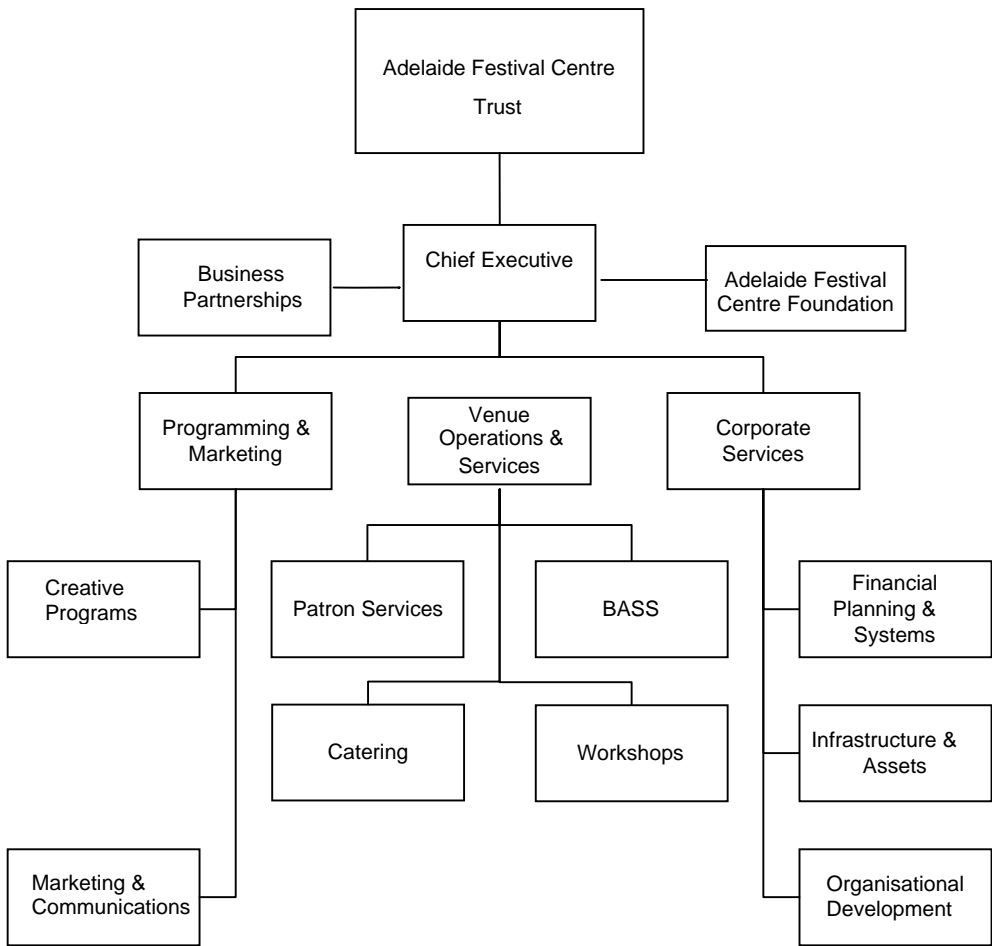
Structural Efficiency

The Centre is organised into three divisions that 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, Business Partnerships changed its reporting line from the Programming and Marketing Director to report directly to the Chief Executive Officer.

Organisational Structure



Organisational Structure (Cont.)

Business Partnerships
Sponsorship Funding
Corporate Hospitality
Supplier Arrangements

Creative Programs

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

Marketing & Communications

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

Adelaide Festival Centre Foundation

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

Organisation Development

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

Staff List 2003-04

PETER	ABT
NATALIE	ADAM
GREGORY	ADAMS
DAVID	ADAMS
KELVIN	ADAMS
MATTHEW	ADAMS
JEFFREY	ALLAN
CHARMAYNE	ALLEN
DALE	AMTSBERG
SANDRA	ANDERSON
PELHAM	ANDREWS

MARILYN	ANSTEE
CHRISTABEL	ANTHONEY
ROBERT	ARNOLD
DAVID	ASH
JANET	ATKINSON
DIANNE	AXFORD
STEVEN	BADCOCK
DEBORAH	BAIN
LUCIE	BALSAMO
IAN	BARGE
CATHRYN	BARRETT
SERGIO	BEARZOTTI
TREVOR	BEAVIS
JUANITA	BECK
MICHAEL	BECKER
MICHAEL	BENTLEY
GRAHAM	BERRYMAN
ANDREW	BISHOP
GEOFFREY	BISHOP
KIRSTY	BLACK
BENJAMIN	BLACKBURN
RICK	BLACKMORE
ADAM	BOWDEN
PEARCE	BOWMAN
DANA	BRAND
KATE	BRENNAN
ROSS	BRINDLEY
BENJAMIN	BROOKS
STUART	BROWN
STEPHEN	BROWN
MARILYN	BROWN
ANTOINETTE	BROWN
SARAH	BROWN
CALEB	BRUNTON
KAREN	BRYANT
LEE-ANN	BUCKSKIN
HAYLEY	BURCHELL
WENDY	CAMPBELL
CIRO	CANTONE
SUZANNE	CARROLL
RICHARD	CASLEY-SMITH
FRANK	CASTEL
ANGELO	CATSIPODAS
ANNA	CAVUOTO
HEIDI	CHAMBERLAIN
SAMUEL	CHAMBERLAIN
AMBER	CHAPMAN
PAUL	CINNEIDIDH
HEATHER	CLARKE
STEPHEN	CLEVERLY

CLAIRE	COCKERILL
SCOTT	COLLINS
TROY	COLLINS
BRADLEY	COLMER
LACHLAN	COOPER
SONIA	COOREY
ANDREW	COPELAND
THOMAS	COWCILL
ADRIAN	COWELL
STUART	CRANE
MARGARET	CROMPTON
MARK	CULLEN
FREYJA	CUMBERLIDGE
BARNABY	CUNDELL
CHRISTINE	CUNDELL
PAUL	CURRY
JANA	DAVIES
PHILIP	DAVIS
ELIZABETH	DAVIS
PHILIP	DAVIS
NATHANIEL	DAVISON
LYNDA	De KONING
DIANNE	DELANY
MARK	DEMMRICH
NATHALIE	DEVILLIERS
DANIELLA	DI GIROLMA
GABRIELLA	DIRUBBO
KATE	DITCHMEN
MARIE	DOCKING
ROBERT	DODDRIDGE
ANASTASIA	DOKAS
LORRAINE	DOUGLAS
PATRICK	DUGGIN
DIANNE	EDWARDS
ROCKY	FEO
LORENZO	FERINI
JANE	FERRON
PAUL	FILMER
NICHOLAS	FILSELL
MATTHEW	FIMERI
MARK	FINCH
NEIL	FISHER
YVONNE	FLANNERY
NICHOLAS	FOLLAND
JOYCE	FORBES
SUSAN	FORMBY
KLAUS	FROHLICH
KAREN	FROST
CHRISTOPHER	FROST
DAVID	GADSDEN

SHEILA	GALE
JO-ANN	GASKIN
ANITA	GEORGESON
DINA	GIACCIO
JULIEN	GIBSON
JOHN	GILL
DAVID	GILLAN
ANTHONY	GILLIGAN
ANDREW	GOLD
VALDA	GORDON
DAVID	GREEN
CRAIG	GREENING
MARK	GREENSLADE
KIM	GREG
KRYSTYNA	GUERRA
HAROLD	GUM
MARK	GURD
LUCY	GUSTER
ROBERT	HADDOCK
PHILLIP	HADDY
KATHERINE	HAGAN
KELLY	O'SULLIVAN
SIMON	HAMBOUR
LUKE	HAMMOND
FIONA	HANN
OLIVIA	HARPER
SIMONNE	HARRIS
KYLIE	HASSAN
KERRY	HAWKINS
RACHEL	HENNESSY
KELLY	HICKS
RACHELLE	HIGGINS
FIONA	HILL
GLENN	HILL
MARK	HILLIER
JULIA	HOLT
MARTIN	HOMEWOOD
SAMUEL	HOPKINS
PETER	HORNE
CATHY	HOWARD
MARTIN	HOWARD
ANDREW	HOWARD
TERESA	HOWIE
ANITA	HUMPHRIES
DARREN	HUNT
MICHAEL	JACKSON
GEORGINA	JAMES
THOMAS	JAMES
LYNETTE	JANSEN
MELISSA	JAUNAY

LYDIA	JEITNER
PETER	JELICIC
ANNE	JOHNSON
VICTORIA	JOLLEY
RAYMOND	JONES
MARK	JONES
KELLIE	JONES
GARY	JOSEPH
ALAN	JOYCE
CHRISTOPHER	KEEPING
PAMELA	KELSEY
JENNIFER	KIMBER
LINDA	KING
ASHLEY	KNIGHT
IAN	KOWALICK
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
ANGUS	MACDONALD
GIUSEPPINA	MacKENZIE
GREGORY	MACKIE
ANNA	MACLEAN
DENISE	MACLEOD
PETER	MADDOCK
SIMON	MALONEY
FULVIA	MANTELLI
LAUREN	MANUEL
KATHERINE	MARCHANT
MATTHEW	MARCINIAK
CAROLINE	MARQUIS
MARY	MARSHALL
CAIN	MARTIN
GRAHAM	MARTIN
JO-ANNE	MARTIN
JOSEPH	MATAS
HARVEY	MATTHEWS

TIMOTHY	MCBEATH
MICHAEL	MCCABE
GARRY	MCCARTHY
CATHERINE	MCDONALD
HELEN	MCDONOUGH
CHEREE	McEWIN
PAUL	MCGEE
BEVERLY	MCGREGOR
CORINNA	MCLAINE
DAVID	MCLEAN
JOHN	MIGNONE
TAO	MILLAR
TOBIAS	MILLER
PETER	MIRASGENTIS
ALEX	MOLLISON
ALEXEI	MOLOTCHNIKOV
CONNIE	MONTEROSSO
BRENDAN	MOONEY
JULIE	MORALEE
ROSEMARIE	MORONEY
BRIAN	MORRISON
ROSEMARY	MORRISON
MARGARET	MUIR
MARK	MULLER
JAY	MURA
CHRISTOPHER	NAYLOR
MICHAEL	NELSON
TROY	NELSON
BARRIE	NINNES
JOHN	NOYCE
ANDREW	OAKESHOTT
DYLAN	O'BRIEN
	O'CALLAGHAN-
EVAN	REAY
ALI	O'CONNELL
KATE	O'DONOGHUE
MARY-ANNE	O'LEARY
FABIO	PALCINI
MICHAEL	PALLOT
TIMOLEON	PAPAZOGLOU
BENJAMIN	PASSEHL
ELEANOR	PATERSON
REBECCA	PEARCE
NICKOLAOS	PELOMIS
JOSEPHINE	PEOPLES
BERNARD	PHILLIPS
CHRISTOHER	PIKE
GREGORY	PIKL
LOUISE	PINE
FRANCOISE	PIRON

SUZANNE	POGANY
KYLIE	POLAND
ELIZABETH	POULTON
MURIEL	POULTON
HELEN	PREECE
MICHAEL	PRICE
JOY	PRIOR
ANTHONY	PRIWER
GRANT	REED
BARBARA	REES
THOMAS	REEVES
ANDREW	REID
GLEN	RIDLEY
MICHAEL	RILEY
ROB	ROBERTSON
JAY	ROBINSON
ANGELA	RODGER
JANE	ROSSETTO
CHANTEL	ROSSI
ALEX	RUNNEL
JUNE	RUTTER
TERESA	RYAN
DIANA	SAGE
DOROTHY	SALISBURY
JANINE	SALVEMINI
DAVID	SANDERS
STUART	SANDOW
JULIE	SAVILL
BRYAN	SCHERER
CHRISTINE	SCHLOITHE
FREDERICK	SCHULTZ
BRIONY	SCHULZ
FIONA	SCOTT
JOHN	SCOTT
ANNMARIE	SCOTT
GIULIO	SCUTERI
CHRISTOPHER	SEARLE
BENJAMIN	SHAW
KATE	SHAW
MICHAEL	SHONE
GRAHAM	SILVER
NICHOLAS	SKIBINSKI
GILLEAN	SMILEY
SUSAN	SMITH
REBECCA	SNOOK
ANDREW	SOBOL
ANDREW	STARR
	STEWART-
BEVERLEY	CAMPBELL
RYAN	SUTHERLAND

MALCOLM	SUTTON
CRAIG	SYKES
MICHAEL	TARDREW
PETER	TAYLOR
LUKE	TAYLOR
CARMINE	TERRERI
VINCENZO	TERRERI
MARY	THOMANN
RAE	THOMAS
JASON	THOMAS
JACINTA	THOMPSON
PETER	TODD
LAUREL	TODD
JOHN	TOOVEY
KIM	TURNER
ANTON	VAN BAVEL
AMANDA	VANCE
RALPH	VARRICCHIO
LORA	VOMIERO
GAYLE	WAITE
	WALLACE-
ABBE	YARROW
EDWINA	WARD
KARA	WARD
BELINDA	WARNES
IRENE	WASYLUK
CAROLYN	WATKINS
JORGE	WATTS
JONATHAN	WEBB
SAMUEL	WEYGOOD
MARGARET	WEYMOUTH
TOD	WEYMOUTH
DIANNE	WHITE
BRENTON	WILEY
LIANA	WILLIAMS
BELINDA	WILLSON
THELMA	WILLSON
ALEXANDER	WILSON
DAVID	WILSON
MARIE	WISE
KIRSTY	WITHERS
RAJINI	WOOD
KYLIE	WOOD
STEPHEN	WOOD
RONALD	WOOD
MELANIE	WOODWARD
GERALDINE	WOOLAWAY
SUSAN	WYMAN
ANTONETTE	ZEMA
ALLISTAIR	ZIBELL

LIDA
PETER
ANITA

ZIBIAN
ZIERSCH
ZIO

Executive Employment, staff employment and other human resources matters

Persons	274
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FTE's	194
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Gender	% Persons	% FTEs
Male	49.3%	50.8%
Female	50.7%	49.2%

<i>Number of persons separated from the AFC during the 03-04 financial year</i>	68
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<i>Number of persons recruited to the AFC during the 03-04 financial year</i>	85
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<i>Number of persons on leave without pay at 30 June 2004</i>	1
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<i>Number of Employees by Salary Bracket</i>			
Salary Bracket	Male	Female	Total
\$0-\$38000	69	103	172
\$38001-\$49000	30	18	48
\$49001-\$64000	24	13	37
\$64001-\$83000	8	4	12
\$83001+	4	1	5
Total	135	139	274

<i>Status of Employees in Current Position</i>					
	FTE's				
	Ongoing	Short-Term Contract	Long-Term Contract	Casual	Total
Female	64.50	0	2.00	29.00	95.50
Male	60.50	0	3.00	35.00	98.50
Total	125.00	0	5.00	64.00	194.00
	Persons				
	Ongoing	Short-Term Contract	Long-Term Contract	Casual	Total
Female	79.00	0	2.00	58.00	139.00
Male	62.00	0	3.00	70.00	135.00
Total	141.00	0	5.00	128.00	274.00

<i>Number of Executives by Status in Current Position, Gender and Classification</i>									
Classification	Ongoing		Contract Tenured		Contract Untenured		Total		
	Male	Female	Male	Female	Male	Female	Male	Female	Total
Chief Executive Officer						1		1	1
Director					2	1	2	1	3
Total					2	2	2	2	4

<i>Average Days Leave Taken per Full Time Equivalent Employee</i>				
Leave type	2000-2001	2001-2002	2002-2003	2003-2004
Sick leave taken		3.44	3.85	3.5
Family Carer's Leave Taken		0.08	0.19	0.16
Special Leave with Pay (including Bereavement Leave)	0.09	0.08	0.08	0.14

Workforce Diversity Profile

Number of Employees by Age Bracket By Gender					
Age Bracket	Female	Male	Total	% of Total	South Australian Workforce
15-19	1	3	4	1.5%	7.3%
20-24	15	12	27	9.9%	10.7%
25-29	15	17	32	11.7%	10.2%
30-34	17	19	36	13.1%	11.2%
35-39	18	15	33	12.0%	11.4%
40-44	18	19	37	13.5%	13.3%
45-49	9	21	30	11.0%	12.0%
50-54	20	13	33	12.0%	10.7%
55-59	16	9	25	9.1%	7.7%
60-64	8	6	14	5.1%	3.6%
65+	2	1	3	1.1%	2.0%
TOTAL	139	135	274	100.00%	100.00%

Indigenous Employees

Number of Aboriginal and/or Torres Strait Islander Employees					
	Male	Female	Total	% Of Agency	Strategic Benchmark
Aboriginal/Torres Strait Islander	1.0	0	1.0	0.52%	2.0%

Cultural and Linguistic Diversity					
	Male	Female	Total	% of Agency	SA Community
Number of (self identified) employees born overseas	6	13	19	6.9%	20.3%
Number of (self identified) employees who speak languages other than English at home	2	11	13	4.7%	15.5%

Number of Employees with Ongoing Disabilities Requiring Workplace Adaption				
	Male	Female	Total	% of Agency
TOTAL	30	5	35	12.8%

Number of Employees Using Voluntary Flexible Working Arrangements by Gender			
	Male	Female	Total
Purchase Leave	0	0	0
Flexitime	0	0	0
Compressed Weeks	0	0	0
Part-Time	73	87	160
Working From Home	0	0	0
Job Share	0	0	0

Training & Development

1. Human resource development is approached strategically. Every department at the Centre has developed its own Local Area Business Plan identifying performance outcomes required to achieve its business objectives for the next 12 months.

Individual performance outcomes are identified through the Performance and Development Review process that also identifies the training and development needs required to improve skills and effectiveness on the job. Individual performance outcomes are linked to the department's Local Area Business Plan which in turn is linked to the Centre's Corporate Plan and Business Objectives.

During the 2003/2004 financial year, the 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. Further progress has been made in the area of recognising current competencies for the Centre's technical staff and articulating these competencies into appropriate awards as identified within the Entertainment Industry Training Package. To progress this articulation, a number of Centre staff have completed their Certificate IV in Workplace Training and Assessment.

A number of staff from across the organisation also completed their Certificate IV in Business (Frontline Management). The skills learned will enhance performance on the job and will assist the departments to meet their specific business and development objectives.

The delivery of excellent customer service to all the Centre's customers, both internal and external, has maintained its high priority status. To maintain and improve the delivery of excellent customer service across the organisation, all Centre staff have been gradually completing the 3 stages of its Customer Service Program.

2. Employee skill profile is known and skill gaps are identified.

The Centre is well on its way to establishing a Position Description for every position. Each Position Description identifies the skills, experience and education required to successfully undertake the responsibilities of that position. The Performance Development Review process addresses the gaps that may exist between the required skills and the employee's existing skills. The resultant individual performance plan identifies the competencies to be acquired and demonstrated over the proceeding 12 months.

3. A Human Resource Development Plan exists.

Training and development needs across the Centre are identified, costed and prioritised in terms of how effectively these skills will assist the organisation to achieve its overall goals and business objectives.

The Centre's Training & Development Plan allocates responsibility for implementing and evaluating the success of the various skills development programs offered to Centre staff.

4. Development plans exist for individual employees

Individual development plans are developed in consultation with the employee's manager through the Performance Development Review process. These initiatives have been developed on a priority basis to ensure that organisational outcomes are maximised. Expected performance criteria are documented and required skill levels are addressed in terms of competencies to be demonstrated during the course of the year. Learning methodologies are chosen with regard for the most effective and efficient manner of ensuring maximum skills and knowledge transference.

All training programs offered to staff, have been aligned to national competency frameworks where possible.

5. Development opportunities are equitable and accessible

All employees, regardless of their employment status, have access to development opportunities that will assist them to more effectively undertake the responsibilities summarised in their Position Description and will support the performance outcomes identified either in their individual Training and Development Plans or their department's Local Area Business Plan.

6. Agency investment in human resource development is evaluated

Every department is responsible for developing its own Key Performance Indicators that are in turn linked to the Centre's Corporate Plan and Business Objectives.

Through the Performance Development Review process, individual outcomes are identified in consultation with the department manager. These outcomes are linked to the department's key performance indicators. The most effective strategies to achieve outcomes are also identified.

Outcomes and the effectiveness of the strategies devised to achieve the desired results, are regularly monitored, reviewed and amended on an as needed basis.

Documented Individual Performance Plan			
Salary Bracket	% with a plan negotiated within the past 12 months	% with plan older than 12 months	% no plan
0\$ - \$38 000	100%	0	0%
\$38 001 - \$49 000	100%	0	0%
\$49 001 - \$64 000	100%	0	0%
\$64 001 – 83 000	100%	0	0%
\$83 000+	100%	0	0%
TOTAL (Permanent & Contract staff)	100%	0	0%

Training Expenditure as Percentage of Total Remuneration Expenditure by Salary Bands			
Salary Bracket	Target 03/04	Actual 03/04	Target 04/05
0\$ - \$38 000	1.5%	0.7%	1.5%
\$38 001 - \$49 000	1.5%	1.4%	1.5%
\$49 001 - \$64 000	1.5%	0.9%	1.5%
\$64 001 – 83 000	1.5%	3.8%	1.5%
\$83 000+	1.5%	1.4%	1.5%
TOTAL	1.5%	1.3%	1.5%

Equal Employment Opportunity Programs

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

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

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

The Centre was able to offer a 12 month traineeship to an indigenous trainee which was made possible by the SA Government Youth Training Scheme.

All Centre employees are aware that the Trust has an Equal Opportunity Policy and all employees have access to this policy. These processes are supported by an

Equity Committee made up of management, supervisor and employee representatives, who are also supported by regular training regarding Equity Officer responsibilities.

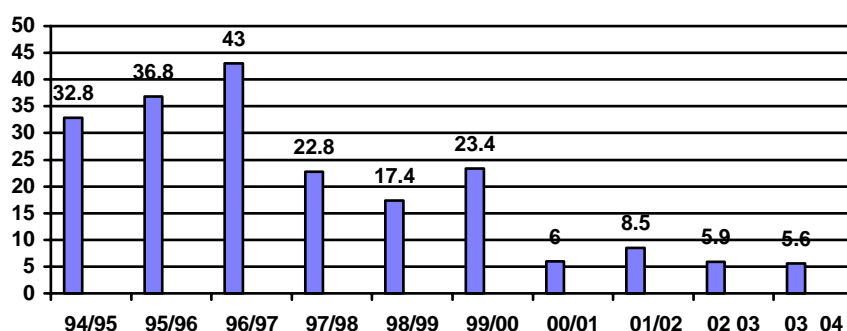
Occupational Health and Safety and Injury Management

Through the actions and strategies developed by the Principal Occupational Health, Safety and Welfare Committee and the support of senior management in the process, the Centre continued its trend of decreasing the incidence of injuries and disease sustained by employees in all working environments. Strategies to continue reduction in the number of risks on the Centre's Risk Register have continued and short term controls have been implemented in all areas where long term controls cannot be implemented immediately.

WorkCover conducted a review of the Centre's OHS&W and Injury Management performance against WorkCover performance standards in May 2003, resulting in a continued Level 3 status and ongoing participation in the WorkCover Safe Work Incentive Scheme. Continuous improvement in this area is shown in the following graphs.

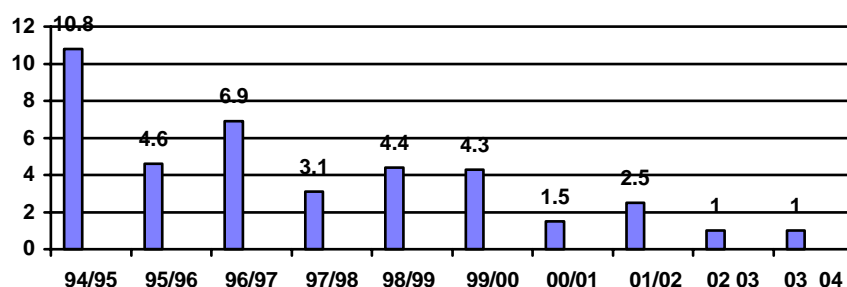
Lost Time Injury Frequency Rate

(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 Centre continues to implement strategies to increase awareness of OHS&W issues in the industry. A workshop on Hazard Management was held in December 2003 to assist employers in the Arts industry reach a common understanding on the requirements in this area. Approximately 30 industry personnel attended the workshop where presentations were made by Workplace Services and the Centre. In addition to these strategies, the Centre in conjunction with the Australian

Entertainment Industry Association and WorkCover NSW, has been involved with development, on a consultative basis, of Employer Guidelines to OHS&W in the Entertainment Industry. The guidelines have been approved by WorkCover NSW and will be published in the near future.

Occupational Health & Safety Injury Management Statistics 2003-2004

		2003/04	2002/03	2001/02
1	OHS Legislative requirements			
	Number of notifiable occurrences pursuant to OHSW Regulations Division 6.6	0	2	0
	Number of notifiable injuries pursuant to OHSW Regulations Division 6.6	0	0	2
	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	11	8	5
	Total number of employees rehabilitated and reassigned to alternative duties	0	0	0
	Total number of employees rehabilitated back to their original work	11	8	5
3	WorkCover Action Limits			
	Number of open claims as at June 30	2	1	3
	Percentage of workers compensation expenditure over gross annual remuneration	0.14	0.04	0.06
4	Number of injuries			
	Number of new workers compensation claims in the financial year	19	17	11
	Number of Fatalities	0	0	0
	Number of lost time injuries	2	2	3
	Number of first aid treatment only	55	89	47
	Number of whole working days lost	2	2	9
5	Cost of workers compensation			
	Cost of new claims for financial year	13 062	3476	5801
6	Trends			
	Injury Frequency rate for new lost time injury/disease for each million hours worked	7.2	5.9	8.5
	Most frequent cause (mechanism) of injury	Materials and Substances	Non powered hand tools	Non powered hand tools
	Most expensive cause (mechanism) of injury	Materials and Substances	Materials and substances	Non powered hand tools

7	Meeting the organisation's strategic targets	2003-2004		2002-2003		2001-2002	
		Target	Performance	Target	Performance	Target	Performance
	Number of significant injuries (>10 days lost)	0	0	0	0	0	1
	Reduction in total claim costs	< 6 000	\$13 062	<\$8 000	\$3 764	\$10 000	\$5 801
	Lost time injury frequency rate	<10	5.6	<15	5.9	<20	8.5
	Average lost time rate (days)	0	1	3	1	3	4.6
	Lost time injury severity rate	<35	5.6	<50	5.9	<0 75	40
	Incidence Rate	1	0.75	2	0.78	2	1.17
	Number of patron incidents	15	25	15	32	15	15
Planning and Integration							
	% of departments developing and implementing an effective planning process of OHSW activities	100%	100%	100%	100%	100%	100%
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%	56.2%	100%	47%	100%	72.5%
Emergency Preparedness							
	% of trial evacuations conducted within 2 weeks of scheduled dates	100%	78.9%	100%	100%	100%	100%
Risk Identification, Assessment and Control							
	% of hazards controlled within programmed time frames	100%	92.8%	100%	100%	100%	90%
	% of action plans completed within agreed time frames	100%	94.6%	100%	97.1%	100%	96%

Overseas Travel

Number of Employees	Destination(s)	Reason for Travel	Total Cost to Agency
1	New Zealand	To represent the Centre at the OZPAC meeting in Auckland; to attend Auckland Festival and cabaret venues; to attend meetings in Wellington with presenters, promoters and companies.	\$2 940.51
1	UK / Amsterdam / Paris	To represent the Centre and the Adelaide Cabaret Festival at the Edinburgh Festival and Fringe; to liaise with international presenters, promoters and companies regarding the Centre program and the Adelaide Cabaret Festival; to attend meetings in London and Europe with international presenters, promoters and companies.	\$10 711.43
1	New York	<p>To travel to Los Angeles, New York, London and Paris, with side trips in each continent as necessary for the following purposes:</p> <ul style="list-style-type: none"> • To raise the profile of the Adelaide Cabaret Festival on an international basis. • To assist in formulating the program of events and financing for the 2004 / 2005 Cabaret Festivals. • To meet with agents, producers, performers and potential funding sources, eg private trusts. • To visit Government institutions, including cultural embassies. 	\$16 632.64
1	UK / New York	To attend the ISPA (International Society for the Performing Arts) Conference in London and to undertake a study program in key organisations in the US and UK.	\$18 371.24

		<ul style="list-style-type: none"> • to increase international professional networks and exposure • to examine the operations of at least three major international arts organisations/institutions • to explore issues associated with the role of Arts Centres and their communities • to examine links between the concepts of 'creative cities' and their cultural institutions and methods of cultural organisation • to examine models of innovation and collaboration in this context. 	
4			\$48 655.82

Consultants

Range	Consultants and Services	Number of Consultancies	Cost
Below \$10 000		2	\$11 262
\$10 001 to \$50 000	JRW Corporation Pty Ltd provided consulting services on Catering contract renewal.	1	\$35 660
Above \$50 000		0	\$0
Total		3	\$46 922

Objective Six

Realise a sound financial base supporting creative and community objectives

BASS

BASS continues to provide a valuable service to the arts and entertainment industry in South Australia. Its revenue contributes to the Centre's programming activities. Its growth and improvement are nurtured through a carefully managed development program.

The BASS business has achieved its best ever contribution with *MAMMA MIA!*, the Adelaide Festival of Arts, Clipsal 2004, Womadelaide and the Adelaide Cabaret Festival as important clients in the year. It fulfilled its objectives to provide a premium ticketing service to South Australians and a financial contribution to the Trust.

A new trend in ticket purchasing has seen internet sales fast becoming the preferred method of ticket purchases.

A Customer Solutions product was developed during the year and will be marketed to clients locally and interstate.

The Discover Adelaide Card in its second year offered a package of 14 of Adelaide's best tourism attractions of a discounted price for visitors to Adelaide.

BASS has the exclusive ticketing rights for the State Opera of South Australia's *Ring Cycle* in 2004. It is pleasing to note that in the last financial year, BASS sold in excess of \$200,000 worth of accommodation (and sold out one major five-star hotel 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>.

BASS is now a one stop shop for tickets, accommodation, meals, Centre car parking, interval drinks, tours, programs and merchandise. It has sold more than a million tickets and consistently maintains a customer service rating of at least nine out of ten.

Workshops

It has been a very successful year for the Workshop business with the consolidation of its position and reputation as the major supplier of sets and engineering for music theatre in Australia.

As well as building sets, the highly skilled staff manage critical bump-in and bump-out procedures. After building the Australian touring set for the London producers of *MAMMA MIA!* the Centre was asked to build a second set for South Korea and then to install it and train the South Korean staff. The Australian tour was completed in February this year and the 80 tonnes of scenery were flown in a jumbo air freighter to Auckland under the supervision of Workshop staff who returned to Auckland after the successful season to then ship it to Hong Kong.

The Centre provided all the automation for the award-winning Australian production of Disney's *Lion King* which opened its Australian tour in Sydney in October last year.

Potential growth in the Asian market has been identified and touring circuits are being developed. There has been a considerable amount of work undertaken in refurbishing the older productions of *Cats* and *Phantom of the Opera* for offshore touring and they will be moved by Centre staff throughout Asia.

Future staffing needs of the Workshop have been considered and a training program has been initiated at Dry Creek in Computer Assisted Design (CAD) for our young employees with a view to them becoming fully skilled to handle major set builds.

Risk Management

The Centre has progressed 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 2003-04 financial year.

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 for 2001-04 and 2004-07
- OHS&W Policies and Procedures
- Disability Action Plan
- Customer Service Policy

Arrangements can be made to obtain copies of any of these documents, or to inspect them at the Centre, between 9am and 4pm Monday to Friday by contacting the 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.

Energy Efficiency Action Plan

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

Activities undertaken include:

- Discussions with Riverbank precinct partners including Parliament House and Sky City Casino for the retention and re-use of grey water for cleaning and gardens.
- Replanting of gardens with native species to reduce watering in summer.
- Energy efficient lighting has been installed in the Festival Theatre foyer, Scenarios Café and the Festival Bridge.
- Other lighting is being assessed for energy rating and will be replaced with more efficient systems over time.
- Carbon dioxide monitoring systems were installed in the Festival Theatre in April 2004 to improve the efficiency of the air conditioning systems and are expected to realise significant savings over the peak summer period.
- Power factor monitoring has been carried out and the results are being evaluated.
- Recycling bins for white paper have been placed throughout the Centre. These have resulted in a significant reduction in the amount of general waste for dumping.

General office initiatives include:

- Paper recycling with the printing of draft and internal documents on the reverse side.
- Computer screens and lights being turned off while away from desks.
- Re-use of foam core board for signage around the Centre.
- Recycling of cardboard boxes.
- Limiting of printed materials.

- Use of environmentally friendly inks and unbleached paper for promotional materials.
- Re-use of lever arch folders and refillable pens and pencils.
- Re-use of A4 envelopes for internal mail.
- Upgrading of printers and photocopiers to those that have less wastage when replacing toner cartridges and drums.

During the 2003-04 year the Centre consumed 531,401 KWH less electricity than the previous year - a saving of 10.7 per cent and 7,977 MJ less gas – a saving of 2.8 per cent.

Account Payment Performance 2003/2004

Particulars	Number of accounts paid	Percentage of accounts paid (by number)	Value in \$A of accounts paid	Percentage of accounts paid (by value)
Paid by the due Date	10 878	83%	\$14 627 397	86%
Paid within 30 days or less from due date	1 715	13%	\$1 969 992	12%
Paid more than 30 days from due date	441	3%	\$394 886	2%

Business Partners and Corporate Hospitality

To meet the ongoing challenges of securing and maintaining sponsorship the Centre has separated its corporate hospitality and sponsorship functions. This has meant that companies not interested in sponsorship are able to secure hospitality benefits. It has also allowed business competitors to be involved with the Centre.

The Centre offers highly competitive and desirable corporate hospitality packages including show tickets, use of a private bar, programs and car parking. Boxes are used exclusively for corporate hospitality providing an intimate entertaining facility.

Business partners are keen to be linked with the iconic status of the Centre as it increases the value of their own brand. Thirteen new sponsors came on board this year and some existing partners increased their commitment to the Centre.

The ongoing support of Channel Seven Adelaide has been of enormous value to the Centre.

There was increased sponsorship of the Adelaide Cabaret Festival and a number of sponsors renewed their commitment immediately after the Festival for 2005. Vili's, Fox Creek Wines, Coopers Brewery, Minter Ellison Lawyers and Venue Clean have continued their valued association and we hope to further grow the number of sponsors with the growth of the Festival.

Coopers Brewery and Cadbury Schweppes have also become sponsors of *inspace* as they identify with the fresh and innovative nature of the program. Grant Burge Wines has become a sponsor of the *Behind the Arts* luncheon series and Hardy Wine Company continues to sponsor the corporate boxes. Other South Australian wineries would be welcome partners of the Centre.

There is also strong interest in sponsorship of the Visual Culture program with Custom and Finlaysons Lawyers sponsoring programs in 2003-04. The Centre is looking to secure sponsors for the Performing Arts Collection and the Education Program.

Loyal sponsors National Pharmacies and Australian Pensioners Insurance Agency have continued their valued sponsorships of *Something on Saturday* and *Morning Melodies* respectively. Sponsorship opportunities were increased to include the *Something on Saturday* workshops, of which five of the 16 are now supported by Cadbury Schweppes.

A lot of time is spent introducing the business community to the Centre and allowing them to experience the corporate boxes before they decide on a partnership. The process of seeking sponsors and corporate hospitality plays an important advocacy role and raises awareness of the Centre in the business community.

A business partner satisfaction survey was introduced this year and service to these partners was improved through new facilities on the Centre's website.

The Adelaide Festival Centre gratefully acknowledges the support of:

Government of South Australia
Arts SA

And the contribution of the following:

Sponsors

Diamond
Lexus of Adelaide

Platinum
Channel Seven Adelaide

Gold

Australian Pensioners Insurance Agency – *Morning Melodies*
Coopers Brewery Limited – *inspace*
Cadbury Schweppes
National Pharmacies – *Something on Saturday*

Silver

Cadbury Schweppes – *Something on Saturday Workshops*
PB Foods – *GoCard & Rural Access Program*

Bronze

Cadbury Schweppes – *inspace*
Custom – *Visual Culture*
Finlaysons – *Visual Culture*
Cadbury Schweppes – *Corporate Boxes*
Coopers Brewery Limited – *Corporate Boxes*

Corporate Hospitality Members

Diamond

Adelaide Bank Limited

Platinum

Mazda

Gold

Fujitsu Australia
National Australia Bank

Silver

ANZ Private Bank
Cadbury Schweppes
Coopers Brewery Limited
Ernst & Young
Multiplex Constructions

Bronze

Deloitte Services Pty Ltd
Harmony Corporation Pty Ltd
Leadenhall Australia Ltd
Sport Partners Australia Pty Ltd
Venue Clean

Adelaide Cabaret Festival Business Partners

Adelaide City Council
Coopers Brewery Ltd
Deloitte Services Pty Ltd
Fox Creek Wines
Vili's
Minter Ellison

Adelaide Cabaret Festival Associate Partners

Malaysia Airlines
The Embassy Hotel
SA Tourism
Multivision Australia
Independent Arts Foundation
Adelaide Chamber Orchestra Inc

Adelaide Cabaret Festival Media Partners

Channel Seven Adelaide
Mix 102.3
Visualcom
The Advertiser
Adshel
db Magazine
PMP Print
Blaze
Eye

Adelaide Cabaret Festival Corporate Supporting Cast

Peartree Marketing
Telstra
Venue Clean
Visualcom



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 2004. 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 Trustee's 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 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 of the Adelaide Festival Centre Trust presents fairly, in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia and statutory requirements, the financial position of the Adelaide Festival Centre Trust and of the economic entity as at 30 June 2004, their financial performance and their cash flows for the year then ended.

24 September 2004

**K I MacPHERSON
AUDITOR-GENERAL**

Adelaide Festival Centre Trust
Statement of Financial Performance
For the year ended 30 June 2004

		Consolidated		AFCT	
	Note	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000
REVENUES FROM ORDINARY ACTIVITIES:					
Government grants	3	8,183	8,966	8,133	8,916
Operating revenues		23,062	22,749	22,705	22,520
Interest revenue		558	702	517	679
Total Revenues		31,803	32,417	31,355	32,115
EXPENSES FROM ORDINARY ACTIVITIES:					
Operating expenses	4	33,500	32,926	33,305	32,703
Borrowing costs		1,928	1,973	1,928	1,973
Total Expenses		35,428	34,899	35,233	34,676
SURPLUS (DEFICIT) FROM ORDINARY ACTIVITIES	5	(3,625)	(2,482)	(3,878)	(2,561)
Increase (Decrease) to asset revaluation reserve on revaluation of non-current assets	11	-	(3,674)	-	(3,674)
		-	(3,674)	-	(3,674)
TOTAL CHANGES IN EQUITY OTHER THAN THOSE RESULTING FROM TRANSACTIONS WITH THE STATE GOVERNMENT AS OWNER		(3,625)	(6,156)	(3,878)	(6,235)

Adelaide Festival Centre Trust
Statement of Financial Position
As at 30 June 2004

		Consolidated		AFCT	
	Note	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000
CURRENT ASSETS:					
Cash	6	5,884	6,985	5,049	6,441
Receivables	7	1,282	2,195	1,282	2,195
Inventories	8	166	180	166	180
Other	9	1	172	1	172
Total Current Assets		7,333	9,532	6,498	8,988
NON-CURRENT ASSETS:					
Land & Buildings		66,656	70,083	66,656	70,083
Plant & Equipment		4,700	6,026	4,700	6,026
Leasehold Improvements		1,008	1,137	1,008	1,137
Works of Art		5,558	5,508	5,558	5,508
Total Non-Current Assets	10,11	77,922	82,754	77,922	82,754
Total Assets		85,255	92,286	84,420	91,742
CURRENT LIABILITIES:					
Payables	12	4,462	7,090	4,321	7,037
Borrowings	13	775	410	775	410
Provisions	14	1,061	1,318	1,061	1,318
Other	15	432	620	432	570
Total Current Liabilities		6,730	9,438	6,589	9,335
NON-CURRENT LIABILITIES:					
Payables	12	114	102	114	102
Borrowings	13	27,163	27,938	27,163	27,938
Provisions	14	869	803	869	803
Total Non-Current Liabilities		28,146	28,843	28,146	28,843
Total Liabilities		34,876	38,281	34,735	38,178
NET ASSETS		50,379	54,005	49,685	53,564
EQUITY:					
Reserves	16	46,804	46,804	46,804	46,804
Accumulated Surplus/(Deficit)	17	3,575	7,201	2,881	6,760
TOTAL EQUITY		50,379	54,005	49,685	53,564
Commitments	18				
Contingent Liabilities & Contingent Assets	19				

Adelaide Festival Centre Trust
Statement of Cash Flows
For the year ended 30 June 2004

		Consolidated		AFCT	
	Note	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000
CASH FLOW FROM OPERATING ACTIVITIES:		Inflows/ (Outflows)	Inflows/ (Outflows)	Inflows/ (Outflows)	Inflows/ (Outflows)
RECEIPTS:					
Receipts from patrons/customers		23,970	22,103	23,663	21,826
Interest received		561	702	520	679
GST receipts on sales		1,923	1,910	1,923	1,910
GST received from ATO		62	200	62	200
PAYMENTS:					
Interest paid on borrowings		(1,928)	(1,973)	(1,928)	(1,973)
Wages and related payments		(14,508)	(14,780)	(14,508)	(14,780)
Payments to suppliers		(16,206)	(12,862)	(16,099)	(12,610)
GST paid to suppliers		(1,548)	(2,170)	(1,548)	(2,170)
GST paid to ATO		(432)	-	(432)	-
		<u>(8,106)</u>	<u>(6,870)</u>	<u>(8,347)</u>	<u>(6,918)</u>
CASH FLOW FROM GOVERNMENT:					
Operating grant		6,466	7,147	6,416	7,097
Debt servicing grant		1,592	1,592	1,592	1,592
Other grants		-	8	-	8
Capital replacement grant		125	220	125	220
		<u>8,183</u>	<u>8,967</u>	<u>8,133</u>	<u>8,917</u>
Net Cash provided by Operating Activities	20	<u>77</u>	<u>2,097</u>	<u>(214)</u>	<u>1,999</u>
CASH FLOWS FROM INVESTING ACTIVITIES:					
Purchase of property, plant and equipment and works of art		<u>(768)</u>	<u>(8,476)</u>	<u>(768)</u>	<u>(8,476)</u>
Net Cash used in Investing Activities		<u>(768)</u>	<u>(8,476)</u>	<u>(768)</u>	<u>(8,476)</u>
CASH FLOWS FROM FINANCING ACTIVITIES:					
Repayment of borrowings		<u>(410)</u>	<u>(810)</u>	<u>(410)</u>	<u>(810)</u>
Net Cash used in Financing Activities		<u>(410)</u>	<u>(810)</u>	<u>(410)</u>	<u>(810)</u>
NET INCREASE (DECREASE) IN CASH HELD CASH AT 1 JULY		<u>(1,101)</u> <u>6,985</u>	<u>(7,189)</u> <u>14,174</u>	<u>(1,392)</u> <u>6,441</u>	<u>(7,288)</u> <u>13,729</u>
CASH AT 30 JUNE	6	<u>5,884</u>	<u>6,985</u>	<u>5,049</u>	<u>6,441</u>

Adelaide Festival Centre Trust

Notes To And Forming Part Of The Accounts

For the Year Ended 30 June 2004

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:

Impact of Adopting Australian Equivalents to International Financial Reporting Standards

Australia will be adopting Australian equivalents to International Financial Reporting Standards (AIFRS) for reporting periods commencing on or after 1 January 2005. The Trust will adopt these standards for the first time in the published financial report for the year ended 30 June 2006.

Managing the Process

In accordance with Treasurer's Instruction 19 *Financial Reporting*, the Trust's Chief Executive is responsible for ensuring that the annual financial statements comply with Generally Accepted Accounting Principles (GAAP). The Trust is analysing the exposure drafts issued by the AASB to identify potential issues that may need to be addressed. The Trust is developing a plan to manage the transition to the new standards. The plan will require the identification of:

- major areas of accounting and reporting differences resulting from adoption of the new standards;
- potential changes required to financial systems; and
- key dates for monitoring and reviewing progress.

The Trust will use the Model Financial Report for SA Government entities developed by the Department of Treasury and Finance (DTF) and is keeping abreast of changes in Accounting Standards, Treasurer's Instructions and Accounting Policy Statements (APS) by attending exposure draft reference group meetings (facilitated by DTF) and information forums organised by the DTF and professional accounting bodies.

Expected differences in accounting policies

Changes in Accounting Policy

A major change is the treatment of accounting policy changes under IFRS. These will now apply retrospectively except for specific exemptions in accordance with AASB 1 *First-Time Adoption of Australian Equivalents to IFRS*.

Non-Current Asset Acquisition and Recognition

The Australian equivalent to IAS 16 *Property, Plant and Equipment* is proposing that non-current assets be revalued on an individual basis (as opposed to current class basis). It is anticipated an APS will continue to require revaluation on a class basis and current thresholds (greater than \$1m and estimated useful life is greater than 3 years) will continue to apply.

Currently the Trust capitalises borrowing costs (where attributable to qualifying assets). The pending standard AASB 123 *Borrowing Costs* allows these costs to be capitalised or expensed. It is anticipated that an APS will require borrowing costs to be expensed to assist with the convergence between Government Finance Statistics (GFS) and GAAP. Asset values will be maintained at fair value.

Employee Benefits

Employee benefits payable later than 12 months from year-end will be measured at present value rather than at nominal amounts.

Adelaide Festival Centre Trust
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2004

(c) Principles of Consolidation

The consolidated financial statements incorporate the assets and liabilities of all entities controlled by the Trust as at 30 June 2004, 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.

(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 to confirm with changes in presentation in 2003-2004.

(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 Years
Buildings (substructure)	60
Buildings (finishes)	10
Buildings (fittings and services)	25
Leasehold improvements	10
Plant and Equipment	10-25

(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 Statements (APS 9) 'Employee Benefits'.

Accrued Salaries and Wages

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

Annual Leave

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

Sick Leave

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

Long Service Leave

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

Superannuation

Contributions are made by the Trust to a number of State Government and externally managed superannuation schemes. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the superannuation schemes. The only liability outstanding at balance date relates to contributions due but not yet paid to the superannuation schemes.

(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.

Adelaide Festival Centre Trust
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2004

(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 and Expenses

Operating Grants:

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

Catering Revenues and Expenses:

The Trust has a contractual arrangement in place for the provision of catering services. Revenues and expenses from catering operations are brought to account based on the contractor's reports on catering activities for the year.

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.

Adelaide Festival Centre Trust
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2004

	Consolidated		AFCT	
	2004	2003	2004	2003
	\$'000	\$'000	\$'000	\$'000
3. Government Grants				
Included in Revenues from Ordinary Activities were the following Government Grants:				
Operating grants received:				
State Government				
Operating base	6,466	7,146	6,416	7,096
Debt Servicing – Interest	1,592	1,592	1,592	1,592
Total State Government Operating Grants	8,058	8,738	8,008	8,688
Other grants	-	8	-	8
Total Operating Grants Received	8,058	8,746	8,008	8,696
Capital grants received:				
State Government				
Capital replacement	125	220	125	220
	8,183	8,966	8,133	8,916

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 \$125k (\$220k) is restricted to use on capital works programs as approved and cannot be used to fund the operations of the Trust.

4. Operating Expenses				
Employee Related Expenses	14,356	13,154	14,330	13,146
Contractors	1,106	999	1,080	998
Artistic Production Expenses	2,029	3,983	2,029	3,983
Materials	3,670	3,223	3,596	3,222
Utilities	1,760	1,797	1,752	1,794
Financial Transactions	937	872	937	872
Travel and Accommodation	321	356	321	354
Premises Rental	803	743	803	743
Insurance	242	174	238	174
Doubtful Debts*	(24)	94	(24)	94
Equipment	1,096	899	1,096	782
Other	2,194	2,388	2,137	2,297
Depreciation	5,010	4,243	5,010	4,243
	33,500	32,926	33,305	32,703

* write down of provision from 2003

5. Net Cost of Services				
Revenues from Ordinary Activities:				
Operating revenue	23,620	23,450	23,222	23,198
Total Revenues from Ordinary Activities	23,620	23,450	23,222	23,198
Expenses from Ordinary Activities:				
Operations and Services	28,490	28,683	28,295	28,460
Depreciation	5,010	4,243	5,010	4,243
Borrowing costs	1,928	1,973	1,928	1,973
Total Expenses from Ordinary Activities	35,428	34,899	35,233	34,676
Total Cost Of Services	(11,808)	(11,449)	(12,011)	(11,478)
Revenues From Government				
Operating Grant	6,466	7,147	6,416	7,097
Capital Replacement Grant	125	220	125	220
Debt Servicing Grant	1,592	1,592	1,592	1,592
Other Grants	-	8	-	8
Total Revenues From Government	8,183	8,967	8,133	8,917
Surplus/(Deficit) From Ordinary Activities	(3,625)	(2,482)	(3,878)	(2,561)

Adelaide Festival Centre Trust
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2004

		Consolidated		AFCT	
		2004	2003	2004	2003
		\$'000	\$'000	\$'000	\$'000
6. Cash					
Cash at Bank and on Hand *		5,884	6,985	5,049	6,441
		<u>5,884</u>	<u>6,985</u>	<u>5,049</u>	<u>6,441</u>
* Includes \$834,900 (\$544,200) Cash at Bank held by the Adelaide Festival Centre Foundation Incorporated.					
7. Receivables					
Trade Debtors		1,367	2,483	1,367	2,483
Less: Provision for Doubtful Debts		<u>115</u>	<u>321</u>	<u>115</u>	<u>321</u>
		1,252	2,162	1,252	2,162
Interest Receivable		<u>30</u>	<u>33</u>	<u>30</u>	<u>33</u>
		<u>1,282</u>	<u>2,195</u>	<u>1,282</u>	<u>2,195</u>
8. Inventories					
Food and Liquor		95	114	95	114
Raw Materials		<u>71</u>	<u>66</u>	<u>71</u>	<u>66</u>
		<u>166</u>	<u>180</u>	<u>166</u>	<u>180</u>
9. Other Current Assets					
Prepayments		1	5	1	5
Works in Progress		<u>-</u>	<u>167</u>	<u>-</u>	<u>167</u>
		<u>1</u>	<u>172</u>	<u>1</u>	<u>172</u>
10. Property, Plant and Equipment, Leasehold Improvements and Works of Art					
Land and Buildings					
Freehold Land:					
At independent valuation 2003		<u>7,670</u>	<u>7,670</u>	<u>7,670</u>	<u>7,670</u>
Buildings:					
At independent valuation 2003		117,610	117,701	117,610	117,701
Less: Accumulated depreciation		<u>(58,624)</u>	<u>(55,307)</u>	<u>(58,624)</u>	<u>(55,307)</u>
		58,986	62,394	58,986	62,394
Work in progress at cost		<u>-</u>	<u>19</u>	<u>-</u>	<u>19</u>
Total Land and Buildings		<u>66,656</u>	<u>70,083</u>	<u>66,656</u>	<u>70,083</u>
Plant and Equipment					
At Independent valuation 2003		17,458	17,220	17,458	17,220
Less: Accumulated depreciation		<u>(12,758)</u>	<u>(11,194)</u>	<u>(12,758)</u>	<u>(11,194)</u>
		4,700	6,026	4,700	6,026
Total Plant and Equipment		<u>4,700</u>	<u>6,026</u>	<u>4,700</u>	<u>6,026</u>
Leasehold Improvements					
At independent valuation 2003		1,330	1,287	1,330	1,287
Less: Accumulated depreciation		<u>(322)</u>	<u>(193)</u>	<u>(322)</u>	<u>(193)</u>
		1,008	1,094	1,008	1,094
At Cost		-	43	-	43
Less: Accumulated depreciation		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
		-	43	-	43
Total Leasehold Improvements		<u>1,008</u>	<u>1,137</u>	<u>1,008</u>	<u>1,137</u>
Works of Art					
At independent valuation 2002		5,508	5,428	5,508	5,428
At Cost		<u>50</u>	<u>80</u>	<u>50</u>	<u>80</u>
Total Works of Art		<u>5,558</u>	<u>5,508</u>	<u>5,558</u>	<u>5,508</u>
Total Property, Plant and Equipment, Leasehold Improvements and Works of Art		<u>77,922</u>	<u>82,754</u>	<u>77,922</u>	<u>82,754</u>

The Trust's land and 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

Adelaide Festival Centre Trust

Notes To And Forming Part Of The Accounts

For the Year Ended 30 June 2004

as at 30 June 2003 by Mr S Kincaid Certified Valuer AAPI MSAA 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.

11. Asset Movement Schedule

	Freehold Land \$'000	Buildings \$'000	Work In Progress \$'000	Plant & Equip \$'000	Works Of Art \$'000	Leasehold Improvements \$'000	Total \$'000
Gross Carrying Amount							
Balance at 1 July 2003	7,670	117,701	19	17,220	5,508	1,330	149,448
Additions	-	-	-	238	31	-	269
Assets transferred in/(out)	-	-	(19)	-	19	-	-
Write down	-	(91)	-	-	-	-	(91)
Balance at 30 June 2004	<u>7,670</u>	<u>117,610</u>	<u>-</u>	<u>17,458</u>	<u>5,558</u>	<u>1,330</u>	<u>149,626</u>
Accumulated Depreciation							
Balance at 1 July 2003	-	55,307	-	11,194	-	193	66,694
Depreciation Expense	-	3,317	-	1,564	-	129	5,010
Balance at 30 June 2004	<u>-</u>	<u>58,624</u>	<u>-</u>	<u>12,758</u>	<u>-</u>	<u>322</u>	<u>71,704</u>
Net Book Value	<u>7,670</u>	<u>58,986</u>	<u>-</u>	<u>4,700</u>	<u>5,558</u>	<u>1,008</u>	<u>77,922</u>

12. Payables

	Consolidated		AFCT	
	2004	2003	2004	2003
	\$'000	\$'000	\$'000	\$'000
Current Liabilities:				
Unsecured creditors and accruals	4,312	6,967	4,171	6,914
Employee related expenses	150	123	150	123
	<u>4,462</u>	<u>7,090</u>	<u>4,321</u>	<u>7,037</u>
Non-Current Liabilities:				
Employee related expenses	114	102	114	102
Total	<u>4,576</u>	<u>7,192</u>	<u>4,435</u>	<u>7,139</u>

13. Borrowings

Current Liabilities:				
Borrowings from Government	775	410	775	410
	<u>775</u>	<u>410</u>	<u>775</u>	<u>410</u>
Non-Current Liabilities:				
Borrowings from Government	27,163	27,938	27,163	27,938
Total	<u>27,938</u>	<u>28,348</u>	<u>27,938</u>	<u>28,348</u>

14. Provisions

(a) Employee Benefits:

Current Liabilities:				
Provision for annual leave	616	562	616	562
Provision for long service leave	194	192	194	192
Payroll Accruals	251	206	251	206
	<u>1,061</u>	<u>960</u>	<u>1,061</u>	<u>960</u>
Non-Current Liabilities:				
Provision for long service leave*	869	803	869	803
Total Provision for Employee Benefits	<u>1,930</u>	<u>1,763</u>	<u>1,930</u>	<u>1,763</u>

*The current liability for long service leave has been determined using the average of the past nine years' actual leave taken.

(b) Provision for Salary/Wages Increase:

Current Liabilities:				
Provision for retrospective adjustment for Enterprise Bargaining	-	358	-	358
Total Provision for Salary/Wages Increase	<u>-</u>	<u>358</u>	<u>-</u>	<u>358</u>
Total Provisions	<u>1,930</u>	<u>2,121</u>	<u>1,930</u>	<u>2,121</u>

Adelaide Festival Centre Trust
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2004

	Consolidated		AFCT	
	2004	2003	2004	2003
	\$'000	\$'000	\$'000	\$'000
15. Other Current Liabilities				
Funds held in Trust	185	211	185	211
Revenue in Advance	247	409	247	359
	<u>432</u>	<u>620</u>	<u>432</u>	<u>570</u>
16. Reserves				
Asset revaluation reserve				
Land:				
Opening Balance	7,670	7,620	7,670	7,620
Movement	-	50	-	50
Closing Balance	<u>7,670</u>	<u>7,670</u>	<u>7,670</u>	<u>7,670</u>
Buildings:				
Opening Balance	28,130	30,090	28,130	30,090
Movement	-	(1,960)	-	(1,960)
Closing Balance	<u>28,130</u>	<u>28,130</u>	<u>28,130</u>	<u>28,130</u>
Plant and Equipment:				
Opening Balance	5,973	7,735	5,973	7,735
Movement	-	(1,762)	-	(1,762)
Closing Balance	<u>5,973</u>	<u>5,973</u>	<u>5,973</u>	<u>5,973</u>
Works of Art:				
Opening Balance	5,031	5,031	5,031	5,031
Movement	-	-	-	-
Closing Balance	<u>5,031</u>	<u>5,031</u>	<u>5,031</u>	<u>5,031</u>
Total:				
Opening Balance	46,804	50,476	46,804	50,476
Movement	-	(3,672)	-	(3,672)
Closing Balance	<u>46,804</u>	<u>46,804</u>	<u>46,804</u>	<u>46,804</u>
17. Movements in Accumulated Surplus/(Deficit)				
Opening Balance	7,201	9,683	6,760	9,321
Surplus/(Deficit) from Ordinary Activities	(3,626)	(2,482)	(3,878)	(2,561)
Closing Balance	<u>3,575</u>	<u>7,201</u>	<u>2,882</u>	<u>6,760</u>
18. Commitments for Expenditure				
(a) Operating Leases				
Commitments under non-cancellable operating leases at reporting date are as follows:				
Not later than one year	21	58	21	58
Later than one year and not later than five years	-	22	-	22
Total	<u>21</u>	<u>80</u>	<u>21</u>	<u>80</u>
Equipment leases are for fixed lease periods. There are no contingent rental payments. There are options to extend the leases.				
Motor vehicle leases are for lease periods of 2 to 3 years. Rental payments are fixed.				
19. Contingent Liabilities				
As at balance date there were no contingent liabilities or contingent assets.				

Adelaide Festival Centre Trust
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2004

	Consolidated		AFCT	
	2004	2003	2004	2003
	\$'000	\$'000	\$'000	\$'000
20. Reconciliation of Surplus/(Deficit) from Ordinary Activities to Net Cash provided by/(used in) Operating Activities				
Surplus/(deficit) from Ordinary Activities	(3,625)	(2,482)	(3,878)	(2,561)
Adjustments for non-cash items:				
Depreciation	5,010	4,243	5,010	4,243
Provision for doubtful debts	(206)	94	(206)	94
Provision for leave entitlements	(191)	663	(191)	663
Assets written down	91	-	91	-
Changes in assets and liabilities:				
(Increase) Decrease in Receivables	1,119	(706)	1,119	(711)
(Increase) Decrease in other Current Assets	171	(131)	171	(131)
(Increase) Decrease in Inventories	14	(82)	14	(82)
Increase (Decrease) in Creditors	(2,118)	446	(2,206)	482
Increase (Decrease) in other Current Liabilities	(188)	52	(138)	2
Net Cash provided by/(used in) Operating Activities	77	2,097	(214)	1,999

21. Remuneration to Auditors and Consultants

Remuneration to auditors:

Auditing the Financial Report	68	69	65	65
Other Auditing Services	21	-	21	-
	89	69	86	65

Number of Consultants:

Under \$10,001	2	-	2	-
10,001-\$50,000	1	-	1	-
	3	-	3	-

Payments to Consultants:

Under \$10,001	11	-	11	-
\$10,001-\$50,000	36	-	36	-
	47	-	47	-

22. Remuneration of Employees

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

	2004 Number of Employees	2003 Number of Employees
\$100,000 - \$109,999	2	2
\$120,000 - \$129,999	1	2
\$130,000 - \$139,999	2	-
\$170,000 - \$179,999	0	1
\$180,000 - \$189,999	-	-
\$190,000 - \$199,999	1	1
\$280,000 - \$289,999	1	-

The aggregate of the remuneration referred to in the table above for all employees is \$1,075,000 (\$829,800).

23. Trustees Remuneration and Related Party Disclosures

Trustees Remuneration

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

	2004 Number of Trustees	2003 Number of Trustees
\$0 - \$9,999	10	8
\$10,000-\$19,999	1	1

The aggregate of the remuneration referred to in the above table for Trustees is \$79,000 (\$80,000).

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.

Adelaide Festival Centre Trust

Notes To And Forming Part Of The Accounts

For the Year Ended 30 June 2004

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

Mr Richard Ryan	Mr Mark Morelli (<i>term expired 16/1/2004</i>)
Ms Joanne Staugas	Mr Pearce Bowman (<i>term expired 16/1/2004</i>)
Mr Peter Goers	Ms Winnie Pelz (<i>term expired 16/1/2004</i>)
Mrs Fiona Adler	
Ms Anne Moran	
Mr Ian Kowalick (<i>term commenced 12/1/04</i>)	
Mr Paul Thompson (<i>term commenced 12/1/04</i>)	
Ms Carolyn Cordeaux (<i>term commenced 12/1/04</i>)	

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)

In 2003/2004 four TVSPs totalling \$204,000 were paid and an additional \$41,700 was paid on account of accrued annual leave and long service leave. The TVSP amount of \$204,000 was paid by the Trust which subsequently received reimbursement of this amount from the Department of the Premier and Cabinet. In 2002/2003 no TVSPs were paid.

25. Financial Instruments

(a) Terms and Conditions

Financial Instruments	Note	Accounting Policies and Methods	Nature of Underlying Instrument
Financial Assets		Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	
Cash	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 2011 (interest paid monthly).

Adelaide Festival Centre Trust
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2004

(b) Interest Rate Risk

	Consolidated 2004				AFCT 2004			
	Floating Interest Rate \$'000	Non- Interest Bearing \$'000	Total \$'000	Weighted Average Interest Rate Percent	Floating Interest Rate \$'000	Non- Interest Bearing \$'000	Total \$'000	Weighted Average Interest Rate Percent
Financial Assets:								
Cash	5,827	57	5,884		4,992	57	5,049	
Receivables	-	1,282	1,282		-	1,282	1,282	
	<u>5,827</u>	<u>1,339</u>	<u>7,166</u>	6.53	<u>4,992</u>	<u>1,339</u>	<u>6,331</u>	6.53
Financial Liabilities:								
Other liabilities	432	-	432		432	-	432	
Trade creditors	-	4,462	4,462		-	4,321	4,321	
Borrowings	<u>27,163</u>	<u>775</u>	<u>27,938</u>		<u>27,163</u>	<u>775</u>	<u>27,938</u>	
	<u>27,595</u>	<u>5,237</u>	<u>32,832</u>	7.15	<u>27,595</u>	<u>5,096</u>	<u>32,691</u>	7.15
Net Financial Assets (Liabilities)	<u>(21,768)</u>	<u>(3,898)</u>	<u>(25,666)</u>		<u>(22,603)</u>	<u>(3,757)</u>	<u>(26,360)</u>	

	Consolidated 2003				AFCT 2003			
	Floating Interest Rate \$'000	Non- Interest Bearing \$'000	Total \$'000	Weighted Average Interest Rate Percent	Floating Interest Rate \$'000	Non- Interest Bearing \$'000	Total \$'000	Weighted Average Interest Rate Percent
Financial Assets:								
Cash	6,938	47	6,985		6,394	47	6,441	
Receivables	-	2,195	2,195		-	2,195	2,195	
	<u>6,938</u>	<u>2,242</u>	<u>9,180</u>	5.88	<u>6,394</u>	<u>2,242</u>	<u>8,636</u>	5.88
Financial Liabilities:								
Other liabilities	620	-	620		570	-	570	
Trade creditors	-	7,090	7,090		-	7,037	7,037	
Borrowings	<u>27,938</u>	<u>410</u>	<u>28,348</u>		<u>27,938</u>	<u>410</u>	<u>28,348</u>	
	<u>28,558</u>	<u>7,500</u>	<u>36,058</u>	6.04	<u>28,508</u>	<u>7,447</u>	<u>35,955</u>	6.04
Net Financial Assets (Liabilities)	<u>(21,620)</u>	<u>(5,258)</u>	<u>(26,878)</u>		<u>(22,114)</u>	<u>(5,205)</u>	<u>(27,319)</u>	

(c) Interest Rate Risk

	Consolidated				AFCT			
	2004		2003		2004		2003	
	Carrying Amount \$'000	Net Fair Value \$'000	Carrying Amount \$'000	Net Fair Value \$'000	Carrying Amount \$'000	Net Fair Value \$'000	Carrying Amount \$'000	Net Fair Value \$'000
Financial Assets:								
Cash	5,884	5,884	6,985	6,985	5,049	5,049	6,441	6,441
Receivables	1,282	1,282	2,195	2,195	1,282	1,282	2,195	2,195
Total Financial Assets	<u>7,166</u>	<u>7,166</u>	<u>9,180</u>	<u>9,180</u>	<u>6,331</u>	<u>6,331</u>	<u>8,636</u>	<u>8,636</u>
Financial Liabilities:								
Other liabilities	432	432	620	620	432	432	570	570
Trade creditors	4,462	4,462	7,090	7,090	4,321	4,321	7,037	7,037
Borrowings	<u>27,163</u>	<u>27,163</u>	<u>27,938</u>	<u>27,938</u>	<u>27,163</u>	<u>27,163</u>	<u>27,938</u>	<u>27,938</u>
Total Financial Liabilities	<u>32,057</u>	<u>32,057</u>	<u>35,648</u>	<u>35,648</u>	<u>31,916</u>	<u>31,916</u>	<u>35,545</u>	<u>35,545</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)	616	562	616	562
Provision for long service Leave (refer note 14)	194	192	194	192
Payroll accruals (accounted for in provisions refer note 14)	251	206	251	206
On-costs (accounted for in payables refer note 12)	150	123	150	123
	<u>1,211</u>	<u>1,083</u>	<u>1,211</u>	<u>1,083</u>

Non-Current Liabilities:

Provision for long service leave (refer note 14)	869	803	869	803
On-costs (accounted for in payables refer note 12)	114	102	114	102
	<u>983</u>	<u>905</u>	<u>983</u>	<u>905</u>

Aggregate Employee Benefits and Related On-Cost Liabilities	<u>2,194</u>	<u>1,988</u>	<u>2,194</u>	<u>1,988</u>
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Adelaide Festival Centre Trust
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2004

27. Controlled Entity

The consolidated financial statements at 30 June 2004 include the following controlled entity:

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

**ADELAIDE FESTIVAL CENTRE
FOUNDATION INCORPORATED**

ANNUAL REPORT 2003-2004

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Introduction

The Adelaide Festival Centre Foundation is an independent, not-for-profit organisation.

Its mission is to support the work of the Adelaide Festival Centre Trust in improving and enhancing the cultural services and environment of the Centre. The Foundation will undertake projects that will advance the Centre's vision to be consistently recognised as a world-class performing arts centre.

Chairman's Report

As Chairman of the Adelaide Festival Centre Foundation, I am pleased to report on its activities and achievements for the financial period ending 30 June 2004.

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 that will enrich the lives of generations to come.

This has been a record year in raising funds with three projects on track for completion in 2004-05 – the purchase of a grand piano, installation of the new Festival Theatre curtain and completion of the Foundation's Indigenous Art Collection.

The creative Major Events Committee has worked hard to raise funds for the Foundation. A highlight this year was *Dine on the World Stage* that raised in excess of \$38 000, which will go towards the new Festival Theatre curtain. This committee continues to look at exciting ways to inspire the community to support the Foundation.

The Board has been very focussed on the financial targets required to achieve our priority projects. The financial report is attached for your consideration however I am delighted to report a net profit of \$252 853.

All this would not be possible without the energy and effort of all the people involved with the Foundation. I would like to thank members of the Board who retired at the completion of their term of office, namely Mr B Fitzpatrick, Mr G Sam AO and Mr A Toop.

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 J Gregerson, members of the Major Events Committee chaired by Mr T Davison, members of the Grand Piano Sub-Committee chaired by Mrs C Locher, and members of AccesstheFest under the guidance of Mr K Mulcahy.

Special thanks must go to our dedicated band of volunteers, who with the support of coordinator Mr T 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 to the future of the arts in South Australia.

We are extremely grateful to all the dedicated people who have helped us achieve so much to date but we also need you to make an investment in the future of the arts in South Australia by supporting the Foundation.

A handwritten signature in black ink, appearing to read 'J. Heard', with a stylized, elongated flourish extending to the right.

J. Heard

Chairman Adelaide Festival Centre Foundation

“I first performed at the Festival Centre 20 years ago as Mabel in the Pirates of Penzance. I know that the stages here have helped launch the careers of many wonderful stars. I am very proud to have been part of the culture and I know the Centre will continue to evolve, grow and flourish for many years to come.” Marina Prior, Patron

Members of the Board

“The team work undertaken by the Trustees and the Foundation Board members is instrumental in ensuring that the South Australian community have access to a world-class performing arts centre. I commend the Foundation Board for their achievements during the year.” Richard Ryan, Chairman Adelaide Festival Centre Trust

Chairman

Mr J Heard

Treasurer

Ms N Buddle (retired December 2003)

Mr M Luchich (commenced April 2003)

Representing the Centre Trust

Mr R Ryan, AO

Elected Members

Mr J Gregerson

Mr B Fitzpatrick (retired December 2003)

Mr A Toop (retired December 2003)

Mr P Crawford (commenced October 2003)

Lady Hardy

Mr G Sam AM (retired December 2003)

Ms C Locher

Mr T Davison

Mr M Tomlinson (commenced April 2004)

Mr T Phillips (commenced April 2004)

Ex Officio

Ms K Brennan

Ms. E. Davis

The Board would like to thank them for their contribution to the work of the AFC Foundation.

Bankers

Westpac Banking Corporation Limited

Auditors

Edwards Marshall

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

Telephone: 8216 8632
Facsimile: 8212 7849
Email: afcf@afct.com.au or elizabeth.davis@afct.org.au

Staff

Ms. E. Davis, Executive Officer.
Miss K Withers, Foundation Assistant

Major Events Committee

"The Foundation plays a major support role in ensuring the Centre remains a world class venue for the performing arts in South Australia. The Centre is the hub of the performing arts in South Australia, and therefore it is inextricably linked to SA's proud standing as a renowned and vibrant home to the arts". Tony Davison, Managing Director, Channel Seven Adelaide Pty Ltd

Mr T Davison (Chairman)
Ms E Davis
Ms M Lloyd
Mr T Parkinson
Mrs E Vial

Mr W Bell
Mrs L Jackson
Ms D Rowe
Mrs L Peacock

Advisory Committee

The committee recommends the acquisition of works of art for the Foundation's Indigenous Art Collection.

"The AFC Foundation Indigenous Art Collection is now one of major significance. It reflects the cultural and artistic climate since 1970 when the Centre was built."

Carolyn Ramsey, Adelaide City Council Arts and Culture Planning Officer.

Mr J Gregerson Chairman
Mrs S Tweddell
Mrs C Ramsey (representing the Adelaide City Council)
Mrs S Peisley AM (commenced April 2003)
Ms K Brennan
Ms C Nicholls

(ex officio)
Ms F Mantelli

(Secretary)
Ms E Davis

Grand Piano Sub-Committee

The committee implements a fundraising strategy for the purchase of a new Grand Piano.

"Members of the committee are passionate about presenting South Australia in the most positive light. The current piano has seen better days and our goal is to provide a new grand piano which will be appreciated by international artists,"

Christine Locher, Managing Director, Locher & Associates

Mrs C Locher Chair
Mr P Crawford
Ms K Dunsford
Ms C McInerney
Ms E Davis
Ms K Brennan

AccesstheFest

This newly formed group of young professionals is developing a fundraising strategy targeting their demographic to be held during 2004/05.

"Let's face it the Festival Centre is something of which we should all be very proud. For those of us who grew up in Adelaide our work for the Foundation is a chance to give something back. Access the Fest will introduce a new audience and for funding for the Foundation," Kevin Mulcahy, Presenter, Mix 102.3.

Mr K Mulcahy	Chairman	Ms K Crowhurst
Mr M Halliwell		Ms A Hilditch
Mr T Russo		Mr. T Rayner

Ms P Stirling
Ms K Withers

Ms A Tolley
Ms E Davis

Foundation Volunteers

"The volunteers are very committed to providing support to the Trust and raising funds for the Foundation.. Through tours they provide an insight into what happens behind the scenes. Most volunteers have a genuine love for the arts. They are 'people people' and on tours are entertainers in their own right," Tony Hermanson, Volunteer Co-ordinator.

Mr T Hermanson	Volunteer Coordinator
Mr N Athersmith	Communications Coordinator
Ms L Brill	Social Events Coordinator
Mr R Ellery	Deputy Volunteer Coordinator
Mr S Garie	Administration Support Coordinator
Ms H Gurd	Group Tour Coordinator
Mr S Lipscombe	Information Booth Coordinator
Ms J Hurcombe	Training and Professional Coordinator
Mr G Lucas	Arts Company Relations Coordinator
Ms T Herreen	Newsletter Designer

With the energetic support of the above team, the Foundation has more than 50 volunteers. The Board sincerely appreciates their commitment and time to the objectives of the Foundation.

Foundation Activities

Tours by Volunteers

The Foundation volunteers have continued their valuable role as tour guides of the Centre during the year.

More than 1 500 individuals undertook tours in the 2003-2004 and due to popular demand tours are now programmed three times a week. This meant additional tour guides were required and our ranks have now swelled to 50.

The Scout Jamboree was a highlight of activities during the year with more an 800 scouts undertaking an interactive tour during January.

The Board recognises the work of its volunteers and their pride when introducing newcomers to the Centre.

Professional Development and Training

Volunteers are in the front line and are the friendly face of the Centre. They greet and direct patrons on a daily basis, provide information on facilities and attractions and conduct the increasingly popular back-stage tours

Volunteer recruitment and training is handled with professional expertise to ensure our volunteers provide the best possible service to our visitors.

Volunteers undertake a minimum of nine hours formal familiarisation with all areas of the Centre's operation. They are thoroughly briefed in the history of the Festival Centre, understand what is entailed in running a working venue and have knowledge of the works of art, the AFC Foundation Indigenous Art Collection and Performing Arts Collection, as well as occupational health and safety issues

Once new volunteers are trained they are mentored for a further six months by volunteers who have at least 12 months experience with the Foundation.

To ensure our volunteers remain stimulated we constantly refresh their knowledge and give them a sense of being part of vibrant arts community.

Professional development is ongoing with meetings every six weeks with updated information about visiting performing arts companies and productions.

New Initiatives

Volunteers provided support backstage for the *Dine on the World Stage Dinner* and supported the Adelaide Cabaret Festival. They ably assisted patrons at an Information Booth in the Festival Theatre foyer. This proved invaluable in directing patrons around the buzzing festival venues. It will now be a regular feature of their on-going work.

Launch of Restoration of Major Works within the Centre's Works of Art Collection

Some of Adelaide's most significant artworks have been brought back to life for the community to enjoy through the efforts of the Foundation.

The Foundation raised more than \$50 000 to assist in restoring many of the Centre's works of art to their former glory, some of which have been an integral part of the Centre for 30 years. Over the years, these works have become worn or damaged through constant exposure.

The Foundation was also delighted to receive the support of Custom, EB Myer Charity Fund, M Fitz-Gerald AO, L Williams, S. McGregor for providing funds and the many other donors who have contributed to this important project. Works restored include Fred William's *River Murray Scenes*, Bert Flugelman's *Pale Pink* and Rod Dudley's *Ten Ladies* and many more.

The Centre's Works of Art Collection was relaunched in July in the Festival Theatre foyer. It was rewarding to have several artists in attendance to see how their creations have been revived. They included Christopher Cust, Basil Hadley and Bert Flugelman.

The Foundation acknowledges and thanks the community of South Australia for their contribution to the important project – the restoration and conservation of the Centre's Works of Art Collection.

Dine on the World Stage

Guests felt like stars for a night when they dined on the stage of the Festival Theatre at an exclusive dinner in June. This major fundraising event raised in excess of

\$38 000 for the Foundation. It was also an important promotional event for the Foundation.

A silent auction helped us reach that impressive amount and we would like to thank all the donors who provided goods for the auction and the volunteers who made the event run so smoothly.

All funds raised on the night will be directed to the new Festival Theatre curtain to be commissioned in 2005.

The Board wishes to acknowledge the many corporations and individuals who kindly gave of their time and product to ensure the success of this fundraising dinner.

Fellowship Program

"The Adelaide Festival Centre Fellowship Program gave me the professional opportunity to start my career in the arts," Nick Skibinski Programming Executive Adelaide Festival Centre.

The Board is seeking to raise funds to establish a Fellowship program for young art graduates seeking a career in arts administration. Four fellowships are hoped to be offered at the Centre in Programming, Production, Curatorial/Visual Arts and Marketing for terms of 1 year.

Funds will continue to be sourced for this important work. This will ensure that the funds raised will provide long-term benefits for the arts of this state.

AFC Foundation Indigenous Art Collection

The works of seven Indigenous artists were added to the Foundation's Indigenous Art Collection in its third round of acquisitions this year.

Troy-Anthony Baylis, Destiny Deacon, Julie Dowling, Lena Kurriniya, John Mawurndjul, Harry J Wedge and Owen Yalandja now have their works on display at the Festival Centre and they will contribute to the artistic wealth of the Foundation's Collection.

The Foundation's Indigenous Art Collection was made possible in 2001 with the support of the Adelaide City Council. It aims to extend the representation of Indigenous artworks at the Centre which is built on Kaurna land. The Collection is graceful testament to reconciliation which publicly acknowledges and celebrates Indigenous culture.

The February Launch of acquisitions during Adelaide Bank Festival of Arts 2004 was attended by the Premier of South Australia, The Hon Mike Rann the Lord Mayor of Adelaide, Mr. Michael Harbison and more than 190 patrons

List of Works to June 2004

Darren Siwes	<i>Worli Taklanna</i>
	<i>I am moving</i>
Ian Abdulla	<i>Stoning the Snak's</i>
	<i>Drinking, Fishing and Swimming, Down by the River</i>
Kathleen Petyarre	<i>Mountain Devil Lizard (After Hailstorm),</i>
Gloria Petyarre,	<i>Bush Medicine</i>
Dorothy Napangardi,	<i>Karlangu (Digging Sticks)</i>
Freddie Timms,	<i>Boab</i>
Mabel Queama	<i>Untitled</i>
Nici Cumpston	<i>Past reflections I & II</i>
Harry J Wedge	<i>Can't wait for the weekend</i>
Julie Dowling	<i>The Paper Dress</i>
Troy-Anthony Baylis	<i>Emotional Landscape</i>
Destiny Deacon	<i>Hanging Out Too</i>
Clinton Nain	<i>7 Days of Blue No. 3</i>
Clinton Nain	<i>7 Days of Blue No. 6</i>
Clinton Nain	<i>7 Days of Blue No. 7</i>
Violet Petyarre	<i>Mountain Devil Lizard Dreaming</i>
Ruby Williamson	<i>Hunting for Bush Cats</i>
Lena Yarinkura	<i>2 Camp dogs</i>
John Mawurndjul	<i>Mimih Spirit</i>
Owen Yalandja	<i>Yawkyawk (x2)</i>
Fiona Foley	<i>Black Tiger</i>
Sculptures:	
Angelina Pwerle	<i>'Lizard' 1999</i>
Wally Pwerle	<i>'Emu' 1999</i>
Lucky Kemarre	<i>'Bird'</i>
Lucky Kemarre	<i>'Bird' 2002</i>
Lucky Kemarre	<i>'(Smiling) Bird'</i>
Lucky Kemarre	<i>'Bird'</i>
Lucky Kemarre	<i>'Bird' 2002</i>

Grand Piano Sub-Committee

"The Centre's piano still looks pretty good but is starting to sound a little old and tired. With the help of South Australians like you the Foundation is seeking to raise funds for a new grand piano. This means we will be able to maintain our world-class facilities for our local arts organisations like the Adelaide Symphony Orchestra and State Opera of South Australia, and attract some extraordinary international and local talent to the Festival Centre," composer Graham Koehne

The Foundation's Key Club campaign is raising money to commission a new \$250 000 grand piano by selling individual keys at \$3 750.

To date members of the Board and the Grand Piano Sub-Committee have helped raise more than half the funds required to purchase a new piano.

With this rate of progress the new grand piano will hold its inaugural recital on 1 August 2005.

Festival Theatre Curtain Campaign

"A priority of the Foundation is the acquisition of new curtain for the Festival Theatre which is an essential part of any stage," Designer Ian Robinson.

This year the Festival achieved its goal and is ready to commission the new curtain in 2005.

Bequests

"It is hard to imagine Adelaide without a Festival Centre. Its survival is paramount to the culture of the State. Why not consider a bequest in your Will to help maintain its prominence as a world-class venue?" Marjorie Fitz-Gerald AO

The Foundation is developing a bequest campaign that will help underpin the mission and objectives of the Foundation to ensure that South Australia remains on the world stage.

Media Partners

Advertising agency Young & Rubicam and Channel 7 are strong supporters of the Foundation and have given freely of their time and expertise to create a new campaign to promote its aims.

They joined forces to create television commercials for the Grand Piano and Festival Theatre campaigns that are screened regularly on Channel 7.

They also produced a corporate video that was launched at a media luncheon during the year.

Arts SA

We acknowledge assistance of the Government of SA through the Arts SA Challenge Grant, which donated in 2003-04 \$1 for every \$2 raised by the Foundation.

Donors

The Board of the Foundation wishes to acknowledge and thank the following supporters of our work

Maestro (>\$200 000)

City of Adelaide

Star \$100 000 - \$199 999

Cameo \$50 000 - \$99 999

Chorus \$25 000 - \$49 000

Adelaide Bank

Advertiser Newspapers Limited

Argo Investments Limited

Custom

EB Myer Charity Fund

Mr. James Porter

SAS Channel 7

Mentor \$10 000 - \$24 999

CMV Foundation Inasmuch

Coopers Brewery

Deutsche Group Services Pty Ltd

Mrs. M. Fitz-Gerald AO

Playbill Pty Ltd

Trish Ryan & Katherine Boulderstone

Yalumba Winery

Creator \$5 000 - \$9 999

Boulderstone Hornibrook Pty Ltd

Ms K Brennan & Mr A Martin

ElectraNet Pty Ltd

Ian Kidd Design

Mrs. ST McGregor

McGregor Tan Research Pty Ltd

Toop & Toop Real Estate

Vili's

Mrs. L. Williams

88 Key Club \$3 750

Mr J Bonney, Mr B Egan & Mr I Wall

Detmold Packaging

Mr & Mrs R & B Grigg

CMV Foundation Inasmuch

Ernst & Young

Sir James & Lady Hardy

Mr & Mrs J & S Harvey
Hertz Truck Rentals
Komatsu Australia Pty Ltd
Locher & Associates
McMahon Services Pty Ltd
Osbourne Cogeneration Pty Ltd
Lady Porter
Savings & Loans Credit Union
Telstra Corporation Limited

Mr & Mrs J & A Heard
Hills Industries Limited
Mr & Mrs D & M Laidlaw
Matthews Architects
Mutual Community
Pickard Group
Resourceco Pty Ltd
Mr & Mrs G & P Spurling

Supporters \$500 - \$1 000

Adtrans Group
Mr D.J Anders
ANZ
Mr A Gwinnett
Mr R & Mrs B Allert
The Hon. J Bakker
Ms K Brennan & Mr A Martin
Mr D & Mrs C Bright
Mr J Clayton
Mr K & Mrs L Davis
Mr L Davis
Mr T & Mrs A Davison
Mr J Gygar
Mr P & Mrs R du Plessis
Mr C & Mrs E Dunsford
Edwards Marshall
Mr I Stirling
Envestra Limited
Mr W Shurniak

Mr R & Mrs B Grigg
Mr A Haigh
Hansen Yuncken
Hills Industries
Mr G & Mrs J Holdich
Hospital Pharmacies
Mr A & Mrs V Kirss
Ms W Laffer
Mr D & Mrs M Laidlaw
Mr K & Mrs S Langley
Mrs A Ling
Dr E & Justice K Murray
Nestle Australia Pty Ltd
Mr H Nicolson
Mr G & Mrs L Peacock
S. Kidman & Co Ltd
Prof A.E. & Mrs J Seymour
Mr A & Mrs M L Simpson

In-Kind Support

The Board of the AFC Foundation would also like to recognise the support of organisations and individuals who kindly supplied their time and product to the success of the AFC Foundation during 2003-04

Cadbury Schweppes	Pecas Fine Olive Oil
Café 8, Henley	Penny's Hill Winery
Channel Seven	Kane Ellis - Penny's Hill Winery
Peter Hogg – Chapel Hill	Qantas
Clarins Products	Radisson Playford
Clayton Furniture	Russell Starke - Greenhill Galleries
Cleverclogs	Pip Forrester – Salopian Inn
Coopers Brewery	Seachange B&B
CSR PGH Clay Bricks & Pavers	Sir Jim & Lady Joan Hardy
David Jones Limited	Southern Cross Cooperage
Direct Interiors	Spring Valley Pickles
du Plessis Auction Gallery	Glen Robson – Star of Greece
FiveAA	Students of Norwood Ballet School
Foster Workshop PR	Telstra
George Gross & Harry Who	The Food Studio
Great Southern Railway	The JamFactory
Hyatt Regency	The Lilac Cottage/The Walnut Cottage
James Thredgold Jewellers	TNT Express
Jane Doyle	Today Living Furniture
Jimbour Station	Toop & Toop
Kangarilla Road Winery	Treasured Memories
Keen Office Furniture	Ultra Tune
KI Sealink	Wallis Theatres
Longview Vineyard	Warrawong Earth Sanctuary
LVMH Cosmetics & Fragrances	Wirra Wirra Winery
Mark Bickley	Woodstock Winery
Mistral	Zaks Restaurant
MIX 102.3	



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

SCOPE

The financial report and board members' responsibility

The financial report comprises the statement of financial position, statement of financial performance, statement of cash flows, accompanying notes to the financial statements, and the statement by the Board of the Adelaide Festival Centre Foundation Incorporated ("the Foundation"), for the year ended 30 June 2004.

The elected Board of the Foundation are responsible for the preparation and fair presentation of the financial report in accordance with the Associations Incorporation Act, 1985. This includes responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report.

Audit approach

We conducted an independent audit in order to express an opinion to the members of the Foundation. Our audit was conducted in accordance with Australian Auditing Standards in order to provide reasonable assurance as to whether the financial report is free of material misstatement. The nature of an audit is influenced by factors such as the use of professional judgement, selective testing, the inherent limitations of internal control, and the availability of persuasive rather than conclusive evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected.

We performed procedures to assess whether in all material respects the financial report presents fairly, in accordance with the Associations Incorporation Act, 1985, including compliance with Accounting Standards and other mandatory financial reporting requirements in Australia, a view which is consistent with our understanding of the Foundation's financial position, and of its performance as represented by the results of its operations and its cash flows.

We formed our audit opinion on the basis of these procedures, which included:

- examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial report, and
- assessing the appropriateness of the accounting policies and disclosures used and the reasonableness of significant accounting estimates made by the Board.

While we considered the effectiveness of management's internal controls over financial reporting when determining the nature and extent of our procedures, our audit was not designed to provide assurance on internal controls.

INDEPENDENCE

In conducting our audit, we followed applicable independence requirements of Australian professional ethical pronouncements.

QUALIFICATION

It is not practical for the Foundation to establish control over fund raising income prior to their initial entry into the accounting records. Our audit relating to this source of income was, therefore, limited to the amounts recorded in the accounting records.

QUALIFIED AUDIT OPINION

In our opinion, except for the effects on the financial report of the matter referred to in the qualification paragraph, the financial report presents fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia and the Associations Incorporation Act, 1985 the financial position of the Adelaide Festival Centre Foundation Incorporated as at 30 June 2004, and its financial performance and its cash flows for the year then ended.

We have obtained all of the information and explanations required from the Association.

Edwards Marshall
Edwards Marshall
Chartered Accountants

Jamie Dreckow
(Partner)

Adelaide
South Australia

Dated 10/9/04

Angas House, 4 - 8 Angas Street
Kent Town, South Australia 5067
GPO Box 2163 Adelaide SA 5001
DX 240 Adelaide
Telephone 08 8139 1111
Facsimile 08 8139 1100
info@edwardsmarshall.com.au
edwardsmarshall.com.au

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
Daniel Pezzuto CA
Leanne Thomas CA
Carly Thornton CA
Nicholas K Wilkins FCA

Adelaide Festival Centre Foundation Incorporated 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 2004, related statement of financial performance and statement of cash flows for the year then ended and report as follows.

Board Members

The names of the Board Members in office during or since the end of the financial year are:

Chairman

Mr John Heard

Treasurer

Ms. Noelene Buddle (retired December 2003)

Members

Lady Hardy

Mr Tony Davison

Mr Barry Fitzpatrick (retired December 2003)

Mr Jon Gregerson

Mrs Christine Locher

Mr Anthony Toop (retired December 2003)

Mr Geoffrey Sam, OAM (retired December 2003)

Mr Michael Luchich

Mr Paul Crawford (from July 2003)

Mr Tom Phillips (from April 2004)

Mr Max Tomlinson (from April 2004)

Representing Adelaide Festival Centre Trust

Mr Richard Ryan AO

Ex Officio

Ms Kate Brennan

Ms Elizabeth Davis

Unless otherwise stated, all board members held their position for the 2003-04 financial year.

Principal Activities

The Foundation was incorporated on 21 October 1999. The Foundation was established to support the work of the Adelaide Festival Centre Trust (AFC) specifically in improving and enhancing the physical facilities and 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 include:

- (a) To grant financial assistance to the Adelaide Festival Centre Board in the meeting of its objectives
- (b) To act as trustee and to effectively administer the funds raised by the Foundation
- (c) To foster and maintain a productive working relationship with the Adelaide Festival Centre Board of Trustees
- (d) To recruit and maintain an appropriate range of volunteers and advocates to assist the Foundation and Adelaide Festival Centre in achieving their objectives.

Results

The net profit of the Foundation for the financial year was \$252 853.

Allocation of Funds

Donations totalling \$81 250 have been received towards the Fellowship program however no expenditure has been incurred at this time.

The Adelaide City Council has gifted \$250 000, to develop an AFC Foundation Indigenous Art Collection. The acquisition program will conclude during 2004-05 with the further purchase of art works valued at \$109 462.

Significant Events After Balance Date

Subsequent to 30 June 2004, 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.

Member Benefits

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

- (a) 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

(b) 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 (2003: \$13 310) from the Adelaide Festival Centre Trust as Chairman of the Trust.

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

A handwritten signature in black ink, appearing to be 'J. A. Ryan'.A handwritten signature in black ink, appearing to be 'M. L. Ryan'.

Adelaide

Date: 9 September 2004

Adelaide Festival Centre Foundation Incorporated
Statement of Financial Position
At 30 June 2004

	<i>Note</i>	<i>30 June 2004 \$</i>	<i>30 June 2003 \$</i>
CURRENT ASSETS			
Cash assets	4	834,925	544,267
Total Current Assets		834,925	544,267
TOTAL ASSETS		834,925	544,267
CURRENT LIABILITIES			
Payables	5	140,818	53,013
Unearned Revenue		-	50,000
Total Current Liabilities		140,818	103,013
TOTAL LIABILITIES		140,818	103,013
NET ASSETS		694,107	441,254
Equity			
Accumulated Surplus	6	694,107	441,254
TOTAL EQUITY		694,107	441,254

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

Adelaide Festival Centre Foundation Incorporated
Statement of Financial Performance
For the year ended 30 June 2004

	<i>Note</i>	<i>30 June 2004 \$</i>	<i>30 June 2003 \$</i>
Revenues from ordinary activities	2	448,092	301,921
Audit fees	2	(3,000)	(1,000)
Personnel expense	2	-	(7,679)
Bank charges	2	-	(52)
Fundraising expenses	2	(164,539)	(149,038)
Grant of funds to the AFC	2	(27,700)	(65,166)
Net profit from ordinary activities attributable to the association	6	<u>252,853</u>	<u>78,986</u>
Total changes in equity of the association	6	<u>252,853</u>	<u>78,986</u>

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

Adelaide Festival Centre Foundation Incorporated
Statement of Cash Flows
For the year ended 30 June 2004

	<i>Note</i>	<i>30 June 2004 \$</i>	<i>30 June 2003 \$</i>
Cash flows from operating activities			
Receipts from donations and fundraising		356,884	329,161
Interest received		41,208	22,760
Bank fees		-	(52)
Net cash provided by operating activities	4 (b)	398,092	351,869
Cash flows from financing activities			
Expenditure		(107,434)	(252,188)
Net cash used in financing activities		(107,434)	(252,188)
Net increase in cash held		290,658	99,681
Cash at the beginning of the financial year		544,267	444,586
Cash at the end of the financial year	4 (a)	834,925	544,267

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

Adelaide Festival Centre Foundation Incorporated
Notes to the Financial Statements
For the year ended 30 June 2004

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:

- (a)* the Foundation gains control of the contribution or the right to receive the contribution;

Adelaide Festival Centre Foundation Incorporated
Notes to the Financial Statements
For the year ended 30 June 2004

(b) it is probable that the economic benefits comprising the contribution will flow to the Foundation; and

(c) 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 2004 \$50,000 (2003 \$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.

(h) Adoption of Australian Equivalents to International Financial Reporting Standards

Australia is currently preparing for the introduction of International Financial Reporting Standards (IFRS) effective for financial years commencing 1 January 2005. This requires the production of accounting data for future comparative purposes at the beginning of the next financial year.

The Foundation's management, along with its auditors, are assessing the significance of these changes and preparing for their implementation. We will seek to keep stakeholders informed as to the impact of these new standards as they are finalised.

At this stage the Board of Management is of the opinion that there will be no significant differences in the Foundation's accounting policies that will arise from the adoption of IFRS.

NOTE 2. Profit and Loss Items

	<i>Note</i>	<i>30 June 2004 \$</i>	<i>30 June 2003 \$</i>
Net profit is after crediting the following revenues:			
Revenue:			
Donation Income		406,884	279,161
Interest Income		41,208	22,760
Total operating revenues		<hr/> 448,092 <hr/>	<hr/> 301,921 <hr/>

Net profit is after charging the following expenses:

Expenditure:

Audit Fees	3,000	1,000
Personnel Expenses	-	7,679
Bank Fees	-	
		52
Project Funds gifted to AFCT	27,700	65,166
Fundraising Expenses	164,539	149,038
Total operating expenditure	<hr/> 195,239 <hr/>	<hr/> 222,935 <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.

NOTE 3. Commitments

There are no capital commitments or operating leases contracted for and payable at 30 June 2004.

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 2004 \$	30 June 2003 \$
Cash at bank	834,925	544,267

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

	30 June 2004 \$	30 June 2003 \$
Net profit from ordinary activities	252,853	78,986
Increase/(Decrease) in Unearned Revenue	(50,000)	50,000
Expenses paid by AFCT :	195,239	
		222,883
Net cash provided by operating activities	398,092	351,869

(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. Payables (Current)

	30 June 2004 \$	30 June 2003 \$
Amounts owing to associated entity	140,818	53,013
Total payables	140,818	53,013

NOTE 6. Retained Profits

	30 June 2004 \$	30 June 2003 \$
Retained surplus at the beginning of the financial year	441,254	362,268
Net profit	252,853	78,986
Retained surplus at the end of the financial year	694,107	441,254

Of the amount included in retained earnings above, \$109,462 relates to unexpended monies received for the specific purpose of developing the AFC Foundation Indigenous Art Collection.

NOTE 7. Remuneration of Auditors

	30 June 2004 \$	30 June 2003 \$
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	3,000
Total remuneration payable	3,000	3,000

NOTE 8. Remuneration of Board Members

Mr. Richard Ryan, AO received a payment of \$13,310 (2003: \$13,310) from the Adelaide Festival Centre Trust as Chairman of the Trust.

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

NOTE 9. Related Party Disclosures**(a) Board Members**

The following persons held the position of Board Member during 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	(resigned 15 December 2003)
Mr Richard Ryan, AO	
Ms Kate Brennan	
Ms Elizabeth Davis	
Mr Anthony Toop	(resigned 15 December 2003)
Mr Jon Gregerson	
Mrs Christine Locher	
Mrs Kerrie Akkermans	
Mr Geoffrey Sam, OAM	(resigned 15 December 2003)
Ms Noelene Buddle	(resigned 15 December 2003)
Mr Michael Luchich	
Mr Paul Crawford	
Mr Tom Phillips	(from 28 April 2004)
Mr Max Tomlinson	(from 28 April 2004)

NOTE 10. 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 11. Events Occurring After Balance Date

Subsequent to 30 June 2004, 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 12. Financial Instruments

a) 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.

b) 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.

c) Interest Rate Risk

Financial Assets	Floating Interest Rate		2004	2003
	2004	2003		
	\$	\$	%	%
Cash at Bank	834,925	544,267	6.53	5.88

NOTE 13. Association Details

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

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 2004;
- (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 2004;
- (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 2004.
- (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



Board Member

Date: 9 September 2004

Adelaide