



ADELAIDE FESTIVAL CENTRE

ANNUAL REPORT 2004-05

16 September 2005

**Adelaide Festival Centre
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Our Vision:

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

Our Mission is to:

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

Engage with people and create opportunities to learn.

Be focused on creative innovation.

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

Provide outstanding customer service.

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Introduction

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

The Centre is committed to delivering artistic, educational, social and economic outcomes of the highest order, for the people of South Australia. Our philosophy is one of excellence, access, learning and sustainability. Our corporate plan focuses on innovation, facilitation, collaboration and education, as the means of delivering these outcomes.

At the Adelaide Festival Centre, we are driven by a passionate belief in the arts as marking some of the finest achievements of human civilisation. We believe that all people have a deep-seated need - and a fundamental right - to participate in the arts. The arts serve as a vehicle for the expression of our common humanity, as a way of understanding the world in which we live and as an occasion for sharing that understanding with others. We are proud of our leadership role within the Australian arts sector and of our contribution to a vibrant and healthy community.

What is meant by 'the arts' is a continually evolving phenomenon. Across the world, in every society, one of the challenges facing each generation is to give shape to our dreams, our hopes and fears. Within the cultural fabric of each of our many and diverse traditions, arts practices are continually developing and changing, as the world changes around us. At the Centre, we are conscious of this evolving environment. We respect our customers; we value and support our staff; we work as a team - and in collaboration with other artists and arts organisations throughout Australia - to constantly improve our work.

Our broad goal is to present the best artistic outcomes to the widest possible audience. Free and low-cost programming continues to be a priority of the Centre and audiences for our public programming activities grow year after year. Public programming activities embrace broad family-friendly presentations and events, as well as programmes developed in consultation with and designed specifically for children, for matinee audiences, for Indigenous Australians and other cultural communities.

The Centre is committed to empowering the whole community to be able to actively participate in arts and culture. We seek to contribute to curriculum-based learning opportunities for school children and professional development opportunities for school teachers, as well as lifelong learning opportunities for our staff and for the broader community.

The Centre is also committed to fostering and developing new audiences and artists across a broad range of artistic mediums. We work in collaboration with independent artists and arts companies to present a diverse range of experiences. The presentation of new works, together with interactive forums, workshops and feedback sessions, continues to attract new audiences, particularly in the eighteen to forty five year age group.

The Centre continues to collaborate with major arts organisations. Our active role in substantial projects such as the *Ring Cycle*, *The Mikado*, *Last Cab to Darwin*, *Bugs Bunny on Broadway* and *South Pacific* have significantly contributed to their success in South Australia.

Highlights of 2004-05

- The Festival Centre played host to State Opera of South Australia's first fully Australian production of Wagner's *Der Ring des Nibelungen* (*The Ring Cycle*); the largest theatrical production ever staged in Australia.
- *Open Day 2004* attracted 25 000 visitors to the Centre.
- The 2005 *Adelaide Cabaret Festival* achieved 46 000 attendances and sixty one sold out shows.
- The Centre presented the twenty eighth annual season of *Something on Saturday*, while *Morning Melodies* celebrated its twentieth anniversary.
- More than 740 000 visitors passed through the Festival Centre.
- Almost 400 000 people attended 808 performances presented at the Festival Centre.
- Venue utilisation across the Festival Centre during the year was seventy four percent.

The Ring Cycle

The Adelaide Festival Centre was proud to host State Opera of South Australia's first fully Australian production of Wagner's *Der Ring des Nibelungen* (*The Ring Cycle*). The Festival Theatre was occupied for eighteen weeks during the year to deliver three cycles of *The Ring* in November and December.

During this time, the rehearsal room beneath the Festival Theatre stage was transformed into a large engine room, housing sophisticated hydraulic equipment, lifts, fire burners, water storage tanks and other devices to drive the extraordinary special effects, many developed and installed by Adelaide Festival Centre technicians.

A considerable investment was made to expand the number of lighting dimmers required for *The Ring*. Acoustic technicians were brought from the USA to re-tune the LARES acoustic system, specifically to match the staging parameters of this new production.

BASS, the Centre's ticketing service, sold tickets to the *Ring* internationally through its website and a new on-line service was developed so that patrons could pre-book accommodation at recommended hotels. In addition, patrons were able to book their dining packages, souvenir programs and even membership to the exclusive *Gold Ring Club* on line.

Special *Ring Cycle* menus were created by the Centre's caterers, featuring the best of South Australia's food and wine.

The Centre's Marketing and Communications Department provided marketing, graphic design and publicity support for *The Ring*, including merchandise promotion and sales. This special *Ring* merchandise together with unique South Australian arts, crafts and products were sold throughout the season by the Centre's *Showbitz* retail outlet.

Our highly-skilled front of house staff were on hand to ensure local, interstate and international patrons had the most comfortable and rewarding experience at the Centre and we received very positive feedback from patrons on the warm and friendly welcome they experienced, whether they were here for a performance or one of the many ancillary events, lectures and visual arts displays linked to the *Ring Cycle*.

Open Day 2004

On 22 August 2004, the Adelaide Festival Centre opened its doors to a free day of family fun, attracting 25 000 visitors.

Open Day is a biennial event that provides an opportunity for many people to explore behind the scenes and learn more about the Centre. It is the epitome of what our venue is about - a public meeting place for people to enjoy.

Highlights of the day included *Behind the Scenes* tours that allowed everyone their glimpse of fame on stage; the *Shall We Dance?* exhibition, showcasing Adelaide's dance halls and nightclubs of the 1920s, 30s and 40s; the Silver Jubilee Organ in all its glory on the Festival Theatre stage; and the *Fuji ACMP Australian Photographers' Collection*, presenting the most outstanding photography by commercial photographers in Australia.

Free performances for the whole family included Indigenous, Polynesian and Maori dancers, *The Nylon Zoo* (a giant inflatable parrot fish with which children could perform), face painting and a *Punch and Judy* show.

Open Day 2004 was made possible through the generous support of Channel 7 and Mix 102.3.

Adelaide Cabaret Festival

In June, we presented the fifth *Adelaide Cabaret Festival*, attracting 46 000 attendances and resulting in sixty one sold-out performances.

Audiences voted with their feet over the sixteen days, delighting in the festival's diverse program that showcased many fine exponents of cabaret from Australia and around the world.

The program included sixteen national or international premieres, 400 artists (280 of those South Australian) and 220 performances of seventy different shows. Highlights were Robyn Archer and Paul Grabowsky's new work *i*

protest; the season of four works written by and starring New York composer Andrew Lipa; American jazz and cabaret songwriter Ann Hampton Callaway; Micheline Van Haute (Belgium); Camille (Ireland), renowned composer Elena Kats-Chernin; Paul Kelly performing his *A-Z Songbook* and an uplifting Australian story from David Page, directed by his brother, Stephen Page.

A number of free events ensured the festival was open and accessible to all, including a daily series of *In Conversation With...*, featuring Festival Director Julia Holt interviewing artists in the Piano Bar; Peter Wylie Johnston's recital of work by Australia's first musical theatre song-writing duo, *Fewster and King*; ABC Radio National's live recording of *The Music Show*; and a nightly montage of performers in The Kool Kat Festival Club.

Long-running favourites

Two of the longest-running programming streams at the Adelaide Festival Centre are *Morning Melodies* and *Something On Saturday*. Both have proven to be so successful that they are imitated at other performing arts centres around Australia.

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

Something in Saturday, which attracts attendances in excess of 12 000 every year, has deservedly been nominated as an SA Heritage Icon.

During the year, the Festival Centre celebrated twenty years of *Morning Melodies*, a day-time arts and entertainment program that continues to grow year after year. Two *Morning Melodies* seasons are presented each year, providing audiences with an opportunity to see high quality performances all year round, often at a ticket price of less than twenty dollars.

The *Morning Melodies* program stream attracts people of all ages who enjoy getting out during the day and experiencing the variety of live theatre and music on offer. Recent *Morning Melodies* seasons have included high-caliber productions such as *Bugs Bunny on Broadway*, *The Mikado*, *Mamma Mia!* and *The Overcoat*, from the 2004 Adelaide Festival of Arts.

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

We thank our program sponsors National Pharmacies and Australian Pensioners Insurance Agency.

Chairman's Report

The year has been one of excitement and challenge for the Adelaide Festival Centre with the continuance of the focus on access, education and innovation for one of the world's best performing arts centres.

The artistic highlight of the year was the State Opera of South Australia's new Australian production of *The Ring*. This, the biggest theatre production ever seen in Australia, engaged and stretched the Centre's resources to the maximum. I am delighted that the Centre was able to provide outstanding support for State Opera's historic event and am proud of the role played by the Centre's staff and management.

One of the challenges faced by the Centre has been the general tightening in the supply of major touring musicals. In response to this, the Centre has re-established its role as a producer in bringing *The Mikado* to Adelaide. This production, along with the new free and low cost activities of *Adelaide's Big Backyard*, helped fill the summer months.

I am delighted that the Centre continues to make the arts accessible through its programming, including the ever-popular *Morning Melodies* and *Something on Saturday* programs that go from strength to strength. New initiatives have been taken in engaging with the multicultural and refugee communities, giving them access to South Australia's home of the arts.

The *Adelaide Cabaret Festival* continues to build its reputation locally, nationally and internationally, achieving record interstate and international visitation and box office sales.

iNSPACE is also growing its reputation as a vehicle for the development of new local productions and talent. Strengthened relationships between the Centre, artists and companies are being developed through *iNSPACE* and other collaborations.

A total of 396 000 tickets were sold to 808 performances hosted by the Centre and a further 344 000 people were engaged in other activities, including 25 000 at the Centre's Open Day in August 2004.

The Centre continues its strong commitment to environmental sustainability, reconciliation and disability access with many new initiatives generating positive outcomes, including the engagement of four Indigenous Customer Service Officers. It is pleasing to see the Centre achieve recognition for its customer service, workforce development and OHS&W activities.

While the Centre has had a successful year in delivering its core artistic outcomes, challenges are emerging through changes in the competitive environment. The decline in the musical theatre industry has seen the Workshops' contribution substantially reduced and the BASS business is under increasing competitive pressure, underlined by the loss of the Adelaide Entertainment Centre contract. These changes threaten the Centre's ability to fund the maintenance of its arts

programs. On a positive note, the new catering arrangements have been successfully implemented.

In June 2004 the Chief Executive Officer, Kate Brennan, resigned to take up a position at Federation Square, Melbourne. I thank Kate for her enormous contribution over the past seven years. At the time of writing the Trust is in the process of selecting a new Chief Executive Officer.

I thank Geoff Bishop, Acting Chief Executive Officer, and the entire staff of the Centre for their dedication and commitment to the arts. I also thank my fellow Trustees for their support and the Centre's many sponsors, advocates and supporters, who enliven the Centre for the public of South Australia.

I particularly wish to acknowledge the valuable contribution made by the sub-committees and advisory committees of the Trust. My thanks go to Frank Ford, Chair of the Cabaret Festival Advisory Committee; Joanne Staugas, Chair of the Finance and Audit Committee; Fiona Adler, Chair of the Arts Committee; and Philip Pike, Chair of the Performing Arts Collection Advisory Committee. The Adelaide Festival Centre Foundation also plays a vital role in the success of the Centre and in the past year has contributed over \$500,000 to the acquisition of Indigenous Artworks, a new Festival Theatre Curtain and a new Steinway Grand Piano. I thank Foundation Chairman, John Heard and his dedicated board, committee members and volunteers for their support

The Trust has commenced discussions with Government to address the risks presented by the changing environment and the maintenance requirements of a facility that is over thirty years old, illustrated by the need to overhaul the LARES acoustic system at a cost of over \$200 000. These discussions are progressing well. As always, the ongoing viability of the Centre in 2005-06 will be dependent on Government support for which we are grateful. I particularly recognise the generous support of the Hon Mike Rann, Premier and Minister for the Arts, John Hill, Minister assisting the Premier in the Arts and the staff of Arts SA.

A handwritten signature in dark ink, appearing to read 'Richard Ryan', with a stylized, flowing script.

Richard Ryan
Chairman of the Adelaide Festival Centre Trust

Chief Executive Officer's Report

The Adelaide Festival Centre was established more than thirty years ago as a lead agency to encourage and facilitate artistic and cultural activity in South Australia. In 2004-05 it has led the way by involving and engaging the whole community in a wide range of projects. This has been a year of excitement and challenges.

Consistent with the 2004-07 Corporate Plan access, education and innovation have underpinned our achievements.

The Centre maintains its position as South Australia's home of the arts. It hosted 808 performances attracting 396 487 ticketed attendances. A further 344 304 attended a range of other activities including our free events. On one day, alone more than 25 000 people came to our *Open Day* for family fun in and around their Centre.

Overall attendance numbers were down from 2003-04 due to the lack of a major musical season. The tightening of the availability of touring musicals is a problem that confronts all major venues around Australia.

State Opera of South Australia's magnificent new Australian production of Wagner's *Der Ring des Nibelungen* was undoubtedly the highlight of the 2004-05 artistic calendar. The Centre supported the production with organisational, technical, marketing and customer service expertise. We were delighted to play our part in the largest and most spectacular production ever staged in this country.

Another headline act was *The Mikado*. Produced by the Centre, the production offered employment opportunities for South Australians, creating a wonderful collegiate feeling with artists and our production partners.

We also made the Centre accessible to the wider community with a broad range of free and low-cost activities in the summer months with the introduction of *Adelaide's Big Backyard*. Given the uncertain climate for national musical theatre touring, it is likely that the Centre will take on a greater role in producing and presenting under the *Adelaide's Big Backyard* umbrella.

We have a commitment to making the arts available to everyone and other free low-cost ongoing events included the ever-popular *Morning Melodies*, *Something on Saturday*, and *ArtSpace* exhibitions.

At the Adelaide Festival Centre we celebrate cultural diversity and are leading the way in multicultural accessibility by reaching out to new members of our community with *Sudan* and *Refugee Week*. The *Indigenous Showcase* and *Middle Eastern Festival* presented during the year also offer these communities all the opportunities of a mainstream theatrical experience while preserving the integrity of their individual cultures. The Centre produces information brochures about our activities in a variety of languages and has established an Indigenous recruitment strategy.

Without doubt, the fifth annual *Adelaide Cabaret Festival* was a resounding success with record box office sales. The event is maturing as an international festival and it will continue to evolve in 2006 and beyond.

The *iNSPACE* program is creating works for new and discerning audiences who want their theatre to be relevant, challenging and entertaining. An important element of the program is our collaboration with local companies and artists. This year *iNSPACE* developed two works-in-progress and these will be realised as full productions within the next twelve months.

This year has seen an increase in collaborations with funded companies, most notably *Bugs Bunny on Broadway* with the Adelaide Symphony Orchestra and *The Mikado* with Opera Australia and State Opera of South Australia. We have also entered into a number of collaborations with commercial producers to ensure their productions are seen by Adelaide audiences.

Learning is always on our agenda. While we continue to offer curriculum-based learning to our younger audience we know that learning is a lifelong experience. We have instigated a range of new learning opportunities for staff as a first step in developing aesthetic learning opportunities for the public. During the year we implemented an organisation-wide training competency program supported by a \$50 000 Federal Government Grant.

The Centre's commitment to excellence in customer service was recognised during the year with a State Commissioner's award.

The Centre continues to take a proactive role in social issues with our disability program now focusing on participation as well as physical access and our environmental initiatives delivering \$50 000 per annum in savings and a reduction in carbon dioxide emissions.

Our ancillary businesses have had a mixed year with difficult market conditions. Workshops activity has been curtailed by a lack of major set construction activities. However, many new opportunities have been established through consulting work in Asia, South Africa and New Zealand. The year also saw the establishment of new catering arrangements with three independent on-site caterers providing a wider range of services while delivering a better financial return.

While BASS has continued to provide quality ticketing and value-added services to a wide range of clients including the State Opera of South Australia for *The Ring Cycle*, *Clipsal 500*, venues and State funded companies, challenges have emerged with the loss of the Adelaide Entertainment Centre contract and a heightened competitive environment.

The Centre's Foundation came of age with the realisation of some significant projects this year. With the assistance of an enthusiastic board led by John Heard and creative committees, a magnificent new Festival Theatre curtain has been installed, a new Steinway grand piano will hit a high note with performers and audiences alike, and the Centre is now home to a world-class Indigenous Art Collection. The backbone of the Foundation is the wonderful band of volunteers who assist in all our projects.

A grateful 'thank you' is offered to all our sponsors who are identified in this report and all our energetic stakeholders – you have made all these achievements possible.

It has been a year of great team and individual performance. Staff are committed to making the Centre relevant and accessible to everyone and this has shone through in all our activities.

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, the Minister Assisting the Premier in the Arts, the Hon John Hill and the staff at Arts SA.

A handwritten signature in black ink, reading "Geoff Bishop". The signature is written in a cursive, flowing style.

GEOFF BISHOP

Acting Chief Executive Officer

Adelaide Festival Centre Trust Act 1971

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

- encouraging and facilitating artistic, cultural and performing arts activities throughout the State; and
- without limiting the generality of the foregoing, the care, control, management, maintenance and improvement of the 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 2004-05 financial year:

Richard Ryan AO, Chairman of Adelaide Festival Centre Trust
Fiona Adler
Caroline Cordeaux
Peter Goers
Ian Kowalick
Anne Moran
Joanne Staugas
Paul Thompson AM (retired 31 August 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 Adelaide Festival Centre Trust contribute directly to the desired objectives of Arts SA.

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

ENGAGE

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

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

INVITE and WELCOME

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

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

RESPECT and COLLABORATE

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

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

INNOVATE

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

This spirit of innovation must lead all business units.

SERVE

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

FINANCE

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

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

Objective 1

ENGAGE

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

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

Like the other major performing arts centres in Australia, the Festival Centre was built to mid-twentieth century design principles. There is a question mark over the ongoing suitability of the centres as built. Since their construction there have been many changes in the world of arts and entertainment. At the Festival Centre we are giving consideration to changes to the facilities that may allow greater flexibility in the use of spaces, to accommodate changing art forms and to create a welcoming environment, while respecting the iconic built form.

The real value the Centre offers the people of South Australia lies in its brand. Over more than thirty years, the Centre has developed a reputation for making excellent arts and cultural events accessible to as many people as possible. We believe that the strength in the brand is the promise that we will deliver the best art we possibly can, at the best possible prices, presented in the best possible way, in a safe environment.

The annual program offer that the Centre presents to the public comprises commercial productions, public programming and productions of the Festival Centre itself.

The Centre operates some of the most significant performance venues in South Australia, including the Festival Theatre, Her Majesty's Theatre, the Dunstan Playhouse and the Space. Commercial terms of hire are negotiated in balance between attracting the most popular shows to Adelaide and ensuring the continued excellence of the Adelaide Festival Centre brand, through programs of high artistic merit.

Through proactively seeking to attract certain types of commercial productions to our venues and through creating collaborative opportunities with artists and arts companies from around Australia, the Centre plays a key role in both the commercial and not-for-profit arts and entertainment sectors.

In 2004, the Centre played host to productions as diverse as *Shaolin Warriors*, Philippe Genty's *Vanishing Point*, the Von Trapp Children, the Band of the Irish Guards and the jazz singer Diana Krall.

Our first responsibility is to be the place where artists and audiences find one another

Objective 2

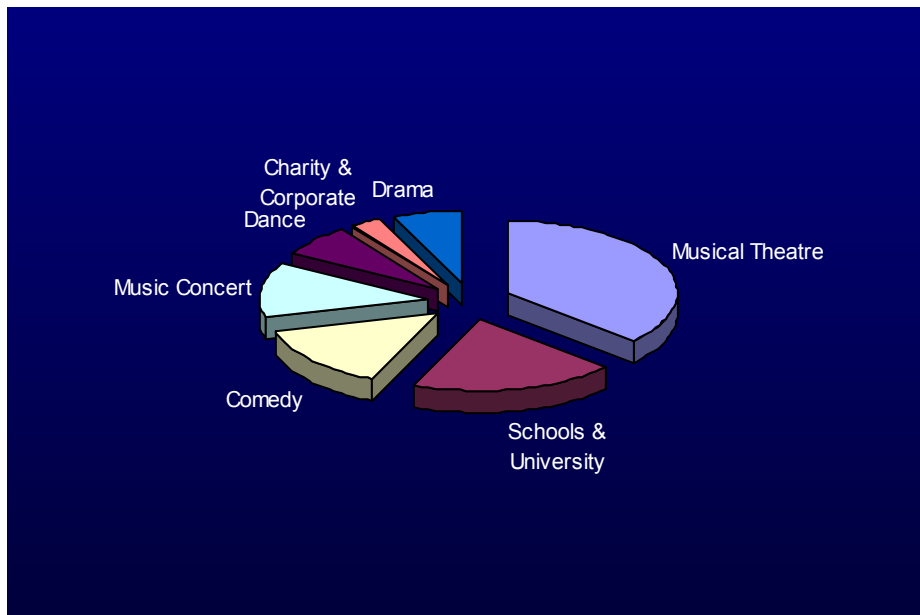
INVITE and WELCOME

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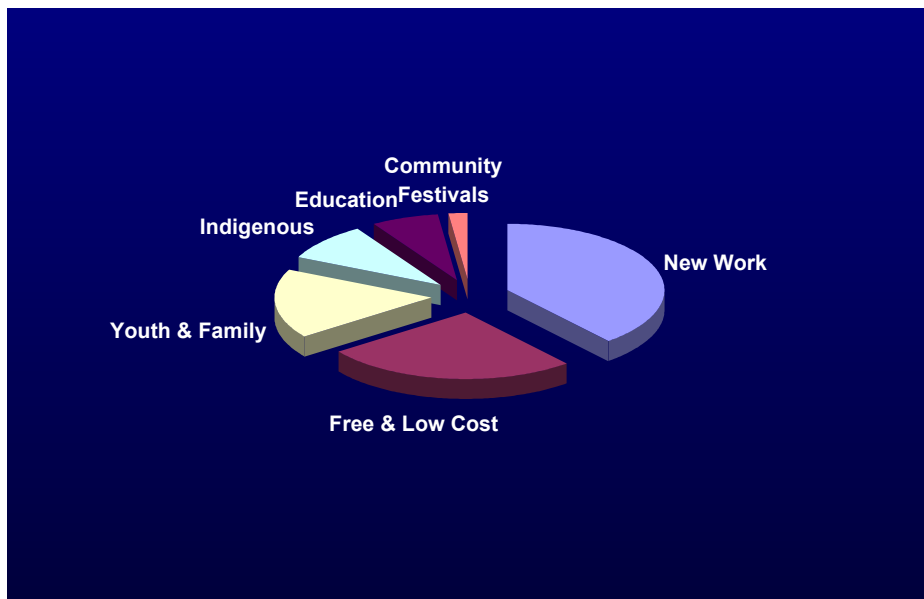
It must be proactive in inviting participation and ensuring that coming to the Centre is a positive experience.

The Adelaide Festival Centre belongs to all the people of South Australia and we estimate that a quarter of the population of the State passes through our doors at least once each year. Our aim is to ensure that every visitor feels included in the diverse programs and activities that we offer. We also believe that our activities and our staff should engage the community in ways beyond the traditional presentation of performances.

The Adelaide Festival Centre challenges its staff to continually develop and apply their creative skills. We work to develop new ways to engage with the whole community, in the spirit of innovation, exploration and learning.



What's On at the Centre?



Public Programming at the Centre

Adelaide Cabaret Festival 2005

'The Festival, unique in Australia, is devoted to acts defined by their intimacy, rather than their performance style.'
The Melbourne Age

'The programme gave one...a sense of being swept up by this festival. The Adelaide Cabaret Festival has now proved itself worthy in the quality stakes'
The Australian

The biggest production of the Adelaide Festival Centre is the *Adelaide Cabaret Festival*, which in five short years has become an event of national and international standing and which envelops all our venues each year with its rakish charm and irreverent wit.

The fifth annual *Adelaide Cabaret Festival* swept up Adelaide for sixteen nights in June with more than 400 performers, 280 of them South Australian, creating more than 220 performances in seven venues specially constructed within the Adelaide Festival Centre. The *Adelaide Cabaret Festival* has clearly 'come of age'. It is now a festival in which artists of the highest calibre are keen to participate, while audience numbers continue to grow.

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

The 2005 event saw an increase in interstate visitors and interstate publicity with a two-hour special program on ABC Radio National and a one-hour special program on Ovation cable television. Tourism SA increased its support of the festival this year with interstate marketing campaigns.

Highlights of the program were the New York Series III, featuring US composer Andrew Lipa presenting a selection his work; Ann Hampton Callaway with her tribute to Ella Fitzgerald (using the Festival's sixteen-piece Cat Scratch Band) as well as her own solo show; and Mark Nadler and KT Sullivan, with a repertoire of five different shows from the *Great American Songbook*.

Micheline Van Hautem (Belgium) returned to the Cabaret Festival and Jane Birkin (France) presented a sensational one-night performance of the music of Serge Gainsborg for the first time. Camille (Ireland) took the festival by storm in the final week, with her interpretations of the music of Tom Waits and Nick Cave, backed by local musicians.

Many of the artists entered into the spirit of the Festival by trying out new ideas. These were led by Paul Kelly performing his entire songbook from A –Z, which was sold out every night; Robyn Archer and Paul Grabowsky with the Agitators in *i protest!* (a festival co-commission with Melbourne International Arts Festival) and the composer Elena Kats-Chernin, with a show about the inspiration behind her music.

The Festival also commissioned Sunday afternoon special events such as *The Music Trivia Quiz* with Oz Rock Chic, *Sing Your Soc's Off* and the *Celebration of The Adelaide Cabaret Festival*, which was filmed for broadcast on the cable TV channel Ovation.

Local performers were well represented in *Women With Standards*, *Problem Pony*, Astrid Pil as *Easy Ryder*, *Miss Ima Starr*, Andy Seymour and the final performances of *The Fabulous Singlettes*. Festival Theatre full-format performances included *Bob Downe* and *Australia's Leading Ladies*.

Contemporary Indigenous artists included David Page, directed by his brother Stephen Page, Christine Anu and her sister Helen and the rap duo *Sista She*.

The Sit Down Satire Series was well represented by Max Gillies and Eddie Perfect in *The Big Con*, *CNNN The Chaser's Cirque Du Chaser*, Sandman and Flacco's *Bingo in Siberia* and the Scared Weird Little Guys.

Master classes by Ann Hampton Callaway and Andrew Lipa were very well received this year with participants drawn from performers in the Festival, as well as significant interstate attendances.

Adelaide's Big Backyard

A new initiative this year was *Adelaide's Big Backyard*. Held over ten weekends in summer, *Big Backyard* provided 260 hours of low-cost activity plus a further 203 hours of free events. Activities in the program ranged from gypsy flamenco to performances by artists such as Ruby Hunter and Archie Roach.

In developing *Big Backyard*, access to the Centre was high on our agenda and all the events were family-friendly in content, with a high proportion of participative

workshops, kids' shows and community activities. Family entertainment filled the Centre by day and by night.

Highlights included *The Cubby House* program on Saturday afternoons, for children and families, and *Tropicana*, presented in collaboration with La Bomba Productions (a twelve-hour feast of Latino and Afro-Caribbean music, dance, culture and food using every venue at the Centre and featuring more than 200 performers).

In the outdoor Amphitheatre, *Picnic Flicks* screened classic Australian films across four weeks and developed a loyal following.

FREE AND LOW-COST PROGRAMMING

THE KEY CHARACTERISTIC OF ALL PUBLIC PROGRAMMING IS THE BALANCE BETWEEN ACCESS AND EXCELLENCE

Morning Melodies

Morning Melodies has been delighting audiences for two decades and remains dear to the hearts of those patrons who enjoy daytime entertainment.

This year, the Adelaide Art Orchestra performed a concert of Berlin, Gershwin and Coward classics. The State Opera Young Artists presented Cole Porter's *Kiss Me Kate* to a near capacity audience, while a matinee performance of the Bell Shakespeare Company's *Comedy of Errors* sold out, showing that our *Morning Melodies* audience are keen to enjoy a variety of entertainment.

Other highlights during the year included performances by Andy Seymour and Band, *The Fab Four Australian Beatles Show* and *Die Fledermaus: the Revenge of the Bat* with Co-Opera.

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

Something on Saturday

Something on Saturday is now introducing a third generation of South Australians to live theatre and has recently been nominated as a South Australian Heritage Icon. The program runs from May through to August and continues to grow in popularity with our youngest audience every year.

By 30 June 2005, *Something on Saturday* had sold 10 084 tickets, more than the entire 2004 season. Subscriptions to *Something on Saturday* are regularly sold out and additional shows are added each year to accommodate demand.

In this financial year, SOS presented the South Australian Children's Ballet Company's production *The Red Shoes* and the little ones heard the beat of fifteen types of African drums and flutes in *Wala*. Also in the program was *Take the Next Step*, presented in collaboration with Reconciliation SA, in which a performance by

young people from Kurruru Indigenous Youth Performing Arts Troupe was complemented by a Kurna walk and bush barbeque.

We thank program sponsor for *Something on Saturday*, National Pharmacies and also Cadbury Schweppes who supported five of the free workshops.

Education Program (CentreEd)

We cannot afford to assume that the arts are understood by all who might be interested
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The Centre works in collaboration with the Government of South Australia (Department of Education & Children's Services, through the Outreach Education Service within Open Access College) to provide curriculum-based arts education opportunities. Through collaborations and partnerships with artists and arts companies, the Centre constantly seeks to expand its programming activities for school children.

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

During the year more than 45 000 students and teachers participated in activities, performances, workshops, visits, exhibitions and forums at the Centre.

CentreEd produced *Preparing to Perform at the Festival Centre*, a resource guide for 7 000 students performing in the choir festivals and the new look *CentreEd Program*, both of which were well received. School tours of the Centre continue to grow in popularity.

During National Dance Week, 306 students, ranging from pre-schoolers to year twelve students, took part in a range of activities at the Centre.

More than 350 students, from eight disadvantaged rural schools, came to the Centre to see *Afternoon with the Elves*. Before this visit, fifty three teachers took part in workshops as part of our training and development activities.

Ten two-hour *Greek Tragedy* workshops were presented for 160 classical studies and English students. The workshops were conducted in collaboration with the Performing Arts Collection and involved actors using masks and props from the Collection.

Thirteen Senior Secondary teachers participated in our intensive *Brink on Brecht* development workshops, which provided a two-day, hands-on industry session with professional actors and directors from Brink Productions.

An access initiative of the *CentreEd* program allowed forty two secondary Indigenous students, teachers, Aboriginal education workers and Riverland Youth Theatre Indigenous participants and staff to attend the opening night of David

Page's *Page 8* at the *Adelaide Cabaret Festival*. Another access initiative supported 430 students from country areas to travel to the Centre for *Midnite*, presented by Windmill Performing Arts.

A professional development workshop for teachers about Shakespeare's works was presented with education staff from the Bell Shakespeare Company. During the *Come Out Youth Arts Festival* in March, an estimated 8 000 students, teachers and carers visited the Adelaide Festival Centre. Activities included the sold-out school season of *Soaring* and the visual arts exhibition *The Waterhole*.

Arts and Culture Learning at the Centre

As a learning organisation, the Centre works to expand its role in encouraging the development of a learning society amongst adults. The Centre has a specific mission in developing itself as a centre of aesthetic education and this educative purpose is an underlying theme in the marketing of all public programming. This will expand the current educative functions of the Centre, which include the provision of multi-lingual information sheets, floor talks and artists' forums and developing a range of educational programming offers for adults.

We now aim to broaden our educational activities to include a lifelong learning program. The challenge is to test the extent to which we can become a specialist provider of aesthetic education. Active and passive learning opportunities are currently being piloted with staff under the banner of *Arts and Culture Learning at the Centre*.

Performing Arts Collection

Staff of the Performing Arts Collection (PAC) presented regular displays in the Festival Theatre foyer cases during the year.

Shall We Dance?, an exhibition about the dance halls of Adelaide from the 1920s to 1940s was on display between August and October. Other exhibitions during the year included *They Got Their Start Here*; an exhibition celebrating the twenty first year of Parellelo (previously Doppio Teatro); and a *Fewster and King* exhibition during the Adelaide Cabaret Festival.

During *Open Day 2004*, the PAC coordinated a Radio Drama re-enactment evoking the golden days of radio.

The Collection continues to be used extensively by local, interstate and overseas researchers. Significant donations to the Collection this year include a costume worn by Brunnhilde in *Die Walkure*.

Visual Culture

Following research undertaken in New Zealand on the role that arts centres can play in the visual arts, the Festival Centre's free visual arts program has been renamed the Visual Culture Program.

Planning and consultation is underway for this initiative, which is intended to reflect our commitment to broad access and cultural diversity. A major part of the program is the *Indigenous Art Collection*, but the intention is to make it possible for other cultural communities in Adelaide to exhibit their visual artefacts at the Centre, with expert assistance from our staff.

A highlight of this year's visual culture program was *The Waterhole* presented as part of *Come Out 05*. The exhibition showcased the work of award-winning author and illustrator Graeme Base, featuring original artwork from his much-loved book. The exhibition enjoyed record-breaking attendances of 12 581, including 3 378 students who visited ArtSpace between 4 March and 10 April.

Membership

The Centre's membership program continues to attract new members, who receive regular information about forthcoming events and activities at the Centre. A monthly newsletter features specials and extra savings at partner organisations. Benefits also include discounts at Tutto ku and Showbitz and offers to a variety of performances at the Adelaide Festival Centre venues.

Our membership material has been re-branded with new brochures, membership cards and newsletter templates.

Disability Action Plan

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

Since then, elements of the Action Plan were incorporated into the 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 physical access to the Centre.

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

- Regular CEO progress reports to the Management group, Trustees and other key personnel.
- The provision of ongoing disability awareness training to all Centre staff.
- Regularly monitoring of access and disability issues via the Centre's Overture Committee.
- Regularly seeking feedback from disability advisory groups via the Patrons' Reference Group and providing feedback regarding 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 Centre'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.
- 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.

In 2005, senior management at the Adelaide Festival Centre began developing new strategies for taking the Centre's commitment to disability action to new levels, by broadening the focus to include the programming philosophy and participation, rather than simply physical access to the venues.

Objective 3

RESPECT and COLLABORATE

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

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

We deliver artistic excellence through collaboration with other South Australian Government-funded companies. We have enjoyed an ongoing exchange of ideas and expertise with Windmill Performing Arts Company, Brink Productions, the State Theatre Company and others. During the past year, the Adelaide Festival Centre provided support to the State Opera of South Australia to deliver *The Ring Cycle*.

The Centre is actively involved in OZPAC, an informal but key network of the major Australian and New Zealand arts centres. OZPAC recently won a grant from the Australian Research Council, which, over a three-year study, will seek to detail the role of performing arts centres in Australia and to quantify the value of the arts in society.

Bugs Bunny on Broadway was co-presented with the Adelaide Symphony Orchestra. The result of a highly successful OZPAC collaboration, this Warner Brothers/IF/X production toured Australasia, using home orchestras in Adelaide,

Melbourne, Sydney and Auckland. The Centre also worked with Opera Australia and the State Opera Company of South Australia to present a successful co-production of *The Mikado. Last Cab to Darwin* starring Barry Otto, Jacki Weaver and Justine Saunders opened in October as part of a successful national tour.

The Centre continues to maintain its international links through the Association of Asia-Pacific Performing Arts Centres and we are working towards an exchange program with a major Asian performing arts centre.

The Adelaide Festival Centre is represented on the Executive Council of the Arts and Entertainment Industry Association and management are active in a range of industry associations and boards, including the Music Council of Australia, the Australian Performing Arts Centres Association and others.

Cultural Diversity

We believe that knowledge and respect go hand-in-hand. The more we know about other people and their ideas, the closer we come to a basis for productive and creative alliances. We strive to further develop understanding and skills, which will assist in building collaboration with culturally diverse communities.

At the Centre we have continued to enjoy an ongoing relationship with the Migrant Resource Centre, through which many of our large community programs flow.

Sudan was a collaboration between the thirteen different ethnic groups that make up the Adelaide Sudanese community. The production showcased 100 dancers and drummers from this diverse African country. The 2000-seat Festival Theatre was filled to ninety seven percent capacity, largely attributable to e-mail marketing through the Migrant Resource Centre networks. Feedback from the broader community was that the Festival Centre is perceived to be taking a leadership role in community access.

Also in partnership with the Migrant Resource Centre, we again presented *Refugees' Week Cultural Festival*. This event was attended by more than 2 800 people, a significant increase on last year and will now become an annual event. The festival celebrates recently arrived cultural groups and presents a range of inclusive activities around the Festival Centre. The event has built a mutual trust and many of the communities that have taken part now wish to stage their own annual celebrations at the Festival Centre.

Songs & Dances of Greek Refugees attracted more than 500 people to this free event in the Amphitheatre. Another successful collaboration this year was the *Middle Eastern Cultural Festival*, in which eight community groups celebrated their histories, cultures and cuisines. More than 1 200 people attended this free music and dance event and enjoyed the stalls, ambience and tasty food.

The Centre assisted the Aboriginal Centre for Information and Arts to mount its *Expo* on the Terrace in April. Sponsored by the Adelaide City Council and Turkindi, the *Expo* was attended by approximately 2 500 people.

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.

During the year Scenarios Café was renamed Mutandi ku which translates to 'eating room' in the Kaurna language and the Backstage Bistro was renamed Tutto ku - or 'watching room.'

All Adelaide Festival Centre staff continue to participate in training focused on Kaurna culture and the importance of reconciliation.

Client Partnerships

The Centre values achievement through partnerships and actively seeks client relationships. The most outstanding example this year was our alliance with the State Opera of South Australia concerning *The Ring Cycle*. The Centre's marketing department created all the imaging and directed the marketing and publicity for this extraordinary theatrical event.

A valuable outcome of the collaboration was the ability to leverage publicity and goodwill for the Centre through two media events. An informal lunch on the plaza was attended by sixty members of the media. A brief address outlined the aims and aspirations of the Centre and provided a valuable opportunity for the Centre's marketing staff to communicate directly with the media.

Arts SA, Tourism SA, the Adelaide Symphony Orchestra, State Opera of South Australia and the Adelaide Festival Centre also hosted a gala dinner enjoying an overwhelming response from seventy-five national and international media.

The Centre is able to offer hands-on marketing expertise with valuable local knowledge in a changing media environment to producers generating a confidence to bring shows to Adelaide. Our continued success in this arena relies upon our ability to attract new business and to develop creative solutions to increase attendance and income.

Our media partnership with Channel Seven Adelaide has enabled good positioning for Adelaide Festival Centre activities and access to personalities to host functions. This association impacts positively on media coverage for the Centre and its activities.

Adelaide Festival Centre Season 2004-05

The 2004-05 season at the Adelaide Festival Centre included the following Adelaide Festival Centre presented programs:

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

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

iNSPACE: created in 2003 to present new works, new ideas and new collaborations from some of Australia's hottest independent artists. A new program is launched every six months, delivering a diverse range of experiences for audiences to explore, innovative events of the highest calibre and access some of the latest works in development, including interactive forums, workshops and feedback sessions.

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

CentreEd: a curriculum-based program of performances, workshops, forums, exhibitions and events at the Adelaide Festival Centre, providing learning experiences to students across the range of Reception to Year twelve, along with professional development for teachers.

Visual Culture Program: aiming to explore the many rich intersections between the performing arts and visual media, in ways that integrate the visual component into the complete aesthetic experience offered by the Centre.

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

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

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

July

Festival Theatre

Morning Melodies: Meet the Adelaide Art Orchestra

Something on Saturday: Winter Wonderland with the Adelaide Art Orchestra

Shaolin Warriors (ICA)

Sleeping Beauty on Ice (ICA)

Kasey Chambers (A List Entertainment)

Elvis to the Max (Musical Projects Australia)

Something on Saturday: The Wizard of Oz

Festival Theatre Foyer

Something on Saturday: Kids Corner - No-Melt Snowflakes

Visual Culture Program: Shall We Dance? (**Performing Arts Collection**)

Banquet Room

Something on Saturday: Best Friends (Peter Combe with Joni's Theatre Bugs)

Dunstan Playhouse

Flying Babies (Windmill Performing Arts)

Death of a Salesman (State Theatre Company of South Australia)

Dunstan Playhouse Foyer

Something on Saturday: Kids Corner - Come on a Musical Adventure

Space

The Duck Shooter (State Theatre Company of South Australia)

iNSPACE: Jeff Lang & Friends

Something on Saturday: Thami-African Moonlight

Space Foyer

Something on Saturday: Kids Corner - Maori Poi Making plus Catch Me If You Can

Her Majesty's Theatre

The Seekers (Adrian Bohm)

Lenny Henry (Maggie Gerrand)

Something on Saturday: The Wizard of Oz (Classical Youth Ballet)

Her Majesty's Theatre Foyer

Something on Saturday: Kids Corner - Make An Enchanted Emerald City

August

Various Venues

Adelaide Festival Centre Open Day 2004: Self-guided Behind the Scenes backstage tours

Adelaide Festival Centre Open Day 2004: *KneeHIGH – Ag the Giant Puppet*
Adelaide Festival Centre Open Day 2004: *Asian Puppets*
Adelaide Festival Centre Open Day 2004: *Rataque Percussion Duo*
Adelaide Festival Centre Open Day 2004: *Benkadi*

Festival Theatre

Showtime Number 4 Broadway to Hollywood (Adelaide Symphony Orchestra)
Adelaide Festival Centre Open Day 2004: *Mitcham Girls Dance Team*
Kylie Hall Organ Recital
Paul Fitzgerald Organ Recital
Robert Wetherall Organ Recital
Greg Crawford Organ Recital
Josh Vankonkelenburg Organ Recital
Cantate Domino: Catholic Schools Music Festival (Catholic Education SA)
Masters Number 10 Slavic Fire (Adelaide Symphony Orchestra)
13th Congress of Paediatric & Nephrology (Adelaide Symphony Orchestra & Women's and Children's Hospital)
Rock Eisteddfod Challenge
Morning Melodies: *Kiss Me Kate!* (State Opera of South Australia's Young Artists)

Festival Theatre Stage

Adelaide Festival Centre Open Day 2004: *Silver Jubilee Organ Recitals*
Adelaide Festival Centre Open Day 2004: *Mitcham Girls High School Dance Team*

Festival Theatre Foyer

Adelaide Festival Centre Open Day 2004 & Visual Culture Program: *1920s Radio Drama (Performing Arts Collection)*
Adelaide Festival Centre Open Day 2004 & Visual Culture Program: *The Adelaide Festival Centre Foundation Indigenous Art Collection*
Visual Culture Program: *Shall We Dance? (Performing Arts Collection)*

Festival Theatre Dress Circle Foyer

Adelaide Festival Centre Open Day 2004: *Book Week Workshops*
Adelaide Festival Centre Open Day 2004: *Impro Now!*
Adelaide Festival Centre Open Day 2004: *Stephanie Gollan's Indigenous Weaving Workshop*

Festival Theatre Rehearsal Room

Adelaide Festival Centre Open Day 2004: *SA Public Primary School Choir*
Adelaide Festival Centre Open Day 2004: *Piny Boy Productions*

Festival Theatre Forecourt

Adelaide Festival Centre Open Day 2004: *Face Painters*

Festival Drive

Adelaide Festival Centre Open Day 2004 & Visual Culture Program: *Kaurna Reconciliation Artwork Talks*

Terrace

Adelaide Festival Centre Open Day 2004: Mix 102.3FM Live Radio Broadcast
Adelaide Festival Centre Open Day 2004: *The Punch & Judy Show*
Adelaide Festival Centre Open Day 2004: *The Paitya Dance Group*
Adelaide Festival Centre Open Day 2004: Cooking Demonstrations
Adelaide Festival Centre Open Day 2004: *The Nylon Zoo, Parrot Fish – Giant Story-Telling Inflatable*
Adelaide Festival Centre Open Day 2004: *Te Whanau Whanui*

Piano Bar

Adelaide Festival Centre Open Day 2004: *Pembroke School Big Band*
Adelaide Festival Centre Open Day 2004: *Dale Ringland on Piano*
Adelaide Festival Centre Open Day 2004: *State Opera Young Artists*

Scenarios Café (now Mutandi ku)

Adelaide Festival Centre Open Day 2004: *George Grifas Duo*

Dunstan Playhouse

Death of a Salesman (State Theatre Company)
An Afternoon of the Elves (State Theatre Company of South Australia & Windmill Performing Arts)

Backstage Bistro (now Tutto ku)

Adelaide Festival Centre Open Day 2004: *The Marmalade Trio*
Adelaide Festival Centre Open Day 2004: Cheese & Wine Tasting

Space

Something on Saturday: *Dog Takes, Hot Diggedy Dog*
Something on Saturday: *Whimsical Wildlife*
EType Jazz 10th Anniversary Celebration
Something on Saturday: Book Week Double Bill *The Story of Babar, The Little White Elephant* (State Opera of SA Young Artists) & *Whose Tail Is That?* (Christine Nicholls)
Adelaide Festival Centre Open Day 2004: Light & Sound Show
Adelaide Festival Centre Open Day 2004: *An Interview with Windmill Performing Arts*

Space Foyer

Adelaide Festival Centre Open Day 2004: *In the year of the Monkey – Taiko Australia Traditional Japanese Drumming*
Adelaide Festival Centre Open Day 2004: *MANA! – The Spirit of Polynesia*
Something on Saturday: Kids Corner - Flower Power
Something on Saturday: Kids Corner - Frog Hoppers!
Something on Saturday: Kids Corner - Jungle Fun

Artspace

Visual Culture Program: *The Fuji Film ACMP Photographers Collection No. 9*
Adelaide Festival Centre Open Day 2004 & Visual Culture Program: *The Fuji Film ACMP Photographers Collection No. 9 Floor Talk*

Her Majesty's

Vanishing Point – Philippe Genty (APA)

An Evening with Dennis Olsen (Gilbert & Sullivan Society of SA)

Wakakirri

September

Festival Theatre

The Von Trapp Children (Andrew McKinnon Presentations)

Band of the Irish Guards (ATA Allstar Artists Pty Ltd)

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

Festival Theatre Foyer

Visual Culture Program: *Shall We Dance?* (**Performing Arts Collection**)

Dunstan Playhouse

Afternoon of the Elves (State Theatre Company of South Australia & Windmill Performing Arts)

Comedy of Errors (Bell Shakespeare Company)

Defending the Caveman (Ross Mollison Productions)

Space

iNSPACE: *ReelDance on Screen Film Festival Awards*

Goodnight Desdemona (State Theatre Company of South Australia)

Artspace

iNSPACE & Visual Culture Program: *Mirror Mirror* – Leigh Bowery Exhibition (Adelaide Festival Centre in conjunction with Feast Festival 2004)

Visual Culture Program: *The Fuji Australian Film ACMP Photographers Collection No. 9*

Her Majesty's Theatre

Swan Lake (Edgley International)

Guinness Celebration of Irish Music (JNP & ICA)

Les Miserables (Multiple Sclerosis Society of South Australia/Northern Territory)

October

Festival Theatre Terrace

SA Refugee Week Cultural Festival (Adelaide Festival Centre & The Migrant Resource Centre of South Australia)

Festival Theatre Foyer

Visual Culture Program: *Shall We Dance?* (**Performing Arts Collection**)

Visual Culture Program: *They Got Their Start Here* (**Performing Arts Collection**)

Dunstan Playhouse

Defending the Caveman (Ross Mollison Productions)

Last Cab to Darwin (Adelaide Festival Centre in association with Sydney Opera House and Pork Chop Productions)
Carl Barron: "Whatever Comes Next" (A-List Entertainment)

Space

Goodnight Desdemona (State Theatre Company of South Australia)
Boston Marriage (State Theatre Company of South Australia)

Artspace

Visual Culture Program: *Mirror Mirror – Leigh Bowery Exhibition* (Adelaide Festival Centre in conjunction with Feast Festival 2004)

Her Majesty's Theatre

Les Miserables (Multiple Sclerosis Society)
Amici Forever (Michael Coppel Presents)
Chris Isaak (Andrew McManus Presents)
The Topp Twins (Diva Productions)
The Great Red Army Choir & Dance Ensemble (Hutchinson Entertainment)
The Monkey King (3CW Chinese Radio)

November

Festival Theatre

Ring Cycle: Rheingold (State Opera of South Australia)
Ring Cycle: Die Walkure (State Opera of South Australia)
Ring Cycle: Siegfried (State Opera of South Australia)
Ring Cycle: Gotterdammerung (State Opera of South Australia)

Festival Theatre Foyer

The Ring Paintings of Andreas Christensen (Ring Cycle Associated Event)
Visual Culture Program: *They Got Their Start Here (Performing Arts Collection)*

Banquet Room

Recitals with Maestro Asher Fisch and Ring Artists (Ring Cycle Associated Event)

Quartet Suites

Great Wagner Voices of the Past (Ring Cycle Associated Event)

Dress Circle Foyer

Herbert Von Karajan New Images (Ring Cycle Associated Event)

Dunstan Playhouse

An Evening with Queen Victoria (ICA Presents Pty Ltd and AKA)
Euripides' Trojan Women (State Theatre Company of South Australia),

Space

Boston Marriage (State Theatre Company of South Australia)
iNSPACE: *Nothing is Taboo* (Adelaide Festival Centre and Feast Festival 2004)
iNSPACE: *Future of the Species Part One* (Maude Davey in association with Vitalstatistix and the Adelaide Festival Centre)

Artspace

Avarice (Ring Cycle Associated Event)

iNSPACE & Visual Culture Program: *Mirror Mirror – Leigh Bowery Exhibition*
(Adelaide Festival Centre in conjunction with Feast Festival 2004)

Her Majesty's Theatre

Gilbert & Sullivan's HMS Pinafore (Carl Rosa and ICA Presents Pty Ltd in association with AKA)

CentreEd: *Generating Rock Showcase 2004*

Björn Again (Premier Artists)

Human Nature with special guest Paulini (Harbour Agency)

Jacques Loussier Trio (Hocking & Vigo)

Gaynor School of Dance Spectacular

<h2>December</h2>

Festival Theatre

Ring Cycle: Rheingold (State Opera of South Australia)

Ring Cycle: Die Walkure (State Opera of South Australia)

Ring Cycle: Siegfried (State Opera of South Australia)

Ring Cycle: Gotterdammerung (State Opera of South Australia)

Festival Theatre Foyer

The Ring Paintings of Andreas Christensen (Ring Cycle Associated Event)

Visual Culture Program: *They Got Their Start Here (Performing Arts Collection)*

Banquet Room

Recitals with Maestro Asher Fisch and Ring Artists (Ring Cycle Associated Event)

Quartet Suites

Great Wagner Voices of the Past (Ring Cycle Associated Event)

Dress Circle Foyer

Herbert Von Karajan New Images (Ring Cycle Associated Event)

Dunstan Playhouse

Carl Barron "Whatever Comes Next" (A List Entertainment)

Space

Exile (Reckless Moments)

Ring Cycle Video Relay (State Opera of South Australia)

Artspace

Avarice (Ring Cycle Associated Event)

Her Majesty's

The Night Before Christmas (SA Classical Youth Ballet)

The Desalyne Dancers in Concert (Desalyne Theatrical Enterprise)

Tommy Emmanuel (Allied Artists)

Hale & Pace (Jon Nicholls & ICA Presents)
Norwood Ballet Centre Spectacular
Mighty Good Talent School End of Year Concert (Might Good Productions)

January

Various Locations

Adelaide's Big Backyard: *Guided Walk - Backstage*
Adelaide's Big Backyard: *Guided Walk – Logistics of a Major Musical*
Adelaide's Big Backyard: *Guided Walk – Design and Theatre*
Adelaide's Big Backyard: *Guided Walk – Jobs in Theatre*
Adelaide's Big Backyard: *Kaurna Guided Walking Trail* (with guides from Milriwang Tungari Cultural Tours)
Adelaide's Big Backyard: *Tropicana Festival* (La Bomba)

Festival Theatre

Adelaide's Big Backyard: *The Mikado* (Adelaide Festival Centre Trust & Opera Australia in association with the State Opera of South Australia)
Morning Melodies: *The Mikado* (Adelaide Festival Centre Trust & Opera Australia in association with the State Opera of South Australia)

Festival Theatre Terrace

Adelaide's Big Backyard: *Come & Play – Balloon Animals*
Adelaide's Big Backyard: *Soulfood 4 Kids – Joyfulness, Blue*
Adelaide's Big Backyard: *Come & Play – Latino Ceramics*
Adelaide's Big Backyard: *Come & Play – Funny Tails*

Festival Theatre Foyer

Visual Culture Program: *They Got Their Start Here (Performing Arts Collection)*
Visual Culture Program: *Retrospective 21* (Paral/elo Theatre Company & Performing Arts Collection)

Banquet Room

Adelaide's Big Backyard: *Andy Seymour and Studio City Orchestra*

Dunstan Playhouse

Adelaide's Big Backyard: *Umbilical Brothers- Speed Mouse*
Adelaide's Big Backyard: *National Salsa Dance Competition*
Adelaide's Big Backyard: *Tropicana Festival*
Adelaide's Big Backyard: *Come & Learn Workshop – Portrait of the Centre* (Ruth Tuck Art School)
Adelaide's Big Backyard: *Come & Learn Workshop - Flamenco*
Adelaide's Big Backyard: *Come & Learn Workshop – Cirkidz Mixed Bag*

Space

Adelaide's Big Backyard: *Chalk Music*
Adelaide's Big Backyard: *Pasion Flamenca* (Triana Flamenco Troupe)
Adelaide's Big Backyard: *Banjo*
Adelaide's Big Backyard: *Tropicana Festival*
Adelaide's Big Backyard: *Rush* (Cirkidz)

inspace: Short Attention Span Audio Theatre

Artspace

Adelaide's Big Backyard & Visual Culture Program: Shimmer

Amphitheatre

Adelaide's Big Backyard: Picnic Flick - Storm Boy

Adelaide's Big Backyard: Picnic Flick - The Man from Snowy River (preceded by a live performance of Banjo)

Adelaide's Big Backyard: Picnic Flick - Picnic at Hanging Rock

Her Majesty's

Joseph & His Amazing Technicolour Dreamcoat (MS Society of South Australia/Northern Territory)

February

Various Locations

Adelaide's Big Backyard: Come & Try Day (in conjunction with the Department for Sport and Recreation) Sport and Rec Clubs Assoc Showcase

Adelaide's Big Backyard: Guided Walk Backstage

Adelaide's Big Backyard: Kurna Guided Walking Trail (with guides from Milriwang Tungari Cultural Tours)

Adelaide's Big Backyard: Guided Walk – Mechanics in Theatre

Adelaide's Big Backyard: Access Guided Walk

Adelaide's Big Backyard: Guided Walk – Permanent Artworks

Adelaide's Big Backyard: Guided Walk – Star Alley

Festival Theatre

Morning Melodies: Andy Seymour & Band

Showtime: Lalo Shifrin's Jazz meets the Symphony (Adelaide Symphony Orchestra)

Adelaide's Big Backyard: Steven Berkoff (Andrew McKinnon Presentations in association with State Theatre Company of South Australia)

Adelaide's Big Backyard: Bugs Bunny on Broadway (Warner Bros. Entertainment in association with the Adelaide Festival Centre & Adelaide Symphony Orchestra)

Adelaide's Big Backyard: Sudan (Migrant Resource Centre of South Australia)

Morning Melodies: Andy Seymour: More Great Singers and Songs

Morning Melodies: Bugs Bunny on Broadway (Warner Bros. Entertainment in association with the Adelaide Festival Centre & Adelaide Symphony Orchestra)
Jazz Meets the Symphony (Adelaide Symphony Orchestra)

Festival Theatre Foyer

Adelaide's Big Backyard: Art Talk- Indigenous Art Collection

Adelaide's Big Backyard: Come & Play – Weaving and Beading

Adelaide's Big Backyard: Come & Learn Workshop – Hip Hop & Breakdance

Visual Culture Program: Retrospective 21 (Parallel Theatre Company & Performing Arts Collection)

Festival Theatre Terrace

Adelaide's Big Backyard: *Come & Play – Henna Tattooing*

Adelaide's Big Backyard: *Come & Play – Creative Play*

Adelaide's Big Backyard: *Soul Food 4 Kids – Love & Unity, Red*

Adelaide's Big Backyard: *Come & Play – Chalk Drawing*

Piano Bar

Adelaide's Big Backyard: *The Road to Bahrain – Sandi's Magic Carpet Cabaret*

Banquet Room

Adelaide's Big Backyard: *Kid Koala*

Dunstan Playhouse

Adelaide's Big Backyard: *An Evening With Rufus Wainwright & McGarrigle Sisters*
(Michael Chugg Entertainment, Jack Utsick and Gaynor Crawford)

Adelaide's Big Backyard: *Come & Learn Workshop – Capoeira*

Adelaide's Big Backyard: *Come & Learn – Indigenous Plant & Animal Mask Creations*

Adelaide's Big Backyard: *Come & Learn Workshop – Theatre Sports*

The Government Inspector (State Theatre Company of South Australia)

Lalo Schifrin's Jazz Meets the Symphony (Adelaide Symphony Orchestra)

Space

Adelaide's Big Backyard: *Fourplay*

Adelaide's Big Backyard: *The Necks*

Adelaide's Big Backyard: *Tin Can Alley*

Adelaide's Big Backyard: *Clash of the Theatre Titans*

Adelaide's Big Backyard: *Kurruru Indigenous Youth Performing Arts*

Adelaide's Big Backyard: *Ruby Hunter & Archie Roach*

Adelaide's Big Backyard: *Train of Thought*

Adelaide's Big Backyard: *Women with Standards*

CentreEd: *SACE Dance Day (SSABSA)*

CentreEd: *Tour of Space – Cirkidz/Kurruru*

Artspace

Adelaide's Big Backyard & Visual Culture Program: *Shimmer*

Adelaide's Big Backyard & Visual Culture Program: *Waterhole Exhibition*

Amphitheatre

Adelaide's Big Backyard: *Picnic Flick: We of the Never Never*

Adelaide's Big Backyard: *Songs and Dances of The Greek Refugees*

Her Majesty's

Yalong

Tamworth on Tour (McPherson Touring)

Tibetan Song & Dance Troupe (Australian Asian Chamber of Co)

Adelaide Film Festival Gala Opening Night

March

Various Locations

Adelaide's Big Backyard: *Guided Walk Backstage*

Adelaide's Big Backyard: *Guided Walk – Sound and Lighting*

Festival Theatre

Morning Melodies: *Val Doonican in Concert*

Adelaide's Big Backyard: *Cleo Laine, John Dankworth & Friends* (ATA Allstar Artists)

Morning Melodies: *Keys to Music* (Adelaide Symphony Orchestra and Conductor Graham Abbott)

ASO Gala Concert (Adelaide Symphony Orchestra)

SA Festival of Male Choirs (Metropolitan Male Choir of SA)

Festival Theatre Terrace

Adelaide's Big Backyard: *Soulfood 4 Kids – Peace, Green*

Festival Theatre Foyer

Adelaide's Big Backyard: *Come & Learn Workshop – Save the World*

Adelaide's Big Backyard: *Come & Learn Workshop – Te Iw! Mondala Malung Taiko Drumming Carclew Workshop*

Adelaide's Big Backyard: *Guided Walk – Performing Arts Collection*

Adelaide's Big Backyard: *Come & Learn Workshop – Cardboard Festival*

Visual Culture Program: *Retrospective 21* (Pare//lo Theatre Company & *Performing Arts Collection*)

Dunstan Playhouse

The Government Inspector (State Theatre Company of South Australia)

Space

Adelaide's Big Backyard: *Music Hellenika* (South Australian Council for the Greek Cultural Month)

Adelaide's Big Backyard: *Clash of the Theatre Titans*

Adelaide's Big Backyard: *Soaring* (Nunga Circus and Cirkidz)

Adelaide's Big Backyard: *Ruby Hunter and Archie Roach*

CentreEd: *SACE Drama Day*

Greek Beats in a Box (SA Council for the Greek Culture)

Soaring: Come Out 05 (Kurruru & Cirkidz)

Artspace

Adelaide's Big Backyard & Visual Culture Program: *Waterhole Exhibition*

Adelaide's Big Backyard & Visual Culture Program: *Come & Play – Waterhole Workshop*

Amphitheatre

Adelaide's Big Backyard: *Songs & Dances of Greek Refugees*

Her Majesty's Theatre

Gene Pitney (Mario Maiolo Promotions)

Dominic Kirwan (DVD'Z Pty Ltd & Wal Bishop Enterprises)

Jimeoin – The Shameless Film-Plug Tour (PNG & Lauren Bergman Management Ltd)

Charlie Landsborough (Laing Special Events)

April

Festival Theatre

First Curtain Call (Adelaide Festival Centre Foundation)

Malaysia Airlines Master Series 1 (Adelaide Symphony Orchestra)

Diana Krall (The Frontier Touring Company and FiveAA)

Neil Sedaka in Concert (Lennard Promotions)

Morning Melodies: The Fab Four – The Australian Beatles Show

Festival Theatre Foyer

Visual Culture Program: Retrospective 21 (Pare//elo Theatre Company & ***Performing Arts Collection***)

Festival Theatre Terrace

2005 Middle Eastern Festival (Middle Eastern Communities Council of South Australia in association with the Migrant Resource Centre of South Australia)

Aboriginal Employment, Training, Information & Arts Expo

Soulfood 4 Kids

Dunstan Playhouse

Ross Noble – Noodlemeister (Real Talent Pty Ltd)

Jimeoin – The Shameless Film-Plug Tour (PNG & Lauren Bergman Management Ltd)

The Breath of Life (Hit Productions)

Weary – The Story of Sir Edward Dunlop (McPherson Touring)

Space

Drums in the Night (Brink Productions & State Theatre Company of South Australia)

iNSPACE: Like No One is Watching (Leigh Warren and Dancers)

Artspace

Waterhole

Her Majesty's Theatre

Jimeoin – The Shameless Film-Plug Tour (PNG & Lauren Bergman Management Ltd)

May

Festival Theatre

Dein Perry's "Tap Dogs" (Michael Chugg Entertainment, Definitive Events and Back Row UK Ltd in association with Dein Perry and Nigel Triffitt)
South Pacific (Seabiscuit Productions)
Die Fledermaus – The Revenge of the Bat (Co-Opera)

Festival Theatre Terrace

Soulfood 4 Kids

Festival Theatre Foyer

Visual Culture Program: Retrospective 21 (Pare//lo Theatre Company & Performing Arts Collection)

Dunstan Playhouse

Influence (State Theatre Company of South Australia)

Something on Saturday: *South Australian Children's Ballet Company – The Red Shoes*

Something on Saturday: *Reconciliation – Take The Next Step* (Reconciliation SA)

CentreEd: *Dance Week*

Space

Something on Saturday: *Wala African Drumming*

iNSPACE: *Phobia* (Chamber Made Opera)

Something on Saturday: *Take the Next Step - Reconciliation*

Space Foyer

Something on Saturday: *Kids Corner – Dancing Victoria or Benjamin*

Something on Saturday: *Kids Corner – Bang the Drum*

Something on Saturday: *Kids Corner – Nunga Jewellery with Macaroni*

Her Majesty's Theatre

Rhythm of the Dance (Wilson & Davidson Entertainment Pty Ltd)

Russell Watson (Andrew McManus Presents)

Melbourne International Comedy Festival Roadshow

Tori Amos (Michael Coppel Ventures)

Katie Melua (Michael Coppel Presents)

Guy Sebastian (The Harbour Agency)

June

Festival Theatre

Adelaide Cabaret Festival: *Australia's Leading Ladies* (A Collier-Vickers Production)

Morning Melodies: *Australia's Leading Ladies* (A Collier-Vickers Production)

Adelaide Cabaret Festival: *iBob Bob Downe* (in association with Cracker Comedy, Tim Woods Entertainment and Morrissey Entertainment)

Festival Theatre Stage

Adelaide Cabaret Festival: *Songs of Jacques Brel*

Adelaide Cabaret Festival: *Madame*

Adelaide Cabaret Festival: *Page 8*

Adelaide Cabaret Festival: Intimate & Deadly
Adelaide Cabaret Festival: Women With Standards

Festival Theatre Foyer

Something on Saturday: MANA The Spirit of Polynesia
Adelaide Cabaret Festival & Visual Culture Program: Fewster & King
(Performing Arts Collection)

Banquet Room

Adelaide Cabaret Festival: The Big Con (A Malthouse Theatre, the Arts Centre and Sydney Opera House production)
Morning Melodies: The Big Con (A Malthouse Theatre, the Arts Centre and Sydney Opera House production)
Adelaide Cabaret Festival: Calling All Angels
Adelaide Cabaret Festival: KT Sullivan & Mark Nadler Everything's Coming Up Roses
Adelaide Cabaret Festival: Sweet and Low Down
Adelaide Cabaret Festival & Something on Saturday: True Style!
Adelaide Cabaret Festival & Something on Saturday: Cosentino – More than Just a Magic Show!
Adelaide Cabaret Festival & Something on Saturday: A Funky Outback Adventure
Adelaide Cabaret Festival: Noel, Cole & Bart
Adelaide Cabaret Festival: Tschaikowsky (&Other Russians)
Adelaide Cabaret Festival: The Gospel According to Elvis
Adelaide Cabaret Festival: Bingo in Siberia
Morning Melodies: KT Sullivan & Mark Nadler Everything's Coming Up Roses

Piano Bar

Adelaide Cabaret Festival: A Walk on the Wild Side
Adelaide Cabaret Festival: Andrew Lippa Masterclass
Adelaide Cabaret Festival & Visual Culture Program: Peter Wylie Johnston presents Fewster & King (Performing Arts Collection)
Adelaide Cabaret Festival: In Conversation With.....
Adelaide Cabaret Festival: Natural Woman
Adelaide Cabaret Festival: Dick & Christa Hughes
Adelaide Cabaret Festival: Tim Minchin – Dark Side
Adelaide Cabaret Festival: Gregg Arthur

John Bishop Room

Adelaide Cabaret Festival: Elena Kats-Chernin and Friends
Adelaide Cabaret Festival: Easy Ryder
Adelaide Cabaret Festival: Stalker
Adelaide Cabaret Festival: Breathing Easy
Adelaide Cabaret Festival: An Evening with Mabel Dawn Davis
Adelaide Cabaret Festival: Immaculate Confection

Kool Kat Festival Club

Adelaide Cabaret Festival: Monsieur Camembert, DJ Brad

Adelaide Cabaret Festival: Lucifer's Lounge, DJ Rodger Lee
Adelaide Cabaret Festival: Diean McBryde & Adam Simmons, DJ Rodger Lee
Adelaide Cabaret Festival: Catherine Lambert, DJ Rodger Lee
Adelaide Cabaret Festival: Supernova, DJ Rodger Lee
Adelaide Cabaret Festival: Souzi & The Cool Mints, DJ Brad
Adelaide Cabaret Festival: Cabernet Cabaret, DJ Brad
Adelaide Cabaret Festival: Catherine Lambert, DJ Brad
Adelaide Cabaret Festival: Supernova, DJ Brad

Dunstan Playhouse

Influence (State Theatre Company of South Australia)

Adelaide Cabaret Festival: *My Funny Valentines*
Adelaide Cabaret Festival: *To Ella With Love*
Adelaide Cabaret Festival: *A Wild Evening*
Adelaide Cabaret Festival: *The Fabulous Singlettes The Final Fling*
Adelaide Cabaret Festival: *Arabesque – A Tribute to Serge Gainsbourg*
Adelaide Cabaret Festival: *Always, The Love Story of Irving Berlin*
Adelaide Cabaret Festival: *Sing Your Soc's Off*
Adelaide Cabaret Festival: *Mindless Stupidity for the Thinking Person!*
Adelaide Cabaret Festival: *Music Trivia Quiz*
Adelaide Cabaret Festival: *Tripod are Self Saucing*
Adelaide Cabaret Festival: *Kill Will*
Morning Melodies: *The Fabulous Singlettes The Final Fling*

Space

Adelaide Cabaret Festival: *Celebration of the Adelaide Cabaret Festival (Ovation Live Recording)*
Adelaide Cabaret Festival: *Camille*
Adelaide Cabaret Festival: *Let's Fall in Love*
Adelaide Cabaret Festival: *John & Jen*
Adelaide Cabaret Festival: *Andrew Lippa and Friends*
Adelaide Cabaret Festival: *Cirque Du Chaser*
Adelaide Cabaret Festival: *i Protest!*
Adelaide Cabaret Festival: *Paul Kelly A – Z*
Adelaide Cabaret Festival: *The Music Show*
Adelaide Cabaret Festival: *Ann Hampton Callaway Masterclass*
Adelaide Cabaret Festival: *ABC Radio National The Music Show*

Artspace

Adelaide Cabaret Festival: *Up the Disco*
Adelaide Cabaret Festival: *We Don't Have Husbands*
Adelaide Cabaret Festival: *The Sound of the Moon*
Adelaide Cabaret Festival: *Temptation*
Adelaide Cabaret Festival: *The Naked MC*

Objective 4

INNOVATE

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

This spirit of innovation must lead all business units.

The key distinguishing feature of the Centre's public programming is the substantial commitment to new work and new methods of presentation. Our goal is to foster creativity in all our programming activities, through:

- Challenging preconceptions
- Maintaining an environment of exploration
- Researching and discovering new ideas
- Experimenting, evaluating and learning
- Applying an innovative focus
- Developing significant new products and services

We challenge our staff to continually develop and apply their creative skills. We make the Dunstan Playhouse, Space Theatre, public areas and exhibition spaces available to artists, producers and presenters for low-cost, informal experimentation. We develop local and international links with artists and companies who are continually questioning traditional arts practice. We commit resources to the long-term development of excellence in specific artistic projects.

In making this commitment to the discovery, development and presentation of new work, the Centre aims to maintain its contemporary cultural relevance, to engage with both new and younger audiences, to empower them to actively participate in the arts and to share the sense of ownership of the Adelaide Festival Centre.

The Centre's Programming & Marketing division is unique amongst Australian performing arts centres in combining the functions of venue hiring, programming and presentation - as well as marketing - within one directorate. This creates an opportunity for an alignment of structure and purpose within the organisation that is an important factor in achieving a number of key corporate objectives.

Through proactively seeking to attract certain types of commercial productions to the Centre at certain seasons, creating collaborative opportunities with professional artists and arts companies, developing its own creative initiatives, providing innovative interpretative materials and aesthetic learning opportunities, as well as publicising and presenting all of these to the public in appropriate ways, we aim to make a comprehensive, balanced and varied programme offer to the State, that meets world's best practice standards.

THE ONLY THING YOU CANNOT BUY IS THE COURAGE AND THE PERSISTENCE TO IMPLEMENT CREATIVE IDEAS

***iNSPACE* Program**

A prime example of the spirit of innovation is our *iNSPACE* program stream. Many arts centres invest in new works, but our program engages audiences in the actual development of works, through forums, workshop presentations, or readings, providing insights into the creation of the work itself.

iNSPACE comprises two biannual seasons and this year they ranged from contemporary music with Jeff Lange & Friends and Montreal-based DJ Kid Koala through to collaborations with Vitalstatistix and Leigh Warren & Dancers.

Creative development commenced on *84*, inspired by George Orwell's seminal science fiction classic *1984*. Project management was undertaken for upcoming *iNSPACE* programs *Reel Dance on Screen* and the Leigh Bowery exhibition *Mirror Mirror*, as well as an associated performance art event; and we entered into a collaboration with Vitalstatistix, *Future of the Species*.

Phobia, a new touring work by Chamber Made and other works in development, including visual arts installations, also filled the program.

Two major *iNSPACE* projects are being developed within the Festival Centre, the contemporary musical *Everything's F**ked* and *A Thing Called Snake* - recipient of \$55 000 in creative development funding from the Australia Council for the Arts. A two-week final creative development of *Snake* occurred in early November with a full presentation in the Space scheduled for October 2005. The set, designed by Geoff Cobham, includes seating that will incorporate the audience into the performance space.

Objective 5

SERVE

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

Patron Services

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

The Ring Cycle and *Adelaide Cabaret Festival* were our busiest periods and time was spent in preparation to make sure our customer service officers were well-briefed and equipped to cope with any eventuality and to ensure that patrons enjoyed the best possible experience.

Customers continue to rate highly the service they receive from their various dealings with the Centre and during 2004-05 the average rating was more than eight out of ten.

Showbitz

It has been a very busy year for Showbitz. During the *Adelaide Cabaret Festival*, in particular, our retail outlets provided a wide range of merchandise for a diverse audience.

The Ring Cycle attracted many overseas and interstate visitors to Adelaide who were delighted with the range of South Australian art, craft and food products on offer. This was reflected in healthy sales figures with all monthly sales records broken during the *Ring Cycle* season.

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

Catering

This year has seen a major change in the delivery of catering services. We no longer have a single site contractor and have instead split the contracts between functions business and retail operations. We encouraged this diversity to achieve a better balance between our patrons' needs and the needs of our corporate clients. The functions and theatres bars contract was awarded to Restaurant Associates and retail operations have been split between two operators. Very pleasing results were achieved during their first *Adelaide Cabaret Festival*.

Car Park

It was a year of consolidation for car park operations. The patron services team was fully trained in the operation of a new system and continues to strive for excellence in customer service.

We are pre-selling car park spaces to customers through BASS ticketing operations. Car park figures were affected, as expected, by the reduction in the number of performances in the Festival Theatre during the year, due to preparations and rehearsals for *The Ring Cycle*.

Production Services

Our achievements are strengthened by working together and this year we enjoyed our most ambitious collaboration to date with the State Opera of South Australia.

Back-stage was dominated by *The Ring Cycle* for six months of the year, during which time our dedicated and talented production team helped create theatrical history with the grandest and most technically challenging production ever staged at the Centre.

'Much of the success of the production rests with the production staff and backstage crew who operated the production with such aplomb. This was a highly complicated and technically sophisticated production that required a high degree of skill. The backstage crew acquitted themselves brilliantly. On the other side of the curtain, the front-of-house and BASS staff of the Centre all excelled in providing first class service. 'It is a credit to all involved,' wrote State Opera of SA General Director Stephen Phillips.

Once again, Production Services threw themselves whole-heartedly into the *Adelaide Cabaret Festival*. They always enjoy working with international performers, who travel without technicians, assisting them with lighting and sound designs.

We also supplied the sound shell and lighting for *Womad* at Botanic Park during the year.

Corporate Communications

The Centre communicates with our patrons and other key stakeholders in many ways, to ensure that they are aware of the Centre's activities and provided with all the information necessary to optimise each visit.

We maintain three websites – www.afct.org.au ; www.inspace.com.au ; and www.adelaidecabaret.com.au , all with links to each other and to the BASS website, www.bass.net.au, for ticket information and purchases. These sites were well maintained and regularly updated during the year and according to a national survey by Hitwise, the Adelaide Festival Centre's website is consistently amongst the top twenty most visited entertainment and performing arts sites Australia-wide.

Other communication tools aimed at various segments of the Centre's database of more than 38 000 stakeholders include: a bi-monthly *Stage Guide* of events at the Centre; a fortnightly *What's On* email newsletter; a half-yearly *Showcase* newsletter of updates regarding the *Performing Arts Collection*; a monthly *CentrePage* newsletter for staff; a monthly Membership newsletter of special offers; and a *Good Oil* newsletter, as required, on news on the Centre's contribution to the community and recent achievements.

An Adelaide Festival Centre *Style Guide* was produced, to standardise written communication and presentation across the Centre and we responded positively to a request from Arts SA to use elements of this guide in the production of their own style guide.

The Centre provides a number of opportunities for people to find out more about what we do and why we do it. Our *Behind the Arts Luncheon Series* continued to attract people interested in learning more about the people who make the arts happen – including the performers, conductors, set designers and producers. Guest speakers during the year for this popular series included Jacki Weaver, *Ring Cycle* conductor, Asher Fisch, Anthony Warlow, Helen More, Kirsty Childs and Rhonda Burchmore.

In partnership with Arts SA and Education Adelaide, the Centre unveiled the ACE (Arts Culture and Events) Card, to introduce international students to Adelaide's arts and culture scene. To activate the card, students register on the Centre's website and then receive regular information and special offers to events and activities. After a tour of the Centre, ACE card members feel more comfortable about coming here and are now starting to regularly buy tickets to a variety of performances.

The Banquet Room windows were upgraded with six light boxes, facing King William Road, containing information about the Centre.

Twelve 'welcome' flags in the six most common first languages in Adelaide were installed on the terrace level plaza and 'welcome' leaflets with general information about the Centre were also produced in these same languages and are available at the entrance to the Centre.

Objective 6

FINANCE

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

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

BASS

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

BASS Special Events sold *Ring Cycle* dining packages generating more than \$350 000, selling out every dining space at the Centre and ensuring bookings at many other Adelaide restaurants, as well as the sale of hundreds of picnic hampers.

Entertainment and accommodation sales on the Internet are increasing and, as a result, ticket sales through the call centre are decreasing so that it is now increasingly functioning as a help desk.

BASS is successfully continuing to provide a one-stop shop service for tickets, accommodation, meals, Centre car parking, interval drinks, programs and merchandise. Customers consistently rate the service they receive from BASS as being at least nine out of ten.

While BASS has continued to provide quality ticketing and value-added services to a wide range of clients, challenges have emerged with the loss of the Adelaide Entertainment Centre contract and a heightened competitive environment.

Workshops

This has been a year of consolidation for the AFCT workshops. While the Australian marketplace has been relatively quiet for major set builds, our workshops have increased their profile offshore.

Our Gepps Cross workshop has undertaken engineering surveys of venues in Pretoria, Cape Town and Shanghai for seasons of *Phantom of the Opera*. Each of these new venues has presented specific challenges, which have been addressed by our workshops staff and consulting engineers. We followed up on this consultancy by assisting with the 'bump-in' of each season.

Our on-going association with the highly successful Australian production of *Mamma Mia!* also continued during the year. Successful transfers of the show have been completed in Asia and for return seasons in Brisbane and Melbourne, where the Australasian tour came to a triumphant close in early June.

We have been involved in transfers of *We Will Rock You*, which played in Perth, Brisbane and Sydney. In May 2005, the show transferred from Sydney to Tokyo and staff from both workshops undertook technical assessments of the venue and prefabricated scenic and engineering elements in Adelaide for the Tokyo season. Our staff then supervised the 'bump-in' of this production in Tokyo.

Following the successful completion of the Tokyo installation, our staff flew direct to Seoul to supervise the 'bump-in' of *Phantom of the Opera* for its return season in South Korea.

Another major offshore project to be completed was the return season of our locally built South Korean production of *Mamma Mia!* The local producer of the show requested that Adelaide Festival Centre staff return to South Korea in December to oversee a second South Korean season of this production, in the major city of Deagu.

Our association with the highly successful Australian production of *Lion King* has continued over the year. Our Gepps Cross workshop has continued to rent out a full stage automation package to this production, which involved regular maintenance visits to the Capitol Theatre in Sydney.

The Sydney season of *Lion King* ended in June and both workshops have been heavily involved in planning for the transfer of the show into the Regent Theatre in Melbourne.

The profile of the Adelaide Festival Centre in the Asian marketplace continues to be enhanced by extensive offshore business development. As well as securing real export earnings for the arts in South Australia, our workshops continue to build relationships with the newly emerging commercial producers in the region. This has great potential for new streams of revenue and technology development in the years ahead.

Business Partnerships and Corporate Hospitality

The Centre caters for business partners with separate corporate hospitality and sponsorship functions. Wonderful entertaining facilities with corporate boxes in its venues, unique hospitality packages including tickets to quality shows, private catering, programs and car parking are all on offer.

Companies have the flexibility to secure hospitality benefits at the Centre to entertain clients, allowing competing businesses to be involved with the Centre and avoiding any possible conflict of interest.

Our business partners see the value of being linked to the Centre's brand, and we continue to find opportunities to tailor sponsorships to fit their own brand positioning. A prime example is *iNSPACE*, sponsored by Coopers Brewery - a perfect match of a sponsor's product to a specific audience segment.

The continued support of Channel Seven Adelaide has been appreciated by the Centre and other media relationships continue to develop.

Sponsorship of the *Adelaide Cabaret Festival* increased again this year with *Sensational Saturday Nights* sponsored by Deutsche Bank, and *The Kool Kat Festival Club* sponsored by Commonwealth Bank.

We would like to acknowledge the commitment of ongoing sponsors. Coopers Brewery has been a sponsor of the *Adelaide Cabaret Festival* since its inception. Our thanks also go to Vili's and Minter Ellison Lawyers for their continued support of the *Adelaide Cabaret Festival*. The Corporate Supporting Cast of the *Adelaide Cabaret Festival* grew from four to twelve members this year. This package allows small to medium-size companies to benefit from association with a premier event at a moderate cost.

National Pharmacies, our valued sponsors of *Something on Saturday* has renewed its partnership for another three years and Cadbury Schweppes continue to sponsor *Something on Saturday* workshops. Australian Pensioners Insurance Agency also continues its successful sponsorship of *Morning Melodies*.

Grant Burge Wines continue to support the *Behind the Arts* luncheon series and Hardy Wines provide wines for the Centre's corporate boxes.

The Adelaide Festival Centre gratefully acknowledges the support of the Government of South Australia and Arts SA and the contribution of the following:

Sponsors

GOLD

Australian Pensioners Insurance Agency – *Morning Melodies*

Cadbury Schweppes – *iNSPACE*

Coopers Brewery – *iNSPACE*

Minter Ellison Lawyers – *iNSPACE*

National Pharmacies – *Something on Saturday*

SILVER

Cadbury Schweppes – *Something on Saturday* Workshops

BRONZE

Cadbury Schweppes – *iNSPACE*

Cadbury Schweppes – Corporate Boxes

Coopers Brewery – Corporate Boxes

Hardy Wines – Corporate Boxes

Corporate Hospitality Members

EMERALD

Lexus of Australia including Encore program

DIAMOND

Adelaide Bank

PLATINUM

Mazda

GOLD

National Australia Bank

SILVER

ANZ Private Bank

Bardavcol

Cadbury Schweppes

Coopers Brewery

Visy Board

BRONZE

Venue Clean

CATCON

Adelaide Cabaret Festival Business Partners

Adelaide City Council

Commonwealth Bank

Coopers Brewery

Deutsche Bank

Minter Ellison

Vilis

Adelaide Cabaret Festival Media Partners

ADSHL

blaze

dB Magazine

Five AA

Nova FM

RAA

Channel Seven Adelaide

Sunday Mail

Adelaide Cabaret Festival Supply Partners

Cosmonaut Web Factory

Malaysia Airlines

Oaks Embassy

PMP Print

SA Tourism

Visualcom

Adelaide Cabaret Festival Associate Partners

Adelaide Chamber Orchestra

Independent Arts Foundation

Adelaide Cabaret Festival Corporate Supporting Cast

AME Recruitment

Clemenger BBDO

Compass Group

HASSELL
Jobs Statewide/Excel Recruitment
KPMG
Mutual Community
Nestle
Telstra
Venue Clean
Visualcom
Watsons Lawyers

Risk Management

The Centre's 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 our approach to risk management reflects contemporary best practice.

Fraud

One instance of fraud was detected during 2004-05. This involved the fraudulent use of credit cards. The employee was dismissed, charges have been brought and the case is proceeding. Internal controls were implemented to reduce the risk of a recurrence.

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

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

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

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

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

Energy Efficiency Action Plan

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

Activities undertaken include:

- Replanting of gardens with native species to reduce watering in summer.
- Lighting has been assessed for energy rating and will be replaced with more efficient systems over time.
- 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 year our environmental initiatives delivering \$50 000 per annum in savings and a reduction in carbon dioxide emissions.

Account Payment Performance 2004-05

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

Asbestos Management

Category	Site Asbestos Status	Risk Level	No. of Sites	Risk Reduction Program: Activities conducted during 2004-05	Number of Sites included	ACMs removed (by item/by area)
	No data	Unknown				
1	Unstable, accessible Unstable, damaged or decayed	Severe	Nil			
2	Unstable, inaccessible Unstable, partly accessible	Major	1			
3	Stable, accessible Stable, accessible, initial signs of decay	Moderate	1	Removal of asbestos seal from fire-proof safe	1	1
4	Stable, inaccessible Stable, partly accessible	Minor	2	None		
5	Asbestos free	No risk	Nil			

The Adelaide Festival Centre has an Asbestos Management Plan to ensure that the presence of asbestos within the Centre's buildings is managed in a manner that: complies with legislation and ensures the safety and health of employees, contractors and visitors. An Asbestos Register is reviewed annually by external

asbestos specialists. The Centre has an ongoing program of asbestos removal based on priorities, which will continue until asbestos is eliminated, as far as practicable from all buildings.

Our People

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

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

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

Structural Efficiency

The structure and composition of the organisation was reviewed during the year. A key achievement was the introduction of an electronic Human Resource Management System. This has enabled the documentation of the organisational chart and clarification of individual work teams' delegations and succession plans. A full review and documentation of the staff establishment was commenced and will be completed early in the new financial year.

Staff at the Adelaide Festival Centre fall under two Enterprise Agreements: the Performing Arts Centre Agreement and the Professional and Administrative Agreement, both of which fell due for renewal during the year. Negotiations commenced within the identified timelines, although a number of issues prevented the timely conclusion of the process. Existing Agreements are currently still in operation.

An Indigenous Recruitment Strategy was implemented with a significant increase in applications from and recruitment of Indigenous employees. In addition, all staff were provided with the opportunity to participate in Indigenous Awareness Raising sessions conducted by local Kaurna elder, Uncle Lewis O'Brien, and guided tours of the *Indigenous Art Collection*.

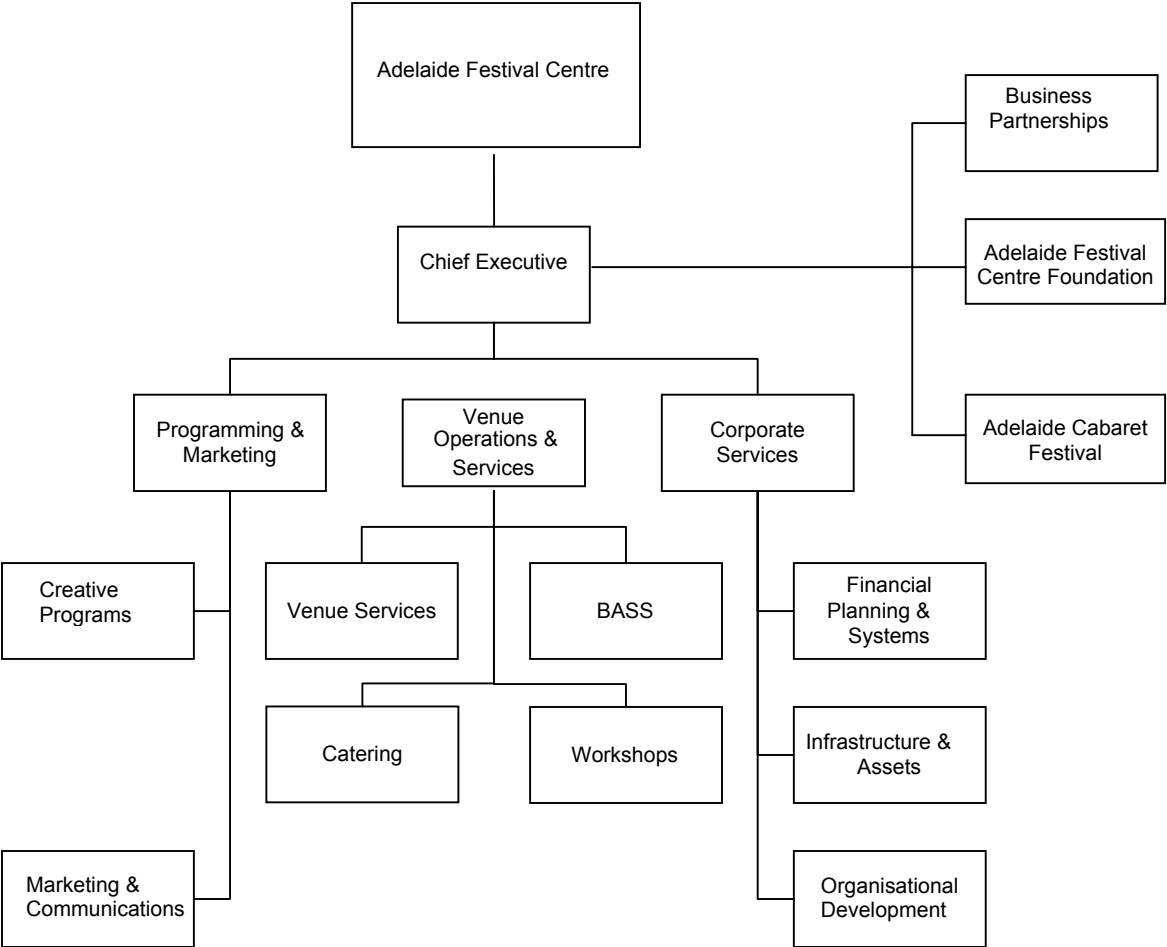
Five staff represented the Centre at a conference discussing the experience of employees from migrant backgrounds; two students of The Language Migrant Centre were provided with work experience opportunities.

A major new training and development initiative, the Adelaide Festival Centre Professional Development Program was introduced. Through this program, all staff have access to accredited training leading to qualifications, with courses and workshops directly linked to the strategic priorities of the Corporate Plan. Managers worked collaboratively to prioritise the competencies to be addressed through the program, in response to the skill requirements identified through the Performance

Development review process, in which 100 percent of permanent and contract staff participated.

An application outlining plans to enhance the program, through further development of the Performance Management program and the incorporation of casual staff, received funding through the government's Workforce Development Fund, which will be implemented in 2005-06. Focus groups drawn from across the Centre provided consultation and input to this process.

Organisation Structure



Business Partnerships

Sponsorship Funding
Corporate Hospitality
Supplier Arrangements

Creative Programs

New programs
Theatre programs
Community programs
Venue Sales
Education
Visual Culture
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

Adelaide Cabaret Festival

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 2004-05

The following staff were employed on a casual, part-time or full-time basis during 2004-05:

Peter Abt
Natalie Adam
David Adams
Greg Adams
Kelvin Adams
Matthew Adams
Laila Allain
Jeffrey Allan
Charmayne Allen
Johanna Allen
Pelham Andrews
Marilyn Anstee
Robert Arnold
David Ash
Janet Atkinson
Dianne Axford
Kate Aylward
Steven Badcock
Naomi Bailey
Deborah Bain
Lucie Balsamo
Shoana Bannister
Ian Barge
Cathryn Barrett
Simon Bascombe
Rodney Bates
Peter Beacham
Sergio Bearzotti
Trevor Beavis
Juanita Beck
Michael Becker
Michael Bentley
Graham Berryman
Liana Bethell
Christy Bicknell
Andrew Bishop
Geoffrey Bishop
Kirsty Black
Benjamin Blackburn

Rick Blackmore
Adam Bowden
Emily Branford
Kate Brennan
Ross Brindley
Benjamin Brooks
Antoinette Brown
Marilyn Brown
Stuart Brown
Caleb Brunton
Karen Bryant
Lee-Ann Buckskin
Hayley Burchell
Ross Burford
Catherine Campbell
Wendy Campbell
Ciro Cantone
Suzanne Carroll
Alex Carter
Richard Casley-Smith
Frank Castel
Angelo Catsipordas
Margaret Cavallaro
Anna Cavuoto
Heidi Chamberlain
Samuel Chamberlain
Paul Cinneididh
Heather Clarke
Stephen Cleverly
Scott Collins
Troy Collins
Bradley Colmer
Sonia Coorey
Thomas Cowcill
Adrian Cowell
Stuart Crane
Margaret Crompton
Mark Cullen
Freyja Cumberlidge
Barnaby Cundell
Christine Cundell
Paul Curry
Jana Davies
Elizabeth Davis
Philip Davis
Nathaniel Davison

Lynda De-Koning
Dianne Delany
Jacques de Vos Malan
Kirsten Diercks
Daniella Di'Girolma
Gabriella Dirubbo
Marie Docking
Timothy Dodd
Robert Doddridge
Christian Donoghue
Lorraine Douglas
Laurel Egan
Alison Feo
Rocky Feo
Jane Ferron
Paul Filmer
Nicholas Filsell
Matthew Fimeri
Mark Finch
Stephanie Fisher
Yvonne Flannery
Luke Florence-Rieniets
Angela Flynn
Joyce Forbes
Susan Formby
Honor Freeman
Leslie Freeman
Christopher Frost
Karen Frost
Jo-Ann Gaskin
Dina Giaccio
John Gill
David Gillan
Andrew Gold
Paige Goodwin
David Green
Gary Green
Craig Greening
Kim Greg
Susan Grey-Gardner
David Griffiths
Antje Guenther
Krystyna Guerra
Harold Gum
Mark Gurd
Robert Haddock

Phillip Haddy
Kate Hagan
Simon Hamilton
Luke Hammond
Kylie Hampton
Fiona Hann
Jade Harlin
Olivia Harper
David Harris
Jamaya Harris
Kylie Hassan
Kerry Hawkins
Rachel Hennessy
Kelly Hicks
Rachelle Higgins
Glenn Hill
Mark Hillier
Julia Holt
Martin Homewood
Margaret Hooper
Peter Horne
Andrew Howard
Cathy Howard
Martin Howard
Teresa Howie
Anita Humphries
Darren Hunt
Michael Jackson
Georgina James
Thomas James
Lynette Jansen
Simon Jarrett
Melissa Jaunay
Lydia Jeitner
Anne Johnson
Christine Johnston
Victoria Jolley
Kellie Jones
Mark Jones
Raymond Jones
Gary Joseph
Alan Joyce
Christopher Keeping
Joanne Kelsey
Pamela Kelsey
Ruta Kielczynski

Jennifer Kimber
Linda King
Ashley Knight
Renee Kobelt
Joshua Krohn
Oleh Kurpita
Bertrand Labonte
Diane Lacy
David Lampard
Leda Langberg
Knut Larsen
Wendy Lee
John Lewington
Kent Lindstrom
Clare Logan
Vincent Louch
Briony Love
Eliza Lovell
Diep Luong
Nathan Luscombe
Andrew Lynch
Rymas Lyon
Angus Macdonald
Giuseppina MacKenzie
Bridget Mackey
Denise MacLeod
Peter Maddock
Stephen Maher
Litsa Mallios
Fulvia Mantelli
Lauren Manuel
Tristan March
Matthew Marciniak
Caroline Marquis
Cain Martin
Jo-Anne Martin
Joseph Matas
Harvey Matthews
Steven Mayhew
Penelope McAuley
Timothy McBeath
Michael McCabe
Garry McCarthy
Andrew McClintock
Catherine McDonald
Helen McDonough

Cheree McEwin
Paul McGee
Anthony McGill
Beverly McGregor
Andrew McGuffie
Justin McGuinness
Corinna McLaine
Debbie Medley
Dana Mickan
Giacomo Mignone
Kentyn Miller
Rebecca Miller
Tobias Miller
Peter Mirasgentis
Leanne Mitton
Alex Mollison
Alexei Molotchnikov
Brendan Mooney
Julie Moralee
Rosemarie Moroney
Brian Morrison
Rosemary Morrison
Alan Mourant
Margaret Muir
Mark Muller
Jay Mura
Christopher Naylor
Michael Nelson
Troy Nelson
Barrie Ninnies
John Noyce
Dylan O'Brien
Evan O'Callaghan-Reay
Alison O'Connell
Kate O'Donoghue
Mary-Anne O'Leary
Kelly O'Sullivan
Nicholas Owen
Fabio Palcini
Benjamin Passehl
Rebecca Pearce
Nickolaos Pelomis
Josephine Peoples
Andrew Phillips
Bernard Phillips
Christopher Pike

Gregory Piki
Francoise Piron
Suzanne Pogany
Kylie Poland
Elizabeth Poulton
Helen Preece
Michael Price
Joy Prior
Anthony Priwer
Grant Reed
Barbara Rees
Thomas Reeves
Andrew Reid
Megan Rendell
Michael Riley
Rob Robertson
Donna Robinson
Jay Robinson
Angela Rodger
Jane Rossetto
Chantel Rossi
Alex Runnel
Teresa Ryan
Diana Sage
Janine Salvemini
David Sanders
Stuart Sadow
Dimitri Sardelis
Julie Savill
Bryan Scherer
Christine Schloithe
Frederick Schultz
Briony Schulz
Fiona Scott
John Scott
Christopher Searle
Michael Shone
Graham Silver
Nicholas Skibinski
Samantha Skinner
Gilleen Smiley
Susan Smith
Ben Snodgrass
Rebecca Snook
Lisa Songtag
Andrew Starr

Christopher Stephens
Alexander Suchenko
Malcolm Sutton
Thomas Sutton
Christopher Sykes
Craig Sykes
Michael Tardrew
Peter Taylor
Carmine Terreri
Vincenzo Terreri
Mary Thomann
Jason Thomas
Rae Thomas
Jacinta Thompson
Peter Todd
Joy Treicis
Helen Tropa
Kim Turner
Anton Van'Bavel
Amanda Vance
Vanessa Van-de-Weyer
Ralph Varricchio
Aurora Vomeiro
Gayle Waite
Danon Ward
Irene Wasyluk
Carolyn Watkins
Jonathan Webb
Kylie Weir
Tod Weymouth
Dianne White
Brenton Wiley
Liana Williams
Belinda Willson
Thelma Willson
Alexander Wilson
David Wilson
Marie Wise
Kirsty Withers
Kylie Wood
Rajini Wood
Ronald Wood
Stephen Wood
Geraldine Woolaway
Susan Wyman
Allistair Zibell

Peter Ziersch
Anita Zio
Joel Zirnsak

Executive Employment, Staff Employment and Other Human Resource Matters

Persons	293
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FTE's	211
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Gender	% Persons	% FTEs
Male	47%	49%
Female	53%	51%

Number of persons separated from the AFC during the 2004-05 financial year	30
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Number of persons recruited to the AFC during the 2004-05 financial year	17
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Number of persons on leave without pay at 30 June 2005	1
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Number of Employees by Salary Bracket			
Salary Bracket	Male	Female	Total
\$0-\$38 599	102	102	204
\$38 600-\$49 999	12	29	41
\$50 000-\$65 999	12	17	29
\$66 000-\$85 999	7	5	12
\$86 000+	5	2	7
Total	138	155	293

Status of Employees in Current Position					
	FTE's				
	Ongoing	Short-Term Contract	Long-Term Contract	Casual	Total
Female	48	6	21.50	31.50	107.00
Male	45	5	21.50	33.00	104.50
Total	93	11	43.00	64.50	211.50
	Persons				
	Ongoing	Short-Term Contract	Long-Term Contract	Casual	Total
Female	56	12	21	66	155
Male	49	4	22	63	138
Total	105	16	43	129	293

Number of Executives by Status in Current Position, Gender and Classification									
Classification	Ongoing		Contract Tenured		Contract Untenured		Total		
	Male	Female	Male	Female	Male	Female	Male	Female	Total
Chief Executive Officer	0	0	0	0	0	1	0	1	1
Executives	2	0	0	0	3	1	5	1	6
Total	2	0	0	0	3	2	5	2	7

Average Days Leave Taken Per Full Time Equivalent Employee				
Leave type	2004-05	2003-04	2002-03	2001-02
Sick leave taken	4.00	3.5	3.85	3.44
Family Carer's Leave Taken	0.42	0.16	0.19	0.08
Special Leave with Pay	0.32	0.14	0.08	0.08

Number of Employees by Age Bracket by Gender					
Age Bracket	Female	Male	Total	% of Total	South Australian Workforce
15-19	2	0	2	0.68	7.4%
20-24	18	10	28	9.56	11.3%
25-29	15	21	36	12.29	10.0%
30-34	14	16	30	10.24	10.7%
35-39	20	12	32	10.92	11.1%
40-44	25	23	48	16.38	12.2%
45-49	17	21	38	12.97	12.3%
50-54	16	18	34	11.60	11.3%
55-59	16	8	24	8.19	8.1%
60-64	8	8	16	5.46	4.0%
65+	4	1	5	1.71	1.6%
Total	155	138	293	100.00%	100.00%

Number of Aboriginal and/or Torres Strait Islander Employees					
	Male	Female	Total	% Of Agency	Strategic Benchmark
Aboriginal/Torres Straits Islander	0	3	3.0	1.02%	2.0%

Cultural and Linguistic Diversity					
	Male	Female	Total	% of Agency	SA Community
Number of (self identified) employees born overseas	5	11	16	5.5%	20.3%
Number of (self identified) employees who speak languages other than English at home	11	16	27	9.21%	15.5%
Total	16	27	43	14.68%	35.80%

Number of Employees with Ongoing Disabilities Requiring Workplace Adaptation				
	Male	Female	Total	% of Agency
Total	18	2	20	6.83%

Number of Employees Using Voluntary Flexible Working Arrangements by Gender			
	Male	Female	Total
Purchase Leave	0	0	0
Flexitime	0	0	0
Compressed Weeks	0	0	0
Part-Time & Job Share	2	21	23
Working From Home	0	0	0

Documented Individual Performance Plan			
Salary Bracket	% with a plan negotiated within the past 12 months	% with plan older than 12 months	% no plan
0\$ - \$38 599	36.76%	0	63.24%
\$38 600 - \$49 999	100%	0	0%
\$50 000 - \$65 999	100%	0	0%
\$66 000 – \$85 999	100%	0	0%
\$86 000+	100%	0	0%
Total	55.97% of total workforce of 293	0	44.03% of a total workforce of 274

Note: The majority of staff in the \$0-\$38 599 salary bracket are casual and consequently do not have a formal individual performance plan.

Training Expenditure as a Percentage of Total Remuneration Expenditure by Salary Bands			
Salary Bracket	Target 04/05	Actual 04/05	Target 05/06
0\$ - \$38 599	1.5%	1.02%	1.5%
\$38 600 - \$49 999	1.5%	2.04%	1.5%
\$50 000 - \$65 999	1.5%	1.80%	1.5%
\$66 000 – \$85 999	1.5%	4.68%	1.5%
\$86 000+	1.5%	2.48%	1.5%
Total	1.5%	1.76%	1.5%

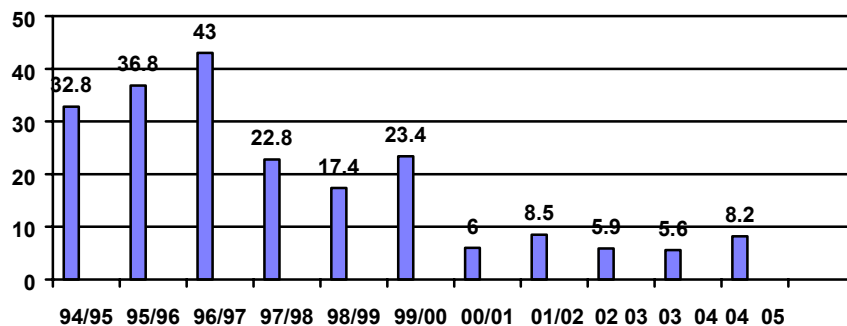
Occupational Health and Safety and Injury Management

The Adelaide Festival Centre maintains a high standard of occupational health and safety. As a result of actions and strategies developed by the Principal Occupational Health, Safety and Welfare Committee and the support of senior management in this process, injury experience remains at a low rate. Actions to address risk issues have continued and the majority of high-risk issues have been addressed. Capital funding is being sought to address the remainder of both 'high' and 'significant' risks throughout the Centre and at Her Majesty's Theatre.

WorkCover conducted a review of the Adelaide Festival Centre's OHSW and injury procedures. The Centre has maintained Level Three status in the WorkCover Safe Work Incentive Scheme. Performance in this area is shown in the following graphs.

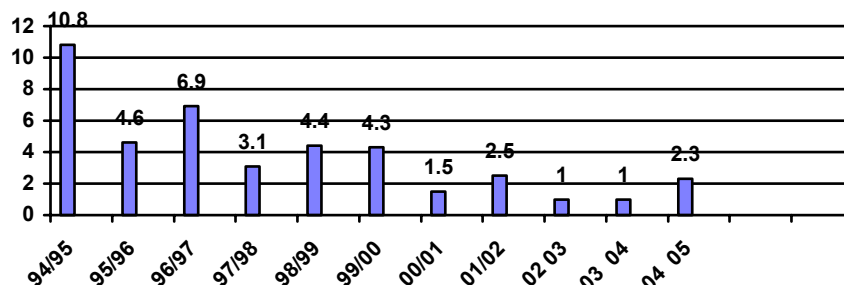
Lost Time Injury Frequency Rate

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



Average Lost Time Rate

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



The Adelaide Festival Centre continues to implement strategies to increase awareness of OHSW issues in the industry and has provided assistance and advice to a number of arts organisations including:

- Odeon Theatre
- Noarlunga Theatre
- Country Arts SA
- Canberra Theatre Trust

The Centre also provided assistance and advice to the Australian Entertainment Industry Association (AEIA) and WorkCover NSW. The document *Employer Guidelines to OHS in the Entertainment Industry*, developed by the Adelaide Festival Centre in consultation with entertainment industry employers in NSW, has been published and circulated to the industry. The guide has also been made accessible on the AEIA website.

Occupational Health & Safety And Injury Management Statistics 2004-05

		2004-05	2003-04	2002-03
1	OHS Legislative requirements			
	Number of notifiable occurrences pursuant to OHSW Regulations Division 6.6	1	0	2
	Number of notifiable injuries pursuant to OHSW Regulations Division 6.6	0	0	0
	Number of notices served pursuant to OHSW Act s35, s39 and s40	1	0	0
2	Injury Management - legislative requirements			
	Total number of employees who participated in the rehabilitation program	10	11	8
	Total number of employees rehabilitated and reassigned to alternative duties	0	0	0
	Total number of employees rehabilitated back to their original work	10	11	8
3	WorkCover Action Limits			
	Number of open claims as at June 30	3	2	1
	Percentage of workers compensation expenditure over gross annual remuneration	0.08	0.14	0.04
4	Number of injuries			
	Number of new workers compensation claims in the financial year	23	19	17
	Number of Fatalities	0	0	0
	Number of lost time injuries	3	2	2
	Number of first aid treatment only	50	55	89
	Number of whole working days lost	7	2	2
5	Cost of workers compensation			
	Cost of new claims for financial year	9 982	13 062	3 476
6	Trends			
	Injury Frequency rate for new lost time injury/disease for each million hours worked	8.2	7.2	5.9
	Most frequent cause (mechanism) of injury	Non powered hand tools	Materials and Substances	Non powered hand tools
	Most expensive cause (mechanism) of injury	Machinery and fixed plant	Materials and Substances	Materials and substances

7	Meeting the organisation's strategic targets	2004-05		2003-04		2002-03	
	Performance Indicator	Target	Performance	Target	Performance	Target	Performance
	Number of significant injuries (>10 days lost)	0	0	0	0	0	0
	Reduction in total claim costs	<\$10 000	\$9 982	< \$6000	\$13,062	<\$8 000	\$3 764
	Lost time injury frequency rate	<5	8.2	<10	5.6	<15	5.9
	Average lost time rate (days)	0	2.3	0	1	3	1
	Lost time injury severity rate	<20	19.2	<35	5.6	<50	5.9
	Incidence Rate	1	1.02	1	0.75	2	0.78
	% of departments developing and implementing an effective planning process of OHSW activities	100%	80%	100%	100%	100%	100%
	% of new and amended job descriptions with OHS responsibilities included	100%	100%	100%	100%	100%	100%
	% of new employees undergoing induction within one week of commencement of employment	100%	67.3%	100%	56.2%	100%	47%
	% of trial evacuations conducted within 2 weeks of scheduled dates	100%	94.7%	100%	78.9%	100%	100%
	% of hazards controlled within programmed time frames	100%	87.8%	100%	92.8%	100%	100%
	%of action plans completed within agreed time frame	100%	90.3%	100%	94.6%	100%	97.1%

Overseas Travel

Number of Employees	Destination/s	Reasons for Travel	Total Cost to Agency
1	UK/Edinburgh/Singapore	<ul style="list-style-type: none"> To represent the AFC and the Adelaide Cabaret Festival at the Edinburgh Festival and Fringe. To liaise with international presenters, promoters and companies regarding the AFC program and the Adelaide Cabaret Festival To attend meetings in London and Singapore with international presenters, promoters and companies. 	\$10 607
1	Shanghai (from Singapore whilst on an Arts Exchange at The Esplanades, Singapore)	<ul style="list-style-type: none"> To represent the AFCT at the AAPPAC Programming Mtg in Shanghai and to view work at the Shanghai Arts Festival and Arts Mart. To promote AFC as one of the world's best Performing Arts Centres. To build and support on-going working relationships between various arts centres, organisations and artists. To keep abreast of international art forms/work and to investigate potential work and collaborations for the AFC. 	\$3 882
1	Auckland / Wellington, New Zealand	<ul style="list-style-type: none"> To visit a range of people / venues with track records in community cultural development to strengthen relationships between the AFC and such organisation/individuals as well as personal development in this area. Attendance at OZPAC Programmers Meeting to strengthen our ongoing relationship with this network and identify possibilities for involvement over the next few years. 	\$2 731

Number of Employees	Destination/s	Reasons for Travel	Total Cost to Agency
2	Singapore	<ul style="list-style-type: none"> To attend the Asian Arts Mart to identify arts projects of interest and commence negotiation and collaboration with interested parties. To attend the AAPPAC meeting to increase exchange and collaboration between regional Centres with like creative and business challenges. 	\$6 090
1	Auckland, New Zealand	<ul style="list-style-type: none"> To collaborate with International and National Theatre venues in order to provide a visible focus of leadership to internal and external clients. To incorporate the missions and objectives of the AFCT with other mainstream Arts Organisations. To engage with colleagues in a forum that will create opportunities to learn and work more closely together and explore innovative ways to achieve these outcomes. To focus on creative innovation in order to service the national and international arts community. To unify costs, information and ways of relating with all clients in the hope that this will streamline processes and make the AFCT a more accessible venue. 	\$1 681
6		<i>Total</i>	\$24 991

Consultants

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

ADELAIDE FESTIVAL CENTRE FOUNDATION ANNUAL REPORT

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

Chairman's Report

As Chairman of the Adelaide Festival Foundation, I am pleased to report on the Foundation's activities and achievements for the financial period ending 30 June 2005.

Since its inception in 1999, the Foundation has come a long way in realising its initial goals; you could say that it has 'come of age'.

The Board focussed on the financial targets required to achieve our priority projects. Our greatest achievement to date is the installation of a magnificent new Festival Theatre curtain, which was raised for the first time on 20 May. We have also commissioned a new Steinway concert grand piano and the Centre now has an *Indigenous Art Collection* of international significance.

But this is just the beginning. To keep our Festival Centre on the world map, we will continue our efforts to provide ongoing support to the cultural heart of South Australia.

We are now ready to move on to new initiatives and have established a Bequest and Planned Giving Advisory Committee. This group will steer our fundraising efforts into the next phase of our operations, with guidelines on various giving strategies.

Another new project initiated this year is *First 500*, which will enable members to have a close relationship with the Centre.

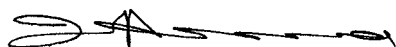
The financial report is attached for your consideration and I am delighted to report that the Foundation raised revenue of \$474 027 during the year and was able to gift to the Adelaide Festival Centre \$561 859.

This result would not have been possible without the dedication and drive of everyone involved with the Foundation. I would like to express my sincere thanks and appreciation to members of the Board, the support staff of the Foundation, members of the Advisory Committee for the *Adelaide Festival Centre Foundation Indigenous Art Collection*, under the leadership of Jon Gregerson, members of the Major Events Committee, chaired by Wally Bell, members of the Grand Piano Sub-Committee, chaired by Christine Locher, members of *AccesstheFest*, under the guidance of Kevin Mulcahy, and members of the Bequest and Planned Giving Advisory Committee, headed by Michael Luchich.

We wouldn't be where we are today without the efforts of our wonderful volunteers, who with the support of coordinator Ross Ellery, are superb ambassadors for the Foundation.

We are also extremely grateful to the Adelaide Festival Centre's previous Chief Executive Officer, Kate Brennan, who has taken on another challenge interstate. Kate has supported and inspired the Foundation in all its endeavours. I would also like to sincerely thank the Foundation's Executive Officer, Elizabeth Davis who has worked tirelessly for the Foundation since its inception. Elizabeth has moved on to explore other career opportunities and we wish her all the best.

I would like to express my gratitude to all the individuals and corporations who have donated to the Foundation. We are extremely grateful that they have helped us achieve so much to date, to make sure that we keep our beloved Festival Centre on the world stage.



John Heard

Chairman

Adelaide Festival Centre Foundation

Members of the Board

Chairman

Mr John Heard

Treasurer

Mr Michael Luchich

Elected Members

Lady Hardy

Mr Tony Davison

Mr Jon Gregerson (retired June 2005)

Mrs Christine Locher

Mr Paul Crawford

Mr Tom Phillips

Mr Max Tomlinson (resigned February 2005)

Mr Wally Bell (appointed 21 June 2004)

Representing Adelaide Festival Centre Trust

Mr Richard Ryan AO

Ex Officio

Ms Kate Brennan (resigned June 2005)

Ms Elizabeth Davis (resigned June 2005)

Mr Geoffrey Bishop

Committees

Major Events Committee

Mr Wally Bell
Ms Liz Jackson
Ms Megan Lloyd
Mr Kevin Mulcahy
Mr Tony Parkinson
Ms Elizabeth Vial
Ms Denise Rowe (resigned June 2005)

Planned Giving Advisory Committee

Mr Legh Davis
Mrs Marjorie Fitz-Gerald OAM
Mr Michael Luchich
Mr Brian Lynch
Ms Rosalind Neale
Mr Andrew Sinclair
Ms Elizabeth Davis

Grand Piano Sub-Committee

Mr Paul Crawford
Ms Karin Dunsford
Ms Christine Locher
Ms Celine McInerney
MS Elizabeth Davis

Adelaide Festival Centre Foundation Indigenous Collection Advisory Committee

Ms Kate Brennan
Mr Jon Gregerson
Ms Fulvia Mantelli
Ms Christine Nicholls
Ms Carolyn Ramsey
Ms Sue Tweddell
Ms Elizabeth Davis

AccesstheFEST Committee

Ms K Crowhurst
Mr Andrew Dolley
Mr Matt Halliwell
Ms Amy Hilditch
Ms Dianna Leonello
Mr Shaun Mate
Mr Tom Raynor
Mr Tom Russo
Ms Alice Tolley
Ms Kirsty Withers

Adelaide Festival Centre Foundation Activities

Volunteers

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

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

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

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

First 500 Club

Major donors have made a significant contribution to the Foundation and the time has come to expand this network to provide support for new projects.

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

Bequest and Planned Giving Advisory Committee

Chaired by Michael Luchich, the newly formed Bequest and Planned Giving Advisory Committee was established to institute a process for planned giving and to ensure the sustainability of the Foundation.

Adelaide Festival Centre Foundation Indigenous Art Collection

A lot of work was done during the year in preparation for the completion of the *Adelaide Festival Centre Foundation Indigenous Art Collection*, which is to be displayed in its entirety for the first time early in 2005-06.

The \$250 000 collection has been developed over four years and now contains more than 50 works of art covering a range of mediums. This collection was made possible through a generous donation, over five years, from the Adelaide City Council.

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

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

Festival Theatre Curtain

Since 2002, the Adelaide Festival Centre Foundation has been raising funds, through events and donations, to commission a new curtain for the Festival Theatre. South Australian artists, Tony Bishop and Pamela Watts were selected to transform the new curtain into a spectacular work of art.

Many South Australian organisations and individuals from across the community contributed to the new curtain.

The first unveiling of the new curtain was quite a celebration. Marina Prior, Ian Stenlake and Rachael Beck were amongst the artists who performed at the special event on Friday 20 May and they were joined by some of the most talented young singers of the State Opera of South Australia: Adam Goodburn, Deb Caddy and Anthony Hunt.

In addition to hearing the extraordinary array of Australian talent and witnessing an historic event, guests were able to enjoy a close-up view of the beautiful artwork on the new curtain.

Grand Piano

The year closed with the much-anticipated arrival of the Adelaide Festival Centre's new Steinway concert grand piano on 30 June.

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

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

A Night on the Torrens

Some of Adelaide's inspirational under-thirty five year olds have joined together to form the *AccesstheFEST* Committee. Their aim is to encourage and develop a close relationship between the Centre and this younger demographic.

On 11 March, the committee brought stand- up comedians, Dave Hughes and Dave O'Neil to town for A Night on the Torrens. The night was attended by almost 300 people.

Adelaide Festival Centre Foundation Supporters

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City of Adelaide

Star

Cameo

Chorus

Adelaide Bank
Advertiser Newspapers Ltd
Argo Investments
Custom Group
EB Myer Charity Fund
Mr James Porter
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Australian Hotels Association
CMV Foundation Inasmuch
Coopers Brewery
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88 Key Club

Thyne Reid Charitable Trust

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John & Mary Bonney, Byron & Kally Egan, Ian & Pamela Wall
CGU Insurance
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Clemenger BBDO (Adelaide)
CMV Foundation Inasmuch
Paul & Rebecca Crawford
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Philip Speakman
Graeme & Peggy Spurling
Daryl Stillwell, Stillwell Management Consultants
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Anthony & Sylvia Toop, Toop&Toop Real Estate
Toyota Finance Corporation
Sue Tweddell
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Mike & Tessa Wake
John Ward & Jan Gibb
Westpac Banking Corporation
Yellow Corporation
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first 500 Club

Rick & Barb Allert
Angelakis Bros
Allison & Rob Ashby
Norman & Joan Athersmith
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Patricia Baloglou
Wally & Mary Bell
Geoff & Michelle Bishop
The Hon Justice DJ & Mrs EM Bleby

John & Mary Bonney
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FairShare International Inc
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Andrew & Anita Just
Selwyn & Trixie Lipscombe
Brian & Julie Low
Peter & Pamela McKee
Pamela Mitchell
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Tony Parkinson
David Paxton & Ang Tolley
Lady Porter
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Sandra & Len Rolfe
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Frank Seeley AM & Kathy Seeley
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Mike Terlet AO & Jenny Terlet
Paula Thiem
Sue Twedell
Gary & Libby Vial
Brian & Monica Vogt & Family
Ian & Pamela Wall
Trevor & Mary Wilson

In-Kind Support

Adelaide Bowling Club
Advertiser Newspapers Ltd
Barrister's Block
Barr-Vinum Restaurant
Battunga Hill/Anthony & Sylvia Toop
Chapel Hill Gourmet Retreat
Cleverclogs Florist
CMV Foundation Inasmuch
Coopers Brewery Ltd
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Dee's Cottages & Villas
Direct Interiors
Gallery Australis
Gemtree
George Gross & Harry Who Design
Graham's Jewellers
Great Southern Railway
Sir James & Lady Hardy
Hardy Wine Company
Michael Kieran Harvey
Hilton Adelaide
IBM Australia
Jigsaw
Kangarilla Road Vineyard & Winery
Kangaroo Island Sealink
Keens Office Furniture
Links Lady Bay Golf Club
LVMH Cosmetics & Fragrance
McCaffrey Cottages
Magill Estate Restaurant
Mark Thiele
Megan Gale Private Collection
Messenger Newspapers
Mistral International
Mitsubishi Motors Australia
Mix 102.3
Neways
Orlando Wines
Paxton's Wines
Penny's Hill Wines
Petaluma Winery
PGH Clay Bricks & Pavers
Restaurant Associates
Royal Doulton
Russell's at Willunga
Sayang Silver
Southern Cross Cooperage

Telstra
The Publicity Desk
TNT Express
Ultra Tune
Wallis Cinemas
Walnut Cottages
Warrawong Earth Sanctuary
Yalumba Winery

ADELAIDE FESTIVAL CENTRE TRUST

Statement of Financial Performance

for the year ended 30 June 2005

		Consolidated		AFCT	
	Note	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000
REVENUES FROM ORDINARY ACTIVITIES:					
Revenues from SA Government	3	8,369	8,183	8,319	8,133
User Charges		17,634	23,058	17,266	22,701
Resources Received Free of Charge	4	2,859	-	3,421	28
Interest	5	595	558	539	517
Total Revenues		29,457	31,799	29,545	31,379
EXPENSES FROM ORDINARY ACTIVITIES:					
Employee Expenses	7	12,452	14,262	12,411	14,236
Supplies	8	1,409	3,642	1,409	3,596
Depreciation	8	4,883	5,010	4,883	5,010
Borrowing costs	8	1,966	1,928	1,966	1,928
Services	8	11,205	10,582	11,058	10,487
Net Loss from Disposal of Assets	6	29	-	29	-
Total Expenses		31,944	35,424	31,756	35,257
Profit /(Loss) from Ordinary Activities	9	(2,487)	(3,625)	(2,211)	(3,878)
Increase/(Decrease) in asset revaluation reserve on revaluation of non-current assets	15	1,135	-	1,135	-
Total Changes In Equity other than those Resulting from Transactions with the State Government as owner		(1,352)	(3,625)	(1,076)	(3,878)

ADELAIDE FESTIVAL CENTRE TRUST

Statement of Financial Position

as at 30 June 2005

		Consolidated		AFCT	
	Note	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000
CURRENT ASSETS:					
Cash	10	3,906	5,884	3,589	5,049
Receivables	11	945	1,282	844	1,282
Inventories	12	72	166	72	166
Other	13	53	1	53	1
Total Current Assets		4,976	7,333	4,558	6,498
NON-CURRENT ASSETS:					
Land & Buildings		66,218	66,656	66,218	66,656
Plant & Equipment		3,784	4,700	3,784	4,700
Leasehold Improvements		879	1,008	879	1,008
Works of Art		6,765	5,558	6,765	5,558
Total Non-Current Assets	14, 15	77,646	77,922	77,646	77,922
Total Assets		82,622	85,255	82,204	84,420
CURRENT LIABILITIES:					
Payables	16	3,634	4,462	3,634	4,321
Borrowings	17	926	775	926	775
Provisions	18	1,377	1,061	1,377	1,061
Other	19	365	432	365	432
Total Current Liabilities		6,302	6,730	6,302	6,589
NON-CURRENT LIABILITIES:					
Payables	16	122	114	122	114
Borrowings	17	26,237	27,163	26,237	27,163
Provisions	18	933	869	933	869
Total Non-Current Liabilities		27,292	28,146	27,292	28,146
Total Liabilities		33,594	34,876	33,594	34,735
NET ASSETS		49,028	50,379	48,610	49,685
EQUITY:					
Reserves	20	47,939	46,804	47,939	46,804
Accumulated Surplus/(Deficit)	21	1,089	3,575	671	2,881
TOTAL EQUITY		49,028	50,379	48,610	49,685
Commitments	22				
Contingent Liabilities & Contingent Assets	23				

ADELAIDE FESTIVAL CENTRE TRUST

Statement of Cash Flows

for the year ended 30 June 2005

		Consolidated		AFCT	
	Note	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000
		Inflows/ (Outflows)	Inflows/ (Outflows)	Inflows/ (Outflows)	Inflows/ (Outflows)
CASH FLOW FROM OPERATING ACTIVITIES:					
RECEIPTS:					
Receipts from patrons/customers		17,995	23,970	17,727	23,663
Interest received		578	561	522	520
GST receipts on sales		1,378	1,923	1,378	1,923
GST received from ATO		107	62	107	62
PAYMENTS:					
Interest paid on borrowings		(1,966)	(1,928)	(1,966)	(1,928)
Wages and related payments		(12,080)	(14,508)	(12,080)	(14,508)
Payments to suppliers		(13,421)	(16,206)	(13,092)	(16,099)
GST paid to suppliers		(1,153)	(1,548)	(1,153)	(1,548)
GST paid to ATO		(369)	(432)	(369)	(432)
		<u>(8,931)</u>	<u>(8,106)</u>	<u>(8,926)</u>	<u>(8,347)</u>
CASH FLOW FROM GOVERNMENT:					
Operating grant		6,866	6,466	6,817	6,416
Debt servicing grant		1,503	1,592	1,503	1,592
Capital replacement grant		-	125	-	125
		<u>8,369</u>	<u>8,183</u>	<u>8,320</u>	<u>8,133</u>
Net Cash used in Operating Activities	24	<u>(562)</u>	<u>77</u>	<u>(606)</u>	<u>(214)</u>
CASH FLOWS FROM INVESTING ACTIVITIES:					
Purchase of property, plant and equipment and works of art		<u>(641)</u>	<u>(768)</u>	<u>(79)</u>	<u>(768)</u>
Net Cash used in Investing Activities		<u>(641)</u>	<u>(768)</u>	<u>(79)</u>	<u>(768)</u>
CASH FLOWS FROM FINANCING ACTIVITIES:					
Repayment of borrowings		<u>(775)</u>	<u>(410)</u>	<u>(775)</u>	<u>(410)</u>
Net Cash used in Financing Activities		<u>(775)</u>	<u>(410)</u>	<u>(775)</u>	<u>(410)</u>
NET INCREASE/(DECREASE) IN CASH HELD CASH AT 1 JULY		<u>(1,978)</u>	<u>(1,101)</u>	<u>(1,460)</u>	<u>(1,392)</u>
		<u>5,884</u>	<u>6,985</u>	<u>5,049</u>	<u>6,441</u>
CASH AT 30 JUNE	10	<u>3,906</u>	<u>5,884</u>	<u>3,589</u>	<u>5,049</u>

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2005

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 Adelaide Festival Centre Trust will adopt these standards for the first time in the published financial report for the year ended 30 June 2006.

(c) Non-Current Asset Acquisition and Recognition

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

Adelaide Festival Centre Trust capitalises all non-current physical assets with a value of \$10,000 or greater in accordance with APS 2 *Asset Recognition*.

(d) Principles of Consolidation

The consolidated financial statements incorporate the assets and liabilities of all entities controlled by the Trust as at 30 June 2005, 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.

(e) Revaluation of Non-Current Assets

In accordance with APS 3 *Valuation of Non-Current Assets*:

- all non-current physical assets are valued at written down current cost (a proxy for the fair value method of valuation).
- revaluation of non-current assets or group of assets is only performed when its fair value at the time of acquisition is greater than \$1 million and estimated useful life is greater than 3 years.

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

(f) Comparative Amounts

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

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2005

(g) Depreciation

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

Work in progress is not depreciated until assets are completed and have been commissioned for operation. Depreciation rates are reviewed annually.

Depreciation for non-current assets is determined as follows:

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

(h) Employee Benefits

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

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2005

(i) Workers Compensation

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

(j) Provision for Doubtful Debts

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

(k) Inventories

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

(l) Revenues and Expenses

Operating Grants:

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

Catering Revenues and Expenses:

The Trust has a contractual arrangement in place for the provision of catering services. In 2003/04 revenues and expenses from catering operations are brought to account based on the contractor's reports on catering activities for the year. In 2004/05 Catering arrangements were significantly restructured from October 2004, revenue is based on a turnover fee.

Assets received/provided free of charge:

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

Other Revenues:

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

(m) Income Tax Status

The activities of the entity are exempt from income tax.

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

In accordance with the requirements of 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.

(o) Segment Information

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

(p) Rounding

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

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2005

	Consolidated		AFCT	
	2005	2004	2005	2004
	\$'000	\$'000	\$'000	\$'000
3. SA Government Grants				
Included in Revenues from Ordinary Activities were the following Government Grants:				
Operating grants received:				
Operating base	6,866	6,466	6,816	6,416
Debt Servicing – Interest	1,503	1,592	1,503	1,592
Total State Government Operating Grants	8,369	8,058	8,319	8,008
Capital grants received:				
Capital replacement	-	125	-	125
	8,369	8,183	8,319	8,133
4. Resources Received Free of Charge				
Pedestrian Bridge, Disability Access Ramp and other infrastructure	2,859		2,859	-
Curtain	-	-	300	-
Grand Piano	-	-	190	-
Indigenous Art Works	-	-	72	28
	2,859	-	3,421	28
5. Interest				
Interest from entities within the SA Government	595	558	539	517
	595	558	539	517
6. Net Gain / Loss on Disposal of Assets				
Plant and Equipment	0	-	0	-
Proceeds from disposal	29	-	29	-
Net book value of assets disposed	(29)	-	(29)	-
Net(loss) from disposal of plant and equipment				
7. Employee Expenses				
Salaries and Wages	9,745	11,330	9,713	11,311
TVSP	0	204	0	204
Long Service Leave	194	286	193	286
Annual Leave	612	560	609	558
Employment on-costs - superannuation	875	832	872	832
Employment on-costs - other	721	731	719	726
Board Fees	76	79	76	79
Other	229	240	229	240
	12,452	14,262	12,411	14,236
8. Operating Expenses				
Supplies and services provided by entities within the SA Government				
Borrowing Costs	1,966	1,928	1,966	1,928
Services:				
Contractors	111	65	111	65
Utilities	285	253	285	253
Financial Transactions	150	168	150	168
Insurance	247	232	247	232
Total Services – SA Government Entities	793	718	793	718

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2005

	Consolidated		AFCT	
	2005	2004	2005	2004
	\$'000	\$'000	\$'000	\$'000
Supplies and services provided by entities external to the SA Government				
Supplies	1,409	3,642	1,409	3,596
Depreciation	4,883	5,010	4,883	5,010
Services:				
Contractors	674	1,041	645	1,015
Artistic Production Expenses	2,994	2,029	2,994	2,029
Utilities	1,508	1,507	1,508	1,499
Financial Transactions	843	769	843	769
Travel and Accommodation	210	321	207	321
Premises Rental	885	803	885	803
Insurance	15	10	14	6
Equipment	760	1,096	760	1,096
Other	2,523	2,288	2,409	2,231
Total Services – Non SA Government entities	10,412	9,864	10,265	9,769
Operating Expenses	19,463	21,162	19,316	21,021
9. Net Cost of Services				
Revenues from Ordinary Activities:				
Operating revenue –SA Government entities	1,121	-	1,121	-
Operating revenue	19,967	23,616	20,105	23,246
Total Revenues from Ordinary Activities	21,088	23,616	21,226	23,246
Expenses from Ordinary Activities:				
Operations and Services	25,095	28,486	24,907	28,319
Depreciation	4,883	5,010	4,883	5,010
Borrowing costs	1,966	1,928	1,966	1,928
Total Expenses from Ordinary Activities	31,944	35,424	31,756	35,257
Total Cost Of Services	(10,856)	(11,808)	(10,530)	(12,011)
Revenues From SA Government				
Operating Grant	6,866	6,466	6,816	6,416
Capital Replacement Grant	-	125	-	125
Debt Servicing Grant	1,503	1,592	1,503	1,592
Total Revenues From Government	8,369	8,183	8,319	8,133
Surplus/(Deficit) From Ordinary Activities	(2,487)	(3,625)	(2,211)	(3,878)
10. Cash				
Cash at Bank and on Hand	3,906	5,884	3,589	5,049
	<u>3,906</u>	<u>5,884</u>	<u>3,589</u>	<u>5,049</u>
11. Receivables				
Trade Debtors – SA Government Entities	146	-	146	-
Interest Receivable	24	30	24	30
Total receivables from SA Government Entities	170	30	170	30
Trade Debtors – Non SA Government Entities	864	1,367	763	1,367
Less: Provision for Doubtful Debts	89	115	89	115
Total receivables from Non SA Government Entities	775	1,252	674	1,252
Total Receivables	<u>945</u>	<u>1,282</u>	<u>844</u>	<u>1,282</u>
12. Inventories				
Food and Liquor	-	95	-	95
Raw Materials	72	71	72	71
	<u>72</u>	<u>166</u>	<u>72</u>	<u>166</u>
13. Other Current Assets				
Prepayments	-	1	-	1
Works in Progress	53	-	53	-
	<u>53</u>	<u>1</u>	<u>53</u>	<u>1</u>

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2005

	Consolidated		AFCT	
	2005	2004	2005	2004
	\$'000	\$'000	\$'000	\$'000
14. Property, Plant and Equipment, Leasehold Improvements and Works of Art				
Land and Buildings				
Freehold Land:				
At independent valuation 2003	<u>7,670</u>	7,670	<u>7,670</u>	7,670
Buildings:				
At independent valuation 2003	<u>117,610</u>	117,610	<u>117,610</u>	117,610
Less: Accumulated depreciation	<u>(61,942)</u>	(58,624)	<u>(61,942)</u>	(58,624)
	<u>55,668</u>	58,986	<u>55,668</u>	58,986
At Cost	<u>2,880</u>	-	<u>2,880</u>	-
Total Land and Buildings	<u>66,218</u>	66,656	<u>66,218</u>	66,656
Plant and Equipment				
At Independent valuation 2003	<u>17,458</u>	17,458	<u>17,458</u>	17,458
Less: Accumulated depreciation	<u>(14,193)</u>	(12,758)	<u>(14,193)</u>	(12,758)
	<u>3,265</u>	4,700	<u>3,265</u>	4,700
At Cost	<u>548</u>	-	<u>548</u>	-
Less: Accumulated depreciation	<u>-</u>	-	<u>-</u>	-
	<u>548</u>	-	<u>548</u>	-
Disposals	<u>(57)</u>	-	<u>(57)</u>	-
Less: Accumulated depreciation	<u>28</u>	-	<u>28</u>	-
	<u>(29)</u>	-	<u>(29)</u>	-
Total Plant and Equipment	<u>3,784</u>	4,700	<u>3,784</u>	4,700
Leasehold Improvements				
At independent valuation 2003	<u>1,330</u>	1,330	<u>1,330</u>	1,330
Less: Accumulated depreciation	<u>(451)</u>	(322)	<u>(451)</u>	(322)
Total Leasehold Improvements	<u>879</u>	1,008	<u>879</u>	1,008
Works of Art				
At independent valuation 2005	<u>6,765</u>	5,428	<u>6,765</u>	5,428
At Cost	<u>-</u>	130	<u>-</u>	130
Total Works of Art	<u>6,765</u>	5,558	<u>6,765</u>	5,558
Total Property, Plant and Equipment, Leasehold Improvements and Works of Art	<u>77,646</u>	77,922	<u>77,646</u>	77,922

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 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 Theodore Bruce Auctions Pty Ltd as at 30 June 2005.

15. Asset Movement Schedule

	Freehold Land	Buildings	Plant & Equip	Works Of Art	Leasehold Improvements	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Gross Carrying Amount						
Balance at 1 July 2004	7,670	117,610	17,458	5,558	1,330	149,626
Additions	-	2,880	548	72	-	3,500
Disposals	-	-	(57)	-	-	(57)
Revaluations	-	-	-	1,135	-	1,135
Balance at 30 June 2005	<u>7,670</u>	<u>120,490</u>	<u>17,949</u>	<u>6,765</u>	<u>1,330</u>	<u>154,204</u>
Accumulated Depreciation						
Balance at 1 July 2004	-	58,624	12,757	-	322	71,703
Depreciation Expense	-	3,318	1,436	-	129	4,883
Write back on disposals	-	-	(28)	-	-	(28)
Balance at 30 June 2005	<u>-</u>	<u>61,942</u>	<u>14,165</u>	<u>-</u>	<u>451</u>	<u>76,558</u>
Net Book Value	<u>7,670</u>	<u>58,548</u>	<u>3,784</u>	<u>6,765</u>	<u>879</u>	<u>77,646</u>

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2005

16. Payables	Consolidated		AFCT	
	2005	2004	2005	2004
	\$'000	\$'000	\$'000	\$'000
Current Liabilities – SA Government Entities				
Unsecured creditors and accruals	894	-	894	-
Current Liabilities –other Non SA Government entities				
Unsecured creditors and accruals	2,606	4,312	2,606	4,171
Employee related expenses	134	150	134	150
	<u>3,634</u>	<u>4,462</u>	<u>3,634</u>	<u>4,321</u>
Non-Current Liabilities				
Employee related expenses	122	114	122	114
Total	<u>3,756</u>	<u>4,576</u>	<u>3,756</u>	<u>4,435</u>
17. Borrowings				
Current Liabilities				
Borrowings from Government	926	775	926	775
	<u>926</u>	<u>775</u>	<u>926</u>	<u>775</u>
Non-Current Liabilities				
Borrowings from Government	26,237	27,163	26,237	27,163
Total	<u>27,163</u>	<u>27,938</u>	<u>27,163</u>	<u>27,938</u>
18. Provisions				
Employee Benefits				
Current Liabilities				
Provision for annual leave	662	616	662	616
Provision for long service leave*	196	194	196	194
Payroll Accruals	283	251	283	251
	<u>1,141</u>	<u>1,061</u>	<u>1,141</u>	<u>1,061</u>
Non-Current Liabilities				
Provision for long service leave	933	869	933	869
Total Provision for Employee Benefits	<u>2,074</u>	<u>1,930</u>	<u>2,074</u>	<u>1,930</u>
*The current liability for long service leave has been determined using the average of the past ten years' actual leave taken.				
Provision for Salary/Wages Increase				
Current Liabilities				
Provision for retrospective adjustment for Enterprise Bargaining	236	-	236	-
Total Provision for Salary/Wages Increase	<u>236</u>	<u>-</u>	<u>236</u>	<u>-</u>
Total Provisions	<u>2,310</u>	<u>1,930</u>	<u>2,310</u>	<u>1,930</u>

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2005

		Consolidated		AFCT	
		2005	2004	2005	2004
		\$'000	\$'000	\$'000	\$'000
19. Other Current Liabilities					
Funds held in Trust		140	185	140	185
Revenue in Advance		225	247	225	247
		<u>365</u>	<u>432</u>	<u>365</u>	<u>432</u>
20. Reserves					
Asset revaluation reserve					
Land:					
Opening Balance		7,670	7,670	7,670	7,670
Movement		-	-	-	-
Closing Balance		<u>7,670</u>	<u>7,670</u>	<u>7,670</u>	<u>7,670</u>
Buildings:					
Opening Balance		28,130	28,130	28,130	28,130
Movement		-	-	-	-
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	5,973	5,973	5,973
Movement		-	-	-	-
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
Revaluation		1,135	-	1,135	-
Closing Balance		<u>6,166</u>	<u>5,031</u>	<u>6,166</u>	<u>5,031</u>
Total:					
Opening Balance		46,804	46,804	46,804	46,804
Revaluation		1,135	-	1,135	-
Closing Balance		<u>47,939</u>	<u>46,804</u>	<u>47,939</u>	<u>46,804</u>
21. Movements in Accumulated Surplus/(Deficit)					
Opening Balance		3,575	7,201	2,882	6,760
Surplus/(Deficit) from Ordinary Activities		(2,486)	(3,626)	(2,211)	(3,878)
Closing Balance		<u>1,089</u>	<u>3,575</u>	<u>671</u>	<u>2,882</u>
22. Commitments for Expenditure					
(a) Operating Leases					
Commitments under non-cancellable operating leases at reporting date are as follows:					
Not later than one year		35	21	35	21
Later than one year and not later than five years		<u>28</u>	<u>-</u>	<u>28</u>	<u>-</u>
Total		<u>63</u>	<u>21</u>	<u>63</u>	<u>21</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.					
23. 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 2005

	Consolidated		AFCT	
	2005	2004	2005	2004
	\$'000	\$'000	\$'000	\$'000
24. Reconciliation of Surplus/(Deficit) from Ordinary Activities to Net Cash provided by/(used in) Operating Activities				
Surplus/(deficit) from Ordinary Activities	(2,487)	(3,625)	(2,211)	(3,878)
Adjustments for non-cash items:				
Depreciation	4,883	5,010	4,883	5,010
Resources Free of Charge	(2859)	-	(3,421)	-
Net Loss on Disposal	29	-	29	-
Provision for doubtful debts	(26)	(206)	(26)	(206)
Provision for leave entitlements	380	(191)	380	(191)
Assets written down	-	91	-	91
Changes in assets and liabilities:				
(Increase) Decrease in Receivables	363	1,119	464	1,119
(Increase) Decrease in Prepayments	1	-	1	-
(Increase) Decrease in other Current Assets	(53)	171	(53)	171
(Increase) Decrease in Inventories	94	14	94	14
Increase (Decrease) in other salary related liabilities	(8)	-	(8)	-
Increase (Decrease) in Creditors & Accruals	(812)	(2,118)	(671)	(2,206)
Increase (Decrease) in other Current Liabilities	(67)	(188)	(67)	(138)
Net Cash provided by/(used in) Operating Activities	(562)	77	(606)	(214)

25. Remuneration to Auditors and Consultants

Remuneration to auditors:

Auditing the Financial Report	115	68	112	65
Other Auditing Services	18	21	18	21
	<u>133</u>	<u>89</u>	<u>130</u>	<u>86</u>

Number of Consultants:

Under \$10,001	1	2	1	2
10,001-\$50,000	-	1	-	1
	<u>1</u>	<u>3</u>	<u>1</u>	<u>3</u>

Payments to Consultants:

Under \$10,001	4	11	4	11
\$10,001-\$50,000	-	36	-	36
	<u>4</u>	<u>47</u>	<u>4</u>	<u>47</u>

26. Remuneration of Employees

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

	2005 Number of Employees	2004 Number of Employees
\$100,000 - \$109,999	2	2
\$110,000 - \$119,999	1	-
\$120,000 - \$129,999	1	1
\$130,000 - \$139,999	1	2
\$140,000 - \$149,999	1	-
\$150,000 - \$159,999	1	1
\$160,000 - \$169,999	1	-
\$170,000 - \$179,999	1	-
\$180,000 - \$189,999	-	1

The aggregate of the remuneration referred to in the table above for all employees is \$1,129,000 (\$1,075,000).

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2005

27. Trustees Remuneration and Related Party Disclosures

	2005	2004
	Number of	Number of
	Trustees	Trustees

Trustees Remuneration

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

\$0 - \$9,999	6	10
\$10,000-\$19,999	2	1

The aggregate of the remuneration referred to in the above table for Trustees is \$76,300 (\$79,000).

Related Party Disclosures

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

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

Mr Richard Ryan AO	Mr Paul Thompson (<i>resigned 31/8/04</i>)
Ms Joanne Staugas	
Mr Peter Goers	
Mrs Fiona Adler	
Ms Anne Moran	
Mr Ian Kowalick	
Ms Caroline Cordeaux	

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.

28. Targeted Voluntary Separation Package Scheme (TVSPs)

TVSPs totalling nil (\$204,000) were paid and an additional nil (\$41,700) was paid on account of accrued annual leave and long service leave. The TVSP amount of nil (\$204,000) was paid by the Trust which subsequently received reimbursement of this amount from the Department of the Premier and Cabinet.

29. 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	10	Deposits are recognised at their nominal amount. Interest is credited to revenue as it accrues.	
Receivables	11	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	16	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	19	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	17	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 2005

(b) Interest Rate Risk

	Consolidated 2005				AFCT 2005			
	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	3,857	49	3,906		3,540	49	3,589	
Receivables	-	945	945		-	844	844	
	<u>3,857</u>	<u>994</u>	<u>4,851</u>	6.69	<u>3,540</u>	<u>893</u>	<u>4,433</u>	6.69
Financial Liabilities:								
Other liabilities	365	-	365		365	-	365	
Trade creditors	-	3,634	3,634		-	3,634	3,634	
Borrowings	<u>26,237</u>	<u>926</u>	<u>27,163</u>	7.17	<u>26,237</u>	<u>926</u>	<u>27,163</u>	7.17
	<u>26,602</u>	<u>4,560</u>	<u>31,162</u>		<u>26,602</u>	<u>4,560</u>	<u>31,162</u>	
Net Financial Assets (Liabilities)	<u>(22,745)</u>	<u>(3,566)</u>	<u>(26,311)</u>		<u>(23,062)</u>	<u>(3,667)</u>	<u>(26,729)</u>	

	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>	7.15	<u>27,163</u>	<u>775</u>	<u>27,938</u>	7.15
	<u>27,595</u>	<u>5,237</u>	<u>32,832</u>		<u>27,595</u>	<u>5,096</u>	<u>32,691</u>	
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>	

(c) Net Fair Value

	Consolidated				AFCT			
	2005		2004		2005		2004	
	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	3,906	3,906	5,884	5,884	3,589	3,589	5,049	5,049
Receivables	945	945	1,282	1,282	844	844	1,282	1,282
Total Financial Assets	<u>4,851</u>	<u>4,851</u>	<u>7,166</u>	<u>7,166</u>	<u>4,433</u>	<u>4,433</u>	<u>6,331</u>	<u>6,331</u>
Financial Liabilities:								
Other liabilities	365	365	432	432	365	365	432	432
Trade creditors	3,634	3,634	4,462	4,462	3,634	3,634	4,321	4,321
Borrowings	<u>26,237</u>	<u>26,237</u>	<u>27,163</u>	<u>27,163</u>	<u>26,237</u>	<u>26,237</u>	<u>27,163</u>	<u>27,163</u>
Total Financial Liabilities	<u>30,236</u>	<u>30,236</u>	<u>32,057</u>	<u>32,057</u>	<u>30,236</u>	<u>30,236</u>	<u>31,916</u>	<u>31,916</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.

30. Employee Benefits and Related On-Cost Liabilities

	Consolidated		AFCT	
	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000
Current Liabilities:				
Provision for annual leave (refer note 18)	662	616	662	616
Provision for long service Leave (refer note 18)	196	194	196	194
Payroll accruals (accounted for in provisions refer note 18)	283	251	283	251
On-costs (accounted for in payables refer note 16)	<u>134</u>	<u>150</u>	<u>134</u>	<u>150</u>
	<u>1,275</u>	<u>1,211</u>	<u>1,275</u>	<u>1,211</u>
Non-Current Liabilities:				
Provision for long service leave (refer note 18)	933	869	933	869
On-costs (accounted for in payables refer note 16)	<u>122</u>	<u>114</u>	<u>122</u>	<u>114</u>
	<u>1,055</u>	<u>983</u>	<u>1,055</u>	<u>983</u>
Aggregate Employee Benefits and Related On-Cost Liabilities	<u>2,330</u>	<u>2,194</u>	<u>2,330</u>	<u>2,194</u>

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2005

31. Economic Dependency

A significant proportion of revenue is derived from government, without which The Adelaide Festival Centre Trust would not be able to continue its operations. Revenue from government grants was \$8.4 million in 2004/2005.

32. Controlled Entity

The consolidated financial statements at 30 June 2005 include the following controlled entity:

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

THE 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 2005, 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

Mr Michael Luchich

Members

Lady Hardy

Mr Tony Davison

Mr Jon Gregerson (retired June 2005)

Mrs Christine Locher

Mr Paul Crawford

Mr Tom Phillips

Mr Max Tomlinson (resigned February 2005)

Mr Wally Bell (appointed 21 June 2004)

Mr Kim Boehm (appointed 22 August 2005)

Mrs Celine McInerney (appointed 22 August 2005)

Representing Adelaide Festival Centre Trust

Mr Richard Ryan AO

Ex Officio

Ms Kate Brennan (resigned June 2005)

Ms Elizabeth Davis (resigned June 2005)

Mr Geoffrey Bishop

Unless otherwise stated, all board members held their position for the 2004-05 financial year.

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

BOARD OF MANAGEMENT REPORT (continued)

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 loss of the Foundation for the financial year was (\$276,216).

Allocation of Funds

The Board donated gifts totalling \$561,859 to the Adelaide Festival Centre Trust in this financial year. The gifts comprised :

Festival Theatre Curtain	\$300,000
Grand Piano	\$189,484
Indigenous Artwork	\$ 72,375

Significant Events After Balance Date

Subsequent to 30 June 2005, 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.

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

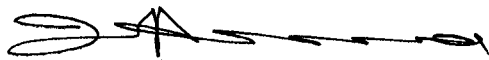
BOARD OF MANAGEMENT REPORT (continued)

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 (2004: \$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.



Chairman



Treasurer

8 September 2005

Date: _____

Adelaide

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

**STATEMENT OF FINANCIAL POSITION
AT 30 June 2005**

	<i>Note</i>	<i>30 June 2005 \$</i>	<i>30 June 2004 \$</i>
CURRENT ASSETS			
Cash assets	4	316,962	834,925
Receivables	5	100,929	-
Total Current Assets		417,891	834,925
TOTAL ASSETS		417,891	834,925
CURRENT LIABILITIES			
Payables	6	-	140,818
Total Current Liabilities		-	140,818
TOTAL LIABILITIES		-	140,818
NET ASSETS		417,891	694,107
Equity			
Accumulated Surplus	7	417,891	694,107
TOTAL EQUITY		417,891	694,107

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

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

**STATEMENT OF FINANCIAL PERFORMANCE
FOR THE YEAR ENDED 30 June 2005**

	<i>Note</i>	<i>30 June 2005 \$</i>	<i>30 June 2004 \$</i>
Revenues from ordinary activities	2	474,027	448,092
Audit fees	2	(3,200)	(3,000)
Fundraising expenses	2	(185,184)	(164,539)
Grant of funds to the AFC	2	<u>(561,859)</u>	<u>(27,700)</u>
Net profit from ordinary activities attributable to the association	7	<u>(276,216)</u>	<u>252,853</u>
Total changes in equity of the association	7	<u>(276,216)</u>	<u>252,853</u>

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

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 June 2005**

	<i>Note</i>	<i>30 June 2005 \$</i>	<i>30 June 2004 \$</i>
Cash flows from operating activities			
Receipts from donations and fundraising		418,021	356,884
Interest received		56,006	41,208
Net cash provided by operating activities	4 (b)	474,027	398,092
Cash flows from financing activities			
Expenditure		(991,990)	(107,434)
Net cash used in financing activities		(991,990)	(107,434)
Net increase/ (decrease) in cash held		(517,963)	290,658
Cash at the beginning of the financial year		834,925	544,267
Cash at the end of the financial year	4 (a)	316,962	834,925

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

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 June 2005

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. Provision for Employee Benefits attributable to the Foundation are borne by the Adelaide Festival Centre Trust.

(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;

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 June 2005

(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 exclusive of GST.

(g) 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.

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 June 2005**

NOTE 2. PROFIT AND LOSS ITEMS

	<i>Note</i>	<i>30 June 2005 \$</i>	<i>30 June 2004 \$</i>
Net profit is after crediting the following revenues:			
Revenue:			
Donation and Fundraising Income		418,021	406,884
Interest Income		56,006	41,208
		<hr/>	<hr/>
Total operating revenues		474,027	448,092
		<hr/>	<hr/>

Net profit is after charging the following expenses:

Expenditure:			
Audit Fees		3,200	3,000
Personnel Expenses		-	-
Bank Fees		-	-
Project Funds gifted to AFCT		561,859	27,700
Fundraising Expenses		185,184	164,539
		<hr/>	<hr/>
Total operating expenditure		750,243	195,239
		<hr/>	<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 2005.

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 June 2005**

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:

	<i>30 June 2005</i>	<i>30 June 2004</i>
	\$	\$
Cash at bank	316,962	834,925

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

	<i>30 June 2005</i>	<i>30 June 2004</i>
	\$	\$
Net profit/(loss) from ordinary activities	(276,216)	252,853
Increase/(Decrease) in Unearned Revenue	-	(50,000)
Expenses paid by AFCT :	750,243	195,239
Net cash provided by operating activities	474,027	398,092

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

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

NOTE 5. *RECEIVABLES*

	<i>30 June 2005</i>	<i>30 June 2004</i>
	\$	\$
Amounts owing from an associated entity	100,929	-
Total Receivables	100,929	-

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 June 2005**

NOTE 6. PAYABLES (CURRENT)

	<i>30 June 2005 \$</i>	<i>30 June 2004 \$</i>
Amounts owing to associated entity	-	140,818
Total payables	<u>-</u>	<u>140,818</u>

NOTE 7. RETAINED PROFITS

	<i>30 June 2005 \$</i>	<i>30 June 2004 \$</i>
Retained profits at the beginning of the financial year	694,107	441,254
Net (loss) / profit	<u>(276,216)</u>	<u>252,853</u>
Retained profit at the end of the financial year	<u>417,891</u>	<u>694,107</u>

Of the amount included in retained earnings above, \$29,849 relates to unexpended monies received for the specific purpose of developing the AFC Foundation Indigenous Art Collection.

NOTE 8. REMUNERATION OF AUDITORS

	<i>30 June 2005 \$</i>	<i>30 June 2004 \$</i>
The following total remuneration was payable, or is due and payable, to the auditor of the Foundation in respect of:		
Auditing the financial statements	<u>3,200</u>	<u>3,000</u>
Total remuneration payable	<u>3,200</u>	<u>3,000</u>

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 June 2005

NOTE 9. REMUNERATION OF BOARD MEMBERS

Mr. Richard Ryan, AO received a payment of \$13,310 (2004: \$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 10. 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	
Lady Hardy	
Mr Tony Davison	
Mr Barry Fitzpatrick	(retired 15 December 2003)
Mr Richard Ryan, AO	
Ms Kate Brennan	(resigned 30 June 2005)
Ms Elizabeth Davis	(resigned 28 June 2005)
Mr Anthony Toop	(retired 15 December 2003)
Mr Jon Gregerson	(retired 20 June 2005)
Mrs Christine Locher	
Mr Geoffrey Sam, OAM	(retired 15 December 2003)
Ms Noelene Buddle	(retired 15 December 2003)
Mr Michael Luchich	
Mr Paul Crawford	
Mr Tom Phillips	
Mr Max Tomlinson	(resigned 28 February 2005)
Mr Wally Bell	

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 June 2005

NOTE 11. FINANCIAL REPORTING BY SEGMENTS

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

NOTE 12. EVENTS OCCURRING AFTER BALANCE DATE

Subsequent to 30 June 2005, no matter or circumstance has arisen which is not otherwise dealt with in this report or in the accounts, that has significantly affected or may significantly affect the operations of the Foundation, the results of those operations or the state of affairs of the Foundation in the subsequent financial years.

NOTE 13. FINANCIAL INSTRUMENTS

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			
	2005	2004	2005	2004
	\$	\$	%	%
Cash at Bank	316,962	834,925	6.69	6.53

NOTE 14. ASSOCIATION DETAILS

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

THE ADELAIDE FESTIVAL CENTRE FOUNDATION INCORPORATED

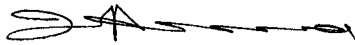
DECLARATION BY THE BOARD MEMBERS

In the opinion of the Board Members:

- (a) the accompanying Statement of Financial Performance is drawn up so as to present fairly the profit of the association for the year ended 30 June 2005;
- (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 2005;
- (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 2005.
- (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.



Chairman

Date: 8 September 2005

Adelaide



Treasurer

8 September 2005