



ADELAIDE FESTIVAL CENTRE

ANNUAL REPORT 2010-11

September 2011

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Government of South Australia

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Introduction

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 complex, the Festival Centre was established as a statutory authority under the *Adelaide Festival Centre Trust Act 1971*.

In the heart of Adelaide's Riverbank cultural precinct, Adelaide Festival Centre aspires to be a hub of arts excellence and to be acknowledged as such - locally, nationally and internationally.

Adelaide Festival Centre is an integral component to the revitalised Riverbank Precinct's success with quality public arts and entertainment. The Festival Centre looks forward to being part of the further development of a dynamic cultural destination for all South Australians and its visitors.

Adelaide Festival Centre takes a program led approach, presenting a unique mix of popular, high quality and innovative work. Welcoming diverse audiences of all ages, it offers a wide range of performances from around Australia and the world.

Chairman's Report

As I complete my fourth year as Chair of the Adelaide Festival Centre Trust, I am proud of what has been achieved and look forward with a great sense of confidence.

In this past financial year Adelaide Festival Centre recorded a net positive operating result of \$519,000, before depreciation. This solid performance continues to underscore the effectiveness of the operational improvements we have been making over the years.

Overall revenue increased by 12% while costs increased by 14% reflecting the continued investment in growth and long term sustainability - \$1.6 million over the last three years. Our cash balance has also improved markedly, up 15% to \$4.5 million demonstrating the Adelaide Festival Centre's commercial capability.

Our statistics offer an impressive account of significant achievements in many areas that mattered. Earned income was at our highest ever, expenditure was well managed despite the inflationary pressures and our extensive range of programs and festivals resonated with our audiences.

During the course of the year Adelaide Festival Centre resolved to replace its outdated financial management system with a new financial management solution that satisfies the core business objectives. Our aim is to have this fully implemented by December 2012.

While the numbers matter, the Festival Centre cannot be defined by statistics alone. The more important effects and results of our work in the performing arts often surface in ways that may not be as tangible nor measurable by mere numbers. And as we move forward, more will be done to deepen and develop areas where qualitative outcomes outweigh statistical ones.

The proposed upgrade of the Riverbank Precinct has been at the heart of the business planning for some time. These past 12 months have been critical in ensuring that the project delivers the best possible result for the organisation, the South Australian Government and the people of South Australia. A government initiated Precinct Master Planning process is expected to be completed by September 2011 – this report will provide a blueprint in developing a predominant meeting place for artistic, recreation, leisure, sport and cultural activities.

Across the broad range of presenters – the Festival Centre, the major performing companies, commercial and independent presenters – there continues to be a wealth of choice on offer for audiences to experience the performing arts.

Adelaide Festival Centre is an important iconic asset for all South Australians and as our community grows our quantity, quality and breadth of programming must expand to support that growth.

While Adelaide Festival Centre's own entrepreneurial activity has delivered a strong line-up across a diverse range of genres, the supply of quality performances from major Australian performing arts companies continues to enrich our stages. The Trust's relationships with the Adelaide Symphony Orchestra, State Opera, State Theatre Company of South Australia, Australian Dance Theatre and the Australian Ballet remain very important. Similarly important, are our relationships with all our hirers including Windmill Theatre, Brink Productions, Adelaide Festival of Arts and Come Out Festival, to name a few.

Thank you to Adelaide Festival Centre management and staff for their unwavering support for the best possible results. I commend them for their dedication and efforts.

I would also like to record formally, my thanks to the Chief Executive Officer & Artistic Director - Douglas Gautier and the Executive Management Team for their contribution and hard work over the last year. I acknowledge and thank my fellow Trustees for their continuous support including, the Adelaide Cabaret Festival Committee and the Adelaide Festival Centre Foundation Board.

Their unwavering commitment and passion for what they do is what gives the Festival Centre its heartbeat.

In conclusion, I would like to further acknowledge, with thanks, the commitment of the State Government of South Australia in particular, the Hon Mike Rann Premier of South Australia, the Hon John Hill Minister Assisting the Premier in the Arts, Department of the Premier and Cabinet and Arts SA for their continued support.

A handwritten signature in black ink, appearing to be 'BF', with a stylized, flowing script.

Barry Fitzpatrick AM
Chairman
Adelaide Festival Centre Trust

CEO & Artistic Director's Report

It has been a year of reinvestment at Adelaide Festival Centre with the introduction of a new ticketing system for BASS, the re-establishment of the in-house catering business and preparation for the installation of a new finance system.

The organisation has performed very well financially and visitation has increased to 838,131 compared to 753,281 in 2009/10. The success of the enterprise relies not only on the great work we present and the audiences that see it, but also the revenues from our commercial activities which support the whole of the organisation. We are working hard to ensure the Festival Centre is a destination in its own right for South Australia and its visitors.

Overall venue utilisation is at 76% taking into account the capital works activity in the Drama Centre for three months during the period. The third and final stage of the Dunstan Playhouse refurbishment was completed in March 2011. Stage Three focused on additional disability access seating, 11 in total and the installation of two access lifts.

We welcomed two musicals in the period with *West Side Story* early in 2011 for four weeks and *WICKED* in April 2011 for eight weeks. Both shows enjoyed strong attendances and reflected a renewed confidence in the Adelaide market for commercial theatre producers.

Our three international festivals continue to be a priority. The 4th OzAsia Festival under Festival Director Jacinta Thompson enjoyed record attendances and continues to grow with significant support from new sponsors and creative collaborators. The new four day format of Adelaide International Guitar Festival, curated by internationally renowned Australian guitarist Slava Grigoryan, was well received by audiences with an estimated 13% of the audience travelling from interstate to attend the event. The 11th annual Adelaide Cabaret Festival was the highly successful culmination of David Campbell's three years as Artistic Director. In 2012 we look forward to welcoming Kate Ceberano to lead the next two Cabaret Festivals.

Further progress has been achieved in positioning Adelaide Festival Centre as a pivotal and integral part of the Riverbank Precinct revitalisation. Serious investment in the Festival Centre's ageing plant and infrastructure is required to sustain the current level of venue activity. We now need a bold and clear road map to develop and plan for our city's cultural and creative assets and life for the decades ahead. With Riverbank we have a great opportunity and chance for our city and community that we must grab with enthusiasm and audacity – and with a long term view.

I would like to acknowledge the wonderful work of our home companies this year including; State Theatre Company of South Australia, State Opera of South Australia, Brink Productions, The Australian Ballet, Windmill, Australian Dance Theatre, Leigh Warren and Dancers and Adelaide Symphony Orchestra – it's always a pleasure working with you.

To the management and staff, thank you for your unwavering dedication to the organisation.

Special thanks to the Adelaide Festival Centre Trustees and Chairman Barry Fitzpatrick, I appreciate your ongoing guidance and support. I would also like to recognise the work of the Foundation Board, Adelaide Cabaret Festival advisory Committee and volunteers.

Thank you to the State Government of South Australia in particular Premier Mike Rann, Minister John Hill and Alex Reid Executive Director Arts SA and their staff, Adelaide City Council, Hieu Van Le Lieutenant Governor of South Australia and the Patron of OzAsia Festival and the South Australian Tourism Commission. And to our loyal sponsors, donors and audiences, we thank you.

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

Douglas Gautier
CEO & Artistic Director

Adelaide Festival Centre Trust Act 1971

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

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

The Adelaide Festival Centre Trust is also subject to certain provisions (part 2, part 3, part 4, sections 27, 32, 35, 36, 37, 38, 39, 40, 41 and 42) of the *Public Corporations Act 1993*.

Trustees

The following individuals served as Trustees during the 2010-11 financial year:

Barry Fitzpatrick AM, Chairman
Susan Clearihan
Caroline Cordeaux
Zannie Flanagan
Peter Goers
Ian Kowalick
Bill Spurr
Carolyn Mitchell

Organisational Chart



The Objectives of Adelaide Festival Centre Trust

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

Be the South Australian arts hub and a leading Arts Centre in the Asia Pacific region

Make plans to reinvent and comprehensively upgrade Adelaide Festival Centre and successfully integrate the Festival Centre within the Riverbank Precinct Development

Sustain and develop our program led ethos to deliver great work in our venues

Consolidate & increase ticketed attendances & visitation, and sustain them

Ensure high quality customer experience across all aspects of Adelaide Festival Centre Trust operations

Implement a more sustainable, responsive financial model to underpin the overall objectives of the Adelaide Festival Centre

South Australia's Strategic Plan

The Festival Centre's mission aligns with South Australia's Strategic Plan in the areas of:

Growing Prosperity – by attracting national and international visitors to Adelaide

Improving Wellbeing - by maintenance of lifestyle quality through an accessible arts and cultural program

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

Fostering Creativity and Innovation - as the state's home of the performing arts

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

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

Specifically, the work of the Adelaide Festival Centre contributes most directly to the strategic plan target T4.4; cultural engagement – arts activities. *Increase the number of attendances at selected arts activities by 40% by 2014.*

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 targeted 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.

TO BE THE SOUTH AUSTRALIAN ARTS HUB & A LEADING ARTS CENTRE IN THE ASIA PACIFIC REGION

The Festival Centre operates some of the busiest performing arts venues in the state, including in the Riverbank precinct - the Festival Theatre, Dunstan Playhouse, Space Theatre, Amphitheatre and in the Chinatown precinct - Her Majesty's Theatre. The Festival Centre also manages two exhibition spaces including the Artspace Gallery and the Festival Theatre foyer and a number of function spaces including the Banquet Room, Lyrics Room and John Bishop Room.

CALENDAR OF EVENTS

July

Banquet Room

SOS: Discotheque with DJ Trip, MC and Dancers - Adelaide Festival Centre

Dunstan Playhouse

Entertaining Mr Sloane - State Theatre Company Of South Australia

Letter's End by Wolfe Bowart - Adelaide Festival Centre

Romeo and Juliet - State Theatre Company Of South Australia

Festival Theatre

AIDA - State Opera of South Australia

The Silver Rose - The Australian Ballet

Her Majesty's Theatre

Drum Tao - Retfar Entertainment

Cinderella by Australian Classical Youth Ballet - Adelaide Festival Centre's

Something on Saturday

Look Up in the Air! by Rock Chick & Science Geek - Adelaide Festival Centre's

Something on Saturday

Wow! by Cirkidz - Adelaide Festival Centre's Something on Saturday

The Man in Black - Folsom Prison Productions Pty Ltd

Piano Bar

The Search for Nanuk by Giai Theatre- Adelaide Festival Centre's Something on Saturday

Space Theatre

Beauty - Restless Dance Company & Adelaide Festival Centre's inSPACE

Fugitive - Windmill Performing Arts & Adelaide Festival Centre's inSPACE

Superheroes - Stone/Castro (Joanne Stone & Paulo Castro) & Adelaide Festival Centre's inSPACE

Festival Theatre foyer

Now Showing! Exhibition – Performing Arts Collection

Frank Grauso – Adelaide Festival Centre Moving Image Program

Artspace Gallery

Wall Objects – Don Ellis – Adelaide Festival Centre

Our Mob 2010 – Adelaide Festival Centre

August**Banquet Room**

Babies Proms with Adelaide Youth Orchestra - Adelaide Festival Centre's

Something on Saturday

Festival Theatre

ASO Showcase 6: The Cook The Chef and Adelaide Symphony Orchestra

David Campbell - The Broadway Show - The Harbour Agency

Festival of Music - Primary Schools Music Festival 2010

Let it Be - The Beatles Songs of Lennon & McCartney - Spiritworks Pty Ltd

The Pearl Fishers - State Opera of South Australia

Her Majesty's Theatre

Mother Africa - Circus of the Senses - Retfar Entertainment

Piano Bar

Bustar - Australia's Comedy Juggling Superstar Show - Adelaide Festival Centre's
Something on Saturday

Hail Hail Rock n' Roll by Rockola - Adelaide Festival Centre's Something on
Saturday

Planet of the Primes by Numbercrunch - Adelaide Festival Centre's Something on
Saturday

Space Theatre

Harbinger - Brink Productions

Ignition - But is it Really Dance? Australian Dance Theatre & Adelaide Festival
Centre's inSPACE

Tours

Frock On - (centrED) Adelaide Festival Centre

Page One Act One - (centrED) Adelaide Festival Centre

Festival Theatre foyer

Now Showing! Exhibition – Performing Arts Collection

Artspace Gallery

Our Mob 2010 – Adelaide Festival Centre

September

Dunstan Playhouse

God of Carnage - State Theatre Company Of South Australia
Of Earth and Sky - Adelaide Festival Centre's OzAsia Festival
Paul Grabowsky & Megan Washington - Recitals Australia & Adelaide Festival Centre

Festival Theatre

Catholic Schools' Music Festival - South Australian Commission for Catholic Schools Incorporated
JUMP - Adelaide Festival Centre's OzAsia Festival

Her Majesty's Theatre

Dialogue in Skin - Hands Percussion & Adelaide Festival Centre's OzAsia Festival
Elvis - If I Can Dream - Himself
Unknown Pleasures - PeppermintBlue Entertainment Pty Ltd T/A Red Ant Touring
Keynote lecture – Is it necessary to love your neighbours? With Dr Ashis Nandy - Adelaide Festival Centre's OzAsia Festival

Piano Bar

Body Parts by Sue Harris Puppets - Adelaide Festival Centre's Something on Saturday
Mashaallah Mohammadi exhibition - Adelaide Festival Centre's OzAsia Festival

Space Theatre

AFTERNOON absurdiTEA with Camellia Cha - Adelaide Festival Centre's OzAsia Festival
In Repose - Adelaide Festival Centre's OzAsia Festival
Nan Jombang Presents: SangHawa (Genesis) and Rantau Berbisik (Whisperings of Exile) - Adelaide Festival Centre's OzAsia Festival
Hamlet - Adelaide Festival Centre's OzAsia Festival
When His Watch Stopped - Adelaide Festival Centre's OzAsia Festival
Korean Theatre Forum - Adelaide Festival Centre's OzAsia Festival
Architect Forum: ReBuilding Communities - Adelaide Festival Centre's OzAsia Festival

Space Theatre foyer

Stephen House exhibition – The Godavari River - Adelaide Festival Centre's OzAsia Festival

Artspace

Australian Chinese Music Ensemble - Adelaide Festival Centre's OzAsia Festival

Tenzin Choegyal – Mystical Tibet Concert - Adelaide Festival Centre's OzAsia Festival
Aehee Park exhibition - Adelaide Festival Centre's OzAsia Festival
Our Mob 2010 – Adelaide Festival Centre

Festival Theatre foyer

Sand Mandala interactive artwork - Adelaide Festival Centre's OzAsia Festival
Laura Wills exhibition - Adelaide Festival Centre's OzAsia Festival
Ester Chew & Andrew Brackman installation
Now Showing! Exhibition – Performing Arts Collection
Garry Stewart & Australian Dance Theatre – Performing Arts Collection

Bistro by the food business

Luke Nguyen's Cooking Demonstrations - Adelaide Festival Centre's OzAsia Festival
Street Food Feast from the Far East - Adelaide Festival Centre's OzAsia Festival

Festival Theatre Terrace

Tea Ceremonies - Adelaide Festival Centre's OzAsia Festival

Car Park wall & Festival Centre surrounds

Jason Wing installation

Flinders University

Jumaadi & Flinders Uni Performance - Adelaide Festival Centre's OzAsia Festival

Mercury Cinema

OzAsia On Screen - Adelaide Festival Centre's OzAsia Festival
Hong Kong On Screen - Adelaide Festival Centre's OzAsia Festival
Sweet & Short - Adelaide Festival Centre's OzAsia Festival
Korea On Screen - Adelaide Festival Centre's OzAsia Festival

October

Banquet Room

Animania Festival - Adelaide Festival Centre's OzAsia Festival

Dunstan Playhouse

Maria de Buenos Aires - Leigh Warren & Dancers & State Opera of South Australia
The Give and Take - State Theatre Company Of South Australia

Festival Theatre

ASO Masters 12: Triumphant Shostakovich - Adelaide Symphony Orchestra
ASO Showcase 7: The Best of West End - Adelaide Symphony Orchestra
Cop This 6 – centRED, Adelaide Festival Centre
Dhol Foundation - Adelaide Festival Centre's OzAsia Festival
Hansel & Gretel - State Opera of South Australia
Imperial Russian Ballet - The Nutcracker - Russian Ballet Touring Pty Ltd

Pink Martini - Chugg Entertainment
Rufus Wainwright - Chugg Entertainment

Her Majesty's Theatre

Jesus Christ Superstar - Gilbert & Sullivan Society of SA Inc
Petula Clark - Mario Maiolo Promotions
Poreotics : Tic Tic Tour: Push Events
Rhys Darby - It's Rhys Darby Night - Adrian Bohm Presents Pty Ltd
When the Rain Stops Falling - Brink Productions

Piano Bar

Black Jesus Experience with Mulatu Astatke - Adelaide Festival Centre

Space Theatre

Blackbird - Flying Penguin & Adelaide Festival Centre's inSPACE
Little Big Shots 2010 - International film festival for kids - Adelaide Festival Centre

Festival Theatre Rehearsal Room

The Dhol Foundation workshop - Adelaide Festival Centre's OzAsia Festival

Space Theatre foyer

Stephen House exhibition – The Godavari River - Adelaide Festival Centre's OzAsia Festival

Artspace

Australian Chinese Music Ensemble - Adelaide Festival Centre's OzAsia Festival
Tenzin Choegyal – Mystical Tibet Concert - Adelaide Festival Centre's OzAsia Festival
Aehee Park exhibition - Adelaide Festival Centre's OzAsia Festival
Our Mob 2010 – Adelaide Festival Centre
59th Blake Prize Touring Exhibition – Adelaide Festival Centre

Festival Theatre foyer

Sand Mandala interactive artwork - Adelaide Festival Centre's OzAsia Festival
Laura Wills exhibition - Adelaide Festival Centre's OzAsia Festival
Ester Chew & Andrew Brackman installation
Now Showing! Exhibition – Performing Arts Collection
Garry Stewart & Australian Dance Theatre – Performing Arts Collection

November

Dunstan Playhouse

Aleksandr Tsiboulski & Jane Edwards - Adelaide Festival Centre's Adelaide International Guitar Festival
Come Out 2011
Gypsy Ballads - Adelaide Festival Centre's Adelaide International Guitar Festival
Melbourne To Mumbai Adelaide Festival Centre's Adelaide International Guitar Festival
One Voice, One Guitar: Shawn Mullins & Cal Williams Jnr - Adelaide Festival Centre's Adelaide International Guitar Festival

Festival Theatre

ASO Masters 13: Scheherazade - Adelaide Symphony Orchestra
Engelbert Humperdinck - Mellen Events
Musica Latina - Manuel Barrueco & Yamandu Costa - Adelaide Festival Centre's Adelaide International Guitar Festival
My Dream - 3CW Chinese Radio Pty Ltd
Other Wordly Sounds - Adelaide Festival Centre's Adelaide International Guitar Festival
St Aloysius College Spectacular 2010 - St Aloysius College Inc
The Heart of Flamenco - Adelaide Festival Centre's Adelaide International Guitar Festival

Her Majesty's Theatre

Bjorn Again - The ABBA Gold Concert - The Music Group
Carrie Fisher - Wishful Drinking - Cooke, Malcolm
Desalyne End of Year Concert - Desalyne Theatrical Enterprises
John Edward - Jenus, Inc.
Let's Dance 2010 - Desteno Dance Centre
Lúcnică - Beautiful and Young, Australian Tour 2010 - Bucko Investment Trust
Mighty Good Talent School Annual Concert - Mighty Good Productions
Strictly Talented - 'End of Year Showcase' - Strictly Talented Performing Arts

John Bishop Room

Masterclass: Manuel Barrueco - Adelaide Festival Centre's Adelaide International Guitar Festival

Quartet Suite

Mason Rack Workshop " Slide Methods" - Adelaide Festival Centre's Adelaide International Guitar Festival
Studio Guitar Architecture : Workshop by Ben Edgar - Adelaide Festival Centre's Adelaide International Guitar Festival

Space Theatre

Christa Hughes & Ben Fink - Adelaide Festival Centre's Adelaide International Guitar Festival
Coopers Late Night Sessions: Richard Bona Group - Adelaide Festival Centre's Adelaide International Guitar Festival
Ursula Martinez: My Stories, Your Emails - Feast Festival
FGHR - Adelaide Festival Centre's Adelaide International Guitar Festival
Lisa Miller & Shane O'Mara with Peter Jones Very Jane - Adelaide Festival Centre's Adelaide International Guitar Festival
Melbourne Guitar Quartet & Guitarissimo: "the art of ensemble" - Adelaide Festival Centre's Adelaide International Guitar Festival
Menopause the Musical - Hit Productions
Retratos: Portraits of Brasil - Adelaide Festival Centre's Adelaide International Guitar Festival
Songs from the Divine Wilderness - Adelaide Festival Centre's Adelaide International Guitar Festival
Sunday En Masse - Adelaide Festival Centre's Adelaide International Guitar Festival

The Mason Rack Band - Adelaide Festival Centre's Adelaide International Guitar Festival

Tours

Frock On (centrED) Adelaide Festival Centre

Festival Theatre foyer

Garry Stewart & Australian Dance Theatre – Performing Arts Collection
Tomorrow – Community Bridging Services
Mullet Festival Prize winners

Artspace

59th Blake Prize Touring Exhibition – Adelaide Festival Centre

December

Festival Theatre

A Dance Spectacular - Norwood Ballet Centre
Christmas Proms - Adelaide Festival Centre
'End of Year Concert' - Flava Dance Studios
Gotan Project - Tango 3.0 Tour - Michael Coppel Presents
Human Nature with Adelaide Symphony Orchestra
Sir James Galway - Tim Woods Entertainment
St Andrews School Speech Night - St Andrew's School
West Side Story - West Side Story Australasia Pty Ltd in association with Adelaide Festival Centre

Her Majesty's Theatre

Dance, Dance, Dance - Dance Force
End of Year Concert - The Little Sea Spirit & Tribute to Irving Berlin - Elayne Cherry Dance Centre
Mary Poppins - Australian Classical Youth Ballet

Festival Theatre Foyer

Poster George – Performing Arts Collection

January

Festival Theatre

Kenny Rogers - Mario Maiolo Promotions

Her Majesty's Theatre

Brooke Fraser - The Harbour Agency
China Xinjiang Mukam Arts Ensemble - SA Xinjiang Association
Looking Through a Glass Onion - The Harbour Agency

Festival Theatre Foyer

Poster George – Performing Arts Collection

February

Dunstan Playhouse

STC 2011 - State Theatre Company Of South Australia

Festival Theatre

Big pond Adelaide Film Festival Opening

ASO 2011 - Adelaide Symphony Orchestra

ASO Masters 1: Pictures at an Exhibition - Adelaide Symphony Orchestra

ASO: Dame Kiri Te Kanawa & Adelaide Symphony Orchestra

ASO: Last Night at the Proms - Adelaide Symphony Orchestra

Cultures of China Festival of Spring - First Class Australasia Pty Ltd

Madame Butterfly - The Australian Ballet

Sufjan Stevens - Adelaide Festival Centre

Her Majesty's Theatre

Danny Bhoj - Century Entertainment Pty Ltd

The Misanthrope - State Theatre Company Of South Australia

The Red Shoes - Arts Projects Australia Events Pty Ltd

Piano Bar

The Black Swan Duo

Festival Theatre Foyer

Poster George – Performing Arts Collection

March

Amphitheatre

Instant Orchestra Workshop - Come Out

Artspace

Hans Christian Must Be An Angel - Come Out

Thick Skinned Things - Come Out

Banquet Room

Take Me There - Come Out

This [Baby] Life - Come Out

Dunstan Playhouse

Jason Robert Brown with special guest Rachael Beck - Your Management International

Professor Guy Claxton key note speech - Come Out

The Complete Works of William Shakespeare (Abridged) - State Theatre Company Of South Australia

Festival Theatre

ASO: Hollywood the Concert - Adelaide Symphony Orchestra
Cecilia Bartoli - Andrew McManus Presents Pty Ltd
Go!! Show Gold - Mario Maiolo Promotions
Tim Minchin Vs The Adelaide Symphony Orchestra - Adelaide Symphony Orchestra
& Adelaide Festival Centre
UniSA Graduations 2011 - University of South Australia

Her Majesty's Theatre

Belle & Sebastian - Michael Coppel Presents
Free Fall - Come Out
When the Pictures Came - Come Out
Golden Mountain Temple / The Broken Bridge / Lei Feng Pagoda (Tianjin Opera) -
Great Trend Management Pty Ltd T/A GTIM

Elder Park

Big Family Outing – Toddlertheque - Come Out

Space Theatre

Music Hellenika 2011 - Under an Athens Moon - The SA Council for The Greek
Cultural Month Inc. in association with Adelaide Festival Centre
SACE Dance Day 2011 – (centrED) Adelaide Festival Centre
Vuil Kind (Vile Child) - Come Out & Adelaide Festival Centre

Festival Theatre Foyer

Poster George – Performing Arts Collection
The Art in Performing Arts – Performing Arts Collection

April

Dunstan Playhouse

Imogen Heap - PeppermintBlue Entertainment Pty Ltd T/A Red Ant Touring
November - State Theatre Company Of South Australia

Festival Theatre

Wicked - Wicked Australia in association with Adelaide Festival Centre

Her Majesty's Theatre

Turns - Adelaide Festival Centre
Stari Most - Come Out
Danny Bhoy - Century Entertainment Pty Ltd
World War Bob - Adelaide Festival Centre

Space Theatre

Children's Cheering Carpet – Saltbush - Adelaide Festival Centre
Paul Kelly A-Z - Artist Voice Pty Ltd
Red - Independent Theatre Inc

Festival Theatre Foyer

The Art in Performing Arts – Performing Arts Collection

Second of the Friends – Friends of the South Australia School of Art

Artspace

Henri Mallard: Building the Sydney Harbour Bridge

May

Banquet Room

Rhythm Nation - Adelaide Festival Centre's Something on Saturday

Dunstan Playhouse

Katie Noonan & Karin Schaupp - The Harbour Agency & Adelaide Festival Centre

Her Majesty's Theatre

Adelaide Kalamela 2011 - Adelaide Metropolitan Malayalee Association

Cliff Richard & Dusty Springfield in Concert- Ostavocal Pty Ltd

Herbie Hancock - Michael Coppel Presents

Hi-5 - Andrew Kay and Assoc Pty Ltd

Joe Bonamassa - J & R Adventures

Wizard of Oz by ACYB - Australian Classical Youth Ballet

The Class of '59 - The Harbour Agency

The Vera Lynn Legacy - Legacy Club of Adelaide Inc.

Space Theatre

Africa by My Darling Patricia - Adelaide Festival Centre's inSPACE

Let's Party - The Science Gang - Adelaide Festival Centre's Something on Saturday

The Grimstones - Mortimeer Revealed - - Adelaide Festival Centre's Something on Saturday

The Zoo Story - State Theatre Company Of South Australia

Festival Theatre Foyer

Lionel Louge - Performing Arts Collection

The Art in Performing Arts – Performing Arts Collection

Second of the Friends – Friends of the South Australia School of Art

Artspace

Henri Mallard: Building the Sydney Harbour Bridge

June

Artspace

Blokelahoma! (Toby Francis) - Adelaide Festival Centre's Adelaide Cabaret Festival
Der Gelbe Stern (The Yellow Star) (Alexis Fishman) - Adelaide Festival Centre's Adelaide Cabaret Festival

High School Cabaret (Blackwood High School) - Adelaide Festival Centre's Adelaide Cabaret Festival

High School Cabaret (Pembroke School) - Adelaide Festival Centre's Adelaide Cabaret Festival

In Vogue: Songs by Madonna (Michael Griffiths) - Adelaide Festival Centre's Adelaide Cabaret Festival
Introducing Molly Pope - Adelaide Festival Centre's Adelaide Cabaret Festival
Long Live The King (Ansuya Nathan) - Adelaide Festival Centre's Adelaide Cabaret Festival
When I Fall In Love: The Nat King Cole Story (Bert LaBonte) - Adelaide Festival Centre's Adelaide Cabaret Festival

Banquet Room

Amy Housewine in Back to Crack - Adelaide Festival Centre's Adelaide Cabaret Festival
Any Place I Hang My Hat Is Home (Jane Clifton) - Adelaide Festival Centre's Adelaide Cabaret Festival
Crazy 1961 (Mark Nadler) - Adelaide Festival Centre's Adelaide Cabaret Festival
Lisa Hunt's Forever Soul - Adelaide Festival Centre's Adelaide Cabaret Festival
Our Hit Parade - Adelaide Festival Centre's Adelaide Cabaret Festival
So Close (Daniel Boys) - Adelaide Festival Centre's Adelaide Cabaret Festival
Broadway 4 Kidz - Adelaide Festival Centre's Something on Saturday
The Incredibubble Show for Kids - Adelaide Festival Centre's Something on Saturday
Wizzmix Show - Adelaide Festival Centre's Something on Saturday
The Jitterbug Club - Adelaide Festival Centre's Adelaide Cabaret Festival
Tuba Skinny - Adelaide Festival Centre's Adelaide Cabaret Festival
Urban Display Suite (Michael Dalley) - Adelaide Festival Centre's Adelaide Cabaret Festival

Dunstan Playhouse

45 Years Of Song (Glenn Shorrock) - Adelaide Festival Centre's Adelaide Cabaret Festival
An Evening With Jimmy Webb - Adelaide Festival Centre's Adelaide Cabaret Festival
Chita Rivera - My Broadway - Adelaide Festival Centre's Adelaide Cabaret Festival
Cry Me A River - The World of Julie London (Rhonda Burchmore) - Adelaide Festival Centre's Adelaide Cabaret Festival
Doris Day - So Much More Than The Girl Next Door Starring Melinda Schneider - Adelaide Festival Centre's Adelaide Cabaret Festival
Gobsmacked! (The Magnets) - Adelaide Festival Centre's Adelaide Cabaret Festival
More Than Words (Rachael Beck & Ian Stenlake) - Adelaide Festival Centre's Adelaide Cabaret Festival
Mini Stunt Bike Team - Adelaide Festival Centre's Something on Saturday
The Other Great American Songbook (Robyn Archer) - Adelaide Festival Centre's Adelaide Cabaret Festival
The Show Must Go On (Leo Sayer) - Adelaide Festival Centre's Adelaide Cabaret Festival

Festival Theatre

Batt On A Hot Tin Roof (Bryan Batt) - Adelaide Festival Centre's Adelaide Cabaret Festival
Diciassette (17) (Mark Vincent) - Adelaide Festival Centre's Adelaide Cabaret Festival

Freeway - The Chet Baker Journey (Tim Draxl) - Adelaide Festival Centre's Adelaide Cabaret Festival
Michael Feinstein Sings Sinatra - Adelaide Festival Centre's Adelaide Cabaret Festival
Olivia Newton-John - Adelaide Festival Centre's Adelaide Cabaret Festival
Something About Always (Simon Burke) - Adelaide Festival Centre's Adelaide Cabaret Festival
Variety Gala Performance - Adelaide Festival Centre's Adelaide Cabaret Festival
Volunteers Day 2011 - Office for Volunteers
Waitressing and Other Things I Do Well (Gillian Cosgriff) - Adelaide Festival Centre's Adelaide Cabaret Festival
When I Was Young, I Listened To The Radio (Carrie Rawlings) - Adelaide Festival Centre's Adelaide Cabaret Festival

Her Majesty's Theatre

Dumped! The Musical - Theatre Tours Australia Pty Ltd
Michael Jackson HIStory this is it Tour - RockCity Event Marketing Pty Ltd
Soweto Gospel Choir - Adelaide Festival Centre

Space Theatre

Boom Bah! - Windmill Performing Arts
Crazy Enough (Storm Large) - Adelaide Festival Centre's Adelaide Cabaret Festival
Drag! - Adelaide Festival Centre's Adelaide Cabaret Festival
Josie in the Bathhouse (Josie Lane) - Adelaide Festival Centre's Adelaide Cabaret Festival
Make Me A King (Paul Capsis) - Adelaide Festival Centre's Adelaide Cabaret Festival
Midnight Muses: It Begins to Tell (Leah Flanagan) - Adelaide Festival Centre's Adelaide Cabaret Festival
The Wet Spots - Adelaide Festival Centre's Adelaide Cabaret Festival
The World Is Winning (Mike McLeish) - Adelaide Festival Centre's Adelaide Cabaret Festival

Festival Theatre Foyer

The Art in Performing Arts – Performing Arts Collection
Peter Allen – Performing Arts Collection

MAKE PLANS TO REINVENT AND COMPREHENSIVELY UPGRADE ADELAIDE FESTIVAL CENTRE AND SUCCESSFULLY INTEGRATE THE FESTIVAL CENTRE WITHIN THE RIVERBANK PRECINCT DEVELOPMENT

The Riverbank Precinct

Adelaide Festival Centre is working with various groups to build the case for redevelopment of the building and maximising on commercial opportunities within the expanded facilities of the Riverbank Precinct Development.

The redevelopment of the Festival Centre will identify opportunities for an energised arts entertainment and public performance hub that will act as an exciting and central destination point for the arts and entertainment, both directly through attendances but also indirectly as part of the current and planned precinct developments.

Contemporary infrastructure management requires periodical review and refreshing of facilities to ensure the best possible service mix using up-to-date and emerging technologies.

Options for a redevelopment central performing arts hub will be part of the master plan that supports other uses for the general public so that the public can enjoy a redeveloped arts and entertainment centre as part of a leisure and cultural precinct. The commercial uplift potential is in the expansion of the current facility in seating capacity and the potential for improving ancillary commercial revenue from functions and restaurants activity.

SUSTAIN AND DEVELOP OUR PROGRAM LED ETHOS TO DELIVER GREAT WORK IN OUR VENUES
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Highlights of 2010-11 program of events and activities

- Two musicals were presented this financial year; West Side Story was presented in the tradition musical time slot over summer and WICKED painted the town green in April and May. West Side Story welcomed over 35,000 patrons and WICKED had an audience of over 95,000.
- The cultural melting pot bubbled over during the fourth annual OzAsia Festival (17 September – 2 October): through story-telling, theatre, dance, music, visual arts and film, South Australians united and celebrated the rich and diverse cultural offerings of Asia and its interactions with Australia.

The Festival featured 133 artists from Korea, Indonesia, Tibet, Malaysia, India, Vietnam, China, Hong Kong and the best from Australia. There were 11 shows, 6 special events, 3 food events, 8 forums, 19 films, 6 short films and 5 exhibitions. The Festival's popularity is reflected by the fact that this year attendances grew to more than 32,000 across the two weeks - a 28% increase from 2009 and five events sold out.

- In his first year as Artistic Director, Slava Grigoryan has taken the Adelaide International Guitar Festival to the next level. He curated a Festival that reflected and drew on his musical expertise and international connections as one of Australia's finest musicians. Audiences embraced the 2010 Adelaide International Guitar Festival with total attendances reaching more than 16,000. The 2010 program featured more than 90 artists from as far afield as the United States, Brazil, Spain, Austria, Tunisia and the local scene. There were 30 events including 3 Australian premieres with 6 events sold out and styles ranged from flamenco, contemporary jazz, samba, choro, tango, blues/roots, classical Indian, Brazilian, bossa nova, pop, afro-beat, funk and traditional classical guitar. Evidence of the Adelaide International Guitar Festival's increasing reach is 13% of all tickets for the Festival were bought by interstate or overseas patrons.
- The 11th Adelaide Cabaret Festival (10-25 June) was the most successful Cabaret Festival ever. This year's Festival broke all previous box offices achieving an 8% increase on the 2010 Festival and with an estimated 95,000 attendances, an increase of 19% due to people really embracing the whole Festival atmosphere – seeing multiple shows and enjoying the free activities and food and beverage offerings before, after and in-between performances.

This year's Festival, proudly supported by Principal Partner FOXTEL, featured an out-of-this-world line-up including 50 international artists from the USA, UK, and Canada, as well as the cream of the Cabaret crop in Australia, with 224 Australian artists, 125 of those being South Australian. 15 international shows, 15 world premieres, 7 Australian premieres, 32 Adelaide premieres, and 3 Adelaide exclusives – a total of 35 performances sold out.

David and Lisa Campbell completed a very successful three year stint at the helm of the Cabaret Festival this year.

- Adelaide Festival Centre's Season of theatre, dance and music presented 30 shows throughout the financial year.
- Dance highlights included The Australian Ballet's The Silver Rose and Madame Butterfly; Australian Dance Theatre's Ignition and Bangarra Dance Theatre.
- Music highlights included Paul Grabowsky & Megan Washington, Tim Minchin VS Adelaide Symphony Orchestra and Soweto Gospel Choir's African Grace.
- Theatre highlight's included Windmill's Fugitive, Yohangza Theatre Company's Hamlet by William Shakespeare, Stella Den Haag's Vuil Kind (Vile Child) and Turns featuring theatre royalty Nancye Hayes and Reg Livermore.
- Family programming continue to be a priority with performances suitable for children on offer every school holidays and the Something on Saturday

Program during the winter months that continues to attract a dedicated audience of children aged 3 – 10 years old and their families. Highlights during the year included Spoon Tree Productions' Letter's End, Little Big Shots short film festival and the Big Family Outing during the 2011 Come Out Festival.

- In Conversation With is a new program encouraging dynamic dialogue about arts and cultural issues hosted by ABC's Fenella Kernebone. The program is free and explores various topics across Australia's diverse, creative cultural landscape.
- The visual arts program included the indigenous exhibitions Our Mob 2010 and Warmun Art: Making History in the East Kimberly. Another highlight was the 59th Blake Prize Touring Exhibition exploring the religious and spiritual in art.
- Multicultural programming highlights included Music Hellenika 2011 Under an Athens Moon and Adelaide Kalamela 2011 Festival of Performing Arts. Both events sold out prior to the performances.

CONSOLIDATE & INCREASE TICKETS ATTENDANCES & VISITATION AND SUSTAIN THEM

Subscribe and Save

A season subscription of four or more shows is offered throughout the year to encourage and reward repeat attendance by patrons. The subscription price is up to 15% off the adult ticket price. Subscription prices are offered for the year-long season of theatre, dance and music as well as the Adelaide Cabaret Festival, Adelaide International Guitar Festival and the OzAsia Festival. Performances presented by Adelaide Festival Centre had an attendance of 116,442.

GreenRoom

Adelaide Festival Centre's GreenRoom Program aims to build sustainable new audiences for the Festival Centre through a youth membership program for young people aged 16-30 years old. Current members totalled 432 at the end of June 2011. GreenRoom tickets are affordable for members at an average price of \$20. A total of 301 GreenRoom discounted tickets were sold in 2010-11.

Performance Plus events for this financial year included 18 events with an average of 12 participants per event. These have included; Bangarra Dance Masterclass, *Superheroes* Short Film Competition, Megan Washington song writing workshop, Guitar Festival 'Mason Rack's Life Lessons' talk, OzAsia Festival's *Jump* after party, Overcoming Stage Fright with Karin Shaupp workshop, Soweto Gospel Choir 'Song and Dance' workshop and People's Republic of Animation 'Storytelling for Screen 101' workshop.

New GreenRoom initiatives and highlights include:

- GreenRoom also presented a panel discussion about *Ways in which young people communicate their own spirituality in today's world and do the arts play a role?*, in conjunction with visual arts 59th Blake Prize Exhibition. This event had nearly 300 young people attend and engage in the panel discussion, many of whom do not frequent or have never been to the Adelaide Festival Centre.
- Social marketing – FaceBook fan page has increased by 144% with 457 fans and along with a steady increase in twitter followers has encourage a sense of community within the GreenRoom community.
- GreenRoom Advocacy Program – in its third year has eleven young, enthusiastic people who have been responsible for the marketing, publicity and event management of the 2011 OzAsia Festival and GreenRoom Wasabi Short Film Competition. The GreenRoom Advocates for 2011 include Abby Richardson, Angel Lee, Chelsea Ayling, Cherie Barnett, Chrissy Kavanagh, Mary Brushe, Natalia Sledz, Safia Kargas, Samuel Lee, Simon Rogers, Tiahna Thiele.
- An increase of secondary school generic GreenRoom memberships being utilised across different arts students.

A testimonial from a GreenRoom Advocate:

"Working as a GreenRoom Advocate has been a truly rewarding experience. I was able to utilise my existing communications skills while learning more about marketing, PR and design. The advocates were a fun, mixed bunch of extremely talented girls and guys. It was great working on marketing for the OzAsia [Wasabi] short film competition with such passionate and enthusiastic people. The eagerness and positivity of the advocates was inspiring. I strongly recommend getting involved in the GreenRoom Advocacy program because in addition to experiencing 'behind-the-scenes' art management and learning about marketing and creative industries, you make valuable professional connections and great friends." Cheslea Ayling

Student Tix (STix)

The program gives school students the opportunity to purchase tickets to events presented by Adelaide Festival Centre at a 50% discount off student concession prices. This program is subsidised by sponsorship and donations from the Adelaide Festival Centre Foundation.

Promotion of STix is primarily via the Adelaide Festival Centre education program for schools, centrED. The education program produces an annual brochure that is sent to every school in the State so that STix are accessible to all students.

Additionally, niche marketing campaigns are directed at targeted audiences for individual shows that were not promoted in the centrED brochure or for those shows where there is still availability for additional student audiences.

This financial year a total of 859 STix tickets have been purchased.

Education Program (CentrED)

The centrED education program provides curriculum-based arts opportunities for all South Australian students and teachers to focus on relevant and engaging learning experiences as audience members and artists. Adelaide Festival Centre works in collaboration with the Department of Education & Children's Services to provide the

centrED program at Adelaide Festival Centre and is managed by two Education Managers who are employed by DECS as a component of Outreach Education.

Adelaide Festival centrED program for the 2010-11 period ensured:

- That costs associated with accessing the range of relevant learning experiences at Adelaide Festival Centre were kept to a minimum to maximise schools access.
- Content was pertinent and linked to a range of curriculum outcomes.
- A comprehensive range of performing and visual art forms were presented as appropriate learning experiences for pre-school to year 13 students.

centrED facilitated programs based on:

- DECS learning outcomes, curriculum frameworks, capabilities and priorities.
- Effective and responsive to learner and school requirements.
- Constructivist teaching and learning methodologies.
- Innovative, inclusive, accessible and equitable.
- Effectively planned, contextualized, monitored and evaluated.

Events included:

- Specially selected school performances program presented by Adelaide Festival Centre.
- Educational Guided Tours (seven specially developed and presented learning experiences for reception to year 12)
- Self-guided tours- In Art and Around About Adelaide Festival Centre permanent art collection.
- Pre and Post visit learning resources (i.e. student worksheets, cross – curriculum packages).
- Teacher Professional Development programs.
- Student workshop programs.
- Festival programs specially developed for integrated learning - Adelaide Cabaret Festival - High School Cabaret project, OzAsia Festival – Moon Lantern Festival and Come Out.

A total number of 15,636 students and teachers from 730 schools accessed 252 centrED events throughout Terms three and four of 2010 and Terms one and two of 2011.

Throughout the 2010-11 year an estimated 20,633 students and teachers attended performances of Adelaide Festival Centre's home companies; State Opera, State Theatre Company, Adelaide Symphony Orchestra, Windmill Performing Arts and Brink Productions, partnered with visitations at the extensive collection of visual and performing arts exhibitions in the various exhibiting spaces at the Adelaide Festival Centre.

A total of 4,967 pre-schoolers to year 12 students and teachers from 241 country and metropolitan disadvantaged schools were allocated the 3D Equity subsidy support for ticket prices, transport costs or temporary relief teaching release time. The Grant to Organisations from the Minister of Education continues to provide valuable support to the equity of access for students and teachers identified as disadvantaged either economically, geographically or culturally. This number is less

than the previous financial year, due to greater subsidies required for increased ticket and transport costs.

Highlights for this period have been the High School Cabaret, our involvement in the OzAsia Festival and the innovative Flashmob performances.

Keeping People Informed

Adelaide Festival Centre produces numerous publications to keep potential and existing patrons informed about the activities at the venue. Publications include - the annual Season brochure; bi-monthly What's On brochure of events and activities; a fortnightly What's On email newsletter; bi-monthly BASS event guide; centreEd annual brochure for teachers and students; Grin GreenRoom's Monthly e-newsletter; a bi-annual Showcase newsletter about Performing Arts Collection activities and a regular email newsletter for business partners. Plus regular e-newsletters for Adelaide Cabaret Festival, Adelaide International Guitar Festival and OzAsia Festival.

Disability Action Plan

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

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

The Dunstan Playhouse was closed for three months from the 1 December 2010 until 6 March 2011 for the third and final stage of the Dunstan Playhouse upgrade. Stage 3 saw the disability seating options in the venue increase from four to 11. This was achieved by enlarging existing boxes three and six to provide better access plus the installation of two platform lifts that allow access from the foyer to the rear of the auditorium at stalls level in row L.

The Overture program continues to offer heavily subsidised tickets to not-for-profit organisations that work with people with physical or intellectual disabilities as well as other socially marginalised groups.

ENSURE HIGH QUALITY CUSTOMER EXPERIENCE ACROSS ALL ASPECTS OF ADELAIDE FESTIVAL CENTRE TRUST OPERATIONS
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Patron Services

In a refreshed uniform showcasing Adelaide Festival Centre's kaleidoscope theme, the Patron Services department continued to take pride in providing great service this year achieving an average of 9.02 out of 10 each month in Customer Satisfaction Surveys. These results were complemented by an array of feedback

attesting to the welcoming and friendly service that patrons have come to expect from the Festival Centre.

The department retained 97.8% of casual employees this year and appointed two permanent part time employees in the role of Stage Door Attendant to facilitate greater consistency and strength of service in this area.

BASS (Best Available Seating Service)

While 2009/10 was focussed on completing the selection process for a new ticketing system, 2010/11 was all about the implementation and operation of the new solution. Operation of the new system started in August 2010 with the build of the 2011 subscription seasons for the South Australian arts organisations, and processing of ticket sales commenced in September with subscription processing and then the system went live for Phone, Outlet and Website sales only one month later in mid October. To ensure business continuity, all newly contracted performances were built on the new software and the two ticketing systems ran in tandem until June 2011 when the old system ran out of events to sell and was thereafter decommissioned. The Centre's commitment to the implementation of the new software was an investment in BASS' future and the continuing viability of the BASS business model as a profitable commercial business unit of the Adelaide Festival Centre. All BASS revenues contribute to the Centre's programming activities, and through BASS, the Adelaide Festival Centre continues to provide an essential service to the arts and entertainment industry of South Australia.

Production Services

The Production Services team had another big year looking after the extensive technical requirements for the many productions throughout the Festival Centre venues including Her Majesty's Theatre.

Just a few of the many highlights included *Aida* and *Hansel and Gretel* for State Opera of SA, *West Side Story* and *WICKED* the Musical.

The Sound Shell was again used in Elder Park for the annual *Carols by Candlelight*, along with the Adelaide Symphony Orchestra's Symphony under the Stars concert, and as Stage 1 for WomAdelaide in the Botanic Park.

The OzAsia Festival and Moon Lantern Festival were again delivered to a very high standard by the technical departments.

Another highlight in the year was the Guitar Festival which ran for four days during November 2010.

Our technical crews again did a fantastic job in delivering the 11th Adelaide Cabaret Festival. We received great feedback from the artists on the friendliness of our crew along with their technical excellence.

Theatre Captioning equipment was purchased in August 2010 with the first captioned performance presented during the Brink season of *Harbinger* in September 2010.

Carpark

Operating twenty-four hours a day, seven days a week the car park provides the facility for patrons to pre-book car park spaces through BASS up to 24 hours prior to a performance. Parking options include: Early Bird (in by 9.30am and out by 6.30pm); Casual by the hour (until 6.30pm); Performance / evening flat rate; or Weekend flat rate. Patrons can pay at the Festival Theatre box office, at the auto pay station outside the car park or on exit by credit card. BASS facilitates the car park operations, and thereby provides a one-stop customer service facility for patrons during BASS' standard operating hours. On performance days, this service is supplemented by a car park attendant and a concierge facility.

Volunteers

Volunteers are passionate about the arts and enjoy working alongside Festival Centre staff to maintain a high standard of teamwork. This year has seen the program expand to include the Drama Centre Information Desk.

Thank you to the following volunteers for your support and time:

Wendy Aistrope
Norman Athersmith – Inaugural Volunteer
Joyce Barker
Phil Biggs
Helen Blakebrough
Elaine Bungey
Jen Burford
Ann Cichon
Neville Cichon
Stan Closs
Deane de Laine
Louise Duxbury
Ross Ellery – Inaugural Volunteer
Susan Errington
Jacinta Ewers
Dorothy Fletcher
Ian Fletcher
Steve Garie – Inaugural Volunteer
Lyne George
Terri Gray-Smith
Eileen Harris
Betty Hele
Hana Jaresova
Michal Kedom
Brian Knott
Selwyn Lipscombe
Bronwyn Lloyd
Peter Lloyd
Jim Loudon
Grant Lucas – Inaugural Volunteer
Ross McHenry

Rae McIntyre
Rob McIntyre
Wendy Mainprize
Tania Moreno
Sandi Neuling
Noriel Noble
Rosalind Panrok
Robyn Pascoe
Hannah Paul
Jeanette Pilmore
Claude Rankin – Inaugural Volunteer
Barrie Redman
Sophie Riggs
Lucy Russell
Judy Sleath
Samantha Such
Maria Sumak
Gemma Surridge
Rachelle Thompson
Gary Tonkin
Jean Walker
Clare Walsh
Scott Whellum
Robert White

Catering

Control of bars and function rooms was brought in-house on 13 December 2010. Adelaide Festival Centre Catering was established to provide quality food, beverage and service to patrons attending performances and functions at the Festival Theatre, Dunstan Playhouse, Space Theatre and Her Majesty's Theatre. The response from patrons, home companies, promoters and function clients has been positive and encouraging. Establishing a market leading, competitive catering department will enhance the patron experience and provide a commercial return to the organisation. Patrons attending events now have a variety of food and beverage options, before during and after a performance. Adelaide Festival Centre Catering was a finalist in the 2011 Restaurant and Catering (SA) Awards for Excellence and Di Whicker, Food & Beverage Operations Manager, was judged employee of the year at the industry awards.

The Food Business operates the Festival Theatre Foyer Café and the Bistro located in the Dunstan Playhouse. Both complement the offerings delivered in Lyrics and over the theatre bars. The Food Business was awarded best event caterer and the major award of 'Caterer of the Year' at the 2011 Restaurant & Catering (SA) Awards for Excellence.

A strong relationship has been established between home companies and catering operations.

Merchandise

The retail outlet, Showbitz, proved unviable and was closed in August 2010 allowing the retail co-ordinator to concentrate on sourcing and selling show related

merchandise when artists are in the venues. This has provided a strong net result to the business. The shop area has been returned to public foyer space and has assisted in smoother patron traffic flows to the BASS counter and foyer café.

Performing Arts Collection (PAC)

The exhibitions presented by Performing Arts Collection in the Festival Theatre foyer showcases have been very successful. A standout success was the *Poster George* display attracting unprecedented press and visitors which included the *Poster George Street Art* artwork on the Carpark Mural Wall. The *Peter Allen* and *Lionel Logue* (made famous in *The Kings Speech* film) exhibitions have also proved to be very popular with artists and audiences.

A good part of the year has also been devoted to developing and refining T.E.D. (The Event Database). The database has been completely overhauled to provide better cataloguing information, file documentation, digital imaging and the capture of donation forms. The document store has also been completely revamped with new shelving and cabinets and all paper collections are now rehoused in water resistant, acid free boxes. The rehousing has meant that all collections have been audited, inspected and labelled. The audio visual collections have also been rehoused and relabelled with thanks to the PAC volunteers.

There have been a steady number of research enquiries from the public, with the Collection being used for major projects, including primary resource for the Agnes Dobson and William Cade biographies. And, once again, the public has been generous with donations.

Donations, acquisitions and transfers

- 3CDs music club set up by Doris Brokensha, Dawn Wallace and Dorothy Timins. Donated Betty Ross.
- John Kelly Collection including *Oedipus* designs and props. John Kelly Estate.
- Collection encompassing Phyl Skinner's career as a vaudeville dancer at Theatre Royal. Donated Phyl Skinner.
- Adelaide Festival of the Arts programs, complete set. Donated Ted Nicols.
- Programmes from the Estate of Simon Slade. Donated Jason Groves.
- *Fairy Queen*, 1995, jacket designed and made by Cassandra Backler, Adelaide Centre for the Performing Arts. Donated Cassandra Backler.
- Poster, media releases paperwork for 'Boxer Shorts' (Jimmy Zoole Presents) 1999, PAC Sign, prop – sign from shop set 'Come Back to the Five and Dime,
- Jimmy Dean, Jimmy Dean signed flyer from 'The Caucasian Chalk Circle' AFA, 1986, Prompt script, 'Glass Menagerie'. Donated Peter Goers.
- Bust of Frank Gargaro. Donated Juergen Werner-Suhr.
- Framed, autographed posters of Adelaide Cabaret Festival. Transfer Visual Arts Department AFCT.
- Guitar Festival 2010 merchandise. Transfer Adelaide Guitar Festival

- *Birdbrain* and *Be Yourself* costumes and assorted supporting archives. Donated by Australian Dance Theatre.
- Framed photograph commemorating Queen Elizabeth II dinner at AFCT, 2002. Transfer AFCT Catering.
- Set of programmes for Recitals Australia 2010. Donated Bernice Harrison.
- Adelaide Festival Centre document titled *Late comers Policy and Rehearsal Sign*. Donated Sonia Coorey.
- *Great Cities have Great Orchestras* T-shirt. Donated Karin Juhl, Adelaide Symphony Orchestra.
- Majorie Irving portrait by Rex Wood c1955. Donated Richard Irving.
- Prop decapitated head of Dionysus *The Bacchus* and cassettes of sound effects. Donated Suzanne Hayes.
- Adelaide Festival Centre memorabilia including 'Ciro' badge, framed Tivoli photograph and house manager door label and suit (jacket, pants, shirt, tie). Donated Ciro Cantone.
- Adelaide University Theatre Guild 1960 & 1964 Adelaide Festival of Arts posters. Donated Mrs Beryl Sheasby.
- *When the Rain Stops Falling* dressing gown, props; fish, letters, driftwood, hat, sandshoe, postcards, urn and suitcase. Donated Brink Productions.
- *When The Rain Stops Falling* concept designs. Purchased with funds from John Kelly memorial.
- *The Ring Cycle* 2004 costumes and props including (including costumes worn by John Wegner, Johnathon Summers, John Broucheler and Lisa Gasteen). Donated by State Opera of South Australia.
- Photograph album of 1920s local vaudeville dancer Maisie Burgess. Donated by Lindsay Chilton-Cox
- Adelaide Children's Hospital performance scrapbook compiled by organiser Hayetter Erickson. Donated by Peter Goers
- Adelaide Festival Centre film reel canister 1970-1980. Transfer from Sound Department.

Outward Loan

West Torrens Library – programs for display

Research

- Providing research information on Patricia Hackett for a *Radio National* profile of the actress and her life.
- Providing research, photographs from the extensive Agnes Dobson for a biography being written by theatre director Robert Chuter in Melbourne.
- Providing access to the William Cade Collection to author Avril Dalby for a book she is writing on her grandfather.

Volunteers

Jim Loudon and Robyn Pascoe continued on as volunteers rehousing the audio/video collection, and completing the colour coding of program/event files, and the Festival Centre publicity photograph collection. Susan Errington and Bronwyn Lloyd have sorted the Performing Arts Collection administration files for the past 30 years refiling donation and purchase documentation.

IMPLEMENT A MORE SUSTAINABLE, RESPONSIVE FINANCIAL MODEL TO UNDERPIN THE OVERALL OBJECTIVES OF THE ADELAIDE FESTIVAL CENTRE
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Workshops

The Workshop activities of Adelaide Festival Centre are an integral part of its entrepreneurial business activities. These activities originated through an initiative to build sets for the late 1970s production of *Evita*. The workshops were initially viewed as a short term enterprise intended only to fulfill the purpose of constructing the *Evita* sets.

Today, the workshops are recognised as one of the foremost theatre construction facilities in the Southern Hemisphere with world renowned acclaim for their expertise in finding creative solutions for some of the world's largest musicals and arena spectaculars.

There are two Workshop facilities located in Adelaide. The Dry Creek Workshop looks after scenery building and set electrics, props and special effects while the Gepps Cross Workshop handles the stage engineering and stage automation design and builds projects.

Both workshops employ a core team of staff made up of carpenters, cabinetmakers, boilermakers and sheet metal workers, electricians and fitters and turners who specialise in set builds.

This financial year, the workshop output included set builds nationally and internationally for the following shows:

Set builds nationally and internationally

Billy Elliot:

- Build and install in Korea
- Tour build completed and shipped to New York

Lion King:

- Assemble hire equipment and refurbishment for Singapore Marina Bay Sands
- Ongoing Set automation rental arrangement and related support

Evita:

- Provided staff and expertise to move and document the stored set on behalf of Asia Pacific producer pending sale to the USA

Phantom of the Opera

- Transfer set and installation to Daegu, Korea then set up and install South Africa

Miss Saigon

- Transfer set and automation to Incheon Arts Theatre, South Korea

Jersey Boys

- Manufacture Sydney transfer rigging equipment , Set up in Theatre Royal Sydney ,on going
- Set automation rental arrangement and maintenance support.

Mary Poppins

- Build completed and installed at HMT Melbourne and Sydney Capitol Theatre

Wicked:

- Build and installation QPAC Brisbane, Adelaide and Perth Theatres

Love Never Dies:

- Build and installation Melbourne and ongoing set automation rental arrangement

Adelaide Cabaret Festival:

- Build Smoke & Mirrors

Tour support for the following shows in Australia and overseas

Workshops covered four cities in 10 months in relation to builds, automation and ongoing support and maintenance for:

Billy Elliot

Lion King

Evita

Phantom of the Opera

- Chandelier support steelwork for Daegu, Korea
- Scenery trusses refurbishment

Miss Saigon

Jersey Boys

Avenue Q

Mary Poppins

Hairspray

Mamma Mia!

WICKED:

- Design and quoting forestage modification for tour

West Side Story

Dr Zhivago

- *Love Never Dies* - Set build and Set automation installed

David Jones *Magic Cave* ongoing annual event

Development

Adelaide Festival Centre gratefully acknowledges support from Government of South Australia and Arts SA and the contribution of the following partners during the year;

Year Round Partnerships

Coopers Brewery, Coca-Cola Amatil, RAA, Square Holes

Program Partners

Something on Saturday: National Pharmacies has supported Something on Saturdays for over 10 years

Christmas Proms: Wallman's Lawyers
Student Tix: Australian Executor Trustees Charitable Trusts

OzAsia Festival 2010

Major Festival Partner: Santos
Festival Partner: Adelaide City Council
Program Partner: ANZ
Moon Lantern Festival Stage Partner: Ironfish
Supply Partners: O'Leary Walker Wines, Bistro by the food business, Singapore Airlines, Travel Indochina, Fnuky
Media Partners: 891 ABC Adelaide, The Advertiser, SBS, Chanel 7

Adelaide International Guitar Festival 2010

Festival Partners: Fox Creek Wines, Coopers
Festival Associate Partners: Amber Technology, BAMtracks
Supply Partners: Derringers, Jim Redgate Guitars
Media Partners: SBS, The Advertiser, 891 ABC Adelaide, Channel 7

Adelaide Cabaret Festival 2011

Principal Partner: FOXTEL (bio and STVDIO)
Community Engagement Partner: Minter Ellison Lawyers
Evening and Performance Partners: Adelaide City Council, Coopers Brewery, Vili's, Investec
Associate Partners: Adelaide BMW, Grant Burge, Moët & Chandon
Media Partners: The Advertiser, Channel 7, FIVEaa, Mix 102.3, Rip It Up Publishing, blaze
Supply Partners: InterContinental Adelaide, Visualcom, ADSHEL, oOh! Media, Avantcard
Cabaret Corporate Supporting Cast: AME Recruitment, CleanSA, Dale Wood Business Sales Consultancy, oOh! media, Rip It Up Publishing, Visualcom
Thanks to Independent Arts Foundation for supporting Cabaret Masterclasses

Corporate Entertaining Ovation Corporate Club Members include:

Perpetual
Cobham Aviation Services Australia
Westminster School
Built Environs
ETSA Utilities
Wallmans Lawyers
Egan / Millar / Wall
Bowden Group
MLC Sales
Flinders University
Telstra
nab Private Wealth
Woods Bagot

Risk Management

The Festival Centre's risk management framework is reviewed and updated on a regular basis to ensure that the Festival Centre has the appropriate resources and systems in place to manage its operational risks.

Working with the Risk & Audit Committee on advising the Trust with matters relating to financial management, physical assets, investments risk management and all aspects of internal and external audit and compliance matters, the Committee contributes progressively to organisational improvement by providing greater insight into risks and their impact.

The Festival Centre consults regularly with a number of government and other external advisers ensuring that our approach to risk management reflects best practice.

Fraud

No incidents were detected in the 2010-11 financial year. Adelaide Festival Centre has implemented a sound governance framework together with risk mitigation policies to create a strong platform for fraud prevention.

Whistleblowers Protection Act 1993

Adelaide Festival Centre has appointed a responsible officer for the purposes of the *Whistleblowers Protection Act 1993* pursuant to Section 7 of the *Public Sector Act 2009*. There have been no instances of disclosure of public interest information to a responsible officer of the Adelaide Festival Centre under the *Whistleblowers Protection Act 1993*.

Freedom of Information (FOI)

Freedoms of Information legislation are rules that guarantee access to data held by Adelaide Festival Centre. This legislation establishes a "right-to-know" legal process by which requests may be made for information held, to be received at minimal cost.

An FOI application for access to documents must be accompanied by the prescribed fee as stated in the current application form. However, additional charges may be levied to process your request.

Requests under the *FOI Act* for access to documents in the possession of the Festival Centre should be directed in writing to:

The Freedom of Information Officer
Adelaide Festival Centre
GPO Box 1269
Adelaide SA 5001

Energy Efficiency Action Plan

Adelaide Festival Centre continues to implement an environmental action plan that identifies a number of initiatives to reduce energy and resource consumption and to limit the level of waste generated.

Activities include;

- The changeover to high-efficiency lighting has continued, notably the globes used in the main Drama Centre Foyer lighting system have been replaced with lower wattage units to reduce power consumption.
- The implementation of Variable Frequency Drive (VFD) motors has commenced with the Drama Centre Cooling Tower 1 Water condenser motor having been replaced with a VFD, and with two more to be installed in the near future.
- Employing electricity usage monitoring consultants, Energy Focus, to record rates and fluctuations in consumption. The information gained is used to highlight areas of usage and to indicate where improvement is required.

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

Greening of Government Operations (GoGO)

Previously implemented initiatives aimed at greening Adelaide Festival Centre continued throughout 2010/2011, including the seasonal mulching of planted garden beds, recycling of paper products and drink containers and the reuse of office supplies wherever possible.

A trial of multi sort bins was implemented in the West Wing office kitchen. This facilitates the separate collection of general waste, organics waste, recyclables and paper/card products. Plans for more energy efficiency and waste reduction initiatives have been made and will be rolled out in the 2011/2012 financial year. Building on the experiences and ideas of 2010/2011 and with the newly initiated collaboration with the government department of Zero Waste, we are looking forward to a productive, proactive year.

The Eco Squad staff committee also meet once a month and produce an e-newsletter distributed to all staff.

Other activities include:

- recycling of bottles and corks from catering operations,
- ongoing management of general office waste including:
 - recycling bins for waste paper fluorescent lighting, batteries, steel, wood, plastics and food waste,
 - computer screens and office lights being turned off when away from desks,
 - foam core signage board being reused,
 - environmentally friendly inks and unbleached paper being used for promotional materials,
 - collection bins available for all recyclable packaging – cans, milk cartons etc.,
 - re-use of lever arch folders and other stationery where possible.

Consultants

Adelaide Festival Centre engaged five consultants in 2010-11, to provide expert advice on a range of systems and business issues, at a total cost of \$205,000

Cost range	Number of consultants
Below \$10,000	2
\$10,000-\$50,000	2
Above \$50,000	1
Total	5

Contractual Arrangements

During 2010-11 the Trust did not enter into any private sector contractual arrangements where the total value of the contract exceeded \$4 million (GST inclusive) and extended beyond a single year.

Account Payment Performance 2010-11

	Number of Accounts Paid	Percentage of accounts paid (by number)	Value in \$A of accounts paid	Percentage of accounts paid (by value)
Paid by due date	8,530	85.73%	14,499,353	79.90%
Paid late, within 30 days of due date	1,053	10.58%	3,096,174	17.06%
Paid more than 30 days from due date	367	3.69%	552,178	3.04%

Overseas Travel 2010-11

Number of Employees	Destination	Date	Reason for travel	Cost
1	Singapore	31/05/2011-6/06/2011	Attend a performing arts conference	1,011
1	Shanghai, China	24/09/2010-29/09/2010	Speak at an international arts festival	1,760
1	Montreal, Canada	15/11/2010-23/11/2010	Attend a performing arts conference	4,609
1	Shanghai - Beijing, China & Hong Kong	24/10/2010-4/11/2010	Attend a performing arts delegation	4,953
1	London-Edinburgh, United Kingdom	17/08/2010-30/08/2010	Attend meetings with producers in London and Edinburgh	5,726

1	Seoul, Korea and Nagoya-Tokyo, Japan	22/10/2010-6/11/2010	Attend meetings with theatre companies and producers regarding the OzAsia Festival	5,914
1	Nagoya-Tokyo, Japan and Hong Kong	3/09/2010-17/09/2010	Attend the annual Asia Pacific Arts Centre meeting and attend meetings in Tokyo regarding OzAsia	8,637
2	Seoul, Korea	26/06/2010-12/07/2010	Billy Elliot ongoing commitment	All costs paid for by client
3	Seoul, Korea	9/09/2010-29/09/2010	Phantom of the Opera ongoing commitment	All costs paid for by client
3	Seoul, Korea	11/09/2010-25/09/2010	Miss Saigon ongoing commitment	All costs paid for by client
1	Daegu, Korea	11/10/2011-16/10/2011	Phantom of the Opera ongoing commitment	All costs paid for by client
1	Seoul, Korea	2/10/2010-6/10/2010	Miss Saigon ongoing commitment	All costs paid for by client
4	Daegu, Korea	1/01/2011-6/01/2011	Phantom of the Opera ongoing commitment	All costs paid for by client
1	Shanghai, China	20/05/2011-27/05/2011	Mamma Mia ongoing commitment	All costs paid for by client
2	Seoul, Korea	23/06/2011-16/07/2011	Billy Elliot ongoing commitment	All costs paid for by client

MANAGEMENT OF HUMAN RESOURCES

The Human Resource Management function at the Adelaide Festival Centre occurs within the context of the organisation's Strategic Plan with key achievements and performance against targets listed below.

Quality Staffing

One of Adelaide Festival Centre's key objectives is to promote and support equitable, transparent, merit based recruitment practices, processes and methods to ensure that it continues to attract and retain high calibre staff who will work towards achieving departmental goals which in turn support the organisation's vision of a shared "can-do" approach. This includes a workforce that reflects Adelaide Festival Centre's commitment to the employment of indigenous peoples, people with disabilities and people from South Australia's culturally diverse population.

Employee Numbers, Gender and Status 2010-11

Total Number of Employees	June 10	June 11
Persons	281	335
FTE's	202.89	237.09

During this financial year, Adelaide Festival Centre has focussed on reviewing its systems and processes to ensure that they continue to meet the needs of the organisation. The development of effective succession planning processes and organisation wide workforce plans that will effectively address the Festival Centre's human resource requirements has been an integral part of this review process.

This last financial year also saw Adelaide Festival Centre reclaim its food and beverage operations as part of the organisation's commitment to improve all aspects of its customer service delivery. A new team of committed food and beverage professionals (management and operational staff) is working hard to make this a profitable commercial operation.

Consequently, Adelaide Festival Centre has seen a 19.2% increase in total employee numbers compared to the same time last year.

In FTE terms, this represents a 16.86% increase compared to the same time in June 2010.

Gender	% Persons		% FTEs	
	'10	'11	'10	'11
Male	51.25%	48.96%	51.9%	50.31%
Female	48.75%	51.04%	48.1%	49.69%

Although there were more female employees than males at the Adelaide Festival Centre at the end of June 2011, female employees represented 49.69%, or just less than 50%, of the total FTE population compared to male employees who represented 50.31% of the total FTE employee population. This may have been due to males working more hours overall compared to females.

In June 2010, males represented just over 50% of the total population both in terms of numbers of persons and as a percentage of FTE employees.

Employment Contracts and Relationships:

The development and ongoing maintenance, review and management of employment contracts which ensure fair, equitable and transparent employment relationships for all staff, whilst recognising the particular needs of a dynamic arts environment, continues to be an ongoing priority for Adelaide Festival Centre.

There was a 7.8% increase in the number employees who separated from Adelaide Festival Centre during this financial year compared to the same time last year. Of those who separated, 76.8% were casual staff. The reasons for leaving were due to a combination of an end to temporary employment, terminations and resignations.

Number of Persons Separated and Recruited

Number of Persons During the 10-11 Financial Year		
	09-10	10-11
Separated from Adelaide Festival Centre	64	69
Recruited to Adelaide Festival Centre	76	119

There was a 56.6% increase in the number of new employees recruited to Adelaide Festival Centre in the 2010-11 financial year when compared to 2009-10. This increase is due largely to the Food & Beverage function now being managed by Adelaide Festival Centre.

Of new employees recruited 82.4% were casual staff, with 48% being Food & Beverage staff.

Number of Persons end of 2011 Financial Year	
On Leave without Pay	1

Number of Employees by Salary Bracket

Salary Bracket	Male	Female	Total
\$0-\$50,399	66	95	161
\$50,400-\$64,099	69	49	118
\$64,100-\$82,099	17	20	37
\$82,100-\$103,599	6	5	11
\$103,600+	6	2	8
Total	164	171	335

The figures reflect an over-representation of employees in the \$0-\$50,399 salary bracket and represent 48.1% of the total number of Adelaide Festival Centre employees. Of this salary bracket, 59% was made up of female employees while male employees represented 41%. The majority of employees in the \$0-\$50,399 salary bracket would be casual staff, recruited to meet the organisation's short term operational requirements.

Status of Employees in Current Positions

FTEs	Ongoing	Short-Term Contract	Long-Term Contract	Other Casual	Total
Male	33.6	14.52	29.97	41.2	119.29
Female	24.41	10.03	40.86	42.5	117.8
Total	58.01	24.55	70.83	83.7	237.09

PERSONS	Ongoing	Short-Term Contract	Long-Term Contract	Casual	Total
Male	34	17	31	82	164
Female	28	12	46	85	171
Total	62	29	77	167	335

These figures show more male employees in short-term contracts and in ongoing employment arrangements compared to females, although there are more female employees on long term contracts compared to male employees.

Although there are slightly more female employees employed as casuals compared to male employees, it is not a significant difference.

Executives by Gender, Classification and Status

Classification	Ongoing		Term Tenured		Term Untenured		Other (casual)		Total				
	Male	Female	Male	Female	Male	Female	Male	Female	M	Execs	F	Execs	Total
CEO & Artistic Director	0	0	0	0	1	0	0	0	1	12.5	0	0%	1
Executives	2	0	1	0	2	2	0	0	5	62.5	2	25	7
Total	2	0	1	0	3	2	0	0	6	75	2	25	8

There has been no change in the total number of executive employees at Adelaide Festival Centre since the 2009-10 financial year.

Currently, 75% of the total executive numbers are male employees with 25% being female employees.

Leave Management

Average Days Leave Taken Per Full Time Equivalent Employee

Leave type	2007-08	2008-09	2009-10	2010-11
Sick leave	1.83	8.73	7.22	5.77
Family Carer's Leave	0.05	1.55	0.48	0.69
Miscellaneous Special Leave with Pay	0.24	2.63	0.36	0.34

The 2010-11 figures show a decrease in the average days taken per FTE employee for sick leave and miscellaneous special leave days compared to the same categories in the 2009-10 and 2008-09 financial years. This is worth noting as the number of FTEs this financial year (excluding casual employees) has increased by 16.2 employees compared to 2009-10.

The number of Family Carer's leave days taken per FTE employee has increased compared to the 2009-10 figures, but is still less than the 2008-09 figures.

New policies around the management of leave have been implemented to assist managers to more effectively manage leave issues (including "Time off in lieu") in their areas of responsibility. The 2010-11 statistics reflect the successful implementation of these policies.

Sick leave continues to be closely monitored by managers to ensure that any health problems are quickly identified and managed.

Workforce Diversity

Aboriginal and/or Torres Strait Islander Employees

Salary Bracket	Aboriginal Staff	Total Staff	Percentage Aboriginal	Target
\$0-\$50,399	0	161	0.0%	2%
\$50,400-\$64,099	1	117	0.30%	2%
\$64,100-\$82,099	0	37	0%	2%
\$82,100-\$103,599	0	11	0%	2%
\$103,600+	0	8	0%	2%
Total	1	334	0.30%	2%

The % of indigenous employees remains well below the target. To address this, Adelaide Festival Centre is continuing to forward the majority of its vacancies to indigenous networks.

In an effort to attract young indigenous people to possible future employment opportunities in the arts, Adelaide Festival Centre has approached the Education Department for the purpose of facilitating placement of indigenous students into Adelaide Festival Centre's work experience program but with no take up during the 2010-11 financial year. Future options for addressing the shortfall also include funding for indigenous apprenticeships and mentoring job ready applicants.

Number of Employees by Age Bracket by Gender

Age Bracket	Male	Female	Total	% of Total	2011 Workforce Benchmark
15-19	1	6	7	2.09%	6.4%
20-24	16	23	39	11.64%	10.4%
25-29	23	27	50	14.93%	11.0%
30-34	26	20	46	13.73%	10.1%
35-39	18	11	29	8.66%	10.3%
40-44	10	22	32	9.55%	11.0%
45-49	25	21	46	13.73%	11.5%
50-54	17	16	33	9.85%	11.4%
55-59	15	11	26	7.76%	9.4%
60-64	8	9	17	5.07%	5.5%
65+	5	5	10	2.99%	3.0%
TOTAL	164	171	335	100%	100.00%

Adelaide Festival Centre workforce exceeds the 2011 Workforce Benchmark in the 20-34 and 45-49 age brackets with female employees comprising 27.16% of the workforce compared to 26.87% of males in this same age brackets.

Adelaide Festival Centre's workforce in the 15-19 age bracket is well below the 2011 Workforce Benchmark targets with female employees being over-represented.

Given the nature of our industry, it is not always possible to employ people in the 15-19 age bracket as Adelaide Festival Centre usually seeks qualified and experienced staff, particularly in the technical and professional areas (production services, marketing, programming, financial services, information & technology and human resources). Additional resources are also required to train and mentor younger staff.

Generally, Adelaide Festival Centre workforce breakdown by Age and Gender indicates a younger average profile for females in the 15-44 age bracket with female employees representing 32.5% of the workforce compared to male employees at 28.06%. There are slightly more male (20.9%) than female employees (18.5%) in the 45-65+ age brackets.

Cultural and Linguistic Diversity

	Male	Female	Total	% of Agency	SA Community*
Number of employees born overseas	21	20	41	12.24	20.3%
Number of employees who speak language(s) other than English at home	11	12	23	6.87	16.6%

The collection of these statistics is now centrally located (electronic and hard copy) and all new staff are required to complete a form requesting this information on commencement of their employment with Adelaide Festival Centre. Nevertheless, it is still provided on a voluntary basis and consequently may not necessarily reflect the true figures in each of these areas.

Regarding the percentage of employees who speak a language other than English at home (6.87%), there has been an increase compared to last year's figure of 5.69%. As our processes for collecting this information improves, our statistics will also more accurately reflect the cultural and linguistic diversity within Adelaide Festival Centre.

Total Number of Employees with Disabilities (According to Commonwealth Dda Definitions)

Male	Female	Total	% of Agency
2	2	4	1.19

Types of Disability (Where Specified)

Disability	Male	Female	Total	% of Agency
Disability Requiring Workplace Adaptation	0	0	0	0
Physical	0	2	2	0.6
Intellectual	2	0	2	0.6
Sensory	0	0	0	0
Psychological/ Psychiatric	0	0	0	0

Adelaide Festival Centre currently employs 4 people with ongoing disabilities who require some form of workplace adaption.

Number of Employees Using Voluntary Flexible Working Arrangements by Gender

	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	0	0	0
Compressed Weeks	0	0	0
Part-time	93	118	211
Job Share	0	0	0
Working from Home	0	0	0

Of the 211 employees in the above table, defined as working part-time, 85 are casual female employees and 82 are casual male employees. Of the remaining 44 part time employees, 11 are male and 33 are female employees.

Documented Review of Individual Performance Management

Employees with:	% Total Workforce
A review within the past 12 months	66.87
A review older than 12 months	9.25
No review	23.88

The Performance Management process, conducted with each employee on either the anniversary of their commencement or 6-12 months after the commencement of a new position, is well under way and whilst we had hoped that all full and part time employees would have concluded discussions with their managers during these past 12 months, it is still anticipated that by the end of the 2011-12 financial year, at least 80% of Adelaide Festival Centre employees will have documented performance management reviews in place.

The development and implementation of an appropriate and practical review process for casual staff is also underway.

Leadership and Management Development

Training and development within Adelaide Festival Centre aims to reflect the objectives of the Strategic Plan with the focus being on relevant and practical training to empower employees to more effectively undertake their responsibilities.

Leadership and Management Training Expenditure 2010-11

Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$154,600.52	0.99%
Total leadership and management development expenditure	\$17,533.00	0.11%

Adelaide Festival Centre launched its new online learning initiative in August 2010 and now all new and existing employees who are offered a new contract are required to complete the online Induction Program.

Where possible, all mandatory compliance training will be offered online (legal, financial, WH&S, EO, Bullying & Harassment) including self development related learning identified through the performance review process.

This new initiative allows Adelaide Festival Centre to assign and track training progress and associated costs in a more rigorous and systematic manner.

The majority of the leadership and management training undertaken in the 2010-11 financial year was completed online in the area of Safety Leadership. This training will provide a solid foundation for managers, supervisors and team leaders to build upon and better understand the new harmonised National Workplace Health and Safety (WHS) legislation and its impact on Adelaide Festival Centre.

Accredited Training Packages by Classification

Classification	Number of Accredited Training Packages
PAC TEC5 X 3	Diploma of Live Production, Theatre & Events (Technical Production)
P&A6	Diploma of Live Production, Theatre & Events (Technical Production)

During the 2010-11 financial year, four Production Services staff registered with TAFE SA AIT Arts to obtain recognition of prior learning towards a Diploma of Live Production, Theatre & Events (Technical Production) qualification. It is envisaged that these employees will have completed any required learning and submitted the required paperwork before the end of the 2011-12 financial year.

Equal Employment Opportunity Programs

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

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

- When recruiting and selecting staff;

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

The Adelaide Festival Centre provides training and guidance to ensure that it acts in a manner which is consistent with equal opportunity principles in the provision of all internal and external opportunities and services, including supporting and monitoring achievement of actions defined within the disability action plan.

The results for Protection of Merit and Equity in 2010/11	Target	Result
Equal Opportunity Policy reviewed in 2010 and endorsed by CEO & Artistic Director	Reviewed every 2 years	Achieved
% of vacant positions forwarded to Aboriginal Employment Networks	100%	73.1%
% of vacant positions forwarded to Disability Works Australia	100%	73.1%

The above figures represent an improvement to last year's figures. A concerted effort to forward all vacancy details to Aboriginal and Disability Works Australia (SA) employment networks will continue to be made.

Occupational Health, Safety and Injury Management

The Safety Committees with Management have continued to work towards continuously improving the OHS&W systems and ensuring that staff, patrons and visitors are provided with a safe and healthy environment.

Adelaide Festival Centre's commitment to meet the Premiers' "Safety in the Public Sector 2010-2015 Strategy & Safety Performance Targets" has continued, and HR has been working with the Department of Premier and Cabinet to achieve these targets.

A Workcover Audit undertaken in April 2011 identified a number of non conformances in the areas of Legislative Complaint, Hazard Management and Internal Audits.

In response Adelaide Festival Centre has developed an action plan to progress the non compliances within the Workcover renewal period of two years. Progress commenced in late April.

Strategies to improve staff wellness continue to be a priority, with Adelaide Festival Centre by offering flu vaccinations to staff. Staff are encouraged to report all incidents which provide the organisation with clear reporting trends.

Reviewing and improving the online induction program provided to all staff, contractors, hirers and volunteers has been a priority for the 2010-11 year. The

employee online induction aims to ensure staff have all the necessary information in order to contribute to our safe work culture as soon as they start working at the Festival Centre.

Job specific OHS&W training has been further enhanced by completing a comprehensive Training Needs Analysis. This analysis will be implemented via an online training program throughout the 2011-12 year.

- Table 1 – OHS Notices and Corrective Action taken

Number of notifiable occurrences pursuant to OHS&W Regulations Division 6.6	0
Number of notifiable injuries pursuant to OHS&W Regulations Division 6.6	0
Number of notices served pursuant to OHS&W Act s35, s39, and s40 (default, improvement and prohibition notices)	0

- Table 2: - Agency gross workers compensation expenditure for 2010-11 compared with 2009-10

Expenditure	2010-11 (\$M)	2009-10 (\$M)	Variation (\$m) + (-)	% change + (-)
Income Maintenance	0.009065	0.003415	0.0005920	188%
Lump Sum Settlements, Redemptions - Sec 42	0.0021924	0.000000	0.021924	_____
Lump Sum Settlements, Permanent Disability - Sec 43	0.000000	0.000000	0.000000	0%
Medical / Hospital combined	0.0219454	0.010986	0.010468	95%
Other	0.010708	0.001193	0.009515	798%
Total Claims Expenditure	0.063151	0.015324	0.047827	312%

- Table 3 – Meeting Safety Performance Targets

	Base: 2009-10	Performance: 12 months to end of June 2011			Final Target
	Numbers or %	Actual	Notional Quarterly Target	Variation	Numbers or %
Workplace Fatalities	0	0	0.00	0.00	0
New Workplace Injury Claims	13	15	2.60	2.00	15%
New Workplace Injury Claims Frequency Rate	33.1	20.93	6.62	-12.17	-37%
Lost Time Injury Frequency Rate ***	13.7	18.78	2.74	5.08	37%
New Psychological Injury Claims	1	0	0.20	-1.00	-100%
Rehabilitation & Return to Work:					
Early Assessment within 2 Days	Not Recorded	73.33%	80.00%	-6.57%	80.00%
Early Intervention within 5 Days	N/A	0.00%	0.00%	0.00%	0%
Days Lost < = 10 days	100%	88.89%	60.00%	28.89%	60.00%
Claim Determination					
Claims determined in 10 business days	Not Recorded	72.22%	75.00%	-2.78%	
Claims still to be determined after 3 months	Not Recorded	11.11%	3.00%	8.11%	
Income Maintenance Payments for recent injuries					
2008-09 Injuries (at 24 months development)	Not Recorded	\$2,822.74			
2009-10 Injuries (at 12 months development)	Not Recorded	\$7,498.05			

Statistics are reported to Management and Trust monthly to ensure awareness of OHS&W trends and achievements. These monthly reports include trends relating to staff, contractors, hirers and patrons who attend the venues. Where necessary, external providers are engaged to assist in identifying opportunities to improve and manage OHS&W.

STAFF LIST 2010-11

The following staff were employed on a casual, part-time or full-time basis during 2010/11:

ADAM	NATALIE	BROWN	ALEXANDER
ADAMS	DAVID	BRUMBY	LAUREN
ADAMS	KELVIN	BRYANT	KAREN
AIK	LI LEE	BUCKETT-	SARAH
ALLEN	CHARMAYNE	DAVIES	
ALLEN	STEVEN	BUDGEN	ADAM
ARCHER	TRACEY-ANNE	BURCHELL	HAYLEY
ARNOLD	SIMON	BURKE	RACHEL
ARNOLD	ROBERT	BUTLER	AMY
ARTHURSON	SCOTT	CAMERON	TERRI
ASH	DAVID	CAMPBELL	WENDY
ASHDOWN	ALISON	CANTONE	CIRO
AYLWARD	KATE	CAPOCCIA	RENATO
BAILEY	NAOMI	CARROLL	SUZANNE
BALSAMO	LUCIE	CARTLIDGE	MARTIN
BARBER	DANIEL	CASTEL	FRANK
BARGE	IAN	CATSIPOORDAS	ANGELO
BARRETT	CATHRYN	CAVUOTO	ANNA
BAUMER	LUKE	CECCIO	NATALE
BEARZOTTI	SERGIO	CEKO	MELANIE
BEAVIS	TREVOR	CHAMBERLAIN	SAMUEL
BECK	JUANITA	CHAPMAN	SALLY-JAYNE
BECKER	MICHAEL	CINNEIDIDH	PAUL
BEER	GREGORY	CIOFFI	LISA
BENTLEY	MICHAEL	CLARK	ROGER
BERRYMAN	GRAHAM	CLEARIHAN	SUSAN
BIGG	SCOTT	CLEVERLY	STEPHEN
BIGGS	KATY	COLLINS	SCOTT
BLACK	KIRSTY	COLLINS	TAMARA
BLANCO	ALESSANDRA	CONNELLY	CATHERINE M
BLEBY	SARAH	CONNOR	AARON
BOLTON	SAM	COOLEY	DAVID
BONAVIDA	CLAUDIO	COOREY	SONIA
BOUNDY	CAMERON	COPLEY	STEVEN
BOURNE	LUKE	COTTA	JULIANE
BRADLEY	WARREN	COTTER	LEANNE
BRADSHAW	ALICE	COVENTRY	MARY
BRANDENBURG	NICHOLAS	COWCILL	THOMAS
BRANFORD	EMILY	COWELL	ADRIAN
BRIGGS	SIOBHAN	CRANE	STUART
BROCKLISS	EMMA	CULLEN	MARK
BROEKERS	CYNTHIA	CUNDELL	BARNABY
BROOKS	BENJAMIN	CUNDELL	CHRISTINE

CURTIS	MATTHEW	FOX	SHYLIE
DALY	SHANE	FOX	LOUISE
DAVIES	CHARISSA	FRICKE	MELANIE
DAVIS	PHILIP	FURBY	MAXWELL
DAVISON	NATHANIEL	GALLASCH	DAVID
DEANE	CHRISTINE	GASKIN	JO-ANN
DE-KONING	LYNDA	GATEHOUSE	BENJAMIN
DE-LANGE	RYAN	GAUTIER	DOUGLAS
DELLAR	EMILY	GILL	JOHN
DELLA-TORRE	PIERA	GILL	JUSTINE
DENNIS	FELICITY	GLEESON	ZELDA
DE-ROHAN	NICHOLAS	GLEESON	BLAZE
DICHERA	TERESA	GOODHIND	ANNA
DIERCKS	KIRSTEN	GOSLING	DANIEL
DIM	WILLIAM	GREEN	GARY
DIRUBBO	GABRIELLA	GREEN	DAVID
DODD	TIMOTHY	GREEN	FLEUR
DODDRIDGE	ROBERT	GREEN	KENT
DOLMAN	NADIA	GREG	KIM
D'ORTENZIO	CARLO	GREY-GARDNER	SUSAN
DOUGHERTY	AMELIA	GRIGGS	PENELOPE
DOUGLAS	LORRAINE	GROENEWEGEN	PIET
DREW	ELIZABETH	GROOMS	PAUL
DU	TSUBI	GROVE	SONYA
DUDFIELD	BENJAMIN	GUENTHER	ANTJE
DUGGIN	SUSAN	GUNTER	HOLLEE
DUNN	SARAH	HADDY	LILLY
DUNNE	GEORGIA	HADDY	PHILLIP
EGAN	PETRINA	HAGAN	KATE
EICKHOFF	DONALD	HAIGH	LAURA
ELLIS	LUCY	HAMBOUR	BENJAMIN
EMMERSON	ADRIAN	HAMRA	DOMINIC
EVANS	CHELSEA	HANIAS	SHONA
FARROR	GERALDINE	HANSEN	SALLY
FARROW	RENEE	HANSMAN	ANDREW
FEWSTER	CALUM	HARDINGHAM	NARELLE
FILMER	PAUL	HARLIN	JADE
FILSELL	NICHOLAS	HARRISON	ELIZABETH
FIMERI	MATTHEW	HARRISON	CRAIG
FINCH	MARK PAUL	HAWKINS	KERRY
FINN	BENJAMIN	HAWKINS	ELIZABETH
FISHER	STEPHANIE	HAYWARD	CELENA
FISHER	MARK	HEADLAND	MICHELLE
FLANNERY	YVONNE	HEALY	BENITA
FLEMING	LEE-ANNE	HENSHALL	JUDITH
FLYNN	HOOI PING	HERRIOTT	CATRIONA
FORBES	JOYCE	HICKS	KAYE
FORWARD	HAYLEY	HILL	GLENN
FOX	VICTORIA	HOMEWOOD	MARTIN

HOPKINS	SAMUEL	LOMBE	KENNETH
HORNE	PETER	LONG	ROSANNA
HORNHARDT	ADAM	LOUCH	VINCENT
HORNHARDT	GABRIELLE	LOUTH	PETA-ANNE
HORNHARDT	TAREN	LOVE	MADELINE
HOWARD	ANDREW	LOVE	REBECCA
HOWARD	MARTIN	LUONG	DIEP
HOWARD	CATHY	LUSCOMBE	NATHAN
HOWARD	DACE	MACK	WILLIAM
HUMMEL	KIEL	MACKENZIE	PAUL
HUNT	DARREN	MACKENZIE	GIUSEPPINA
HUNTER	JONATHAN	MACLEOD	DENISE
ISTERLING	TIFFANY	MADDOCK	PETER
JACKSON	LYNN	MAFFEI	MAURICE
JACKSON	MICHAEL	MALECKI	REMY
JAMES	ALISA	MALLIOS	LITSA
JAMES	THOMAS	MANHIRE	LISA
JEITNER	LYDIA	MARCINIAK	MATTHEW
JENKINS	SUSAN	MARQUIS	CAROLINE
JENSEN	KERRYANNE	MARSHALL	MARY
JEWELL	JAMIE	MARTIN	JO-ANNE
JOHNS	REBECCA	MASLEN	KYLIE
JOHNSON	REBECCA	MASSALSKY	HAYDEN
JOHNSON	ANNE	MATAS	JOSEPH
JOHNSTON	CHRISTINE	MATTHEWS	JEMMA
JOHNSTON	EITHNE	MATTHEWS	ELOISE
JONES	RAYMOND	McARDLE	CRAIG
JONES	DAMON	MCBEATH	TIMOTHY
JONES	JUSTIN	MCCABE	MICHAEL
JOZEPS	SAMUEL	MCCARTHY	GARRY
KAUR	JASRYN	MCCOWAT	CRAIG
KAUR	ANMOLPREET	MCEWIN	CHEREE
KEARNEY	ANTHONY	McFADZEAN	RUTH
KELLY	SAMANTHA	MC GEE	PAUL
KELSEY	PAMELA	MCGREGOR	BEVERLY
KERR	MARK	MCLAINE	CORINNA
KIMBER	JENNIFER	MCLEAN	DAVID
KING	LINDA	McLEOD	THOMAS
KNIGHT	ASHLEY	MCTMAHON	COREY
KOLTHER	HAYLEY	MCROSTIE	WILLIAM
KRIEG	JO-ANNE	MEECH	LYNDA
KROHN	JOSHUA	MEINHOLD	FABIAN
KUHNERT	DARREN	MELDRUM	BRIANNA
KURPITA	OLEH	MICKAN	DANA
LACY	DIANE	MIGNONE	GIACOMO
LEE	DAVID	MILLER	KENTYN
LEE	WENDY	MILLER	DANIEL
LINDSTROM	KENT	MILLER	MATTHEW
LITTLEJOHN	MONIQUE	MITCHELL	TINA

MITCHELL	CAROLYN	PIRON	FRANCOISE
MOLONEY	DENNIS	POINTON	KYM
MOLOTCHNIKOV	ALEXEI	POLE	PRUDENCE
MORALEE	JULIE	POOLE	LAURA
MORDEN	APRYL	PREECE	HELEN
MORELLI	PETER	PRICE	MICHAEL
MORGAN	KATHERINE	PROCTER	DANIEL
MORONEY	ROSEMARIE	RANKIN	JAMES
MORRISON	BRIAN	RANTE	FERNANDO
MORRISON	ROSEMARY	RAPHAEL	MELISSA
MORTEN	BRYNN	REDMOND	MATTHEW
MOUNT	KENDALL	REES	ANNALISE
MRAZ	THOMAS	REEVES	THOMAS
MUIR	MARGARET	REHILL	JOHN
MUIRHEAD	HEATHER	RICCIARDI	DANIELLA
MULLER	MARK	RIGTER	JOSEPH
MUNDY	LINDA	RILEY	REBECCA
MYERS	SIMONNE	RILEY	MICHAEL
NAYLOR	CHRISTOPHER	ROBINSON	CRAIG
NELSON	TROY	ROSS	ADAM
NIELSEN	BEN	ROSSETTO	JANE
NINNES	SAMANTHA	RUSHE	SHAUNA
NISCIOLI	PAOLA	RUSO	ANDREW
NORGARD	RORY	RYDER	JEREMY
NORTHCOTT	SARAH	SABOOHIAN	RAMIN
O'BRIEN	DYLAN	SAGE	DIANA
O'CONNELL	ALISON	SALVEMINI	JANINE
OFFLER	INGRID	SAMMUT	JESSICA
O'LEARY	MARY-ANNE	SAMUEL	BRIDGET
O'LEARY	PAUL	SANDERS	JOSH
ORM	YANY	SANDERS	DAVID
ORR	GREGORY	SANDOW	STUART
O'SULLIVAN	KELLY	SATURN	TAYA
OWEN	NICHOLAS	SAUNDERS	MONIQUE
PALCINI	FABIO	SCHLOITHE	CHRISTINE
PALMA	TERESA	SCHULTZ	FREDERICK
PASSEHL	BENJAMIN	SCOTT	BRENDAN
PAUL	HANNAH	SCOTT	KIRSTEN
PEARCE	REBECCA	SCOTT	JOHN
PEART	TOBY	SEAL	PATRICIA
PECK	JOHNNY	SEARLE	JOSHUA
PENMAN	LUKE	SEARLE	CHRISTOPHER
PEOPLES	JOSEPHINE	SELWOOD	MELANIE
PESKETT	ADRIAN	SHIPARD	MICHELLE
PETERSEN	JODIE	SHONE	MICHAEL
PHILLIPS	BERNARD	SKINNER	NICHOLA
PIKL	GREGORY	SMITH	PAUL
PILLA	LUKE	SMITH	SUSAN
PILLER	NEVILLE	SNODGRASS	BEN

SPARTALIS	WILLIAM	VIETH	CHLOE
STARCZOWSKI	ROBERT	VINE	SALLY
STARR	ANDREW	VOMIERO	AURORA
STEPHENS	CHRISTOPHER	VORRASI	MARISSA
STEVENS	VANESSA	VORRASI	DANIEL
STEVENSON	KURT	VOSS	DANIEL
STEWART	KINGSLEY	WAITE	GAYLE
STIMSON	VICTORIA	WAITE	LISA
SUHARTO	ADE	WALLACE-	ABBE
SULLIVAN	NED	YARROW	
SUMAK	MARIA E	WALSH	GAVIN
SUTTON	THOMAS	WARD	DANON
SWEENEY	SUSANNAH	WARNES	BELINDA
TARDREW	MICHAEL	WASYLUK	IRENE
TAVERNA	FREYJA	WATERS	ELLA
TAYLOR	KRISTEN	WATERS	CYNTHIA
TAYLOR	PETER	WEBB	REBEKAH
TAYLOR	OLIVER	WEE	AMY
TERRERI	CARMINE	WEYMOUTH	TOD
THOMAS	JASON	WHICKER	DIANE
THOMPSON	RACHELLE	WHITE	DIANNE
THOMPSON	JACINTA	WHITEHEAD	AMANDA
TODD	PETER	WHITING	BETH
TODD	WENDY	WHITMEE	MEGAN
TONKIN	PHILIP	WICKES	SALLY-ANNE
TREBILCOCK	GIFFORD	WILEY	BRENTON
TREPA	HELEN	WILLINGTON	ANGELA
TROWBRIDGE	LEA	WILLSON	THELMA
TROWBRIDGE	BENJAMIN	WILSON	KAREN
TURNBULL	ALLAN	WILSON	ALEXANDER
TURNBULL	LUCY	WOLSTENCROFT	BELINDA
TURNER	STEVE	WOOD	RONALD
TYMMONS	ROSS	WRIGHT	SAMUEL
TYSON	ANTOINETTE	WRONIAK	ANDREW
VAN BAVEL	ANTON	WYMAN	SUSAN
VAN ROOD	ROSITA	YAP	KUOK
GEORGE		YATES	ROHAN
VANCE	AMANDA	YOUNG	MICHAEL
VARRICCHIO	RALPH	ZIBELL	ALLISTAIR
VERITY	ADAM		

Chairman's Report

The Adelaide Festival Centre Foundation is committed to inspiring and stimulating young people at the Adelaide Festival Centre.

The Foundation's mission is to enrich the lives of generations to come and to give young South Australians an experience that lasts a lifetime.

Adelaide Festival Centre Foundation donors care about the creative future of South Australia. They recognise that the arts are an essential part of our lives and that they do more than provide entertainment; they celebrate our identity, heritage and diversity.

Chairman's Report

Adelaide Festival Centre is the creative heart of South Australia and is one of the most iconic buildings in the city skyline. It is well known for presenting quality arts experiences for South Australians and visitors and is equally important to the cultural future of our state.

The generosity of donors who invested in Foundation activities provided a total of \$175,334 during the last financial year for the following projects;

1. Welcoming children and their families through Something on Saturday Foundation Corner Art Workshops and a funded family event at the theatre for financially disadvantaged children and their families.
2. Changing young people's lives through the GreenRoom Youth Membership Program, Student Tix heavily discounted tickets for school students and Adelaide International Guitar Festival Competition.
3. Career Development through the Anthony Steel Fellowship.

The Foundation has continued to host a number of fundraising events throughout the year, including a series of Board Room lunches and dinners with special guests and the annual fundraiser during Adelaide Cabaret Festival. Highlights of our year include;

- A series of board room lunches with special guests David Campbell, Slava Grigoryan, and Douglas Gautier raising money for Foundation funded youth programs.
- A high tea with Nancye Hayes and Reg Livermore.
- A series of intimate dinners with special guests David Campbell, High School Cabaret performers and Slava Grigoryan.
- The annual Adelaide Cabaret Festival fundraiser event at the Artspace Gallery featuring Bert LaBonte as Nat King Cole in *When I Fall in Love: The Nat King Cole Story*.

Sincere thanks to the Foundation Board and the Adelaide Festival Centre staff for your ongoing commitment to fundraising for the arts, and in particular, the activities of Adelaide Festival Centre.

Special thanks to the individuals and businesses that have supported the Foundation this year and we look forward to your continued support.



Michael Luchich

Chairman

Adelaide Festival Centre Foundation

Members of the Board

Chairman

Mr Michael Luchich

Treasurer

Mr Richard Hockney

Elected Members

Mr Albert Bensimon

Mr Brian Cunningham (from 9 December)

Mr Legh Davis

Mr Chris Doudle (until 31 December)

Mr George Fiacchi

Mrs Marjorie Fitz-Gerald (Bequest Patron)

Lady Joan Hardy

Mr Oren Klemich (from 24 March)

Mr Guy Roberts

Mr David W Simmons

Ms Joanne Staugas

Ms Niki Vasilakis (Youth Patron)

Ex Officio

Ms Penny Griggs

Adelaide Festival Centre Foundation Supporters during 2010- 11

Foundation donors

Alice Shore

Allen Bolaffi

Andrew Sutherland

Ann Irwin

Anna Davison

Anne Kidman

Barbara Bond

Barbara Mullins

Barbara Wall

Beverley Brown

Bill Cossey

Bill Spurr

Bob Hill-Ling

Carolyn Mitchell

Christine Heard

David Bleby
Diana Evans
Diana Evans
Diana Fry
Diana Fry
Diane Albanese
Donald Gilmour
Elliott Johnston
Fiona Maclachlan
Frank Seeley AM
Graham Prior
Heather Bonnin OAM
Helen Gerard
I. Augstkalns
Ian Wall
Irene Kampouropoulos
J M Kelly
Janice Menz
Johanna Noble
John Crosby OAM
John Heard AM
Julianne Parkinson
Katherine Verco
Kemerl Murray AO
Kym Kelly
Lenette Ninio
Leonid Micenko
Liffey Glen Pty Ltd
Lola Hede
Lou Miranda
Margaret Arstall
Margie Rhymill
Mark Hender
Mary Hayman
Nick Bolkus

Norman Schueler
Patricia Baloglou
Pauline Burger
Peter Emmerton
Peter Griffiths
Peter Hurley
R W and JE Menz
Richard Philps
Richard Ryan AO
Rick Sarre
Robert Foord
Robyn Ratzlaf
Rosalind Neale
SAWard
Sheila Dempsey
Stephen Halliday
Tieneke Inkenharg
Tim Waterhouse
Wendy Laffer
Yalumba Winery

Foundation Friends

Draggin Jeans
Elizabeth Dunsford
John Crosby OAM
Joy Napier
Pamela Yule

Foundation Guardian

Barry Fitzpatrick AM
Legh & Helen Davis

Foundation Patron

Peter & Pamela McKee

ADELAIDE FESTIVAL CENTRE FINANCIALS

Operating Review

The Adelaide Festival Centre has experienced a successful year in 2010-11 recording a surplus of \$519,000. The strong result was due to the successful staging of two major musicals and a strong season of internally managed events such the Adelaide International Guitar Festival, Adelaide Cabaret Festival, OzAsia Festival and other internally presented shows. Income has continued to grow in 2010-11 increasing by 12% over the previous year to \$35.8 million.

Earned revenue contributed \$20.7 million to Adelaide Festival Centre's result an increase of 14% over the previous year. Earned revenue funded over 68% of Adelaide Festival Centre's operating costs exceeding the target set in 2010-11.

Financial Review

For the fourth consecutive year Adelaide Festival Centre is reporting a net operating surplus before depreciation. The underlying operating surplus of \$519,000 in 2010-11 is against a budget of \$187,000 which is a positive variance of \$332,000.

The Auditor General has again qualified the 2010-11 financial accounts on the basis that funding received by Adelaide Festival Centre for the Adelaide International Guitar Festival was recognised as revenue when the event was staged in 2010-11, rather than in 2009-10 when the grant was received.

Adelaide Festival Centre's position is that this funding was conditional and subject to the Treasurer's approval and had to be spent on its allocated purpose. The Festival Centre's accounting treatment of this funding ensures that revenue was reported in the year the event was staged and was offset against event related expenditure.

The auditor's qualification is deemed a technical one, based on interpretation and does not detract from the sound financial management practices employed by Adelaide Festival Centre.

**ADELAIDE FESTIVAL CENTRE TRUST
STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 30 JUNE 2011**

	Note	2011 \$'000	2010 \$'000
Expenses			
Staff benefits expenses	7	16,070	14,480
Supplies and services	8	18,760	16,187
Depreciation and amortisation expense	9	589	449
Net cost from disposal and recognition of non-current assets	9	39	-
Total expenses		<u>35,458</u>	<u>31,116</u>
Income			
Revenue from fees and charges	5	20,367	17,794
Interest revenue	6	529	289
Net revenue from recognition and disposal of non-current assets	9	-	204
Total income		<u>20,896</u>	<u>18,287</u>
Net Cost of providing services	22	<u>14,562</u>	<u>12,829</u>
Revenues from SA Government			
Revenues from SA Government	4	<u>15,081</u>	<u>13,845</u>
Net result		519	1,016
Other comprehensive income			
Changes in asset revaluation surplus	19	<u>(1,933)</u>	41
Total comprehensive result		<u>(1,414)</u>	<u>1,057</u>

The net result and total comprehensive result are attributable to the SA Government as owner.

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

**ADELAIDE FESTIVAL CENTRE TRUST
STATEMENT OF FINANCIAL POSITION
FOR THE YEAR ENDED 30 JUNE 2011**

	Note	2011 \$'000	2010 \$'000
Current assets			
Cash	10	6,596	6,109
Receivables	11	925	1,732
Inventories	12	132	177
Other	13	232	311
Total current assets		7,885	8,329
Non-current assets			
Property plant and equipment	14	2,266	2,440
Works of art	14	5,177	7,092
Intangible assets	14	467	299
Total non-current assets		7,910	9,831
Total assets		15,795	18,160
Current liabilities			
Payables	15	3,760	4,410
Staff benefits	16	1,476	1,467
Provisions	17	324	320
Other current liabilities	18	561	980
Total current liabilities		6,121	7,177
Non-current liabilities			
Payables	15	153	163
Staff benefits	16	1,753	1,653
Provisions	17	96	81
Total non-current liabilities		2,002	1,897
Total liabilities		8,123	9,074
Net Assets		7,672	9,086
Equity			
Asset revaluation surplus	19	8,788	10,721
Accumulated deficits		(1,116)	(1,635)
Total equity		7,672	9,086
The total equity is attributable to the SA Government as owner.			
Unrecognised contractual commitments	20		

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

**ADELAIDE FESTIVAL CENTRE TRUST
STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 30 JUNE 2011**

		Asset Revaluation Surplus \$ '000	Accumulated Deficit \$ '000	Total Equity \$ '000
Balance at 30 June 2009		10,680	(2,651)	8,029
Net result 2009-10		-	1,016	1,016
Revaluation of non current assets		41	-	41
Total comprehensive result for 2009-10		41	1,016	1,057
Balance at 30 June 2010	19	10,721	(1,635)	9,086
Net result 2010-11		-	519	519
Revaluation of non current assets	19	(1,933)	-	(1,933)
Total comprehensive result for 2010-11		(1,933)	519	(1,414)
Balance at 30 June 2011	19	8,788	(1,116)	7,672

All changes in equity are attributable to the SA Government as owner

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

**ADELAIDE FESTIVAL CENTRE TRUST
CASH FLOW STATEMENT
FOR THE YEAR ENDED 30 JUNE 2011**

	Note	2011 \$'000 Inflows/ (Outflows)	2010 \$'000 Inflows/ (Outflows)
Cash flows from operating activities			
Cash outflows:			
Staff benefit payments		(15,949)	(14,006)
Payments for supplies and services		(20,730)	(16,664)
Decrease in funds held on behalf of promoters		(396)	(1,993)
GST paid to the ATO		(392)	(205)
Cash used in operations		(37,467)	(32,868)
Cash inflows:			
Receipts from patrons and customers		23,110	18,875
Interest received		520	282
GST recovered from the ATO		417	320
Cash generated from operations		24,047	19,477
Cash flows from SA Government:			
Receipts from SA Government		14,548	14,345
Cash generated from SA Government		14,548	14,345
Net cash provided by/(used in) operations	22	1,128	954
Cash flows from investing activities			
Cash outflows:			
Purchase of property, plant and equipment and works of art		(641)	(679)
Net cash (used in) investing activities		(641)	(679)
Net increase/(decrease) in cash and cash equivalents		487	275
Cash and cash equivalents at the beginning of the period		6,109	5,834
Cash and cash equivalents at the end of the period	10	6,596	6,109

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

ADELAIDE FESTIVAL CENTRE TRUST
Notes to and forming part of the accounts
For the year ended 30 June 2011

Note 1 Adelaide Festival Centre Trust Objectives

The objectives of the Adelaide Festival Centre Trust (the Trust) are to:

- a) encourage and facilitate artistic, cultural and performing arts activities throughout the State;
- b) be responsible for the care, control, management, maintenance and improvement of the Adelaide Festival Centre and its facilities;
- c) provide expert advisory, consultative, managerial or support services to persons associated with artistic, cultural or performing arts activities; and
- d) promote the involvement of young people and their families and extend activities into the school sector.

Note 2 Summary of Significant Accounting Policies

(a) Statement of compliance

The financial statements are general purpose financial statements. The accounts have been prepared in accordance with relevant Australian accounting standards and Treasurer's instructions and accounting policy statements promulgated under the provision of the *Public Finance and Audit Act 1987*.

Except for the amendments to Australia Accounting standards, AASB 2009-12, which the Trust has early adopted, Australia Accounting standards and interpretations that have recently been issued or amended but are not yet effective have not been adopted by the Trust for the reporting period ending 30 June 2011. These are outlined in Note 3.

(b) Basis of Preparation

The preparation of the financial statements requires:

- the use of certain accounting estimates and requires management to exercise its judgement in the process of applying the Trust's accounting policies. The areas involving a higher degree of judgement or where assumptions and estimates are significant to the financial statements are outlined in the applicable notes;
- accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events are reported; and
- compliance with accounting policy statements issued pursuant to section 41 of the *Public Finance and Audit Act 1987*. In the interest of public accountability and transparency the accounting policy statements require the following note disclosures, which have been included in this financial statement:
 - a) revenues, expenses, financial assets and liabilities where the counterparty/transaction is with an entity within the SA Government as at reporting date, classified according to their nature. A threshold of \$100,000 for separate identification of these items applies;
 - b) expenses incurred as a result of engaging consultants (as reported in the Statement of Comprehensive Income);
 - c) staff whose normal remuneration is \$130,700 (\$127,500) or more (within \$10,000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly, by the entity to those staff (refer to Note 3); and
 - d) board member and remuneration information, where a board member is entitled to receive income from membership other than a direct out-of-pocket reimbursement.

The Trust's Statement of Comprehensive Income, Statement of Financial Position, and Statement of Changes in Equity have been prepared on an accrual basis and are in accordance with the historical cost convention, except for certain assets that were valued in accordance with the valuation policy applicable.

The Statement of Cash Flows has been prepared on a cash basis.

The financial statements have been prepared based on a twelve month period and presented in Australian currency.

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2011 and the comparative information presented.

ADELAIDE FESTIVAL CENTRE TRUST
Notes to and forming part of the accounts
For the year ended 30 June 2011

(c) Reporting entity

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

On 21 October 1999 the Adelaide Festival Centre Foundation (Foundation) was incorporated under the Associations Incorporation Act 1985, and is controlled by the Trust by virtue of clauses in the Foundation's constitution which require its Board appointments to be approved by the Trust and also require the Foundation to act in accordance with directions from the Trust.

The financial statements and accompanying notes include the activities of the Trust and the Foundation. The effect of transactions between the Trust and the Foundation are eliminated in full. A summary of the Foundation's activities is given in Note 23.

(d) Transactions performed on behalf of promoters

The Trust provides services on behalf of event promoters under exclusive agency arrangements. The Trust charges a fee for these services that is recognised as revenue. The Trust does not control the revenue (net of fees charged) generated from promoter events and as such only recognises the changes in cash held in trust on behalf of promoters (shown at Note 10) and the requisite amount payable to those promoters (shown at Note 15) together with the net change in cash held in the Statement of Cash Flows as at 30 June.

(e) Comparative Information

The presentation and classification of items in the financial statements are consistent with prior periods except where specific accounting standards and accounting policy statements has required a change.

Where presentation or classification of items in the financial statements have been amended, comparative figures have been adjusted to conform to changes in presentation or classification in these financial statements unless impracticable.

The restated comparative amounts do not replace the original financial statements for the proceeding period.

(f) Rounding

All amounts in the financial statements and accompanying notes have been rounded to the nearest thousand dollars (\$'000).

(g) Taxation

The Trust is not subject to income tax. The Trust is liable for payroll tax, fringe benefits tax, and goods and services tax (GST).

Income, expenses and assets are recognised net of the amount of GST except:

- when the GST incurred on a purchase of goods or services is not recoverable from the Australian Taxation Office, in which case the GST is recognised as part of the cost of acquisition of the asset or as part of the expense item applicable; and
- receivables and payables, which are stated with the amount of GST included.

The net amount of GST recoverable from, or payable to, the Australian Taxation Office is included as part of receivables or payables in the Statement of Financial Position.

Cash flows are included in the Statement of Cash Flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the Australian Taxation Office is classified as part of operating cash flows.

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

ADELAIDE FESTIVAL CENTRE TRUST
Notes to and forming part of the accounts
For the year ended 30 June 2011

(h) Events after the reporting period

Adjustments are made to amounts recognised in the financial statements, where an event occurs after 30 June and before the date the financial statements are authorised for issue, where those events provide information about conditions that existed at 30 June.

There were no events between 30 June and the date the financial statements are authorised for issue where the events may have a material impact on the results of subsequent years.

(i) Income

Income is recognised to the extent that it is probable that the flow of economic benefits to the Trust will occur and can be reliably measured.

Income has been aggregated according to its nature and has not been offset unless required or permitted by a specific accounting standard, or where offsetting reflects the substance of the transaction or other event.

The following are specific recognition criteria:

Fees and charges

Income from fees and charges is derived from the provision of goods and services to other SA Government agencies and to the public.

The Trust's income from box office sales, marketing services and theatre hire is recognised when the performances occur. Amounts deferred are recognised in the financial statements as income received in advance.

Income from sponsorships is recognised in the periods or against the performances to which the sponsorships relate.

Income from theatre set construction is recognised as revenue progressively based on the stage of completion.

Revenues from SA Government

Grants are recognised as revenues when the Trust obtains control over the funding. Control over grants is normally obtained upon receipt.

Net gain/loss on non-current assets

Income from the disposal of non-current assets is recognised when the control of the asset has passed to the buyer and determined by comparing proceeds with carrying amount. When revalued assets are sold, the revaluation surplus is transferred to retained earnings.

Gains on disposal of non-current assets are recognised at the date control of the asset is passed to the buyer and are determined after deducting the cost of the asset from the proceeds at the time.

(j) Expenses

Expenses are recognised to the extent that it is probable that the flow of economic benefits from the Trust will occur and can be reliably measured.

Expenses have been aggregated according to their nature and have not been offset unless required or permitted by a specific accounting standard, or where offsetting reflects the substance of the transaction or other event.

The following are specific recognition criteria:

Staff benefits expenses

Staff benefit expense includes all costs related to employment including wages and salaries, non-monetary benefits and leave entitlements. These are recognised when incurred.

Superannuation

The amount charged to the Statement of Comprehensive Income represents the contributions made by the Trust to superannuation plans in respect of current services of current Trust staff. The Department of Treasury and Finance centrally recognises its superannuation liability in the whole of government financial statements. Other superannuation plans receiving contributions carry their liability in respect of Trust staff in their financial statements.

ADELAIDE FESTIVAL CENTRE TRUST
Notes to and forming part of the accounts
For the year ended 30 June 2011

Prepaid production expenses

Marketing and production expenses are recognised as an expense when the performances occur. Expenses incurred in advance of performances are deferred and shown in the financial statements as prepaid production expenses.

Depreciation and amortisation

All non-current assets, having a limited useful life, are systematically depreciated/amortised over their useful lives in a manner that reflects the consumption of their service potential. Amortisation is used in relation to intangible assets such as software, while depreciation is applied to tangible assets such as property, plant and equipment.

Assets' residual values, useful lives and amortisation methods are reviewed and adjusted if appropriate, on an annual basis.

Changes in the expected useful life or the expected pattern of consumption of future economic benefits embodied in the asset are accounted for prospectively by changing the time period or method, as appropriate, which is a change in accounting estimate.

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

Class of asset	Useful life (years)
Plant and equipment	10 - 25
Intangibles	5

(k) Current and non-current classification

Assets and liabilities are characterised as either current or non-current in nature. Assets and liabilities that are sold, consumed or realised as part of the normal operating cycle, even when they are not expected to be realised within twelve months after the reporting date, have been classified as current assets or current liabilities. All other assets and liabilities are classified as non-current.

Where asset and liability line items combine amounts expected to be realised within twelve months and more than twelve months, the Trust has separately disclosed the amounts expected to be recovered or settled after more than twelve months.

(l) Assets

Assets have been classified according to their nature and have not been offset unless required or permitted by a specific accounting standard, or where offsetting reflects the substance of the transaction or other event.

Where an asset line item combines amounts expected to be settled within twelve months and more than twelve months, the Trust has separately disclosed the amounts expected to be recovered after more than twelve months.

The notes accompanying the financial statements disclose financial assets where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature.

Cash and cash equivalents

Cash and cash equivalents in the Statement of Financial Position includes cash at bank and on hand. Cash is measured at nominal value.

Receivables

Receivables include amounts receivable from goods and services, GST input tax credits recoverable, and other accruals.

Receivables arise in the normal course of selling goods and services to other government agencies and to the public. Receivables are generally settled within 30 days after the issue of an invoice or the goods/services have been provided under a contractual arrangement.

Collectability of receivables is reviewed on an ongoing basis. An allowance for doubtful debts is raised when there is objective evidence that the Trust will not be able to collect the debt. Bad debts are written off when identified.

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Historic assets

Assets that form part of the Performing Arts Collection are considered heritage in nature and are so unique they are not capable of reliable measurement. In accordance with APF III Part 8.3 these assets are not recognised in the financial statements due to the difficulties of measurement because of its size of the collection and the lack of a market for the items within it.

Inventories

Inventories are maintained for catering, theatre set construction, production and merchandising activities and are valued at the lower of cost or net realisable value.

The amount of any inventory write-down to net realisable value or inventory losses are recognised in the Statement of Comprehensive Income as an expense in the period the write-down or loss occurred. Any write-down reversals are also recognised in the Statement of Comprehensive Income.

Non-current assets

Acquisition and recognition

Non-current assets are initially recorded at cost or at the value of any liabilities assumed, plus any incidental cost involved with the acquisition. Non-current assets are subsequently measured at fair value less accumulated depreciation.

Where assets are acquired at no value, or minimal value, they are recorded at fair value in the Statement of Financial Position.

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

Revaluation of non-current assets

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

Every three years, the Adelaide Festival Centre Trust revalues its non-current assets. However if at any time, management considers that the carrying amount of an asset materially differs from its fair value, then the asset will be revalued regardless of when the last valuation took place.

Any revaluation increment of an asset class is credited to the asset revaluation surplus, except to the extent that it reverses a revaluation decrease of the same asset class previously recognised as an expense, in which case the increase is recognised as income. Any revaluation decrease in an asset class is recognised as an expense, except to the extent that it offsets a previous revaluation increase for the same asset class, in which case the decrease is debited directly to the asset revaluation surplus to the extent of the credit balance existing in revaluations reserve for that asset class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amounts of the assets and the net amounts are restated to the revalued amounts of the asset.

Upon disposal or de-recognition, any revaluation surplus relating to that asset is transferred to retained earnings.

Impairment

All non-current tangible and intangible assets are tested for indication of impairment at each reporting date. Where there is an indication of impairment, the recoverable amount is estimated. An amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

For revalued assets, an impairment loss is offset against the respective asset revaluation surplus.

Intangible assets

An intangible asset is an identifiable non-monetary asset without physical substance. Intangible assets are measured at cost. Following initial recognition, intangible assets are carried at cost less any accumulated amortisation and any accumulated impairment losses.

The useful lives of intangible assets are assessed to be either finite or indefinite. The Trust only has intangible assets with finite lives. The amortisation period and the amortisation method for intangible assets is reviewed on an annual basis.

The acquisition of or internal development of software is capitalised only when the expenditure meets the definition criteria (identifiability, control and the existence of future economic benefits) and recognition criteria (probability of future economic benefits and cost can be reliably measured) and when the amount of expenditure is greater than or equal to \$10,000.

ADELAIDE FESTIVAL CENTRE TRUST
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For the year ended 30 June 2011

(m) Liabilities

Liabilities have been classified according to their nature and have not been offset unless required or permitted by a specific accounting standard, or where offsetting reflects the substance of the transaction or other event.

Where a liability line item combines amounts expected to be settled within twelve months and more than twelve months, the Trust has separately disclosed the amounts expected to be settled after more than twelve months.

Payables

Payables include creditors, accrued expenses, GST payable and employment on-costs.

Creditors represent the amounts owing for goods and services received prior to the end of the reporting period that are unpaid at the end of the reporting period. Creditors include all unpaid invoices received relating to the normal operations of the Adelaide Festival Centre Trust.

Accrued expenses represent goods and services provided by other parties during the period that are unpaid at the end of the reporting period and where an invoice has not been received.

All payables are measured at their nominal amount, are unsecured and are normally settled within 30 days from the date of the invoice or date the invoice is first received.

Staff benefit on-costs include payroll tax and superannuation contributions in respect to outstanding liabilities for salaries and wages, long service leave and annual leave.

The Trust makes contributions to State Government and externally managed superannuation schemes. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the respective superannuation schemes. The only liability outstanding at reporting date relates to any contributions due but not yet paid to scheme managers.

Leases

The determination of whether an arrangement is or contains a lease is based on the substance of the arrangement.

Operating leases

Operating lease payments are recognised as an expense in the Statement of Comprehensive Income on a straight-line basis over the lease term. The straight-line basis is representative of the pattern of benefits derived from the leased assets.

Staff benefits

These benefits accrue for staff as a result of services provided up to the reporting date that remain unpaid. Long-term staff benefits are measured at present value and short-term staff benefits are measured at nominal amounts.

Wages, salaries, annual leave and sick leave

The liability for salary and wages are measured as the amount unpaid at the reporting date at remuneration rates current at reporting date. The annual leave liability is expected to be payable within twelve months and is measured at the undiscounted amount expected to be paid. In the unusual event where salary and wages and annual leave are payable later than 12 months, the liability will be measured at present value.

No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by staff is estimated to be less than the annual entitlement for sick leave.

Long service leave

The liability for long service leave is recognised after staff have completed 5 years (5.5 years) of service. An actuarial assessment of long service leave undertaken by the Department of Treasury and Finance based on a significant sample of employees throughout the South Australian public sector determined that the liability measured using the short hand method was not materially different from the liability measured using the present value of expected future payments.

The Trust classifies a portion of long service leave as current, based on its history of settlements.

ADELAIDE FESTIVAL CENTRE TRUST
Notes to and forming part of the accounts
For the year ended 30 June 2011

Provisions

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

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

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

(n) Unrecognised contractual commitments and contingent assets and liabilities

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

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

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

Note 3 New and revised accounting standards and policies

In accordance with the revised Accounting Policy Framework II General Purpose Financial Statements Framework, the Trust has changed its accounting policy and now discloses all employees who receive remuneration equal to or greater than the base executive remuneration level rather than all employees who receive remuneration equal to or greater than \$100,000. The impact of this change in accounting policy is the number of employees disclosed has reduced by 8 for 2011 and 2 for 2010.

Except for the amending Standard AASB 2009-12, which the Trust has early-adopted, the Australian accounting standards and interpretations that have recently been used issued or amended but are not yet effective, have not been adopted by the Trust for the period ending 30 June 2011. The Trust has assessed the impact of the new and amended standards and interpretations and considers there will be no material impact on the accounting policies for the financial statements of the Trust.

ADELAIDE FESTIVAL CENTRE TRUST
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Note 4. Revenues from SA Government

	2011	2010
	\$'000	\$'000
Grants received:		
Operating base	15,051	13,523
Capital replacement	30	322
Total revenues from SA Government	15,081	13,845

The revenue derived from the Government is significant, and without it the Adelaide Festival Centre Trust would not be able to continue its operations.

Note 5. Revenue from fees and charges

Theatre services	9,312	8,540
Ticketing	3,176	2,701
Car park	900	906
Box office	2,595	2,248
Sponsorship	861	724
Catering and functions	1,760	642
Other	1,763	2,033
Total revenue from fees and charges	20,367	17,794

Note 6. Interest revenue

Interest from entities within the SA Government	529	289
	529	289

Note 7. Staff benefits expense

Salaries and Wages	12,674	11,217
Long Service Leave	365	301
Annual Leave	785	704
Employment on costs -superannuation	1,191	1,072
Employment on costs -other	719	898
Board fees	105	115
Other	231	173
Total staff benefits expense	16,070	14,480

Remuneration of staff

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

	2011	2010
	No.	No.
\$127,500-\$130,699*	-	1
\$130,700-\$140,699	2	-
\$140,700-\$150,699	1	1
\$150,700-\$160,699	-	1
\$170,700-\$180,699	1	1
\$180,700-\$190,699	1	-
\$220,700-\$230,699	-	1
\$230,700-\$240,699	1	-
\$330,700-\$340,699	1	-
\$360,700-\$370,699	-	1
Total number of staff	7	6

*This band has been included for the purposes of reporting comparative figures based on the executive base level remuneration rate for 2009-10.

The table includes all staff who received remuneration equal to or greater than the base executive remuneration level during the year. Remuneration of staff reflects all costs of employment including salaries and wages, superannuation contributions, fringe benefits tax and any other salary sacrifice benefits. The total remuneration received by these staff for the year was \$1.3 million (\$1.2 million).

ADELAIDE FESTIVAL CENTRE TRUST
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	2011 \$'000	2010 \$'000
Note 8. Supplies and services		
Accommodation	6,650	6,454
Advertising and marketing	1,654	1,778
Artistic production	3,571	2,672
Communications and IT	1,112	954
Finance expenses	398	459
Professional expenses	732	707
Repairs and maintenance	1,729	892
Sponsorship	194	219
Supplies	1,889	1,439
Travel and entertainment	256	174
Other	575	439
Total supplies and services	18,760	16,187

The total supplies and services amount disclosed includes GST amounts not recoverable from the ATO due to the Trust not holding a valid tax invoice or payments relating to third party arrangements.

During the year operating lease payments totalled \$4.3 million (\$4.2 million).

	2011 No.	\$'000	2010 No.	\$'000
The number and dollar amount of consultancies paid/payable that fell within the following bands:				
Below \$10,000	2	7	3	8
Between \$10,000 and \$50,000	2	28	2	41
Above \$50,000	1	170	2	228
	5	205	7	277

	2011 \$'000	2010 \$'000
Auditor's Remuneration		
Audit fees paid/payable to the Auditor-General's Department	87	85
Audit fees paid/payable to Edwards Marshall for audit of the Foundation financial report	4	4
Total audit fees	91	89

Note 9. Depreciation and amortisation expense

Depreciation		
Plant and Equipment	448	330
Amortisation		
Intangibles	141	119
Total depreciation and amortisation expense	589	449

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Note 9. Depreciation and amortisation expense cont.

Net cost of disposal and recognition of non-current assets	2011 \$'000	2010 \$'000
Disposal of assets		
Works of art	20	-
Intangibles	19	-
Plant and equipment	-	41
Net loss on disposal assets	39	41
Recognition of assets		
Value of assets not previously recognised	-	(245)
Total net (revenue) / cost of disposal and recognition of non-current assets	39	(204)

A stocktake and valuation of certain classes of the Trust's non-current assets was carried out at 30 June 2011.

Assets to the value of \$Nil (\$245,000) not previously recognised and above \$10,000 were added.

Note 10. Cash and cash equivalents

Cash at bank and on hand	4,793	3,910
Cash held in trust for promoters	1,803	2,199
Total cash and cash equivalents	6,596	6,109

Interest rate risk

Cash on hand is non-interest bearing.

Cash at bank earns a floating interest rate, based on daily bank deposit rates.

The carrying amount of cash and cash equivalents represents fair value.

Note 11. Receivables

Current		
Receivables	928	1,864
Less: Allowance for doubtful debts	(34)	(154)
Accrued interest	31	22
Total current receivables	925	1,732

Movement of doubtful debts

The following table shows the movements of doubtful debts

Carrying amount at the beginning of the period	154	9
Increase in allowance	56	169
Recovery of doubtful debt	-	(4)
Amounts written off	(176)	(20)
Carrying amount at 30 June	34	154

Note 11. Receivables cont.

The allowance for doubtful debts (allowance for impairment loss) is recognised when there is objective evidence that a receivable is impaired.

An allowance for impairment loss of \$56,000 (\$169,000) has been recognised in 'finance expenses' in Supplies and Services (Note 8) for specific debtors for which such evidence exists.

Unimpaired receivables overdue by less than 30 days is \$115,000 (\$98,000) and overdue by more than 30 days is \$47,000 (\$88,000).

Interest rate and credit risk

Receivables are raised for all goods and services provided for which payment has not been received. Receivables are normally settled within 30 days. Receivables and accrued revenues are non-interest bearing. Other than as recognised in the allowance for doubtful debts, it is not anticipated that counterparties will fail to discharge their obligations. The carrying amount of receivables approximates net fair value due to being receivable on demand. There is no concentration of credit risk.

	2011	2010
	\$'000	\$'000
Note 12. Inventories		
Theatre set construction work in progress at cost	3	91
Materials at cost	129	86
Total inventories	132	177

Cost of inventories

The costs recognised as an expense for raw materials and consumables is \$1,273,000 (\$812,000).

Note 13. Other current assets

Prepaid expenses	77	30
Prepaid production expenses	155	281
	232	311

Note 14. Property, plant and equipment

Plant and equipment

Plant and equipment at independent valuation	2,015	2,090
Accumulated depreciation at the end of the period	(571)	(281)
Plant and equipment at cost (deemed fair value)	707	370
Accumulated depreciation at the end of the period	(83)	(1)

2,068 2,178

Capital works in progress

Capital works in progress at cost	198	262
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Total plant and equipment

2,266 2,440

Works of art

Works of art at independent valuation	5,177	7,087
Works of art at cost (deemed fair value)	-	5

Total works of art

5,177 7,092

Note 14. Property, plant and equipment cont.

Intangible assets		
Intangibles at cost	652	605
Accumulated amortisation	(185)	(306)
Total intangible assets	467	299
Total property, plant and equipment	7,910	9,831

Works of art were valued by Theodore Bruce Auctions Pty Ltd as at 30 June 2011. A valuation of plant and equipment comprising of computers, furniture, catering and theatre set construction equipment was carried out at 30 June 2009 by Valcorp Australia Pty Ltd. A valuation of theatre-related plant and equipment was carried out at 30 June 2010 by Maloney Field Services (Australia) Pty Ltd. All assets are valued at the current market price with regard to the assets highest and best use.

Reconciliation of non-current assets

The following table shows the movements of non-current assets during 2010-11:

	Plant & equipment	Works of art	Intangibles	CWIP	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying amount at the beginning of the period	2,178	7,092	299	262	9,831
Additions	107	38	-	495	640
Transfers within Classes	231	-	328	(559)	-
Disposals	-	(20)	(19)	-	(39)
Depreciation and amortisation	(448)	-	(141)	-	(589)
Revaluations	-	(1,933)	-	-	(1,933)
Carrying amount at 30 June	2,068	5,177	467	198	7,910

Intangible additions \$278,000 (\$42,000) were acquired.

The following table shows the movements of non-current assets during 2009-10:

	Plant & equipment	Works of art	Intangibles	CWIP	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying amount at the beginning of the period	1,893	7,087	376	-	9,356
Additions	370	5	42	262	679
Disposals	(41)	-	-	-	(41)
Depreciation and amortisation	(330)	-	(119)	-	(449)
Assets not previously recognised	245	-	-	-	245
Revaluation	41	-	-	-	41
Carrying amount at 30 June	2,178	7,092	299	262	9,831

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	2011 \$'000	2010 \$'000
Note 15. Payables		
Current		
Creditors	1,361	861
Accrued expenses	314	1,086
Amounts payable to promoters	1,803	2,199
Staff on-costs	282	264
Total current payables	3,760	4,410
Non-current		
Staff on-costs	153	163
Total payables	3,913	4,573

As a result of an actuarial assessment performed by the Department of Treasury and Finance, the percentage of the proportion of long service leave taken as leave has changed from the 2010 rate of 45% to 35% in 2011 and the average factor for the calculation of employer superannuation on-costs has changed from the 2010 rate of 10.5% to 10.3% in 2011. These rates are used in the employment on-cost calculation.

Interest rate and credit risk

Creditors and accruals are raised for all amounts billed but unpaid. Sundry creditors are normally settled within 30 days. Employment on-costs are settled when the respective staff benefit that they relate to is discharged. All payables are non-interest bearing. The carrying amount of payables represents fair value due to the amounts being payable on demand.

Note 16. Staff benefits

Current		
Annual leave	994	895
Short-term long service leave	231	172
Accrued salaries and wages	251	400
Total current staff benefits	1,476	1,467
Non-current		
Long-term long service leave	1,753	1,653
Total staff benefits	3,229	3,120

The total current and non-current staff benefits liability (i.e. aggregate staff benefit plus related on-costs) is \$3.6 million (\$3.4 million).

Based on an actuarial assessment performed by the Department of Treasury and Finance, the benchmark for the measurement of long service leave liability has changed from the 2010 benchmark of 5.5 years to the benchmark of 5.0 years in 2011.

The actuarial assessment performed by the Department of Treasury and Finance left the salary inflation rate unchanged at 4.0% from the 2010 year.

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Note 17. Provisions

	2011	2010
	\$'000	\$'000
Current		
Liability for outstanding claim	295	295
Provision for workers' compensation	29	25
Total current provisions	324	320
Non-current		
Provision for workers' compensation	96	81
Total provisions	420	401
Provision for worker's compensation		
Carrying amount at the beginning of the period	106	87
Additional provisions recognised	19	22
Reductions arising from payments	-	(3)
Carrying amount at the end of the period	125	106

A liability has been reported to reflect unsettled workers compensation claims. The workers compensation provision is based on an actuarial assessment performed by the Public Sector Workforce Relations Division of the Department of the Premier and Cabinet.

On 30th June 2010, a liability was recognised to reflect an outstanding claim by WorkCover SA. The Trust was required to cease its registration as a levy paying employer with WorkCover SA following enactment of the Statutes Amendment Public Sector Employment Act. Subsequently, WorkCover SA has sought to impose a supplementary levy, known as a "balancing payment" of \$295,000 on the Trust. At the 30th June 2011, the Trust continues to appeal against this claim.

	2011	2010
	\$'000	\$'000
Note 18. Other liabilities		
Current		
Theatre hire deposits	133	118
Catering and function hire deposits	43	-
Income in advance	381	862
Unclaimed Monies	4	-
Total other liabilities	561	980

Income in advance

Income received for the programming, marketing and sponsorship of performances taking place after the balance date is deferred until the performances occur.

Note 19. Equity

Asset revaluation surplus:		
Plant and equipment	4,015	4,015
Works of art	4,773	6,706
	8,788	10,721
Accumulated losses	(1,116)	(1,635)
Total equity	7,672	9,086

The asset revaluation surplus is used to record increments and decrements in the fair value of property, plant and equipment to the extent that they offset one another. Relevant amounts are transferred to retained earnings when an asset is derecognised.

As a result of the non-current asset revaluation at 30 June 2011, Works of Arts previously revalued upwards were subjected to downward revaluation by \$1.933 million.

Note 20. Unrecognised contractual commitments

	2011	2010
	\$'000	\$'000
Remuneration commitments		
Commitments for the payment of salaries and other remuneration under fixed-term employment contracts in existence at the reporting date but not recognised as liabilities are payable as follows:		
Within one year	4,681	4,772
Later than one year and not longer than five years	2,711	3,022
Total remuneration commitments	7,392	7,794

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

Other commitments

The Trust's other commitments are for non-cancellable maintenance agreements payable as follows:

Within one year	367	464
Later than one year and not longer than five years	444	100
Total other commitments	811	564

There is a capital commitment of \$73,000 for the 2011-12 financial year.

Operating lease commitments

Commitments in relation to operating leases contracted for at the reporting date but not recognised as liabilities are payable as follows:

Within one year	4,355	4,310
Later than one year and not longer than five years	17,783	17,132
Later than five years	61,824	62,715
Total operating lease commitments	83,962	84,157

The Trust's operating leases include accommodation and motor vehicle leases for fixed terms up to six years.

The Trust has a twenty year lease agreement to rent Her Majesty's Theatre and the Festival Centre. The rent payable is determined by a combination of annual rent increases and triennial market reviews commencing 30 October 2011. The lease expires on 30 June 2028 and the Trust has a right of renewal for 10 years.

ADELAIDE FESTIVAL CENTRE TRUST
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For the Year Ended 30 June 2011

Note 21. Remuneration of Trustees

Trustees of the Adelaide Festival Centre Trust during the year were:

Mr Barry Fitzpatrick (Chairperson)	Ms Carolyn Mitchell	Mr Bill Spurr
Mr Peter Goers	Ms Caroline Cordeaux	Ms Susan Clearihan
Mr Ian Kowalick	Ms Zannie Flanagan	

	2011 No.	2010 No.
The number of Trustees whose remuneration received or receivable falls within the following bands:		
\$0 - \$9,999	-	2
\$10,000 - \$19,999	7	6
\$20,000 - \$29,999	1	1
Total number of Trustees	8	9

Remuneration of members reflects all costs of Trustee duties including sitting fees, superannuation contributions, fringe benefits tax and any other salary sacrifice arrangements. The total remuneration received or receivable by Trustees was \$115,000 (\$115,000).

The Trustees of the Trust, or their director related entities, have transactions with the Trust that occur within a normal staff, customer or supplier relationship on terms and conditions no more favourable than those with which it is reasonably expected the entity would have adopted if the transactions were undertaken with any other entity at arm's length in similar circumstances.

As a part of the duties of office, from time to time, Trustees receive complimentary tickets to shows and events conducted by or through the Trust. These benefits serve to involve the Trustees in the product and business that is being managed and/or involve the execution of office in liaison with external parties.

	2011 \$'000	2010 \$'000
Note 22. Cash flow reconciliation		
Reconciliation of cash and cash equivalents at the end of the reporting period		
Cash and cash equivalents disclosed in the Statement of Financial Position	6,596	6,109
Balance in Statement of Cash Flows	6,596	6,109
Reconciliation of net cash provided by operating activities to net cost of providing services		
Net cash provided by (used in) operating activities	1,128	954
Less: revenues from SA Government	(15,081)	(13,845)
Add: non-cash items		
Gain from disposal of non-current assets	-	204
Less: non-cash items		
Depreciation and amortisation expense of non-current assets	(589)	(449)
Loss on sale or disposal of non-current assets	(39)	-
Movement in assets and liabilities		
(Decrease) / increase in receivables	(808)	34
(Decrease) / increase in inventories	(45)	52
(Decrease) / increase in other assets	(79)	92
Decrease in payables	660	938
Decrease/(Increase) in other liabilities	419	(404)
Increase in provisions	(19)	(314)
Increase in staff benefits	(109)	(91)
Net cost of providing services	(14,562)	(12,829)

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2011

Note 23. Controlled entity

The consolidated financial statements at 30 June 2011 include the following controlled entity:

Name of controlled entity
The Adelaide Festival Centre Foundation Incorporated

Place of incorporation
Australia

	2011	2010
	\$'000	\$'000
Significant items in the financial report of the Foundation are:		
Revenue	155	215
Expenses	209	199
(Deficit)/Surplus	(54)	16
Cash at bank	152	181

Note 24. Government/Non-government split

As required by APS 4.1 of Accounting Policy Framework II *General Purpose Financial Reporting Framework*, the following table discloses revenues, expenses, financial assets and liabilities where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature. A threshold of \$100,000 for separate identification of these items has been applied.

	SA Government	2010
	2011	\$'000
	\$'000	
Note		
4 Revenues from SA Government		
Operating grant	15,051	13,523
Capital grant	30	322
Total revenue from SA Government	15,081	13,845
5 Revenue from fees and charges		
Theatre services	1,933	2,405
Total revenue from fees and charges	1,933	2,405
6 Interest revenue		
Interest from entities with the SA Government	529	289
Total interest revenue	529	289
8 Supplies and services		
Accommodation	4,206	4,253
Total supplies and services	4,206	4,253
15 Payables		
Current		
Employment on costs	153	130
Total payables	153	130

ADELAIDE FESTIVAL CENTRE TRUST

Certification of the Financial Statements

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

- comply with relevant Treasurer's instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and relevant Australian accounting standards;
- are in accordance with the accounts and records of the Trust; and
- present a true and fair view of the financial position of the Adelaide Festival Centre Trust as at 30 June 2011 and the results of its operation and cash flows for the financial year.


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

Signed in accordance with a resolution of the Board of Trustees.



Douglas Gautier
Chief Executive and
Artistic Director

14th September 2011



Barry Fitzpatrick
Chairman and Presiding
Member

14th September 2011



Carlo D'Ortenzio
Chief Financial Officer

14th September 2011