



ADELAIDE FESTIVAL CENTRE

ANNUAL REPORT 2006-07

27 September 2007

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ADELAIDE FESTIVAL CENTRE FOUNDATION FINANCIALS - ATTACHED

Introduction

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

As the creative heart of South Australia the Festival Centre delivers artistic, educational, social and economic outcomes for locals and visitors from around Australia and the world.

Our aspiration is for a city and State that is a hub of arts excellence and to be acknowledged as such – locally, nationally and internationally. The Festival Centre is an iconic arts and tourism entity for South Australia and strives to realise the aspirations of the community to be an active and essential creative performing arts centre presenting the best in arts and entertainment from around the world.

The arts are a vital part of our community and must be celebrated and valued. At the Adelaide Festival Centre we believe that the arts cannot only provide immediate enjoyment, they offer a lifetime of cultural, intellectual and personal fulfilment. All people have the need and right to participate in arts and culture to provide opportunities for creative expressions and a deeper understanding of the world we live in. We are proud of our leadership role within the Australian and international arts sector and of our contribution to a vibrant and healthy community.

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

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

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

The Festival Centre is committed to establishing closer links with young people recognising that they are our future audiences. With seed funding from the Adelaide Festival Centre Foundation, we have established the *GreenRoom* a young friend's membership offering activities and events for young people to engage with us more regularly, and Student Tix, a program offering discount tickets to full-time students.

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

Highlights of 2006-07

- Adelaide Festival Centre initiated a year long festival of theatre (**CentreStage**), dance (**Pivot(al)**) and music (**trans:mission**). Featuring high quality performances from around the world **CentreStage**, **Pivot(al)** and **trans:mission** bring the best work to Adelaide throughout the year.
- The seventh annual **Adelaide Cabaret Festival** held from 8-23 June in venues across the Festival Centre attracted over 48,000 attendances and 67 sold-out shows.
- Regular Sunday activity including the new art and craft market, children's art workshops, **Sunday Sessions** a free contemporary music program and **Sunday Spectrum** a fine music program in the Artspace set against a backdrop of stunning visual arts exhibitions.
- The extensive visual arts program including exhibitions of South Australia's Indigenous art **Anangu Backyard – the art of storytelling** and **Our Mob**.
- The **Something on Saturday** program celebrated thirty years of offering the best entertainment in Adelaide for three to ten year olds. **Morning Melodies** turned twenty-two this year, and continued to offer high-quality performances to daytime audiences at reduced ticket prices. These programs have proven to be so successful that they are imitated at other performing arts centres around Australia.
- The program for the inaugural **OzAsia Festival**, to be held in September/October 07, was launched to present and celebrate work from Australians who identify with an Asian cultural heritage; collaborative work between Australian and Asian artists; and a cross-section of the cultures of Asia, both traditional and contemporary.
- The program for the inaugural **Adelaide International Guitar Festival** was launched in April. This Festival in November/December 07 will honour and celebrate the world's most popular instrument: the guitar. Already capturing the imaginations of audiences and sponsors, we anticipate the Adelaide International Guitar Festival will be a major fixture in Australia's music events calendar.
- Building new audiences with the establishment of the GreenRoom youth membership and Student Tix.
- Premier and Arts Minister Mike Rann announced additional funding over four years to the Adelaide Festival Centre and cancelled the \$28 million debt carried since 1976.

Chairman's Report

The implementation of CEO & Artistic Director Douglas Gautier's new directions is well under way and the changes have been widely acknowledged by the community. It has been noticed that the lights are on more often and every week there is something new and interesting to see and do at the Festival Centre.

This financial year attendances at ticketed events were 530 000 to 1 179 performances either presented or hosted by the Adelaide Festival Centre and there were a further 365 000 attendances at other activities, including functions and events. This 70% increase in performances and 45% increase in ticketed attendance over 2005/06 has been underpinned by the bold programming-led new directions established by CEO & Artistic Director, Douglas Gautier.

The extra activity presented by the Adelaide Festival Centre has complemented South Australia's flagship companies including State Opera of SA, State Theatre Company of SA, Windmill Performing Arts, Leigh Warren and Dancers and the Adelaide Symphony Orchestra and also Australian flagships including The Australian Ballet and Australian Dance Theatre.

Higher activity levels were supported by the State Government through the advance payment of a grant of \$1.9 million in June 2006. The extra activity saw operating revenues lift by 22% to \$20.3 million and expenses before depreciation increased by 27% to \$31.2 million. Depreciation charges also rose sharply by \$2 million due to a revaluation of the Adelaide Festival Centre in June 2006.

The Trust's commercial operations continued to perform strongly with venue sales, car parking and set construction workshops performing much better than budget. The BASS ticketing business had a difficult year with the introduction of new ticketing software to enhance the marketing capabilities of the ticketing system in the future. Overall Commercial operations made a net contribution of \$3.5 million to running the Adelaide Festival Centre.

In addition to core operating funding the Government also made a grant of \$1.2 million in 2006/07 as the first tranche of an \$8 million commitment to upgrade the Dunstan Playhouse.

The net result of a deficit of \$7.88 million (including depreciation of \$6.89 million) for the year was in line with budget expectations.

On behalf of the Trustees I would like to thank the senior management team, Douglas Gautier, Geoff Bishop, Karen Bryant, Mary-Anne O'Leary, Julia Holt, Gillean Smiley and Michael McCabe for their leadership and support.

I would like to take this opportunity on behalf of the Trust to thank the dedicated Adelaide Festival Centre staff for their passion and commitment to the arts and the Festival Centre.

To my fellow Trustees I would like to acknowledge your valuable advice and support. A big thanks to the Festival Centre's many sponsors, donors, advocates and supporters for their belief in the activities of the Festival Centre and their valuable contribution.

The various sub-committees and advisory committees of the Trust have also made a significant contribution to the Festival Centre. Particular thanks to Frank Ford AM, Chair of the Adelaide Cabaret Festival Sub-Committee and Peter Goers, Chair of the Performing Arts Collection Advisory Committee. The Adelaide Festival Centre Foundation has undergone some recent changes to support the program-led focus of the Festival Centre – thanks to Chair John Heard and the Board, committee members and volunteers for their ongoing support.

Finally I would like to acknowledge the State Government of South Australia's confidence in the Adelaide Festival Centre and the new directions by announcing additional funding and forgiving the \$28 million debt the Festival Centre has carried since 1976.

A handwritten signature in black ink, appearing to be 'Barry Fitzpatrick', with a stylized, cursive script.

Barry Fitzpatrick
Chairman of the Adelaide Festival Centre Trust

CEO & Artistic Director's Report

There can be no doubting that the past 12 months have been one of the busiest in the Festival Centre's 34-year history, with 1 179 performances in 2006/07, compared with almost 700 performances in 2005/06.

During this time also came the announcement by Premier Mike Rann that the Festival Centre's long-standing \$28 million dollar deficit would be cleared. We appreciate the Government's efforts to put the Festival Centre back on sound financial footing for us to move forward to be the best and most innovative arts centre in Australia.

Our priority has been to create a program-led approach and build new audiences, with a particular emphasis on youth development, which in turn should see better and sustained returns from box office, sponsorship and related income. We have been on track with our plan to double our audiences over five years.

With our new series of dance, international theatre and world music and jazz – **Pivot(al)**, **CentreStage** and **trans:mission** – and other events, around 56 per cent of our material has been presented by Adelaide Festival Centre. We also introduced a Summer Family Fun package over the summer holidays, regular Sunday activities including a quality arts and craft market, **Sunday Spectrum** ticketed musical performances and **Sunday Sessions** free performances, and free children's entertainment and workshops.

As part of youth audience development, we have launched GreenRoom, our new membership program for under-25s, which is a "backstage pass" to a number of special events, including meet-the-artist sessions, backstage tours and discounted tickets, at the Festival Centre.

As well as presenting the Adelaide Cabaret Festival, this year we also launched the programs for two brand new annual festivals, both of which will take place in the latter half of 2007. The **OzAsia Festival**, which runs from 21 September – 7 October, will celebrate the richness and diversity of our Australasian culture, presenting work including dance, theatre, music, film, visual arts and literature from Australians who possess an Asian cultural heritage; collaborative work between Australian and Asian artists; and a cross-section of the cultures of Asia, both traditional and contemporary. No other arts centre in Australia is concentrating on this area but I believe there's no doubt that our cultural links with Asia will be of great importance in the years to come.

The **Adelaide International Guitar Festival** will run from 23 November – 2 December 2007: ten days of the finest performances by local, national and international artists across a variety of genres including rock'n'roll, classical, Spanish, blues, roots and jazz, as well as a visual arts component, artist forums and an artist in residence. Both of these festivals have already generated much interest both locally and nationally and we anticipate that they will attract worldwide audiences.

We have enjoyed further developing good relationships with flagship performing arts companies including the State Theatre Company of SA, State Opera of SA, The Australian Ballet, Windmill Performing Arts, Leigh Warren and Dancers, Australian Dance Theatre and the Adelaide Symphony Orchestra, with much of their work being performed in our venues and spaces.

I would like to thank Geoff Bishop, Deputy CEO, and all the management and staff for their hard work and dedication over what has been a very busy year. I would also like to thank our Chairman, Barry Fitzpatrick, and all our Trustees, the Foundation Board and committees, the State Government and, particularly, Premier Mike Rann, Minister John Hill, Minister Assisting the Premier in the Arts, and Greg Mackie, Executive Director, Arts SA and their staff, our sponsors, donors, the South Australian Tourism Commission and the business community for their commitment to the Adelaide Festival Centre. Thanks also to out-going Trust Chairman Richard Ryan AO.

2008 will mark the Adelaide Festival Centre's 35th anniversary, and we can all be very proud of this: a milestone reflecting decades of aspiration and dedication. I look forward to seeing what the next year will bring, as together we ensure that the Festival Centre remains South Australia's creative heart and hub of artistic excellence.

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.

Trustees

The following individuals served as Trustees during the 2006-07 financial year:

Richard Ryan AO, Chairman of Adelaide Festival Centre Trust (until 15/1/07)
Barry Fitzpatrick AM, Chairman of Adelaide Festival Centre Trust (commenced as Chairman 16/1/07)
Fiona Adler (until 15/1/07)
Caroline Cordeaux
Zannie Flanagan (commenced 16/1/07)
Peter Goers
Richard Hayward (commenced 19/10/06)
Ian Kowalick
Anne Moran (until 13/8/07)
Bill Spurr (commenced 16/5/07)
Joanne Staugas

The Objectives of Arts SA

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

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

The Objectives of 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 aimed:

to be the heart of the festival state,

to be the best arts centre in the country,

to double our audiences in five years from 2005/06 to 2010/11 and sustain them.

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

TO BE THE HEART OF THE FESTIVAL STATE

In the heart of the capital of the Festival state is the most recognisable building in the Adelaide skyline, the Adelaide Festival Centre. The iconic building first opened in 1973 and was completed, when the Drama Centre (housing the Dunstan Playhouse, Space and Artspace gallery) was added in 1977. It was the first multi-purpose arts centre in Australia.

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

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

56% of the ticketed activity at the Festival Centre this financial year was presented by the Adelaide Festival Centre. This included three new series of subscription performances (**CentreStage**, **Pivot(al)** & **trans:mission**), **Adelaide Cabaret Festival**, **iNSPACE program**, the launch of two new festivals (**OzAsia & Adelaide International Guitar Festival**), regular performance activity on Sundays and summer holiday programming.

As well as its own programming the Festival Centre is home to a number of flagship companies including State Opera of SA, State Theatre Company of SA, Adelaide Symphony Orchestra, Leigh Warren and Dancers, Windmill Performing Arts,

Australian Dance Theatre, and The Australian Ballet, as well as commercial productions.

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

Adelaide Festival Centre Season 2006-2007 including the following Adelaide Festival Centre presented programs:

Morning Melodies: competitively priced daytime entertainment program in its twenty-second year and sponsored by Australian Pensioners Insurance Agency

CentreStage: a premier selection of international theatre performance.

Pivot(al): world's best dance.

trans:mission: universal beats, rhythms & grooves.

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

Something on Saturday: a sixteen-week winter program of theatre, dance, music and free workshops for children - in its thirtieth year and sponsored by National Pharmacies.

CentreEd: in collaboration with the Government of South Australia's Department of Education and Children's Services (DECS) the Adelaide Festival Centre offers a curriculum-based program of performances, workshops, forums, exhibitions and events at the Festival Centre providing learning experiences to students across the range of Reception to Year 12, along with professional development for teachers.

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

Performing Arts Collection: established in 1979 and now holding close to 100,000 individual items of cultural significance regularly used by historians and other scholars with various pieces displayed throughout each year.

Adelaide Festival Centre Works of Art Collection displays: comprising two hundred items currently valued at \$6.17 million. Australian and international artists are represented in this collection of paintings, sculptures, photographs, montages, sketches and public art pieces assembled over the past 30 years, with various pieces on display throughout the Festival Centre during each year.

AFC Foundation Indigenous Art Collection displays: founded in 2001 and including contemporary Indigenous artworks acquired earlier by the Festival Centre. The Collection aims to recognise and celebrate the significance of the AFC site to the Kurna people, the traditional custodians of the land. The Collection now includes the work of more than twenty Australian Indigenous artists.

JULY

Festival Theatre

ASO Plays Pink Floyd (Adelaide Symphony Orchestra)

Demis Roussos The Ultimate 40th Anniversary Tour (Bluehawk Productions)

Swan Lake on Ice (Lunchbox Theatrical Productions, Tony Mercer and David Atkins Enterprises)

Porgy and Bess (Living Arts Inc (NY) and Andrew McKinnon Presentations, State Opera of SA)

Dusty – The Original Pop Diva (Dusty Productions Australia)

Festival Theatre Foyer

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

Dunstan Playhouse

Two Weeks with the Queen (Windmill Performing Arts)

Christmas in July (**Something on Saturday**)

Music, Dance & Illusion (**Something on Saturday**)

Space

The Funkstars (**Something on Saturday**)

Waiting for Godot (State Theatre Company of SA)

Absurdist Theatre Workshops – Waiting for Godot (**Adelaide Festival Centre** and State Theatre Company of SA)

Her Majesty's

Hotel Sorrento (State Theatre Company of SA)

Eurobeat – Almost Eurovision (Glynn Nicholas Group, No Mates Productions)

Artspace

The Amazing Magic Show (**Something on Saturday**)

Tiny Toe Tappers (**Something on Saturday**)

Exhibition: Indigenous Art Collection (**Adelaide Festival Centre's Visual Arts Program**)

Piano Bar

Dusty's Bar (**Adelaide Festival Centre**)

AUGUST

Festival Theatre

Dusty – The Original Pop Diva (Dusty Productions Australia)

Festival Theatre Foyer

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

Our Mob: A Statewide Celebration of Regional and Remote South Australian Aboriginal Artists (Adelaide Festival Centre Visual Arts program)

Dunstan Playhouse

Life x 3 (State Theatre Company of SA)

Space

Continual Unfolding of Now (Adelaide Festival Centre's iNSPACE program and Restless Dance Company)

Asian Odyssey (Something on Saturday and Sue Harris Puppets)

Artspace

Our Mob: A Statewide Celebration of Regional and Remote South Australian Aboriginal Artists (Adelaide Festival Centre's Visual Arts program)

Her Majesty's

Ladysmith Black Mambazo (Adrian Bohm Presents)

Debbie Reynolds Live in Concert (John Frost)

The Woman in Black (Newtheatricals)

Wakakirri National Story Festival (Adlib Productions)

Australian Army Band in Concert with Marina Prior (Legacy Club of Adelaide Inc. & The Australian Army Band)

Music Box Circus (Something on Saturday)

Piano Bar

African Drumming (Something on Saturday and Sam Oshodi)

Dusty's Bar (Adelaide Festival Centre)

SEPTEMBER

Festival Theatre

Dusty – The Original Pop Diva (Dusty Productions Australia)

Madama Butterfly (State Opera of SA)

Ben Folds and the ASO Showcase Series 6 (Adelaide Symphony Orchestra)

Festival Theatre Foyer

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

Our Mob: A Statewide Celebration of Regional and Remote South Australian Aboriginal Artists (Adelaide Festival Centre's Visual Arts program)

Piano Bar

Dusty's Bar (Adelaide Festival Centre)

Dunstan Playhouse

Life x 3 (State Theatre Company of SA)

Away (State Theatre Company of SA)

Ronn Moss – Uncovered (The Harbour Agency)

Space

A World of Paper (Windmill Performing Arts)

Artspace

Our Mob: A Statewide Celebration of Regional and Remote South Australian Aboriginal Artists (**Adelaide Festival Centre's Visual Arts program**)

Her Majesty's

The Woman in Black (Newtheatricals)

Carmen (Co-Opera)

Human Nature (The Harbour Agency)

Wakakirri National Story Festival (*Adlib Theatrical Productions*)

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

Cantate Domino: Catholic Schools Music Festival (Catholic Education SA)

OCTOBER

Festival Theatre

Raymonda (The Australian Ballet with the Adelaide Symphony Orchestra)

Power and Passion: Malaysia Airlines Master Series 12 (Adelaide Symphony Orchestra)

Keys to Music with the Adelaide Symphony Orchestra (Adelaide Symphony Orchestra)

Wakakirri National Story Festival: Primary School Finals (*Adlib Productions*)

Festival Theatre Foyer

Refugee Week Photography Exhibition (**Adelaide Festival Centre's Visual Arts Program** and Migrant Resource Centre of SA)

En Menage Paintings by Jenni Howes

When Do I Stop Being a Refugee? (Migrant Resource Centre)

On with the Motley (Pins, Paint & Ponytails) (**Adelaide Festival Centre's Performing Arts Collection**)

Festival Theatre Terrace

Sunday Market (**Adelaide Festival Centre**)

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

Piano Bar

Sunday Sessions (**Adelaide Festival Centre**)

Lucky Seven

Wasabi

The Beggars

Souzi & the Cool Mints

Dunstan Playhouse

Uncle Vanya (State Theatre Company of SA)

Artspace

Sunday Spectrum (**Adelaide Festival Centre**)

Gabriella Smart

Sky Ingram

Deanna Djuric Trio

Syntony

Exhibition: *Opera of Colour*: (Paintings by Kari Bienert)

Exhibition: *In Other Words...* (Craft South with **Adelaide Festival Centre**)

Her Majesty's

Tommy Emmanuel introducing 'TommyFest' (Entertainment Edge)

My Of Course Life (Greek Orthodox Community of SA)

NOVEMBER

Festival Theatre

Nabucco (State Opera of SA)

Cop This 4 – A Celebration (**CentreEd**)

Kasey Chambers Carnival Tour (Arthur & Pat Laing Entertainment)

Festival Theatre Foyer

When Do I Stop Being a Refugee? (Migrant Resource Centre)

On With the Motley (Pins, Paint & Ponytails) (**Adelaide Festival Centre's Performing Arts Collection**)

Democratic Republic of Congo: Forgotten War (Medicins Sans Frontieres)

Indigenous Art Collection (**Adelaide Festival Centre's Visual Arts Program: Indigenous Art Collection**)

Festival Theatre Terrace

Sunday Market (**Adelaide Festival Centre**)

Piano Bar

New Year's Eve – Back to the Fezbah (**Adelaide Festival Centre**)

Sunday Sessions (**Adelaide Festival Centre**)

Lowrider

Hiptones

Choc'olate

Take 5

Dunstan Playhouse

Uncle Vanya (State Theatre Company of SA)

Private Lives (State Theatre Company of SA)

Space

CODA (**Adelaide Festival Centre's iNSPACE program**)

Premier's Reading Challenge Awards (Dept of Premier & Cabinet)

Artspace

Anangu Backyard 2007: The Art of Storytelling, Bushfood and Country (**Adelaide Festival Centre's Visual Arts Program**)

Sunday Spectrum (**Adelaide Festival Centre**)

Shoor Jahan

Jamie Adam

Bouzouki Dreaming

Kaye Tuckerman

Exhibition: *Opera of Colour*: (Paintings by Kari Bienert)

Exhibition: *In Other Words...* (Craft South with **Adelaide Festival Centre**)

Her Majesty's

Oliver Dragojevic in Concert (Dream Entertainment)

Pam Ayers – Surgically Enhanced (Jon Nicholls Productions)

Legends of Rock'n'Roll – Buddy, Roy, Elvis (Flaming Star Entertainment)

John Edward Seminar (Jenus Corporation)

Basile (Cracker Comedy)

DECEMBER

Festival Theatre

ASO Christmas Lounge (Adelaide Symphony Orchestra)

Christmas Proms (**Adelaide Festival Centre** in association with Adelaide Art Orchestra)

Mary Poppins (Adelaide Classical Youth Ballet and **Adelaide Festival Centre**)

Festival Theatre Foyer

A-Frame: High Beam Visual Art Awards (Arts Access SA and **Adelaide Festival Centre**)

Indigenous Art Collection (**Adelaide Festival Centre's Visual Arts Program: Indigenous Art Collection**)

On With the Motley (Pins, Paint & Ponytails) (**Adelaide Festival Centre's Performing Arts Collection**)

Festival Theatre Terrace

International Day of Disabled Persons Celebration (Tony Doyle Visions and **Adelaide Festival Centre**)

Sunday Market (**Adelaide Festival Centre**)

Piano Bar

Sunday Sessions (**Adelaide Festival Centre**)

Motown Dream

Diddley Idle

Lucifers Lounge

Granny Flat

Dunstan Playhouse

Private Lives (State Theatre Company of SA)

Amphitheatre

Thalassa – Songs & Dances of Greek Islands (Greek Lyceum of SA Inc)

Artspace

Sunday Spectrum (**Adelaide Festival Centre**)

Gabriella Smart and Seung-Eun Lee

Kshema Flute Quartet

Jonathan Hunt Trio

Brass Adelaide

Chronology

Anangu Backyard 2007: The Art of Storytelling, Bushfood and Country (**Adelaide Festival Centre's Visual Arts program**)

Her Majesty's

One Man Shane (Shane Davidson)

Russell Peters (Adrian Bohm Presents)

Desalyne Dancers in Concert (Desalyne Theatrical Enterprises)

Mighty Good Annual Song & Dance Concert (Mighty Good Productions)

Norwood Ballet Dance Spectacular (Norwood Ballet)

Flava's Fairground (Flava Dance Studios)

JANUARY

Festival Theatre

The Pirates of Penzance (**Adelaide Festival Centre** and Opera Australia)

The Ten Tenors (DMAND and Frog in a Sock)

Festival Theatre Foyer

Indigenous Art Collection (**Adelaide Festival Centre's Visual Arts Program:**

Indigenous Art Collection)

On With the Motley (Pins, Paint & Ponytails) (**Adelaide Festival Centre's Performing Arts Collection**)

Festival Theatre Terrace

Sunday Market (**Adelaide Festival Centre**)

Piano Bar

Sunday Sessions (**Adelaide Festival Centre**)

Brian Ruiz Trio

John Baker Sextet

Nick Krieg

John Woods & Friends

Dunstan Playhouse

Pigs, Bears and Billy Goats Gruff (Patch Theatre and **Adelaide Festival Centre**)

Music Theatre Camp SA Finale '07 (Pelican Productions and **Adelaide Festival Centre**)

Show Us Your Roots (A-List Entertainment)

A Midsummer Night's Dream (**Adelaide Festival Centre's CentreStage Program** and Yohangza Theatre Company of Korea)

Space

Kaki King (**Adelaide Festival Centre's *trans:mission* program**)
Highway Rock'n'Roll Disaster (**Adelaide Festival Centre's *iNSPACE* program**)

Artspace

Sunday Spectrum (**Adelaide Festival Centre**)

Gabriella Smart

Brendan Lim and Sam Zerna

Skyline Quartet

Arabesque

Her Majesty's

Menopause The Musical (McPherson Ink and Jayla Administrators)

FEBRUARY

Festival Theatre

The Advertiser/Adelaide Festival Centre Foundation Event

Cursive (**Adelaide Festival Centre's *Pivot(al)* program** and Cloud Gate Dance Theatre of Taiwan)

Guy Sebastian – Closer to the Sun Tour (The Harbour Agency)

The Wizard of Oz and the ASO (Adelaide Symphony Orchestra in association with the Adelaide Film Festival)

Festival Theatre Foyer

SACE Dance Days (Department of Education & Children's Services)

Indigenous Art Collection (**Adelaide Festival Centre's Visual Arts Program: Indigenous Art Collection**)

Festival Theatre Terrace

Sunday Market (**Adelaide Festival Centre**)

Piano Bar

Dhafer Youssef with Jatinder Thakur and the Divine Shadows Strings (**Adelaide Festival Centre's *trans:mission* program**)

Sunday Sessions (**Adelaide Festival Centre**)

The Yearlings

Huckleberry Swedes

Sean Robertson

Heather Frahn Trio

Dunstan Playhouse

A Midsummer Night's Dream (**Adelaide Festival Centre's *CentreStage* program** and Yohangza Theatre Co)

Satyagraha (Leigh Warren & Dancers and State Opera of SA)

Space

this uncharted hour (Brink Productions and State Theatre Company of SA in association with The Firm and **Adelaide Festival Centre's *iNSPACE* program**)

SACE Dance & Drama Days (Department of Education & Children's Services)
David Campbell: The Swing Sessions (The Harbour Agency)

Artspace

Animation – Life at 25 Frames Per Second (**Adelaide Festival Centre** with Anifex and the Adelaide Film Festival)

Sunday Spectrum (**Adelaide Festival Centre**)

Van Gelder

Sky Ingram

Animated Baroque

Golonka

Her Majesty's

Menopause The Musical (McPherson Ink and Jayla Administrators)

Stage in Elder Park

Highlights Launch of the Adelaide International Guitar Festival (**Adelaide Festival Centre**)

MARCH

Festival Theatre

Soweto Gospel Choir (**Adelaide Festival Centre's trans:mission program**)

ASO Masters #1 Great Romantics (Adelaide Symphony Orchestra)

Imperial Russian Dance Company's Flying Tzars (Hutchison Entertainment)

ASO Showcase – Zeppelin Flies Again (Adelaide Symphony Orchestra)

George Benson & Al Jarreau (Andrew McManus Presents)

University of SA Graduations (University of SA)

Festival Theatre Foyer

Rich, Relevant and Ribald (**Adelaide Festival Centre's Performing Arts Collection**)

Festival Theatre Terrace

2007 Middle Eastern Cultural Festival (**Adelaide Festival Centre**, Middle Eastern Communities Council of South Australia and Migrant Resource Centre of South Australia)

2007 African Cultural Festival (African Communities Council of SA and the Migrant Resource Centre of SA)

Sunday Market (**Adelaide Festival Centre**)

Piano Bar

The Casio Brothers (**Adelaide Festival Centre** and Adelaide Fringe)

Erik & Derek's Late Night Variety (**Adelaide Festival Centre** and Adelaide Fringe)

Sunday Sessions (**Adelaide Festival Centre**)

Skipping Girl Vinegar (Melb)

Tomas Fitzgerald (Melb)

Eve Goonan (Syd) and *Cal Williams Jnr* (UK)

Neo – Funk Bus (Darwin)

Banquet Room

Baby Rave (Adelaide Fringe and **Adelaide Festival Centre**)

Dunstan Playhouse

The Adventures of Snugglepoot and Cuddlepoot and Little Ragged Blossom (Windmill Performing Arts and Company B Belvoir in association with Sydney Festival, UWA Perth International Arts Festival and **Adelaide Festival Centre**)

Eric Bibb (Chugg Entertainment)

Puppetry of the Penis (A-List Entertainment Presents)

Hamlet (State Theatre Company of SA and Queensland Theatre Company)

Space

David Campbell: The Swing Sessions (The Harbour Agency)

Jet of Blood (Ignite as part of the Adelaide Fringe as part of **Adelaide Festival Centre's iNSPACE Program**)

Quick Changeover Awards (Department of Trade & Economic Development)

Love Child (HIT Productions)

Sarah's Party (Tragic Mole) and *Shelf Life* (By Bare Bones & Gala Moody as part of the Adelaide Fringe and **Adelaide Festival Centre's iNSPACE Program**)

Music Hellenika 2007 (**Adelaide Festival Centre** and South Australian Council for The Greek Cultural Month Inc)

Artspace

Animation – Life at 25 Frames Per Second (**Adelaide Festival Centre** with Anifex and the Adelaide Film Festival)

After Heysen (**Adelaide Festival Centre** with Hahndorf Academy and the Adelaide Fringe)

Sunday Spectrum (**Adelaide Festival Centre**)

In Unitate Choir

Langbein String Quartet

Emma Horwood

Dya Singh

Her Majesty's

Menopause The Musical (McPherson Ink and Jayla Administrators)

APRIL

Festival Theatre

Launch of Adelaide Cabaret Festival 2007 (**Adelaide Festival Centre**)

America in Concert (Dainty Consolidated)

Taikoz – The Gathering (Musica Viva)

ASO Showcase 3: Gershwin's World - Herbie Hancock and the ASO (Adelaide Symphony Orchestra and **Adelaide Festival Centre's trans:mission program**)

Festival Theatre Foyer

Rich, Relevant and Ribald (**Adelaide Festival Centre's Performing Arts Collection**)

Festival Theatre Terrace

Sunday Market (**Adelaide Festival Centre**)

Piano Bar

The Casio Brothers (**Adelaide Festival Centre** and Adelaide Fringe)

Sunday Sessions (**Adelaide Festival Centre**)

John Baker Sextet (Melb)

The Fallen Saints

Lowrider

The Joans

Zkye Live

Dunstan Playhouse

Hamlet (State Theatre Company of SA and Queensland Theatre Company)

Krishnan's Dairy (**Adelaide Festival Centre's CentreStage program**)

Space

Rasayana (**Adelaide Festival Centre's trans:mission program**)

Monsoon Night: Melodies of Rain (Rotary Club of SA and **Adelaide Festival Centre**)

Always Building (**Adelaide Festival Centre's iNSPACE program**)

Space Theatre foyer

Greek Kitch-En (**Adelaide Festival Centre** and Festival Hellenika)

Artspace

Indigenous Responses to Colonialism – Another Story (**Adelaide Festival Centre's Visual Arts Program**)

Sunday Spectrum (**Adelaide Festival Centre**)

Tandoori Bousouki

Kat Trick

Jamie Adam

Our Songs, Our Stories

Artemisia

Her Majesty's

Menopause The Musical (McPherson Ink and Jayla Administrators)

MAY

Festival Theatre

SANTOS AGM 2007 (SANTOS Ltd)

Dave Matthews Band (Michael Coppel Presents)

ASO Masters 4: Virtuosity (**Adelaide Festival Centre's trans:mission program** and the Adelaide Symphony Orchestra)

Reckless Valour (**Adelaide Festival Centre's Pivot(al) program** and Come Out 07)

The Legend of Ned Kelly (Come-Out 07)

Circus Birthday Party (**Something on Saturday**)

Patrizio Buanne - Forever Begins Tonight (Dainty Consolidated Entertainment)

Loreto College Performing Arts Festival (Loreto College)

Wizard of Oz (**Something on Saturday**)

Motown Magic (Mario Maiolo Promotions)
Launch of Adelaide International Guitar Festival (**Adelaide Festival Centre**)
ASO Showcase 5 - ASO Plays Queen (Adelaide Symphony Orchestra)

Festival Theatre Foyer

Rich, Relevant and Ribald (**Adelaide Festival Centre's Performing Arts Collection**)

Universal Creatures and Features Workshop (Come Out 07)

Our Stories Exhibition (Come Out 07)

Kids at Play Exhibition (Come Out 07)

Station Sonata Digital Media Art Exhibition (Come Out 07)

Festival Theatre Dress Circle Foyer

Kym Lardner (Come Out 07)

Festival Theatre Terrace

Little Tackers Cooking Club (Come Out 07)

Origami Station (Come Out 07)

Reconciliation Day Launch (Reconciliation SA and Adelaide Festival Centre)

Piano Bar

Celebrity Storytelling (Come Out 07)

Sunday Sessions (**Adelaide Festival Centre**)

Dallas Frasca and Her Gentlemen

Josh Pike

The Beggars

Reconciliation Week – Emma Donovan

Dunstan Playhouse

Tense Dave (**Adelaide Festival Centre's iNSPACE program**)

Little Women (State Theatre Company of SA and State Opera of SA)

Space

Hickory Dickory Dock (Patch Theatre Company and Come Out 07)

Never Turning Back (Reconciliation SA)

Artspace

Lullaby (Come Out 07)

Sunday Spectrum (**Adelaide Festival Centre**)

The Settembrini Piano Trio

The Kegelstatt Trio

Eve

James Cuddeford and Natsuko Yoshimoto

Her Majesty's

Menopause The Musical (McPherson Ink and Jayla Administrators)

JUNE

Festival Theatre

ASO Showcase 5 - ASO Plays Queen (Adelaide Symphony Orchestra)
The Sibelius Festival (**Adelaide Festival Centre** and Adelaide Symphony Orchestra)
Adelaide Cabaret Festival
ASO Plays Cabaret: The Music of Nat King Cole and Frank Sinatra
Michael Feinstein: Michael Sings Gershwin
Julie Anthony & Simon Gallaher - Together at Last

Festival Theatre Stage

Adelaide Cabaret Festival

Paul Capsis: Capsis Through The Red Door
Maude Maggart
Caroline Nin: Hymne à Piaf
Caroline Nin: Marlene
Paul Grabowsky Quintet: Tales of Time and Space

Festival Theatre Foyer

Exhibition: From Saints to the West End: (Adelaide Festival Centre's Performing Arts Collection)
Sibelius Festival Exhibitions (Adelaide Symphony Orchestra and **Adelaide Festival Centre**)

Festival Theatre Terrace

Sunday Market (**Adelaide Festival Centre**)

Piano Bar

The Butterfly Kids (**Something on Saturday**)
Launch of OzAsia Festival (**Adelaide Festival Centre**)
Sunday Sessions (**Adelaide Festival Centre**)

King CURLY
The Finishing School
Sweet Baby James, Rob Eyers & Guests
The Beggars
Reconciliation Week – Emma Donovan

Adelaide Cabaret Festival

Jeanette Wormald: Songs of the Inland
Kim Spargo and the Collected Musicians: Eva – The Music of Eva Cassidy's World
Mikelangelo - The Nightingale of the Adriatic
Auriel Andrew
Lisette and her Faux Manouches: L'Amour or Less
Madam Pat Thompson and the Rag Tag Jazz Band
Heather Frahn
Judy Elliot
Soursob Bob
Luke Ashby
John Baker Trio
Kool Kat Festival Club: Brazza, Dwight Adams, Lucky Seven, Drowsy Drivers, The Satellites, The Hiptones, The Shuffle Club
In Conversation With... Chris Green, David Bates & Mikelangelo; Jeremy Sams; Eddie Perfect, Casey Bennetto & Tony De Sare; Caroline Nin, Isabelle Georges & Frédérik Steenbrink

Dunstan Playhouse

Little Women (State Theatre Company of SA and State Opera of SA)

Cinderella the Untold Story (**Something on Saturday**)

Adelaide Cabaret Festival

Gyan & Leunig – Billy the Rabbit

ABC Radio National – The Music Show

Tony DeSare

Women with Standards

Andy Seymour: The Gospel According to Elvis: The Next Chapter and Verse

An Evening with Jeremy Sams with Special Guest Philip Quast

Licence to Thrill: The Scores of James Bond

Bob Downe Live & Swingin'

Shane Warne: The Musical by Eddie Perfect

The Beauty Spot by David Young

Space

Circle of Rhythm (**Adelaide Festival Centre's trans:mission program**)

Circle of Rhythm Workshop (**Adelaide Festival Centre's trans:mission program**)

Adelaide Cabaret Festival

Masterclass with Michael Feinstein

Masterclass with Jeremy Sams: Writing for Music Theatre

Masterclass with Jeremy Sams: Singing Sondheim

Workshop with Philip Quast

Mick Harvey

Meow Meow

Moira Finucane: The Burlesque Hour

Issa (Formerly Jane Siberry)

Variété – An Homage to the Spiegeltent

Chris Wilson plays Live at the Continental

Ruth Rogers-Wright and the Mark Fitzgibbon Trio: Fabulous Diva: A Tribute to the Music of Dr Nina Simone

Banquet Room

Rock Chick and Science Geek: Up in the Air (**Something on Saturday**)

Kids Cabaret for Kids (**Something on Saturday**)

Jack and Molly: I Spy a Clue (**Something on Saturday**)

Adelaide Cabaret Festival

Isabelle Georges & Frédérik Steenbrink: Une Étoile et Moi... à Judy Garland

Isabelle Georges & Frédérik Steenbrink: I Wish You Love

Tina C: Sorry Seems to be the Hardest Word

Janet Seidel: Delovely: The Songs of Cole Porter

Janet Seidel: We Get Requests

Lil'Fi & Margret RoadKnight

Madam Pat Thompson and the Rag Tag Jazz Band

Eve Meier: Love, Loss & Laughter

Peter Brocklehurst

Artspace

Adelaide Cabaret Festival

Christopher Green My Life as Someone Else
The Soubrettes
Neil Thomas and David Wells: Mantalk
Ngapartji Ngapartji
The Sista She Show

JB Room

Adelaide Cabaret Festival

The Feast of Argentina Gina Catalina
Dave Graney, Point Blank
Vaudeville X
Tamarama Rock Surfers: A Porthole Into the Minds of the Vanquished
Phil Scott: My Long Awaited Comeback

Lyrics Lounge

Adelaide Cabaret Festival

High Tea with Ida Barr
Libby O'Donovan: The Meredith Crocksley Project
Sing Your Own Musical
High Tea with Ida Barr
Peter Wyllie Johnston: Words on Music
James Gaven: New York Cabaret
Exhibition: Bruce Petty Exhibition

Her Majesty's

Songs of the Spirit (Migrant Resource Centre)
Dame Edna Back With a Vengeance (Ednacare Pty Ltd)

Adelaide Cabaret Festival 2007

The seventh **Adelaide Cabaret Festival** kicked off on 8 June with some 400 performers (230+ South Australian), creating over 180 performances, over 16 nights in eight different venues at the Adelaide Festival Centre.

Cabaret patrons were truly in “seventh heaven”, with the continued quality and variety of performances.

The **Adelaide Cabaret Festival** continues to grow, establishing new audiences each year, raising its profile both locally, nationally and internationally by offering a broad section of world-class traditional and contemporary cabaret whilst also nurturing distinctive Australian cabaret talent.

The staff at the **Adelaide Cabaret Festival** embody the true spirit of this colourful and exciting event, from front-line coordination between BASS, patron services, catering staff and the Foundation volunteers to the behind the scenes efforts of the production, programming and marketing staff all working together to enhance the experience for audiences.

2007 saw record attendances, wonderful support and feedback from the media, patrons and artists.

International artists included legendary performer and America’s leading cabaret artist *Michael Feinstein*, who closed the Festival to wonderful applause in the Festival Theatre. Also from New York and exclusively to Adelaide was the new darling of the New York cabaret scene *Maude Maggart* and one of New York’s hottest young singer / pianists *Tony DeSare*.

The *Seventh Heaven* Special Events included a live broadcast of *ABC Radio National’s The Music Show*, heard by hundreds of thousands across the nation and the enthusiastically received *An Evening with Jeremy Sams (UK)* with special guests *Philip Quast, Simon Burke, Kaye Tuckerman, Johanna Allen* and *Douglas McNicol*.

Program highlights from Australia this year included Indigenous story-telling and language lessons from *Ngapartji Ngapartji* of the APY lands in our reconfigured Artspace venue, the unique *Dave Graney* in *Point Blank*, and cabaret chameleon *Paul Capsis* with his uncanny talent for channelling divas.

The *Enchante Cabaret Series* continued this year with a number of guest performers from France, with the return of *Caroline Nin* performing two shows, her popular *Hymne à Piaf* and the world premiere (**Adelaide Cabaret Festival** commission) *Marlene*. Post Festival, we toured Caroline to the Sydney Opera House for a two week sell out season. On their first visit to Australia *Isabelle Georges & Frédérik Steenbrink* charmed audiences with their homage to Judy Garland *Une Étoile et Moi – à Judy Garland* and their Festival commission, *I Wish You Love*. In the *Deutsche*

Discourse series Berlin chanteuse *Eva Meier* captivated with her classic German repertoire, including *Brecht, Eisler* and *Spoliansky* accompanied by her talented pianist *Paul Cibis*.

In total 67 performances sold out, including *The Burlesque Hour Bravissima!*, *Women With Standards*, accompanied for the first time by a big band, *Peter Brocklehurst, L'Amour or Less, The Music of Eva Cassidy, Bob Downe, Fabulous Diva – the music of Dr Nina Simone, Meow Meow in Beyond Glamour: the Remix* and *Andy Seymour and the Gospel According to Elvis*.

In our *Sit Down Satire Series*, *Chris Green (UK)*, was commissioned to premiere two new works *Sorry Seems to Be The Hardest Word* with indigenous country music star *Auriel Andrew* and *My Life As Someone Else*. Also in this series were shows from *Bob Downe, Sista She, The Soubrettes*, musical satirist *Phil Scott* and the popular *Vaudeville X*.

Songwriters performing their own works was a strong and very popular theme this year as part of a new series *In their Own Words*, led by the internationally renowned *Issa (formerly Jane Siberry)* from Canada, and Australian performers *Mick Harvey* and *Chris Wilson*, as well as the beautiful collaboration of *Michael Leunig* and *Gyan* in *Billy The Rabbit*.

Mikelangelo, The Nightingale of the Adriatic, performed his first solo show after providing the illustrations for this years brochure and cat logos. Other Adelaide Cabaret Festival produced/commissioned shows this year, included the popular homage to the music of the James Bond films, *Licence to Thrill, Libby O'Donovan's* sell out season of *The Meredith Cocksley Project, The Feast of Argentina Gina Catalina* and *Variete: A Homage to The Famous Speigeltent* in collaboration with The Famous Speigeltent.

Our *Nearly Ready Series* produced workshop presentations of two new Australian musicals to the public; the popular *Shane Warne the Musical* by *Eddie Perfect* and *The Beauty Spot* by *David Young*.

Another successful series of *Cabaret Crème* shows, also presented under the *Morning Melodies* banner, saw a sell-out house for legendary entertainers *Julie Anthony* and *Simon Gallaher*, octogenarian belter *Madam Pat and her Rag Tag Jazz Band* as well as the ever popular *Janet Seidel Trio*, who launched their latest CD which was recorded at the 2003 Adelaide Cabaret Festival.

The Festival opened with the *ASO Plays Cabaret*, which saw the Adelaide Symphony Orchestra collaborate with UK swing specialists *John Wilson* (conductor) and *Gary Williams* (vocalist) for a very popular opening weekend of the music of old favourites *Frank Sinatra* and *Nat King Cole* in the Festival Theatre.

The Kool Kat Festival Club's party atmosphere continued to be the post show haunt for many Festival patrons as well as artists and staff with DJs and dance bands such as *The Hiptones, Lucky Seven* and *The Satellites* as well as a week-long residency by *The Drowsy Drivers*, with special guest performance spots by *Moira Finucane*

and *Ursula Martinez*. Closing night was at a full capacity with swing sensations *The Shuffle Club* and *DJ Rautie*.

A special event for the Office of Volunteers Annual Concert, with festival performers *Women With Standards*, was attended by almost 2,000 people.

Masterclasses were taken by *Michael Feinstein (US)*, *Jeremy Sams (UK)* and *Philip Quast* and had record attendances. The Masterclasses continue to attract interstate visitors and are viewed as one of our highlights of the Festival.

Our series of free events was expanded this year with the introduction of the *Entrée Cabaret* series in the Lyrics Lounge showcasing local singer/songwriters such as *Heather Frahn*, *Soursob Bob* and *Luke Ashby*.

Two exhibitions, *From Saints to the West End*, an exhibition celebrating the work of South Australian sheepfarmer and theatrical entrepreneur Kenneth Lancelot Duffield and a display of *Bruce Petty* cartoons were mounted during the Festival.

The popular series, *In Conversation With...* continued this year with Festival Director Julia Holt interviewing six of the Festival artists each weekend to capacity audiences.

There was standing room only for the participatory events *Sing Your Own Musical* and *High Tea with Ida Barr*. Patrons also enjoyed our industry talks by guest speakers *James Gavin (US)* and *Peter Wyllie Johnston*.

Patrons enjoyed relaxing in the new stylish look for the Lyrics Lounge and other design elements were finished off this year in the new Banquet Room and JB Room. The Artspace was redesigned to accommodate a number of shows and created an intimate and warm atmosphere for patrons.

A new area in the Space foyer was created for patrons to give feedback and make comments on the Response Wall and reviews and press articles were made available on pin-up boards around the Drama Centre Foyers, JB Room Foyer and Lyrics Lounge Foyer for artists and patrons to catch up on news and views.

In total over 17 premieres were produced by the Festival and the resultant rise in attendance figures demonstrates the continuing appeal and popularity of the genre and its growing reputation as the world's leading and best cabaret festival.

"The Adelaide Cabaret Festival, now in its seventh year, has become a defining destination for the international arts community."

The Australian

"Artists are drawn to Adelaide Cabaret Festival like moths to a flame (by the) intimate size of the venues and the concentration of artists in a compact area all at once.....wonderful examples of contemporary brilliance."

The Melbourne Age

A Year Long Festival of Theatre, Dance and Music

One of the centrepieces of the 2006 – 07 season at the Adelaide Festival Centre was the year long festival of theatre, dance and music. The program, which was launched in October 2006, contributed to a bolder, more exciting and extensive range of performances and activities presented by the Festival Centre to attract more people, more often.

CentreStage is a premier selection of international theatre performance. The program included performances from a selection of internationally-renowned companies and ensured Adelaide audiences were treated to a variety of dynamic performances.

The season commenced in January with Shakespeare's **A Midsummer Night's Dream** presented by **Yohangza Theatre Company** from Korea. An instant hit with audiences, the refreshingly different Shakespeare production was performed in Korean with English surtitles and, in a contemporary twist, the fairies were replaced by the mischievous Dokkebi (Korean goblins).

"The Festival Centre, as part of its CentreStage program, has brought a unique piece of theatre to Adelaide with Shakespeare's play interpreted through Korean folkloric traditions by the Yohangza Theatre Company." Rip It Up

In April, New Zealand company **Indian Ink** presented its acclaimed work **Krishnan's Dairy**, a compelling one man show that, through the use of masks, produced a funny, sentimental love story interweaving the epic tale of love behind the Taj Mahal with the modern-day story of Gobi and Zina Krishnan, a young New Zealand couple struggling to keep their business – **Krishnan's Dairy** – afloat.

The **CentreStage** season ensured audiences had access to performances unlike that presented anywhere else from some of the finest talent from around the globe.

Pivot(al) a season of the world's best dance. The Festival Centre is committed to presenting all forms of artistic expression. **Pivot(al)** is an eclectic dance program; every production is completely different and features a variety of cultures, rhythms, music and dance styles from around the world.

The season commenced in February with **Cursive** by **Cloud Gate Dance Theatre of Taiwan**. **Cursive** was a heavily spiritual dance inspired by the ancient Chinese art of calligraphy, with movements incorporating tai chi and martial arts. Last in Adelaide for the 1998 Festival of Arts, the company didn't fail to impress and reviews reinforced this.

"The staging is impeccable, the choreography flows with continual ease and the dancers are simply superb". The Australian

In May, in collaboration with Come Out Youth Arts Festival and the Australian War Memorial, came **Reckless Valour**, from company **Quantum Leap** who performed a moving tribute to the young soldiers of war. Blending authentic images with

dialogue, drama and performances by fifty young dancers, **Reckless Valour** made the stirring point that many soldiers were barely older than many members of the cast and audience, bringing to life this experience in a sensitive, informative manner to a new generation.

"A spectacular and original dance tribute". Canberra Times

trans:mission, a new music program of universal beats, rhythms and grooves, aimed to and succeeded in presenting the best of world musical talent from all corners of the globe.

The first performance in the inaugural **trans:mission** season was on 5 January with New York guitar sensation **Kaki King**. Initially set up to perform with an intimate, outdoor cabaret-style concert on the Festival Centre's West Wing lawns, the performance was quickly relocated to the Space because of inclement weather. Kaki's unique compositions and performance style proved a hit with the audience.

"It's guaranteed New York Guitarist Kaki King will be playing to much bigger crowds next time she's in town."
The Advertiser

After the successful first **trans:mission** performance by **Kaki King**, the series continued with another sell-out concert by Tunisian oud player **Dhafer Youssef and the Divine Shadows Strings** on 21 February in the Piano Bar. Dhafer performed traditional Islamic mystical and meditation music, incorporating Arabic lyricism, rhythmic power, visionary strength, multi-cultural influences and contemporary jazz-oriented improvisation. His music was described by The Advertiser as *"taking you somewhere magical"* and *"world music of the highest order"*.

Internationally-renowned **Soweto Gospel Choir** performed to sell-out crowds on 20 & 21 March in the Festival Theatre. The performance was a celebration of the unique and inspirational power of African Gospel music from the many churches in and around Soweto, South Africa.

The performance by Indian sitar player **Purbayan Chatterjee** and tabla player **Bobby Singh** in **Rasayana** on 10 April made it four sold-out **trans:mission** concerts since the program was launched. The performance was a display of virtuosity and bravado in a rare meeting of cultural traditions and sheer profound musicality.

Season 1 of **trans:mission** concluded on 27 & 28 April when American jazz great **Herbie Hancock** performed a stunning tribute to George Gershwin in **Gershwin's World – Herbie Hancock and the Adelaide Symphony Orchestra** concert in the Festival Theatre. In his fifth decade of performing, Herbie amazed audiences, and received standing ovations cementing his iconic stature and the audience was left in pure rapture.

Season 2 of **trans:mission** saw a second co-presentation on 4 & 5 May with the Adelaide Symphony Orchestra when internationally renowned trumpet virtuoso **Hakan Hardenberger** performed in the *ASO Masters #4* concert. His performance

was both inspirational and moving and captured the jazz and soul of Bernd Alois Zimmermann's concerto for trumpet, *Nobody Knows de Trouble I See*.

29 June saw Australia's most exciting rhythm trio, **Circle of Rhythm** (Greg Sheehan, Bobby Singh and Ben Walsh) play in the Space. These three musicians have changed the face of percussion in Australia, and the performance paid homage to multi-cultural Australia, borrowing rhythms and melding a collection of drum styles together in a truly masterful way. **Circle of Rhythm** also held a workshop as part of Adelaide Festival Centre's **GreenRoom** program.

"trans:mission at the Festival Centre continues to thrill".

The Independent Weekly

inspace

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

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

The Adelaide Festival Centre was pleased to present another diverse **inspace** season for the second half of 2006.

inspace season 2 - 2006 featured three sensational new works. The first work of the season, developed by Restless Dance Company, was **Continual Unfolding of Now** from 11 – 19 August, a new work based on the company's founding aim to create new dance theatre informed by cultures of disability. This performance cemented the company's reputation as a leader in youth arts and attracted attendances of almost 1000. Audiences loved the stunning set by designer Gaelle Mellis that was superbly lit by Geoff Cobham.

The creative development of **The Hulk**, the new work by well-known South Australian artist Steven Mayhew, had an industry workshop showing on 29 September in the Space Theatre. The story was uniquely South Australian and detailed the history surrounding a boys' reformatory moored off the shores of Largs Bay from 1880 to 1891. The workshop was well attended by members of the local industry and received very positive feedback.

The final project for **inspace** 2006 was **Coda**, a String Quartet presented as part of the Feast Festival on 17 & 18 November. The performances were delivered to enthusiastic audiences and feedback indicated it was "a terrific night of entertainment".

The Adelaide Festival Centre undertook discussions with designer Kathryn Sproul regarding the look of the Space Theatre foyer, which at the time did not aesthetically support the objectives of the **iNSPACE** program as the hub of cutting-edge creative new work in South Australia. As a result the foyer area received a makeover design that developed a strong identity for the Space Theatre as the venue for the best new work being created and presented in Adelaide.

The **iNSPACE** program continued to offer audiences a vibrant, high-quality, alternative to mainstream theatre productions in 2007. The new season of **iNSPACE** work for January to May 07 was completed and launched with **Highway Rock 'n' Roll Disaster** by The Border Project which took place from 17 to 20 January.

"The Festival Centre's award-winning iNSPACE series got off to a high-energy start with an arousing and arresting performance by The Border Project". The Advertiser

The season continued with **This Uncharted Hour** by Brink Productions; a co-presentation by State Theatre Company of SA in association with The Firm and the Adelaide Festival Centre from 9 - 24 February. A narrative about a family across two generations and how, in a single moment, an unexpected event can shatter lives. Written by young SA playwright Finegan Kruckenmeyer, this script was the winner of the Jill Blewett playwright's award for 2006. The production was originally developed through a creative development season in the **iNSPACE** season 2005. The season attracted audiences of almost 5,000.

Satyagraha, presented by Leigh Warren and Dancers, State Opera of SA and Adelaide Vocal Project, ran for five performances from 20 - 24 February. This presentation was the third in the Phillip Glass trilogy of Opera presented by Leigh Warren and Dancers and State Opera of SA over the last few years.

As part of the Adelaide Fringe Festival, **iNSPACE** presented **Jet Of Blood** by Ignite Productions from 6 - 11 March and **Sarah's Party, Tragic Mole** and **Shelf Life** by Barebones Dance Collective 13 - 18 March.

During May the Adelaide Festival Centre was delighted to welcome talented and award-winning company Chunky Move back to Adelaide. The Melbourne-based company presented four performances of **Tense Dave** from 2 to 5 May. The response to the work was very positive from those in attendance and reviews described the piece as exceptional and a landmark in contemporary dance.

Sunday activity

Adelaide Festival Centre's program of Sunday activities, including a high quality art and craft market, **Sunday Spectrum** ticketed musical performances in the Artspace, **Sunday Sessions** free musical performances in the Piano Bar and free children's entertainment, was officially opened on Sunday 8 October by Minister John Hill, Minister Assisting the Premier in the Arts, and included a staff and stallholder breakfast at 9.30am and a VIP breakfast and opening at 10.30am.

The art and craft market was developed with strict criteria: all products had to be handmade and made in Australia. This was later expanded to also encompass handmade products representing other cultures, such as Africa and Asia, which enabled us to welcome larger audiences through our doors.

To assist the Market in gaining regular attendance there was a range of entertainment programmed for patrons over the first four weeks. This included giant stilt puppets, roving clowns, a bouncy castle and face painters. It soon became apparent that, as a large portion of people attending the markets are bringing their families, children's activities are important to encourage people to come again, and to stay longer when they do come. With this in mind these extra activities were extended.

Responding to feedback from patrons and stallholders in the initial two weeks, the music program was expanded to include additional free live music (mostly acoustic duos or trios) on the outdoor stage all afternoon to complement the market atmosphere, as well as professional street performers presenting an hour show each week at around midday. Weekly kids arts and craft workshops began in March 2007 and also proved very popular with attendances nearing one hundred children each week.

A collaboration in May with Reconciliation SA for Reconciliation Day (marking the anniversary of the 1967 referendum which gave Indigenous people citizenship) worked extremely well. Reconciliation SA included the AFC on its commemoration march from Victoria Square to Elder Park and the Festival Centre conducted a flag-raising ceremony that attracted approximately 2,500 people. The art and craft market for that week also attracted ten Indigenous artists selling their works as stallholders.

All Sunday activities were moved inside for the winter period and worked very well for the month of June.

The profile of the Market has continued to grow since launching in October 2006 and is proving to be particularly popular with interstate and international tourists.

Sunday Spectrum

The beautiful, light-filled Artspace provides the perfect venue to host **Sunday Spectrum**: fine music concerts which are themed around the current visual art exhibition and feature an array of South Australia's finest musicians in a beautiful acoustic and visual environment. It is an eclectic program that presents jazz, vocal and piano ensembles, string quartets, cabaret, Sikh-Sufi music, marimba, harpists, Indian and Greek fusions and much more. Local performers and groups have included the **Skyline String Quartet**, **Gabriella Smart** (piano), **Kaye Tuckerman** (vocal), **Eve Vocal Trio**, **Settembrini Piano Trio** and **Jamie Adam** (marimba). Programming also incorporated significant relationships with local arts organisations such as the Helpmann Academy, The Firm and Recitals Australia in order to assist with audience development and profile.

To date, two seasons of **Sunday Spectrum** have been held: October 2006 – January 2007 and February – May 2007. The next season is planned for November 2007 – February 2008. The program is gradually building a dedicated audience, and there are always several “walk-ups” on the day due to signs advertising the concerts being placed around the market.

At the end of 2006 **Sunday Spectrum** won an “Oscarts Award” in *The Advertiser* for Best New Concert Series for 2006 – a wonderful achievement for a program that had only commenced in October.

Sunday Sessions

Free **Sunday Sessions** live musical performances also began in October 2006 and the program quickly developed its own following, often attracting up to 500 patrons at a time to the Piano Bar. The opening performance on Sunday 8 October 2006 also gave the public the first opportunity to experience the new, colourful Adelaide Festival Centre branding in the Piano Bar.

Performances initially ran from 2pm – 4pm, which was later changed to 3:30pm – 5pm during summer months. The music varied week to week but included swing, jazz, R&B, soul, funk and lounge. Mid-January saw the beginning of the second season, with a new focus on original music by local South Australian musicians, which was extremely popular with Adelaide audiences. The relaxed atmosphere of the Piano Bar and licensed bar facilities meant it was a popular place to “hang out” on Sunday afternoons.

Performers included a wide variety of bands and groups, such as local performers **Lucky Seven**, **The Heather Frahn Trio**, **The Beggars** and **The Hiptones**, and interstate performers **Josh Pyke** and **Kate Miller-Heidke**, both of whom were also major drawcards given their fast rising popularity.

Fringe activities

A number of performances were co-presented by the Adelaide Festival Centre in the 2007 Adelaide Fringe, which ran from 8 – 31 March.

Baby Rave was a unique performance in the form of a “rave” for very young children aged up to five years, qualified instructors led dance moves to the children in an appropriately-lit and decorated environment in the Banquet Room. It proved extremely popular with all four performances selling out.

Canadian street theatre performers Eric and Derek presented **Eric and Derek’s Late Night Variety Hour** in the Piano Bar from 10:45pm - onwards during the Fringe dates, interviewing guest performers and Fringe artists and providing plenty of comedy and improvisation.

Adelaide-based children’s entertainment group **The Casio Brothers** also presented four shows featuring their special “kid-hop” rap songs performed by comedy Swedish characters.

Something on Saturday

Adelaide Festival Centre's famous entertainment program for three to ten year olds celebrated its thirtieth birthday in 2007, and each year attracts in excess of 15,000 children and their families.

Ticket prices are below ten dollars and performances include acrobatics, ballet, song, percussion, magic and cultural storytelling, along with free workshops afterwards. Performances regularly sell out - several in advance through subscription tickets – and in 2007, for the first time ever, some of the most popular shows were extended to three shows a day to cope with strong demand.

The program runs from May through to August each year, and the 2007 opening performance on 19 May also incorporated a celebratory birthday weekend complete with birthday cake, roving performers and speeches by Adelaide Festival Centre CEO & Artistic Director, Douglas Gautier, and National Pharmacies CEO, Neil Retallick.

Other performances in the season included magician **Magic Mike**, African performer **Sheela Langberg**, the Australian Classical Youth Ballet's production of **The Wizard of Oz**, kids' rock group **Chalk**, three performances as part of the Adelaide Cabaret Festival, and Indigenous performers the **Imbala Jarjum dancers** as part of SA Reconciliation Week.

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

Summer Family Fun

This special program of events was developed to target children and families during the December – February summer holiday season, to provide extra entertainment for children outside of the **Something on Saturday** time of May – August. The program and brochure was launched on 10 December 2006 coinciding with the opening of the visual art exhibition **Anangu Backyard**.

This program stream started with **Christmas Proms**, developed in partnership with Timothy Sexton and the 34-piece Adelaide Art Orchestra. Presented by compere Brenton Whittle and kids' favourite, Bookworm, the concerts, which took place on 15 and 16 December featured guest artists Emily Burke (runner-up on the ABC's popular television opera program, *Operatunity Oz*), local performers Dennis Olsen and Johanna Allen, and local cabaret trio *Gentlemen Prefer Curves*, and also included the appearance of the Festival Centre's Silver Jubilee Organ. This very successful event will feature special guest artist Rachel Beck in 2007.

Also around Christmas time on 22 and 23 December was a co-presentation of **Mary Poppins** with the Australian Classical Youth Ballet: a beautifully presented adaptation of the classic children's book about the magical nanny of the Banks children, featuring a cast of over 50 dancers ranging in age from 9 to 39 years. It was once again narrated by Brenton Whittle and Bookworm.

The Patch Theatre Company production **Pigs, Bears and Billy Goats Gruff** was presented in the Dunstan Playhouse from 10 – 13 January featuring a fantastic local cast. This show for 4 to 10 year olds and their families sold extremely well, with final performances selling out and the reviewer for *The Adelaide Review* commenting: “You can’t get a ticket, even if you huff, puff and blow the house down!”

Included in the program was the **Music Theatre Camp SA Finale concert** on 20 and 21 January, where participants aged 8 – 19 years from the annual Music Theatre Camp based at the Festival Centre performed a spectacular concert of song and dance numbers from classic and contemporary musicals.

Also included (for children aged 12+ years) was the performance of **A Midsummer Night’s Dream** presented by Yohangza Theatre Company from Korea, and also part of **CentreStage**. Running from 31 January – 10 February, in this contemporary twist the fairies are replaced by the mischievous Dokkebi (Korean goblins), Oberon and Titania reverse roles, Bottom is a countrywoman searching for Sansam (very rare hundred-year-old ginseng), and Puck splits into twins. Filled with dance, percussion and very energetic performances, and performed in Korean with English surtitles, it was a modern twist on one of Shakespeare’s most famous plays and accessible to a wide audience.

The summer musical, **The Pirates of Penzance** co-presented with Opera Australia ran from 10 – 27 January, starring Adelaide-born David Campbell as the Pirate King, as well as Dennis Olsen, Suzanne Johnston, David Hobson and Taryn Fiebig, and directed by Stuart Maunder with conductor Stephen Mould and the Adelaide Art Orchestra. Audiences of all ages were delighted with the picture book-like set, bright costumes and of course, the musical numbers such as *I Am the Very Model of a Modern Major General*, *Poor Wand’ring One* and crowd favourite *With Cat-Like Tread*.

Rounding out the program was Windmill Theatre Company’s production of another much-loved children’s classic: **Snugglepoot and Cuddlepoot and Little Ragged Blossom**, where gumnut babies come to life, animals can talk and of course the bad Banksia Men lurk in every corner. It was performed from 2 – 14 March featuring an original musical score and a cast of eleven talented Australian actors including Simon Burke and Darren Gilshenan, and directed by Neil Armfield.

The program was extremely successful and plans are currently underway to develop it again for the 2007/2008 summer holidays, working in partnership once again with flagship South Australian performing arts companies on some of the events.

Morning Melodies

Morning Melodies continued to entertain and delight audiences during 2006/07 with the opportunity to see high quality daytime performances of live theatre and music for a discounted ticket price.

Every year there are two **Morning Melodies** seasons presented and more than 10,000 tickets sold, often at the average ticket price of around twenty dollars. Now in its twenty-second year, the program has a very dedicated following and sold more

that \$100,000 worth of tickets to 2007 shows before the first show had even taken place.

This year the program included several performances in the **Adelaide Cabaret Festival** featuring audience favourites Simon Gallaher and Julie Anthony; special offers to **The Pirates of Penzance** and **Menopause The Musical**.

Other highlights in the 2006/07 **Morning Melodies** season included State Opera of SA's production of **Porgy and Bess**, **Dusty – The Original Pop Diva**, the rock'n'roll rollercoaster of triumph and tragedy that was the life of Dusty Springfield; **Keys to Music: Schumann** conducted by Graham Abbott and featuring the Adelaide Symphony Orchestra; and the State Theatre Company of SA's production of Noël Coward's **Private Lives**.

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

Behind the Arts Lunch Series

Thanks to the ongoing support of Channel Seven Adelaide, our **Behind the Arts** Lunches continued to provide an opportunity for guests to attend an intimate arts experience learning more about the lives of high-profile artists and performers while enjoying a two-course lunch and premium wines. Mount Franklin Lightly Sparkling have also come on board as partners in presenting the lunches.

Channel Seven personalities Jane Doyle and Rosanna Mangiarelli each hosted the lunches, taking prime position on the couch to interview the special guests and invite them to share their stories and secrets, with fascinating results. Attendances are limited to between forty and eighty guests to ensure there is ample opportunity to meet and mingle with the special guests.

At each lunch an address is given by the CEO & Artistic Director or delegate to welcome guests and inform them about the latest news and events at the Festival Centre. The lunches also provide an opportunity to recognise those Foundation supporters who purchased cushions made from the original Festival Theatre curtain which was replaced in 2005.

Most of the lunches are held in the Festival Centre's Lyrics Room, but occasionally also take place in the Piano Bar, Artspace or Festival Theatre Foyer.

Special guests during 2006/07 included: actors John Waters and Brett Tucker; Director Gary Young and cast member Donna Lee from **Menopause The Musical**; Phil Grummett, make-up artist, Rick McGill, milliner and Jana DeBiasi, wigs/make-up artist; David Campbell, playing the Pirate King in the Opera Australia production of **The Pirates of Penzance**; State Theatre Company of SA Artistic Director Adam Cook and actors Cameron Goodall and Barbara Lowing; the legendary John-Michael Howson, co-writer of **Dusty: The Original Pop Diva**; and French performers Caroline Nin, Isabelle Georges and Frédérik Steenbrink during the 2007 Adelaide Cabaret Festival.

Visual Arts

Visual Art plays a large role in Adelaide Festival Centre's yearly program, with its art gallery, the Artspace, home to a wide variety of exhibitions including paintings, photography, ceramics, sculpture, jewellery and Indigenous artwork. Exhibitions were also a constant fixture in the Festival Theatre Foyers. The Visual Arts program was acknowledged as a Ruby Award finalist for the exhibition **Anangu 06**.

Adelaide Festival Centre Indigenous Art Exhibition – 5 – 30 July 2006, Artspace

An exhibition of the works acquired by the AFC over the last few years to form our **Adelaide Festival Centre Foundation Indigenous Art Collection**. On 20 July Dr. Christine Nicholls conducted a public artist talk with artists Kathleen Petyarre, Violet Petyarre and Abie Loy Kemarr.

Our Mob – 8 August – 5 November 2006, Artspace & Festival Theatre Foyer

Our Mob is a statewide celebration of regional and remote South Australian Aboriginal artists with over 85 artists represented through more than 100 artworks on display. It was complemented by **Sharing Our Stories: South Australian Aboriginal Artists Forum** held in the Festival Centre Banquet Room on 7 and 8 August. This project was assisted by a grant of \$30,000 from the Commonwealth Office of Indigenous Policy Coordination.

At the launch of the exhibition, speeches were made by CEO and Artistic Director Douglas Gautier, Alison Carroll – Chairperson of Ku Arts, Colin Koch – Coordinator of Ku Arts, Minister John Hill – Minister Assisting the Premier in the Arts and Che Cockatoo-Collins – Ambassador Indigenous Entrepreneur Program – Department of Trade and Economic Development (and ex Port Power football player). The Kaurna Plains School music group and didgeridoo player Angus Roach performed and a Kaurna welcome was offered by elder Uncle Lewis O'Brien.

During the exhibition's run, six artists from regional South Australia demonstrated their art and gave artist talks to school groups during the month, and a wide variety of school groups took up the opportunity to attend the exhibition through special school tours organised through our **Centred** program.

Adelaide Festival Centre worked closely with Tandanya, Ananguku Arts, Country Arts SA and the South Australia Living Artists Festival to make the exhibition possible. All work was for sale and around 50 works were sold.

Stranger In My Own Land - 12 September – 2 October 2006, Festival Theatre Foyer

This exhibition by artist Stella Bradshaw-Duigan showcased her paintings of Indigenous Australians – people who are so frequently represented as strangers in their own land – as beautiful children representing the state of childhood, highlighting the similarities between all people in a statement against racism. Stella felt that art, music, literature and television were mirrors to society and hoped that, after viewing the exhibition, people would see the beauty of all children regardless of race or background and recognise in the paintings similarities in the stages of their own childhood.

Opera of Colour: paintings by Kari Bienert – 4 – 15 October 2006, Artspace

Opera of Colour showcased the work of South Australian colourfield oil painter Kari Bienert. Her brightly coloured and complex paintings fall into the genre of geometric colour field: individual shapes painted on canvas to create a much larger image. Often incorporating wavy swirls, shaded checkerboards and abstract shapes, Kari's works were inspired by music and, like music, can both excite or soothe the senses.

The exhibition featured fifteen of Kari's works on display and for sale, and viewers were able to gain a deeper perspective than usual of each work, as the pieces of music that inspired them were also playing during the exhibition.

Opera of Colour was also the first exhibition to host **Sunday Spectrum**, with performances in the Artspace during October programmed around the theme of the brightness and colour of music to keep with Kari's work.

En Menage – 4 – 22 October 2006, Festival Theatre Outer Foyer

With a title meaning "full circle", this series of paintings was a reflection of artist Jenni Howe's transition from performer to visual artist, taking 30 years to come a full circle. Her professional ballet career had been transformed through the journey she has travelled and the people she has met.

When Do I Stop Being a Refugee? – 10 – 22 October 2006, Piano Bar and Banquet Room Foyers

Coinciding with Refugee Week and the Migrant Resource Centre of South Australia's Resettlement Conference being held in the Festival Centre Banquet Room over this period, this exhibition was a series of photographic portraits of recent refugees to Adelaide, incorporating oral histories that offer an insight into the reasons people were forced to leave their homelands and become refugees. It included individuals and family groupings from such places of conflict as Afghanistan, Iran, Iraq, Sierra Leone, Congo, Sudan, Liberia, Rwanda, Somalia and the former Yugoslavia.

Here and Now – Our Stories : 10 October – 9 November 2006, Festival Theatre Foyer

Also coinciding with Refugee Week and the MRCSA's Resettlement Conference, this exhibition showcased photographic oral histories of Australians of refugee background. It was launched by Senator Amanda Vanstone.

In other words : Cultural interpretations through craft – 20 October – 3 December 2006, Artspace

Presented in association with Craft South Centre for Contemporary Art and Design, this exhibition showcased the resulting works from cross-cultural exchanges by professional and community artists. The project linked artists working in culturally diverse traditional crafts with South Australian contemporary arts practitioners from backgrounds as diverse as Rajasthan, Tonga, Ngarrindjeri Kurna, Turkey, Poland, Japan, Greece, Czech Republic and Cyprus. Work on display included weaving, needlework, henna craft, garden design, Middle Eastern musical instruments and puppet making. These partnerships saw an exchange of creative skills, techniques and cultural knowledge.

Democratic Republic of Congo: Forgotten War – 10 – 28 November 2006, Festival Theatre Foyer

This exhibition featured the work of renowned photographers Ron Haviv, Gary Knight, James Nachtwey, Antonin Kratochvil and Joachim Ladefoged, who travelled with Médecins Sans Frontières (Doctors Without Borders) to the Democratic Republic of Congo, formerly Zaire. Their task was to shed light on the suffering of the Congolese people as they struggle for survival through wars and catastrophes that remain almost invisible to the outside world. The *Forgotten War* exhibition was the centrepiece of Medecins Sans Frontières' campaign to raise awareness of the situation in the Democratic Republic of Congo. The exhibition had toured the world since its launch in New York in 2005.

A-FRAME: High Beam Visual Arts Awards – 1 – 17 December 2006, Festival Theatre Foyer

Showcasing works on paper by disabled artists from across South Australia, this landmark exhibition supported by Arts Access SA, Public Trustee and Adelaide Festival Centre celebrated the significant achievements made by the disabled community to the cultural life of the state through the visual arts. **A-Frame** was officially launched on 3 December to mark the International Day for People with a Disability.

Anangu Backyard – The Art of Storytelling & Bush Food In Country - 10 December 2006 - 4 February 2007, Artspace

Following the hugely successful inaugural **Anangu Backyard** in 2006, once again the Festival Centre presented an exhibition celebrating Anangu culture through a multifaceted installation of arts, Pitjantjatjara language, storytelling and bush food. Visitors could enjoy the brilliant colour and storytelling through art directly from Aboriginal artists working in centres on the Anangu/Pitjantjatjara/Yankunytjatjara Lands in South Australia's far north "backyard" and take the opportunity to gain an understanding of Anangu artists and share their love of art-making in painting and woven or carved objects, or draw in the red desert sand in the specially created sandpit. Many pieces of artwork were also for sale with 30 pieces of work sold.

The exhibition included works by artists from Kaltjiti Arts (Fregon), Tjala Arts (Amata), Ninuku Arts (Kalka & Pipalyatjara), Tjunga Palya (Nyapari, Kampi, Watarru), Iwantja Arts (Indulkana) and Ernabella Arts (Ernabella).

For the first time at the Festival Centre, an online gallery was created for the exhibition on the Festival Centre's website, where visitors could view pieces of work in the exhibition and also purchase them. This proved very popular.

The exhibition was supported by a \$25,000 grant from the Commonwealth Government's Office for Indigenous Policy Coordination. **Anangu Backyard** was launched in the Artspace on 10 December 2006, coinciding with the launch of the Festival Centre's **Summer Family Fun** program and the end-of-year thank you function for stakeholders.

Live painting demonstrations and storytelling by visiting artists from Kaltjiti Arts in Fregon took place in the Artspace 27, 28 & 29 January 2007.

A bush foods tasting day, entitled **Bushfood by Ku**, took place on 28 January 2007 on the outdoor terrace area just outside the Artspace. Visitors were able to sample delicious cooking with traditional flavours and products for a \$5.00 fee. The menu included handmade wattle seed damper with dipping oils, grilled crocodile on a miniature Asian salad with quandong & chilli dressing, yam & goats curd filo with a spiced onion and wild lime jam and rare BBQ kangaroo fillet with sweet potato chips & passionberry glaze. Over 300 plates of food were sold and visitors were also entertained by popular Indigenous musician Amos Roach on guitar and didgeridoo.

During this time, **Sunday Spectrum** musical concerts in the Artspace took the theme of "The Human Condition – the frailty and resilience of the soul" featuring performances of jazz, tango, classical, spirituals and Latin rhythms.

Overall, **Anangu Backyard** was attended by more than 2400 people, and the exhibition was a finalist in the 2007 Ruby Awards announced on 11 August in *The Advertiser*, in the category "Community Impact Under \$100,000."

Animation : Life at 25 frames per second - 9 February – 4 March 2007, Artspace

This exhibition was co presented by *Anifex Animation* company and was held as part of the 2007 Adelaide Film Festival. It was opened on 9 February by the Adelaide Film Festival's Artistic Director, Katrina Sedgwick, and Anifex Director Michael Cusack.

Anifex, one of Australia's leading animation companies, invited the public to come behind the scenes to experience the world and techniques of animation in an exhibition of models, sets, drawings and photographs from their animated TV commercials and short films.

Characters such as Louie the Fly and his Cockroach Buddies from the Mortein commercials, Rusty and Sandy from the Home Hardware commercials and the cast of dogs and people from the Schmackos commercials were all on display, along with and characters from the award-winning Anifex short films like *The Rocket*, *Bookeeper*, *Tales from the Powder Room*, *Revolution* and *Gargoyle*.

The exhibition also included activity sheets for children and a 'hands on' table with a collection of materials used in making clay animation characters.

Anifex Director Michael Cusack also presented a free **Masterclass** on 26 February and demonstrations for senior primary and secondary school students on the art of clay animation technology on 27 February. Michael demonstrated the techniques and processes of film animation with display models and a demonstration film, and answered questions. Both sessions were quickly booked out.

Sunday Spectrum performances for the duration of this exhibition had the theme "Animation of Life", including performances of baroque music, classical voice, gypsy music and acapella choir **In Unitate** with a range of popular 60s and 70s hits.

Undercurrent – 8 – 31 March 2007, Festival Theatre Foyer

Undercurrent was an exhibition of contemporary photo-media art highlighting the diverse and broad practices of ten South Australian photo-media artists, presented as part of the 2007 Adelaide Fringe. It was opened by Carolyn Ramsey from Adelaide City Council.

The exhibition aimed to promote the advancement of critical dialogue and the activation of cultural debate around contemporary photo-media. A vital element was the companion online blog which generated dialogue between the artists and the public, fostering discussion about process, motivations and interpretation.

The complexity and diversity of works on display, as characterised by the individual practices, styles and themes presented, highlighted the shifting framework of contemporary art practice.

Undercurrent featured new works by artists Greg Ackland, Jen Brazier, Edward James, Mimi Kelly, Rachel McElwee, Will Nolan, Amy Patterson, Bev Southcott and Danielle Walpole.

After Heysen: Exposing the Australian Landscape – 9 – 25 March 2007, Artspace

This exhibition was co-presented by *the* Hahndorf Academy & The Cedars: Heysen's heritage home, and presented as part of the 2007 Adelaide Fringe.

Pursuing Hans Heysen's passion for the Australian bush, Australian landscape artists continue to expose secrets and experiences of Australia's unique character. Paintings by Heysen from the Cedars' Collection at Hahndorf were shown alongside works from the 2006 Heysen Prize for Australian Landscape with past winners acquired by the Hahndorf Academy.

Works by Australian landscape artists Jason Cordero, Ken Orchard, Rita Hall, Lisa Temple, Pamela Kouwenhoven and Michael Pospischi were also displayed.

Sunday Spectrum performances during **After Heysen** had the theme: "Landscape of the Musical Heart" featuring performances of chamber music by the ASO's own Langbein String Quartet; harpist Emma Horwood and mystical Sikh-Sufi music of North India and ancient traditional music performed by Australia's internationally-acclaimed devotional singer, Dya Singh.

Hall of Flame - 16 – 26 March 2007, Piano Bar Foyer

Photographer Neil Jacobs captured the vital physical fitness of firemen in this exhibition of images from the **South Australian Firefighters calendars**, featuring photographs from the commemorative 2007 edition of the Firefighters calendar launched to coincide with the 2007 World Police and Fire Games hosted in Adelaide.

Greek Kitch~en – 23 March – 20 April 2007, Festival Theatre Foyer

Australian-born Greek visual artists Sarah-Jane Cook and Niki Sperou learnt about Greek culture at their mothers' knees. Their mixed media works reflecting on this

culture were based on domestic objects and artefacts, hand-me-downs and memorabilia from op shops, imbibed with a new mix of the Aussie and the “Gringlish.” It was opened by SA businessman and media identity Michael Angelakis.

Another Story: Indigenous Responses to Colonialism – 30 March to 29 April 2007, Artspace

This exhibition was being held as part of the 40th Year Anniversary Celebrations of the Referendum, which saw Indigenous people recognised as citizens and being allowed to vote. It was officially opened on 30 March by Kurna Elder, Uncle Lewis O’Brien. Marking the 40th year since the landmark Referendum that changed the Australian Constitution regarding Indigenous Australians, this timely exhibition delivered an historical survey and evaluation of Indigenous responses to issues arising from colonialism.

Artistic responses, reactions and resistance to these issues are extremely important for the process towards de-colonisation and Indigenous independence. This exhibition offered exclusively Indigenous perspectives to issues that have arisen as a result of colonialism, featuring significant works by Indigenous Australian artists drawn together from the Festival Centre collection, Flinders University Art Museum and other public and private collections with some new works for sale. Artists represented included Gordon Hookey, Julie Dowling, Brenda L Croft, Darryl Pfitzner, Nici Cumpston, Trevor Nickolls, Richard Bell and Yhonnie Scarce.

The exhibition also incorporated a free forum on 12 April on the topic of **Colonialism: Persistence and Resistance in Urban Indigenous Art**. It featured guest speakers and indigenous artists Gordon Hookey, Dr Irene Watson, Jared Thomas & Yhonnie Scarce, with the curators, and chaired by local indigenous art expert Dr Christine Nicholls.

Sunday Spectrum performances during this exhibition had the theme of “Memories and Hope”. Performances included the music of the Aegean featuring bouzouki and sitar, jazz and Broadway-inspired musical collaborations, performances on marimba and passionate Greek and Eastern Mediterranean music.

Lullaby - 7 – 27 May 2007, Artspace

Presented by Adelaide Festival Centre and the 2007 Come Out Festival for Children and Young People, **Lullaby** created the intimacy of the child’s journey from wakefulness to sleep. Part performance, part concert, it reflected a child’s eye view of nightly rituals through lullabies from around the world, performed in a light, open space with no complex story line. A captivating mix of song and movement made for a perfect, gentle first-time performance experience especially for young children.

Sunday Spectrum performances during **Lullaby** were given the final theme “The Child Within (may it never sleep)” with music by the **Settembrini Piano Trio**; children’s chamber music including Schumann’s *Fairy Stories* and Muczynski’s *Fables* performed by the **Kegelstatt Trio**; songs of reflection across the ages performed by acclaimed Adelaide vocal trio **Eve**; and vivid violin solos and duos intended for both adult and child.

2007 Adelaide Cabaret Festival – 8 – 23 June 2007

The Artspace was closed to Visual Arts for June as it was used as a 2007 Adelaide Cabaret Festival venue. During this time, a collection of photographs featuring previous Adelaide Cabaret Festival artists in full body paint by local artist Emma Hack were exhibited in the Festival Theatre Foyer.

Performing Arts Collection

The Performing Arts Collection this year has concentrated on increasing the accessibility of the artefacts and archives it holds through many collaborative projects. This has proved successful with two off-site exhibitions using the PAC collection - **In the Limelight** with Riddoch Gallery at Mount Gambier and **Opera by the Sea** with the Leafy Sea Dragon Festival at Yankalilla. This has allowed the Collection to be viewed and enjoyed by a regional audience who normally don't have access to such treasures. Then taking the collection to a global audience, the PAC has collaborated with the **Dutch Australians At A Glance** to produce a virtual exhibition on Harry van der Sluice (aka Mo) whose parents were Dutch migrants. On a local level the PAC has refurbished all the mounts, casing and labels for the set models on the dress circle in the Festival Theatre and with **CentreEd** is helping to devise a self-guided question and answer sheet for schools to use when visiting the Festival Centre. The PAC also hosted the Performing Arts Special Interest Group 2007 conference with delegates coming from nearly all states of Australia.

The PAC maintains its rigorous temporary exhibitions calendar with five changing exhibitions in the Festival Theatre showcases plus the additional two off-site exhibitions. Day-to-day work includes documenting the clippings for South Australian events (amateur and professional) into the TED database, cataloguing new acquisitions and the backlog of objects, plus the constant struggle to store the Collection appropriately. In January the PAC finally received endorsement from the Australian Tax Office as a deductible gift recipient and is now registered with the Cultural Gifts Program. In May edition 10 of the **Showcase** newsletter was printed and distributed electronically and by mail to over 200 people.

Festival Theatre Foyer exhibitions and associated programs

Mo: A Snap Shot exhibition celebrated the amazing life story of South Australian comedian Roy Rene or 'Mo'. 'Mo' was Australia's first superstar of stage and radio. His signature battered top hat was borrowed from the Powerhouse Museum and two very rare personal items used by 'Mo', his laundry bag and dressing gown, were borrowed from the Melbourne Performing Arts Collection for display. 9 June – 30 October 2006

Mo: A Snap Shot performance. Fifty years after the death of 'Mo' and 30 years after the premiere of Steven J Spear's play *Young Mo*, Michael Scheid reprised his uncanny resurrection of the South Australian comic in this snapshot version. This half-hour adaptation by Craig Rowley gave an entertaining insight into the character of 'Mo' as part of the Adelaide Cabaret Festival in two free performances in the Piano Bar.

From October to February the **On With The Motley (Pins, Paint and Ponytails)** exhibition honoured three South Australian behind-the-scenes artists - Phil Grummet, Jana DiBiasi and Rick McGill. Phil Grummet's broken leg, severed limbs and examples of fake blood, displayed along side Jana DiBiasi's exotic hairstyles and Rick McGill's extraordinary millinery creations provided a visual feast for the visitor. The PAC's collection of personal make-up kits from local actors was also on display.

The public had a chance to meet with the three artists at a **Behind the Arts** Lunch. *Sunday Mail* journalist Matt Byrne received a complimentary black eye from Phil Grummet, make-up artist extraordinaire.

Rich, Relevant & Ribald went on display from March until June and featured four of South Australia's best-known arts identities - Douglas Gautier, Jane Doyle, Adam Cook and Peter Goers. Each identity was asked to select their favourite objects from the extensive artefacts and archive of the PAC and to explain why these items were significant to them personally and to the performing arts industry. Items on display included Todd McKenney's Australian flag shirt from **The Boy From Oz**, a costume worn by Geoffrey Rush in **A Midsummer Night's Dream** and a photo of the Festival Theatre usherettes with Peter Allen in 1986. These 'favourite things' brought back memories not only for the identities but also for many of the patrons visiting the Festival Centre.

The **From Saints to the West End** exhibition is a tribute to the Adelaide-born composer, songwriter and theatrical entrepreneur Kenneth Duffield. Duffield was a pioneer in the development of musical theatre in Australia and became famous for it in the West End. He produced the third musical to be written in Australia in 1924 *Hullo Healo*. Material relating to the life and work of Duffield is extremely scarce however original sheet music was borrowed from St Peters College for the display.

Peter Wyllie Johnston performed a free tribute show **Kenneth Duffield And Friends** during the Adelaide Cabaret Festival 2007. Peter performed many of Duffield's songs bringing them to life once more for a generation who had never heard them.

A display on **Barry Humphries** for his season at Her Majesty's Theatre was installed late June.

Collaborations

- **Opera By The Sea** exhibition at the Leafy Sea Dragon Festival in Yankalilla was curated and developed by the PAC in conjunction with the Leafy Sea Dragon festival committee. Fifteen costumes plus associated material were prepared and transported for display at The Links golf course for 10 days of the festival. The exhibition proved to be successful with over 300 visitors over the 10 days it was open.
- **Mo: A Snap Shot** virtual exhibition. With the success of **Mo: A Snap Shot** exhibition as part of the Adelaide Cabaret Festival 2006, the PAC was approached by the Curtin University to develop a virtual exhibition to be hosted on the Dutch Australians At A Glance website. The exhibition can be seen www.daaag.org

- Performing Arts Special Interest Group 2007 conference. In June the PAC hosted the annual national conference of Performing Arts Collections (Performing Arts Special Interest Group) at Her Majesty's Theatre with Museums Australia. The program and speakers were a strong mixture between papers on theatre collections and outlining what the different performing arts collections are doing. The group attended a number of Adelaide Cabaret Festival shows over the Cabaret weekend including **Peter Wyllie Johnston**, **Shane Warne the Musical** and the AFCT CentreEd interactive workshop with Robyn Goldsworthy and Emily Branford **The Wardrobe, Witch and the Lady**. Guest speakers included Margaret Birtley – CEO Collections Council of Australia, Peter Wyllie Johnston – PHD on Australian Musical Theatre, and our very own Peter Goers.

Acquisitions and transfers

The collection received donations from 34 individuals, no acquisitions were purchased. Some of the more significant donations include:

- Promotional booklet on Helene Kirsova, c 1940s
- Steins cake and velvet stick samples, 1990
- *Scapin* dresses designed by Dean Hills, State Theatre Company
- Adelaide Festival Centre jackets, t-shirts, kerchiefs, 1993
- 1890s opera top hat in original box with original receipt
- Dorothy Slane archive
- Coronation Choral Cup 1953
- Costume design of Pantalone from *The Three Cuckolds*
- Thelma Afford archive of early South Australian theatre groups
- Dennis Olsen archive, including costume design of *Oedipus* 1978 by Tanya Moiseiwitsch
- Original manuscript of *This Uncharted Hour* by Finegan Kruckemeyer, 2006
- The multicultural South Australian theatre company *Parallelo* (formally *Doppio Teatro*) donated a selection of costumes, puppets and props documenting this arts company's rich history in South Australia.
- The Really Useful Company donated the *Sunset Boulevard* stage model and ten props. The model and props were built by Adelaide Festival Centre's workshop.
- Stage Company Archives of 16 boxes have been transferred with permission from donor (and physically removed from the void) to the State Library of SA. These archives fall outside the PAC collecting policy.

Loans – incoming and outgoing

- The Riddoch Art Gallery in Mount Gambier arranged to borrow ten costumes and three artworks for its **In the Limelight** exhibition on Sir Robert Helpmann.
- The City of West Torrens Library borrowed two Vietnamese water puppets, four Punch and Judy puppets and two Les Enfants marionettes for its display on puppets.
- State Theatre Company of SA borrowed costume design of Captain Hook for its George Jukes display in Dunstan Playhouse foyer

- SBS *Who Do You Think You Are?* show borrowed two *Electric Spark* programs from 1891.

Grants

- **Bobby Dazzler:** Sir Robert Helpmann exhibition
Queensland Performing Arts Collection, The Arts Centre, Performing Arts Collection, Melbourne and the PAC have been successful in securing a Visions of Australia development grant. The grant will go towards developing a touring exhibition for 2009 to mark the centenary of Sir Robert Helpmann's birth. The exhibition will be made up of Helpmann artefacts and archives held by the three performing arts collections and will tour to Queensland, Victoria and South Australia. The exhibition is scheduled to open in the Artspace in April 2009.
- Community Heritage Grant
In June a Cultural Heritage Grant application to the National Library of Australia was submitted for a preservation survey for the nationally significant musical theatre collection *Fewster and King*. The PAC holds the second (*Yantabinjie* 1921) and fourth (*Yvonne* 1926) musicals to be written in Australia by Fewster and King. There are no known copies of the first and third musicals written in any collection. The preservation survey will allow for a conservator to assess the collection's unique storage needs and advise on reformatting the material digitally to make it accessible through SA Memories website (run by State Library of South Australia), Music Australia website (run by National Library of Australia) and hopefully the AFCT website.
- **Tin Tookies** exhibition
NIDA has also approached the PAC to be partners in applying for a grant to celebrate NIDA 50th birthday with a travelling exhibition on the **Tin Tookies** for 2009. This partnership is still in early stages of development.

PAC Volunteers

The PAC has four very dedicated volunteers who do an enormous amount of work for the Collection. We thank them for their work, time and companionship.

- Rachelle Thompson mainly works with the costume collection, documenting new costume acquisitions and keeping the costume store organised. Her next project is to produce colour identification tags for every costume to help in quick and correct identification so the costume can be put away correctly.
- Susan Errington is back filing hundreds of promotional photographs of performances held at the Festival Centre in the 1970s into the event research files. Susan identifies each photograph, checks for duplicates, cross checks with card files and the TED database and, if no event information exists, it is then documented.
- Ingrid Offler has been cataloguing the costume and set designs into the Access database and cross-checking it with TED.
- Mary Bywaters was preparing all the paperwork for donations and then cataloguing the new acquisitions into TED. Mary was successful in securing full time work and so finished volunteering in March.

Collection Management Policy

With the Deputy CEO and the Manager, Creative Programs, the PAC collection development policy to reflect the current changes in the selection and functioning of the PAC Trust Sub-Committee and the collection's place under the umbrella of the Adelaide Festival Centre was updated. This document helped the PAC gain endorsement as deductible gift recipient.

Solar Trees

The solar 'Mallee Trees' installed on the Festival Plaza, near the entrance to the Artspace provide an abstract contemporary form of solar lights.

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

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

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

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

Business Events

The Festival Centre, in addition to those events booked by catering partners, hosted a number of business networking functions including a delegation of Chinese Cultural Industry arts industry lunch and Young Presidents Organisation lunch meeting.

Marketing Collaborations

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

During 2006-07 the Festival Centre's marketing team assisted with marketing campaigns for a number of our state's flagship companies, commercial producers and external hirers including: Deborah Conway's **Broad**; A-List Entertainment's **Show Us Your Roots**, **Eurobeat**, **Menopause The Musical**, **The Birthday Party**, **The Ten Tenors**, **Motown Magic** and **Dame Edna Back With a Vengeance Tour**.

Keeping People Informed

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

Disability Action Plan

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

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

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

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

- Regularly practicing and reviewing evacuation procedures for people with disabilities.
- Implementing ongoing disability awareness training in OH&S programs and new employee induction programs.
- Regularly reviewing the Festival Centre's policies and procedures to ensure that they meet the needs of our staff and patrons in the areas of disability access and services.

Mentoring Students

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

Adelaide Performing Arts Centre (APAC), a member of the Virtual Enterprise Australia, is Mary MacKillop College's simulated business providing students with the opportunity to learn about the intricacies of running a business, in this case a performing arts centre, and trade with other Australian and international Virtual Enterprises.

Forty-five Year 11 and 12 students participated in the Mary MacKillop APAC Virtual Enterprise. Those students will receive a Certificate II in Business Services, and gain the skills, knowledge and experience that will underpin their life journey.

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

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

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

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

Virtual enterprises provide a unique opportunity for students to test their entrepreneurial and decision-making skills in a safe and supportive network. They also enable students to start developing relationships with business people and other networks. Each week when they meet, students conduct virtual trades with other Virtual Enterprises around the world supported by a central bank in Melbourne, set up specifically for Virtual Enterprise Australia. In 2007 Virtual Enterprise Australia has employed a new CEO, John MacDonald.

TO DOUBLE OUR AUDIENCE IN FIVE YEARS FROM 2005/06 TO 2010/11

GreenRoom

Acknowledging the importance of inspiring the youth of today in order to create the audience of tomorrow, Adelaide Festival Centre this year launched the GreenRoom; a new youth audience development program at the Adelaide Festival Centre that encourages participation from the youth market, primarily targeting 12 – 25 year olds.

GreenRoom has been involved in promoting the Festival Centre to young audiences and engaging them in 'performance plus' since the beginning of 2007 and was officially launched in May 07.

Activities so far have included:

- promotion of GreenRoom and Adelaide Festival Centre activities to young audiences at:
 - ~ Adelaide University, Flinders University and University of South Australia Orientation Weeks
 - ~ WOMADelaide
 - ~ Fringe Family Day
 - ~ Adelaide Careers Expo
 - ~ Prince Alfred College careers night
- Performance plus activities:
 - ~ Linking students with the Pelican Youth Music Camp with the cast and crew of Opera Australia's **The Pirates of Penzance**. Cast members of '*Pirates*' spoke to the students, and questions were collected and left backstage for cast & crew to answer.
 - ~ Yohangza Theatre Company (**A Midsummer Night's Dream**) provided a dance/drumming workshop to students of Flinders University
 - ~ Mr Lin of Cloudgate Dance Company of Taiwan answered questions in an intimate forum for teachers and dance students following the performance of **Cursive**
 - ~ The company of **Sarah's Party, Tragic Mole** held a post-show Q&A
 - ~ Following the GreenRoom launch, invitees continued on to a performance of Chunky Moves' **Tense Dave** followed by a company Q&A on the stage.
 - ~ Percussion trio **Circle of Rhythm** provided an afternoon-long drumming and body percussion workshop.

With the relaunch of the Adelaide Festival Centre Foundation, the **GreenRoom Guardian** program was launched, for people to donate to the continuation of this important youth audience development program.

Student Tix

In September the new Student Tix program, enabling students to purchase tickets to Adelaide Festival Centre presented events at a 50% discount, commenced. Marketing aimed at advising students of this initiative and encouraging potential sponsors and donors to contribute to this new initiative to make more discounted tickets available to students. The Adelaide Festival Centre Foundation provided \$50,000 seed funding for the student offers program and the Festival Centre will continue to raise funds through donations and sponsorships to support it.

Initial Student Tix offers and ticket allocations were made available for **The Pirates of Penzance** and the new seasons of **Pivot(al)**, **trans:mission** and **CentreStage**.

A number of events were arranged throughout the year to promote Student Tix.

ACE Card

ACE card offers to international students continue to be regularly offered to Adelaide Festival Centre presented activities.

Branding

With the new branding of the logo, Adelaide Festival Centre will continue to be recognised as an iconic performing arts centre presenting the best in arts and entertainment.

In August new designs for roof top banners and plaza flags were completed with production and installation completed in September.

Redesign of the Festival Centre's website continued with external contractors.

Redesign of **StagePage** proceeded as a multi-fold publication. The first edition in this new format appeared in the December/January edition.

New kaleidoscope branding has been implemented throughout the Festival Centre including presented materials and locations including Piano Bar, rooftop banners, planter boxes near bus stops on King William Road, glass balustrades on the Plaza level of Festival Theatre, main entrance to Festival Theatre, foyers, programs, brochures, website and media release templates, corporate folders, letterheads and business card templates.

Education Program (**CentrED**)

Adelaide Festival Centre is the State's leading Arts organisation with a strong commitment to education and as such, plays an important role in providing leadership in quality arts education for all South Australian teachers and students.

Adelaide Festival Centre works in collaboration with the Government of South Australia's Department of Education & Children's Services (DECS) to provide curriculum-based arts education opportunities for South Australian students and teachers. The Adelaide Festival Centre **CentrED** program for schools is managed by an Education Officer who is employed by the Department of Education and Children's Services. This position is part of Outreach Education, a team of seconded teachers based in public organisations who manage programs for schools.

The Festival Centre supports the Education Officer in the implementation and delivery of the **CentrED** program which includes managing a Ministers grant which subsidises student access.

The **CentrED** program for schools exists to ensure that the resources of the Festival Centre are accessible and utilised by all school communities across South Australia.

The 2006/07 program of activities has utilised and complemented the increase in the performing arts activity at the Adelaide Festival Centre and plays a key role in building young audiences.

The program of activities includes exceptional live theatre experiences, guided and self guided access, pre and post show forums and resources, unique arts professional development for teachers and industry-based workshop programs for the South Australian school community

Adelaide Festival **CentrED** program is:

- based on DECS' learning outcomes, curriculum frameworks & priorities
- effective and responsive to learner and school needs
- based on constructivist teaching and learning methodologies.
- innovative, inclusive, accessible and equitable
- managed and developed strategically and collaboratively
- effectively planned, monitored and evaluated

An estimated 44,000 student and teachers from South Australian pre-school to Year 13 schools engaged with Adelaide Festival Centre throughout the 2006/07 financial year.

A total number of 24,694 students and teachers were recorded as accessing Adelaide Festival Centre's **CentrED** schools performances, workshops, artist forums and curriculum resource material to 167 events.

An additional estimated 20,000 students and teachers attended performances of the Adelaide Festival Centre home companies, State Opera of SA, State Theatre Company of SA, Adelaide Symphony Orchestra and visited the extensive collection of exhibitions in the exhibiting spaces of the Festival Centre throughout the 2006/07 year.

This dynamic partnership is working towards accessing future audiences and is developed and delivered within the DECS' Statement of Directions and interrelated Objectives of the SA Government State Plan Priorities:

Strong Beginnings for Fostering Creativity by:

- encouraging participation by students who have little experience of live performances,
- program example: especially constructed Behind the Scenes experiences of the Festival Centre for first-timers to the theatre,
- providing the best of live theatre for young audiences e.g. working in collaboration with Windmill Performing Arts presenting the best international and national works for young audience 2006/07 seasons of **Snugglepoot and Cuddlepoot** and **Little Ragged Blossom** and **A World of Paper**,
- exploring new artforms in creative environments with the best of industry professionals and the youngest of learners. e.g. animation workshops with the Anifex Exhibition.

Engagement for Improving Well-being with:

- specially selected live theatre and music programs for commitment to making the arts accessible to all students. e.g. schools' performances with the SA Police Band, **Cop This**,
- **In art and around** the Festival Centre, a series of self-guided tours for engaging all audiences with the AFC Visual Arts Collection.
- The introduction of **Young Thinkers** labels for works of art from the AFC's permanent Indigenous Art Collection.
- involving teachers and students with professional writers and theatre workers e.g. **Young Guns Playwright Competition** and State Theatre Company of SA's industry-based workshops

"Inspires us to be more actively involved and it makes it real "
Teachers and student feedback

Expanding Opportunities for High Achievement with:

- students and teachers having access to high quality international and national performances, e.g. **A Midsummer Night's Dream**,
- comprehensive workshops for teachers and students providing opportunities to work in detail with industry professionals. e.g. a series of 5 full day industry based workshops for senior teachers and students developed and presented in collaboration with State Theatre Company of SA directors and actors and a new workshop, **The Actor In You**, developed and delivered with industry professionals for classroom teachers,

- unique opportunities to explore the Australian music scene with the writers, composer and performers in post show forums. e.g. **Keys to Music** with the ASO,
- student and teachers connective resource material e.g. the **Preparing to Perform** resource for student performance programs.

Making Connections to Building Communities by:

- collaborative partnerships with Home Companies to present content that is relevant and linked to the curriculum. e.g. 2006-07 partnership with Windmill Performing Arts Education program in delivering teachers Professional Development workshops
- 2007 SACE Dance and Drama Days presented in collaboration with SSABSA for nearly 600 Year 12 Dance and Drama Students.
- workshops and forums built with the SA Performing Arts Collection connecting students to theatre construction, masks, design, and the roles of designers and the creators. e.g. **The Lady, The Hound and The Wardrobe** experience for primary students and **Come to our House** for Pre-schoolers,
- supporting cross-curriculum learning through the production of connective teaching resources e.g. education sheets for **AFC Visual Arts Exhibition Our Mob 06** and **Anangu Backyard**
- encouraging the weaving together of the performing and visual arts, e.g. in 2007 the DAIC experience for primary students was introduced, workshops for exploring dance through the stimulus of the visual arts in and around the Festival Centre,
- the inaugural **OzAsia Festival** (in September 07) will make strong connections with students and teachers in the Studies of Asia across the curriculum; the program for schools began in Term1 with workshops and will culminate in the first **Moon Lantern Festival** celebration for schools and communities.

Organisational Capacity for Attaining Sustainability with:

- innovative Professional Development programs for all teachers constructed with the resources of the Adelaide Festival Centre. An inclusive range of artforms is provided for Reception to Year 12 teachers. 2006/07 examples: **Teachers as Learners Package** developed in collaboration with State Theatre Company of SA and **Year Long Learning** with the AFC seasons of **CentreStage** and **Pivot(al)**,
- these learning packages for teachers provide opportunities for **Up Close** sessions with international directors, performers and theatre designers and in-depth pre-performance briefing seasons.

Teachers' comments to professional development programs:

"energises you and removes you from teaching "

"stimulates and motivates and makes us well-rounded and happier people"

3D Access Subsidy Program for Disadvantaged Schools

The 3D Access program was introduced in 2004 to provide students from identified schools who are disadvantaged economically, geographically or culturally with opportunities to access excellent live theatre experiences with the direct 3D subsidy.

During the 06/07 season of performances for schools, 1485 disadvantaged students from country and metropolitan schools were allocated the 3D support for either the ticket price, the transport cost or the teacher release time. Schools applied for the support via an application form to identify the needs to make possible the arts experience. Metropolitan schools receive a \$5.00 per student subsidy and country schools a \$10.00 per student subsidy.

In 2006 the 3D subsidy funding was extended to the introduction of a **CentreEd** Award to three disadvantaged schools in the finals of the 2006 Wakakirri Story Dance festival.

Throughout the 2006-07 financial year South Australian teachers and students have been **engaged, explained and entertained** with programs at the Adelaide Festival Centre that provide a pathway for future enjoyment, appreciation and active involvement.

Adelaide Festival Centre is committed to expanding its high quality educational and interactive programs and performances to extend learning opportunities for all SA students and teachers.

Multicultural Programming

Adelaide Festival Centre believes that knowledge and respect go hand-in-hand, and is constantly involved with a number of cultural events, working closely with local community groups in order to better develop understanding and skills with Adelaide's culturally diverse communities.

The **2007 African Cultural Festival** was held on 3 March in collaboration with the African Communities Council of South Australia (ACCSA) and the Migrant Resource Centre of South Australia (MRCSA). Officially launched by The Hon Michael Atkinson MP, Minister for Multicultural Affairs, Senator the Hon Amanda Vanstone, and State Director of the Department of Immigration and Citizenship, Greg Kelly, it was a celebration and collaboration of different African community members who have settled in South Australia.

Held outdoors on the Festival Centre Terrace, the festival showcased African culture through art, craft, music, dance and food, presenting traditional music and dance by South Australian African communities from Sudan, Burundi, Tanzania, South Africa, Sierra Leone, Liberia, Ethiopia, Ghana, Congo and Senegal.

Groups appearing on the day included Sierra Leonean Cultural Group, Djef Djel Drum (Senegalese Drumming Group), Liberian United Women's Cultural Group, Nuer Dancing Group (Sudan), AfroKeeko Band (Ghana) and Congolese Cultural Group. More than 2000 people attended this event.

As part of Festival Hellenika the Festival Centre worked with the South Australia Council for the Greek Cultural Month to present **20 Years of Greek Mega Tunes** in the Space Theatre on 23 - 24 March 2007. In true music Hellenika tradition some of

Adelaide's best musical talent came together to celebrate contemporary Greek music, featuring powerful music, rich voices and a big band sound with inspiring lyrics – exciting, passionate, meaningful and, as always, straight from the heart.

Musical Director Ilias Arhontoulis was joined by vocalists Deanne Taliangis, Freda Kontoleon, Chris Kontoleon, Stathi Papastergos, Chrisoula Louca, Jim Mounzouris and Panos Christou, who paid tribute to some of Greece's best and most prolific contemporary songwriters featuring a unique blend of traditional bouzouki with electric lead guitar. The performance was a huge success with both performances selling out and patrons having to be turned away at the door on the final night.

Working once again with the MRCSA and the Middle Eastern Communities Council of South Australia (MECCSA), Adelaide Festival Centre presented the *2007 Middle Eastern Cultural Festival* on 31 March on the Festival Centre Plaza. It was supported by TAFE SA English Language Service; the Department of Immigration and Citizenship; Multicultural SA, Migrant Health Services, LM Training Specialists, STTARS and the Australian Refugee Association. It was officially launched by the Hon Michael Atkinson MP, Minister for Cultural Affairs, and Senator the Hon Amanda Vanstone.

Middle Eastern communities showcased their culture through traditional food delicacies, craft, traditional tea and coffee ceremonies, fortune telling, henna painting, face painting and much more. Music and dance from Iran, Afghanistan, Kurdistan and Turkey were also demonstrated, along with performances by the Belly Dance Academy of Nayima Hassan. It was attended by over 1000 people.

Presented in collaboration with the Rotary Club of Morialta Inc was **Monsoon Night: Melodies of Rain** on 21 April 2007 in the Space Theatre. Inspired by the monsoon rains, traditionally linked with a sense of hope, renewal, happiness and love, local artists from India, Bangladesh and Pakistan presented a dazzling showcase of pop, folk, classical melodies and dances from the Indian Sub-continent. The performance completely sold out with total sales at 352 tickets, with proceeds supporting a Rotary initiative to build a health and welfare centre for mothers and children in Bobonaro, East Timor.

As part of Reconciliation Week 2007, the Festival Centre collaborated with Reconciliation SA for Reconciliation Day on 27 May, marking the anniversary of the referendum, which gave Indigenous people citizenship. Reconciliation SA included the Festival Centre on its commemoration march from Victoria Square to Elder Park and the Festival Centre conducted a **flag-raising ceremony** of both the Aboriginal and Australian flags that attracted approximately 2,500 people.

Thalassa - Songs & Dances was a free event presented by the Greek Lyceum of SA on 9 December 2006 in the Festival Centre's Amphitheatre, attracting around 400 people.

The Ethnic Schools Association of SA Inc also held its **Ethnic Schools Children's Day Festival** on The Terrace on 28 October 2006 with 450 estimated attendances.

These community events enable the South Australian public to better understand the diverse cultures that co-exist in the state, and allow community members to better explore their own heritage, largely by incorporating song and dance. Partnering with organisations like ACCSA, MECCSA and the MRCSA assist Adelaide Festival Centre to further develop understanding and skills with cultural performers and artists and to open its doors to a wider audience, many of whom may not regularly visit the Festival Centre.

OPERATIONS

Production Services

Production Services efforts were again of a superior standard this year, during a very busy and exciting time in our venues. They working not only with external companies such as State Opera of SA, State Theatre Company of SA, Adelaide Symphony Orchestra and Windmill Performing Arts, but also had the opportunity to work on some of Adelaide Festival Centre's new year-long programs: *trans:mission*, *Pivot(al)*, *CentreStage* and *iNSPACE*. The music / theatre and dance professionals who perform as part of these programs rely heavily on the professionalism of the production crew who look after their needs, from the important show aspects of staging, lighting, sound, wardrobe, stage management and production coordination. This year, artists have provided some wonderful and positive feedback, proving the production team is of a world-class standard.

This year the Production Services staff supplied the Outdoor Sound Shell for events such as *WOMAD* in the Botanic Gardens, *Carols by Candlelight*, *Symphony Under the Stars* in Elder Park and The *Bundaleer Forest Weekend*, with its seasonal travel up north to Darwin for their Festival of Arts.

The Adelaide Cabaret Festival once again proved this event is increasingly popular with visiting performers, with national and international artists having nothing but praise for our technical staff.

Production highlights for the year have included the very successful season of *Menopause The Musical* at Her Majesty's Theatre and the season of *Dusty The Original Pop Diva* in the Festival Theatre. The State Theatre Company of SA's shows were well received in the Dunstan Playhouse as well as Windmill Performing Arts' production of *Snuggle Pot and Cuddle Pie and Little Ragged Blossom*. Our unique Space Theatre hosted new works produced by Adelaide Festival Centre as part of the *iNSPACE* season and the Come Out Festival, which used a number of different venues, was also well received.

Sundays at the Festival Centre, with the Sunday Market and Sunday Sessions in the Artspace have generated more public interest and our Production Services have provided invaluable support at these events.

Adelaide Festival Centre hosted the OZPAC Technical Managers meeting on 2 May. Representatives from Queensland Performing Arts Centre, Sydney Opera House, Victorian Art Centre, Perth Concert Hall and The Edge in New Zealand attended. The meeting discussed a number of topics, including risk management and OHS, staff development and training, industrial relations, business systems, venue needs versus architects and other issues that affect us all. These meetings are a great opportunity to exchange ideas and discuss topics relevant to our operations.

With the new Drama Centre upgrade, recently purchased Lighting Equipment and Stage Drapes for the Dunstan Playhouse have been commissioned and are now on the current Technical specs for the Venue.

As part of their commitment to training for both Full Time and Casual Staff, Production Services continue to undertake OH&S and Technical Training, throughout the Departments.

Patron Services

The Patron Services team has continued to provide exemplary service to a broad demographic of audiences over diverse and varied programming streams in all Adelaide Festival Centre venues.

The front-of-house teams continue to pride themselves on their professionalism and are supported by extensive leadership and training to ensure that every visitor's experience is enjoyable and memorable.

Customer Service Surveys regularly scored 9 out of 10 throughout the year with continual positive feedback from our patrons regarding our Front-of-house staff.

Patron Services received excellent feedback from the *Come Out Festival* in relation to the way in which the front-of-house operations were coordinated and the friendly and efficient manner with which the Patron Services team interacted, directed and supported the children, artists and the Come Out Volunteers.

Showbitz

During 06/07 Showbitz continued to develop a quality range of products to reflect the arts. An evolving range of performance-related books and music has been introduced to the product range, with particular focus on emerging local artists, and world music. A music system has been installed to complement this range and also promote up-and-coming Adelaide Festival Centre programs. Customer Service in this space continued to improve, with retail staff undergoing BASS training to assist BASS operators with ticket sales when required.

Carpark

Adelaide Festival Centre's car park operates twenty-four hours a day, seven days a week and is situated in a convenient location for patrons. As part of the celebration of young people during the Come Out Festival this year in March, local young artists painted the car park wall along Festival Drive with an interpretive piece of modern day *Little Red Riding Hood* and the *Three Little Pigs*.

Patrons are able 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 retail outlet Showbitz, at the auto pay station outside the car park or on exit by credit card.

Volunteers

The Volunteer Program continues to expand, providing valuable support to the Festival Centre. In total, there are 24 volunteers now involved in assisting with Records Management, general office support, tours and the information booth which provided wonderful service to patrons during the annual Adelaide Cabaret Festival. Volunteers are passionate about the arts and, in line with Adelaide Festival Centre's objectives, continue to work alongside Festival Centre staff imparting their knowledge and experience in the day-to-day operations and helping maintain the high standard of teamwork in the various departments at the Festival Centre. Volunteers are invited to attend the All Staff meetings each quarter.

This year Volunteers hosted 136 tours and conducted FREE Tours at the first four Sunday Markets in October. A total of 452 patrons took up this FREE offer – great exposure for people who would not necessarily have come to the Festival Centre for a normal tour.

Volunteers were invited to the annual Volunteers Day Concert on 11 June, hosted by the Office for Volunteers in the Festival Theatre and held during the Adelaide Cabaret Festival.

At the staff Christmas Party in December, nine Volunteers were presented with their Certificate II in Tourism from TAFE SA by CEO & Artistic Director, Douglas Gautier. The next training for this Certificate course will be offered in 07/08 and the course covers Customer Service, Tour Guiding Best Practice, Information Sharing, OHS & W and Handling Difficult Situations. All Volunteers received a Volunteer Certificate of Recognition from the Government of SA.

Details about the Festival Centre's Volunteer Program are available by phoning 8216 8969.

The following people served as volunteers during 2006-07:

Norman Athersmith
Joyce Barker
Lauris Brill
Amber Chapman
Deane de Laine
Pam DiLorenzo
Ross Ellery
Steve Garie
Betty Hele
Nes Kutuk
Selwyn Lipscombe
Jim Loudon
Grant Lucas
Wendy Mainprize

Noriel Noble
Rosalind Panrok
Robyn Pascoe
Claude Rankin
Judy Sleath
Gary Tonkin
Jean Walker
Clare Walsh
Robert White
Derek Woodhams

Catering

Restaurant Associates, the Festival Centre's catering partner for functions and bars, appointed a new Business Development Manager and General Manager in late February.

Restaurant Associates functions and events are designed to highlight the best that Australia has to offer and continue to focus on using fresh local produce and fine local wines, providing excellent food and customer service in all the quality venues and spaces at the Adelaide Festival Centre.

A landmark on the city skyline, Adelaide Festival Centre is a wonderful backdrop for any function or event, day or night, no matter how large or small and nowhere else can you enjoy a social or business event in such a unique arts atmosphere with wonderful views of Adelaide across the River Torrens.

Restaurant Associates are able to draw on a wealth of knowledge and experience both nationally and internationally with catering partnerships in Sydney with the Sydney Town Hall, Customs House and the Taronga Centre at Taronga Zoo. Internationally their partnerships include landmark organisations, such as New York's Carnegie Hall, The Harvard School of Business in Boston and the John F Kennedy Performing Arts Centre in Washington.

Venues that have been used at the Festival Centre by Restaurant Associates include, theatres and stages, foyers, the Lyrics Room and the Banquet Room, the intimate Quartet Suite and John Bishop Room. Restaurant Associates can incorporate theming and lighting effects for any event or venue at the Adelaide Festival Centre.

Restaurant Associates operate all theatre bars in the Festival Theatre, Dunstan Playhouse and Her Majesty's Theatre foyers offering a selection of drinks and snacks to conference and performance patrons. The Piano Bar in the Festival Theatre foyer became very popular during the Adelaide Cabaret Festival and Sunday Sessions performances, offering light meals

Some of the events and functions held during 2006–07 include:

Opening night parties for *The Pirates of Penzance* and *Menopause The Musical*, Back to the Fezbah for New Year's Eve, the AFC Program Launch in the FT Foyers,

Elders Futuris Annual General Meeting (which was telecast live globally) in the Banquet Room, SA Great Business Networking, the Australian Labour Party State Conference, Bedford Education with the Minister for Education and media contingent in attendance, ANL's 50th anniversary dinner with the Minister for Transport in attendance, Adelaide Cabaret Festival Opening Night, Behind the Arts lunches, OzAsia Festival Launch, IPPA breakfast, ACTA breakfast, Trinity School Formal and Several Telstra functions.

This year Restaurant Associates held a full day's training for seventeen key personnel, covering team building and communication. Improvements were made internally, with a new deep fryer and conveyor dishwasher purchased for the main kitchen and Restaurant Associates function rooms now linked to the new Adelaide Festival Centre website, which has led to increased exposure for their services.

Other venues at the Adelaide Festival Centre include Tutto ku and Mutandi ku, which are operated by a separate catering company.

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

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

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

BASS

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

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

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

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

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

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

During 2006-07, after extensive research of available systems, BASS introduced, a new generation ticketing business solution created specially for the Arts, Entertainment and Sports industries that provides ticketing, marketing, event and customer relationship management tools to support business operations and marketing strategies.

Other innovations this year include the installation of the ticketing system at AAMI Stadium, introduction of a free ticket exchange service for the Adelaide Crows and print at home tickets for Port Adelaide home matches.

More than 1.5 million tickets were sold by BASS during the year.

Workshops

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

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

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

Work by the workshops during the year included the set build for *We Will Rock You* production in Japan, the Australian Production of *Billy Elliot*, *Cats*, *Walking with Dinosaurs* and additional work for the Migration Museum.

They also worked on the refurbishment of the sets for *Cats* and *The Phantom of the Opera*.

They continue to earn revenue for automation systems rentals for *Priscilla Queen of the Desert* and *The Lion King* South Africa.

The workshop has been gaining an outstanding reputation in managing set transfers. This financial year they were involved in the off-shore transfers of *Miss Saigon* (Korea), *The Phantom of the Opera* (Singapore), *Mamma Mia!* (Korea), *The Lion King* (South Africa), *We Will Rock You* (Tokyo). Local transfers included David Jones' Magic Cave load out and *Miss Saigon* (Australian tour).

Development

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

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

Corporate hospitality facilities enable businesses to entertain their clients with private catering before, during and after performances. Businesses can sign up as members for the best chance of securing selected performances or can avail themselves of any one-off opportunities to entertain their clients or colleagues. Corporate hospitality facilities are also offered to individuals for that special occasion.

The Festival Centre enjoys getting to know its sponsors and their business needs and understand the need to tailor partnerships that add real value and are mutually beneficial.

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

our special guests. Mount Franklin Lightly Sparkling has come on board this year as BTA partners.

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

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

Adelaide Festival Centre gratefully acknowledges the support of the Government of South Australia and Arts SA and the contribution of the following partners during 2006-07:

AFC Partners 06/07

Adelaide Festival Centre

Government Arts SA
Lexus
Coca-Cola
Coopers

Morning Melodies

APIA

Behind the Arts Lunch

Channel 7
Mount Franklin Lightly Sparkling

iNSPACE

Coopers
Positive Minds Attract

Something on Saturday

National Pharmacies

Anangu Backyard

Department of Families, Community Services and Indigenous Affairs

Adelaide Cabaret Festival

Partners

Government of SA
Adelaide City Council
Coopers
Lexus
Minter Ellison
Vili's

Media

The Advertiser
Blaze
Channel 7
FiveAA
Ovation
Rip it Up
Supply Partner
Adshel
Adelaide Art Orchestra
Cosmonaut Web Factory
Malaysia Airlines
Oaks Hotels & Resorts
PMP Print
Visualcom
Associate Partner
Independent Arts Foundation
Corporate Supporting Cast Members
Adelaide Matters
AME Recruitment
Australia Post
Hassell
ICD 24 Cleaning
Visualcom

Corporate Hospitality Members

Adelaide Bank
ANZ Private bank
CATCON
Mazda
Lexus Encore
Venue Clean
Visy Board
Woods Bagot

Risk Management

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

Fraud

No significant incidents were detected in the 2006-07 financial year.

To minimise the potential for fraud the Festival Centre maintains a Handbook of Accounting Guidelines and Work Instructions that reflect best practice in the

management and reporting of financial transactions and risk management. These guidelines and work instructions are under continuous review in conjunction with the auditors and Finance and Audit Committee of the Trust.

Freedom of Information

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

- Annual Reports (including financial statements)
- New Directions
- OHS&W Policies and Procedures
- Disability Action Plan
- Customer Service Policy

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

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

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

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

Energy Efficiency Action Plan

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

Activities undertaken include:

- reduction in summer watering through the replanting of gardens with native drought resistant species, the use of water efficient underground soaker systems and the ongoing mulching of garden beds,
- progressive replacement of lighting throughout the Festival Centre with energy efficient lamps,
- the completion of installation of CO₂ monitoring systems with a resultant saving of 9.6% in CO₂ emissions in the first full year of operation,

- Power Factor monitoring completion with some areas identified for power factor correction. The correction of the power factor will improve the efficiency of electrical systems.
- recycling of bottles and corks from catering operations,
- ongoing treatment of organic waste through managed worm farms for use on the gardens,
- ongoing management of general office waste including:
 - recycling bins for waste paper 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.

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

Consultants 2006-07

1 consultant was engaged to review core purpose and effectiveness of the business model at a cost of \$135,959.

Account Payment Performance 2006-07

Particulars	Number of accounts paid	Percentage of accounts paid (by number)	Value in \$A of accounts paid	Percentage of accounts paid (by value)
Paid by the due Date	8,765	86.0%	\$10,250,597	83.0%
Paid within 30 days or less from due date	1,145	11.0%	\$1,732,215	14.0%
Paid more than 30 days from due date	319	3.0%	\$435,201	4.0%

Overseas Travel 2006-07

Number of Employees	Destination/s	Reasons for Travel	Total Cost to Agency
1	UK/Edinburgh	<ul style="list-style-type: none"> To represent the AFC and the Adelaide Cabaret Festival at the Edinburgh Festival and Fringe. To liaise with international presenters, promoters, journalists and companies regarding the AFC program and the Adelaide Cabaret Festival. 	\$8,152
2	Singapore	<ul style="list-style-type: none"> To attend intensive Sistic training on new Bass ticketing system. 	\$10,453
1	Germany/USA/Wales	<ul style="list-style-type: none"> To represent the AFC and the Adelaide Cabaret Festival to the international performing arts industry. To liaise with international presenters, artists, promoters agents and companies regarding the AFC and the Adelaide Cabaret Festival. 	\$8,378
2	Singapore	<ul style="list-style-type: none"> To attend meetings with software vendors and middleware supplier for technical discussions and to discuss co-development model. 	\$4,663
2	New Zealand	<ul style="list-style-type: none"> To meet with The Edge to consult on RFI/RFP process and to demonstrate the Stix system. 	\$4,741
1	New Zealand	<ul style="list-style-type: none"> Attendance at AAPPAC Conference, New Zealand Performing Arts Market, OZPAC programmers meeting. 	\$2,920
3	Singapore	<ul style="list-style-type: none"> To ensure the next component of the "subscription package" is completed and that the package has the flexibility that BASS requires to meet necessary requirements. 	\$7,575
2	Singapore	<ul style="list-style-type: none"> To attend the Singapore International Arts Festival and Asian Arts Market. 	\$7,226
14		Total	\$54,108

MANAGEMENT OF HUMAN RESOURCES

The Human Resource Management function at the AFC occurs within the context of our Strategic HRM Plan, with key achievements, emerging issues and future priorities outlined below.

Workforce Planning

Provision of Organisational/Departmental Structure and Planning (including Succession Planning) advice and assistance to senior and departmental management to ensure adherence to the agreed structure in place in the organisation.

The key achievements for Workforce Planning in 2006/7 were

- Implementation of the ConnX Human Resources System enabling managers and HR staff to monitor workforce trends, and plan for future workforce needs. A core achievement arising from this innovation was a full Establishment Review reflected in a comprehensive organisational chart. For the first time, all Establishment positions were identified with a position number, enabling requests for recruitment to occur within a clearly defined core workforce.
- Significant organisational restructuring, including the flattening of the structure to increase efficiency and effectiveness of the Senior Management Team. A fully revised organisational structure was endorsed in December 2006, with future workforce planning continuing in this context.
- Development and implementation of a training and development plan allowing people to pursue a career path and providing a pool of skilled people for succession into key positions.

The target of 100% of position descriptions being fully reviewed and updated was not achieved – approximately 40% were completed.

The key targets for Workforce Planning in 2006/7 will be

- the completion of the review of position descriptions, including the incorporation of Key Competencies and Performance Indicators,
- the commencement of assessing the gap between existing staff capabilities and those required to deliver the strategic and corporate plan,
- documented succession plans for all AFC departments and senior positions.

Quality Staffing

Recruitment: Provision of equitable, transparent, merit-based recruitment practices, processes and methods that ensure that the AFC attracts and retains high calibre staff that meet departmental and organisational operational and strategic objectives. The workforce will reflect the AFC's commitment to the employment of Indigenous, disabled and culturally-diverse population.

The key achievements for Quality Staffing (Recruitment) in 2006/7 were:

- implementation of a reporting module for the ConnX HRM system, and completion of training for Corporate Services staff,
- institution of a Quarterly HR reporting process to facilitate close monitoring of staffing trends and improve corporate reporting,

- endorsement of a policy requiring the presence of a trained Equity representative on all recruitment panels, and commencement of training of managers and Equity representatives in recruitment processes.

The target of ensuring 100% of vacant positions were forwarded to Aboriginal Employment Programs (DFEEST) and Disability Works Australia prior to advertising was not achieved, so a change in process was instituted, requiring a checklist to be completed before a position was advertised. In this way the % positions provided to Aboriginal Employment Programs and Disability Works Australia can be accurately audited and reported on in the next Annual Report.

All Staff

Total No. of Employees	<i>As at 30.6.2006</i>	<i>As at 30.6.2007</i>
Persons	277	354
FTEs	201	245.30

The increase in number of staff in the last twelve months reflects the higher activity levels of the Festival Centre, requiring an increase in casual staff. The average time worked per staff member has decreased from 0.72 FTE to 0.69 FTE – there are 77 more people employed, with an average reduction in hours available of 1.12 hours per week.

Indigenous Employees

	Male		Female		Total		% Of Agency		Target
	'06	'07	'06	'07	'06	'07	'06	'07	
Aboriginal/Torres Strait Islander	0	0	1	1	1.0	1.0	0.36%	0.28 %	2.0%

The % of Indigenous employees remains well below the target, with the goal of increasing the % of Indigenous employees not achieved. To address this, the indigenous employment strategy has been reviewed, and checks put in place to ensure that all vacancies and/or position descriptions are forwarded to the DFEEST Aboriginal Employment Unit, to assist in preparing prospective candidates for future opportunities.

Future options for addressing the shortfall include funding for Indigenous apprenticeships.

Cultural and Linguistic Diversity

	Male		Female		Total		% of Agency		SA Community
	'06	'07	'06	'07	'06	'07	'06	'07	
No. of employees born overseas	8	10	12	14	20	24	7.2%	6.6%	20.3%
No. of employees who speak languages other than English at home	15	17	20	23	35	38	12.6%	10.7%	15.5%

The staff profile reflects less cultural and linguistic diversity than the general SA population. While the total number of staff born overseas or speaking a language other than English at home has increased, the % of total staff has decreased – due to the increase in the number of AFC staff.

Of the new recruits to the AFC, a lower % were born overseas (3%) and speak a language other than English at home (2.3%). This trend will continue to lower AFC results against the State benchmark. All recruitment and selection processes are consistent with the principles of merit and equity, however a new strategy for the coming year will see all recruitment panels including a trained representative of the Equity Committee.

As a regular part of our core business, the AFC deals with customers and stakeholders with an extensive range of cultural and linguistic backgrounds. For this reason, a program of awareness and celebration of Cultural Diversity is regularly undertaken (see Protection of Merit and Equity).

Disability

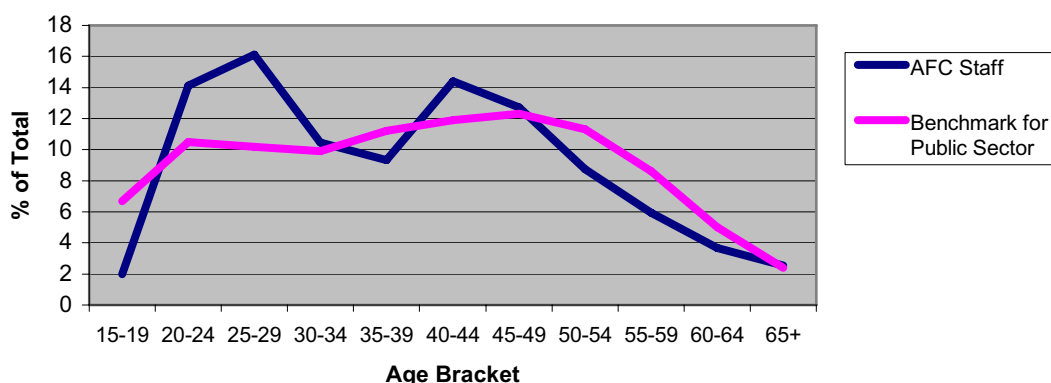
Number of Employees with Ongoing Disabilities Requiring Workplace Adaptation								
	Male		Female		Total		% of Agency	
	'06	'07	'06	'07	'06	'07	'06	'07
TOTAL	3	3	2	2	5	5	1.8%	1.4%

The decrease in % reflects the overall increase in total numbers of staff, rather than a change in numbers of employees requiring workplace adaptation.

In order to better manage information regarding employees with ongoing disabilities, this data will be recorded and reported through the ConnX HRM System.

Number of Employees By Age Bracket by Gender					
Age Bracket	Male	Female	Total	% of Total	Workforce Benchmark
15-19	5	2	7	1.98	6.7
20-24	20	30	50	14.12	10.5
25-29	17	40	57	16.10	10.2
30-34	23	14	37	10.45	9.9
35-39	14	19	33	9.32	11.2
40-44	28	23	51	14.41	11.9
45-49	24	21	45	12.72	12.3
50-54	21	10	31	8.76	11.3
55-59	8	13	21	5.93	8.6
60-64	6	7	13	3.67	5.0
65+	3	6	9	2.54	2.4
TOTAL	169	185	354	100	100

Number of Employees by Age Bracket



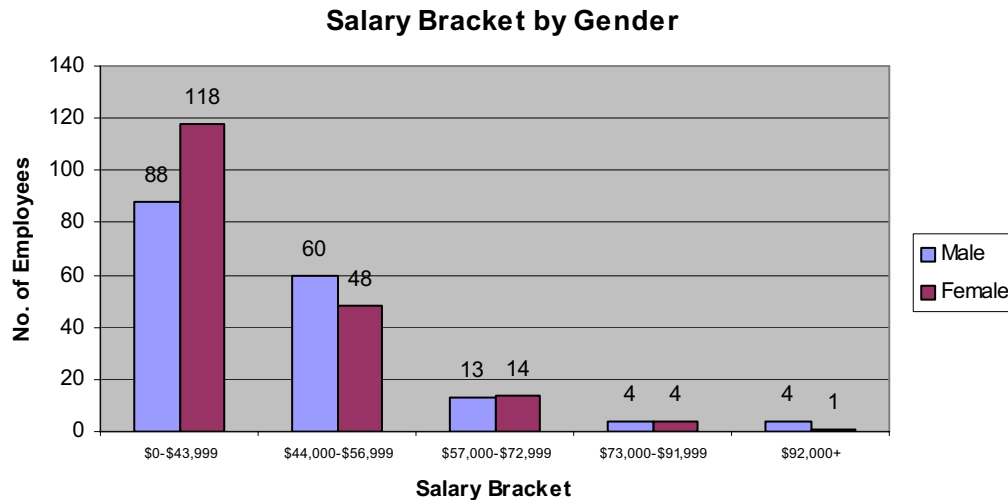
The AFC staff age profile shows a significantly higher % of staff in the 20 – 30 years age brackets, above the Public Sector Benchmark. Similarly, while there is a peak in staff aged 40 – 44, the age profile then drops below the Benchmark, from age 50 until retirement. This pattern suggests that the AFC is managing the issue of the aging workforce appropriately, with the overall trends reflected in both female and male staff averages.

The peak in staff aged 40 – 44 requires monitoring in future years to ensure no significant loss of corporate knowledge and skills when this cohort retires.

Gender	% Persons		% FTEs	
	'06	'07	'06	'07
Male	50.5%	47.74%	52%	48.02%
Female	49.5%	52.26%	48%	51.98%

The balance of males and females employed at the Festival Centre has changed in the last twelve months, so that there are now more females – reversing the SA trend in which 48% of employees in South Australian Cultural and Recreational Services are female (ABS Labour Force Survey, May 2007).

While there are now more females than males employed within the AFC, the disparity in salary levels indicates women are more likely to be in the bottom salary bracket, while men are four times more likely to be in the top bracket.



To address this, a Women in Leadership program has been created, to support the development of senior women, and their ability to compete for the top level positions. A future focus will be the implementation of a development program for women in the lower salary brackets.

The key targets for Quality Staffing (Recruitment) in 2006/7 will be:

- 100% of recruitment panels including a trained Equity representative,
- consistent and timely quarterly reports utilising ConnX HR information,
- 100% of vacant positions forwarded to Aboriginal Employment Programs and Disability Works Australia,
- % of Indigenous employees increased,
- Women's Development program implemented.

Employment Contracts and Relationships: The development and ongoing maintenance and management of employment contracts which ensure fair, equitable, transparent employment relationships for all staff which are consistent with government requirements whilst recognising the particular needs of a dynamic arts environment.

The key achievements for Quality Staffing (Employment Contracts and Relationships) in 2006/7 were:

- A review of tenure of all renewed and new contracts, and implementation of a new system in which Managers are required to evaluate the employment status for a position (ongoing, contract, casual) as part of the Position Request process.
- Construction of an Access database to facilitate the automatic notification of all managers of contract expiry for staff at least 3 months prior to due date. This has seen an improvement in consistency of completing contract renewals in a timely manner, however has not been fully or effectively implemented.
- A review of Classification scales for PAC and P&AA, through comprehensive consultation.

Number of Persons...	05/06	06/07
Separated from the Agency	54	98
Recruited to the Agency	66	131

Both separations and recruitment have increased significantly in the last twelve months, reflecting the increased activity in the Festival Centre with the overall staff turnover rate of 19.49% in the 2005/6 financial year, increasing to 27.68% in 2006/7.

Number of persons ...	05/06	06/07
on leave without pay	4	2

Status of Employees in Current Position										
Persons	Ongoing		Short-Term Contract		Long-Term Contract		Casual		Total	
	'06	'07	'06	'07	'06	'07	'06	'07	'06	'07
Male	41	38	1	4	30	27	68	100	140	169
Female	36	31	1	24	37	31	63	99	137	185
Total	77	67	2	27	67	58	131	199	277	354

FTE	Ongoing		Short-Term Contract		Long-Term Contract		Casual		Total	
	'06	'07	'06	'07	'06	'07	'06	'07	'06	'07
Male	39.8	37.8	1	3.5	29.7	26.6	34	49.9	104.5	117.8
Female	30.8	27.5	1	21.8	33.3	28.9	31.5	49.3	96.5	127.5
Total	70.6	65.3	2	25.3	62.9	55.5	65.5	99.2	201	245.3

The staffing trends for the past 12 months reflect a fundamental shift in the composition of the AFC workforce. While there has been a 21.8% increase in the number of people employed, including an 18.1% increase in FTEs, the increases are in the short term contracts (up to and including one year) and casuals only. There has been a 13% decrease in ongoing employees with a corresponding 7.51% decrease in FTEs, and a 13.5% decrease in long term contract staff (1 - 5 years) with a corresponding 11.77% decrease in long term FTEs.

This reflects the shift from a permanent or long-term contract focus, to a far more flexible and responsive workforce, appointed for short-term contracts to address specific project needs or on a casual basis in response to activity levels in the Festival Centre.

Number of Employees By Salary Bracket						
Salary Bracket	Male		Female		Total	
	'06 (equivalent)	'07	'06 (equivalent)	'07	'06 (equivalent)	'07
\$0-\$43,999	114	88	116	118	230	206
\$44,000-\$56,999	6	60	5	48	11	108
\$57,000-\$72,999	8	13	9	14	17	27

\$73,000-\$91,999	6	4	4	4	8	8
\$92,000+	6	4	3	1	9	5
Total	140	169	137	185	277	354

While the total number of employees has increased over the last twelve months, this increase has occurred almost exclusively within the second bottom band, reflecting the recruitment of staff at an operational level, and the reduction of staff remunerated at the highest level.

Number of Executives by Gender, Classification and Status in Current Position									
Classification	Ongoing		Contract Tenured		Contract Untenured		Total		
	Male	Female	Male	Female	Male	Female	Male	Female	Total
CEO & Artistic Director					1	0	1	0	1
Deputy CEO					1	0	1	0	1
Executives	0	0	0	0	2	1	2	1	3
TOTAL	0	0	0	0	4	1	4	1	5

The key targets for Quality Staffing (Employment Contracts and Relationships) in 2006/7 will be:

- 100% of managers informed three months prior to contract expiry of staff,
- 100% of contracts renewed/completed within timelines,
- staff turnover rate < 20%,
- a new, single Enterprise Agreement negotiated and implemented,
- the new classification system to be implemented as part of the Enterprise Agreement.

Safe and Healthy Employment Conditions

Development and implementation of proactive OHS&W initiatives which reduce accident frequency and severity, target a zero accident rate and ensure the ongoing improvement of the health and welfare of AFC staff, hirers, contractors, patrons and public within budgetary constraints. Additionally the AFC is to be regarded as a leader in the improvement of occupational health and safety standards in the arts/entertainment industry. Increase awareness of organisation-wide responsibilities for hazard management requirements and the operation of the AFC Safety Management Plan.

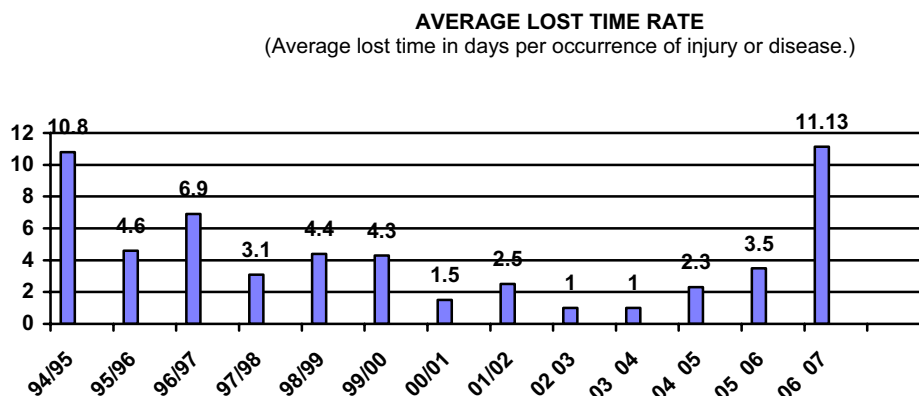
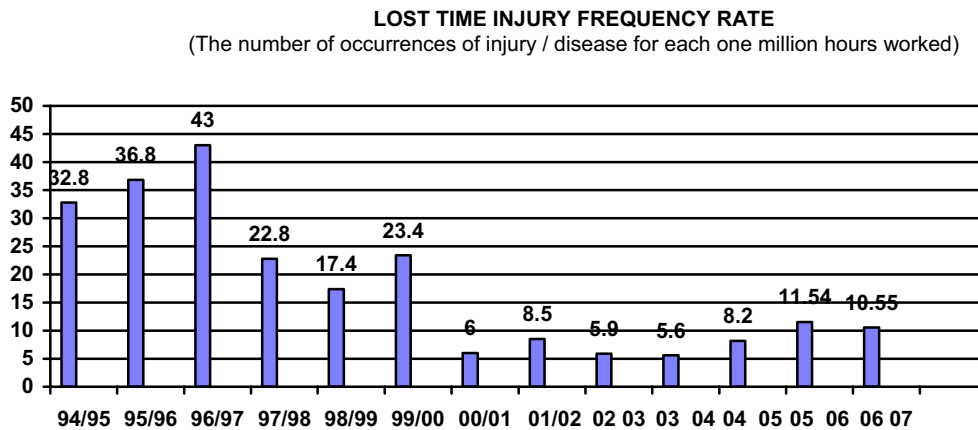
The key achievements for Safe and Healthy Employment Conditions in 2005/6 were

- 85 employees received free flu immunisations
- 52 employees received head and neck massages
- A full review of
 - risks based on priority and the streamlining of risk management & Occupational Health, Safety & Welfare principles,
 - corporate OHSW policies, procedures and operational guidelines to ensure the documents remain effective and relevant whilst meeting legislative and regulatory requirements,
 - the AFC's Risk Management framework and strategies, to ensure ongoing relevance to the organisation. A primary strategy is the

integration of Risk Management principles into core business activities and to reflect industry best practice.

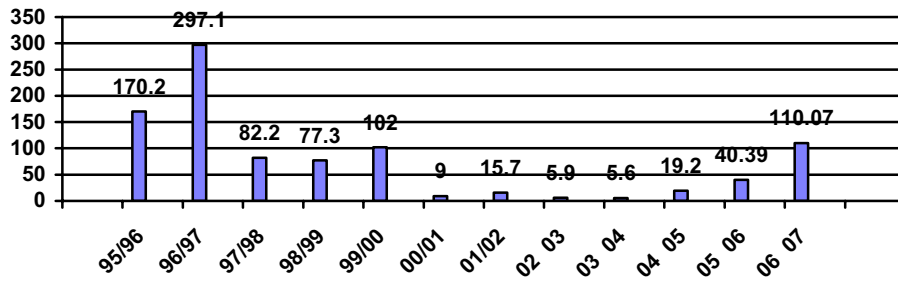
Workers Compensation and Rehabilitation: Development, implementation and management of policies, processes and procedures which ensure the effective and efficient management of workers compensation and rehabilitation programs which facilitate early return to pre injury duties and minimise the financial and human impact of workplace injuries across the AFC. The development of an organisational-wide culture of early intervention and return to work in relation to workplace injuries.

Trends (Rolling 2 year average)



LOST TIME INJURY SEVERITY RATE

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



A significant spike in both lost time in days and severity rate is indicated for the last twelve months. This is caused by a currently unsettled worker's compensation claim, with the employee still on leave. Should the claim be rejected, the lost days will be recovered from the employees' leave entitlements, and the statistics will no longer reflect a significant increase.

Legislative Requirements

	Requirement	2004 – 05	2005 – 06	2006 - 07
1	OHS Legislative requirements			
	Number of notifiable occurrences pursuant to OHSW Regulations Division 6.6	1	0	0
	Number of notifiable injuries pursuant to OHSW Regulations Division 6.6	0	0	1
	Number of notices served pursuant to OHSW Act s35, s39 and s40	1	0	1
2	Injury Management legislative requirements			
	Total number of employees who participated in the rehabilitation program	10	7	3
	Total number of employees rehabilitated and reassigned to alternative duties	0	0	0
	Total number of employees rehabilitated back to their original work	10	7	2
3	Number of Claims			
	Number of new workers compensation claims in the financial year	24	13	5
	Number of fatalities (f)	0	0	0
	Number of lost time injuries (LTI)	1	0	4
	Number of medical treatment only (MTO)	23	13	1
	Number of whole working days lost	47	0	44.5
4	Cost of workers compensation			
	Cost of new claims for financial year	\$9 982	\$5 694	5713
	Cost of all claims excluding lump sum payments	\$67 478	\$5 694	5713
	Amount paid for lump sum payments on settlement of a claim (under the WRC Act)			
	s42	\$0.00	\$0.00	\$0.00
	s43	\$0.00	\$0.00	\$0.00
	s44	\$0.00	\$0.00	\$0.00
	Total amount recovered from external sources (WRC Act s54) including from a negligent third party	\$0.00	\$35.00	\$0.00
	Budget allocation for workers compensation	N/A	N/A	N/A
5	Trends			
	Injury Frequency rate for new lost time injury/disease for each million hours worked	8.2	13.7	10.5
	Most frequent cause (mechanism) of injury	Computer & keyboard equipment	Internal traffic & ground areas with hazardous substances	Falls from same level
	Most expensive cause (mechanism) of injury	Computer & Keyboard equipment	Electric Drills	Meniscal tear

6	Meeting the organisation's strategic targets	2004-2005		2005-2006		2006-2007	
		Target	Performance	Target	Performance	Target	Performance
	Performance Indicator						
	Number of significant injuries (>10 days lost)	0	0	0	0	0	2
	Reduction in total claim costs	<\$10 000	\$9 982	>\$10,000	\$5502	>\$10,000	5713
	Lost time injury frequency rate	<5	8.2	>5	13.7	>5	10.5
	Average lost time rate (days)	0	2.3	0	3.5	0	11.13
	Lost time injury severity rate	<20	19.2	>20	47.9	>20	110.07
	Incidence Rate	1	1.02	1	1.5	1	1.40
	% of departments developing and implementing an effective planning process of OHSW activities	100%	100%	100%	100%	100%	100%
	% of new and amended job descriptions with OHS responsibilities included	100%	100%	100%	100%	100%	100%
	% of new employees undergoing induction within one week of commencement of employment	100%	67.3%	100%	26.6%	100%	67.2%
	% of trial evacuations conducted within 2 weeks of scheduled dates	100%	94.7%	100%	100%	100%	91.6 %
	% of hazards controlled within programmed time frames	100%	87.8%	100%	100%	100%	100%
	% of action plans completed within agreed time frames	100%	90.3%	100%	Not measured in 05/06	100%	77.7%

The significant increase in LTIF rate and LTSR, above the AFC's strategic targets, is discussed above, as dependent on an as yet unresolved claim. The drop in % of new employees undergoing induction within identified timelines, noted in 2005-6 has been corrected, with the % returning to previous levels – however the focus in the next twelve months will be on continuing to improve this result. A re-allocation of resources will also seek to address the below-target results for number of trial evacuations and % of action plans completed within agreed time frames.

ASBESTOS MANAGEMENT IN GOVERNMENT BUILDINGS

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

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

Section 1: Annual Report – Priority and Removal Activities

Site Asbestos Presence Status	Priority for Risk Assessment	No of sites in Priority for Assessment Category	Risk Reduction Program: Activities conducted during 2006/2007	Quantification of Activities (By Item / By Area / By \$)
Insufficient data	Urgent	0		
Unstable, Accessible; or Unstable, Damaged or Decayed	Urgent	0		
Unstable, Inaccessible; or Unstable, Partly Accessible	High	1	5.4.14 removal of the vinyl tiles (FT)	12M2
Stable, Accessible; or Stable, Accessible, Initial Signs of Decay	Medium	0		
Stable, Inaccessible; or Stable, Partly Accessible	Low	2	6.3.53 removal and replacement of two fire doors (FT) 5.2.19 removal and replacement of tile (HMT)	4M2 15M2
Asbestos Free	N/A	0		

Section 2: Annual Report – Risk Reduction

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

Responsive Employment Conditions

Support the development of consultative, harmonious employee relationships with staff, unions and other employee associations, which facilitate achievement of AFC strategic objectives and organisational learning and development ensuring a transparent process throughout.

The key achievements for Responsive Employment Conditions in 2005/6 were:

- the two Enterprise Agreements for the AFC were successfully negotiated and lodged,
- eight separations were achieved at the AFC's instigation, primarily due to restructuring, without any complaints being lodged with the AFC or the Industrial Relations Commission,
- the creation of a 'quiet room' space including computers and network access in addition to children's toys and a mattress. This has supported staff needing to care for young children as a result of a sudden disruption to usual care arrangements, without needing to take time off to do so. The quiet room has also been booked and used by staff seeking a quiet space to complete confidential or urgent work,
- the AFC grievance procedures were thoroughly reviewed and a revised and simplified process was endorsed, for use across all potential areas of grievance and conflict (eg harassment, OHSW),
- a project to review and recommend improvements in staff reward and recognition was commenced in consultation with UniSA, and the first steps taken to design and consult on a staff survey that will form the benchmark information for future annual surveys.

Voluntary Flexible Working Arrangements

Number of Employees Using Voluntary Flexible Working Arrangements by Gender			
	Male	Female	Total
Purchase Leave	0	0	0
Flexitime	0	0	0
Compressed Weeks	0	0	0
Part-Time & Job Share	3	24	27
Working From Home	0	0	0

Voluntary Flexible Working Arrangements are encouraged at the AFC, with approx 18% of contract or permanent staff undertaking part-time work. While the statistics suggest that there are no employees working from home, this reflects the absence of formalised or ongoing arrangements. Anecdotal evidence suggests that managers regularly allow staff to complete work responsibilities from home, and it is planned to evaluate how this may be more formally managed and documented for future reports.

Leave Management

Average Days Leave Taken per Full Time Equivalent Employee				
Leave type	2003-2004	2004-2005	2005-2006	2006-2007
Sick leave	3.5	4.00	6.83	3.58
Family Carer's Leave	0.16	0.42	0.65	0.6
Miscellaneous Special Leave with Pay	0.14	0.32	0.14	0.09

The ConnX HRM system has allowed managers to monitor leave patterns and plan for future staff leave, to improve the efficient performance of business units.

Applications for leave are now conducted 100% electronically.

The key targets for Responsive Employment Conditions in 2006/7 will be

- successful negotiation of a combined Enterprise Agreement,
- a single classification system for all AFC staff,
- nil appearances before the IRC for dispute resolution.

Protection of Merit and Equity

Provide policy, training and guidance to ensure that the AFC acts in a manner which is consistent with the 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 key achievements for Protection of Merit and Equity in 2005/6 were:

- a review of the operation of the Equity Committee, resulting in a new Terms of Reference and Committee
- establishment of a register of grievances throughout the organisation
- active promotion of cultural awareness through a number of strategies including:
 - a “lunch and learn” series of seminars conducted in collaboration with UniSA,
 - cultural awareness sessions conducted by Kaurna Elder, Uncle Lewis O’Brien,
 - a major Reconciliation project to celebrate 40 years since the referendum changing references to Indigenous people in the Constitution. In addition to activities incorporated into the Sunday Market, a flag-raising ceremony was held at the Festival Centre to celebrate the first raising of the Aboriginal flag. The flag will continue to fly throughout the year.

The key targets for Protection of Merit and Equity in 2006/7 will be:

- 100% of recruitment panels including a trained Equity representative (as per *Quality Staffing* targets),
- 100% of recruitment panels including gender balance,
- 100% of vacant positions forwarded to Aboriginal Employment Programs and Disability Works Australia (as per *Quality Staffing* targets),
- % of Indigenous employees increased (as per *Quality Staffing* targets),
- ongoing raising of cultural awareness and sensitivity through the Planned Human Resource Development program,
- nil appearances before the IRC for dispute resolution (as per *Responsive Employment Conditions* targets).

Planned Human Resource Development

Training and development within the AFC will reflect the objectives of the Corporate Plan with the focus being on access, education and innovation. Identification, development, implementation and review of whole of organisation training and development programs focussed on organisational cultural development and change. Provision of advice to managers and supervisors on the individual training and development program needs analysis, program development, implementation and review. Maintenance of organisational training register; facilitate organisation meeting its target of each staff member receiving two development opportunities each year.

The key achievements for Planned Human Resource Development in 2005/6 were:

- completion of a major Human Resource Development Project through which a core set of competencies identified for each level of staff and management within the AFC were addressed through a comprehensive training program. The program led to nationally recognised qualifications for staff who completed the required assessment:

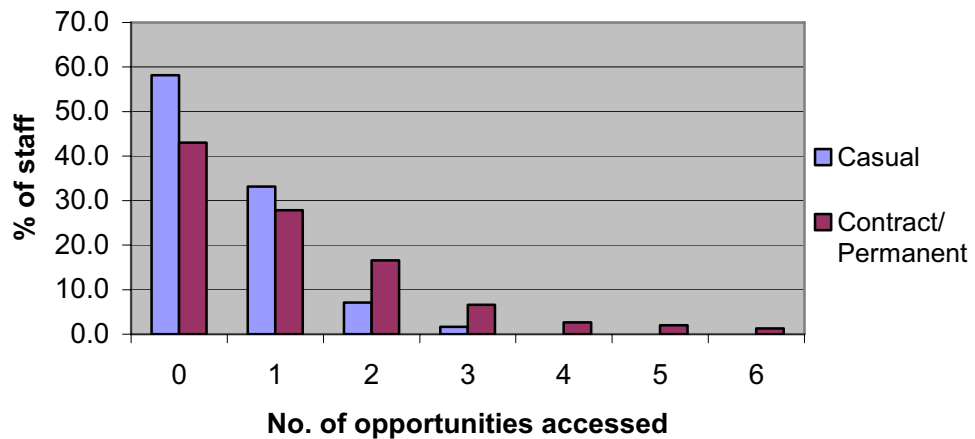
ACCREDITED TRAINING PACKAGES BY CLASSIFICATION

Agreement	Classification	Accredited Training Package	Number
Performing Arts Centres Agreement:	Category K	• Certificate IV in Live Production Theatre & Events (Technical Operations)	7
	Category G	• Certificate IV in Live Production Theatre & Events (Technical Operations)	5
Professional & Administrative Agreement:	Clerical Officer 3	• Certificate IV in Business • Certificate IV in Business (Front Line Management)	2 2
	Clerical Officer 4	• Certificate IV in Business (Front Line Management)	1
	Clerical Officer 5	• Certificate IV in Business	1
Non-Award:	Job Grade 6	• Certificate IV in Business	1
	Job Grade 6	• Certificate IV in Business (Front Line Management)	1
	Job Grade 7	• Certificate 1V in Live Production Theatre & Events (Technical Operations) • Certificate IV in Business • Certificate IV in Business (Front Line Management)	1 1 1
	Job Grade 9	• Certificate IV in Business (Front Line Management)	3
	Job Grade 10	• Certificate IV in Business (Front Line Management)	2

- A significant increase in numbers of staff accessing training across all employment types and classification levels. While all staff had the opportunity to attend at least two training sessions per year (the target), only 60 staff (17.85%) actually accessed at least two opportunities. 40% of contract or permanent staff and 41.6% of casual staff accessed at least one training opportunity in the year. (Note: whole programs, such as the qualifications listed above, are documented

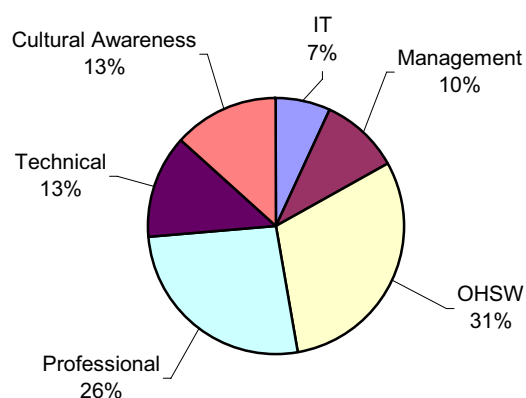
as one opportunity, even though they involved numerous sessions over a number of months).

% of staff participating in training



- Development of a training calendar, changing the focus from whole of organisation programs to tailored opportunities responding specifically to training needs identified through the Performance Development Review process. This resulted in improved balance in the types of training offered, with approx. 30% increase in technical and professional training. This was at the expense of “corporate” programs, which during this year focused primarily on Cultural Awareness
 - “Technical” includes training such as fork lift driving, self-elevated platforms, and the Certificate IV in Entertainment
 - “Professional” includes training such as Industry Conferences and University-based courses such as Festival and Event Management

Attendance at types of training



- Development of an inter-agency training program for Volunteers, delivered through TAFE as a Certificate Two in Tour Guiding. Six Volunteers achieved this qualification.

The target of 10% of staff involved in a mentoring or coaching program was not formally achieved – only 8% participated in a formal program, although anecdotally mentoring and coaching continued at an informal, departmental level.

The benchmark of 2% of total salary expenditure being allocated to training and development was not achieved in either general training or Management and Leadership training.

Training & Development	Total Cost	% of Total Salary Expenditure
Total training & development expenditure	\$147,961.00	1.3%
Total leadership & management expenditure	\$26,431	0.23%

The key targets for Planned Human Resource Development in 2006/7 will be:

- 2% of total salary expenditure being allocated to training and development (as per the Enterprise Agreement and State Public Sector benchmarks),
- 100% of staff accessing at least two training opportunities,
- consolidation of all training data into one spreadsheet and report,
- quarterly reports on training and development information to Senior Management and the Trust,
- quarterly publishing of the training calendar, based on training needs identified from Performance Reviews and strategic planning with Senior Management.

Managed Performance

The development, implementation, maintenance and ongoing review of organisational performance and development review processes which provides for greater synergy between personal and organisational goals, individual work and development plans linked to strategic objectives, and enhanced communication across the AFC. The coordination of timelines and documentation associated with the performance and development review process.

Documented Review of Individual Performance Management		
Employees with	% Total Workforce	
	'06	'07
A review within the past 12 months	52.71%	41.5%
A review older than 12 months	3.61%	42%
No review	43.68%	16.5%

The number of staff who have had an individual performance review within the last 12 months has decreased significantly since last Annual Report. This is due to a number of factors including a radical recasting of the AFC Strategic Plan, and the subsequent Business Plans that inform the performance review process, and also a current review of the AFC Performance Management system, with the intention of

simplifying the documentation, while clarifying key performance indicators (KPIs) for each position. To facilitate this, all position descriptions are undergoing review and approx. 50% of position descriptions have been updated within the last twelve months, to now incorporate KPIs.

At the same time, the process for identifying and approving appropriate individual training priorities has been reviewed and a significant increase in the number of staff participating in role-specific training has been noted.

As a result, it is considered that, while the number of documented Performance Management reviews has decreased, the quality of the individual Performance Management program has improved, with managers working with individual staff to ensure their position description reflects their current responsibilities, the commencement of documented KPIs being incorporated into position descriptions and the application of targeted training to support the development of individuals.

The introduction of a modified Performance Management Review for casual staff is reflected in the decrease in the number of staff with no review.

Managing organisational priorities (such as the provision of outstanding customer service) occurs through ensuring their incorporation in all position descriptions, and their subsequent evaluation through the performance review process.

Positions With Customer Service Reflected In Job & Person Specifications	%
% of positions with customer service reflected in the job & person specification	100%
% of positions without customer service reflected in the job & person specification	0%

The key targets for Managed Performance in 2006/7 will be

- 100% of position descriptions updated to contain Key Performance Indicators,
- 100% of staff with documented Performance Management Reviews (including casual staff),
- maintenance of quality improvement in Performance Management process

Governance and Control

Development and implementation of corporate governance policy, processes and procedures which ensure that the AFC is managed in a manner consistent with its responsibilities as a statutory authority, commercial trading entity and government agency including the education and training of AFC staff to assist in a greater understanding of corporate governance requirements and individual governance responsibilities.

- risk management services were maintained including management of AFC insurances; risk management strategies, third party agreements and the review and updating of the risk register,
- a Records Management policy and plan was developed, a system for creating, managing and storing AFC records introduced and training for all

administrative staff undertaken. A key achievement for this twelve months was the achievement of compliance with State Records requirements for organisational policy and practice.

The key targets for Governance and Control in 2006/7 will be:

- installation of a centralised onsite Records Management facility,
- improved risk reporting to the Trust with recommendations for appropriate action.

STAFF LIST 2006-07

The following staff were employed on a casual, part-time or full-time basis during 2006/07:

Natalie Adam
David Adams
Matthew Adams
Gregory Adams
Kelvin Adams
Jeffrey Allan
Charmayne Allen
Steven Allen
Melanie Anderson
Marilyn Anstee
Robert Arnold
David Ash
Janet Atkinson
Kate Aylward
Naomi Bailey
Lucie Balsamo
Ian Barge
Didier Barreau
Cathy Barrett
Simon Bascombe
Sergio Bearzotti
Trevor Beavis
Juanita Beck
Michael Becker
Gregory Beer
Craig Behenna
Alice Belle
Michael Bentley
Graham Berryman
Liana Bethell
Gemma Bevis
Geoff Bishop
Kirsty Black
Rick Blackmore
Cameron Boundy
Tobias Brandenburg
Nicholas Brandenburg
Emily Branford
Ross Brindley
Benjamin Brooks
Antoinette Brown
Marilyn Brown
Karen Bryant
Georgie Budini
Hayley Burchell

Jaye Butterworth
Clinton Camac
Penny Camens
Wendy Campbell
Lucy Campbell
Ciro Cantone
Renato Capoccia
Suzie Carroll
Megan Case
Matthew Cass
Frank Castel
Angelo Catsipordas
Margaret Cavallaro
Anna Cavuoto
Melanie Ceko
Samuel Chamberlain
Heidi Chamberlain
Glen Christie
Paul Cinneididh
Tim Clark
Stephen Cleverly
Scott Collins
James Confos
Aaron Connor
Jaia Conte
Jacqueline Cook
Sonia Coorey
Tom Cowcill
Adrian Cowell
Chris Crago
Stuart Crane
Mark Cullen
Freyja Cumberlidge
Barry Cundell
Christine Cundell
Nicholas Datson
Phil Davis
Nathaniel Davison
Clare De-Bruin
Lynda De-Koning
Michelle Delaney
Dianne Delany
Kirsten Diercks
Daniella Di'girolma
Gabriella Dirubbo
Timothy Dodd
Robert Doddridge
Nadia Dolman
Lorraine Douglas
Tsubi Du

Jo-Anne Dunstan
Rose Dwyer
Petrina Egan
Donald Eickhoff
Jane Fairlie
Jane Ferron
Paul Filmer
Nicholas Filsell
Matthew Fimeri
Mark Finch
Stephanie Fisher
Yvonne Flannery
Margaret Fletcher
Angela Flynn
Kirstie Forbes
Joyce Forbes
Susan Formby
Nicole Francis
Chris Frost
Julia Fry
Stuart Fuller
Maxwell Furby
Sophie Gardner
Jo-Ann Gaskin
Douglas Gautier
Julien Gibson
John Gill
Andrew Gough
David Green
Gary Green
Craig Greening
Kim Greg
Penelope Griggs
Antje Guenther
Harold Gum
Phillip Haddy
Kate Hagan
Belle Hammond
Narelle Hardingham
Jade Harlin
Kylie Harrison
Craig Harrison
Despina Hatzigeorgiou
Kerry Hawkins
Samantha Headland
Benita Healy
Scott Hemsley
Judith Henshall
Christian Herring
Catriona Herriott

Kelly Hicks
Glenn Hill
Julia Holt
Martin Homewood
Margaret Hooper
Felicity Hopkinson
Peter Horne
Mark Horner
Andrew Howard
Martin Howard
Dace Howard
Cathy Howard
Anita Humphries
Darren Hunt
Michael Jackson
Thomas James
Melissa Jaunay
Kate Jefferis
Lydia Jeitner
Kylie Johnson
Rebecca Johnson
Anne Johnson
Chrissie Johnston
Raymond Jones
Kellie Jones
Gary Joseph
Alan Joyce
Min Kang
Andrew Kelly
Pamela Kelsey
Ruth Kielczynski
Jennifer Kimber
Linda King
Ashley Knight
Renee Kobelt
Fiona Kraft
Joshua Krohn
Oleh Kurpita
Diane Lacy
Leda Langberg
Shari Lapthorne
Dwayne Leditschke
Wendy Lee
Tessa Leong
John Lewington
Kent Lindstrom
Clare Logan
Vincent Louch
Rebecca Love
Madeline Love

Briony Love
Eliza Lovell
Diep Luong
Nathan Luscombe
Andrew Lynch
Rymas Lyon
Angus MacDonald
Josie MacKenzie
Bridget Mackey
Denise MacLeod
Peter Maddock
Litsa Mallios
Lauren Manuel
Matthew Marciniak
Caroline Marquis
Jo Martin
Rosetta Mastrantone
Bianca Mastroianni
Joseph Matas
Katy Mather
Harvey Matthews
Penny McAuley
Timothy McBeath
Dannielle McBeath
Michael McCabe
Garry McCarthy
Cheree McEwin
Paul McGee
Anthony McGill
Beverly McGregor
Justin McGuinness
Corinna McLaine
Corey McMahan
Thea Meadows
Debbie Medley
Simon Michelmore
Dana Mickan
John Mignone
Kentyn Miller
Tobias Miller
Nicholas Mills
Peter Mirasgentis
Michelle Mitolo
Alex Mollison
Alexei Molotchnikov
Julie Moralee
Apryl Morden
Rosemarie Moroney
Brian Morrison
Heather Morrison

Rosemary Morrison
Alan Maurant
Margaret Muir
Mark Muller
Mark Murch
Swinitha Nawana
Christopher Naylor
Troy Nelson
Michael Nelson
Sue Nicola
John Noyce
Dylan O'Brien
Ali O'Connell
Nathan O'Keefe
Mary-Anne O'Leary
Gregory Orr
Kelly O'Sullivan
Nicholas Owen
Fabio Palcini
Teresa Palma
Hew Parham
Benjamin Passehl
Rebecca Pearce
Jo Peoples
Adrian Peskett
Christopher Petridis
Bernard Phillips
Andrew Phillips
Nadia Pigini
Gregory Piki
Francoise Piron
Jeremy Pluck
Suzie Pogany
Kylie Poland
Helen Preece
Michael Price
David Prill
Anthony Priwer
Renata Provenzano
Christian Puccini
Elise Ramsey
Matthew Redmond
Barbara Rees
Thomas Reeves
John Rehill
Catherine Reid
Megan Rendell
Michael Riley
Kirsty Roberts
Rob Robertson

Jay Robinson
Donna Robinson
Jane Rossetto
Tess Ryan
Ramin Saboohian
Diana Sage
Janine Salvemini
Bridget Samuel
David Sanders
Stuart Sandow
Christopher Savill
Bryan Scherer
Christine Schloithe
Frederick Schultz
John Scott
Fiona Scott
Nicole Seal
Christopher Searle
Amit Sharma
Michael Shone
Graham Silver
Dave Simms
Lincoln Size
Nick Skibinski
Samantha Skinner
James Smiley
Gilleen Smiley
Lindy Smith
Sue Smith
Ben Snodgrass
William Spartalis
Peter Spooner
Robert Starczowski
Andrew Starr
Ellen Steele
Christopher Stephens
Tahn Strawhan
Thomas Sutton
Malcolm Sutton
Susannah Sweeney
Craig Sykes
Michael Tardrew
Oliver Taylor
Karyn Taylor
Peter Taylor
Carmine Terreri
Jason Thomas
Rae Thomas
Jacinta Thompson
Sarah Thompson

Michael Thoonen
Peter Todd
Wendy Todd
Gifford Trebilcock
Joy Treicis
Helen Tropa
Lucy Turnbull
Kim Turner
Ross Tymmons
Vanessa Van De Weyer
Anton Van'bavel
Amanda Vance
Ralph Varricchio
Chloe Vieth
Chloe Vieth
Lora Vomiero
Daniel Voss
Ross Vosvotekas
Alice Wagstaff
Gayle Waite
Abbe Wallace-Yarrow
Danon Ward
Kate Ward
Daniel Wasyluk
Melanie Wasyluk
Irene Wasyluk
Carolyn Watkins
Jonathan Webb
Tod Weymouth
Dianne White
Beth Whiting
Liana Williams
Thelma Willson
Belinda Willson
Kate Wilson
David Wilson
Alexander Wilson
Gemma Winter
Marie Wise
Kirsty Withers
San Wong
Ron Wood
Gerry Woolaway
Susan Wyman
Allistair Zibell
Peter Ziersch
Anita Zio

ADELAIDE FESTIVAL CENTRE FOUNDATION

The Foundation was established to support the work of the Adelaide Festival Centre through fundraising. This year the Foundation changed the focus of its fundraising activities to invest in the audiences and artists of the future. This is consistent with Foundation's overall aspiration of supporting and advancing the Adelaide Festival Centre's vision to be consistently recognised as a world-class performing arts centre.

Chairman's Report

As Chairman of the Adelaide Festival Centre Foundation, I am pleased to report on the Foundation's activities and achievements for the financial period ending 30 June 2007.

A highlight of 2006-07 was the formulation and launch of the Foundation's new mission to support the AFC's comprehensive, youth audience development program. This will enrich the lives of generations to come and give young South Australians an experience that lasts a lifetime.

The formal launch of the new initiative took place at the centre on the 22nd May and accompanying brochures and a new video (courtesy of Channel 7) have been produced to promote the new direction and to compliment our approach to donors. Already there has been an encouraging donor response to the program.

Specifically as part of the Youth program the Adelaide Festival Centre Foundation has pledged its support to raising funds for four new projects:

- **Foundation Friend** requires an annual donation of \$1,000 that will allow children the chance to enjoy a night at the Adelaide Festival Centre's Christmas Proms concerts free of charge.
- **Foundation Champion** requires an annual donation of \$2,000 and will provide funding to assist the Sunday Artplay program, a free workshop for children every Sunday in the Festival Theatre Foyer. Each week, Sunday Artplay is linked to particular AFC shows or events and includes interactive storytelling.
- **Foundation GreenRoom Guardian** requires an annual donation of \$3,000 and supports the new youth membership program GreenRoom for young people between the ages of 12 and 25. This is a many-layered youth membership program which allows participants to enjoy insider's sessions with program creators, post-show forums, back-stage tours, exclusive workshops and social events.
- **Foundation Patron** requires an annual donation of \$5,000 allowing the Adelaide Festival Centre to offer the valuable career mentoring Anthony Steel Fellowship. Each year the Adelaide Festival Centre offers a young graduate

their first professional experience in arts management. This includes learning about programming, marketing, production and audience development.

During the year, the Foundation provided the Festival Centre with \$405,000 for the following projects:

Foyer Lighting

The Foundation provided funds to replace the tracks and lighting in the Festival Theatre foyer with more energy-efficient lighting that won't harm the visual arts displayed on the foyer walls.

Fellowships

With funds totalling \$81,250 already committed towards the Fellowship program Anthony Steele accepted our approach with permission to use his name to create the Anthony Steele Fellowship. The first Anthony Steele Fellow was inducted in September 2006 after many worthy applicants were interviewed both locally and interstate. The contribution made from the Foundation goes towards salary costs.

Student Tix

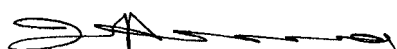
The Foundation made a gift to the Adelaide Festival Centre of \$50,000 to enable the Student Tix scheme to take affect. This initiative offers a variety of tickets to Adelaide Festival Centre presents program for half price to students across upper primary, secondary and tertiary levels. The board unanimously agreed this is a wonderful program for the Foundation to assist.

GreenRoom

In order to launch the new youth membership initiative, GreenRoom, the Foundation provided much needed funding of \$100,000 to allow on-going marketing opportunities to build the membership base and deliver member benefits. The Foundation has agreed to provide a further \$100,000 next financial year to ensure the success of this program.

I would like to express my sincere thanks and appreciation to members of the Foundation Board, the committees and support staff of the Foundation.

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



John Heard

Chairman

Adelaide Festival Centre Foundation

Members of the Board

Chairman

Mr John Heard AM

Treasurer

Mr Michael Luchich

Elected Members

Mr Wally Bell

Mr Paul Crawford (until 17 August 2006)

Mr Tony Davison

Lady Hardy

Mrs Christine Locher

Ms Celine McInerney

Mr Tom Phillips AM

Representing Adelaide Festival Centre Trust

Mr Richard Ryan AO

Ex Officio

Mr Douglas Gautier

Mr Geoff Bishop

Adelaide Festival Centre Foundation Supporters during 2006-07**Foundation Champion**

Mr John Clayton

Ms Elizabeth Dunsford

Mr and Mrs Barry and Ginger Fitzpatrick

Mr and Mrs John and Annie Heard AM

Ms Alison McDougall

Foundation Friend

Dr Michael Drew

Mr Douglas Gautier

Mr Donald George

Mrs and Mrs John and Annie Heard

Mrs Christine Heard

Mrs Ann Irwin

Mr Martin Keith

Mrs and Mrs Grant and Julia McIntosh

Mr Stephen Millar

Hon. Justice Kemerli Murray AO

Mrs Josephine Prosser

Donors

Mrs Diane Albanese

Miss Clara Andrew

Ms Barbara Auld

Ms Wilhelmina Bajka
Miss Barbara Bond
Ms Jean Brown
Ms Pauline Burger
Dr Dennis Chambers
Mr Mark Colson
Mrs S M Copley
Mrs Mary Dawes Bem
Mrs S M Dempsey
Mr Michael Frost
Mr Norman Geisler
Mr Donald Gilmour
Mr Peter Griffiths
Ms Judith Hall
Mrs Barbara Hardy
Mrs Sue Harford
Mrs Lola Hede
Mrs Liz Jackson
Ms Kay Jamieson
Ms S M Keene
Ms Janet Kelly
Dr Silvia Klaar
Dr I Klepper
Mrs Patricia Lake
Mrs Beth Lewis
Mrs D M Longden
Ms Irene Minkiewicz
Mrs Josephine Paech
Mr David Payne
Mrs Mildred Pettigrew
The Hon Justice Graham Prior
Mr Eric Robins
Dr James Robinson
Mrs M P Schroder
Mr K J Seppelt
Ms Alice Shore
Mr Dave Simms
Mr Keith Skopal
Mrs Lysbeth St Hill
Mr Ian Wall
Miss Evelyn Ward
Mr Chris Ward
Mr Tim Carracher
Mr Nick Heard
Adelaide Resource Recovery
Argo Investments limited



9th Floor
State Administration Centre
200 Victoria Square
Adelaide SA 5000
DX 56208
Victoria Square
Tel +618 8226 9640
Fax +618 8226 9688
ABN 53 327 061 410
audgensa@audit.sa.gov.au
www.audit.sa.gov.au

Our Ref: A07/006

27 September 2007

Mr Barry Fitzpatrick AM
Chairman
Adelaide Festival Centre Trust
GPO Box 1269
ADELAIDE SA 5001

Dear Mr Fitzpatrick

2006-07 AUDIT

The audit of the Adelaide Festival Centre Trust (the Trust) for the year ended 30 June 2007 has been completed.

The scope of the audit covered all principal areas of the Trust's financial and accounting operations and included an assessment of the overall control environment and test verification of the financial statements.

Matters arising from the audit were detailed in management letters to the Chief Executive Officer on 14 August 2007 and on 24 September 2007.

The financial report of the Trust for the year ended 30 June 2007 is returned herewith together with my unqualified Independent Auditor's Report.

Yours sincerely

A handwritten signature in blue ink, appearing to read "S O'Neill".

S O'Neill
Auditor-General

Enc

INDEPENDENT AUDITOR'S REPORT



Government of South Australia

Auditor-General's Department

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State Administration Centre
200 Victoria Square
Adelaide SA 5000
DX 56208
Victoria Square
Tel +618 8226 9640
Fax +618 8226 9688
ABN 53 327 061 410
audgensa@audit.sa.gov.au
www.audit.sa.gov.au

TO THE CHAIRMAN ADELAIDE FESTIVAL CENTRE TRUST

As required by section 31 of the *Public Finance and Audit Act 1987* and section 25 of the *Adelaide Festival Centre Trust Act 1971*, I have audited the accompanying financial report of the Adelaide Festival Centre Trust and controlled entities for the financial year ended 30 June 2007. The financial report comprises:

- An Income Statement;
- A Balance Sheet;
- A Statement of Changes in Equity;
- A Cash Flow Statement;
- Notes to and forming part of the accounts; and
- A Certificate by the Chief Executive Officer and Artistic Director, and the Deputy Chief Executive Officer and Chief Financial Officer.

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

The Responsibility of the Trustees for the Financial Report

The Trustees of the Adelaide Festival Centre Trust are responsible for the preparation and fair presentation of the financial report in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards (including the Australian Accounting Interpretations). This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the requirements of the *Public Finance and Audit Act 1987* and Australian Auditing Standards. The Auditing Standards require that the auditor complies with relevant ethical requirements relating to audit engagements and plans and performs the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal controls relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Trustees, as well as the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Auditor's Opinion

In my opinion, the financial report presents fairly, in all material respects, the financial position of the Adelaide Festival Centre Trust and the consolidated entity as at 30 June 2007, and their financial performance and their cash flows for the year then ended in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and section 25 of the *Adelaide Festival Centre Trust Act 1971*, and Australian Accounting Standards (including the Australian Accounting Interpretations).

A handwritten signature in blue ink, appearing to read 'S O'Neill', with a stylized flourish at the end.

S O'Neill
Auditor-General
27 September 2007

ADELAIDE FESTIVAL CENTRE TRUST

INCOME STATEMENT

for the year ended 30 June 2007

		Consolidated		AFCT	
	Note	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
EXPENSES					
Staff Benefit Expenses	6	14,686	11,485	14,686	11,480
Supplies and services	7	14,655	10,909	14,653	10,794
Depreciation and amortised expense	8	6,894	4,853	6,894	4,853
Financing costs	9	1,861	2,105	1,861	2,105
Total Expenses		38,096	29,352	38,094	29,232
INCOME					
User Charges		19,747	16,133	19,704	15,943
Revenue Received from Foundation	4	-	-	405	41
Interest	5	560	439	530	405
Total Income		20,307	16,572	20,639	16,389
Net Cost of providing services		(17,789)	(12,780)	(17,455)	(12,843)
REVENUES FROM / PAYMENTS TO SA GOVERNMENT					
Revenues from SA Government	3	9,909	10,851	9,909	10,851
Net result attributable to the SA Government as owner		(7,880)	(1,929)	(7,546)	(1,992)

ADELAIDE FESTIVAL CENTRE TRUST

BALANCE SHEET

as at 30 June 2007

		Consolidated		AFCT	
	Note	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
CURRENT ASSETS:					
Cash	10	6,295	8,635	6,166	8,155
Receivables	11	1,878	1,617	1,857	1,615
Inventories	12	65	65	65	65
Other Current Assets	13	13	323	13	323
Total Current Assets		8,251	10,640	8,101	10,158
NON-CURRENT ASSETS:					
Land & Buildings		73,644	78,365	73,644	78,365
Plant & Equipment		4,750	4,971	4,750	4,971
Intangibles		281	-	281	-
Leasehold Improvements		750	878	750	878
Works of Art		6,800	6,800	6,800	6,800
Total Non-Current Assets	14, 15	86,225	91,014	86,225	91,014
Total Assets		94,476	101,654	94,326	101,172
CURRENT LIABILITIES:					
Payables	16	5,371	6,226	5,369	6,225
Borrowings	17, 28	214	-	214	-
Staff Benefits	18	1,451	1,214	1,451	1,214
Other Current Liabilities	19	619	538	619	538
Total Current Liabilities		7,655	7,978	7,653	7,977
NON-CURRENT LIABILITIES:					
Payables	16	135	125	135	125
Borrowings	17, 28	28,184	27,250	28,184	27,250
Staff Benefits	18	1,153	1,072	1,153	1,072
Total Non-Current Liabilities		29,472	28,447	29,472	28,447
Total Liabilities		37,127	36,425	37,125	36,424
NET ASSETS		57,349	65,229	57,201	64,748
EQUITY:					
Reserves	20	66,069	66,069	66,069	66,069
Accumulated Surplus/(Deficit)		(8,720)	(840)	(8,868)	(1,321)
TOTAL EQUITY		57,349	65,229	57,201	64,748
Commitments	21				
Contingent Liabilities & Contingent Assets	22				

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ADELAIDE FESTIVAL CENTRE TRUST
STATEMENT OF CHANGES IN EQUITY
for the year ended 30 June 2007

	Asset Revaluation Reserve	Retained Earnings	Total
	\$'000	\$'000	\$'000
BALANCE AT 30 JUNE 2005	47,939	1,089	49,028
Gain on revaluation of non-current assets	18,130	-	18,130
Profit / Loss for the period	-	(1,929)	(1,929)
Total recognised income and expenses for 2005-06	<u>18,130</u>	<u>(1,929)</u>	<u>16,201</u>
 BALANCE AT 30 JUNE 2006	 <u>66,069</u>	 <u>(840)</u>	 <u>65,229</u>
 Profit / Loss for the period	 -	 (7,880)	 (7,880)
Total recognised income and expenses for 2006-07	<u>-</u>	<u>(7,880)</u>	<u>(7,880)</u>
 BALANCE AT 30 JUNE 2007	 <u>66,069</u>	 <u>(8,720)</u>	 <u>57,349</u>

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ADELAIDE FESTIVAL CENTRE TRUST

CASH FLOW STATEMENT

for the year ended 30 June 2007

	Note	Consolidated		AFCT	
		2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
		Inflows/ (Outflows)	Inflows/ (Outflows)	Inflows/ (Outflows)	Inflows/ (Outflows)
CASH FLOW FROM OPERATING ACTIVITIES:					
Cash Outflows:					
Interest paid		(1,861)	(1,892)	(1,861)	(1,892)
Staff benefit payments		(14,350)	(11,233)	(14,350)	(11,233)
Supplies and services		(14,416)	(10,789)	(14,396)	(10,810)
Decrease in funds held on behalf of promoters		(812)	-	(812)	-
GST paid on purchases		(1,391)	(1,004)	(1,391)	(1,004)
GST remitted to ATO		(396)	(297)	(396)	(297)
Cash used in operations		(33,226)	(25,215)	(33,206)	(25,236)
Cash Inflows:					
Receipts from patrons/customers		19,587	15,500	19,948	15,350
Interest received		565	425	535	392
Increase in funds held on behalf of promoters		-	1,949	-	1,949
GST receipts on receivables		1,712	1,241	1,712	1,241
GST received from ATO		69	74	69	74
Cash generated from operations		21,933	19,189	22,264	19,006
CASH FLOW FROM GOVERNMENT:					
Receipts from SA Government		9,909	10,851	9,909	10,851
		9,909	10,851	9,909	10,851
Net Cash provided by / (used in) operating activities	23	(1,384)	4,825	(1,033)	4,621
CASH FLOWS FROM INVESTING ACTIVITIES:					
Cash Outflows:					
Purchase of property, plant and equipment and works of art		(2,105)	(96)	(2,105)	(55)
Net Cash provided by/(used in) Investing Activities		(2,105)	(96)	(2,105)	(55)
CASH FLOWS FROM FINANCING ACTIVITIES:					
Cash Outflows					
Borrowings from SA Government		1,200	-	1,200	-
Repayment of borrowings		(51)	-	(51)	-
Net Cash provided by/(used) in Financing Activities		1,149	-	1,149	-
Net Increase/(Decrease) in cash and cash equivalents		(2,340)	4,729	(1,989)	4,566
Cash and cash equivalents at the beginning of the financial year		8,635	3,906	8,155	3,589
Cash and cash equivalents at the end of the financial year	10	6,295	8,635	6,166	8,155

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ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2007

1. Adelaide Festival Centre Trust Objectives

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

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

2. Summary of Significant Accounting Policies

(a) Basis of Accounting

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

(b) Changes in Accounting Policy:

Except for the amendments to AASB 101 *Presentation of Financial Statements*, which the Adelaide Festival Centre Trust has early-adopted, the Australian accounting standards and interpretations that have recently been issued or amended but are not yet effective, have not been adopted by the Adelaide Festival Centre Trust for the reporting period ending 30 June 2007.

(c) Non-Current Asset Acquisition and Recognition

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

Adelaide Festival Centre Trust capitalises all non-current physical assets with a value of \$5,000 or greater in accordance with APF III *Asset Accounting Framework*.

(d) Principles of Consolidation

The consolidated financial statements incorporate the assets and liabilities of all entities controlled by the Trust as at 30 June 2007, and the results of all controlled entities for the year then ended. The effects of all transactions between entities in the consolidated entity are eliminated in full. The controlled entity is listed at note 31.

(e) Revaluation of Non-Current Assets

In accordance with APF III *Asset Accounting Framework*:

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

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

Land and Buildings

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

(f) Comparative Amounts

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

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ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2007

(g) Depreciation

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

Depreciation rates are reviewed annually.

Depreciation for non-current assets is determined as follows:

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

(h) Staff Benefits

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

Accrued Salaries and Wages

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

Annual Leave

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

Sick Leave

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

Long Service Leave

In calculating long service leave, the Trust has used a benchmark of 6.5 years, based on an actuarial assessment undertaken by the Department of Treasury and Finance. The long service leave benefit estimated to be paid within the next 12 months of balance date is calculated by multiplying each Staff's benefits by the remuneration rate expected when the leave is taken. The estimated rate of salary inflation is 4 percent.

Superannuation

Contributions are made by the Trust to a number of State Government and externally managed superannuation schemes. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the superannuation schemes. The only liability outstanding at balance date relates to contributions due but not yet paid to the superannuation schemes. The total superannuation contributions paid this financial year was \$1,080,694.

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2007

(i) Workers Compensation

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

(j) Provision for Doubtful Debts

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

(k) Inventories

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

(l) Income and Expenses

Operating Grants:

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

Catering Revenues and Expenses:

The Trust has a contractual arrangement in place for the provision of catering services.

Assets received/provided free of charge:

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

Other Revenues:

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

(m) Income Tax Status

The activities of the entity are exempt from income tax.

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

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

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

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

(o) Segment Information

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

(p) Rounding

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

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ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2007

	Consolidated		AFCT	
	2007	2006	2007	2006
	\$'000	\$'000	\$'000	\$'000
3. SA Government Grants				
Included in Revenues from Ordinary Activities were the following Government Grants:				
Operating grants received:				
Operating base	7,077	9,348	7,077	9,348
Debt Servicing – Interest	1,632	1,503	1,632	1,503
Total State Government Operating Grants	8,709	10,851	8,709	10,851
Capital Grants received				
Capital Replacement	1,200	-	1,200	-
	9,909	10,851	9,909	10,851

4. Revenue from Foundation				
Revenue Received	-	-	405	-
Indigenous Art Works Received Free of Charge	-	-	-	41
	-	-	405	41

5. Interest revenues				
Interest from entities within the SA Government	560	439	530	405
	560	439	530	405

6. Staff Expenses				
Salaries and Wages	10,985	8,790	10,985	8,785
Termination Payments	501	-	501	-
Long Service Leave	251	258	251	258
Annual Leave	654	663	654	663
Employment on-costs - superannuation	1,081	829	1,081	829
Employment on-costs - other	903	663	903	663
Board Fees	84	75	84	75
Other	227	207	227	207
	14,686	11,485	14,686	11,480

Changes to Staffing Arrangements

Pursuant to a proclamation, the Statutes Amendment (Public Sector Employment) Act 2006, (PSE Act) came into operation on 1 April 2007.

The PSE Act amended the employment provisions of the Adelaide Festival Centre Trust Act 1971 (AFCT Act) to provide that the Chief Executive of the Department of the Premier and Cabinet is to be the "employing authority" of all staff of the Trust. Prior to the operation of the PSE Act, the Trust had the power to appoint staff.

Consistent with the PSE Act, the Chief Executive of the Department of the Premier and Cabinet has delegated all of his powers and functions relating to the employment of staff to the Trust. The Treasurer, pursuant to the PSE Act, has also issued a direction to the Trust to make payments with respect to any matter arising in connection with the employment of a person under the AFCT Act.

As a consequence of these changes, the total staffing expenses reflected in this financial report comprise the Staff expenses of the agency for the period 1 July 2006 to 31 March 2007 and the staffing expenses of the agency for the period 1 April to 30 June 2007.

7. Supplies and Services

Supplies and services provided by entities within the SA Government

Contractors	77	80	77	80
Artistic Production	29	30	29	30
Utilities	208	260	208	260
Financial Transactions	181	183	181	183
Premises Rental	149	133	149	133
Insurance	269	238	269	238
Equipment	124	69	124	69
Other	88	95	88	95
Total Supplies and services – SA Government Entities	1,125	1,088	1,125	1,088

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ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2007

	Consolidated		AFCT	
	2007	2006	2007	2006
	\$'000	\$'000	\$'000	\$'000
Supplies and services provided by entities external to the SA Government				
Supplies	2,497	1,611	2,496	1,542
Contractors	531	404	531	383
Artistic Production	3,304	1,689	3,304	1,689
Utilities	1,281	1,365	1,281	1,364
Financial Transactions	460	559	460	559
Travel and Accommodation	465	336	465	335
Premises Rental	1,024	776	1,024	776
Insurance	12	15	12	15
Doubtful debts	112	85	112	85
Equipment	619	827	619	827
Advertising & Marketing	2,167	1,073	2,167	1,073
Other	1,058	1,081	1,057	1,058
Total Supplies and services – Non SA Government entities	13,530	9,821	13,528	9,706
Total Supplies and services	14,655	10,909	14,653	10,794
8. Depreciation expense				
Buildings	4,878	3,362	4,878	3,362
Plant and Equipment	1,887	1,362	1,887	1,362
Leasehold Improvements	129	129	129	129
Total Depreciation expense	6,894	4,853	6,894	4,853
AFCT revalued its buildings and plant and equipment upward during 2006. As a result of the revaluation, depreciation expense on these assets has increased in the current reporting period.				
9. Financing Costs				
Interest paid	1,861	2,105	1,861	2,105
Total Financing Costs	1,861	2,105	1,861	2,105
10. Cash				
Cash at Bank and on Hand	6,295	8,635	6,166	8,155
	6,295	8,635	6,166	8,155
Cash includes cash on hand, deposits held at call that are used in the cash management function on a day-to-day basis.				
11. Receivables				
Trade Debtors – SA Government Entities	56	82	56	82
Interest Receivable	31	37	31	37
Total Receivables from SA Government Entities	87	119	87	119
Trade Debtors – Non SA Government Entities	1,957	1,651	1,936	1,649
Less: Provision for Doubtful Debts	166	153	166	153
Total Receivables from Non SA Government Entities	1,791	1,498	1,770	1,496
Total Receivables	1,878	1,617	1,857	1,615
12. Inventories				
Raw Materials	65	65	65	65
	65	65	65	65
13. Other Current Assets				
Prepayments	13	11	13	11
Works in Progress	-	312	-	312
	13	323	13	323

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2007

	Consolidated		AFCT	
	2007	2006	2007	2006
	\$'000	\$'000	\$'000	\$'000
14. Property, Plant and Equipment, Leasehold Improvements and Works of Art				
Land and Buildings				
Freehold Land:				
At independent valuation 2006	5,895	5,895	5,895	5,895
Buildings:				
At independent valuation 2006	146,980	146,980	146,980	146,980
Less: Accumulated depreciation	(79,388)	(74,510)	(79,388)	(74,510)
	67,592	72,470	67,592	72,470
At Cost	157	-	157	-
Total Land and Buildings	73,644	78,365	73,644	78,365
Plant and Equipment				
At Independent valuation 2006	21,198	21,198	21,198	21,198
Less: Accumulated depreciation	(18,115)	(16,227)	(18,115)	(16,227)
	3,083	4,971	3,083	4,971
At Cost	1,667	-	1,667	-
Less: Accumulated depreciation	-	-	-	-
	1,667	-	1,667	-
Total Plant and Equipment	4,750	4,971	4,750	4,971
Intangibles				
At Cost	281	-	281	-
Total Intangibles	281	-	281	-
Leasehold Improvements				
At independent valuation 2006	1,758	1,758	1,758	1,758
Less: Accumulated depreciation	(1,008)	(880)	(1,008)	(880)
Total Leasehold Improvements	750	878	750	878
Works of Art				
At independent valuation 2005	6,765	6,765	6,765	6,765
At Cost (2006)	35	35	35	35
Total Works of Art	6,800	6,800	6,800	6,800
Total Property, Plant and Equipment, Leasehold Improvements and Works of Art	86,225	91,014	86,225	91,014

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

15. Asset Movement Schedule

	Freehold Land \$'000	Buildings \$'000	Plant & Equip \$'000	Intangibles \$'000	Works of Art \$'000	Leasehold Improvements \$'000	Total \$'000
Gross Amount							
Balance at 1 July 2006	5,895	146,980	21,198	-	6,800	1,758	182,631
Additions	-	157	1667	281	-	-	2105
Disposals	-	-	-	-	-	-	-
Revaluations	-	-	-	-	-	-	-
Balance at 30 June 2007	5,895	147,137	22,865	281	6,800	1,758	184,736
Accumulated Depreciation							
Balance at 1 July 2006	-	74,510	16,227	-	-	880	91,617
Depreciation Expenses	-	4,878	1,888	-	-	128	6,894
Revaluations	-	-	-	-	-	-	-
Balance at 30 June 2007	-	79,388	18,115	-	-	1,008	98,511
Net Book Value	5,895	67,749	4,750	281	6,800	750	86,225

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ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2007

16. Payables

	Consolidated		AFCT	
	2007	2006	2007	2006
	\$'000	\$'000	\$'000	\$'000
Current payables – SA Government Entities				
Unsecured creditors and accruals	1,155	1,068	1,155	1,068
Employment on - costs	81	74	81	74
	<u>1,236</u>	<u>1,142</u>	<u>1,236</u>	<u>1,142</u>
Current payables –other Non SA Government Entities				
Unsecured creditors and accruals	4,035	5,000	4,033	4,999
Employment on - costs	100	84	100	84
	<u>4,135</u>	<u>5,084</u>	<u>4,133</u>	<u>5,083</u>
Total Current Payables	<u>5,371</u>	<u>6,226</u>	<u>5,369</u>	<u>6,225</u>
Non-Current Liabilities - SA Government Entities				
Employment on - costs	92	84	92	84
Non-Current Liabilities–other Non SA Government Entities				
Employment on -costs	43	41	43	41
	<u>135</u>	<u>125</u>	<u>135</u>	<u>125</u>
Total Payables	<u>5,506</u>	<u>6,351</u>	<u>5,504</u>	<u>6,350</u>

17. Borrowings

Current Liabilities				
Borrowings from Government	214	-	214	-
	<u>214</u>	<u>-</u>	<u>214</u>	<u>-</u>
Non-Current Liabilities				
Borrowings from Government	28,184	27,250	28,184	27,250
Total	<u>28,398</u>	<u>27,250</u>	<u>28,398</u>	<u>27,250</u>

18. Staff Benefits

Current Liabilities				
Provision for annual leave	797	691	797	691
Provision for long service leave	220	205	220	205
Accrued Salary and Wages	434	318	434	318
	<u>1,451</u>	<u>1,214</u>	<u>1,451</u>	<u>1,214</u>
Non-Current Liabilities				
Provision for long service leave	1,153	1,072	1,153	1,072
Total Provision Associated with Staff Benefits	<u>2,604</u>	<u>2,286</u>	<u>2,604</u>	<u>2,286</u>

19. Other Current Liabilities

Venue Hire Deposits	249	240	249	240
Revenue in Advance	370	298	370	298
	<u>619</u>	<u>538</u>	<u>619</u>	<u>538</u>

22/

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ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2007

	Consolidated		AFCT	
	2007	2006	2007	2006
	\$'000	\$'000	\$'000	\$'000
20. Reserves				
Asset revaluation reserve				
Land:				
Opening Balance	5,895	5,895	5,895	5,895
Movement	-	-	-	-
Closing Balance	<u>5,895</u>	<u>5,895</u>	<u>5,895</u>	<u>5,895</u>
Buildings:				
Opening Balance	45,414	45,414	45,414	45,414
Movement	-	-	-	-
Closing Balance	<u>45,414</u>	<u>45,414</u>	<u>45,414</u>	<u>45,414</u>
Plant and Equipment:				
Opening Balance	8,466	8,466	8,466	8,466
Movement	-	-	-	-
Closing Balance	<u>8,466</u>	<u>8,466</u>	<u>8,466</u>	<u>8,466</u>
Works of Art:				
Opening Balance	6,166	6,166	6,166	6,166
Revaluation	-	-	-	-
Closing Balance	<u>6,166</u>	<u>6,166</u>	<u>6,166</u>	<u>6,166</u>
Leasehold Improvements:				
Opening Balance	128	128	128	128
Revaluation	-	-	-	-
Closing Balance	<u>128</u>	<u>128</u>	<u>128</u>	<u>128</u>
Total:				
Opening Balance	66,069	66,069	66,069	66,069
Revaluation	-	-	-	-
Closing Balance	<u>66,069</u>	<u>66,069</u>	<u>66,069</u>	<u>66,069</u>

21. Commitments

(a) Operating Leases

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

Not later than one year	130	80	130	80
Later than one year and not later than five years	<u>94</u>	<u>109</u>	<u>94</u>	<u>109</u>
Total Operating Lease Commitments	<u>224</u>	<u>189</u>	<u>224</u>	<u>189</u>

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

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

(b) Remuneration Commitments

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

Within one year	2,325	2,765	2,325	2,765
Later than one year and not later than five years	<u>1,958</u>	<u>1,939</u>	<u>1,958</u>	<u>1,939</u>
Total Remuneration Commitments	<u>4,283</u>	<u>4,704</u>	<u>4,283</u>	<u>4,704</u>

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

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2007

	Consolidated		AFCT	
	2007	2006	2007	2006
	\$'000	\$'000	\$'000	\$'000
(c) Other Commitments				
Commitments under non-cancellable maintenance agreements at reporting date are as follows:				
Not later than one year	763	411	763	411
Later than one year and not later than five years	261	127	261	127
Total Other Commitments	1,024	538	1,024	538

22. Contingent Liabilities

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

23. Cash Flow Reconciliation

Reconciliation of Cash – Cash at year end as per:

Cash Flow Statement	6,295	8,635	6,166	8,155
Balance Sheet	6,295	8,635	6,166	8,155

Reconciliation of Net Cash provided by Operating Activities to Net Cost of providing Services:

Net Cash provided by/(used in) Operating Activities	(1,384)	4,825	(1,033)	4,621
Less Revenues from SA Government	(9,909)	(10,851)	(9,909)	(10,851)

Add/Less non-cash items:

Depreciation	(6,894)	(4,853)	(6,894)	(4,853)
Resources free of charge	-	-	-	41
Cost of restructure of loan	-	(87)	-	(87)

Changes in assets and liabilities:

Increase (Decrease) in Receivables	261	671	242	771
Increase (Decrease) in other Current Assets	(310)	270	(310)	270
(Decrease) in Inventories	-	(7)	-	(7)
(Increase) Decrease in Payables	846	(2,599)	848	(2,599)
(Increase) Decrease in other Current Liabilities	(81)	(173)	(81)	(173)
Decrease (Increase) in Staff Benefits	(318)	24	(318)	24

Net Cost of Providing Services

(17,789)	(12,780)	(17,455)	(12,843)
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24. Remuneration to Auditors and Consultants

Remuneration to Auditors:

Auditing the Financial Report

84	84	84	84
84	84	84	84

Number of Consultants:

Under \$10,001
\$10,001-\$50,000
\$50,001-\$150,000

2007 Number	2006 Number	2007 Number	2006 Number
-	1	-	1
-	1	-	1
1	-	1	-
1	2	1	2

Payments to Consultants:

Under \$10,001
\$10,001-\$50,000
\$50,001-\$150,000

Consolidated		AFCT	
2007	2006	2007	2006
\$'000	\$'000	\$'000	\$'000
-	6	-	6
-	10	-	10
136	-	136	-
136	16	136	16

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2007

25. Remuneration of Staff

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

	2007 Number of Staff	2006 Number of Staff
\$100,000 - \$109,999	2	2
\$110,000 - \$119,999	1	1
\$130,000 - \$139,999	1	1
\$140,000 - \$149,999	1	1
\$160,000 - \$169,999	-	1
\$180,000 - \$189,999	2	-
\$190,000 - \$199,999	-	1
\$220,000 - \$229,999	-	1
\$260,000 - \$269,999	2	-

This table includes all Staff who received remuneration of \$100,000 or more during the year.

Remuneration of Staff reflects all costs of employment including salaries and wages, superannuation contributions, fringe benefits tax and other salary sacrifice benefits.

The total remuneration received by these Staff for the year is \$1,511,000 (\$1,198,000).

The amount of \$136,245 was included for Termination payment paid in the financial period.

26. Trustees Remuneration and Related Party Disclosures

Trustees Remuneration

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

	2007 Number of Trustees	2006 Number of Trustees
\$0 - \$9,999	9	7
\$10,000-\$19,999	2	1

The aggregate of the remuneration referred to in the above table for Trustees is \$83,845 (\$76,300) and includes \$6,880 (\$4,000) superannuation.

Related Party Disclosures

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

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

Mr Barry Fitzpatrick AM (Chair)	Mr Richard Ryan AO (term completed 15 January 2007)
Ms Joanne Staugas	Mrs Fiona Adler (term completed 15 January 2007)
Mr Peter Goers	Ms Anne Moran (term completed 13 August 2006)
Mr Ian Kowalick	
Ms Caroline Cordeaux	
Councillor Richard Hayward (commenced 19 October 2006)	
Ms Zannie Flanagan (commenced 16 January 2007)	
Mr Bill Spurr (commenced 16 May 2007)	

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.

27. Termination Payments

	Consolidated 2007 \$'000	2006 \$'000	AFCT 2007 \$'000	2006 \$'000
Amount paid to these Staff:				
Termination Payments	356	-	356	-
Annual leave and long service leave paid on termination	145	-	145	-
Net Amount Paid to Staff	501	-	501	-

In 2006/07 nine termination payments totalling \$356,000 were paid and an additional \$145,000 was paid on account of accrued annual leave and long service leave.

There were no eligible recoveries due from the Office of the Commissioner of Public Employment.

28. Financial Instruments

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2007

Financial Instruments	Note	Accounting Policies and Methods	Nature/Risk of Underlying Instrument
Financial Assets		Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	
Cash	10	Deposits are recognised at their nominal amount. Interest is credited to revenue as it accrues.	
Receivables	11	These receivables are recognised at the nominal amounts due less any provision for bad and doubtful debts. Collectability of debts is reviewed at balance date. Provisions are made when collection of the debt is judged to be less than likely.	Credit terms are net 30 days. The carrying amount of receivables approximates net fair value due to being receivable on demand. The Trust's maximum exposure to credit risk at the reporting date in relation to financial assets is the carrying amount of those assets as indicated in the Balance sheet. The Trust has no significant exposure to any concentrations of credit risk.
Financial Liabilities		Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured.	
Trade Creditors	16	Creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received.	Settlement is made net 30 days. All payables are non interest bearing. The carrying amount of payables approximates net fair value due to being payable on demand
Other Liabilities	19	Monies held in trust being deposits held for other entities and revenues earned in advance are recognised as liabilities.	The Trust holds monies on behalf of other entities and revenues earned in advance.
Borrowings	17	Borrowings are recognised in accordance with APF IV <i>Financial Asset and Liability Framework</i> at their nominal amounts.	The interest rate is determined by the Treasurer on borrowings from the Department of Treasury and Finance. The effective interest rate ranged from 5.8% to 6.75%. There are three elements to these borrowings, one with no maturity date (interest paid quarterly) \$19.8 m the second borrowing with a maturity date in 2015 (interest paid monthly) \$7.4m and the third borrowing of \$1.2m with a maturity date in 2012 (principal and interest paid monthly).

29. Staff Benefits and Related On-Cost Liabilities

Current Liabilities:

- Provision for annual leave (refer note 18)
- Provision for long service Leave (refer note 18)
- Accrued Salary and Wages (accounted for in provisions refer note 18)
- Employment on-costs (accounted for in payables refer note 16)

Non-Current Liabilities:

- Provision for long service leave (refer note 18)
- Employment on-costs (accounted for in payables refer note 16)

Aggregate Staff Benefits and Related On-Cost Liabilities

Consolidated		AFCT	
2007	2006	2007	2006
\$'000	\$'000	\$'000	\$'000
797	691	797	691
220	205	220	205
434	318	434	318
181	158	181	158
1,632	1,372	1,632	1,372
1,153	1,072	1,153	1,072
135	125	135	125
1,288	1,197	1,288	1,197
2,920	2,569	2,920	2,569

30. Economic Dependency

A significant proportion of revenue is derived from government, without which the Adelaide Festival Centre Trust would not be able to continue its operations. Revenue from government grants was \$9.909 million in 2006/2007.

31. Controlled Entity

The consolidated financial statements at 30 June 2007 include the following controlled entity:

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

Certification of the Financial Report

We certify that:

- the attached General Purpose Financial Report for the Adelaide Festival Centre Trust presents fairly, in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987*, applicable Australian Accounting Standards and other mandatory professional reporting requirements in Australia, the financial position of the Adelaide Festival Centre Trust as at 30 June 2007, the results of its operation and its cash flows for the year then ended;
- the attached financial statements are in accordance with the accounts and records of the Adelaide Festival Centre Trust and give an accurate indication of the financial transactions of the Adelaide Festival Centre Trust for the year then ended; and
- internal controls over the financial reporting have been effective throughout the reporting period and there are reasonable grounds to believe the Adelaide Festival Centre Trust will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors.



D Gautier
CEO & Artistic Director
September 2007



G W Bishop
Deputy CEO & Chief Financial Officer
September 2007

