



ADELAIDE FESTIVAL CENTRE

ANNUAL REPORT 2007-08

September 2008

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Government of South Australia

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2007-08 FINANCIALS ATTACHED

Introduction

Established as a statutory authority under the *Adelaide Festival Centre Trust Act 1971* the Festival Centre was 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.

Our aspiration is for a city and State that is a hub of arts excellence and acknowledged as such - locally, nationally and internationally. The Adelaide Festival Centre sees itself as a key driver of this positioning for South Australia.

The Festival Centre is an iconic arts and tourism entity and enterprise for the State and strives to assist the government to better realise the aspirations of the community for an active and essential creative performing arts centre at the very heart of the capital city, and a national and international flagship arts centre capable of adding value and presenting the best in arts and entertainment.

Through a combination of renewed artistic and programming vision the Festival Centre aims to be a powerhouse for arts, tourism and city revitalisation - government and the arts working together.

The Adelaide Festival Centre is proud of its strong program led approach, consistent with the legacy and initial aspirations of the Adelaide Festival Centre. The Festival Centre are now leveraging this new programming for new revenues from box office sales, sponsorship and associated sources. The aim is for a mix of net profit generating program activity with broad appeal as well as work that is about the Adelaide Festival Centre asserting its excellence as a presenter of world-class performing arts and a vital player in the development of new work in partnership with SA's own leading and second-tier companies.

Highlights of 2007-08

- Adelaide Festival Centre introduced two new streams to its year-long festival of theatre (**CentreStage**), dance (**Pivot(al)**) and music (**trans:mission**). The new programming streams were (**Australia Stories**) stories on stage about the Australian way of life and (**Symphonic**) Orchestra works.
- The inaugural **OzAsia Festival** was held 21 Sept – 7 October attracting over 15,000 attendances. The **OzAsia Festival** presented and celebrated 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 inaugural **Adelaide International Guitar Festival** 23 November – 2 Dec attracting over 30,000 attendances and critical acclaim. 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.
- The eighth annual **Adelaide Cabaret Festival** held from 6-14 June in venues across the Festival Centre attracted over 36,000 attendances and 43 sold-out shows.
- Regular Sunday activity during the warmer months including the art and craft market, children's art workshops 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** and **Our Mob**.
- The **Something on Saturday** program in its thirty-first year of offering the best entertainment in Adelaide for three to ten year olds. **Morning Melodies** was twenty-three 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.
- Building new audiences with the **GreenRoom** youth membership program and **Student Tix**.

Chairman's Report

It's been a year of investment and structural change for the Adelaide Festival Centre.

In June 2007 the South Australian Government announced its intention to forgive the Adelaide Festival Centre Trust's \$28 million debt the Festival Centre some of it carried since 1976. At the same time structural options were examined with the aim of allowing the Adelaide Festival Centre Trust, as an organisation to be able to place more emphasis on the business of presenting programs and building audiences and less on the management of building assets. Effective from 30 June 2008 the Government approved a proposal to transfer the majority of the Trust's physical assets to the Minister to be managed by the Department of the Premier and Cabinet (DPC) through Arts SA.

This financial year, attendances at ticketed events were 542,724 to 1,103 performances either presented or hosted by the Adelaide Festival Centre with a total attendance of 966,417, including exhibitions, functions and events.

Total attendances to shows presented by Adelaide Festival Centre was 193, 091 - a significant increase from 154, 603 in 06/07.

Venue utilisation was up to 85% across all venues including Her Majesty's Theatre compared to 73% in 2006/07.

Attendances continue to build at the Adelaide Festival Centre and new audiences are engaging with the diverse programming available throughout the year.

The Adelaide Festival Centre activity continues to complement South Australia's flagship companies including State Opera of SA, State Theatre Company of SA, Windmill Performing Arts, Leigh Warren and Dancers, Brink Productions and the Adelaide Symphony Orchestra as well as Australian flagship companies including The Australian Ballet and Australian Dance Theatre.

The Trust's commercial operations including venue sales, car parking and set construction workshops performed well. Overall Commercial operations made a net contribution of \$3.97 million.

The net trading result for this year was a surplus of \$317,000.

On behalf of the Trustees I would like to thank the senior management team, Douglas Gautier, Karen Bryant, Mary-Anne O'Leary, Paul Grooms, Lincoln Size Gilleen Smiley, Michael McCabe, Kathryn Stokes, Julia Holt (until 8/08) and Geoff Bishop (until 5/08) for their leadership and support.

Thanks must also be extended to the dedicated Adelaide Festival Centre staff for their passion and commitment to the arts and the Festival Centre.

I also thank my fellow Trustees for their support and the Festival Centre's many sponsors, donors, advocates and supporters for their valuable contribution to the success of the Festival Centre.

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 a number of new board members – thanks to Chair Michael Luchich 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 our 'New Directions' initiative and I particularly thank the Hon Mike Rann Premier and Minister for the Arts, the Hon John Hill Minister Assisting the Premier in the Arts and Greg Mackie and the staff of Arts SA for their ongoing support.

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

The year 2008 marked the Adelaide Festival Centre's 35th birthday. We officially celebrated this milestone publicly at the opening night of the 2008 Adelaide Cabaret Festival on 6 June.

This year also brought with it two events of long-term significance for the Festival Centre: firstly, the forgiveness of the \$28 million dollar deficit by the Government.

Secondly, in a proposal put forward by the Adelaide Festival Centre Trust designed to complement this move, the Government announced a re-alignment of the Trust's structure that allowed it to place more emphasis on managing the development, marketing and presentation of its New Directions artistic vision for the Festival Centre. This was achieved by transferring, within Government, the Trust's land and buildings together with responsibility for their long-term strategic management.

The current 2008 program represents the second year of a massive audience development effort and comprehensive revitalising and repositioning of the Adelaide Festival Centre. This was never going to be a short journey and the first five years were always going to be about investment and laying foundations to build on. These foundations are now starting to gain some real strength.

This approach requires a significant investment of time, effort and money to build audiences and arts product over the initial years of the strategy. We have worked hard to increase the number of activities in our venues to increase attendances.

In the 2005/2006 financial year the Adelaide Festival Centre presented or co-presented 315 events, with this rising to 594 events (an 89% increase) in the 2006/2007 financial year or 53% of total events in our venues. In 2007/2008 financial year (the first representing a full 12 months of the new activities) we presented or co-presented over 60% of the work in our venues.

As well as our Pivot(al), CentreStage and trans:mission programs which were introduced in 2007, in 2008 we added in two more: Symphonic (large-scale orchestral works) and Australian Stories (stories about the Australian way of life). We also presented three annual festivals as well as numerous performances, free events and exhibitions.

The OzAsia Festival and Adelaide International Guitar Festivals were both presented for the first time in the latter half of 2007, giving us the opportunity to welcome a very diverse range of new audiences to the Festival Centre, whether local, national or international. Both events generated a lot of positive feedback which we were able to apply when programming the 2008 events.

Our membership program for the 12 – 25 age group, GreenRoom, continued to flourish with new members constantly joining to experience a “backstage pass” to a number of special events, including meet-the-artist sessions, backstage tours and discounted tickets, at the Festival Centre.

Our venues have continued to house the work of our home 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 all Adelaide Festival Centre management and staff for their ongoing dedication and commitment. 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, Adelaide City Council, Hieu Van Le Lieutenant Governor of South Australia and Patron of OzAsia Festival, our sponsors, donors, the South Australian Tourism Commission and the business community.

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

Douglas Gautier
CEO & Artistic Director

Adelaide Festival Centre Trust Act 1971

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

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

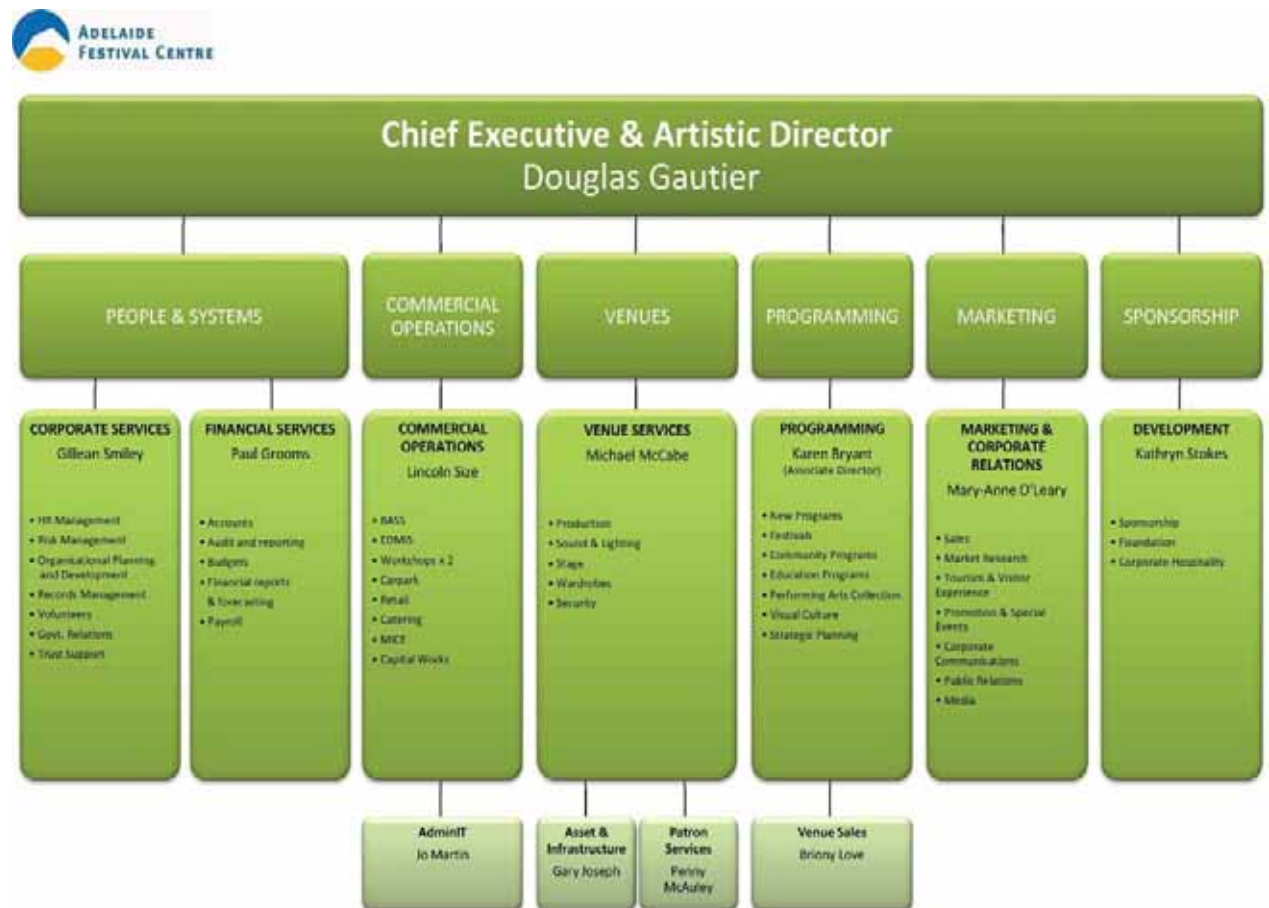
The Adelaide Festival Centre Trust is also subject to certain provisions (part 2, part 3, part 4, sections 27, 32, 35, 36, 37, 38, 39, 40, 41 and 42) of the *Public Corporations Act 1993*.

Trustees

The following individuals served as Trustees during the 2007-08 financial year:

Barry Fitzpatrick AM, Chairman of Adelaide Festival Centre Trust
Susan Clearihan (from 17/4/08)
Caroline Cordeaux
Zannie Flanagan
Peter Goers
Richard Hayward (until 20/10/07)
Ian Kowalick
Bill Spurr
Joanne Staugas

Organisational Chart



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

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

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| TO BE THE HEART OF THE FESTIVAL STATE |
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On 2 June 2008 the Adelaide Festival Centre celebrated 35 years of presenting outstanding live performance experiences, exhibitions and events to Adelaide audiences and visitors. The iconic building first opened in 1973 and was completed, when the Drama Centre (housing the Dunstan Playhouse, Space and Artspace gallery) was opened to the public a little over a year later.

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.

The Adelaide Festival Centre also 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 2007-2008 including the following Adelaide Festival Centre presented programs:

Adelaide Cabaret Festival: opens on the June long weekend every year.

OzAsia Festival: the inaugural annual OzAsia Festival was held 21 September – 7 October 2007.

Adelaide International Guitar Festival: the inaugural annual Adelaide International Guitar Festival was held 23 November – 2 December 2007.

Australian Stories: live performance about the Australian way of life.

CentreStage: a premier selection of international theatre performance.

Pivot(al): world's best dance.

Symphonic: large scale orchestral music.

trans:mission: universal beats, rhythms & grooves.

iNSPACE: presents new works, new ideas and new collaborations from some of Australia's hottest independent artists.

Sunday Activity: including markets, Sunday Spectrum music program in the ArtSpace and Sunday Session free music program in the Piano Bar.

Something on Saturday: a sixteen-week winter program of theatre, dance, music and free workshops for children - in its thirty-first 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.

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

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 Kaurna people, the traditional custodians of the land. The Collection now includes the work of more than twenty Australian Indigenous artists.

CALENDAR OF EVENTS

JULY

Festival Theatre

Burt Bacharach and the ASO (Adelaide Symphony Orchestra)

The Sibelius Festival (**Adelaide Festival Centre** and Adelaide Symphony Orchestra)

2007 National Calisthenics Championships (Calisthenics Association of SA)

The Elixir of Love (State Opera of South Australia)

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**)

Dunstan Playhouse

Triple Threat (State Theatre Company of SA)

Space

Sista Act: Women of Country (Women's Health Statewide)

Her Majesty's

Dame Edna Back With a Vengeance (Ednacare Pty Ltd)

Artspace

Fujifilm Site Unseen (**Adelaide Festival Centre's Visual Arts Program**)

Banquet Room

That's Not Junk (**Something on Saturday**)

The Spiritual Rhythms of Polynesia (**Something on Saturday**)

Chalk – The very best of (**Something on Saturday**)

Piano Bar

Miss Lily and the ASO (**Something on Saturday** and the Adelaide Symphony Orchestra)

Sunday Sessions

Laura Hill

Kate Miller-Heidke

Glenn Skuthorpe

Old Man River

Emily Smart

AUGUST

Festival Theatre

The Elixir of Love (State Opera of South Australia)

South Australia Governor's Swearing In Ceremony (The Department of Premier & Cabinet)

ASO Masters 7 – Romantic Trilogy (Adelaide Symphony Orchestra)

University of SA Graduations (UniSA)

Immanuel College Speech Night (Immanuel College)

Festival Theatre Foyer

Our Place – Images of Remote South Australia by Stewart Roper (**Adelaide Festival Centre's Visual Arts program**)

Exhibition: From Saints to the West End: (**Adelaide Festival Centre's Performing Arts Collection**)

Celebrating Windmill (Windmill Performing Arts in association with the **Adelaide Festival Centre's Performing Arts Collection**)

Festival Theatre Terrace

Sunday Market (**Adelaide Festival Centre**)

Dunstan Playhouse

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

The Magic of the Far Away Tree (**Something on Saturday**)

Lion Pig Lion (State Theatre Company of South Australia)

Space

*Everything's F**ked* (**Adelaide Festival Centre's INSPACE program**)

The Little Gentleman (Windmill Performing Arts)

Wakakirri National Story Festival 2007 (AdLib Theatrical Productions)

Artspace

Our Mob 07: A Statewide Celebration of Regional and Remote South Australian Aboriginal Artists (**Adelaide Festival Centre's Visual Arts program**)

Her Majesty's

Devolution (Australian Dance Theatre and Adelaide Festival of Arts in association with **Adelaide Festival Centre's Pivot(al) program**)

Ryan Adams and the Cardinals in Concert (Frontier Touring)

David Campbell – The Swing Sessions (The Harbour Agency)

Broad (Maiden Australia Productions)

Re-Live Ray Charles in Concert (HLN Enterprises)

Brooke Fraser in Concert (CRS Management and The Harbour Agency)

Piano Bar

Salma: The Girl from Africa Roof (**Something on Saturday**)

LABJACD with DJ Delta (**Adelaide Festival Centre's trans:mission program**)

Sunday Sessions

Martinez

San Lázaro
Cal Williams Jr & My Favourite Brunette
Emily Davis & the Sunday Brides

Banquet Room
Abracadazzle (**Something on Saturday**)
Happy Birthday to Ewe! (**Something on Saturday**)

SEPTEMBER

Festival Theatre
A Masked Ball (State Opera of South Australia)
Festival of Music (Department of Education and Children's Services and SA Public Primary Schools Music Society)
Catholic Schools Music Festival (Catholic Education SA)
Binari (**Adelaide Festival Centre's OzAsia Festival**)

Festival Theatre Foyer
Our Place – Images of Remote South Australia by Stewart Roper (**Adelaide Festival Centre's Visual Arts program**)
Wall Tales (**Adelaide Festival Centre's Visual Art program as part of OzAsia Festival**)
Marks of Memory (**Adelaide Festival Centre's Visual Art program as part of OzAsia Festival**)
Celebrating Windmill (Windmill Performing Arts in association with **Adelaide Festival Centre's Performing Arts Collection**)

Mutandi ku
Celebrating Windmill (Windmill Performing Arts in association with **Adelaide Festival Centre's Performing Arts Collection**)

Festival Theatre Terrace
Sunday Market (**Adelaide Festival Centre**)

Piano Bar
Sunday Sessions
Cookie Baker & specialsecretspells
Goldstein
Saritah (**Adelaide Festival Centre's OzAsia Festival**)
Sophie Koh (**Adelaide Festival Centre's OzAsia Festival**)

Dunstan Playhouse
Lion Pig Lion (State Theatre Company of South Australia)
Doubt (State Theatre Company of South Australia)
White Shadow – Music from Contemporary Asia (**Adelaide Festival Centre's OzAsia Festival**)
The Eyes of Marege (**Adelaide Festival Centre's OzAsia Festival**)

Dunstan Playhouse Foyer

The Most Beautiful Lantern (**Adelaide Festival Centre's Visual Art program as part of OzAsia Festival**)

Space

The Little Gentleman (Windmill Performing Arts)

Ian Moss – Let's All Get Together (Mosstrooper)

Cake (Vitalstatistix in association with **Adelaide Festival Centre's iNSPACE program**)

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

Barb Jungr (Chugg Entertainment)

Awards Event (Phil McMahon Real Estate)

Symposium OzAsia – The Big Ideas (**Adelaide Festival Centre's OzAsia Festival**)

China (**Adelaide Festival Centre's OzAsia Festival**)

Chinese Take Away (**Adelaide Festival Centre's OzAsia Festival**)

Dis-Oriental (**Adelaide Festival Centre's OzAsia Festival**)

Artspace

Undiscovered Country: National Cultural Diversity Cluster Exhibition (**Adelaide Festival Centre's Visual Art program as part of OzAsia Festival**)

Our Mob 07 : A statewide celebration of regional and remote South Australian aboriginal artists (**Adelaide Festival Centre's Visual Art program**)

Her Majesty's

Elvis – The Ultimate Tribute Concert (Flaming Star Entertainment)

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

Paul Kelly's Stolen Apples Tour (Music Max)

Candy Man (Exciting Entertainment)

Wakakirri National Story Festival 2007 (Adlib Theatrical Productions)

Banquet Room

Gang Gang Sul Lae (**Adelaide Festival Centre's OzAsia Festival**)

Elder Park

OzAsia Moon Lantern Festival (**Adelaide Festival Centre's OzAsia Festival**)

OCTOBER

Festival Theatre

Kate Ceberano (Andrew McManus Presents)

Men in Tutus - Les Ballets Grandiva (Hutchison Entertainment Group)

ASO Showcase 7 – The Whitlams (Adelaide Symphony Orchestra)

The Nutcracker (The Australian Ballet)

ASO Masters 10 – Mahler: Resurrection (Adelaide Symphony Orchestra and **Adelaide Festival Centre**)

Queen, It's a Kinda Magic (Mix 102.3FM)

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

Choir of Westminster Abbey (Musica Viva)

Festival Theatre Foyer

Wall Tales (**Adelaide Festival Centre's Visual Art program as part of OzAsia Festival**)

Marks of Memory (**Adelaide Festival Centre's Visual Art program as part of OzAsia Festival**)

Movers and Shakers (**Adelaide Festival Centre's Visual Art program as part of OzAsia Festival**)

Celebrating Windmill (Windmill Performing Arts in association with **Adelaide Festival Centre's Performing Arts Collection**)

Festival Theatre Terrace

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

Sunday Market (**Adelaide Festival Centre**)

Piano Bar

Sunday Sessions

Dili Allstars

Wons Phreely

The Transatlantics

King Curly

Dunstan Playhouse

Wanderlust (Leigh Warren & Dancers in association with **Adelaide Festival Centre's Pivot(al) program**)

The Clockwork Forest (Windmill Performing Arts and Brink Productions)

Dunstan Playhouse Foyer

The Most Beautiful Lantern (**Adelaide Festival Centre's Visual Art program as part of OzAsia Festival**)

Space

Lyrebird: Tales of Helpmann (State Theatre Company of SA)

Adelaide Festival Centre's OzAsia Festival

Scorpionfish

I Still Call Australia by Phone

Artspace

Undiscovered Country: National Cultural Diversity Cluster Exhibition (**Adelaide Festival Centre's Visual Art program as part of OzAsia Festival**)

Her Majesty's

Little Big Shots Film Festival (**Adelaide Festival Centre**)

Six Dance Lessons in Six Weeks (The Ensemble Theatre and Christine Dunstan in association with **Adelaide Festival Centre's CentreStage program**)

NOVEMBER

Festival Theatre

The Barber of Seville (State Opera of South Australia)

Bryan Ferry with Joan Armatrading (Andrew McManus Presents)

Adelaide Festival Centre's Adelaide International Guitar Festival

Keynote Opening Night Address

Echoes of Spain

The Global Guitar

Bach, Brazil and Beyond

Taking Flight

Six Strings: International Jazz Masters

Deeper Well: Australian/American Roots Music

Rhapsodie Espagnole – Sérgio & Odair Assad and the ASO

Jonno Zilber

Festival Theatre Foyer

Adelaide Festival Centre's Adelaide International Guitar Festival

Andy Salvanos

Tim McMillan

Nick Kipridis & James Meston

Martinez Trio

Exhibitions

A Walk On The Wild Side (Adelaide Festival Centre's Performing Arts Collection as part of the Adelaide International Guitar Festival)

By The Neck (Adelaide Festival Centre's Performing Arts Collection as part of the Adelaide International Guitar Festival)

Festival Theatre Terrace

Sunday Market (Adelaide Festival Centre)

Piano Bar

Sunday Sessions

Heather Frahn Trio with Kane Slater

Redhead

Adelaide Festival Centre's Adelaide International Guitar Festival

Late Nights at the Wah-Bar

Jeff Lang & Guests

Kaki King

Flamenco!

Abdoulaye Diabaté & Banning Eyre

Kerriane Cox with Barry Stumpagee

Dunstan Playhouse

Grand (Sydney Dance Co and Adelaide Festival Centre's Pivot(al) program)

The Real Thing (State Theatre Company of SA)

Dunstan Playhouse Foyer

Art of Reg Mombassa (Adelaide Festival Centre's Visual Art program as part of the Adelaide International Guitar Festival)

Space

Lyrebird: Tales of Helpmann (State Theatre Company of SA)

Sizwe Banzi is Dead (Arts Projects Australia and Adelaide Festival Centre's CentreStage program)

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

Born to be Wilde (Feast and **Adelaide Festival Centre's GreenRoom** program)

Adelaide Festival Centre's Adelaide International Guitar Festival

Travelling Light – Karin Schaupp

Travelling Light – Paul O'Dette & Simon Shaheen

Travelling Light – Slava & Leonard Grigoryan

Travelling Light – Benjamin Verdery

Forum Discussion: Guitar & Global Trends

Seminar – Artists' Studio Techniques

Forum Discussion: Custom Made Instruments and Acoustic Guitar Construction

Space Theatre foyer

Adelaide Festival Centre's Adelaide International Guitar Festival

Visual Arts Talk: Art of Reg Mombassa

Dog Trumpet

Rob McDade

Artspace

Momentum (**Adelaide Festival Centre's Visual Art** program and Helpmann's Optus Mentorship Scheme)

Artificial Afrika (**Adelaide Festival Centre's Visual Art** program and **Adelaide International Guitar Festival**)

Sunday Spectrum

Jody Fisher & Ben Brakenridge

Bouzouki Lounge

Caliente

Her Majesty's

Josh Pyke Monkey with a Drum Tour (Select Music)

Sarah Blasko Showstopper Tour (Mobile Industries)

Dickens' Women (Andrew McKinnon Presentations)

Rumi – A Celebration (Migrant Resource Centre of SA and Middle Eastern Communities Council of SA)

David Williamson's The Club (Christine Harris & HIT Productions)

Mighty Good Talent School Annual Concert

Damien Leith (Harbour Agency)

One Night with Dionne Warwick (Bluehawk Presents)

Elder Park

Adelaide Festival Centre's Adelaide International Guitar Festival

Guinness Book of Records Biggest Guitar Band In the World

Rips & Riffs: A Celebration of Australian Surf Music

NamasteYoga Vishwa Mohan Bhatt

On The Verge: The 21st Century Guitar

Slideshow: Masters of Slide Guitar

Banquet Room

Adelaide Festival Centre's Adelaide International Guitar Festival

Artist Talk – History of the Guitar – Ian Stehlik

Artist Talk – Early Music – Paul O'Dette

Film: Flamenco by Carlos Saura
Film: Sweet & Lowdown
Film: Jimi Hendrix
Forum Discussion: Connections: Australian / American Roots & Blues Music

JB Room

Adelaide Festival Centre's Adelaide International Guitar Festival

Workshop: Jorma Kaukonen
Workshop: Abdoulaye Diabaté & Banning Eyre
Workshop: Flamenco – Aloysius Lesson

Lyrics

Adelaide Festival Centre's Adelaide International Guitar Festival

Masterclass: Eliot Fisk
Masterclass: Wolfgang Muthspiel
Masterclass: Benjamin Verdery
Workshop: Martin Taylor Solo Jazz Guitar

DECEMBER

Festival Theatre

Adelaide Festival Centre Christmas Proms 2007
Harlem Gospel Choir (Adelaide Festival Centre's trans:mission program)
Cabra Celebrates (Cabra College)
St Aloysius Spectacular (St Aloysius College)
St Andrew's Speech Night (St Andrew's College)
ASO Gospel Messiah (Adelaide Symphony Orchestra)
Strictly Talented: End of Year Concert
UniSA Grads 2007 (University of South Australia)
Miss Saigon (Miss Saigon Australia/LWAA)

Adelaide Festival Centre's Adelaide International Guitar Festival

Rhapsodie Espagnole – Sérgio & Odair Assad and the Adelaide Symphony Orchestra

Festival Theatre Foyer

Adelaide Festival Centre's Adelaide International Guitar Festival

Martinez Trio

Exhibitions

A Walk On The Wild Side (Adelaide Festival Centre's Performing Arts Collection as part of the Adelaide International Guitar Festival)
By The Neck (Adelaide Festival Centre's Performing Arts Collection as part of the Adelaide International Guitar Festival)

Festival Theatre Terrace

Sunday Market (Adelaide Festival Centre)

Piano Bar

Adelaide Festival Centre's Adelaide International Guitar Festival

Late Nights at the Wah-Bar

Jorma Kaukonen & Guests
SA Gunslingers

Dunstan Playhouse
The Real Thing (State Theatre Company of South Australia)

Dunstan Playhouse Foyer
Art of Reg Mombassa (**Adelaide Festival Centre's Visual Art program as part of the Adelaide International Guitar Festival**)

Space
Assassins (**Adelaide Festival Centre's iNSPACE program and Flying Penguin Productions**)

Adelaide Festival Centre's Adelaide International Guitar Festival

Travelling Light – Ross Hannaford Trio
Travelling Light – Australian Jazz

Space Theatre foyer
Adelaide Festival Centre's Adelaide International Guitar Festival
Adam Miller
Nick Krieg

Artspace
Artificial Afrika (**Adelaide Festival Centre's Visual Art program and Adelaide International Guitar Festival**)
Tjulpun-Tjulpunpa Art: Vistas of wildflower country by Kaltjiti artists (**Adelaide Festival Centre's Visual Arts program**)

Sunday Spectrum
Hugh Stuckey Quartet
Young Adelaide Voices Senior Vocal Ensemble
Adelaide Chamber Players
Jeanette Wormald
James Cuddeford and Natsuko Yoshimoto

Her Majesty's
Mitcham Dance Studios End of Year Concert (Mitcham Dance Studios)
Alan Bennett's Talking Heads (Tinderbox Productions)
School Concert 2007 (Pavlova School of Classical Ballet)
Norwood Dance Spectacular 2007
Flava's Funky Xmas (Flava Dance Studios)

Elder Park
Multicultural Festival (Thalassa – Greek Lyceum of South Australia)
Carols by Candlelight (Adelaide City Council)

Adelaide Festival Centre's Adelaide International Guitar Festival

Culture of Kings: A Blues Story
Kiss The Sky: A Tribute to the Music of Jimi Hendrix

Banquet Room

Adelaide Festival Centre's Adelaide International Guitar Festival

Artist Talk – Chicks with Guitars – Anne McCue, Fiona Boyes, Vanessa Kaukonen, Christine Schloithe, Jane Intini

Forum Discussion: Do Artists Have An Obligation Towards Social Responsibility?

Artist Talk: Composers and Classical Guitar Composition – Benjamin Verdery

JB Room

Adelaide Festival Centre's Adelaide International Guitar Festival

Workshop: Jazz Guitar: Jim Kelly & Matt Smith Guitar Duo

Workshop: Fiona Boyes

JANUARY

Festival Theatre

Miss Saigon (Miss Saigon Australia/LWAA)

Festival Theatre Foyer

Abracadabra: The Magic of Wally Speed (Performing Arts Collection of South Australia)

Festival Theatre Terrace

Sunday Market (Adelaide Festival Centre)

Space

Special Delivery (Adelaide Festival Centre's Summer Family Fun Program and Patch Theatre)

Tragical Life of Cheeseboy (Adelaide Festival Centre's Summer Family Fun Program and Slingsby Productions)

Artspace

Tjulpun-Tjulpunpa Art: Vistas of wildflower country by Kaltjiti artists (Adelaide Festival Centre's Visual Arts program)

Tjulpun-Tjulpunpa Art: Bushfood Day (outdoors)

A Brush With Poetry (Adelaide Festival Centre's Visual Arts program)

Sunday Spectrum

Angela Black

Brendan Lim

Greta Bradman and Leigh Harrold

Mogilevski Duo

Her Majesty's

Pink Martini (Adelaide Festival Centre's trans:mission program)

Natalie Gauci – The Winner's Journey (The Harbour Agency)

FEBRUARY

Festival Theatre

Miss Saigon (Miss Saigon Australia/LWAA)

Nigel Kennedy and the ASO (Adelaide Symphony Orchestra)

Ainadamar (Adelaide Bank Festival of Arts)

Festival Theatre Foyer

Abracadabra: The Magic of Wally Speed (**Performing Arts Collection of South Australia**)

Festival Theatre Terrace

Sunday Market (Adelaide Festival Centre)

Dunstan Playhouse

Re-opening of Playhouse by Premier Mike Rann after refurbishment

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

Emanuel Gat Dance Company (Adelaide Bank Festival of Arts)

Spotlights: *Ruby's Story*, *Circa*, *Instructions for Modern Living*, *Lucy Guerin*, *Emma's Dynasty*, *Never Been This Far From Home*, *The Conch*, *Twelfth Floor*, *Monumental*, *Shaun Parker* (APAM 2008)

Space

A Local Man (**Adelaide Festival Centre's Australian Stories program**)

Spotlights: *Churchill's Black Dog*, *Special Delivery*, *The Seed*, *Cake*, *Road Kill*, *Taki Rua*, *The Eisteddfod*, *Hothouse Story of the Miracles*, *Shaun Parker*, *Suitcase Royale* (APAM 2008)

Glow (Adelaide Bank Festival of Arts)

Artspace

A Brush With Poetry (**Adelaide Festival Centre's Visual Arts program**)

Sunday Spectrum

Zephyr Quartet

Showcase of 2007 Recitals Australia winners

Ruby Frost Quartet

Jamie Adam and Elsa Lee

Her Majesty's

True Stories (**Bangarra Dance Theatre and Adelaide Festival Centre's Pivot(al) program**)

Ross Noble (A-List Entertainment)

A Midsummer Night's Dream (Adelaide Bank Festival of Arts)

Stage in Elder Park

Symphony Under the Stars (Adelaide Symphony Orchestra)

Walk for Real Hope

Green City Festival

Persian Garden (Adelaide Bank Festival of Arts)

MARCH

Festival Theatre

Guy Sebastian – "The Memphis Tour" (The Harbour Agency)

Graduations (The University of South Australia)

ASO Plays Deep Purple (Adelaide Symphony Orchestra)

Ainadamar (Adelaide Bank Festival of Arts)
Meeting of the Spirits (Adelaide Bank Festival of Arts)
Book of Longing (Adelaide Bank Festival of Arts)
Sacred Monsters (Adelaide Bank Festival of Arts)
DBR & The Mission (Adelaide Bank Festival of Arts)
Dharma at Big Sur (Adelaide Bank Festival of Arts)
Ornette Coleman (Adelaide Bank Festival of Arts)

Festival Theatre Foyer

Keeping the Artist Alive in the Child (**Adelaide Festival Centre Performing Arts Collection and Patch Theatre**)

Festival Theatre Terrace

Persian Garden (Adelaide Bank Festival of Arts)

Dunstan Playhouse Foyer

Australian Performing Arts Market (**Adelaide Festival Centre and Adelaide Bank Festival of Arts**)

Dunstan Playhouse

Emanuel Gat Dance Company (Adelaide Bank Festival of Arts)

The Age I'm In (Adelaide Bank Festival of Arts)

To Be Straight With You (Adelaide Bank Festival of Arts)

Space

Bouzouki, Mambo & Cha Cha (The SA Council for Greek Cultural Month & Adelaide Festival Centre)

Glow (Adelaide Bank Festival of Arts)

Kommer (Adelaide Bank Festival of Arts)

Artspace

Graffiti Research Lab (New York) (Carclew Youth Arts in association with the Adelaide Bank Festival of Arts and the Australian Network for Art and Technology)
watermarks (**Adelaide Festival Centre's Visual Arts program**)

Her Majesty's

A Midsummer Night's Dream (Adelaide Bank Festival of Arts)

Cat on a Hot Tin Roof (Adelaide Bank Festival of Arts)

APRIL

Festival Theatre

Graduations (University of South Australia)

Divine Performing Arts Chinese Spectacular (Universal Culture Communication)

Paul Potts (Dainty Consolidated Entertainment)

deep blue (**Adelaide Festival Centre's Symphonic program**)

ASO with Kurt Elling (Adelaide Symphony Orchestra)

Jason Alexander's Comedy Spectacular (A-List Entertainment)

Neil Sedaka and the ASO (Bluehawk Presents)

Festival Theatre Foyer

Keeping the Artist Alive in the Child (**Adelaide Festival Centre Performing Arts Collection and Patch Theatre**)

Adelaide Festival Centre Indigenous Art Collection (**Adelaide Festival Centre's Visual Art collection**)

Colours of Africa (**Adelaide Festival Centre's Visual Art collection**)

Piano Bar

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

Dunstan Playhouse

Program Launch (**Adelaide Cabaret Festival**)

Adelaide Contemporary Music Festival (**Adelaide Festival Centre**)

The Female of the Species (State Theatre Company of South Australia)

Dunstan Playhouse Foyer

Masks of Ernabella (**Adelaide Festival Centre's Visual Art program**)

Space

Cry, The Beloved Country (Independent Theatre Company)

Paradise City (**Adelaide Festival Centre's inSPACE program**)

Artspace

watermarks (**Adelaide Festival Centre's Visual Arts program**)

Anangu Backyard: Stories for Children (**Adelaide Festival Centre's Visual Arts program**)

Her Majesty's

Katernya (Ukrainian Dance Theatre)

KEATING! (**Company B and Adelaide Festival Centre's Australian Stories program**)

MAY

Festival Theatre

Sing-A –Long-A-Sound of Music (Tim Woods Entertainment)

Beyond the Darkside (Darkside Trading)

Chaos in Unison (ASSITEJ)

French Connections (The Australian Ballet)

ASO Goes to the Movies (**Adelaide Festival Centre's Symphonic program and Adelaide Symphony Orchestra**)

Festival Theatre Foyer

Keeping the Artist Alive in the Child (**Adelaide Festival Centre Performing Arts Collection and Patch Theatre**)

Ballets Russes in Australia (**Adelaide Festival Centre Performing Arts Collection**)

Dunstan Playhouse

The Female of the Species (State Theatre Company of South Australia)
Headlock (ASSITEJ)
The Voyage (ASSITEJ)
The Conch - Vula (ASSITEJ)

Space
Headhunter – Polyglot (ASSITEJ)
Zeal (ASSITEJ)
Mr McGee and the Biting Flea (ASSITEJ)

Artspace
Anangu Backyard: Stories for Children (**Adelaide Festival Centre's Visual Arts program**)

Her Majesty's
Rhythms of Ireland (Retfar Entertainment)
Pilobolus (**Adelaide Festival Centre's Pivot(al) program**)
Jeff Lang (**Adelaide Festival Centre's trans:mission program**)
Carl Barron (A-List Entertainment)
Aladdin and the Genie of Unlimited Wishes – SA Children's Ballet (**Adelaide Festival Centre's Something on Saturday program**)

JUNE

Festival Theatre
Paco Pena (**HVK Productions and Adelaide Festival Centre's trans:mission program**)
Volunteers' Day 2008 (Office for Volunteers)
The Zep Boys (Mario Maiolo Productions)
Soweto Gospel Choir (**Adelaide Festival Centre's trans:mission program**)
ASO Masters 6: Mahler (**Adelaide Symphony Orchestra and Adelaide Festival Centre's Symphonic Program**)
Tango Fire (**HVK Productions and Adelaide Festival Centre's Pivot(al) program**)
Ballets Russes in Australia (**Adelaide Festival Centre Performing Arts Collection**)
Adelaide Festival Centre's Adelaide Cabaret Festival
Rhonda Burchmore – Everybody Loves Rhonda
Maria Friedman – By Special Arrangement
Tom Burlinson – Frank: A Life in Song

Festival Theatre Stage
Adelaide Festival Centre's Adelaide Cabaret Festival
Belle du Berry – Invisibles et Parfumes
Elena Roger – Querido Tango
Lorna Luft

Piano Bar
Adelaide Festival Centre's Adelaide Cabaret Festival
The 3 Dolls – Freudian Slips

Kool Kat Festival Club

Lucky 7

Hugo Salcedo and His TNT

Soultana

Chad Romero

Souzi and the Cool Mints

Hiptones

DJ Fiona Scott-Norman

DJ Brad

DJ Tr!p

DJ Henri

Dunstan Playhouse

Antal Szalai and His Gypsy Band (ATA Allstar Artists)

Jhoom Jhoom Kay Nacho Aaj @ An Indian Wedding (Morialta Rotary Club)

Blue/Orange (State Theatre Company of South Australia)

Adelaide Festival Centre's Adelaide Cabaret Festival

Beccy Cole

Raymond Crowe

Katie Noonan and Vince Jones – Songs of Love and War

Jeff Duff and Ed Wilson – Cooler Than Cool, Hotter Than Hell

Monsieur Camembert – The Leonard Cohen Show

The Umbilical Brothers – Don't Explain

Two For the Road – The Music of Henry Mancini

Space

Impulse (Leigh Warren and Dancers and Adelaide Festival Centre's Pivot(al) program)

The Tiny Toe Tappers (Adelaide Festival Centre's Something on Saturday program)

Adelaide Festival Centre's Adelaide Cabaret Festival

The Burlesque Hour – SIZZLES

Kev Carmody and Sara Storer

Paprika Balkanicus

Megan Washington and Paul Grabowsky – Spiders and Silkworms

Don Walker – Goodnight, Sweet Dreams, The World Is Well

Amanda McBroom – Masterclass

Maria Friedman – Masterclass

Banquet Room

The Amazing Drumming Monkeys (Adelaide Festival Centre's Something on Saturday program)

Kitsch 'N' Sync (Adelaide Festival Centre's Something on Saturday program)

Adelaide Festival Centre's Adelaide Cabaret Festival

Amanda McBroom – Crimes of the Heart

Catherine Lambert – Love Sucks & I've Got the Songs to Prove It

Jonathan Biggins, Drew Forsythe and Phil Scott – Revue Sans Frontieres

EYPEJAZZ – If You Were Me

Marie Angel – Till the Fat Lady Sings, It Ain't Over

Artspace

Towards the Land – Greg Johns and Gavin Malone (**Adelaide Festival Centre's Visual Art Program**)

Adelaide Festival Centre's Adelaide Cabaret Festival

Queenie van de Zandt – Cabaret in 12 Easy Steps

Yana Alana and Tha Paranas – Bite Me

The Kransky Sisters – Three Bags Full

1927 – *Between the Devil and the Deep Blue Sea*

Warwick Allsopp and Tamlyn Henderson – *The Jinglists*

Vincent's Chair – *Stretch*

JB Room

Adelaide Festival Centre's Adelaide Cabaret Festival

Joshua Spier

Carolyn Connors – *Ukelele and Other Extreme Sports*

Sally Bourne – *The Sally Bourne Identity*

Fiona Scott-Norman – *The Needle and the Damage Done*

Lyrics Lounge

Adelaide Festival Centre's Adelaide Cabaret Festival

Kool Kat Festival Club

Michael Atchison – *Exhibition*

Sing Your Own Musical

In Conversation With...

Rehearsal Room 2

Adelaide Festival Centre's Adelaide Cabaret Festival

Michael Dalley and Paul McCarthy – *Intimate Apparel*

Her Majesty's

The Audreys Album Launch (Premier Artists)

Foster and Allen (Adrian Bohm Presents)

Cliff and the Shadows – Together Again (Ostavocal Pty Ltd)

Shannon Noll (The Harbour Agency)

Circobats – The Lazy Circus (**Adelaide Festival Centre's Something on Saturday program**)

OzAsia Festival

The inaugural *OzAsia Festival* was presented from the 21 September to the 7 October 2007.

For 16 days and nights, the Adelaide Festival Centre played host to an incredible array of artists, speakers and community groups under the banner of *OzAsia*. The inaugural *OzAsia Festival* is built on four key pillars - performing arts, visual arts, cultural debate and community involvement.

Dulsori, a Korean drumming troupe, wowed audiences with their incredible energy, culminating in an East Asian conga line leading audiences into the foyer where they continued to dance to *Dulsori's* wild drumming.

Less energetic, but no less powerful, *OzAsia* festival productions included William Yang's *China*, Australian Performance Exchange's *The Eyes of Marege*, Yumi Umiumare's *Dis-Oriental*, Anna Yen's *Chinese Take Away*, Gabriella Smart's *White Shadow*, Joanna Dudley's *Scorpionfish* and Hung Le's *I Still Call Australia By Phone*. Many of the Australia-based artists also contributed in creating an astonishing visual arts installation about death, called *Undiscovered Country*. This extraordinary work supported by the Australia Council featured the artists William Yang, Hossein Valamanesh, Mary Moore, r e a; Yumi Umiumare with Bambang Nurcahyadi, Wojciech Pisarek, Anna Yen and Hung Le with Niki Sperou.

The first weekend of the *OzAsia Festival* commenced with a two-day cultural symposium, kicked off with a keynote presentation by former Australian Prime Minister R.J.L. Hawke, and featuring a series of informative speakers, including the remarkable cultural commentator Dr Rustom Bharucha.

The first *Moon Lantern Festival* parade to be held in Adelaide took place on the night of Tuesday 25 September 2007. An estimated 7,000 people filled Elder Park with lanterns and featured 2,000 school children and representatives of Asian community groups from across South Australia, parading hand-made traditional and contemporary lanterns, along with storytelling, martial arts demonstrations, music, dance, Dragon Boats and concluded with fireworks by the River Torrens.

Adelaide International Guitar Festival 2007

The inaugural *Adelaide International Guitar Festival* kicked off on Friday 23 November 2007 and ran for 10 packed days and nights to conclude on Sunday 2 December.

Featuring over 100 of the world's best guitarists and musicians, the festival presented 28 ticketed performances across Elder Park, the Festival Theatre, the Space Theatre and the aptly renamed Wah-Bar (Piano Bar) that showcased the versatility and diverse application of the world's most popular instrument.

Concerts covered a broad range of genres and music styles including; Classical and Spanish Classical guitar, world music (featuring African, Brazilian, Middle-Eastern and Indian-inspired sounds), Jazz, Roots, Surf, Experimental, Slide, Blues, Contemporary and an awe-inspiring tribute to a true guitar legend in *Kiss The Sky: A Tribute to the Music of Jimi Hendrix*.

A key point of difference with this festival was the multi-artist line-ups on many concerts. Multiple artists provided a unique opportunity for a genre or style of music to be explored from varying perspectives, gave artists rare opportunities to collaborate and share stage time with peers, and provided audiences with the once-in-a-lifetime thrill of seeing particular artists together on one bill.

Supporting the ticketed performances within the festival was a diverse range of free and low-cost activity that continued to add to the opportunities, depth and integrity of the festival. These activities included three specialised films that focused on specific genres or artists relating to the 'guitar', three visual art exhibitions by national and international artists, nine free Panel Discussions and Artist Talks on a range of relevant and current topics for artists and musicians, and ten low-cost workshops and master classes that provided local musicians of all skill levels with the opportunity to engage intimately with high-calibre artists in the festival.

Audiences embraced all aspects of the festival with Artist Talks and Panel Discussions attracting high attendances and much debate being generated, and workshops sold out very quickly.

Highlights included the free opening event – the *Guinness Book of Records World Biggest Guitar Band Attempt* that drew over 1,300 budding guitarists to the park for Deep Purple's "*Smoke on the Water*". Despite missing out on the record by only a few hundred people, the night had an overwhelming feeling of 'pilgrimage' as hundreds entered the park with guitars in hand.

Elder Park as a ticketed venue is a new initiative for Adelaide and is the signature venue for the Adelaide International Guitar Festival. Being out in the park on a balmy spring evening with other music lovers, enjoying the magnificent view of the city and river and watching awe-inspiring performances by some of the world's best musicians makes for a truly rich and satisfying festival experience. Elder Park hosted some truly momentous live performances from Artist-In-Residence Jeff Lang, to late replacement Dave Hole's mid-air acrobatics, Blues mistress Fiona Boyes, Vishwa Mohan Bhatt's exquisite slide work, Bob Brozman's spine-tingling world/blues fusions, Kaki King's ambidextrous finger picking and crowning it off, a jaw-dropping Hendrix-inspired rock instrumental duet between Adalita (Magic Dirt) and former Midnight Oils guitarist, Jim Moginie.

The Festival Theatre housed a diversity of musical highlights that included a jazz program by three of the world's leading jazz guitarists, Martin Taylor, Ralph Towner and Wolfgang Muthspiel and an exploration of Australian and American roots music with stand-out artists including Artist In Residence Jorma Kaukonen, Indigenous artist Kerri-Anne Cox, and the mighty talented brothers who became the 'darlings' of the festival, Luther and Cody Dickinson from the US's Deep South. Another festival highlight featured foremost guitar duo Sergio and Odair Assad with the ASO.

The Space Theatre hosted a festival series called *Travelling Light*, a program that offered acoustic and semi-acoustic performances in an incredibly intimate environment. This venue proved a real treat for audiences seeking smaller-scale, intimate performances and highlights included the world's foremost lute expert, Paul O'Dette, Australia's own Slava Grigoryan and US classical artist and composer, Ben Verdery.

By contrast, the *Wah-Bar* was the festival's late night 'jam' venue with a loose and fresh line-up each night that encouraged artists to take risks, collaborate and invite special guests to the stage. Audiences who were open to surprises certainly experienced them as a broad range of artists staged impromptu jam sessions into the small hours of each morning. *Wah-Bar* stand-out moments included Jorma Kaukonen with old pal, international blues legend John Hammond, Australia's Jeff Lang with Living Colour's front axeman, Vernon Reid, the last-minute inclusion of Reggae 'Godfather' Ernest Ranglin and SA *Gunslingers*, a line-up of local home-grown talent.

The *Adelaide International Guitar Festival* attracted 30,000 people to the inaugural event, and despite not quite reaching initial audience targets, the festival was a success on all fronts and made a powerful debut as one of the most exciting, accessible and innovative new major music events in the country.

Adelaide Festival Centre staff embraced this new festival with a strong sense of pride and ownership and delivered first rate customer and client servicing across all facets of festival delivery from Program and Marketing coordination, to Production, Front-of-House, BASS and Site Management of Elder Park, the festival's new major event site.

Audiences and artists alike were vocal and consistent in their praise of, and enthusiasm for, this new world-class international festival, and the success of the 2007 inaugural festival bodes very well indeed for the future of this new Australian live music event.

"I have never been involved with such an impressive and well-organised event. The calibre of artists and behind-the-scenes staff has been a joy to be involved with".
Jorma Kaukonen, AIGF 2007 Artist-In-Residence

"Not many festivals can truly claim to offer something for everybody, but surely it would have to be a fussy soul who couldn't find something to like about this program." Rhythms Magazine

"A great line up that pushed boundaries in music and in guitar playing, guitar has been such a huge part of modern music and this was a celebration of that, made me proud of my instrument! cheers!" DIESEL (Mark Lizotte)

Adelaide Cabaret Festival 2008

The eighth annual *Adelaide Cabaret Festival* was held 6-14 June across the Adelaide Festival Centre complex. The *Adelaide Cabaret Festival* has become an internationally regarded niche festival and each year continues to attract both local,

national and international performers, raising the profile of this unique Adelaide festival. Reduced resources for 2008 meant a reduction in scale of the event (one week shorter).

That said, this year's festival was generally regarded as the "best yet" in terms of atmosphere and quality with terrific reviews and feedback from the media, patrons and artists.

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.

The festival opened on Friday 6 June celebrating the Festival Theatre's 35th Birthday, with cake cutting and the Festival's Cabaret Crème award being presented to American songwriter and cabaret performer Amanda McBroom.

Headlining the 23 international artists was West End and Broadway leading lady *Maria Friedman (UK)*, on her first visit to Australia. Broadway star (and daughter of Judy Garland), *Lorna Luft (US)* showed off her pedigree in three sold out performances on the Festival Theatre Stage. The writer of *The Rose* and many other hits, cabaret artiste *Amanda McBroom (US)* wooed audience and critics alike and French songwriter *Belle du Berry* gave a taste of a contemporary Parisian chanteuse.

From Argentina, in a show specially created for the festival, the energy and talent of *Elena Roger* was described by the critics as "tremendous" and "formidable", whilst from the Balkan Peninsula, *Paprika Balcanicus* were a unqualified hit across the cabaret and Balkan communities alike - "*fast, furious, exhausting and exhilarating*" (The Advertiser)

From the UK, the dark and dangerous combination of live music, performance and animation of *Between the Devil and the Deep Blue Sea* gave five sold out performances.

In Their Own Words, is an ongoing series committed to nurturing original Australian cabaret voices. Australian national treasure, indigenous songwriter Kev Carmody, entranced in a sold out show with special guest *Sara Storer*. Jazz newcomer *Megan Washington* (lyrics) joined forces with jazz veteran *Paul Grabowsky* (music) and a very hot jazz ensemble. One of Australia's best songwriter and founding member of *Cold Chisel*, *Don Walker* presented his writings in *Goodnight, Sweet Dreams, the World is Well*. South Australia was well represented in this series with *ETYPESJAZZ*, *Joshua Spier* and the beautifully crafted songs of *Vincent's Chair*.

This year's *Classic Cabaret* series included the big horn sound of *Jeff Duff with the Ed Wilson Big Band* in *Cooler than Cool, Hotter than Hell* and a sold out performance by *Tom Burlinson* recreating the memorable songs and sounds of Frank Sinatra. Klezmer band *Monsieur Camembert* with special guest vocalist *Deborah Conway* saluted the songs of Canadian songwriter Leonard Cohen in a

sold out performance some critics regarded as the hit of the Festival. Adelaide vocalist *Catherine Lambert* also had an opening night sold out performance with her new show, *Love Sucks and I've Got the Songs to Prove It*.

Two for the Road: The Music of Movie Maestro Henry Mancini was a special Adelaide Cabaret Festival Commission. UK opera singer, *Marie Angel* sang the story of her life so far, from growing up in the wheatbelt of Pinaroo, South Australia, to the opera houses of Europe. *Till the Fat Lady Sings – It Ain't Over* drew rave reviews.

The popular *Sit Down Satire* series presented thought-provoking social and political satire. Australia's finest "satirical vivisectionists" *Jonathan Biggins*, *Phil Scott* and *Drew Forsythe* ensured no politician was safe from their incisive wit in *Revue Sans Frontières*. *Sally Bourne* told of her life growing up as a child star and the premiere of *The Kransky Sisters'* new show, *Three Bags Full* went down a storm with five sold out performances. *Queenie van de Zandt* showed her audiences how to make a cabaret in *Cabaret in 12 Easy Steps*. Adelaide's satirical country and western trio *The 3 Dolls* performed their hit show, *Freudian Slips*. Cabaret audiences, performers and arts administrators were laughing at themselves when *Michael Dalley* and *Paul McCarthy* performed *Intimate Apparel* at a mystery location (Rehearsal Room 2).

The Cabaret Crème series is devoted to our most treasured performers and included the reigning poster girl of Australian country music Adelaide's own *Beccy Cole*. Also on the Dunstan Playhouse stage, jazz luminaries *Katie Noonan* and *Vince Jones* joined forces to enthrall the audience in *Songs of Love and War* with two sold out performances. Australia's leading lady and favourite showgirl *Rhonda Burchmore* celebrated the 35th Birthday of the magnificent Festival Theatre with true *Burchmore* bravado in *Everybody Loves Rhonda*. The show, commissioned by the Festival, featured *Rhonda* with the 20 piece Adelaide Art Orchestra, dancers and special guest, *Kane Alexander*.

Contemporary Cabaret series showcased the unique voice of performance art, storytelling and commentary. *Sarah Ward* exposed her wonderful new character in *Yana Alana and The Paranas' Bite Me*. Absurdist writers and singers *Tamlyn Henderson* and *Warwick Allsopp* also created a new show called *The Jinglists*. Performance artist and songwriter *Carolyn Connors* created a quirky show *Ukulele and Other Extreme Sports* while DJ and comedian *Fiona Scott-Norman* mined her vinyl collection and acerbic wit to determine the world's worst records in *The Needle and the Damage Done*.

In a new series this year, *Viva Variety*, celebrated new wave versions of genres from the variety clubs and music halls of a bygone era with artists such as Adelaide's very own Unusualist, *Raymond Crowe*. Returning by popular demand, with new special guests, the world's most extraordinary salon of showgirls with sharp teeth *The Burlesque Hour – Sizzles!* In addition, the acclaimed physical and audio performers *The Umbilical Brothers* gave five sold out performances of their off-Broadway hit show, *Don't Explain*.

The Kool Kat Festival Club in the Piano Bar / Lyrics Lounge area, with its live local bands and DJ's proved again very popular this year. The *In Conversation With*

Series also had capacity crowds. Festival Director Julia Holt invited guest performers (Maria Friedman, Amanda McBroom, Katie Noonan, Sarah Ward, Carolyn Connors, Queenie van de Zandt, Marie Angel, Elena Roger, Sally Ann Bourne) to join her on stage for a chat about themselves and their art to capacity crowds on the weekend.

Back by popular demand in a bigger venue, *Sing Your Own Musical*, Michael Morley returned for another sing-along around the piano with a capacity crowd. *Michael Atchison* – *The Adelaide Advertiser's* cartoonist for more than 40 years - chose a small selection of his favourite cartoons reflecting current political issues in Australia for display in Lyrics Lounge.

In addition, both Masterclasses with *Amanda McBroom (US)* and *Maria Friedman (UK)* had full houses and provided interesting insights to the arts of song-writing and performance.

Due to public demand (and artist availability), additional performances were scheduled prior to opening night for *The Kransky Sisters*, the *Umbilical Brothers*, *The Washington/Grabowsky Project*, *Lorna Luft* and *Between the Devil and the Deep Blue Sea*.

This year the seating layout for the Artspace and Piano Bar was refined. Rehearsal Room 2 was used as a performance space for the first time (as well as a rehearsal room). The Bistro look was refreshed and a new outdoor area at the entrance to the Banquet Room was created, including the set up of the Curry Cart and a Coffee Cart.

This year's line-up included more than 200 Australian artists with 140 of those South Australian performers. Overall, there were 10 performances of 45 different shows across the nine day festival. This year's program featured ten brand new shows and five international performances exclusive to Adelaide. The Adelaide Cabaret Festival continues to increase in popularity each year, featuring the finest cabaret artists from around the world, as well as the crème de la crème from Australia, with an ever increasing profile of being the best Cabaret Festival in the world.

"For seven years the Adelaide Cabaret Festival has been riding on the crest of a wave of audience discovery.....the festival's credentials as the first and best of its kind in Australia are becoming self reinforcing as international artists promote it"
The Melbourne Age

"The sensational Adelaide Cabaret Festival – the best yet"

The Sunday Mail

A Year Long Festival of Theatre, Dance and Music

One of the centrepieces of the 2007 – 08 season at the Adelaide Festival Centre was the year long festival of theatre, dance and music. The program, which was launched in October 2007, contributed to a bolder, more exciting and extensive range of performances and activities presented by the Festival Centre to attract more people, more often.

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 07 season included an amazing performance by *Australian Dance Theatre* from 2 to 4 August, Her Majesty's Theatre the company reprised its internationally-acclaimed production *Devolution* which was the winner of the 2006 Helpmann Award for Best New Australian Work & Best Lighting Design, as well as winning the 2006 Inaugural Ruby Award for Innovation. The work were humans interact with robotic machines had audiences contemplating the future of dance.

The next show for the *Pivot(al)* season was *Wanderlust* by Leigh Warren and *Dancers* from 3 to 6 October in the Dunstan Playhouse. This production was also within our OzAsia Festival and celebrated a decade of dialogue between Adelaide director/choreographer Leigh Warren and Japanese director/choreographer Uno Man who joined forces to create a cross-cultural dance work.

The Australian Ballet's production of the classic ballet *The Nutcracker* was presented in the Festival Theatre from 11 to 16 October. The production created by Sir Peter Wright which delighted audiences all over the UK and around the world, did not disappoint Adelaide audiences selling out prior to the season commencing.

The final *Pivot(al)* production for 07 was *Sydney Dance Company's* *GRAND* from 6 - 10 November in the Dunstan Playhouse. It was the last touring production by outgoing company Artistic Director Graeme Murphy and was a tribute to that quintessential instrument, the piano. The production generated strong publicity on both local and national levels.

Bangarra Dance Theatre kicked off Adelaide Festival Centre's 2008 *Pivot(al)* program, with its production of *True Stories*, from 7 – 9 February at Her Majesty's Theatre. It was the first time the company whose reputation as one of the most exciting contemporary dance companies in Australia and one of our country's leading performing arts exports had been back in Adelaide since 2004. The work explored the unending inspiration of Australia's Indigenous culture, and the company entered new theatrical territory with the choreographic originality of award-winning Frances Rings and with Elma Kris making her main-stage debut.

In an Australian premiere presented in partnership with the *Adelaide Festival of Arts* the *Pivot(al)* program presented *Sacred Monsters*. Two stars of the present day dance world *Akram Khan* and *Sylvie Guillem*, explored the concept of contemporary

stardom in Festival Theatre - 11 & 12 March. The sold out production was undoubtedly one of the highlights of the 07/08 *Pivot(al)* program.

Next up on the *Pivot(al)* program making their Australian debut and exclusive to Adelaide, the renowned American dance company *Pilobolus*, from 6 - 10 May at Her Majesty's Theatre. The company presented an exciting program of five works that encompassed their 38 years of performing. The company's innovative exploration of modern dance has given rise to a unique style where dancers transform their bodies into wondrous shapes. The company failed to disappoint and reviews reinforced this:

"Adelaide audiences were treated to an evening of intense physical sensuality. One can only hope we see Pilobolus again on these shores in the not so distant future". Arts Hub Australia

"A sensational evening of dance, movement and theatre". Rip It Up

In May *The Australian Ballet* was back presenting *French Connections* from 23 -26 May in The Festival Theatre. This electrifying triple bill recognised the remarkable influence that the Ballet Russes had in those heady Parisian days. All three works were set to magnificent scores, performed by the superb *Adelaide Symphony Orchestra*.

In June *Leigh Warren and Dancers* in association with the *Pivot(al)* presented *Impulse* from 28 June to 5 July in the Space Theatre. This season played to sell out audiences and was very well received. Featuring two separate short choreographic pieces, the works were accompanied by live music by *Zephyr Quartet*, with multimedia light presentations designed by Geoff Cobham.

The final *Pivot(al)* presentation for the 07/08 season was Argentinean show *Tango Fire* with two performances on 29 June in The Festival Theatre. The first performance was a sell out, and the second well attended. A highlight of the performance was the 'Audience Milonga' where prior to the performance audience members were invited to take part in the pre-performance 30 minute Milonga (a traditional Argentine gathering where people come to dance the Tango) on the stage of the Festival Theatre.

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 07/08 season commenced in October with the hugely successful season of *Six Dance Lessons in Six Weeks* from 10 – 27 October at Her Majesty's Theatre. The production saw two of Australia's best-loved performers Nancye Hayes and Todd McKenney come together for this heart-warming comedy.

The next and final *CentreStage* production for 2007 was Peter Brook's internationally acclaimed production of *Sizwe Bansi is Dead* in the Dunstan Playhouse from 26 November to 16 Dec. Devised by one of the world's greatest

contemporary playwrights, South African Athol Fugard, *Sizwe Banzi Is Dead* was a memorable production that attacked the injustice of apartheid

The 2008 *CentreStage* season program commenced in March in association with the *Adelaide Bank Festival of Arts* with the Australian Premiere of Schaubühne am Lehniner Platz's re-invented American classic *Cat on a Hot Tin Roof* by Tennessee Williams from 11 – 16 March at Her Majesty's Theatre. The *CentreStage* program was instrumental in ensuring one of the world's greatest theatre houses, Berlin's legendary Schaubühne am Lehniner Platz returned to Adelaide after their Australian debut at the 2006 *Adelaide Bank Festival of Arts* with the extraordinary production of *Nora*.

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

The first performance in the second *trans:mission* season featured renowned Peruvian chanteuse Tania Libertad, one of Latin America's most popular singers on 2 August at the Dunstan Playhouse. Her lively and sensuous blend of Brazilian, Cuban, African and Latin-inspired salsa's and rhythms had the audience captivated.

The following night 3 August featured *LABJACD* (pronounced lab-jacked) with DJ Delta in the piano bar attracting a young audience mainly made up of 25 – 35 year olds. This dynamic nine-piece lineup included trumpet, guitar, saxophone, double bass and percussion. Described by Rolling Stone as "*One of the best live acts in the country*" this group failed to disappoint and was sold out.

Appearing for the first time in Australia and exclusive to Adelaide, premiere award winning jazz vocalist *Dee Dee Bridgewater* performed at Her Majesty's Theatre for one performance only on September 4. Often compared to Ella Fitzgerald reviewers raved about this Grammy and Tony award winner's performance "*jumping between English & French, she freestyled her way into the hearts of the enthusiastic and vocal crowd*" The Advertiser and The Sunday Mail said "*Bridgewater and her cool five-piece band were a rare treat for a Tuesday night*".

Bridgewater's inclusion in the *trans:mission* program is an indication of the integrity and depth of the programming for this world music and international jazz program.

On 14 September the *trans:mission* program featured eclectic and electric string quartet *FourPlay* in their only Adelaide performance at the Space Theatre . Their repertoire included covers of artists such as the Beastie Boys, Jeff Buckley, Depeche Mode, Charles Mingus, Radiohead and The Strokes, as well as their own originals, inspired by a wide array of diverse music such as rock, dub, folk, gypsy, klezmer, electronica, post-rock, jazz and improv.

Miami nights came to Adelaide for one night only on 26 October when *Tiempo Libre*, one of the hottest young Latin bands today, toured exclusively to Adelaide. This seven-piece Grammy-nominated group entertained audiences with their signature sound, delivering a show filled with high-voltage salsa and seductive Afro-Cuban rhythms in the Festival Theatre.

Next up on the *trans:mission* program was the world famous *Harlem Gospel Choir* in the Festival Theatre for two performance only on 9 December. Composed of the finest singers and musicians from various black churches in Harlem, the Choir sang songs of inspiration that touched the depths of the soul and raised spirits to angelic heights. They gave an extraordinary performance of foot-stomping and hand-clapping blues, jazz and gospel spirituals.

The first performance for 08 was *Pink Martini* on 11 and 12 January at Her Majesty's Theatre. This Oregon based 12-piece mini-orchestra described like a romantic Hollywood musical of the 1940s or 50s sold out, and the Adelaide Festival Centre received numerous positive feedback, including a hand written letter to Douglas, to quote: "*words can not really describe the wonderful experience*", along with a review in The Advertiser titled '*Eleven out of ten*' and going on to say "*Pink Martini delivered the goods in a terrific concert in what can only be described as a triumphant debut tour*".

On 16 February *Yasmin Levy* performed for one night only in the Dunstan Playhouse and sold out. Described with a voice 'once heard, never forgotten', Adelaide audiences were captivated by *Yasmin Levy's* deep, spiritual and moving style of singing. And the media also sang her praises with DB Magazine stating "*it was her voice with its mesmerising vibrato and her passion for love and life that left the crowd emotionally charged and wanting more from this goddess.*"

World-class live electronic dance music outfit *The Bird* appeared exclusively for one night only in the Piano Bar on 22 February. Attracting an audience mainly made up of 25 – 35 year olds, attendance was strong despite competing with the opening night of the Fringe Festival and the Clipsal 500. *The Bird* took the active crowd on a journey through their numerous influences and styles, which they executed in a funkafied soulful electronica sound that is their trademark style.

Once again a young audience of predominantly 25 – 35 year olds were then treated to world-class Latin band *San Lazaro* appearing for one night only on 25 April in the Piano Bar. The group featuring some of Melbourne's finest musical talent, are not your average Latin band, bringing to the forefront some of the richest South American, Afro Cuban and Caribbean folkloric rhythms, and fusing them with funk, rock, reggae and hip-hop to create an entirely original yet distinctly Latin style.

Fresh from his role as artist-in-residence at the 2007 *Adelaide International Guitar Festival*, the *trans:mission* program then presented one of Australia's most popular guitarists, *Jeff Lang*, at Her Majesty's Theatre on 17 May. The performance commemorated the launch of Jeff's latest studio album of new material, *Half Seas Over*.

The 07/08 of *trans:mission* concluded on 21 and 21 June in the Festival Theatre with a performance by *Paco Peña*, one of the world's great flamenco guitarists, with his *Paco Peña Flamenco Dance Company* in A Compás! To the Rhythm, as part of a national tour. The performance highlighted the power and passion of Southern Spain's song, dance and music, this program of "pure flamenco" and featured three

guitarists (including Paco Peña), three flamenco dancers, two singers and one percussionist.

In addition to *trans:mission*, *Pivot(al)* and *CentreStage* the Adelaide Festival Centre introduced two new programming initiatives as part of its 07/08 season *Symphonic* a new annual program of large-scale orchestral works and *Australian Stories* a new program stream that gave audiences the opportunity to hear Australian stories of young and old. Stories that explored political, social and human issues that questioned, challenged and created debate.

Symphonic kicked off on 18 and 19 April in the Festival Theatre with acclaimed orchestra deep blue together with the *Queensland Orchestra*, *Brisbane Festival*, *Creative Media Warehouse*, *QUT* and the *Australian Research Council* presented a performance that broke free from the constraints of a traditional orchestra, that was interactive and audience-driven. A major highlight of the performance was the audience got to have their say in the repertoire. Unlike traditional shows, they didn't tell you to turn off your mobile phone, rather they told you to leave it on, and text message with what you liked and don't like about the show.

During May and June the *Symphonic* program assisted the *Adelaide Symphony Orchestra* in presenting two presentations, *ASO Goes to The Movies* and *Call To Glory*. On 31 May in the Festival Theatre selections from a range of memorable orchestral film soundtracks were presented by Conductor Brett Kelly with special guest Rachael Beck. And over two nights, from 27 to 28 June, was *Call to Glory's* premiere performance of *Mahler's Symphony No:3* in Adelaide. This large scale work showcased the ASO and its Chief Conductor Arvo Volmer, featured Dutch mezzo-soprano Christianne Stotijn one of the most exciting young singers in Europe today and incorporated the Adelaide Symphony chorus under chorus director Carl Crossin,

Australian Stories season commenced in February with The Keep Breathing and Tony Barry Enterprises production of *A Local Man* from 6 – 16 February in the Space Theatre, The play by Bob Ellis and Robin McLachlan, starred Tony Barry as Ben Chifely. This intimate one man show eavesdropped on Chifely as he remembered his painful childhood, his work as a train driver and union man and his regrets and achievements as Prime Minister. The season was a huge success for Adelaide Festival Centre's first performance in the *Australian Stories* programming stream. The Festival Centre received fantastic feedback from audiences with a wonderful cross section of age brackets attending. From school students to sons taking their fathers, from politics students to people interested in learning more about Ben Chifley. Q&A sessions were held post performance and created much debate and drew great questions from the audience.

The second performance in the *Australian Stories* programming streams saw one of the most hilarious pieces of Australian musical theatre *KEATING!* return to Adelaide presented by *Company B* from 3 – 19 April at Her Majesty's Theatre. This award winning production burst into life at the 2005 *Melbourne international Comedy Festival* where it won all available awards including the Barry Award for Most Outstanding Show, The Age Critics' Award and the Golden Gibbo. Following rave

reviews across Australia, creator Casey Bennetto won a 2005 Green Room Award and a 2006 Helpmann Award, both for Best Original Score. The season delighted audiences and the media whole heartedly agreed Messenger said “*the spiffy revamped version of KEATING! The Musical is not to be missed under any circumstances*” and DB magazine said “*As far as musicals go this is the best thing you’ll see this year*”.

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, film-makers, 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 07/08

iNSPACE season 2 - 2007 featured the world premiere of *Everything's F**ked* a 'quintessentially Australian' musical written by acclaimed songwriter/composer Sean Peter with a stellar national cast including André Eikmeier (Beastmaster/ Pacific Drive) as Jack, Abbie Cardwell (Triple J Unearthed Winner) as Red, Lisa Sontag (Grease -the Arena Spectacular) as Belle and Alexander Jenkins (Romeo & Juliet - Bell Shakespeare) as Adam.

The next production for *iNSPACE* was two performances on 12 & 13 September of *Cake*, presented by *Vitalstatistics* in the space this production launched the new South Australian company *Ladykillers*. Winner of two Adelaide Fringe Awards in 2006, *Cake* began as a series of short stories by Astrid Pill (winner of an Adelaide CriticsCircle award for Innovation in '06) and is a bittersweet mix of songs and storytelling.

September and October saw a selection of five shows within the *OzAsia Festival*, with the installation-based *Undiscovered Country*, featuring artists Anna Yen, Hung Le with Nikki Sperou, William Yang, Yumi Umiumare, Hossein Valamanesh, Mary Moore, rea and Wojciech.

Also included within the *iNSPACE* program: Anna Yen’s *Chinese Take Away*, William Yang’s *China*, *The Scorpionfish* and Hung Le’s *I Still Call Australian By Phone*.

Adelaide premiere of renowned photographer and storyteller William Yang’s show *China*, performed in the Space Theatre from 26 – 29 September. The Australian-born Chinese returned to a motherland he never knew with a live score by Nicolas Ng. It was an unforgettable theatrical experience with the Chinese violin and lute

accompanying Yang's commentary on this voyage, enhanced with images of China, shot from 1989 to 2005.

Following William Yang's performances *Looking Glass Pictures* and Anna Yen presented a free performance / screening of *Chinese Take Away*, in the Space Theatre a cinematic adaptation of an acclaimed physical theatre production of the same name that tells the story of performer/writer Anna Yen's grandmother, mother and herself. Anna also performed an excerpt from the stage play.

Joanna Dudley and Rufus Didwizsus presented the Australian premiere of *The Scorpionfish* in the Space Theatre, 1 – 2 October. In *The Scorpionfish* Joanna, a pop icon in the city of Surakarta, Java, and recently based in Berlin, sang Javanese pop of the 1960s with a heady mixture of South East Asian, Hawaiian and American croon.

Creating a comedy element to the iNSPACE program saw Vietnamese-born funny man Hung Le returns to Adelaide with the Australian premiere of *I Still Call Australia by Phone* in the Space Theatre from 4 – 6 October. Directed by Catherine Fitzgerald the show was Hung Le's response to our popular culture of fear.

The season finished with a fantastic new production by Flying Penguin Productions of Stephen Sondheim's *Assassins* from 7 to 15 December in the Space Theatre. The chamber musical and vaudevillian comedy revue focused on America's appalling and fascinating "tradition" of presidential assassination, from Lincoln to Reagan and featured an all star South Australian professional cast. The production received great media coverage both locally and nationally.

"a prime example of Adelaide's performance excellence" Adelaide Review

"Don't miss this killer production" Rip It Up

"The musical Assassins at the Space Theatre. A hit. Literally with the best cast ever assembled in SA". The Sunday Mail

"Race to see this triumphant production" The Advertiser

Adelaide Festival Centre's iNSPACE program for 2008 kicked off literally with *Paradise City*, a spectacular fusion of street-style and dance presented by Australian company *Branch Nebula*, from 23 – 26 April at the Space Theatre. The show featured Australia's finest urban artists including X-Games Champion BMX rider Simon O'Brien, acrobat Alex Harrison, skateboarder Petera Hona, b-boy Anthony "Lamaroc" Lawang, dancer Kathryn Puie, and singer Inga Liljestrom in a battle to reclaim the city with body, board and bike.

The final project for iNSPACE 07/08 was *Headlock*, by KAGE as part of the 16th ASSITEJ World Congress and Performing Arts Festival For Young People, from 8 and 10 May in the Dunstan Playhouse. Set in a wrestling ring, *Headlock* catapulted audiences into the lives of three brothers as one of them spent his first 24 hours in prison. The production combined physical theatre, text, choreography and visual imagery with bouts of pure adrenaline and electrifying physicality.

Sunday activity

Adelaide Festival Centre's popular Sunday events continued during later 2007/early 2008, with the decision made to temporarily cease from the end of March 2008 during the cooler months.

All work for sale had to meet the predetermined criteria of being handmade quality arts and crafts; although when the markets were first developed the work also had to be South Australia, this was dropped to enable us to feature a wider variety of work.

A Visual Art Fair in the Festival Theatre Foyer ran from July – December 2007, with a Visual Art Fair Coordinator appointed to look after this specific project. This was developed by the Adelaide Festival Centre after identifying the need for a regular opportunity for local artists to exhibit and sell their work direct to the public, as well as a chance to network with other artists in a relaxed and creative atmosphere.

Between the hours of 10am – 4pm every Sunday, visitors had the free opportunity to watch both professional and student artists at work in an intimate setting, interact with them and purchase finished pieces of artwork. No commission was taken by the Adelaide Festival Centre for any artworks purchased during this time.

Free Sunday Artplay children's workshops also ran from July – December 2007 in the Festival Theatre Foyer, providing a safe and fun atmosphere for children to create their own items from donated craft materials.

The Sunday markets are currently planned to re-open in October 2008.

Sunday Spectrum

The Sunday Spectrum ticketed program of fine music themed around the visual art exhibitions in the Festival Centre Artspace had a sojourn over winter and then returned for a third season during November 2007 – February 2008. During this season a partnership with Foster Group meant that guests were also able to enjoy a complimentary glass of red or white wine each week.

The exhibitions included sculpture, drawing, jewellery, printmaking and painting by Helpmann Academy Mentorship Artists; a media installation by visiting Adelaide International Guitar Festival artist Vernon Reid; indigenous artwork by Anangu artists and a collaboration between a Chinese painter and a researcher of Japanese poetry and artwork.

The programming for performances incorporated partnerships with local arts bodies The Firm, Helpmann Academy and Recitals Australia, meaning that a very eclectic mix of local performers was presented. Performances included classical guitar, Greek bouzouki music, Brazilian music, jazz, vocal ensembles, chamber concert music, marimba, opera, country music and piano.

A fourth season of Sunday Spectrum is not currently planned.

Sunday Sessions

Sunday Sessions, the program of free Sunday music continued throughout 2007 during July, August and September, with performances featuring the best all-original roots, blues, nu-folk, Latin & groove music Adelaide & Australia had to offer. Musicians included local performers Laura Hill, Emily Smart, Cookie Baker and Goldstein, as well as international performers Kate Miller-Heidke, Glenn Skuthorpe and Old Man River. The program attracted such large audiences that a \$5 cover charge was introduced in October 2007.

Unfortunately this was not successful in retaining the crowds with attendance levels steadily dropping over subsequent weeks, with Sunday Sessions ultimately ceasing in December 2007.

Something on Saturday

In its 31st year in 2008, Adelaide Festival Centre's iconic entertainment program for three-to-ten year olds runs from May to August each year and continues to attract tens of thousands of children and their families.

During the 2007/08 financial year, many sessions sold out through subscriptions alone. For each performance, there are two different sessions and a free Kids Corner art and craft workshop afterwards.

Performances during June and July 2007 included dynamic percussion duo *R@taque* who made musical instruments from junk material, performer Tony Mason who demonstrated the power of Polynesian culture through music and dance, kids' rock band *Chalk*, magician Magic Mike and the grand finale performance for 2007: *Happy Birthday to Ewe!* with party host Michael Mills and a very silly birthday party.

The opening performance in 2008 celebrated Reconciliation Week with indigenous storyteller Stephanie Gollan and a free sausage sizzle on the Festival Theatre terrace. Subsequent performances including *Aladdin and the Genie of Unlimited Wishes* by the SA Children's Ballet Co, *The Amazing Drumming Monkeys*, musicians and chefs *Kitsch N' Sync* and young circus performers the *Circobats*.

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

Summer Family Fun

Adelaide Festival Centre's program of events specially targeted at children and families during the December – February holiday season included plenty of enjoyable events.

The program began with the now traditional Christmas event, the Adelaide Festival Centre *Christmas Proms*, presented in the Festival Theatre on 7 and 8 December 2007 starring well-known Australian musical theatre star Rachael Beck and SA personality and entertainer Andy Seymour. Also performing were the *Adelaide Art Orchestra*, conducted by Timothy Sexton, and *Adelaide Vocal Project*.

The world famous *Harlem Gospel Choir* performed at the Festival Theatre in two performances on 9 December – matinee and evening. Comprised of the finest singers and musicians from various black churches in Harlem, the Choir sang songs of inspiration that touched the depths of the soul and raised spirits to angelic heights. The Choir had performed for Nelson Mandela and Pope John Paul II, as well as with Lyle Lovett, The Chieftains, Diana Ross and with English band The Gorillaz.

The *Australian Classical Youth Ballet* presented *A Christmas Carol* on 22 and 23 December 2007, with a premiere dance production based on Charles Dickens' most famous and popular work. Almost everyone is familiar with the story, set in Victorian England where an old miserly financier, Ebenezer Scrooge, during one night undergoes a profound experience of redemption. The performance featured a brilliant new musical score and live narration by Brenton Whittle and Book Worm.

The first performance of 2008, and in its first appearance since its premiere in the 2006 *Adelaide Fringe*, *Patch Theatre's* production for 4-8 year olds, *Special Delivery* was presented in the Space Theatre from 9 – 13 January 2008. *Special Delivery* was a comic fable about a busy deliveryman, a trolley load of boxes and the world that opens up when a door stays shut, filled with illusions, gadgets, comedy and magic. Performers included Emily Hunt and Greg Cousins.

Special Delivery was followed by *The Tragical Life of Cheeseboy*, performed from 21 – 25 January in a magical tent within the Space Theatre as the first production by new local company *Slingsby Productions*. Written by Finegan Kruckemeyer and conceived by Andy Packer, *The Tragical Life of Cheeseboy* was an amalgam of the legend of Superman, the art of filmmaker Tim Burton, travelling magic lantern shows of the 17th and 18th centuries and classic Greek tragedy. It starred Stephen Sheehan and Sam McMahon.

Morning Melodies

Each year, two seasons of this popular program are presented, providing audiences with the opportunity to see high quality daytime performances of live theatre and music for a discounted ticket price. Each year more than 10,000 tickets are sold.

In 2008 the program included indigenous contemporary dance company *Bangarra* with *True Stories*; American dance company *Pilobolus*, able to mould their bodies into amazing shapes; acclaimed Australian actor Tony Barry in his portrayal of former Prime Minister Ben Chifley and the musical which has taken Australia by storm in recent years, *Keating!*

Highlights in 2007 included Sydney Dance Company's tribute to the piano, *Grand*; Todd McKenney and Nancye Hayes in the theatrical delight *Six Dance Lessons in Six Weeks*, the State Theatre Company of South Australia productions of *The Real Thing* and *Lyrebird* and an incredible cast of fifteen well-known South Australian actors directed by David Meador in Stephen Sondheim's *Assassins*.

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

Behind the Arts Lunch Series

As per previous years, we have been grateful for the ongoing support of Channel Seven to provide a regular opportunity for guests to enjoy a two-course lunch and premium wines whilst listening to high-profile artists from our events being interviewed.

Regular interviewers and Channel Seven personalities Rosanna Mangiarelli and Jane Doyle continued their involvement with the luncheons, with their relaxed styles and intelligent questions as always proving very popular with the guests. Attendances are always limited to between forty and eighty guests to ensure that there is ample opportunity to meet and mingle with the special guests.

All Behind the Arts luncheons during the 2007/08 financial year were held in the Festival Centre's Lyrics Room.

Special guests included Todd McKenney and Nancye Hayes, stars of *Six Dance Lessons in Six Weeks*, and Stephen Page, Artistic Director of *Bangarra Dance Theatre* and the performance *True Stories*. A luncheon was also planned for the 2008 Adelaide Cabaret Festival with special guest and Cabaret Festival performer Beccy Cole, but unfortunately cancelled due to low attendances.

Visual Art

Visual art exhibitions were an ongoing and vibrant fixture in the Adelaide Festival Centre's gallery, the Artspace, and also the Festival Theatre and Dunstan Playhouse Foyers. Exhibitions included photography, paintings, ceramics, indigenous artwork, media installations, textiles and much more, as well as several exhibitions themed around the 2007 *OzAsia Festival* and *Adelaide International Guitar Festival* and the 2008 *Adelaide Cabaret Festival*.

Fujifilm Site Unseen: 5 – 25 July 2007, Artspace

Beginning in Western Australia in 1997 and open to any Australian tertiary student studying any form of photography since 2000, *Fujifilm Site Unseen* is a photography project run by students for students with the aim of promoting student photographers and showcasing some of the best work they have to offer from all around Australia.

The project aims to give students an important leg up into this competitive industry by acknowledging the quality of their work before they've even graduated.

It begins in a competition, and ends with a nationally touring exhibition and hard-cover book. The Adelaide Festival Centre hosted the Adelaide leg of the tour and highlighted the best entries from thousands chosen by a group of judges from different aspects of photography.

Our Place – Images of Remote South Australia by Stewart Roper: 7 – 26 August 2007, Festival Theatre Foyer

Coinciding with Our Mob 07, this exhibition in the Festival Theatre Foyer featured photographs by Stewart Roper, who moves between Adelaide and the Anangu Pitjantjatjara Lands where he works as a health worker, and has a close and trusting relationship with Indigenous people in remote areas. His photographs encapsulated memorable moments and moods of remote South Australian landscapes; often captured during privileged journeys to country areas with Indigenous custodians.

Our Mob '07: 4 – 9 September 2007, Artspace

Our Mob is becoming a regular fixture at the Adelaide Festival Centre Artspace during the South Australian Living Artists (SALA) Festival each year. Works are by established, emerging and lesser-known South Australian Aboriginal artists from regional areas such as Ceduna, Coober Pedy, the Riverland and Port Augusta or remote areas of the Anangu Pitjantjatjara Yankunytjatjara Lands. All artworks are available for purchase.

Our Mob 07 was the culmination of activity throughout the state in which the Adelaide Festival Centre has collaborated with Aboriginal artists, partners in the arts and community arts organisations in regional and remote areas to bring Aboriginal artists together.

The Festival Centre recognises that it is situated on the traditional land of the Kaurna people and is committed to Reconciliation with Australia's Indigenous people.

The exhibition also featured six visiting Artists-in-Residence (all of whom were exhibiting work in Our Mob 07), travelling from regional areas of South Australia to work in the Artspace on 8 & 9 August and talk to visitors about their art, stories and communities.

The exhibition opening also launched the photographic exhibition *Our Place: Images of Remote South Australia* by Stewart Roper, which was on display in the Festival Theatre Foyer.

Wall Tales (part of OzAsia Festival): 12 September – 7 October 2007, Festival Theatre Foyer

From stories to cultural exchange, *Wall Tales* responded to experiences between Australian and Asian cultures in artworks created by the Clay Collective, a group of emerging and established ceramicists based in South Australia, who regularly exhibit together both locally and interstate.

Each artist selected a story that expressed a direct or indirect experience of cultural exchange between Australia and Asia. These were drawn from a wide range of sources, from personal experiences and social issues to traditional design and ancient poetry. The story was displayed along with each ceramic work, so viewers can see how they were developed.

Artists exhibiting were: Alison Arnold, Charmain Header, Jane Burbidge, John Colman, Sam Jeffries, Marie Littlewood, Rose Maguire, Mercedes Mangnall, Jane Robertson, Tracey Rosser, Marilyn Stock, Stephanie James – Manttan, Erin Lykos, and Angela Walford. All works were for sale.

Marks of Memory (part of OzAsia Festival): 12 September – 7 October 2007, Festival Theatre Foyer

Chinese artists Sunny Wang, Zhang Qi and Zhang Yun are living, working and studying in South Australia. In navigating their cross-cultural experiences, these artists created contemporary and traditional interpretations of the visual language of calligraphy.

Calligraphy is much more than writing. Behind the meaning of the characters, the nature of the marks themselves can be like that of a human fingerprint, identifying the maker and acting like an anchor to the artists' cultural upbringing and relationships with their homeland.

These artists had found that, like calligraphy, the bamboo and the eucalypt, Chinese and Australian life, can no longer be separated. Yet, as the artists saw new forms in the Australian landscape, they would always hear the voices and traditions of home.

Views of Vietnam (part of OzAsia Festival): 12 September – 7 October 2007, Festival Theatre Foyer

Visiting from Vietnam, artist and Master of Kung Fu, Mr. Phuoc van Quach, presented an exhibition of oil and watercolour paintings. Mr Quach is a well-known artist in his own country, painting winsome views of country life. He was especially invited to Adelaide by Multicultural SA and was warmly welcomed by Adelaide's Vietnamese community.

Paintings were exhibited alongside some of Mr Quach's photographs of contemporary Vietnamese life.

The Most Beautiful Lantern (Part of OzAsia Festival): 12 September – 7 October 2007, Dunstan Playhouse Foyer

This exhibition featured original illustrations that celebrated the launch of the children's book of the same name, written and beautifully illustrated by Sally Heinrich. Works were for sale.

Sally read her book in conjunction with the *OzAsia Moon Lantern Festival* on 25 September.

Undiscovered Country: National Cultural Diversity Cluster Exhibition (Part of OzAsia Festival): 22 September – 28 October 2007, Artspace

Undiscovered Country was a series of multimedia installations arising from cross-cultural and multi discipline arts collaborations that explore cultural interpretations of death.

Individually and collectively, the artists combined the rhythms of film and narrative with ancient cultural beliefs, computer-animated graphics, memorabilia, music, photography, sound recordings, film and visual images to produce installations that invoked not a disparate display of multicultural art practices, but a resonance with the universality of feelings and memories invoked by death.

Work displayed was by artists predominantly of Asian-Australian backgrounds: namely Hossein Valamanesh, William Yang, Hung Le, Yumi Umiuare and Anna Yen who have clustered with artists who have an Indigenous Australian and European heritage: r e a, Mary Moore, Wojciech Pisarek and Niki Sperou.

All of the artists involved in the exhibition were also members of the first National Cultural Diversity Cluster, which was developed through Flinders University and the Australian Performance Laboratory to establish a productive and creative environment that reflects Australia's cultural diversity.

During the second day of the *OzAsia Festival Symposium*, Sunday 23 September from 12:15 – 1:00pm, the Cluster artists comprised the panel, facilitated by Cluster research director, Professor Julie Holledge, which discussed the questions: What is culture? Were their individual cultural influences synthesised in the cluster art works? Is there a different imagining of Australia in the exhibition *Undiscovered Country*?

Momentum, November 2007, Artspace

This exhibition featured a range of works by young visual arts recipients of the Helpmann's Optus Mentorship Scheme who have been mentored by professionals in the arts industry. Work on display included sculpture, drawing, jewellery, printmaking and painting.

Sunday Spectrum performances during this exhibition had the theme of "Eclectic Strings" featuring a guitar duo.

By the Neck (part of the 2007 Adelaide International Guitar Festival): 22 November – 3 December 2007, Festival Theatre Foyer

By the Neck was an exhibition of photographs of some of America's music industry greats: Bob Dylan, Dave Grohl, Neil Young, Johnnie Cash, BB King, Bo Diddley, Tom Petty, Jeff Beck and many others.

Danny Clinch has established himself as one of the United States' premier photographers of well known characters of the popular music scene. His images are more than photographs - they are conversations. With his camera Danny Clinch

captured the soul of artists revered by fans or the soul of music on the streets. His photographs of a wide range of artists have been exhibited or have appeared in publications throughout the world including Vanity Fair, the New York Times Magazine and Rolling Stone amongst many others. Clinch's 'unobtrusive' style, according to his bio, is one of the features that his photographic subjects enjoy.

Artificial Afrika (part of the 2007 Adelaide International Guitar Festival): 22 November – 2 December 2007, Artspace

With roots deep in New York's jazz/ funk/ punk scene, Vernon Reid turned his hand to a new media installation of poignant power. Intellectually exploring his African-American identity, Reid created a fast-moving visually arresting video work accompanied by his own soundtrack. His images transformed and morphed from one to another in an astounding array that defied simple interpretation: an experience of sound, vision and energy.

Reid also gave an artist talk on Tuesday 27 November.

Sunday Spectrum performances during this exhibition continued with the theme of "Eclectic Strings" and featured Greek Bouzouki music, Brazilian music, and South American-inspired jazz.

Art of Reg Mombassa (part of the 2007 Adelaide International Guitar Festival): 6 November – 2 December 2007, Dunstan Playhouse Foyer

An Australian icon, Reg Mombassa found a quirky way of getting into the psyche of an entire generation of Australians with his own brand of wisdom. Thirty years on, Chris O'Doherty (aka Reg Mombassa) made a personal selection of his art for the Adelaide International Guitar Festival, continuing to help us to think sideways, pushing boundaries into the unexpected.

An artist talk by Reg Mombassa was planned but unfortunately had to be cancelled due to unforeseen family circumstances.

Tjulpun-Tjulpunpa Art: Vistas of wildflower country by Kaltjiti artists: 7 December 2007 – 20 January 2008, Artspace

During the summer holidays the Artspace hosted this fantastic display of work by Anangu artists from Kaltjiti Arts, who were inspired and invigorated after trips out bush to paint lively cultural landscapes. Going bush to traditional country, being able to collect bush foods and do traditional *inma* (song and dance) for that place, are the happiest of times for these artists, producing paintings that are a joyous experience and vibrant expression of colour.

The title of the exhibition comes from a suggestion by senior artist, Iwana Ken. "Tjulpun-Tjulpunpa" is a Pitjantjatjara term that refers to all the different wildflowers that flourish in the spring.

This exhibition comprised over fifty paintings in various styles that depicted images of wildflowers, unique interpretations of the country, and even the dust-storms. They

were painted during August to November; a time described by the artists as the “time of the warm winds” or “Piriyakutu” which is the special name given to the time of year when the warm winds blow from the west.

The title of the exhibition also inspired a new *inma*, with extra trips out bush in the evenings to practice the singing and dancing and new body painting designs created to accompany it. Including inma and imagery of the country as part of the exhibition is culturally appropriate as the song comes first, as the inspiration for the dance and the visual imagery of the body designs.

Kaltjiti Arts is a community-based art centre located at Fregon in the Kaltjiti Aboriginal Community. It is approximately 300km south east of Uluru in the far north of South Australia on the Anangu Pitjantjatjara Yankunytjatjara freehold Lands. Art and craft has been a part of the Fregon Community since the beginning of the outstations days that began in 1961, but this is the first time that paintings in this style from Kaltjiti Artists are being exhibited. They reflect the strong cultural connections that the artists have to their country, their language, traditional song and dance and bring joy to their creators and to all who see them.

A very successful demonstration of dancing and singing (inma) and painting in the gallery by visiting artists, as well as a twilight bushfood fest of tastings, demonstrations and education, was held on the Artspace Plaza on 11 January 2008.

Sunday Spectrum performances during this exhibition had the theme of “Music Lines: Listening to the Landscape” and featured vocal ensembles and duos, opera, classical chamber music, country music, violin and piano.

A Brush with Poetry: 25 January – 24 February 2008, Artspace

This exhibition explored relationships between poetry and visual art, in a collaboration between Professor Zhao QiuPing, esteemed traditional Chinese painter, and Wendy Ella Wright, creative writer, artist and researcher of Japanese poetry. During the week of Chinese New Year celebrations, both artists also gave artist talks, demonstrations and poetry readings in the gallery on Wednesday 13 February.

The exhibition was opened in a traditional Chinese/Asian opening ceremony with guest speaker Professor John Coetzee, Nobel Prize winner for Literature and Honorary Visiting Research Fellow at the University of Adelaide, along with Lieutenant Governor Hieu Van Le and Adelaide Festival Centre CEO & Artistic Director Douglas Gautier.

Sunday Spectrum performances during this exhibition had the theme of “Musical Poetry: Floating Words” and included violin and piano soloists and duos, string quartets, and marimba.

Graffiti Research Lab (New York) (Carclew Youth Arts in association with the Adelaide Bank Festival of Arts and the Australian Network for Art and Technology): 8 – 16 March 2008, Artspace

Presented with Carclew Youth Arts in association with the Adelaide Bank Festival of Arts and the Australian Network for Art and Technology, this exhibition featured artists from the Graffiti Research Lab in New York and 15 Australian artists who explored street art using open source technologies for urban communication.

Free workshops were held from 3 – 7 March. These proved extremely popular with the public with all sessions filling up very quickly.

Watermarks: 22 March – 13 April 2008, Artspace

watermarks was a collection of garments and two-dimensional hand-stitched textile sculpture which showed cross cultural responses to a journey by Adelaide-based textile artist and designer India Flint.

watermarks reflected the importance of water in everyday life, with all materials sourced from salvaged textiles and colours from eucalyptus plant dyes. Water played a key role in creating the dyes, with India using water from a variety of sources including dams, bore water and sea water to create the various brilliance and hue of the colours.

India's book *Eco Colour* was also available for purchase from the Adelaide Festival shop Showbitz or from the Artspace for the duration of *watermarks*.

The exhibition was officially opened on 27 March at 6pm with guest speakers Emeritus Professor Peter Schwerdtfeger (Senior Adviser, Airborne Research Australia) and Dr Paul Downton (Principal Architect and Urban Ecologist of Ecopolis Architects).

Adelaide Festival Centre Indigenous Art Collection, April 2008, Festival Theatre Foyer

Colours of Africa, 26 March – 28 April 2008, Festival Theatre Foyer

This exhibition featured a wide variety of African artwork, including excerpts from Carol Beckwith and Angela Fisher's monumental and award-winning photography book *African Ceremonies*.

Also on display were handmade tribal necklaces by Master craftswomen Serina Kiok and her grown daughters Sopito Kiok and Nookirupi Sadera who live in Mara Rianta village near the Masai Mara national park, and work by the Congo World Art Connection, formed by a group of talented artists in order to share the resources of their trade.

Anangu Backyard: Stories for Children, 19 April – 27 May 2008, Artspace

Adelaide Festival Centre's popular visual art exhibition featuring artwork from South Australia's Anangu/ Pitjantjatjara/ Yankunytjatjara (APY) Lands returned with a focus on storytelling between generations, with *Anangu Backyard: Stories for Children*.

The exhibition co-incided with the 16th ASSITEJ World Congress and Performing Arts Festival (9 - 18 May 2008).

Throughout the vast red sandy lands and cultured landscape of South Australia's 'backyard', the Anangu people use art and narrative to tell their children stories about creation, family and food supplies. A number of the works on display were been generated by young people aged from 3 - 15 years, as well as by their older relatives, many of whom acted in teacher and/or mentor roles to guide the children through the artistic process and to ensure that the stories are passed on.

Visitors to the exhibition learned about Anangu culture and storytelling through viewing the bright, colourful paintings and photographs on display, created by emerging and established artists from across the remote APY lands, and by children in these same remote communities, who have created works especially for the project. A recurring and popular feature of the Adelaide Festival Centre's Anangu Backyard exhibitions is the red desert sandpit, as the Anangu people incorporate drawing in the sand as part of their storytelling tradition.

Many of the works depicted traditional activities of the Anangu people: women gathering bush foods such as tjala (honey ants), maku (witchetty grubs) and kumpurpa (bush tomatoes), men hunting for wild animas, children at play and families gathered around the campfire to tell Dreaming stories (Tjukurpa).

A number of the works were also created through special workshops with Anangu school children. One project, Tjukurpa through the lens!, was created with children from Ernabella Anangu School as a way of using photography to tell stories. Using digital photography skills they had learned, groups of schoolchildren turned stories from the sand into live, acted theatrical performances, which they then photographed, with the finished works on display.

A special session on 10 May featured free sessions with Pitjantjatjara storytellers and a special performance by the visiting Ernabella School Choir.

Artworks from seven Anangu art centres were for sale. This exhibition supported Aboriginal community artists to live and work in their own country in far northwest South Australia.

Michael Atchison exhibition (part of Cabaret Festival 2008): 6 – 14 June 2008, Lyrics Lounge

During the 2008 *Adelaide Cabaret Festival*, the Lyrics Lounge housed this exhibition of cartoons by well-known *Advertiser* cartoonist Michael Atchison, who recently retired after 40 years and more than 13,000 cartoons. Atchison personally chose a

small selection of his favourite cartoons reflecting on current political issues in Australia.

Towards the Land: 28 June – 27 July 2008, Artspace

Towards the Land was a collaboration between sculptor Greg Johns and artist Gavin Malone: a “felt” response to land or country through notions of spirit and myth, and a sense of inter-connectedness with the indigenous nature of place.

The exhibition was officially opened on 27 June 2008 by Chris Nobbs, Senior Education Officer at the SA Museum, and Professor Nancy Pollock – Ellwand, Head and Chair of the School of Architecture, Landscape Architecture and Urban Design at Adelaide University.

Performing Arts Collection

Performing Arts Collection Trust Report June 2007- June 2008

Over the last year the *Performing Arts Collection (PAC)* has extended itself to producing more collaborative exhibitions in its Festival Theatre foyer showcases and to improving the standard of the collection’s storage.

The PAC has worked collaboratively with a range of different theatre and dance companies, such as *Windmill Performing Arts*, *Magicians Society*, *Patch Theatre Company* and *The Australian Ballet* to display objects from their collections and celebrate their achievements. This collaborative approach was especially successful with the *Ballet Russes* exhibition in which four partners (*The Australian Ballet*, National Library of Australia, The University of South Australia and Art Gallery of South Australia) worked together to produce such a wonderful exhibition while *The Australian Ballet* performed in the Festival Theatre and a symposium on the *Ballet Russes* was held at the University.

On a smaller scale the PAC has also lent objects to the *State Theatre Company of SA*, the *Adelaide University Guild*, the *Maritime Museum of South Australia* and the nun doll was recalled to duty for the performance of *Nunsense!*

A seven bay compactus has been installed in the PAC office and holds some 15,000 event research files. The compactus makes the storage and retrieval of files significantly easier. Racking has also been purchased for the two Festival Theatre storage areas and the offsite store at Netley.

Of special significance is the Muse (made in 1916) from the Majestic Theatre that was donated (along with two cherubs, curtain tassel and sandbag) to the PAC by the Commonwealth Bank in 1981. It was craned out of the half demolished theatre and due to its size stored at the *State Theatre Company* prop shop for the last 27 years. Artlab has prepared a full conservation survey of the Muse. The muse is a nationally significant cultural icon and because of her rarity, cultural significance, size and fragility mean that every precaution must be taken to ensure her safety for the future. The Muse is being prepared to be moved to Netley.

Exhibitions 2007 - 2008

Kenneth Duffied and Friends

June – August 2007

Presented as part of the *Adelaide Cabaret Festival*, this exhibition is a tribute to Adelaide's Kenneth Duffield, the first Australian composer to succeed at finding fame in the West End.

Celebrating Windmill

August - November

Windmill Performing Arts in association with the *Performing Arts Collection* celebrates five years of outstanding children's theatre.

Walk on the Wild Side

November - December

A history of vintage guitars from 1920-1980 presented by guest curator Ian Stehlik, guitar collector and aficionado. In collaboration with the *Adelaide International Guitar Festival*. Ian Stehlik's workshop was well attended by 80 people on an early Saturday morning.

Abracadabra: The Magic of Wally Speed

December 2007 – February 2008

A rare collection of magic paraphernalia used by the legendary magician Wally Speed during his long career entertaining Adelaide families for over four decades.

Keeping the Artist Alive in the Child

February – May

Patch Theatre Company has been a major creative force with children for over 50 years. Presented by the *Performing Arts Collection* and *Patch Theatre Company*.

Porter Historical Showcases

June, ongoing

To celebrate the Festival Theatre's 35th birthday the Porter Historical showcases have been revamped with new items from the Performing Arts Collection. Kindly sponsored by Lady and James Porter and families.

Ballet Russes in Australia: Our cultural revolution

May – July

The Australian Ballet can trace a direct link to the *Ballets Russes*, and, in association with the Collection, will display costumes and designs inspired by this extraordinary Russian dance company. Presented by *The Australian Ballet*, *National Library of Australia* and *The University of South Australia*.

Acquisitions and purchases

Percy Grainger collection, donated by Jenny Toogood
Postcards, donated by Ann Britcher
Samples of 1930s lace, donated by Lyndall Hendrickson
Photographs of Hostel for Soldiers, donated by Lois Moore
Australian Ballet photographs, donated by Ciro Cantone
Australian Ballet pointe shoes, donated by Ciro Cantone
Dame Judith Anderson photograph, donated by Frances Rodger
Carters Vaudeville Academy cutting book, 1919-1927, donated by Leoni Mayes
Scapin, *Dons Party* and *The Stowaway and the Captions Cat* costume designs by Dean Hills, purchased from Dean Hills
Robert Helpmann as the Child Catcher doll from the movie *Chitty Chitty Bang Bang*, purchased from Complete Collectables
Puppets and props from Windmill Performing Arts productions
Savages and Kings by Kenneth Duffield, purchased from Berkelouw Books
Portrait of Harry van der Sluice aka Roy Rene or Mo, by Harold L Thornton, donated by Sharon van der Sluice
Steve Spears collection, donated by the Steve Spears Estate
Ring the Bell Softly and *Piaf*, donated by Jo Peoples
Dame Judith Anderson costumes, donated by Jan Reid
AFCT uniforms and badges donated by Ciro Cantone, Dianne Edwards and Sonia Coorey
Slides, photographs and plans of the construction of the AFCT, donated by the Estate of Eric Mueller
AFCT original octagonal design carpet, donated by AFCT Maintenance Department
Hi-Fi stereo belonging to Don Dunstan, donated by Geoff Reynolds

Loans

Kenneth Duffield material, lent by St Peters Collage
Kenneth Duffield material, lent by St Peters Collage Library
Hand made guitar, lent by Mark Uebergang
Eighteen vintage guitars and amplifiers, lent by Ian Stehlik
Four ukulele and guitars, lent by Don Morrison
Three vintage guitars, lent by Derringers Music
Hand made guitar, lent by Matthew Bockner
Guitar making materials, lent by Jim Redgate
Magic artefacts, lent by Australian Society of Magicians, Adelaide Branch
Magic artefact, lent by Howard Speed
Wardrobe, lent by State Theatre Company of SA

Staff and volunteers

Jo Peoples, Collection Co-ordinator, has taken a year without leave, returning in March 2009.
David Wilson, Photographer and assistant to the Curator, resigned from his position in July 2008 due to ill health.
Ingrid Offler, Collections Assistant, was appointed in March 2008 to fill Jo Peoples two days.
Rachelle Thompson, volunteer, has been working on several collection management projects

Susan Errington, volunteer, is transcribing the Museum register onto an Access database.

Apryl Morden, volunteer, is working documenting new acquisitions and assisted in the development of the *Behind 35 years* exhibition.

Jim Loudon is helping to colour code the event research files.

Grants, scholarships and sponsorships

Community Heritage Grant

The PAC was successful in receiving a \$3850 Community Heritage Grant from the National Library of Australia. The grant money covered the employment of a conservator to prepare a preservation assessment survey for the nationally significant Fewster and King collection. The Collection Co-ordinator attended a three day workshop in Canberra as part of the grant, with airfares, accommodation and meals paid for by the National Library of Australia.

Registrars Conference

The Collection Co-ordinator attended the registrar's conference in Sydney on an Australian Registrars Committee (ARC) scholarship which covered flights, accommodation, conference registration and sundry expenses. A condition of the scholarship is an article for the ARC journal on aspects of the conference.

Porter Historical Showcases

Lady Porter and James Porter have kindly sponsored the redevelopment of a new exhibition in the Porter Historical cases to celebrate the 35th birthday of the Festival Theatre.

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 bi-monthly StagePage of events and activities; a fortnightly What's On email newsletter; CentreEd, twice yearly for teachers and students; Grin GreenRoom's Monthly e-newsletter; and a bi-annual Showcase newsletter about Performing Arts Collection activities. Plus regular Curious Cat (*Adelaide Cabaret Festival*) e-newsletters, Twang (*Adelaide International Guitar Festival*) e-newsletters and OzAsia Festival e-newsletters.

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.

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

Since *GreenRoom*'s creation in May 2007, it has come a long way in regards to its look and feel, its vision and member numbers.

Vision

- To work more closely with disadvantaged youth.
- To work more closely with recently arrived migrant youths to encourage cultural exchange and integration into Australian arts.
- To build on school relationships by engaging more with schools and increasing awareness of the *GreenRoom* program & its benefits.

Objectives

To build awareness of and engage younger audiences with the Festival Centre

- To build awareness of and engage younger audiences with the arts
- To create a young, exciting vibe at the Festival Centre
- To build sustainable new audiences for the Festival Centre

Activities

•Performance Plus events that took place:

- *The Bird workshop - 'A Bird's Eye View - an insight into dance music and rhythm'*
The Bird are an electronic music live band that performed at the Piano Bar as a part of Transmission.

- *Graffiti Research Lab (NY) 'Throwie' workshop* (produced LED 'throwies' -a new form of urban art.

- *deep blue Q&A. deep blue*, a contemporary young orchestra performing classic and modern songs with visual effects.

- *Paradise City workshop. Paradise City* was a physical theatre piece incorporating BMX and skateboarding stunts, contemporary dance and break dancing. Workshop participants were divided into two groups: dance and bmx/skating to learn how these were choreographed into a theatre piece.

- *Cabaret Festival hosting*, a meet & greet was held with artists from UK company 1927. They joined *Greenroom* and received a ticket to the show '*Between the Devil and the Deep Blue Sea*' that incorporated live music, interaction with film and theatre.

• Promotion at youth events:

- University O'Week (tertiary)
- Adelaide Council Rural/interstate student tour
- National Youth Week events (secondary – awareness campaign)
- National Careers Expo (secondary & tertiary)

- **Hosted event:** Fifteen moderators of dance and drama were hosted at the *Sacred Monsters* performance during the *Adelaide Festival of Arts* to develop relationships with key school teachers.

- **Information dissemination:**

- School counsellors via DECS
- Speaking at UniSA media arts students
- ArtsSmart
- Moderators and direct mail to secondary schools
- Education Adelaide
- Local theatre groups
- SACE Dance and Drama Days at the Festival Centre
- Mary MacKillop virtual business students.
- Posters, brochures, e-newsletter GRiN and banners, GreenRoom website

- **Current members:**

Current member numbers total 187.

Student Tix

The *Student Tix* program is successfully providing students the opportunity to purchase Adelaide Festival Centre presented events at a 50% discount. This is subsidised by sponsor and donor contributions. The Adelaide Festival Centre continues to raise funds for this important program through the Development Department and Marketing materials.

Promotion of *Student Tix* is primarily via the Adelaide Festival Centre education program for schools, *centrED*. The education program produces a brochure that is sent every year to every school in the State so that *Student Tix* are accessible to all students.

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

Up until 30 June 2008 \$11,110 worth of *Student Tix* have been purchased to numerous shows across all genres including dance, theatre, music and cabaret.

ACE Card

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

Branding

The current branding of Adelaide Festival Centre ensures it continues to be recognised as an iconic performing arts centre presenting the best in arts and entertainment.

The highly recognisable kaleidoscope branding can be seen 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.

The introduction of weekly composite ads for Season 08 shows in Saturday's Advertiser and the Sunday Mail continues to strengthen the brand within the entertainment market place.

Education Program (*CentrED*)

Throughout 2007-08 South Australian teachers and students were engaged in dynamic learning with the education program of the Adelaide Festival Centre, *centrED*.

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 *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 Adelaide Festival Centre supports the Education Officer in the implementation and delivery of the year long program of activities for students and teachers.

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

The 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 so is student *centrED* in it's approach
- innovative, inclusive, accessible and equitable
- managed and developed strategically and collaboratively
- programmed to be relevant, monitored and evaluated

Throughout the 2007-08 42,000 students and teachers from Pre-school to Year 13 schools engaged with the Festival Centre.

A total number of 21,945 students and teachers from 1,059 schools accessed 211 events at the Adelaide Festival Centre. Events included performances, workshops

and artist forums. In addition many of these events and self-guided activities were supported by curriculum resource developed by the Education Officer.

The additional estimated 20,000 students and teachers attended performances to the Adelaide Festival Centre home companies, *State Opera*, *State Theatre Company*, *Adelaide Symphony Orchestra*, *Windmill Performing Arts* and visited the extensive collection of exhibitions in the exhibiting spaces of the Adelaide Festival Centre throughout the 2007/08 year.

The *centrED* program also manages a Minister's Grant, which promotes equity of access by subsidising costs. A key part of this subsidy is the 3D Access program which provides students and teachers from schools identified as disadvantaged either economically, geographically or culturally with opportunities to access the rich arts learning experiences offered at the Festival Centre.

During the year 07/08 year 4,330 students from country and metropolitan schools were allocated the 3D support for either ticket prices or transport costs. For students and teachers involved in the inaugural festivals of *OzAsia* and the *Adelaide International Guitar Festival*, the funding was a direct grant to the schools for artist fees and transport costs.

The 2007/08 *centrED* program of activities has utilised and complimented the increase in the programming activity of the Adelaide Festival Centre and has played a key role in building young audiences through building strong relationships with SA schools.

This dynamic partnership will continue to be developed and delivered within DECS and State Plan priorities and will maintain its quality educational and interactive learning opportunities to all South Australian students and teachers of the SA Government State Plan Priorities.

Multicultural Programming

Adelaide Festival Centre continues to work with local community groups and culturally diverse communities on a wide range of events. Partnering with local organisations such as the African Communities Council of SA (ACCSA), Migrant Resource Centre of SA (MRCSA) and Middle Eastern Communities Council of SA (MRCSA) enables the Festival Centre to open its doors to audiences and artists who may not regularly use the venue.

The opening event of the Festival Centre's 2007 *OzAsia Festival*, the *Moon Lantern Festival* on 25 September, was an amazing free event which brought together a dozen Asian communities along with a crowd of 15,000 people in Elder Park to eat moon cakes, parade with home-made lanterns and spend time with family and friends under the full moon.

On 8 December 2007 the Greek Lyceum of SA presented *Thalassa* in the Ampitheatre, which featured traditional Greek rhythms from the Mediterranean and

Black Seas. Instruments included the lyra, omery (oud), santouri, lute and percussion, as well as a performance by the Greek Lyceum Song and Dance Ensemble.

During *Festival Hellenika* 2008, the South Australian Council For the Greek Cultural Month presented *Bouzouki Mambo and Cha Cha* on 21 and 22 March at the Space Theatre, with music on both bouzouki and brass. In a first for Adelaide, the performance incorporated Greek fire and Latin exuberance in a simmering romance full of fun, heart, soul and passion.

The Migrant Resource Centre of SA, African Communities Council of SA, Middle Eastern Communities Council of SA and Adelaide Festival Centre presented World Fest on 29 March on the Festival Centre Terrace, where a crowd of 1800 people celebrated South Australia's multiculturalism with vibrant music, dance, arts, crafts, food and children's activities presented by South Australia's new and emerging communities from Africa, the Middle East and Asia. Many new communities were involved in 2008.

Her Majesty's Theatre hosted *Africa!* on 24 May, with the performance presented by African Communities Council of SA and Migrant Resource Centre of SA. It was a spectacular celebration of the rich cultural traditions of Africa with dance, drumming and song, presenting the energy, colour and spirit of the African communities now living in South Australia.

On 28 June the performance of *An Indian Wedding* was held in the Playhouse, presented by the Rotary Club of Morialta and the Adelaide Festival Centre Trust. The show incorporated dancing, singing and a storyline about the rituals of arranged marriages. The artists involved were all volunteers and from Indian and Pakistani backgrounds. Proceeds from the performance went to support various South Australian charities, community service organisations and community groups.

OPERATIONS

Production Services

Production Services has again had another very busy and exciting year. Our technical and administration staff continues to deliver at a very high standard across all venues and events.

The technical team has again this year worked very closely with our Home Companies including *State Opera of South Australia*, *State Theatre Company of South Australia*, *Adelaide Symphony Orchestra*, *Windmill Performing Arts* and *The Australian Ballet* as well as our commercial and other hirer's.

The team has also been very busy with the Adelaide Festival Centre presents program and the Adelaide Festival Centre's three festivals.

The addition of the Adelaide Festival Centre presents program, *trans:mission*, *Pivot(al)*, *Centre Stage* and *inSPACE* has increased the work opportunities for our technical staff, in particular our casual staff, with this additional work a number of new casual staff have been employed over the year.

The inaugural *OzAsia Festival* in September was great success with the *Moon Lantern Festival* in Elder Park a major highlight.

The first *Adelaide International Guitar Festival* was also a fantastic opportunity again for our technical team to show their talents. We received very good feedback from the artists about the delivery of the event and the friendliness of all AFC staff.

The eighth *Adelaide Cabaret Festival* was another highlight of the year with the staff again delivering another great event. This annual event is a fantastic opportunity for our staff to show off their talents in particular our sound and lighting staff who work very closely with the artists to produce their shows.

Late February saw the Dunstan Playhouse and Space Theatres, along with the foyers, taken over for the presentation of the eighth Australian Performing Arts. Again this year the opening night barbecue took place on the banks of the Torrens. Feedback from the organisers was excellent with particular thanks to the technical teams for the high quality of presentations of the spotlight performances.

Following on from APAM was the *Adelaide Festival of Arts* with performances across all venues, including Her Majesty's Theatre. The late night club, Persian Gardens, was located with the Amphitheatre.

The Adelaide Festival Centre was the major venue for *ASSITEJ*, *the World Congress and Performing Arts Festival* held in May 2008. Performances were held in the Festival, Dunstan Playhouse and Space Theatres. The Congress was held in our Banquet Room. Feedback from the organisers was very positive about our technical staff.

The sound shell again had another busy year with its annual trip to the *Darwin Arts Festival* in August. The sound shell was also used as the stage for the *Adelaide International Guitar Festival* in Elder Park. Following on from the *Guitar Festival* the

sound shell was left erected in Elder Park for the annual Carols by Candlelight. It was used again in February for the *Adelaide Symphony Orchestra's Symphony under the Stars* performance and then moved to *Womad*. Our technical crew were again responsible for the design and operation of lighting on all stages at *Womad* as well as the sound shell. The sound shell was also booked by *Country Arts SA* for a concert with the *Adelaide Symphony Orchestra* in Pt Augusta in May as part of the 2008 Regional Centre of Culture program.

Manager, Venue Services continues to attend the OZPAC Technical managers meetings held every six months. These meetings are a great opportunity to discuss issues and exchange ideas. Representatives from the major performing arts centres, Sydney, Melbourne, Perth, Brisbane, New Zealand along with Adelaide attend these meetings.

The Manager, Venue Services worked very closely with the architects Hassell's and the other consultants in the scoping of works for the Dunstan Playhouse refurbishment Stage 1. The works were undertaken from December 2007 to February 2008. Discussions continue on the scoping for Stage 2 works which are due to commence December 2008.

Patron Services

The Patron Services team has continued to provide outstanding customer service to a diverse demographic of new and established audiences who have attended the Adelaide Festival Centre venues throughout the year.

The front-of-house teams continue to contribute towards the complete customer service experience for all of our patrons and visitors. This team exemplifies the manner in which patrons, no matter how young, can have a positively memorable experience from the moment they arrive at the Centre.

Customer Satisfaction Surveys have continuously ranked the Patron Services department above 9 out of 10 throughout the year. Complimented with patron feedback, which acknowledges the team's commitment to providing warm, welcoming, friendly and knowledgeable service.

Showbitz

During the 07/08 period, Showbitz continued to develop and introduce new products reflective of the Arts.

Relationships with other Arts retailers moved forward, which has seen the introduction of Jam Factory merchandise, and Cross Cultural products from "Better World Arts", included in the Showbitz range.

This year Showbitz commissioned local artist Christine Pyman to design a jewellery range reflecting the 2008 *Adelaide Cabaret Festival*. This initiative proved to be a wonderful success for all involved, and presented a fine range of local 'art for sale' in Showbitz.

The music range continues to evolve and has proved to draw repeat visitors to the shop. A dedicated space has been given for the promotion of Adelaide Festival Centre presented artists.

Theming of the shop has been a major focus this year, with special attention given to the promotion of AFC events, with increased visual displays and branded signage.

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. In June the car park wall was decorated with Beethoven abstracts (posters) to promote *The Beethoven Festival*. This particular wall will continue to be a valuable piece of real estate for targeted advertising to the large numbers of pedestrians that use Festival Centre Drive as a thoroughfare to the Railway Station. The entry wall for the car park was also used for marketing Adelaide Festival Centre presents programs.

The car park provides the facility for patrons to pre-book car park spaces through BASS up to 24 hours prior to a performance.

Parking options include: Early Bird (in by 9.30am and out by 6.30pm); Casual by the hour (until 6.30pm); Performance / evening flat rate; or Weekend flat rate. Patrons can pay at retail outlet Showbitz, at the auto pay station outside the car park or on exit by credit card.

Volunteers

Volunteers play a key role in the success of the Adelaide Festival Centre. This group of people – who come from all walks of life and boast very diverse backgrounds – have an unwavering commitment to helping the Adelaide Festival Centre achieve its mission.

In 2007/08 tour times on Tuesday and Thursday were changed to 11am and renamed Adelaide Festival Centre Tours. During this period volunteers conducted 151 guided tours.

The Adelaide Festival Centre volunteers welcomed the opportunity to support management and staff for the first *Adelaide International Guitar Festival* by volunteering at the Elder Park venue in addition to their normal duties. Volunteers worked a total of 87.5 hours in Elder Park covering the meet & greet on King William Road and the Information/Lost & Found Tent.

Volunteers attended the all staff meeting and Christmas function on 19 December. During the meeting all volunteers were presented with the Government of South Australia Certificate of Recognition by Douglas Gautier, CEO & Artistic Director and the Chairman of the Board, Barry Fitzpatrick.

In January the first meeting with TafeSA and the North Terrace Cultural Precinct was held to discuss the training program for new Tour Guide volunteers to be held in August/September 2008.

The volunteers covered ten hours per day on the Information Booth in the Festival Theatre Foyer during the *Adelaide Bank Festival of Arts* from 29 February -16 March. As a thank you for this wonderful effort, ABFA invited Volunteers to attend a reception at Government House hosted by His Excellency the Governor Mr Kevin Scarce and Mrs Scarce.

This year the volunteer program has expanded to include support for the following areas: archiving the Adelaide Festival Centre Art Collection, cataloguing in the Performing Arts Collection and flyer distribution in the Festival Theatre Foyers.

Another highlight for volunteers was taking a private tour of the *Ballet Russe* exhibition at the *Art Gallery of South Australia*.

Details about the Festival Centre's volunteer program are available by phoning Lorraine Douglas on 8216 8969.

During the year we lost a very respected and dedicated volunteer Derek Woodhams – vale!

The following people served as volunteers during 2007/08:

Norman Athersmith

Joyce Barker

Lauris Brill

Edilita Burge

Amber Chapman

Emma Craig

Deane de Laine

Pam DiLorenzo

Cassandra Douglas

Ross Ellery

Steve Garie

Lyne George

Betty Hele

Nes Kutuk

Selwyn Lipscombe

Jim Loudon

Grant Lucas

Wendy Mainprize

Jemma Matthews

Noriel Noble

Rosalind Panrok

Robyn Pascoe

Claude Rankin

Emily Robertson

Judy Sleath

Danielle Tannenbaum

Gary Tonkin
Jean Walker
Clare Walsh
Jeffery Warner
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 2007–08 include:

The year started with an elaborate dinner and show experience, patrons having the option to attend an Asian Banquet in the Lyrics room prior to seeing *Miss Saigon* which ran from the beginning of 2007 till early February. The Festival Centre was then alive with APAM (Australian Performing Arts Market) and swiftly followed by the *Adelaide Bank Festival of Arts*. We hosted an SA Great cocktail party that had the highest recorded attendance of its sort. The SA Media Awards were again a huge

success and were followed by an international festival, *ASSITEJ*. LJ Hooker had a huge “Night of the stars” awards evening and then The Labour Budget Launch preceded a shortened but highly impressive Cabaret season. A long standing client, Rural Solutions had their 10th Anniversary Gala dinner and we have been part sponsor for a variety of clients including Youthinc* (the charity side of Foodland). Off site catering has also been part of the action with the ABAF and Ruby Awards. We have also continued to be part of opening nights; BTA lunches, launches and post show celebrations.

This year Restaurant Associates were involved with integrated Emergency Evacuation training with the Adelaide Festival Centre staff and front of house. Two emergency situations were simulated at the Festival Centre to ensure that all staff are aware of the procedures and the part they play. Restaurant Associates also attended the two-day Destination SA expo held at the Convention centre, facilitated by ACTA. This gave us the chance to sell our services to intra and interstate companies as well as international delegates.

Other venues at the Adelaide Festival Centre include The Bistro and The Foyer Cafe, which are staffed by Restaurant Associates.

The Bistro, 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.

The Foyer Cafe, 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

BASS (Best Available Seating Service) was Australia's first computerised ticketing agency and was established by the Adelaide Festival Centre over thirty years ago. The Adelaide Festival Centre, through BASS, provides an essential service to the arts and entertainment industry in South Australia. BASS' revenue contributes to the Festival Centre's programming activities.

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 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 each year 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 per year. BASS sold more than 1.5 million tickets during the 2007/08 fiscal year.

Innovations for the 2007/08 year include the installation of BASS' ticketing system at AAMI Stadium, the introduction of a free ticket exchange service for the Adelaide Crows, and print at home tickets for Port Adelaide home matches.

In late 2007, BASS undertook a strategic review of the South Australian ticketing marketplace. Resulting from that review, BASS recognised that maintaining a combined market position of ticketing for Arts, Sports and major events is untenable in the longer term due to commercial ticketing organisations using economies of scale to build and market national business.

Therefore it was determined that BASS' key strategy is to be the leading provider of ticketing, CRM and audience development to the South Australian Arts and entertainment sector.

BASS is positioning itself for further growth within the Arts sector by adopting best of breed technologies to deliver comprehensive ticketing services and increase the synergy between ticket sales and Customer Relationship Management (CRM) services to develop audiences.

BASS is committed to meeting the needs of its clients and as the premier ticketing agency in South Australia, BASS has a comprehensive understanding of, and experience in, providing excellent ticketing operational servicing of South Australian arts and entertainment events, and an understanding of the customer relationship management requirements of Adelaide Festival Centre, Arts Companies, commercial events promoters, and venues.

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, scenery engineering and automation 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 over 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 drafting, carpentry, and painting.

This financial year the work by the workshops included the set build of "Wicked The Musical", Billy Elliot and the fabrication of the set for Persian Gardens, the late nightclub of Adelaide Bank Festival of Arts.

Installations have included *Billy Elliot*, *Wicked* and *Phantom of the Opera* into Sydney, Brisbane with New Zealand to follow. The workshops have been heavily involved with the setting up of the production of *Mamma Mia!* in Korea and in the setting up of the *Lion King* in Taiwan and providing on going automation hire to the production.

Development

The Adelaide Festival Centre brand is strong and sponsors value being associated with the creative heart of South Australia. Our partners profit in many ways from the scope of opportunity that their association provides and invest in leveraging their partnerships by working closely with the Development team.

With three major festivals and an abundance of year round programming, the Adelaide Festival Centre has developed a number of new partnerships. We engage with sponsors and their business needs, tailoring partnerships that add real value to their objectives and are mutually beneficial. We integrate our partners in to our marketing strategies and, where possible media opportunities.

The Adelaide Festival Centre facilitates connections for our partners with local, national and international artists, audiences and ideas through a variety of new initiatives that will attract more people and attention. The sponsors understand that the Festival Centre is all about inspiration, creativity, excellence, imagination, enrichment and that entertainment happens all year round at the Centre.

The Ovation Corporate Club allows corporate organisations an exclusive opportunity to host their clients and special guests year round in a premium environment. Our 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.

We are proud to acknowledge the commitment of ongoing sponsors Coopers Brewery and Coca-Cola Amatil for their year round contribution. 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*.

We appreciate the continued support of Channel Seven Adelaide with marketing campaigns, Behind the Arts Lunches and in-kind support for our festivals. A special acknowledgement also goes to our partners for the inaugural Adelaide International Guitar Festival. All partners embraced the new event and we appreciate their unwavering support and commitment.

National Pharmacies continue to sponsor *Something on Saturday* and Apia continued its successful sponsorship of *Morning Melodies*.

Lexus embarked on an exciting new partnership with the Adelaide Festival Centre as the Exclusive Partner for our year round music program, Transmission.

Adelaide Festival Centre gratefully acknowledges the support of the Government of South Australia and Arts SA and the contribution of the following partners during 2007-08:

AFC Partners 07/08

Adelaide Festival Centre

Government Arts SA
Coca-Cola
Coopers Brewery

Transmission

Lexus

Morning Melodies

APIA

Behind the Arts Lunch

Channel 7
Mount Franklin Lightly Sparkling

iNSPACE

Coopers Brewery
Positive Minds Attract

Something on Saturday
National Pharmacies

Anangu Backyard

PepinNini Mineral
Arts SA

Adelaide Cabaret Festival

Partner

Government of SA
Evening Partners
Adelaide City Council
Coopers Brewery
Minter Ellison
Vili's

Associate Partners

Australia Post
Kaleidoscope Financial Services
Independent Arts Foundation

Premier Media Partner

Channel 7

Media Partners

The Advertiser
Blaze
FiveAA
Ovation
Rip it Up

Wine Partner

Leconfield Wines Pty Ltd

Supply Partner

Adshel
Adelaide Art Orchestra
Oaks Hotels & Resorts
PMP Print
Visualcom
Corporate Supporting Cast Members
AME Recruitment
CB Richard Ellis
Clemenger BBDO (Adelaide) Pty Ltd
Duncan Basheer Hannon
Hassell
Hindmarsh Group
HPS Pharmacies
ICD 24 Cleaning
Messenger Community Newspapers
Telstra Corporation Ltd
Visualcom

Adelaide International Guitar Festival

Partners

Government of South Australia

Concert Partners

Coopers Brewery
KWP!
Hills Industries
Festival Partner
Adelaide City Council
Premium Media Partner
Channel 7
Media Partners
5AA
Nova 91.9
ABC Radio
891 ABC
The Advertiser
Australian Guitar Magazine
Rolling Stone
Rip It Up
Travel Partner
Escape Travel
Supply Partners
Allans Music
Peter Lehmann Wines
Visualcom
Associate Partners
Adelaide City Council
Derringers
The D'Addario Foundation
DMC
Resin

Ovation Corporate Club Members

ANZ Private Bank
Aviva Australia
CATCON
Egan Millar Wall
HPS Pharmacies
Jacquillard Minns
Wallmans Lawyers
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 9.00am and 4.00pm, 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 2007-08

No consultants were engaged.

Contractual Arrangements 2007-08

During 2007-08 the Trust did not enter into any private sector contractual arrangements where the total value of the contract exceeded \$4 million (GST inclusive) and extended beyond a single year.

Account Payment Performance 2007-08

| | Percentage of accounts paid (by number) | Number of Accounts Paid | Value in \$A of accounts paid | Percentage of accounts paid (by value) |
|------------------|---|-------------------------|-------------------------------|--|
| Ontime | 80.46% | 9,449 | \$14,071,534 | 76.20% |
| Less30 | 14.30% | 1,679 | \$3,594,758 | 19.47% |
| Greater30 | 5.24% | 615 | \$800,848 | 4.34% |

Overseas Travel 2007-08

| | | | | |
|---------------------|----------------------|--------------------------|---|------------|
| 13/8 – 14//079 | Julia Holt | London/ Edinburgh | <ul style="list-style-type: none"> ▪ To meet artists, promoters, agents, journalists, directors, venue managers, etc. from around the world, research performers and shows in London and at the Edinburgh Festival. ▪ To promote the Adelaide Cabaret Festival to the international arts industry. | \$6,341.31 |
| 17/10 – 20/10/07 | Mary-Anne O’Leary | Singapore | <ul style="list-style-type: none"> ▪ For promotion of AFC festivals (and in particular the Adelaide International Guitar Festival) to media and travel agents in Singapore as part of SATC Brilliant Blend Fair ▪ Meeting with The Esplanade about their use of StiX database and CRM. ▪ Assisting with minding of artist who is also participating in the Brilliant Blend Fair. | \$3,283.92 |
| 16/10 - 22/10/07 | Karen Bryant | Shanghai, China | <ul style="list-style-type: none"> ▪ To attend the 3rd Annual General Meeting of AAPAF Arts network and the China Shanghai International Arts Festival (CSIAF) | \$2,450.08 |
| 6/3-8/3/08 | Geoff Bishop | Auckland, New Zealand | <ul style="list-style-type: none"> ▪ To attend OzPAC CFO’s conference at the Edge in Auckland New Zealand | \$1,648.11 |

MANAGEMENT OF HUMAN RESOURCES

The Human Resource Management function at the AFC occurs within the context of our Strategic HRM Plan, with key achievements and performance against targets listed below.

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 2007/8 were:

- 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.

EMPLOYEE NUMBERS, GENDER AND STATUS 07-08

| Total No. of Employees | June 07 | June 08 |
|------------------------|---------|--------------|
| Persons | 354 | 387 |
| FTE's | 245.30 | 260.1 |

During this financial year, the AFC has continued its program led approach. The presentation of never before seen festivals in South Australia (eg Oz Asia, Adelaide International Guitar Festival) has resulted in increased demand for additional skills and human resources across the board with a 9.3% increase in employee numbers during this financial year.

| Gender | % Persons | | % FTEs | |
|---------------|-----------|--------------|--------|--------------|
| | '07 | '08 | '07 | '08 |
| Male | 47.74% | 50.6% | 48.02% | 49.7% |
| Female | 52.26% | 49.4% | 51.98% | 50.3% |

Employee numbers reflected an equitable gender balance between male and female staff.

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.

| Number of Persons During the 07-08 Financial Year | | |
|---|-------|-------|
| | 06-07 | 07-08 |
| Separated from the AFC | 98 | 71 |
| Recruited to the AFC | 131 | 115 |

| Number of Persons end of 2008 Financial Year | |
|--|---|
| On Leave without Pay | 1 |

NUMBER OF EMPLOYEES BY SALARY BRACKET

| Salary Bracket | Male | Female | Total |
|-------------------|------------|------------|------------|
| \$0-\$46,399 | 162 | 150 | 312 |
| \$46,400-\$58,999 | 15 | 20 | 35 |
| \$59,000-\$75,499 | 12 | 14 | 26 |
| \$75,500-\$94,999 | 3 | 6 | 9 |
| \$95,000+ | 4 | 1 | 5 |
| Total | 196 | 191 | 387 |

For the first time, more males are paid in the \$0-\$46,399 bracket than females. This is a result of the over-representation of males recruited as casuals (see above) reflecting the recruitment of staff at an operational level. There has been a consistent increase in the number of women represented in the higher salary brackets over the past year.

STATUS OF EMPLOYEES IN CURRENT POSITION

| FTEs | Ongoing | Short-Term Contract | Long-Term Contract | Other Casual | Total |
|--------|---------|---------------------|--------------------|--------------|-------|
| Male | 36.8 | 4.9 | 22.6 | 65 | 129.3 |
| Female | 27.4 | 16.2 | 35.2 | 52 | 130.8 |
| Total | 64.2 | 21.1 | 57.8 | 117 | 260.1 |

| PERSONS | Ongoing | Short-Term Contract | Long-Term Contract | Casual | Total |
|---------|---------|---------------------|--------------------|--------|-------|
| Male | 37 | 6 | 23 | 130 | 196 |
| Female | 31 | 19 | 38 | 103 | 191 |
| Total | 68 | 25 | 61 | 233 | 387 |

These figures reflect an increased number of males enjoying ongoing status over females although more females moved from short-term contract status to long term contract status. Although there is an over representation of males in casual recruitment over the 07-08 financial year, they also reflect the requirement for additional skills in the technical areas (eg lighting, staging and sound) the majority of whom are employed on a casual basis due to the nature of theatre based work.

EXECUTIVES BY GENDER, CLASSIFICATION AND STATUS

| Classification | Ongoing | | Contract Tenured | | Contract Untenured | | Total | | |
|-------------------------|---------|--------|------------------|--------|--------------------|--------|-------|--------|-------|
| | Male | Female | Male | Female | Male | Female | Male | Female | Total |
| CEO & Artistic Director | | | | | 1 | 0 | 1 | 0 | 1 |
| Executives | 1 | 0 | 0 | 0 | 2 | 1 | 3 | 1 | 4 |
| Total | 1 | 0 | 0 | 0 | 3 | 1 | 4 | 1 | 5 |

These figures have remained consistent during these past 12 months.

Leave Management

AVERAGE DAYS LEAVE TAKEN PER FULL TIME EQUIVALENT EMPLOYEE

| Leave type | 2004-05 | 2005-06 | 2006-07 | 2007-08 |
|--------------------------------------|---------|---------|---------|---------|
| Sick leave | 4.00 | 6.8 | 3.58 | 1.83 |
| Family Carer's Leave | 0.42 | 0.65 | 0.6 | 0.05 |
| Miscellaneous Special Leave with Pay | 0.32 | 0.14 | 0.09 | 0.24 |

Staff have taken significantly less sick leave and family carer's leave this financial year than in the preceding 3 years. The number of special leave days taken by staff however has more than doubled this financial year with the most often cited reason being to attend funerals.

The ConnX HRM system has allowed managers to monitor leave patterns and plan for future staff leave and in turn improve the efficient performance of business units. Applications for leave are now conducted 100% electronically.

Workforce Diversity

ABORIGINAL AND/OR TORRES STRAIT ISLANDER EMPLOYEES

| Salary Bracket | Aboriginal Staff | Total Staff | Percentage Aboriginal | Target |
|-------------------|------------------|-------------|-----------------------|-----------|
| \$0-\$46,399 | 1 | 312 | 0.3% | 2% |
| \$46,400-\$58,999 | 0 | 35 | 0% | 2% |
| \$59,000-\$75,499 | 0 | 26 | 0% | 2% |
| \$75,500-\$94,999 | 0 | 9 | 0% | 2% |
| \$95,000+ | 0 | 5 | 0% | 2% |
| Total | 1 | 387 | 0.3% | 2% |

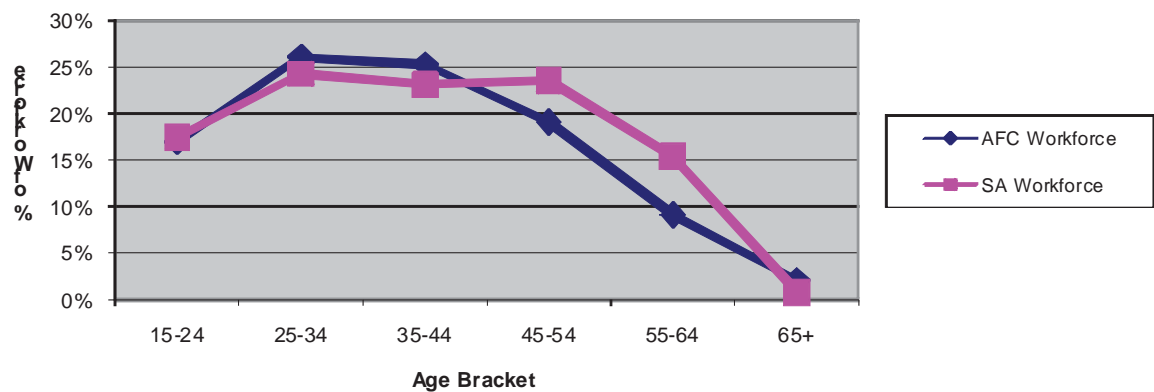
The % of indigenous employees remains well below the target, with the goal of increasing the % of indigenous employees not achieved. To address this, the indigenous employment strategy has been reviewed, and checks put in place to ensure that all vacancies and/or position descriptions are forwarded to the DFEEST Aboriginal Employment Unit, to assist in preparing prospective candidates for future opportunities. The AFC will also be working with the State Indigenous Engagement Manager to ensure that the format and presentation of our information to Indigenous networks are more user friendly which hopefully will result in more interest from this client base.

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

NUMBER OF EMPLOYEES BY AGE BRACKET BY GENDER

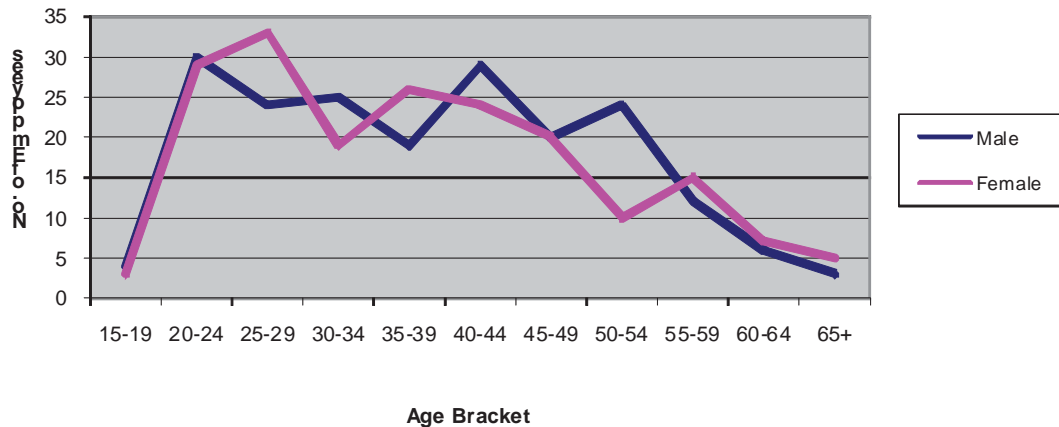
| Age Bracket | Male | Female | Total | % of Total | 2008 Workforce Benchmark |
|--------------|------------|------------|------------|----------------|--------------------------|
| 15-19 | 4 | 3 | 7 | 1.8% | 6.7% |
| 20-24 | 30 | 29 | 59 | 15.2% | 10.7% |
| 25-29 | 24 | 33 | 57 | 14.7% | 9.8% |
| 30-34 | 25 | 19 | 44 | 11.4% | 9.8% |
| 35-39 | 19 | 26 | 45 | 11.6% | 11.1% |
| 40-44 | 29 | 24 | 53 | 13.7% | 11.9% |
| 45-49 | 20 | 20 | 40 | 10.3% | 12.3% |
| 50-54 | 24 | 10 | 34 | 8.8% | 10.6% |
| 55-59 | 12 | 15 | 27 | 7.0% | 9.1% |
| 60-64 | 6 | 7 | 13 | 3.4% | 5.3% |
| 65+ | 3 | 5 | 8 | 2.1% | 2.7% |
| TOTAL | 196 | 191 | 387 | 100.00% | 100.0 |

Age of Workforce, June 2008



The AFC workforce demonstrates a significantly better age profile than the SA Workforce generally, indicating issues relating to the aging population are not an immediate priority in the Workforce Plan.

AFC Employees by Age and Gender, June 2008

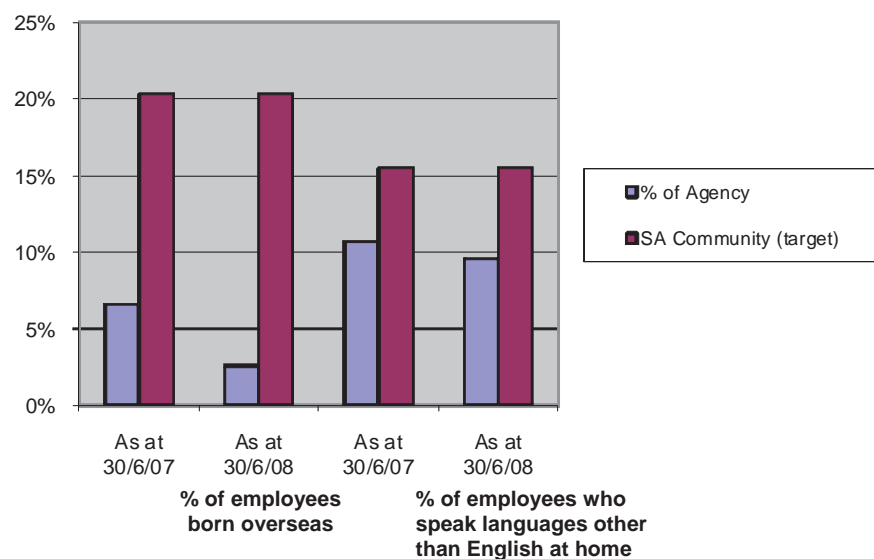


The AFC workforce breakdown by Age and Gender indicates a younger average profile for females than males, even though there are more females than males aged over 65.

CULTURAL AND LINGUISTIC DIVERSITY

| | Male | | Female | | Total | | % of Agency | | SA Community |
|---|---------|---------|---------|---------|---------|---------|-------------|---------|--------------|
| | June 07 | June 08 | June 07 | June 08 | June 07 | June 08 | June 07 | June 08 | |
| No. of employees born overseas | 10 | 3 | 14 | 7 | 24 | 10 | 6.8% | 2.6% | 20.3% |
| No. of employees who speak languages other than English at home | 17 | 19 | 23 | 18 | 40 | 37 | 11.3% | 9.6% | 16.6% |

Cultural and Linguistic Diversity



The figures for this financial year reflect a decrease in both the number of employees born overseas and who speak a language other than English at home. As this information is volunteered by staff, it may explain this decrease.

Our information systems (electronic and hard copy) have been amended to more effectively capture this information.

NUMBER OF EMPLOYEES WITH DISABILITIES (ACCORDING TO COMMONWEALTH DDA DEFINITION)

TYPES OF EMPLOYEE DISABILITIES:

| Types of Employee Disabilities | | | | |
|---------------------------------------|-------------|---------------|--------------|-----------------|
| Disability | Male | Female | Total | % of AFC |
| Physical | 3 | 3 | 6 | 1.6 |
| Intellectual | 1 | 1 | 2 | 0.5 |
| Sensory | | 3 | 3 | 0.8 |
| Psychological/Psychiatric | 1 | 3 | 4 | 1.0 |
| Other | 3 | 2 | 5 | 1.3 |
| Total | 8 | 12 | 20 | 5.2 |

NUMBER OF EMPLOYEES WITH ONGOING DISABILITIES REQUIRING WORKPLACE ADAPTATION

| Males | Females | Total | % of Agency |
|--------------|----------------|--------------|--------------------|
| 3 | 5 | 8 | 2.1% |

The AFC currently employs 8 employees with ongoing disabilities who required workplace adaption. Six employees required minor changes to their work environment while 2 employees are currently restricted in the type of work they can do.

DOCUMENTED REVIEW OF INDIVIDUAL PERFORMANCE MANAGEMENT

| | Target | % Total Workforce |
|---|---------------|--------------------------|
| 100% of position descriptions updated to contain Key Performance Indicators within the past 12 months | 100% | 71.3% |
| 100% of staff with documented Performance Management Reviews (including casual staff) within the past 12 months | 100% | 2.1% |
| Maintenance of quality improvement in Performance Management process | Yes | In progress |

During the past 12 months the AFC has been focussing on identifying and documenting individual Key Performance Indicators in every employee's position description as well as ensuring they correctly reflect current responsibilities. Concurrently, the Adelaide Festival Centre's Performance Development Review

form has also undergone a review process and has been trialled with management and staff. This amended document has recently been rolled out across the rest of the organisation and it is anticipated that by the end of the 08-09 financial year, 100% of staff (including casual staff) will have up to date position descriptions and have undergone a performance development review with their manager.

Leadership and Management Development

Training and development within the AFC aims to reflect the objectives of the Corporate Plan with the focus being on access, education and innovation. The organisational target is for each staff member to receive two development opportunities each year

Training and development opportunities for staff this financial year, have by necessity, been prioritised according to departmental needs.

LEADERSHIP & MANAGEMENT TRAINING EXPENDITURE FOR 07-08

| Training and Development | June 07 | Total Expenditure | % of Total Salary Expenditure |
|---|----------------|--------------------------|--------------------------------------|
| Total training and development expenditure | 1.3% | \$197,005 | 1.27% |
| Total Leadership and management development expenditure | 0.23% | \$13,886 | 0.1% |

Expenditure on Leadership and Management Development has decreased by 50% since the last financial year. This has been partly due to decreased funding available for such programs. The increased organisational focus on producing new festival, dance and music programs has also meant less time available to attend leadership and management development programs.

ACCREDITED TRAINING PACKAGES BY CLASSIFICATION – JULY 07-JUNE 08

| Agreement | Classification | Accredited Training Package | Numbers |
|--|--------------------|---|----------|
| Non Award | Job Grade 9 | Diploma in Project Management | 1 |
| Non Award | Job Grade 9 | Diploma in Project Management | 1 |
| Non Award | Job Grade 7 | Diploma in Business Management | 1 |
| Professional Administrative Agreement | Clerical Officer 3 | Diploma in Business Management | 1 |
| Non Award | Job Grade 9 | Diploma in Business Management | 1 |
| Professional Administrative Agreement | Clerical Officer 2 | Diploma in Project Management | 1 |
| Non Award | Job Grade 11 | Graduate Certificate in Festival & Event Management | 1 |
| Professional Administrative Agreement | Clerical Officer 3 | Graduate Certificate in Festival & Event Management | 1 |
| Professional Administrative Agreement | Clerical Officer 3 | Bachelor of Applied Finance/Commerce | 1 |
| Non Award | Job Grade 7 | Diploma IT | 1 |

In the last 3 financial years the AFC has made significant investments in providing staff with opportunities to complete a range of Certificate IV accredited programs in Business (Frontline Management) and Entertainment.

The figures above reflect the AFC's continued investment in terms of offering diploma and tertiary opportunities for staff during the 07-08 financial year. The above opportunities were offered in consultation with staff and their respective managers.

The AFC is currently consulting with training providers regarding Diploma opportunities for technical operational staff.

EQUAL EMPLOYMENT OPPORTUNITY PROGRAMS

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

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

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

The Adelaide Festival Centre provides 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 results for Protection of Merit and Equity in 2007/8 | Target | Result |
|---|---------------|---------------|
| Equity Policy for recruitment panels endorsed | Yes | Yes |
| % of recruitment panels including a trained Equity representative (as per Quality Staffing targets) | 100% | 76% |
| % of vacant positions forwarded to Aboriginal Employment Programs (as per Quality Staffing targets) | 100% | 64% |
| % of vacant positions forwarded to Disability Works Australia (as per Quality Staffing targets) | 100% | 0% |

The AFC has recently signed a Memorandum of Understanding with Disability Works Australia that will result in 100% of all future employment opportunity information being forwarded to DWA for distribution amongst their employment networks.

5.14 – Occupational Health, Safety and Injury Management

The Adelaide Festival Centre has clearly defined policies for Occupational Health, Safety & Welfare, Risk Management and Injury Management. These policies are supported by operational guidelines that clearly define the objectives of the Adelaide Festival Centre in providing a safe and sustainable working environment.

Management and staff continue their strong commitment to safety and the prevention of incidents to both staff and patrons, the aim of an injury free workplace is forefront of our minds.

As the impacts of Self Insurance become evident, the Adelaide Festival Centre is rising to the challenge of implementing best practice systems that aim to meet the increased requirements.

In addition to our ongoing actions, a number of the key strategies for 2007-2008 included;

- Providing all employees access to a free flu vaccination
- Periodic “Clean Up” Days aimed to reduce unnecessary clutter around the workplace
- Provision of anti-bacterial wipes for telephones & keypads
- The implementation of early rehabilitation referrals
- Increasing information provided to the Management Team, CEO and Trust on a monthly bases

These strategies will continue to be incorporated into the ongoing actions of the OHS&W Plan.

The integration of Risk Management into the Adelaide Festival Centre’s core business activities is the fundamental concept, which the Centre strives to continuously improve.

Ensuring that risk assessments were carried out early in the programming and scheduling of events and performances was a risk identified by the Adelaide Festival Centre, a Risk Management Coordinator has now been appointed to assists the departments in the earlier identification of risks to ensures adequate and timely implementation of control measures.

The Adelaide Festival Centre has a multi-tiered consultation approach, which is designed to ensure optimum levels of consultation.

Occupational Health Safety & Welfare is discussed at all team & departmental meetings throughout the Adelaide Festival Centre, enabling potential hazards to be identified, discussed & controlled immediately. Anything that cannot be addressed in this forum, is then raised at the departmental OHS&W Committee.

Each department with in the Centre has a departmental Occupational Health & Safety Committee and representatives, in place to discuss & act on departmental hazards, concerns and risks quickly. Each departmental committee develops OHS&W plans that are relevant to their particular area.

A Principal Occupational Health & Safety Committee comprises of a representative from each department together with the CEO or his Senior Management representative. The Principal committee implements strategies to address corporate risks and prioritises hazards that have escalated from the departmental level or require capital expenditure to resolve.

This two-tier approach encourages greater participation from a wider range of employees and promotes a practical approach to solving OHS&W concerns.

- Table 1 – OHS Notices and Corrective Action taken

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

- Table 2: - Agency gross workers compensation expenditure for 2007-08 compared with 2006-07

| EXPENDITURE | 2007-08 (\$M) | 2006-07 (\$M) | Variation (\$m) + (-) | % change + (-) |
|--|----------------------|----------------------|------------------------------|-----------------------|
| Income Maintenance | 0.036957 | 0.006159 | 0.030798 | 600% |
| Lump Sum Settlements Redemptions – Sec 42 | 0 | 0 | 0 | 0 |
| Lump Sum Settlements Permanent Disability – Sec 43 | 0 | 0 | 0 | 0 |
| Medical / Hospital Costs combined | 0.026788 | 0.010056 | 0.016732 | 266% |
| Other | 0.006031 | 0.001005 | 0.005026 | 600% |
| Total Claims Expenditure | 0.069777 | 0.017221 | 0.052556 | 405% |

NB: Significant increase in claims expenditure relates to 1 psychological claim that was lodged in June 07, the claim was disputed, and the injured employee received a partial capacity to return to alternate employment in mid 2008. This claim continues to be managed by the WorkCover claims agent EML.

- Table 3 – Meeting Safety Performance Targets

| | Base: 2005-06 | Performance: 12 months to end of June 2008 | | | Final Target |
|---|----------------------|---|----------------------------------|------------------|---------------------|
| | Numbers or % | Actual | Notional Quarterly Target | Variation | Numbers or % |
| 1. Workplace Fatalities | 0 | 0 | 0 | 0 | |
| 2. New Workplace Injury Claims | 13 | 11 | 2.6 | -2 | -15.38% |
| 3. New Workplace Injury Claims Frequency Rate | 33.1 | 27.68 | 6.62 | -5.42 | -16.37% |
| 4. Lost Time Injury Frequency Rate*** | 13.7 | 7.55 | 2.74 | -6.15 | -55.10% |
| 5. New Psychological Injury Claims | 1 | 1 | 0 | 0 | 0 |
| 6. Rehabilitation and Return to Work | | | | | |
| a. Early Assessment within 2 days | Not Recorded**** | Not Recorded | | | 80% or more |
| b. Early Intervention within 5 days | Not Recorded | Not Recorded | | | 80% or more |

| | | | | | |
|--|--------------|--------------|--|--|--------------------------------|
| c. RTW within 5 business days | Not Recorded | Not Recorded | | | 75% or more |
| 7. Claim Determination | | | | | |
| a. Claim determination in 10 business days | Not Recorded | Not Recorded | | | 75% or more |
| b. Claims determined in 10 business days | Not Recorded | Not Recorded | | | 3% or less |
| 8. Income Maintenance Payments for Recent Injuries | | | | | |
| a. 2006/07 Injuries (at 24 months development) | Not Recorded | Not Recorded | | | Below previous 2 years average |
| b. 2007/08 Injuries (at 12 months development) | Not Recorded | Not Recorded | | | Below previous 2 years average |
| * Except for Target 8, which is YTD. For Targets 5, 6c, 7a and 7b, performance is measured up to the previous quarter to allow reporting lag. | | | | | |
| ** Based on cumulative reduction from base at a constant quarterly figure | | | | | |
| *** Lost Time Injury Frequency Rate Injury frequency rate for new lost-time injury / disease for each one million hours worked. This frequency rate is calculated for benchmarking and is used by the WorkCover Corporation. | | | | | |
| Lost Time Injury Frequency rate (new claims: <u>Number of new cases of lost time injury / disease for year</u> x 1 000 000 / Number of hours worked in the year. | | | | | |
| **** Given the Adelaide Festival Centre transferred to Dept Premier & Cabinet Self Insurance locations effective 1 st Nov 07, data for questions 6,7,& 8 of this table has not been recorded | | | | | |

5.21 Asbestos Management in Government Buildings

ADELAIDE FESTIVAL CENTRE: ANNUAL ASBESTOS MANAGEMENT REPORT 2006-07

| Category | Number of Sites | | Category Description | Interpretation One or more items at these sites..... |
|----------|------------------|----------------|---|--|
| | At start of year | At end of year | | |
| 1 | | | Remove | Should be removed promptly. |
| 2 | | | Remove as soon as practicable | Should be scheduled for removal at a practicable time. |
| 3 | | | Use care during maintenance | May need removal during maintenance works. |
| 4 | | | Monitor condition | Has asbestos present. Inspect according to legislation and policy. |
| 5 | | | No asbestos identified / identified asbestos has been removed | (All asbestos identified as per OHS&W 4.2.10 (1) has been removed) |

| | | | | |
|---|--|--|------------------------------|-----------------------------------|
| 6 | | | Further information required | (These sites not yet categorised) |
|---|--|--|------------------------------|-----------------------------------|

The Adelaide Festival Centre continues to manage asbestos within its buildings with an aim of eliminating asbestos from the workplace whenever possible. The Adelaide Festival Centre;

- Eliminates asbestos from the workplace where ever possible
- Engages Asbestos specialists to undertake annual audits, ensures placement of warning signage exits and undertakes regular analysis of contaminated samples.
- Undertakes air monitoring of buildings and cooling towers to ensure optimum safety of staff, patrons and the general public.
- With the recent transfer of asset ownership, the Adelaide Festival Centre will continue to work closely with Arts SA to ensure the pro-active management of Asbestos within the buildings.

STAFF LIST 2007-08

The following staff were employed on a casual, part-time or full-time basis during 2007/08:

| Surname | Name |
|-----------|---------------------|
| ADAM | NATALIE FRANCOISE |
| ADAMS | KELVIN |
| ADAMS | DAVID JOHN |
| ADAMS | GREGORY MICHAEL |
| ALLAN | JEFFREY NORMAN |
| ALLCHURCH | KIM RENEE |
| ALLEN | CHARMAYNE ELIZABETH |
| ALLEN | STEVEN PAUL |
| ANDERSON | MELANIE |
| ARNOLD | ROBERT WAYNE |
| ASH | DAVID |
| ASHDOWN | ALISON JOY |
| ATKINSON | JANET LINDSEY |
| AYLWARD | KATE MELISSA |
| BADGE | SOPHIA AMA VICTORIA |
| BAILEY | NAOMI KAYE |
| BALSAMO | LUCIE |
| BARGE | IAN DONALD |
| BARIC | DAVID LUKA |
| BARREAU | DIDIER |
| BARRETT | CATHRYN ANNE |
| BEAL | PRUDENCE JANE |
| BEARZOTTI | SERGIO |
| BEAVIS | TREVOR JOHN |
| BECK | JUANITA |

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| BECKER | MICHAEL JOHN |
| BEER | GREGORY ROBERT |
| BEHENNA | CRAIG JOHN |
| BELLE | ALICE SOLVEIG |
| BENTLEY | MICHAEL ANTHONY |
| BERRYMAN | GRAHAM WILLIAM |
| BETHELL | LIANA |
| BEVIS | GEMMA RACHEL |
| BISHOP | GEOFFREY WILLIAM |
| BLACK | KIRSTY LISBET |
| BLACKMORE | RICK |
| BOLTON | SAM |
| BOUNDY | CAMERON LUKE |
| BRANDENBURG | TOBIAS GEORGE |
| BRANDENBURG | NICHOLAS BRIAN |
| BRANFORD | EMILY |
| BRINDLEY | ROSS IAN |
| BROCKLISS | EMMA LOUISE |
| BROOKS | BENJAMIN JOHN |
| BROWN | ANTOINETTE LOUISE |
| BRUS | THOMAS JOHN |
| BRYANT | KAREN |
| BUDINI | GEORGINA KATE |
| BURCHELL | HAYLEY |
| BURKE | SIMON GARETH |
| BUSSELL | EMMA-CLARE ELLEN |
| BUTTERWORTH | IMOJEN |
| CAMAC | CLINTON LYALL |
| CAMENS | PENNY GRACE |
| CAMPBELL | WENDY |
| CAMPBELL | LUCY ROSELLA KIT |
| CANTONE | CIRO ROSARIO |
| CAPOCCIA | RENATO RAMON |
| CARDWELL | ABBIE |
| CARLSSON | KYM DANIEL |
| CARROLL | SUZANNE MARIE MARGERT |
| CASE | MEGAN JANE |
| CASTEL | FRANK |
| CATSIPORDAS | ANGELO |
| CAVALLARO | MARGARET |
| CAVUOTO | ANNA ANTONIA |
| CEKO | MELANIE JASMINE |
| CHAMBERLAIN | SAMUEL DOUGLAS |
| CHAPMAN | SALLY-JAYNE SAMANTHA |
| CHRISTIE | GLEN JAMES |
| CINNEIDIDH | PAUL GERARD |
| CLARK | TIM DAVID |

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| CLEARIHAN | SUSAN MARGARET |
| CLEVERLY | STEPHEN JOHN |
| COATES | KIAH |
| COLLINS | SCOTT |
| COLLINS | ALASTAIR RHYS |
| CONFOS | JAMES ANTHONY |
| CONNOR | AARON SCOTT ERICH |
| COOK | JACQUELINE PETA |
| COOREY | SONIA MARIE |
| CORDEAUX | CAROLINE SUSAN |
| COTTER | LEANNE |
| COVILL | HUGH LINDSEY |
| COWCILL | THOMAS ALAN |
| COWELL | ADRIAN DOUGLAS |
| CRANE | STUART JAMES |
| CUCCHIA | NICHOLAS LUKE |
| CULLEN | MARK ANDREW |
| CUMBERLIDGE | FREYJA MICHELLE |
| CUNDELL | CHRISTINE |
| CUNDELL | BARNABY MARK |
| DATSON | NICHOLAS ALLEN |
| DAVIS | PHILIP LUKE |
| DAVISON | NATHANIEL TRENT |
| DE-BRUIJN | CLARE |
| DE-KONING | LYNDA RAQUEL |
| DELANEY | MICHELLE |
| DELANEY | VERONIKA |
| DE-LANGE | RYAN |
| DE-ROHAN | NICHOLAS EDWARD |
| DICHIERA | TERESA |
| DIERCKS | KIRSTEN JANE |
| DIM | WILLIAM |
| DIRUBBO | GABRIELLA |
| DODD | TIMOTHY LUKE |
| DODDRIDGE | ROBERT JAMES |
| DOLMAN | NADIA LOUISE |
| DOUGLAS | LORRAINE JOY |
| DRUMMOND | HEIDI ANITA |
| DU | TSUBI |
| DUGGIN | SUSAN JANE |
| DUNCAN-JONES | JESSE |
| DUNSTAN | JO-ANNE ELIZABETH |
| DWYER | ROSE |
| EGAN | PETRINA MARY |
| EICKHOFF | DONALD CAMERON |
| FAIRLIE | JANE ELIZABETH |
| FILMER | PAUL STEPHEN |
| FILSELL | NICHOLAS BEN |

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|---------------|---------------------|
| FIMERI | MATTHEW CHARLES |
| FINCH | MARK PAUL |
| FISHER | STEPHANIE CHRISTINE |
| FITZPATRICK | BARRY |
| FLANAGAN | ZANNIE MAIR |
| FLANNERY | YVONNE LYNETTE |
| FLEMING | LEE-ANNE |
| FLETCHER | MARGARET CHRISTINE |
| FLYNN | HOOI PING ANGELA |
| FORBES | JOYCE SUSAN |
| FORMBY | SUSAN MARGARET |
| FRANCIS | NICOLE LEE |
| FRY | JULIA MAREE |
| FURBY | MAXWELL DUNCAN |
| GADSDEN | DAVID JAMES |
| GARDNER | SOPHIE CHARLOTTE |
| GARREFFA | RACHEL LOUISA |
| GASKIN | JO-ANN |
| GAUTIER | DOUGLAS |
| GIBSON | JULIEN ROBERT |
| GILL | JOHN DAMIEN |
| GLUIS | HAYLEY ANNE JANE |
| GOODWIN | JOANNA LOUISE |
| GOUGH | ANDREW GLEN |
| GREEN | DAVID JAMES |
| GREEN | GARY NEAL |
| GREEN | FLEUR ELISE |
| GREENING | CRAIG ANDREW |
| GREG | KIM LOUISE |
| GREY-GARDNER | SUSAN |
| GRIGGS | PENELOPE ZOE |
| GROENEWEGEN | PIET GORDON |
| GROOMS | PAUL JOHN |
| GROTTO | JONATHAN DAMIAN |
| GUENTHER | ANTJE |
| GUM | HAROLD JAMES |
| HADDY | PHILLIP DAVID |
| HAGAN | KATHERINE NICOLE |
| HALL | GRANT LEE |
| HAMMOND | SIOBHAN BRIDEEN |
| HARDINGHAM | NARELLE LEANN |
| HARLIN | JADE MAREE |
| HARRISON | CRAIG JOHN |
| HATZIGEORGIOU | DESPINA |
| HAWKINS | KERRY ANNE |
| HAYWARD | RICHARD |
| HAYWARD | CELENA JANE |
| HEADLAND | SAMANTHA KATE |

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|-----------|-----------------------------|
| HEADLAND | MICHELLE LOUISE |
| HEALY | BENITA ANNE |
| HEIKKINEN | ALEISHA MADELEINE |
| HENSHALL | JUDITH THORA |
| HERRING | CHRISTIAN CHARLES |
| HERRIOTT | CATRIONA ELEANOR DOUGLAS |
| HICKS | KELLY LEE |
| HILL | GLENN DOUGLAS |
| HINTON | BETHANY JANE |
| HOLLAND | TREVOR BRADLEY |
| HOLT | JULIA ACKLAND |
| HOMEWOOD | MARTIN |
| HOOPER | MARGARET JOAN |
| HOPKINSON | FELICITY ANNE |
| HORNE | PETER GERARD |
| HORNHARDT | ADAM MALCOLM |
| HORNHARDT | GABRIELLE |
| HOU | CHEN HWA |
| HOWARD | LISA JANE |
| HOWARD | CATHY JEAN |
| HOWARD | ANDREW DEAN |
| HOWARD | MARTIN DEREK |
| HOWARD | DACE PAUL JACK |
| HUMMEL | KIEL |
| HUNT | DARREN PETER |
| HUNT | BRIONY ELIZABETH |
| IACOBELLI | OLIVIA IDA IVY |
| JACKSON | MICHAEL PHILIP |
| JAMES | THOMAS FERRY |
| JARRETT | SIMON EDWARD |
| JAUNAY | MELISSA LORRAINE |
| JEFFERIS | KATE MARCELLE |
| JEITNER | LYDIA HEDWIG |
| JENKINS | ALEXANDER |
| JENSEN | KERRYANNE |
| JOHNSON | ANNE ELIZABETH |
| JOHNSON | REBECCA ANN |
| JOHNSTON | CHRISTINE |
| JONES | KELLIE |
| JONES | NICHOLAS EDWIN |
| JONES | RAYMOND FRANK |
| JONES | DAMON NATHAN |
| JOSEPH | GARY JAMES |
| KELLY | ANDREW DAVID |
| KELSEY | PAMELA JOY |
| KIMBER | JENNIFER ANN |
| KING | JESSICA |

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|-------------|---------------------------|
| KING | LINDA SUSAN |
| KNIGHT | ASHLEY JOHN |
| KOBELT | RENEE SUZANNE |
| KOWALICK | IAN JOHN |
| KRAFT | FIONA JEAN |
| KURPITA | OLEH |
| LACY | DIANE JILL |
| LANGBERG | LEDA DOLAN |
| LAPTHORNE | SHARI ANN |
| LEDITSCHKE | DWAYNE MARK |
| LEE | WENDY LOUISE |
| LEE | DAVID LEONARD |
| LEITCH | ANDREW ARCHIBALD |
| LEONG | TESSA |
| LePOIDEVIN | ANNA LOUISE |
| LEWINGTON | JOHN DAVID |
| LINDSTROM | KENT LENNART |
| LOGAN | CLARE MARY |
| LOUCH | VINCENT PAUL |
| LOUTH | PETA-ANNE |
| LOVE | REBECCA ELIZABETH |
| LOVE | MADELINE JANE |
| LUONG | DIEP NGOC |
| LUSCOMBE | NATHAN |
| LYNCH | ANDREW PETER |
| MACDONALD | ANGUS RANALD |
| MACDONALD | MICHAEL DAVID |
| MACKENZIE | GIUSEPPINA |
| MACKENZIE | JOEL NIGEL |
| MACKENZIE | PAUL EDWARD |
| MACKEY | BRIDGET YVONNE |
| MACLEOD | DENISE |
| MADDOCK | PETER KENNETH |
| MALEK | PAUL EDWARD |
| MALLIOS | LITSA |
| MANUEL | LAUREN KATE |
| MARCINIAK | MATTHEW |
| MARQUIS | CAROLINE ANN |
| MARSHALL | MARY ELIZABETH |
| MARTIN | JO-ANNE CHRISTINE |
| MASTROIANNI | BIANCA |
| MATAS | JOSEPH MARK |
| MATHER | KATHRYN ALLISON |
| MATTHEWS | HARVEY |
| MATTHEWS | ALAN JOHN |
| MCAULEY | PENELOPE JANE |
| MCBEATH | TIMOTHY CHARLES FRASER |

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|-------------------------|------------------------|
| MCBEATH | DANNIELLE LEE |
| MCCABE | MICHAEL RICHARD |
| MCCAIG | MELISSA KATE |
| MCCARTHY | GARRY ALBERT |
| MCERVALE (ALEXANDER) | KANE LEIGH |
| MCEWIN | CHEREE LEE |
| MCGEE | PAUL GREGORY |
| MCGREGOR | BEVERLY MARIE |
| MCLAINE | CORINNA LAURA |
| McLEOD | THOMAS FRANK |
| MCTMAHON | COREY |
| MEDLEY | DEBBIE MARGARET |
| MEGAW | EVAN KENNETH |
| MELDRUM | BRIANNA MARY |
| MICHELMORE | SIMON FRANCIS |
| MICKAN | DANA LOUISE |
| MIGNONE | GIACOMO CARMINE |
| MILLER | TOBIAS JONATHAN |
| MILLER | KENTYN CYRIL |
| MILLS | NICHOLAS EDWARD |
| MIRASGENTIS | PETER |
| MISIUNA | MIRIAM |
| MITOLO | MICHELLE |
| MOLOTCHNIKOV | ALEXEI |
| MORALEE | JULIE |
| MORDEN | APRYL FLORENCE |
| MORONEY | ROSEMARIE ANNE |
| MORRISON | ROSEMARY JANET |
| MORRISON | BRIAN ANTHONY |
| MORRISON | HEATHER KAYE |
| MOSEBY | DEBORAH JANE |
| MOURANT | ALAN ROBERT |
| MOYLAN | STEPHEN JOHN |
| MRAZ | THOMAS MATTHEW |
| MUIR | MARGARET |
| MULLER | MARK |
| MUNN | JOHN KERNAGHAN |
| MURPHY | SHANE |
| MYERS | SIMONNE CLARE |
| NAGAI | YAYOI |
| NASH | JESSICA MOYA |
| NAWANA | SWINITHA NANDANI |
| NAYLOR | CHRISTOPHER RAYMOND |
| NELSON | MICHAEL KENNETH JOHN |
| NELSON | TROY DOUGLAS |
| NEWBURY | CAITLYN MAREE |

| | |
|------------|--------------------------|
| NICOLA | SUE PERSEFONI |
| NOYCE | JOHN RUSSELL |
| O'BRIEN | DYLAN |
| O'CONNELL | ALISON MARY |
| O'DONOVAN | ELIZABETH ANNE |
| OFFLER | INGRID ELEONORE |
| O'KEEFE | NATHAN GRANT |
| O'LEARY | MARY-ANNE LOUISE |
| O'NEILL | EMMA THERESA ARNOLD |
| ORR | GREGORY CHARLES |
| O'SULLIVAN | KELLY ANNE |
| OWEN | NICHOLAS JAMES |
| PALCINI | FABIO |
| PALMA | TERESA |
| PARHAM | HEW JEFFERSON |
| PARMIETER | ANDREW ALLAN |
| PARTIS | ROLAND STUART GEORGE |
| PASSEHL | BENJAMIN EVERETT |
| PEARCE | REBECCA KATE |
| PEOPLES | JOSEPHINE |
| PERRI | ANDREW DAVID |
| PERRY | LACHLAN |
| PESKETT | ADRIAN RUSSELL |
| PETRIDIS | CHRISTOPHER JAMES |
| PHILLIPS | BERNARD ANTHONY |
| PHILLIPS | ANDREW JAMES |
| PIKL | GREGORY JOHN |
| PILLER | NEVILLE BRIAN |
| PIRON | FRANCOISE MICHELE |
| POLAND | KYLIE JAYNE |
| POLE | PRUDENCE AVELINE |
| POULSON | JOANNA ELISABETH |
| POULSON | JAMES BROADIE |
| PREECE | HELEN |
| PRICE | MICHAEL ANDREW |
| PRIWER | ANTHONY |
| PUCCINI | CHRISTIAN ALEXANDER |
| PULLEN | PATRICK JOHN |
| RAMSEY | ELISE KATE |
| REDMOND | MATTHEW FRANCIS |
| REES | BARBARA MCKENZIE |
| REEVES | THOMAS ALEXANDER |
| REHILL | JOHN KENNETH |
| REID | ANDREW |
| REID | CATHERINE ANNE LOUISE |
| RENDELL | MEGAN LOUISE |

| | |
|-------------|--------------------|
| RILEY | MICHAEL PATRICK |
| ROBERTS | KIRSTY |
| ROBINSON | JAY MATTHEW |
| ROBINSON | DONNA RAE |
| RODGER | ANGELA MAREE |
| ROGERS | PETER JAMES |
| ROSSETTO | JANE |
| RYAN | TERESA ANN |
| SABOOHIAN | RAMIN |
| SAGE | DIANA JANE |
| SALVEMINI | JANINE ANN |
| SAMUEL | BRIDGET MAREE |
| SANDERS | DAVID MARKHAM |
| SANDERS | JOSH MARK |
| SANDOW | STUART EUGENE |
| SAVIC | TROY ANTON |
| SCHLOITHE | CHRISTINE KYLIE |
| SCHULTZ | FREDERICK STEPHEN |
| SCOTT | JOHN CHARLES |
| SCOTT | FIONA JESSIE |
| SEAL | NICOLE PATRICE |
| SEAL | PATRICIA MARY |
| SEARLE | CHRISTOPHER MARCOS |
| SHARD | JAMES EDWARD |
| SHAW | MARK DANIEL |
| SHONE | MICHAEL JAMES |
| SILVER | GRAHAM PAUL |
| SIMMS | DAVID JOHN |
| SIZE | LINCOLN THOMAS |
| SKIBINSKI | NICHOLAS ALEXANDER |
| SKINNER | SAMANTHA LEA |
| SKINNER | MORAG ELIZABETH |
| SMILEY | JAMES ROBERT |
| SMILEY | GILLEAN ZENA |
| SMITH | LINDY LOU |
| SMITH | SUSAN JANE |
| SMITH | ROBERT |
| SNODGRASS | BEN JOHN |
| SONTAG | LISA |
| SPARTALIS | WILLIAM OWEN STACY |
| SPOONER | PETER RICHARD |
| SPURR | WILLIAM THOMAS |
| STARCZOWSKI | ROBERT |
| STARR | ANDREW JOHN |
| STEELE | ELLEN JOAN |
| STEPHENS | CHRISTOPHER JOHN |
| STEWART | KINGSLEY STEWART |
| STOKES | KATHRYN JANE |

| | |
|----------------|--------------------|
| SUTTON | THOMAS IAN |
| SWEENEY | SUSANNAH |
| TARDREW | MICHAEL |
| TAYLOR | KARYN HELENE |
| TAYLOR | PETER |
| TAYLOR | OLIVER JAMES |
| TAYLOR | STACEY LEE |
| TERRERI | CARMINE MARIO |
| THOMAS | JASON PETER |
| THOMPSON | SARAH ANNE |
| THOMPSON | JACINTA |
| THOONEN | MICHAEL |
| TODD | PETER DAVID |
| TODD | WENDY LEANNE |
| TREBILCOCK | GIFFORD WAYNE |
| TREICIS | JOY LOUISE |
| TREPA | HELEN |
| TROWBRIDGE | BENJAMIN RAYMOND |
| TROWBRIDGE | LEA |
| TUCKERMAN | KAYE ELIZABETH |
| TURNBULL | LUCY MATILDA |
| TYMMONS | ROSS WAYNE |
| VAN'BAVEL | ANTON JAMES |
| VANCE | AMANDA JANE |
| VANDERWALT | MARTIN |
| VAN-DE-WEYER | VANESSA CAROL |
| VAN'NEK | DANIEL JEROME |
| VARRICCHIO | RALPH |
| VIETH | CHLOE ELIOTT |
| VOMIERO | AURORA |
| VOSS | DANIEL KARL DEITER |
| WAGSTAFF | ALICE ELEANOR |
| WAITE | GAYLE PATRICE |
| WAITE | LISA ROSE |
| WALLACE-YARROW | ABBE ROSE |
| WARD | DANON KAYE |
| WASYLUK | IRENE |
| WASYLUK | DANIEL |
| WATKINS | CAROLYN ANNE |
| WEATHERILL | VINCENT GARY |
| WEYMOUTH | TOD CRAIG |
| WHITE | DIANNE GRACE |
| WHITEHEAD | AMANDA KATE |
| WHITING | BETH LOUISE |
| WICKES | SALLY-ANNE |
| WILEY | BRENTON JAMIESON |
| WILLIAMS | LIANA JADE |

| | |
|----------|------------------|
| WILLSON | THELMA ANNE |
| WILLSON | BELINDA MAY |
| WILSON | DAVID CHARLES |
| WILSON | ALEXANDER MUNRO |
| WILSON | KAREN MARGARET |
| WINTER | GEMMA LOUISE |
| WITHERS | KIRSTY STEWART |
| WONG | SAN HON |
| WOOD | RONALD CHARLES |
| WOOD | RAJINI |
| WOOLAWAY | GERALDINE ALICE |
| WYMAN | SUSAN ELIZABETH |
| YATES | ROHAN GIFFORD |
| ZEMIRO | JULIA |
| ZIBELL | ALLISTAIR DONALD |
| ZIERSCH | PETER JOHN |
| ZIO | ANITA |

ADELAIDE FESTIVAL CENTRE FOUNDATION

The Foundation was established to support the work of the Adelaide Festival Centre through fundraising.

The Foundation is committed to the Adelaide Festival Centre's primary objective and focus through fundraising activities to invest in the development of audiences and artists of the future.

Our mission is to enrich the lives of generations to come and give young South Australians an experience that lasts a lifetime. 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 2008.

A highlight of 2007-08 was the forming of the Foundation's new Board. The new Board reflects a cross section of our senior business and community leaders within South Australia. In addition, our Youth Patron is world acclaimed violinist, Niki Vasilakis, our youngest Board member.

The sense of purpose coupled with enthusiasm that the Board has embarked upon is key to the Foundation's mission in supporting the AFC's comprehensive youth audience development program. This program will enrich the lives of generations to come and give young South Australians an experience that lasts a lifetime.

The four key youth focussed programs have been widely embraced by the community and corporate sector of South Australia.

We have successfully profiled the Foundation through a number of activities with our first being in-conjunction with the Adelaide Cabaret Festival which was exceptionally successful in raising funds for one of the Foundation programs.

Already there has been an encouraging donor response to all the programs throughout the financial year.

The four key Youth programs the Adelaide Festival Centre Foundation has pledged its support to raising funds for are:

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 has provided the Adelaide Festival Centre with **\$102,300** for the following projects:

Fellowships

The second Anthony Steele Fellow was inducted the 3 December 2007 after many worthy applicants were interviewed both locally and interstate. The contribution of \$50,000 made from the Foundation goes towards salary costs.

Student Tix

The Foundation made a gift to the Adelaide Festival Centre of \$25,000. 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

The Foundation provided much needed funding of \$20,100 to allow on-going marketing opportunities to build the membership base and deliver member benefits. The Foundation has agreed to provide a further \$20,400 next financial year to ensure the success of this program.

Christmas Proms

The Foundation provided \$7,200 to subsidise ticketing for children to attend the annual Christmas Proms concert in the Festival Theatre. Accompanied by their parents or a guardian, many of these children enjoyed their first experience in the theatre – an experience their families may not have been able to afford.

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

I also 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.



Michael Luchich

Chairman

Adelaide Festival Centre Foundation

Members of the Board

Chairman

Mr Michael Luchich

Treasurer

Mr Richard Hockney

Elected Members

Mrs Marjorie Fitz-Gerald

Mrs Rosalind Neale

Mr Legh Davis

Mr David W Simmons

Lady Hardy

Mr Albert Bensimon

Mr George Fiacchi

Mr Chris Doudle

Mr Guy Roberts

Ms Niki Vasilakis (Youth Patron)

Observer Representing Adelaide Festival Centre Trust

Mr Bill Spurr

Ex Officio

Mr Douglas Gautier (expired 21 October 2007)

Mrs Kathryn Stokes (commenced 22 October 2007)

Adelaide Festival Centre Foundation Supporters during 2007- 08
Foundation Friends

Individual

Anonymous
Anonymous
Rick & Barbara Allert
Michael & Silvana
Angelakis
Mr Lewis Barrett AO OBE
Justice D.J & Mrs Bleby
Heather Bonnin OAM
Beverley Brown
Jean Brown
John Clayton
Chris Doudle & Elke
Langman
Mary Downer
Mrs Diana Evans
Marjorie Fitz-Gerald OAM
Diana Fry
Lady Hardy
Barbara Hardy AO
Mr & Mrs G.L Hede
Mrs Jamie Irwin
Elliott Johnston
Mrs J.M Kelly
Annie Kidman
Beth Lewis
Michael Luchich & Cheryl
Andrews
Stephen & Kay Millar
Irene Minkiewicz
Hon Dr Kemerl Murray AO
Barrie Payne
Patricia Schroder
Mr K.J Seppelt AO
Bardie Simpson
Graham Spurling
Bill Spurr
Joanne Staugas
Mrs Katherine Verco
Barbara Wall
Trevor & Jane Wilson
Pamela Yule

Organisations

CMV Inasmuch Foundation
Rosalind Neale Realty

**Foundation Champion
Individual**

John & Kathy Crosby
Mary Downer
Colin & Libby Dunsford
Mrs Jamie Irwin
Skye McGregor
Pamela Yule

**Foundation Guardian
Individual**

Legh & Helen Davis
Frances Gerard
John & Annie Heard
Brian & Judith Morisset
Bardie Simpson

**Foundation Patron
Individual**

Peter & Pamela McKee

**Other Donors
Individual**

Jennifer Alcorn
Joyce Bakker
Kym Bonython
Suzanne Brugger
Pauline Burger
Vincent Burke
Bill & Cathy Cossey
S.M Dempsey
Kay Dowling
A. Foley
Helen Gerard
Donald & Rhonda Gilmour
Joan Goodhart
Peter Griffiths
T Groblicki
Gwen Guerin
Maureen Hamann
Kay Jamieson
I. Kampouropoulos
John Kappler
Mr and Mrs Kym Kelly
Wendy Laffer
Patricia Lake
Neil & Elizabeth Lowrie
Alison Meeks
Janice Menz
Pauline Menz

Kathleen Millard
Terry Nash
Patricia Nygaard
Ralph & Ann Ollerenshaw
Mildred Pettigrew
Richard Philps
Robert Piper
Elizabeth Poczman
Graham & Anne Prior
James Robinson
Wendy Rose
Ron Smith
Beverley Thom
K. Vella
Chris & Suzanne Ward
L. Woodard Knight

Organisations

Edwards Marshall Pty Ltd
Robins Harris Pty Ltd

Trusts

Thyne Reid Foundation

ADELAIDE FESTIVAL CENTRE TRUST

INCOME STATEMENT

for the year ended 30 June 2008

| | | Consolidated | | AFCT | |
|--|------|-----------------|----------------|-----------------|----------------|
| | Note | 2008 \$'000 | 2007 \$'000 | 2008 \$'000 | 2007 \$'000 |
| EXPENSES | | | | | |
| Staff Benefit expense | 6 | 14,838 | 14,686 | 14,838 | 14,686 |
| Supplies and services | 7 | 17,034 | 14,655 | 17,034 | 14,653 |
| Depreciation and amortisation expense | 8 | 5,464 | 6,894 | 5,464 | 6,894 |
| Financing costs | 9 | 1,755 | 1,861 | 1,755 | 1,861 |
| Net Loss from Write-off of Assets | 34 | 795 | - | 795 | - |
| Total Expenses | | 39,886 | 38,096 | 39,886 | 38,094 |
| INCOME | | | | | |
| User Charges | | 21,917 | 19,747 | 21,754 | 19,704 |
| Revenue Received from Foundation | 4 | - | - | 114 | 405 |
| Interest | 5 | 528 | 560 | 515 | 530 |
| Total Income | | 22,445 | 20,307 | 22,383 | 20,639 |
| Net Cost of providing services | 24 | 17,441 | 17,789 | 17,503 | 17,455 |
| Revenues From / Payments to SA Government | | | | | |
| Revenues from SA Government | 3 | 13,286 | 9,909 | 13,286 | 9,909 |
| Net result before Administrative Restructure | | (4,155) | (7,880) | (4,217) | (7,546) |
| Net Expense from an administrative restructure | 33 | 49,494 | - | 49,494 | - |
| Net result attributable to the SA Government as owner | | (53,649) | (7,880) | (53,711) | (7,546) |

ADELAIDE FESTIVAL CENTRE TRUST

BALANCE SHEET

as at 30 June 2008

| | | Consolidated | | AFCT | |
|--------------------------------------|-------|----------------|----------------|----------------|----------------|
| | Note | 2008 \$'000 | 2007 \$'000 | 2008 \$'000 | 2007 \$'000 |
| CURRENT ASSETS: | | | | | |
| Cash and Cash Equivalents | 10,24 | 9,339 | 6,295 | 9,115 | 6,166 |
| Receivables | 11 | 1,308 | 1,878 | 1,310 | 1,857 |
| Inventories | 12 | 85 | 65 | 85 | 65 |
| Other Current Assets | 13 | 2 | 13 | 2 | 13 |
| Total Current Assets | | 10,734 | 8,251 | 10,512 | 8,101 |
| NON-CURRENT ASSETS: | | | | | |
| Land & Buildings | | - | 73,487 | - | 73,487 |
| Plant & Equipment | | 2,302 | 4,750 | 2,302 | 4,750 |
| Intangibles | | 192 | 281 | 192 | 281 |
| Leasehold Improvements | | - | 750 | - | 750 |
| Works of Art | | 7,088 | 6,800 | 7,088 | 6,800 |
| Capital Works In Progress | | 215 | 157 | 215 | 157 |
| Total Non-Current Assets | 14,15 | 9,797 | 86,225 | 9,797 | 86,225 |
| Total Assets | | 20,531 | 94,476 | 20,309 | 94,326 |
| CURRENT LIABILITIES: | | | | | |
| Payables | 16 | 7,091 | 5,371 | 7,079 | 5,369 |
| Borrowings | 17 | - | 214 | - | 214 |
| Staff Benefits | 18,30 | 1,691 | 1,451 | 1,691 | 1,451 |
| Provisions | 19 | 79 | - | 79 | - |
| Other Current Liabilities | 20 | 1,573 | 619 | 1,573 | 619 |
| Total Current Liabilities | | 10,434 | 7,655 | 10,422 | 7,653 |
| NON-CURRENT LIABILITIES: | | | | | |
| Payables | 16 | 112 | 135 | 112 | 135 |
| Borrowings | 17 | - | 28,184 | - | 28,184 |
| Staff Benefits | 18,30 | 1,340 | 1,153 | 1,340 | 1,153 |
| Total Non-Current Liabilities | | 1,452 | 29,472 | 1,452 | 29,472 |
| Total Liabilities | | 11,886 | 37,127 | 11,874 | 37,125 |
| NET ASSETS | | 8,645 | 57,349 | 8,435 | 57,201 |
| EQUITY: | | | | | |
| Reserves | 21 | 10,740 | 66,069 | 10,740 | 66,069 |
| Accumulated Surplus/(Deficit) | | (2,095) | (8,720) | (2,305) | (8,868) |
| TOTAL EQUITY | | 8,645 | 57,349 | 8,435 | 57,201 |
| Commitments | 22 | | | | |
| Contingent Liabilities | 23 | | | | |



ADELAIDE FESTIVAL CENTRE TRUST
STATEMENT OF CHANGES IN EQUITY
for the year ended 30 June 2008

| | Asset Revaluation Reserve | Retained Earnings | Total |
|--|---------------------------------|----------------------|----------|
| | \$'000 | \$'000 | \$'000 |
| BALANCE AT 30 JUNE 2006 | 66,069 | (840) | 65,229 |
| Net Result for the period | - | (7,880) | (7,880) |
| Total recognised income and expenses for 2006-07 | - | (7,880) | (7,880) |
| BALANCE AT 30 JUNE 2007 | 66,069 | (8,720) | 57,349 |
| Gain on revaluation of non-current assets | 4,945 | - | 4,945 |
| Transfer on derecognition of revalued assets | (60,274) | 60,274 | - |
| Net Result for the period | - | (53,649) | (53,649) |
| Total recognised income and expenses for 2007-08 | (55,329) | 6,625 | (48,704) |
| BALANCE AT 30 JUNE 2008 | 10,740 | (2,095) | 8,645 |


3

ADELAIDE FESTIVAL CENTRE TRUST

CASH FLOW STATEMENT

for the year ended 30 June 2008

| | | Consolidated | | AFCT | |
|--|------|------------------------|------------------------|------------------------|------------------------|
| | Note | 2008 \$'000 | 2007 \$'000 | 2008 \$'000 | 2007 \$'000 |
| | | Inflows/ (Outflows) | Inflows/ (Outflows) | Inflows/ (Outflows) | Inflows/ (Outflows) |
| CASH FLOW FROM OPERATING ACTIVITIES: | | | | | |
| Cash Outflows: | | | | | |
| Interest paid | | (1,755) | (1,861) | (1,755) | (1,861) |
| Staff benefit payments | | (14,388) | (14,350) | (14,388) | (14,350) |
| Supplies and services | | (17,140) | (14,416) | (17,043) | (14,396) |
| Decrease in funds held on behalf of promoters | | - | (812) | - | (812) |
| GST paid on purchases | | (1,756) | (1,391) | (1,756) | (1,391) |
| GST remitted to ATO | | (273) | (396) | (273) | (396) |
| Cash used in operations | | (35,312) | (33,226) | (35,215) | (33,206) |
| Cash Inflows: | | | | | |
| Receipts from patrons/customers | | 22,456 | 19,587 | 22,277 | 19,948 |
| Interest received | | 507 | 565 | 494 | 535 |
| Increase in funds held on behalf of promoters | | 1,503 | - | 1,503 | - |
| GST receipts on receivables | | 2,006 | 1,712 | 2,006 | 1,712 |
| GST received from ATO | | 166 | 69 | 166 | 69 |
| Cash generated from operations | | 26,638 | 21,933 | 26,446 | 22,264 |
| CASH FLOW FROM GOVERNMENT: | | | | | |
| Receipts from SA Government | | 14,499 | 9,909 | 14,499 | 9,909 |
| | | 14,499 | 9,909 | 14,499 | 9,909 |
| Net Cash provided by / (used in) operating activities | 24 | 5,825 | (1,384) | 5,730 | (1,033) |
| CASH FLOWS FROM INVESTING ACTIVITIES: | | | | | |
| Cash Outflows: | | | | | |
| Purchase of property, plant and equipment and works of art | | (2,564) | (2,105) | (2,564) | (2,105) |
| Net Cash provided by/(used in) Investing Activities | | (2,564) | (2,105) | (2,564) | (2,105) |
| CASH FLOWS FROM FINANCING ACTIVITIES: | | | | | |
| Cash Inflows: | | | | | |
| Borrowings from SA Government | | - | 1,200 | - | 1,200 |
| Cash Outflows: | | | | | |
| Repayment of borrowings | | (217) | (51) | (217) | (51) |
| Net Cash provided by/(used) in Financing Activities | | (217) | 1,149 | (217) | 1,149 |
| Net Increase/(Decrease) in cash and cash equivalents | | 3,044 | (2,340) | 2,949 | (1,989) |
| Cash and cash equivalents at the beginning of the financial year | | 6,295 | 8,635 | 6,166 | 8,155 |
| Cash and cash equivalents at the end of the financial year | 10 | 9,339 | 6,295 | 9,115 | 6,166 |

On 30 June 2008, specified land, buildings and fixtures of the Adelaide Festival Centre and Her Majesty's Theatre transferred to the Minister for the Arts. This restructure resulted in the Trust disposing of net assets of \$49.5 million. Details with respect to the restructuring of administrative arrangements are set out at Note 33. This restructure did not have any cash flow effects and as such is not reflected in the cash flow statement.

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2008

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.

Adelaide Festival Centre Trust (Financial Restructure) Amendment Act 2008

On 26 June 2008, the Adelaide Festival Centre Trust (Financial Restructure) Amendment Act 2008 came into operation. Pursuant to the act, the Governor General proclaimed that specified land, buildings and fixtures of the Adelaide Festival Centre and Her Majesty's Theatre transferred to the Minister for the Arts on 30 June 2008.

On 25 June 2008 the Treasurer wrote to the Trust forgiving all South Australian Government debts owed by the Trust.

The financial effects of this administrative restructure are shown at Note 33.

The Act amendment has not affected the objectives of the Trust.

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, 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) Basis of Preparation

The preparation of the financial report requires:

- the use of certain accounting estimates and requires management to exercise its judgement in the process of applying the Trusts' accounting policies. The areas involving a higher degree of judgement or where assumptions and estimates are significant to the financial statements, these are outlined in the applicable notes;

- accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events are reported; and

- compliance with accounting policy statements issued pursuant to section 41 of the *Public Finance and Audit Act 1987*. In the interest of public accountability and transparency the accounting policy statements require the following note disclosures, that have been included in this financial report:

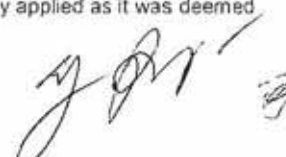
- a) revenues, expenses, financial assets and liabilities where the counterparty/transaction is with an entity within the SA Government as at reporting date, classified according to their nature. A threshold of \$100 000 for separate identification of these items applies;
- b) expenses incurred as a result of engaging consultants;
- c) staff targeted voluntary separation package information; and
- d) staff whose normal remuneration is \$100 000 or more (within \$10 000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly by the entity to those staff.

(c) 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 2008. The Trust has assessed the impact of the new amended standards and interpretations and considers there will be no impact on the accounting policies or the financial report of the Trust.

Asset Recognition Threshold

As permitted by APF III *Asset Accounting Framework*, as at 30 June 2008, the Trust adopted a capitalisation threshold for all non-current physical assets with a value of \$10,000 or greater. Previously the Trust had adopted a threshold of \$5,000. The result of this change was a write off of \$295,000 (written down value). This adjustment was not retrospectively applied as it was deemed immaterial.

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ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2008

(d) 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 \$10,000 or greater in accordance with APF III *Asset Accounting Framework*.

(e) Principles of Consolidation

The consolidated financial statements incorporate the assets and liabilities of all entities controlled by the Trust as at 30 June 2008, 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 32.

(f) Transactions Performed on Behalf of Promoters

The Trust provides services on behalf of event promoters under exclusive agency arrangements. The Trust charges a fee for these services that is recognised as revenue upon the completion of promoter events.

The Trust does not control the revenue generated from promoter events and as such only recognises the changes in cash held in trust on behalf of Promoters (shown at Note 10) and the requisite amount payable to those promoters (shown at Note 16) together with the net change in cash held in the Statement of Cash Flows as at 30 June.

(g) 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 non-current assets. 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 assets that are acquired between revaluations are held at cost until the next valuation, where they are revalued to fair value.

(h) Comparative Amounts

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

(i) 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 |

(j) 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) 'Employee 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 4.5 percent. When leave loadings are paid these are included in the calculation.



ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2008

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 4.5 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 \$1,125,000 (\$1,081,000).

(k) Workers Compensation

During 2007-08, the Trust became self-insured for workers compensation events, ceasing its arrangements with WorkCover Corporation as its service provider of insurance coverage in relation to workers compensation.

In accordance with Note 2(b) the Trust has exercised the use of accounting estimates provided by management to calculate a reasonable estimate for future obligations of known compensatory events as at 30 June 2008.

(l) Receivables and Provision for Doubtful Debts

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

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

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

(m) Inventories

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

(n) Payables

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

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

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

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

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

(o) Income and Expenses

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

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

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

Revenues from the SA Government

Grants from the Government are recognised at their fair value where there is a reasonable assurance that the grant will be received and the authority will comply with all attached conditions.

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2008

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.

Interest income

Interest income includes interest received on bank term deposits, interest from investments, and other interest received. Interest revenue is recognised on a time proportionate basis that takes into account the effective yield on the financial asset.

Other revenues

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

Disposal of non-current assets and financial assets

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

(p) Income Tax Status

The activities of the entity are exempt from income tax.

(q) 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 Adelaide Festival Centre 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.

(r) Segment Information

Business operations are conducted in the one business and geographical segment.

(s) Rounding

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

3. Revenues from SA Government

Included in Revenues from Ordinary Activities were the following Government Grants:

Operating grants received:

| | Consolidated | | AFCT | |
|---|--------------|--------|--------|--------|
| | 2008 | 2007 | 2008 | 2007 |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| Operating base | 10,164 | 7,077 | 10,164 | 7,077 |
| Debt Servicing – Interest | 1,335 | 1,632 | 1,335 | 1,632 |
| Total State Government Operating Grants | 11,499 | 8,709 | 11,499 | 8,709 |

| | Consolidated | | AFCT | |
|-----------------------------------|--------------|--------|--------|--------|
| | 2008 | 2007 | 2008 | 2007 |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| Capital Grants received | 1,787 | 1,200 | 1,787 | 1,200 |
| Capital Replacement | 13,286 | 9,909 | 13,286 | 9,909 |
| Total Revenues from SA Government | 13,286 | 9,909 | 13,286 | 9,909 |

4. Revenue Received from Foundation

| | Consolidated | | AFCT | |
|--|--------------|--------|--------|--------|
| | 2008 | 2007 | 2008 | 2007 |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| Programming Incentives | - | - | 114 | 300 |
| Lighting | - | - | - | 105 |
| Total Revenue Received from Foundation | - | - | 114 | 405 |

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ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2008

| | Consolidated | | AFCT | |
|---|---------------|---------------|---------------|---------------|
| | 2008 | 2007 | 2008 | 2007 |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| 5. Interest | | | | |
| Interest from entities within the SA Government | 528 | 560 | 515 | 530 |
| Total Interest | <u>528</u> | <u>560</u> | <u>515</u> | <u>530</u> |
| 6. Staff Expenses | | | | |
| Salaries and Wages | 11,510 | 11,130 | 11,510 | 11,130 |
| Termination Payments (refer Note 28) | 95 | 356 | 95 | 356 |
| Long Service Leave | 295 | 251 | 295 | 251 |
| Annual Leave | 715 | 654 | 715 | 654 |
| Employment on-costs - superannuation | 1,125 | 1,081 | 1,125 | 1,081 |
| Employment on-costs - other | 792 | 903 | 792 | 903 |
| Board Fees | 80 | 84 | 80 | 84 |
| Other | 226 | 227 | 226 | 227 |
| Total Staff Expenses | <u>14,838</u> | <u>14,686</u> | <u>14,838</u> | <u>14,686</u> |
| 7. Supplies and Services | | | | |
| Supplies and services provided by entities within the SA Government | | | | |
| Contractors | 77 | 77 | 77 | 77 |
| Artistic Production | 233 | 29 | 233 | 29 |
| Utilities | 203 | 208 | 203 | 208 |
| Financial Transactions | 157 | 181 | 157 | 181 |
| Premises Rental | 140 | 149 | 140 | 149 |
| Insurance | 242 | 269 | 242 | 269 |
| Equipment | 72 | 124 | 72 | 124 |
| Other | 124 | 88 | 124 | 88 |
| Total Supplies and services – SA Government Entities | <u>1,248</u> | <u>1,125</u> | <u>1,248</u> | <u>1,125</u> |
| Supplies and services provided by entities external to the SA Government | | | | |
| Supplies | 3,017 | 2,497 | 3,017 | 2,496 |
| Contractors | 505 | 531 | 505 | 531 |
| Artistic Production | 4,238 | 3,304 | 4,238 | 3,304 |
| Utilities | 1,446 | 1,281 | 1,446 | 1,281 |
| Financial Transactions | 535 | 460 | 535 | 460 |
| Travel and Accommodation | 1,017 | 465 | 1,017 | 465 |
| Premises Rental | 1,106 | 1,024 | 1,106 | 1,024 |
| Insurance | 2 | 12 | 2 | 12 |
| Doubtful debts | (80) | 112 | (80) | 112 |
| Equipment | 588 | 619 | 588 | 619 |
| Advertising & Marketing | 2,360 | 2,167 | 2,360 | 2,167 |
| Other | 1,052 | 1,058 | 1,052 | 1,057 |
| Total Supplies and services – Non SA Government entities | <u>15,786</u> | <u>13,530</u> | <u>15,786</u> | <u>13,528</u> |
| Total Supplies and services | <u>17,034</u> | <u>14,655</u> | <u>17,034</u> | <u>14,653</u> |
| 8. Depreciation and amortisation expense | | | | |
| Buildings | 4,784 | 4,878 | 4,784 | 4,878 |
| Plant and Equipment | 602 | 1,887 | 602 | 1,887 |
| Intangibles - amortisation | 52 | - | 52 | - |
| Leasehold Improvements | 26 | 129 | 26 | 129 |
| Total Depreciation and amortisation expense | <u>5,464</u> | <u>6,894</u> | <u>5,464</u> | <u>6,894</u> |
| 9. Financing Costs | | | | |
| Interest paid – SA Government Entities | 1,755 | 1,861 | 1,755 | 1,861 |
| Total Financing Costs | <u>1,755</u> | <u>1,861</u> | <u>1,755</u> | <u>1,861</u> |

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ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2008

| | Consolidated | | AFCT | |
|--|--------------|---------------|--------------|---------------|
| | 2008 | 2007 | 2008 | 2007 |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| 10. Cash and Cash Equivalents | | | | |
| Cash at Bank and on Hand | 4,786 | 3,245 | 4,562 | 3,116 |
| Cash Held in Trust for Promoters | 4,553 | 3,050 | 4,553 | 3,050 |
| Total Cash and Cash Equivalents | 9,339 | 6,295 | 9,115 | 6,166 |
| 11. Receivables | | | | |
| Trade Debtors – SA Government Entities | 122 | 56 | 124 | 56 |
| Interest Receivable | 52 | 31 | 52 | 31 |
| Total Receivables from SA Government Entities | 174 | 87 | 176 | 87 |
| Trade Debtors – Non SA Government Entities | 1,144 | 1,957 | 1,144 | 1,936 |
| Less: Provision for Doubtful Debts | 10 | 166 | 10 | 166 |
| Total Receivables from Non SA Government Entities | 1,134 | 1,791 | 1,134 | 1,770 |
| Total Receivables | 1,308 | 1,878 | 1,310 | 1,857 |
| As at 30 June 2008, the Trust has the following profile of aged debtors: amounts less than 30 days past due \$343,000 (\$918,000); amounts more than 30 but less than 90 days past due \$105,000 (\$60,000). The Trust mitigates credit risk by securing deposits in advance of services being provided. | | | | |
| 12. Inventories | | | | |
| Raw Materials | 85 | 65 | 85 | 65 |
| Total Inventories | 85 | 65 | 85 | 65 |
| 13. Other Current Assets | | | | |
| Prepayments | 2 | 13 | 2 | 13 |
| Total Other Current Assets | 2 | 13 | 2 | 13 |
| 14. Property, Plant and Equipment, Leasehold Improvements and Works of Art | | | | |
| Land and Buildings | | | | |
| Freehold Land: | | | | |
| At independent valuation 2006 | - | 5,895 | - | 5,895 |
| Buildings: | | | | |
| At independent valuation 2006 | - | 146,980 | - | 146,980 |
| Less: Accumulated depreciation | - | 79,388 | - | 79,388 |
| | - | 67,592 | - | 67,592 |
| Total Land and Buildings | - | 73,487 | - | 73,487 |
| Plant and Equipment | | | | |
| At independent valuation 2006 | 7,043 | 21,198 | 7,043 | 21,198 |
| Less: Accumulated depreciation | 6,237 | 18,115 | 6,237 | 18,115 |
| | 806 | 3,083 | 806 | 3,083 |
| At Cost | 1,929 | 1,667 | 1,929 | 1,667 |
| Less: Accumulated depreciation | 433 | - | 433 | - |
| | 1,496 | 1,667 | 1,496 | 1,667 |
| Total Plant and Equipment | 2,302 | 4,750 | 2,302 | 4,750 |
| Intangibles | | | | |
| At Cost | 281 | 281 | 281 | 281 |
| Less: Accumulated amortisation | 89 | - | 89 | - |
| Total Intangibles | 192 | 281 | 192 | 281 |

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ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2008

| | Consolidated | | AFCT | |
|---|--------------|--------|--------|--------|
| | 2008 | 2007 | 2008 | 2007 |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| 14. Property, Plant and Equipment, Leasehold Improvements and Works of Art (Cont.) | | | | |
| Leasehold Improvements | | | | |
| At independent valuation 2006 | - | 1,758 | - | 1,758 |
| Less: Accumulated depreciation | - | 1,008 | - | 1,008 |
| Total Leasehold Improvements | - | 750 | - | 750 |
| Capital Work in Progress | | | | |
| At Cost | 215 | 157 | 215 | 157 |
| Total Capital Work in Progress | 215 | 157 | 215 | 157 |
| Works of Art | | | | |
| At independent valuation 2008 | 7,088 | 6,765 | 7,088 | 6,765 |
| At Cost | - | 35 | - | 35 |
| Total Works of Art | 7,088 | 6,800 | 7,088 | 6,800 |
| Total Property, Plant and Equipment, Leasehold Improvements and Works of Art | 9,797 | 86,225 | 9,797 | 86,225 |

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 2008.

15. Asset Movement Schedule

| | Freehold Land \$'000 | Buildings \$'000 | Intangibles \$'000 | Plant & Equip \$'000 | Works of Art \$'000 | Leasehold Imp'ments \$'000 | CWIP \$'000 | Total \$'000 |
|---------------------------------|-------------------------|---------------------|-----------------------|-------------------------|------------------------|-------------------------------|----------------|-----------------|
| Gross Amount | | | | | | | | |
| Balance at 1 July 2007 | 5,895 | 146,980 | 281 | 22,865 | 6,800 | 1,758 | 157 | 184,736 |
| Additions | - | - | - | 22 | 23 | - | 2,519 | 2,564 |
| Transfers | - | 1,680 | - | 359 | - | - | (2,039) | - |
| Disposals | (5,895) | (148,660) | - | (14,274) | (4,680) | (1,758) | (422) | (175,689) |
| Revaluations | - | - | - | - | 4,945 | - | - | 4,945 |
| Balance at 30 June 2008 | - | - | 281 | 8,972 | 7,088 | - | 215 | 16,556 |
| Accumulated Depreciation | | | | | | | | |
| Balance at 1 July 2007 | - | 79,388 | - | 18,115 | - | 1,008 | - | 98,511 |
| Depreciation Expense | - | 4,784 | 52 | 602 | - | 26 | - | 5,464 |
| Transfers | - | - | 37 | (37) | - | - | - | - |
| Disposals | - | (84,172) | - | (12,010) | - | (1,034) | - | (97,216) |
| Balance at 30 June 2008 | - | - | 89 | 6,670 | - | - | - | 6,759 |
| Net Book Value | - | - | 192 | 2,302 | 7,088 | - | 215 | 9,797 |

| | Consolidated | | AFCT | |
|---|--------------|--------|--------|--------|
| | 2008 | 2007 | 2008 | 2007 |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| 16. Payables | | | | |
| Current payables – SA Government Entities | | | | |
| Unsecured creditors and accruals | 163 | 17 | 163 | 17 |
| Secured amounts payable to promoters | 1,428 | 1,138 | 1,428 | 1,138 |
| Employment on - costs | 70 | 81 | 70 | 81 |
| | 1,661 | 1,236 | 1,661 | 1,236 |
| Current payables –other Non SA Government Entities | | | | |
| Unsecured creditors and accruals | 2,135 | 2,124 | 2,123 | 2,122 |
| Secured amounts payable to promoters | 3,125 | 1,911 | 3,125 | 1,911 |
| Employment on - costs | 170 | 100 | 170 | 100 |
| | 5,430 | 4,135 | 5,418 | 4,133 |
| Total Current Payables | 7,091 | 5,371 | 7,079 | 5,369 |
| Non-Current payables - SA Government Entities | | | | |
| Employment on - costs | 32 | 92 | 32 | 92 |
| Non-Current payables –other Non SA Government Entities | | | | |
| Employment on -costs | 80 | 43 | 80 | 43 |
| Total Non Current Payables | 112 | 135 | 112 | 135 |
| Total Payables | 7,203 | 5,506 | 7,191 | 5,504 |

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2008

| | Consolidated | | AFCT | |
|---|--------------|--------|----------|--------|
| | 2008 | 2007 | 2008 | 2007 |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| 17. Borrowings | | | | |
| Current Liabilities | | | | |
| Borrowings from SA Government | - | 214 | - | 214 |
| Non-Current Liabilities | | | | |
| Borrowings from SA Government | - | 28,184 | - | 28,184 |
| Total Borrowings | - | 28,398 | - | 28,398 |
| 18. Staff Benefits | | | | |
| Current Liabilities | | | | |
| Provision for annual leave | 879 | 797 | 879 | 797 |
| Provision for long service leave | 193 | 220 | 193 | 220 |
| Accrued Salaries and Wages | 619 | 434 | 619 | 434 |
| | 1,691 | 1,451 | 1,691 | 1,451 |
| Non-Current Liabilities | | | | |
| Provision for long service leave | 1,340 | 1,153 | 1,340 | 1,153 |
| Total Provision Associated with Staff Benefits | 3,031 | 2,604 | 3,031 | 2,604 |
| 19. Provisions | | | | |
| Provision for Workers Compensation | 79 | - | 79 | - |
| Total Provisions | 79 | - | 79 | - |
| 20. Other Current Liabilities | | | | |
| Venue Hire Deposits | 141 | 249 | 141 | 249 |
| Revenue in Advance | 219 | 370 | 219 | 370 |
| Unearned Capital Funding | 1,213 | - | 1,213 | - |
| Total Other Current Liabilities | 1,573 | 619 | 1,573 | 619 |
| 21. Reserves | | | | |
| Asset revaluation reserve | | | | |
| Land: | | | | |
| Opening Balance | 5,895 | 5,895 | 5,895 | 5,895 |
| Transfer to Retained Earnings (Refer Note 2(o)) | (5,895) | - | (5,895) | - |
| Closing Balance | - | 5,895 | - | 5,895 |
| Buildings: | | | | |
| Opening Balance | 45,414 | 45,414 | 45,414 | 45,414 |
| Transfer to Retained Earnings (Refer Note 2(o)) | (45,414) | - | (45,414) | - |
| Closing Balance | - | 45,414 | - | 45,414 |
| Plant and Equipment: | | | | |
| Opening Balance | 8,466 | 8,466 | 8,466 | 8,466 |
| Transfer to Retained Earnings (Refer Note 2(o)) | (4,432) | - | (4,432) | - |
| Closing Balance | 4,034 | 8,466 | 4,034 | 8,466 |
| Works of Art: | | | | |
| Opening Balance | 6,166 | 6,166 | 6,166 | 6,166 |
| Revaluation | 4,945 | - | 4,945 | - |
| Transfer to Retained Earnings (Refer Note 2(o)) | (4,405) | - | (4,405) | - |
| Closing Balance | 6,706 | 6,166 | 6,706 | 6,166 |
| Leasehold Improvements: | | | | |
| Opening Balance | 128 | 128 | 128 | 128 |
| Transfer to Retained Earnings (Refer Note 2(o)) | (128) | - | (128) | - |
| Closing Balance | - | 128 | - | 128 |
| Total: | | | | |
| Opening Balance | 66,069 | 66,069 | 66,069 | 66,069 |
| Revaluation | 4,945 | - | 4,945 | - |
| Transfer to Retained Earnings (Refer Note 2(o)) | (60,274) | - | (60,274) | - |
| Closing Balance | 10,740 | 66,069 | 10,740 | 66,069 |

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ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2008

22. Commitments

(a) Operating Leases

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

| | Consolidated | | AFCT | |
|---|---------------|------------|---------------|------------|
| | 2008 | 2007 | 2008 | 2007 |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| Not later than one year | 4,134 | 130 | 4,134 | 130 |
| Later than one year and not later than five years | 15,760 | 94 | 15,760 | 94 |
| Later than five years | 57,795 | - | 57,795 | - |
| Total Operating Lease Commitments | 77,689 | 224 | 77,689 | 224 |

Equipment leases are for fixed lease periods.

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

The Trust entered into a 20 year lease agreement, with an option to extend, to rent Her Majesty's and the Festival Centre Theatres.

(b) Remuneration Commitments

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

| | | | | |
|---|--------------|--------------|--------------|--------------|
| Within one year | 4,146 | 2,325 | 4,146 | 2,325 |
| Later than one year and not later than five years | 2,302 | 1,958 | 2,302 | 1,958 |
| Total Remuneration Commitments | 6,448 | 4,283 | 6,448 | 4,283 |

Amounts disclosed include commitments arising from executive and other service contracts.

The Trust does not offer remuneration contracts greater than 5 years.

(c) Other Commitments

Commitments under non-cancellable maintenance agreements at reporting date are as follows:

| | | | | |
|---|------------|--------------|------------|--------------|
| Not later than one year | 474 | 763 | 474 | 763 |
| Later than one year and not later than five years | 30 | 261 | 30 | 261 |
| Total Other Commitments | 504 | 1,024 | 504 | 1,024 |

23. Contingent Liabilities

A claim for damages was lodged against the Trust in June 2008 for a contractual cancellation. The Trust is negotiating with the claimant, on advice from the Crown Solicitor's Office. Due to factual inaccuracies of the claimant it is not possible to estimate the dollar effect of this claim or whether the claim will be successful.

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ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2008

| | Consolidated | | AFCT | |
|--|--------------|----------|----------|----------|
| | 2008 | 2007 | 2008 | 2007 |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| 24. Cash Flow Reconciliation | | | | |
| Reconciliation of Cash and cash equivalents: | | | | |
| Cash Flow Statement | 9,339 | 6,295 | 9,115 | 6,166 |
| Balance Sheet | 9,339 | 6,295 | 9,115 | 6,166 |
| Reconciliation of Net Cash provided by (used in) Operating Activities to Net Cost of providing Services: | | | | |
| Net Cash provided by/(used in) Operating Activities | 5,825 | (1,384) | 5,730 | (1,033) |
| Less Revenues from SA Government | (13,286) | (9,909) | (13,286) | (9,909) |
| Add/(Less) non-cash items: | | | | |
| Depreciation and Amortisation Expense | (5,464) | (6,894) | (5,464) | (6,894) |
| Loss from Write-off of Assets | (795) | - | (795) | - |
| Changes in assets and liabilities: | | | | |
| (Decrease) Increase in Receivables | (570) | 261 | (547) | 242 |
| Increase in Inventories | 20 | - | 20 | - |
| (Decrease) in other Current Assets | (11) | (310) | (11) | (310) |
| (Increase) Decrease in Payables | (1,697) | 846 | (1,687) | 848 |
| (Increase) in Other Current Liabilities | (954) | (81) | (954) | (81) |
| (Increase) in Provisions | (79) | - | (79) | - |
| (Increase) in Staff Benefits | (430) | (318) | (430) | (318) |
| Net Cost of Providing Services | (17,441) | (17,789) | (17,503) | (17,455) |

25. Remuneration to Auditors and Consultants

| | | | | |
|--|-----------|-----------|-----------|-----------|
| Remuneration to Auditors: | | | | |
| Auditing the Financial Report – Auditor-General's Department | 77 | 84 | 77 | 84 |
| Auditing the Foundation Report – Edwards Marshall | 3 | - | 3 | - |
| Other Auditing Services – Edwards Marshall | 14 | - | 14 | - |
| Total Audit Fees | 94 | 84 | 94 | 84 |

Consultants

During 2007-08 there were no payments made to consultants. There was one consultancy paid in 2006-07 amounting to \$136,000

26. Remuneration of Staff

| The number of staff whose annual remuneration was over \$100, 000 fell within the following bands: | 2008 Number of Staff | 2007 Number of Staff |
|--|----------------------------|----------------------------|
| \$100,000 - \$109,999 | 2 | 2 |
| \$110,000 - \$119,999 | 1 | 1 |
| \$120,000 - \$129,999 | 1 | - |
| \$130,000 - \$139,999 | - | 1 |
| \$140,000 - \$149,999 | 1 | 1 |
| \$170,000 - \$179,999 | 1 | - |
| \$180,000 - \$189,999 | - | 2 |
| \$190,000 - \$199,999 | 1 | - |
| \$210,000 - \$219,999 | 1 | - |
| \$260,000 - \$269,999 | - | 2 |
| \$270,000 - \$279,999 | 1 | - |
| | 9 | 9 |
| | 2008 | 2007 |
| | \$'000 | \$'000 |
| Staff Short Term Benefits | 1,335 | 1,386 |
| Post Retirement Benefits | 120 | 125 |
| Other Benefits | 65 | 68 |
| | 1,520 | 1,579 |

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ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2008

26. Remuneration of Staff (Cont.)

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.
 Post retirement benefits reflect employer superannuation contributions.
 Other benefits include movements in accrued Long Service Leave payable.
 There were no amounts (\$136,245) included for termination payments paid in the financial period.

27. Trustees' Remuneration and Related Party Disclosures

Trustees' Remuneration

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

| | 2008 Number of Trustees | 2007 Number of Trustees |
|-------------------|-------------------------------|-------------------------------|
| \$0 - \$9,999 | 7 | 9 |
| \$10,000-\$19,999 | 2 | 2 |

The aggregate of the remuneration referred to in the above table for Trustees is \$81,000 (\$84,000) and includes \$5,000 (\$7,000) 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 (Chairperson)
 Ms Joanne Staugas
 Mr Peter Goers
 Mr Ian Kowalick
 Ms Caroline Cordeaux
 Councillor Richard Hayward (completed 20 October 2008)
 Ms Zannie Flanagan
 Mr Bill Spurr
 Ms Susan Clearihan (term commenced 17 April 2008)

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.

28. Termination Payments

Amount paid to these Staff:

| | Consolidated | | AFCT | |
|---|--------------|------------|------------|------------|
| | 2008 | 2007 | 2008 | 2007 |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| Termination Payments | 95 | 356 | 95 | 356 |
| Annual leave and long service leave paid on termination | 103 | 145 | 103 | 145 |
| Net Amount Paid to Staff | 198 | 501 | 198 | 501 |

In 2007/08 three (eight) termination payments totalling \$95,000 (\$356,000) were paid and an additional \$103,000 (\$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.

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ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2008

29. Financial Instruments

| 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. | The Trust holds no Financial Assets that are subject to liquidity or held to maturity risk. The carrying amount of financial assets approximates net fair value. |
| Cash | 10 | Deposits are recognised at their nominal amount. Interest is credited to revenue as it accrues. | Sensitivity Analysis of financial assets held as cash shows that interest rate risk exists, whereby a 1% change in interest rates per annum can impact (both favourably and unfavourably) on the Trust's net profit amounting to approximately \$50,000. |
| 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. Credit Risk has been assessed in accordance with Accounting Policy shown at note 2(l). The Trust also mitigates credit risk by securing deposits in advance of providing services. These deposits are reported at Note 20. The Trust's maximum exposure to credit risk at the reporting date in relation to receivables is the carrying amount of those assets as indicated in Note 11. Ageing analysis of the Trust's Receivables has been shown at Note 11. |
| 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. | The Trust holds no Financial Liabilities that are subject to interest rate, liquidity or held to maturity risk. The carrying amount of financial liabilities approximates net fair value. |
| 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. |
| Other Liabilities | 20 | 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 secures deposits as shown at Note 20, in part to obviate credit risk identified in Financial Assets - Receivables (above). |
| Borrowings | 17 | Borrowings are recognised at their nominal amounts. | The Trust no longer has Long or Short Term Borrowings. |

30. Staff Benefits and Related On-Cost Liabilities

| | Consolidated | | AFCT | |
|---|--------------|--------------|--------------|--------------|
| | 2008 | 2007 | 2008 | 2007 |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| Current Liabilities: | | | | |
| Provision for annual leave (refer note 18) | 879 | 797 | 879 | 797 |
| Provision for long service leave (refer note 18) | 193 | 220 | 193 | 220 |
| Accrued Salaries and Wages (refer note 18) | 619 | 434 | 619 | 434 |
| Employment on-costs (refer note 16) | 240 | 181 | 240 | 181 |
| | <u>1,931</u> | <u>1,632</u> | <u>1,931</u> | <u>1,632</u> |
| Non-Current Liabilities: | | | | |
| Provision for long service leave (refer note 18) | 1,340 | 1,153 | 1,340 | 1,153 |
| Employment on-costs (refer note 16) | 112 | 135 | 112 | 135 |
| | <u>1,452</u> | <u>1,288</u> | <u>1,452</u> | <u>1,288</u> |
| Aggregate Staff Benefits and Related On-Cost Liabilities | <u>3,383</u> | <u>2,920</u> | <u>3,383</u> | <u>2,920</u> |

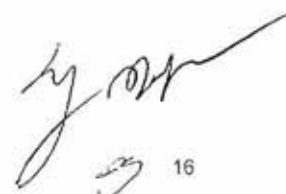
31. Economic Dependency

A significant proportion of revenue is derived from government, without which the Adelaide Festival Centre Trust would not be able to continue its operations. Revenue from government grants was \$13.3 million (\$9.9 million).

32. Controlled Entity

The consolidated financial statements at 30 June 2008 include the following controlled entity:

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



ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2008

33 Administrative Restructure

| | Freehold Land \$'000 | Buildings \$'000 | Plant & Equip \$'000 | Works of Art \$'000 | Leasehold Improve- ments \$'000 | CWIP \$'000 | Total \$'000 |
|---|----------------------------|---------------------|----------------------------|---------------------------|--|----------------|-----------------|
| Assets Transferred to Arts SA | 5,895 | 148,660 | 5,625 | 4,643 | 1,758 | 422 | 167,003 |
| Assets Transferred to Arts SA Accumulated Depreciation | - | (84,172) | (4,119) | - | (1,034) | - | (89,325) |
| Net Book Value | 5,895 | 64,488 | 1,506 | 4,643 | 724 | 422 | 77,678 |

Less: Debt Forgiven 28,184

Net Administrative Restructure Cost 49,494

Adelaide Festival Centre Trust (Financial Restructure) Amendment Act 2008

Effective 26 June 2008, the Adelaide Festival Centre Trust (Financial Restructure) Amendment Act 2008 was passed by Parliament. Pursuant to the Act, the Governor General proclaimed that specified land, buildings and fixtures of the Adelaide Festival Centre and Her Majesty's Theatre be transferred to the Minister for the Arts. On 25 June 2008 the Treasurer wrote to the Trust forgiving all South Australian Government debts owed by the Trust.

34 Loss from Write-off of Assets

| | Plant & Equip \$'000 | Works of Art \$'000 | Total \$'000 |
|--|----------------------------|---------------------------|-----------------|
| Write-off of Assets | 8,649 | 37 | 8,686 |
| Write-off of Assets - Accumulated Depreciation | (7,891) | - | (7,891) |
| Net Book Value | 758 | 37 | 795 |

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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 section 41 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 Trust as at 30 June 2008, the results of its operations and its cash flows for the year then ended;
- the attached financial statements are in accordance with the accounts and records of the Trust and give an accurate indication of the financial transactions of the Trust for the year then ended.
- the internal controls employed by the Trust for the financial year over its financial reporting and its preparation of the general purpose financial report have been effective throughout the reporting period and there are reasonable grounds to believe the Trust will be able to pay its debts as and when they become due and payable.



Barry Fitzpatrick
Chairperson
25 September 2008



Douglas Gautier
Chief Executive
25 September 2008



Paul Grooms
Acting Chief Finance Officer
25 September 2008



Our Ref: A08/006

30 September 2008

Mr Ian Kowalick
Acting Chairman
Adelaide Festival Centre Trust
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Dear Mr Kowalick

2007-08 AUDIT

The audit of the Adelaide Festival Centre Trust (the Trust) for the year ended 30 June 2008 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 a management letter to the Chief Executive Officer on 1 August 2008.

The financial report of the Trust for the year ended 30 June 2008 is returned herewith together with my unqualified Independent Auditor's Report.

Yours sincerely

S O'Neill
AUDITOR-GENERAL

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**TO THE CHAIRPERSON
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 2008. 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 from the Acting Chairperson and Chief Executive and the Acting Chief Finance 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 of the Adelaide Festival Centre Trust for the Financial Report

The Trustees of the Adelaide Festival Centre Trust are responsible for the preparation and the 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 control 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 of the Adelaide Festival Centre Trust, 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 auditor's 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 2008, 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 Australian Accounting Standards (including the Australian Accounting Interpretations).



S O'Neill
AUDITOR-GENERAL
30 September 2008

