



ADELAIDE FESTIVAL CENTRE

ANNUAL REPORT 2011-12

September 2012

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Government of South Australia

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Introduction

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

Adelaide Festival Centre is the cultural centrepiece for a City and State that is a hub of arts excellence and acknowledged as such - locally, nationally and internationally.

An integral part of the Riverbank Precinct, the venues and facilities of the Festival Centre require urgent refurbishment and redevelopment. The redevelopment would further support the targets of the State's 2011 Strategic Plan Update.

Taking a program led approach; the Festival Centre presents a unique mix of popular, high quality and innovative work. Adelaide Festival Centre presents a wide range of performances from around Australia and the world to a broad audience all year round.

Chairman's Report

Operationally, the year end result is a significant achievement reporting a positive trading result of \$792,000, before depreciation. The net result for the year after taking into account various accounting adjustments was a surplus of \$261,000.

The general operating net cash flow for the year was \$10.386 million, an increase of \$3.790 million from last year with general revenue increasing by 8.2 per cent. Over the past three years we have been successful in managing expenses closely while delivering a notable increase in programming and services with Adelaide Festival Centre generating higher revenue levels over the prior period. We are proud that Adelaide Festival Centre now earns 70% of its annual revenue through its own efforts at the box office and in its vigorous commercial activity.

We have also been examining various revenue options for the future and this is being considered in the context of the Strategic Plan. The key challenge going forward will be balancing delivery of the Festival Centre's strategic priorities with our resources. Adelaide Festival Centre's Strategic Plan for 2012 – 2015 identifies our vision and strategic priorities for the next three years and will provide clear direction for our engagement with key stakeholders and Government.

We want to be recognised for the strength of our partnerships and acknowledge the work of our home companies – State Theatre Company of South Australia, State Opera of South Australia, Brink Productions, The Australian Ballet, Windmill, Australian Dance Theatre, Leigh Warren and Dancers and Adelaide Symphony Orchestra. Increasingly, we are looking beyond our walls, playing a key role in the artistic and cultural life of South Australia.

In the past five years the Festival Centre has successfully embarked on a comprehensive revitalization and repositioning exercise and the venues and the complex have established themselves as the "Festival Centre of the Festival State". Adelaide Festival Centre itself is a significant Adelaide story, part of Adelaide's heritage and an architectural symbol of the civic pride and ambition of the period.

However, the infrastructure and technical facilities are forty years old. These outdated facilities unsurprisingly provide a continuing challenge that the Trust must resolve. To that end the Riverbank Precinct revitalisation continues to build strong momentum with private developers being invited to fully explore the possibilities of working with Government on this project. The Festival Centre development is a critical component within the Riverbank Precinct and provides an important contribution on a number of levels.

The outlook for Adelaide Festival Centre is positive. The Trust has committed to ensuring that the Festival Centre is a strong and well-managed enterprise which reflects leading financial and operational practice and standards.

The Trust benefits from a balanced representation of viewpoints and a wealth of business and artistic experience - to all those involved I extend my gratitude. I thank my fellow Trustees for their ongoing support, advice and counsel.

In addition, I extend my thanks to the Chief Executive Officer & Artistic Director Douglas Gautier and the Executive Management for their contribution and hard work. I also acknowledge the ongoing contribution of the Adelaide Festival Centre Foundation Board.

Thank you to the Festival Centre management and staff for their ongoing support and contribution.

In conclusion, I gratefully acknowledge and thank the commitment of the State Government of South Australia, in particular the Hon. Jay Weatherill Premier of South Australia, the Hon. John Hill Minister for the Arts, Jim Hallion Chief Executive Department of Premier Cabinet, and Arts SA.

A handwritten signature in black ink, appearing to be 'BF', with a stylized flourish at the end.

Barry Fitzpatrick AM
Chairman
Adelaide Festival Centre Trust

CEO & Artistic Director's Report

Adelaide Festival Centre has big aspirations as the hub of arts and entertainment of South Australia within the revitalised Riverbank Precinct. Over the last 12 months significant energy has been directed in promoting the benefits of investment in the refurbishment and upgrade of the aging Festival Centre facilities and surrounding areas.

In 2013 the organisation will celebrate two significant milestones with the Festival Centre turning 40 and Her Majesty's Theatre turning 100. Reinvestment in both these sites is crucial in sustaining and, ultimately, increasing activity and visitation.

The program-led approach continues to pay dividends with the organisation consolidating its leadership position locally, nationally and internationally.

The Festival Centre's significant contribution to Asian Australian cultural engagement has been widely acknowledged. In particular, its manifestation through the annual OzAsia Festival whose partnership with SANTOS was recognised with the South Australian Abaf Partnering Award, the National Abaf Partnering Award and an Australian Event Award for Best Achievement in Marketing, Communication or Sponsorship. In addition, the organisations commitment to broaden its relationship with Asia was reflected with the commencement of the inaugural Bob Hawke International Fellowship, welcoming a young arts administrator from China to work with the organisation for a year for five years.

Overall the Festival Centre has performed well financially and visitation has remained steady at 809,353 for this year with a total ticketed attendance of 473,519.

Venue utilization is at 71% with the Festival Theatre being the most popular venue with a utilization of 78%.

Auxiliary business units continue to compliment the core activity of the venues. Our ticketing agency BASS, workshops and catering departments all performed well during the year contributing significant income to the organisation.

Kate Ceberano led her first Adelaide Cabaret Festival to wide acclaim enjoying the highest box office ever exceeding the 2011 Festival box record by more than 10 per cent. More than 30 Adelaide Cabaret Festival performances were sold out.

The OzAsia Festival, under Festival Director Jacinta Thompson, has developed a loyal audience and keeps broadening its reach with a record attendance in 2011 of over 60,000 (including exhibitions at partner organisations).

The biennial Adelaide International Guitar Festival 2012 program led by Artistic Director Slava Grigoryan was announced in the period. Slava also confirmed he will continue as Artistic Director for the 2014 Festival.

Arts and education continue to be a priority for the Festival Centre – the longstanding association with the Department of Education and Children's Development is essential for meaningful engagement with school aged children. The

CentEd education program complements the activities for families including the Something on Saturday program for three – 10 year olds and school holiday performances.

Our home companies play a very important role at the Festival Centre and we highly value their ongoing contribution. Special thanks to State Theatre Company of South Australia, State Opera of South Australia, Brink Productions, The Australian Ballet, Windmill Theatre, Australian Dance Theatre, Leigh Warren and Dancers and Adelaide Symphony Orchestra.

I would like to acknowledge the hard working management and staff of Adelaide Festival Centre – everything the organisation achieves is a team effort and I thank you for your unwavering commitment.

To the Adelaide Festival Centre Trustees and Chairman Barry Fitzpatrick thank you for your ongoing guidance and support.

Special thanks to the Adelaide Festival Centre Foundation Board, Adelaide Cabaret Festival advocacy Committee, OzAsia Festival ambassadors and the dedicated volunteers.

I would also like to acknowledge the ongoing support of the State Government of South Australia in particular Premier Jay Weatherill, Minister John Hill and Alex Reid Executive Director Arts SA and their staff as well as His Excellency the Governor of South Australia Rear Admiral Kevin Scarce, the Lieutenant Governor of South Australia Hieu Van Le and the Right Honourable Lord Mayor Stephen Yarwood and the Adelaide City Council.

Many thanks to our loyal sponsors, donors and audiences, we applaud you.

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

Douglas Gautier
CEO & Artistic Director

Adelaide Festival Centre Trust Act 1971

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

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

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

Trustees

The following individuals served as Trustees during the 2011-12 financial year:

Barry Fitzpatrick AM, Chairman
Susan Clearihan
Caroline Cordeaux
Zannie Flanagan AM
Peter Goers (until 10 Sept 2011)
Ian Kowalick AM
Hieu Van Le AO (from 11 Sept 2011)
Bill Spurr
Carolyn Mitchell

Risk and Audit Committee

Bill Spurr – Chairman
Barry Fitzpatrick AM
Ian Kowalick AM
Caroline Mitchell

Risk Management

The Festival Centre's risk management framework is reviewed and updated on a regular basis to ensure that the Festival Centre is appropriately resourced to manage its operational risks.

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

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

Remuneration Committee

Barry Fitzpatrick AM
Bill Spurr
Caroline Cordeaux

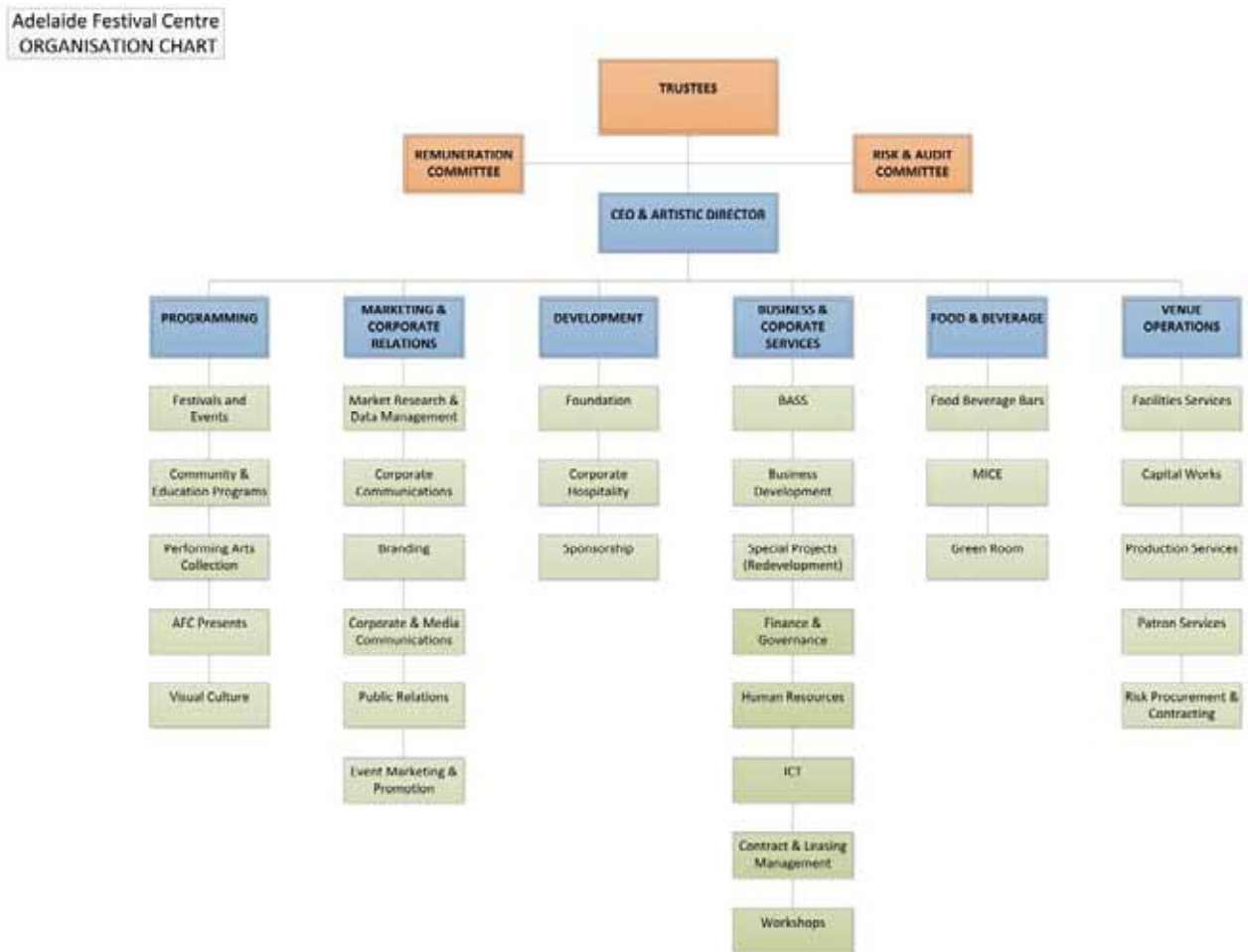
Precinct Reference Group

Barry Fitzpatrick AM – Chairman
Bill Spurr
Ian Kowalick AM
David Simmons

The Adelaide Festival Centre Foundation Board

Michael Luchich – Chairman
Legh Davis – Deputy Chair
Joanne Staugas – Deputy Chair
Richard Hockney - Treasurer
Albert Bensimon
Brian Cunningham
George Fiacchi
Marjorie Fitz-Gerald OAM - Bequest Patron
Oren Klemich
Lady Joan Hardy OAM
Guy Roberts
David Simmons
Niki Vasilakis - Youth Patron

Organisational Chart



The Objectives of Adelaide Festival Centre Trust

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

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

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

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

Consolidate and increase ticketed attendances and visitation, and sustain them

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

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

Key priority areas for the period

1. Assets – Plan for well provisioned and maintained venues, benchmarked against leading international arts centres.
2. Governance – Institute integrated, efficient control framework. Timely information processes that support changing business needs.
3. Organisation Culture – Encourage synergies between departments, aligning all staff to shared vision and ‘can-do’ approach.
4. The Precinct and Adelaide Festival Centre Infrastructure - Ensure proactive approach for the Festival Centre to be appropriately integrated into overall Riverside Precinct development project. Plan for major upgrades of the Festival Theatre and Her Majesty’s Theatre.
5. Program led – Maintain momentum of ‘program led’ strategy. Further develop artistic leadership locally nationally and internationally.
6. Audience Development – Maximise repeat attendance. Develop customer relationship management capabilities. Retain and migrate audiences through various stages of life.
7. Venue Sales – Maximise efficient use of venues.
8. Customer Experience – Upgrade and integrate all aspects of customer service. Significantly improve food and beverage offerings.
9. Sustainable Financial Model – Explore all self help options. Develop and put a case forward regarding addressing underfunding issue. Develop greater flexibility to respond to changing conditions.
10. Commercial operations - Implement a more entrepreneurial and targeted approach to all commercial operations. Set quantifiable targets and monitor quarterly.
11. Sponsorship/Development - Consolidate corporate support to build sponsorship income whilst lifting Foundation annual income to agreed targets.

Overview of business operations

Adelaide Festival Centre earns 70% of its revenue from commercial activity. The operations include a variety of key business activities which sustain revenues and growth. These business activities are part of a complex interdependent business model that helps develop and drive the Festival centre’s complementary business operations and activities through the consumer life of venue hire, ticketing, functions, food and beverage, retailing and car parks. The mixed business model ensures that the Festival Centre can operate effectively and maintain a high level of earned revenue to underpin its overall operations in a sustainable manner.

The key business activities include;

- **Theatre hire**, use of the venues to external companies including home companies and commercial producers, touring entertainment activities nationally and internationally
- **Theatre workshops**, which build sets and provide engineering solutions for theatrical productions and major arts and cultural events
- **Ticketing through BASS**, which provides ticketing services not only for Adelaide Festival Centre venues but also for external festivals and events
- **Car parking**, through the Festival Centre car park, this is also a venue added service/ offering to the patrons
- **Catering services**, including function business and retail operations of all venues

South Australia's Strategic Plan

Adelaide Festival Centre's mission aligns with South Australia's Strategic Plan - 2011 in the areas of:

Our Prosperity – by attracting national and international visitors to Adelaide

Our Health - by maintenance of lifestyle quality through an accessible arts and cultural program

Our Environment - through progressively adopting energy saving and environmentally sound management practices

Our Ideas - as the state's home of the performing arts

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

Our Education – 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 undertaken by Adelaide Festival Centre contributes most directly to the strategic plan target T3; cultural vibrancy – arts activities. *Increase the vibrancy of the South Australian arts industry by increasing attendance at selected arts activities by 150% by 2020.*

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

Calendar of Events

July 2011

Artspace

Moving Image Project (SALA)

Banquet Room

NAIDOC Ball

Le Cordon Bleu Award Ceremony

Dunstan Playhouse

Speaking In Tongues

SOS: Inside Out, Upside Down and Round About! by Cirkidz

Festival Theatre

Classic Albums Live Presents 'Rumours'

La Sonnambula

Paco Pena

Grimethorpe Colliery Band

Meet Me in the Middle of the Air - Paul Kelly & Paul Grabowsky

Festival Theatre Foyer Exhibition Space

Moving Image Project (SALA)

Her Majesty's Theatre

Spiritsong!

SOS: Peter & the Wolf by ASO

Elvis: If I Can Dream

SOS: A Dynamic Fusion of Magic, Dance and Escapes by Cosentino

Damien Leith

Ballet Revolution

Divine Divas

John Bishop Room

Australia Council for the Arts Information Session

Department of Treasury & Finance

Dalkia Conference

80th Birthday Celebration

Lyrics

ASERA 2011 Conference Dinner (Uni SA)

Adelaide Festival Centre Pre Show Dinner

NAIDOC Cocktail Reception

STC Red Carpet Function

Adelaide Festival Centre Pre Show Dinner 2011: La Sonnambula

Cecchetti Society, SA

Australia Council for the Arts Information Sessions

Adelaide Festival Centre Pre Show Dinner 2011: Paco Pena

Adelaide Festival Centre Pre Show Dinner 2011: Grimethorpe Colliery Band

Adelaide Festival Centre Pre Show Dinner: Meet Me in the Middle of the Air

Piano Bar

SOS: The Tales of Shaggles and Petrookio

Rehearsal Room 2

WOLF Remount/Rehearsals (Slingsby)

The Mouse, The Bird and the Sausage (inSPACE:development/Slingsby)

Set Painting (3 Sisters/STCSA)

Space Theatre

IN Conversation With...

Little Big Shots 2011

Side to One (inSPACE/Lisa Griffiths)

August 2011

Artspace

Nuido Exhibition

Banquet Room

Telstra Annual Awards Night

1st Birthday Party

Messenger Community News Awards Night

Grand Dental Ball

MFAA Members Breakfast

Dunstan Playhouse

Three Sisters

Festival Theatre

OzAsia 2011

Adelaide Festival of Arts

Beatles Back 2 Back

St Ignatius College Concert-Arts on Fire

Moby Dick

Her Majesty's Theatre

Worldhood

The Book of Everything

John Bishop Room

Dalkia Conference

Live Performance Australia Seminar

Dalkia Conference

Nuido World Embroidery Activities

Lyrics

Adelaide Festival Centre Pre Show Dinner: Beatles Back 2 Back

Leukaemia Foundation

Messenger Community News Presentation Night

UniSA Defence and Systems Institute

Study Adelaide Welcome Function

Adelaide Festival Centre Pre Show Dinner 2011: Moby Dick

Off-Site Venue 1

En Route

Performing Arts Collection Display Case

Nuido Embroidery Display - OzAsia

Piano Bar

SOS: Kym Lardner

SOS: The Amazing Drumming Monkeys

SOS: One World, Many Stories by Splash Theatre Co.

SOS: Get Moving by Cool 4 Kids

Rehearsal Room 2

GreenRoom (Kim Carpenter) Workshop

Southern Plaza

SALA Festival - Adelaide Festival Centre Plaza Projections and Image Garden

Space Theatre

inSPACE: I Left My Shoes On Warm Concrete And Stood In The Rain

inSPACE: The Harry Harlow Project

Tours

School Tour - Cowell Area School

School Tour - Blackfriars

School Tour - Brahma Lodge

School Tour - St Johns Grammar

School Tour - Pasadena High School

School Tour - Lake Wangary Primary

September 2011**Banquet Room**

Ruby Awards

Netball Presentation Dinner
 Red Cross Function
 MFAA Seminar
Dunstan Playhouse
 Dreamscape (OzAsia)
 Buried Child
Education Room
 STC - Costume Display
Elder Park
 Moon Lantern Festival 2011(OzAsia)
Festival Theatre
 Shaolin Warriors (OzAsia)
 Festival of Music - Primary Schools Music Festival
 Catholic Schools Music Festival 2011
 The International Day of Older Persons 2011
Festival Theatre Rehearsal Room
 Indonesian Drumming and Javanese Dancing Workshop -OzAsia
Her Majesty's Theatre
 Simply The Best - Rebecca O'Connor is Tina Turner
 Jason Yat-Sen Li - Keynote Address (OzAsia)
 The Arrival -Shaun Tan (OzAsia)
 Rhinoceros in Love (OzAsia)
 In The Mood
 Hale & Pace
 Carl Barron 'A One Ended Stick'
Lyrics
 COPMI Group Meeting
 APAM Roadshow
 Public Schools Music Festival Launch
 Adelaide Festival Centre Pre Show Dinner: Shaolin Warriors
 Santos OzAsia Function
 Adelaide Festival Centre Pre Show Dinner: Primary Schools MF
 BUPA Function
Piano Bar
 SOS: Bollywood for Kids
Playhouse Foyer Balcony
 Santos Pre-Show Function
Rehearsal Room 2
 INVOLUNTARY Photo Shoot (inSPACE)
 Shandong Troupe Rehearsal
 Half:Real Remount (Border Project)
 Windmill Performing Arts - Creative Developments
Space Theatre
 Four Winds (OzAsia)
 Raga Shambala (OzAsia)
 In Lieu (OzAsia)
 Shugo Tokumaru (OzAsia)
 Cool Wise Man (OzAsia)
 KOAN (OzAsia)
 Continent (OzAsia)

In Conversation With...

STC Open Day

Tours

School Tour - Gillies Plains Primary

School Tour - Roseworthy Primary

School Tour - Tumby Bay Area School

October 2011

Artspace

Our Mob 2011: A Statewide Celebration of Indigenous Art

Banquet Room

Australian Foundation Investment Company Limited

ANDA Coin and Banknote Show

Carer Awards

MFAA/QBE Breakfast

CEDA Luncheon

Government Accounting Information Forum

ALP Convention

Government Taxation Information Forum

Dunstan Playhouse

Nick Jr's Dora Live!

Scooby Doo Live! Musical Mysteries

Gruffalo's Child

Holding the Man

Festival Theatre

Festival of Russian Ballet

ASO Masters 10: French Beauty

Chris Cornell

ASO: 'Keys to Music' Mahlers 6th

ASO Masters Series 11: Dramatic Mahler

AFA Launch 2012

Number Ones Tour, Up Close & Personal (Janet Jackson)

CARMEN

Her Majesty's Theatre

In the Mood

Gotye

BUDDY The Concert - Rave On 2011

John Edward

Queen - It's A Kinda Magic

Looney Tunes - Classroom Capers

Jim Davidson

Looking Through a Glass Onion

This Filthy World - John Waters

'Children of One World' Jane Grech Dance Centre

Ladysmith Black Mambazo

John Bishop Room

ASO Interval Drinks

ASO Post-Show Drinks

Lyrics

Adelaide Festival Centre Pre Show Dinner 2011: Festival of Russian Ballet

Adelaide Festival Centre Pre Show Dinner 2011: ASO French Beauty
Arts Says Thank You Dinner
Adelaide Festival Centre Pre Show Dinner 2011: ASO Mahlers 6th
Rhiana and Tony's Wedding
VIP Pre-Show Function for Janet Jackson

Performing Arts Collection Display Case

Me and My Girl

Piano Bar

Dr Margaret Tobin Awards 2011
Musical Afternoon for Volunteers

Rehearsal Room 2

Fame and Squalor - Creative Development (Alison Currie)

Space Theatre

Elixir featuring Katie Noonan
Creole Room, Revisited
Emmanuel Jal
AGM

'Mock Trial' Safework SA
How Does Your Arts Career Grow?

Terrace

Ethnic Schools Children's Day 2011

November 2011

Banquet Room

CEDA Luncheon
Anita Markou and Darren Aquilina
Interwork Cocktail Reception
SA AWA Awards Dinner
Messenger Community News Dinner
White Ribbon Day Breakfast
Chris and Liz's Wedding

Dunstan Playhouse

David Strassman

Festival Theatre

David Hobson/Teddy Tahu-Rhodes
The Moody Blues
ASO Masters 12: The Glory of Mahler
Norwood Ballet - Dance Spectacular
Eddie Izzard - 'Stripped'
ASO: 75th Anniversary Gala Concert
SAC Spectacular 2011

Her Majesty's Theatre

Kate Ceberano
Brink Silent Auction
Rhythms of Ireland
John Williamson
Boy & Bear
Let's Dance 2011 - Desteno Dance Centre
Satinder Sartaj
Alan Davies - Life is Pain

Mighty Good Talent School - Annual Concert 2011

Lyrics

Pre Show Dinner: Carmen

ExxonMobil Pre-Show and Interval Functions

Australian Institute of Professional Photography Awards Dinner

Department for Water Conference

IAF Lunch with Paul Grabowsky

Pre Show Dinner: David Hobson & Teddy Tahu-Rhodes

Pre Show Dinner: The Moody Blues

Pre Show Dinner: ASO Master, Glory of Mahler

Mario Maiolo's Birthday

Pre Show Dinner: Eddie Izzard

Pre Show Dinner: ASO 75th Anniversary

Hays Christmas Function

Orchestra Assembly Room

Brink Productions script reading

Piano Bar

Strategic Communications Unit Function

Rehearsal Room 2

Writing Development Workshop

Degradation (inSPACE:development/Daniel Jaber)

Southern Plaza

Radio recording for the Advertiser

Space Theatre

In Conversation With... Trends, Venues, Habits: The evolution of the music experience

Motherhood the Musical

Tours

School Tour - Hamilton Secondary

December 2011

Amphitheatre

Sessions Stencil Art Workshop

Artspace

STC Donor Christmas Function

Homage: The Royal Dozen (2007-2010) & The Regal Twelve (2005 - 2007)

Banquet Room

BAE Systems Christmas Function

Community CPS Christmas Function

Urban Superway Christmas Function

Adelaide City Council

Dunstan Playhouse

Christmas In LazyTown Live!

A Chorus Line Media Campaign

Education Room

Outreach Education Managers Meeting

Festival Theatre

Carl Barron 'A One Ended Stick'

Classic 100 Twentieth Century Countdown

Adelaide Festival Centre Christmas Proms

UniSA Graduations 2011

Flava Dance Studios

The Nutcracker

A Chorus Line

Festival Theatre Foyer Exhibition Space

Adelaide Festival Centre Collection Hang 3

Her Majesty's Theatre

Pam Ayres

Strictly Talented 'End of Year Concert'

Desalyne Dancers In Concert

Dance Force - Dance Extravaganza

'A Christmas Carol' presented by Carisma Dance Centre

Gaynor School of Dancing-End of Year Spectacular

John Bishop Room

Department for Planning, Transport and Infrastructure

ASO Interval Drinks

Lyrics

Pre Show Dinner: Carl Barron

Specialty Fashion Group

Pre Show Dinner: Classic 20th Centurt Countdown

Coopers Christmas Function

Windmill First Aid Training

SA Lotteries Christmas Party

Pre Show Dinner: Xmas Proms

UniSA Graduation Functions

Adelaide Festival Centre Pre Show Dinner 2012: A Chorus Line

Piano Bar

APAM - So You Think You Can Tour

Rehearsal Room 2

STC Auditions

Southern Plaza

SA Lotteries - "Cash Trail"

Terrace

Grandparents for Grandkids Christmas Party

January 2012

Banquet Room

Australian Stockman's Hall of Fame Breakfast

Dunstan Playhouse

Ira Glass

Angelina Ballerina

Her Majesty's Theatre

David Sedaris

'The Rock Show' starring Jon English

John Bishop Room

Marketing week committee meeting

Lyrics

Australia Day Cocktail Reception

Sue Gonis - Christening

Rehearsal Room 2

Reassessment (inSPACE:development/Daniel Jaber)

Space Theatre

Hanggai

Dan Deacon Ensemble

Mountain Mocha Kilimanjaro

Sons & Daughters

Sueno Flamenco

Mike Stewart Big Band

The Idea of North

Caliente & The Baker Suite

Wendy Matthews

Zephyr Quartet 'Cult Classics'

The Unnatural Congress of Still Beating Hearts

ASA

Fefe

Casey Donovan

Julianna Barwick

Adam Page

Shaolin Afronauts

List Operators for Kids

White

February 2012

Artspace

Adelaide Festival Centre's Works of Art Collection, Indigenous Focus

Banquet Room

C.T. Freight Dinner

Psychologist Seminar 2 days

AIUS Lunch

Megan & Adam's Wedding Reception

Dunstan Playhouse

My Fair Lady - Musicals on Film

Sleeping Beauty- Adelaide Festival Centre Dance on Film (Royal Ballet 2006)

Miriam Margolyes in Dickens' Women

APAM 2012

Education Room

Top Girls - STC Auditions

STC Auditions

Elder Park

Santos Symphony Under the Stars

Ennio Morricone Live

Festival Theatre

Seligman Lecture (Adelaide Thinkers in Residence)

The King's Singers

Ronan Keating

For The Love of Scotland

Top Tier Networking Lunch

David Campbell - Lets Go

Festival Theatre Foyer

Get The Drift 2012

Her Majesty's Theatre

John Cleese

Rowlands Appartment Launch

Proximity

Her Majesty's Theatre Mezzanine

Wallmans Lawyers Function

John Bishop Room

ASO Interval Drinks

ASO Interval Drinks

Australian Shareholders' Association Seminar

Lyrics

University of South Australia

OUR SA

Adelaide Festival Centre Preshow Dinners 2012: Kings Singers

Adelaide Festival Centre Preshow Dinners 2012: Ronan Keating

Live Performance Australia

Adelaide Festival Centre Preshow Dinner 2012: For the Love of Scotland

AFA Volunteers Briefing

Built Environs Conference

Walkabout Gourmet Adventures Cocktail Function

Stefan Lipa 21st birthday

Performing Arts Collection Display Case

Hitchcock to Spock: Life and Times of our Dame Judith Anderson 1898-1992

Piano Bar

Adelaide Festival Centre Preshow Dinner 2012: David Campbell

Southern Plaza

Barrio

Tours

Centre Ed Tour- Sturt St Primary

Centre Ed Tour - Rose Park Primary

March 2012**Artspace**

AFA Volunteers Cocktail Function

Banquet Room

Festival First Class Lounge

Artists Week

Adelaide Festival Centre Pre Show Dinner: Bernstein Mass

UniSA School of Electrical and Information Engineering Cocktail Function

Guide Dogs SA.NT

Dunstan Playhouse

Gardenia

Bloodland

Water Stains on the Wall

"Involuntary" Rehearsal (inSPACE)

Cabaret Sponsors Briefing 2012

Festival Theatre

Raoul

Bernstein Mass

A Streetcar

Daniel O'Donnell
 UniSA Main Round Graduations 2012
 Adelaide Festival Centre Cabaret Launch
Festival Theatre Plaza
 Telescope Viewing (The Galileo Project: Music of the Spheres)
FT Main Entrance Showcase
 The First Ham Funeral
Her Majesty's Theatre
 The Caretaker
 In Conversation With... Jonathan Pryce
 DORIS
John Bishop Room
 Coca Cola Conference
 Australian Shareholders' Association Seminar
Lyrics
 Ellie & Jonathan's Wedding Reception
 UniSA Graduation Ceremony Cocktail Reception
Lyrics Lounge
 Adelaide Festival Centre Pre Show Dinner: Raoul
Lyrics Room
 Adelaide Festival Centre Pre Show Dinners: A Street Car
Off-site Location
 Sound Shell at WOMAD
Piano Bar
 Book Launch and Morning Tea
Quartet Suite
 Auditions
Rehearsal Room 2
 Rehearsals G.Brookman
Southern Plaza
 Eddie Palmieri's Lain Jazz Sextet
 Genesis Breyer P-Orridge & Psychic TV
 Chiri Featuring Bae Dong & Senyawa
 Charles Bradley
 Roky Erickson
 Ariel Pink's Haunted Graffiti
 Hermeto Pascoal & Grupo
 Michael Rother
 Jane Birkin sings Serge Gainsbourg
Space Theatre
 School Dance
 Never Did Me Any Harm
 Leaps & Bounds: Dance Day 2012
 Music Hellenika 2012

April 2012
Artspace
 Namatjira Exhibition
Banquet Room
 K.W.P Cocktail reception

KFC Seminar

Chinese Business Network Cocktail function

Foundation Daw Park dinner

Fremantle Media auditions

Tasting Australia - Food SA

Dunstan Playhouse

Swan Lake - Adelaide Festival Centre Dance on Film (Paris Opera Ballet 2005)

Greta Bradman : Grace - A Journey of Hope

John Waters - Looking Through a Glass Onion, Up Close & Personal

Festival Theatre

Go!! Show Gold

G3 2012 Featuring Joe Satriani, Steve Vai and Steve Lukather

Titanic Anniversary Concert

Burt Bacharach

Michael Bolton

ASO Donor concert

Festival Theatre Foyer Exhibition Space

Adelaide Festival Centre Collection Hang 4

Her Majesty's Theatre

Ernie Haase

STC Work Experience Day

Adelaide Kalamela 2012

Hi-5 Holiday!

Henry Rollins - The Long March

Cliff Joins The Beatles

Lyrics

Adelaide Festival Centre Preshow Dinner 2012: G3

Adelaide Festival Centre Preshow Dinner 2012: Titanic Anniversary

Adelaide Festival Centre Preshow Dinner 2012: Burt Bacharach

SA Health Meeting

Adelaide Festival Centre Preshow Dinner 2012: Michael Bolton

Christine and Peter's Wedding Ceremony and Reception

AIUS Lunch

Quartet Suite

Marketing institute of Australia meeting

Disability Advisory group working lunch meeting

Rehearsal Room 2

Classroom Cabaret Rehearsals

Windmill Performing Arts

Overlay inSPACE Development - Paul Gazzolla

Space Theatre

Windmill Performing Arts - Rehearsals

Me and My Shadow

Terrace

AIGF Launch

May 2012

Banquet Room

SOS: Lah Lah's Musical Wonderland

St Aloysius College Formal

Advertiser Newspapers Seminar
SOS: Rumpelstiltskin
CEDA Lunch
AWCI Dinner
Samsung trade exhibit
Romeo and Juliet Opening Night Post-Show Function
SOS: Ready Steady Giggle

Dunstan Playhouse

The Glass Menagerie by Tennessee Williams

Education Room

GreenRoom Advocacy Meeting
Outreach Education Meeting
Windmill Camp Quality Workshop
GreenRoom Advocacy Meeting

Festival Theatre

OurSA Top Tier Luncheon
Heston Blumenthal
The Wiggles
Riverdance
Romeo and Juliet

FT Main Entrance Showcase

ChoreoCraft Notation

Her Majesty's Theatre

Namatjira
Circa
Open House Adelaide
Yes Prime Minister
Missy Higgins - The Ol' Razzle Dazzle Tour

Her Majesty's Theatre Mezzanine

Telstra Function

John Bishop Room

Department for Transport

Lyrics

Marjorie's 80th Birthday Lunch
Adelaide Festival Centre Preshow Dinner 2012: Riverdance
Bank of QLD Anniversary c/tail
Pauline's Wedding Reception
Uni SA day conference
Tennis SA Breakfast

Lyrics Lounge

Adelaide Festival Centre Preshow Dinner 2012: Heston Blumenthal

Lyrics Room

Healthfirst Network Cocktail Function
Pre Show Dinner: Romeo & Juliet

Quartet Suite

GreenRoom Workshop with Marc Fennell
Australian Marketing Institute - SA meeting

Rehearsal Room 2

Brink Productions - Rehearsal
The Last Supper (inSPACE:development/Jade Erlandsen)

Space Theatre

Involuntary (inSPACE/Katrina Lazaroff)
In Conversation With... Everyone's a Critic
SOS: Bubble Wrap & Boxes
Pari Passu
War Mother

Space Theatre Foyer Exhibition Space

Art By Prisoners

Terrace

Public Transport Services - Thai Chi Class

Tours

Kanagroo Island Community Education
St Peters Girls
Unity College
Loxton High School
Open Day Tour

June 2012**Art Gallery of South Australia**

Teeth of the rice plant: Political art from Indonesia and China Exhibition

Artspace

Misfit with Kim Smith
Zoe Keating
Angela Harding - Just Like You.. Only Different
Emma Dean - Stripped
Keira Daley - LadyNerd
The Velvet Gentleman
Tommy Bradson - The Men My Mother Loved
Johanna Allen - Mixtape and Other Stories...
Virginia Gay - Dirty Pretty Things
Breaking Ground - Yvonne East

Banquet Room

Kurt - Justin Burford
Backstage - Cabaret Festival Club
Boylesque
David Bromley and Brian Cadd - A Brush with Keys
Convention Bureau Business Hour
Mark Nadler - I'm A Stranger Here Myself
Swing Time with the Andrews Sisters
SOS: Magic: The Family Show
Cabaret Foundation Fundraiser Performance
Tripod - Men of Substance
SOS: Wala Is Life
MFAA Lunch
OzAsia Launch 2012
Refugee Week Conference 2012

Dunstan Playhouse

Eddie Perfect - Misanthropology
Cosentino - Distortions
Stormy Weather: The Lena Horne Project

Eden Espinosa
 Lovesong Circus
 Troy Cassar-Daley
 Ziggy - The Songs of David Bowie
 Tim Freedman - Fireside Chat
 Sherie Rene Scott
Education Room
 STC Auditions
Festival Theatre
 SOS: Narnia By Australian Classical Youth Ballet
 Adelaide Cabaret Festival 2012 (Master Event)
 Variety Gala
 Lea Salonga
 Volunteers Day 2012
 Nadeah - Venus Gets Even
 Camille O'Sullivan - Feel
 The Brewster Brothers - Brothers, Angels and Demons
 Don Walker & the Suave F***s - Tales from the Landsborough Highway
 Kane Alexander: "All I Know"
 Ben Vereen
 Lenny Henry - Cradle to Rave
Festival Theatre Foyer
 Live Radio Broadcast with Peter Goers
Festival Theatre Foyer Exhibition Space
 ADELAIDE FESTIVAL CENTRE Collection Hang 5
Her Majesty's Theatre
 Celtic Divas
 Bernadette Robinson in Songs For Nobodies
 La Ballet Eloelle 'Men in Pink Tights'
John Bishop Room
 Villi's Function
 Bowden Group Pre Show Function
 Westminster Post Show Function
 Grant Burge Function
 Foundation "Night with Kate Ceberano"
 DMG Radio Function
 Adelaide BMW Cabaret Function
Lyrics
 Linda Raspa and Massimo Bomba's Wedding Reception
 Moet VIP Gala After Party
 Corporate Supporting Cast
 Investec Cabaret Function
 oOh! Media Function
 Corporate Supporting Cast
 Mix 102.3 Function
Off-Site Venue 1
 Shaken And Stirring - Cabaret Fringe
Performing Arts Collection Display Case
 Cabaret PAC Display
Piano Bar

DJ Huggy
The Four Chairs
How to get your show up
The Teensy Top
Adelaide Cabaret Showcase
Kate Ceberano live in the Piano Bar
PC3 live in the Piano Bar

Playhouse Foyer Balcony

Telstra Pre Show Function

Rehearsal Room 2

Class of Cabaret 2012 - Master Class with Kate

Southern Plaza

Transit of Venus telescope viewing

Space Theatre

The Snowdroppers
Clare Bowditch - Tells a True Story or Two
SOS: Peter Coombe & The Belly Flop In a Pizza Band
Debra Byrne - Ripe
Paris Wells - Projected
The Suitcase Royale in The Ballad of Backbone Joe
Class of Cabaret 2012
The Lost Fingers - Lost In the 80s
Tex Perkins & The Dark Horses
Music from the Stage Production, Jack Charles V The Crown
SOS: The Chipolatas

Terrace

The Winter Garden
Circus Tricktease

The Riverbank Precinct

The Riverbank Precinct is the city's predominant meeting place for artistic, recreation, leisure, sport and cultural activities. With development, it will be a major destination for all South Australians and a symbol of the vibrancy of our community life. The key focus for the Precinct is developing a vital and vibrant heart for the city.

Adelaide Festival Centre is central to the Riverbank Precinct as the hub for arts and entertainment in the city. A proposal to upgrade the Festival Centre and its surrounds has been submitted to Government for consideration. The proposal is firmly focused on facilitation of the creation of a new cultural and social heart for Adelaide. Festival Plaza will be the focus, with the surrounding developments providing a backdrop to the year round activities of the new square.

Year long Season

Adelaide Festival Centre's Season of theatre, dance and music presented 188 shows with 532 performances throughout the financial year encompassing music, theatre, dance, circus, exhibitions, with forums, workshops and films.

The program features artists and companies from across Australia and the globe including the UK, Russia, the United States, New Zealand, France, and China.

The 2012 season opened with the sensational musical *A Chorus Line* one of the most successful American musicals in Broadway history. The show premiered in Adelaide on New Year's Eve, directed and re-staged by Baayork Lee, with Musical Supervisor Peter Casey, produced by Tim Lawson and TML Enterprises.

In 2012 a number of new initiatives were introduced including Sessions, a summer music series in the Space Theatre throughout January. Featuring 19 acts over 10 nights the diverse program ranged from Mongolian rock through to jazz, pop, hip hop, funk, and flamenco. Highlights include *So Frenchy So Chic* favourites, Asa and Fefe, and Australia's first lady of song *Wendy Matthews*.

Other music highlights in the period included celebrated soprano Greta Bradman performing *Grace: A Journey of Hope* Composer and pianist Richard Chew led an ensemble of gifted South Australian musicians in *I See Your Beating Heart: A Mother's Cantata*.

Theatre highlights during the financial year included Belvoir's highly acclaimed *The Book of Everything*, BAFTA-award winning actress Miriam Margoyles in *Dickens' Women*, Jonathan Pryce in Harold Pinter's *The Caretaker* and Big hART's *Namatjira* by Scott Rankin.

Dance aficionados were offered a diversity of dance, including Adelaide's own internationally renowned dance company Australian Dance Theatre presenting *Worldhood* and *Proximity* by Garry Stewart, the world premiere of *Side to One* by Lisa Griffiths and Craig Bary, Adelaide Director/Choreographer Katrina Lazaroff's new show *Involuntary* and The Australian Ballet presented *Romeo & Juliet* choreographed by Graeme Murphy with costumes designed by Australian fashion luminary Akira Isogawa. Circus was also represented with the performance of *Circa*.

Another new initiative in 2012 was *Dance on Film* and *Musicals on Film* featuring *Tchaikovsky's Sleeping Beauty* and *Swan Lake* with the Musicals on Film program offering the musical classic *My Fair Lady*.

Audiences also have the opportunity to be the first to experience pioneering performance fresh from the rehearsal room through *inSPACE Development*, which this year featured 10 developmental works.

Our free forum series, *In Conversation With* continued, hosted by national arts presenter Fenella Kernebone to discuss and debate contemporary arts topics with a panel of industry experts.

The season also includes an extensive exhibitions program, with major highlight being Ngurratjuta Many Hands Art Centre's *Namatjira*, an exhibition which ran with the iconic new Australian theatrical work *Namatjira*.

Multicultural program highlights included Refugee Week Concert 2011 *Spiritsong*, *Music Hellenika* and *Adelaide Kalamela Festival of Performing Arts*. All events sold out prior to the performances.

OzAsia Festival

The Festival's popularity continues to grow and this is reflected by the fact that this year attendances grew to more than 35,000 attendances across the two weeks - a 10% increase from 2010 and six performances and three films sold out.

This year's Festival saw new partnerships being forged on the visual arts front with Samstag Museum of Art, Contemporary Art Centre of South Australia (CACSA) and The Art Gallery of South Australia that, along with the Nuido World Embroidery Exhibition at the Artspace, Adelaide Festival Centre saw 24,909 patrons visit the exhibitions on offer. This means that a grand total of over 60,000 engaged with the OzAsia Festival this year.

The Festival's favourite annual community gathering, The Moon Lantern Festival, saw record attendances for the event. 20,000 people converged on Elder Park to enjoy the free performances, eat moon cakes, and watch the parade of 1,200 school children and community group members with home-made lanterns to celebrate and admire the beauty of the full moon.

The 2011 program featured 446 artists from Japan, China, Hong Kong, India, Indonesia, Korea, Malaysia, Tibet, Thailand, Vietnam, and the best from Australia. With six world premieres, nine Australian premieres, seven South Australian premieres and 14 Adelaide exclusives, OzAsia Festival also brought together top designers in food, furniture and fashion in FEAST by design.

The Festival was acknowledged with a number of significant national awards in the period including;

- Abaf National Award – 2010 OzAsia Festival and Santos – Abaf Partnership of the Year (awarded in 2011)
- Abaf National Award – 2010 OzAsia Festival and Santos – Winner of Australian Abaf Partnering Award (awarded in 2011)
- Abaf State Award – 2010 OzAsia Festival and Santos – Winner of South Australian Abaf Partnering Award (awarded in 2011)
- Australian Event Awards – 2010 OzAsia Festival and Santos - Australia's Most Exceptional Event (awarded in 2011)
- 2011 South Australian Hong Kong Business Award - Finalist - Contribution to the relationship between South Australia & Hong Kong SAR / China in the areas of Tourism, Hospitality or Recreation.

Adelaide Cabaret Festival

Since the Festival started in 2001 it has attracted over half a million attendances with hundreds of sold out performances.

The 2012 line-up featured 110 international artists from the United States of America, United Kingdom, Canada, France, Ireland and the best from Australia with 193 Australian artists, 110 of those South Australian performers. The 2012 Festival offered 143 performances of 47 different shows across 16 sizzling nights. More than 30 performances sold out.

Artistic Director Kate Ceberano's first Adelaide Cabaret Festival broke all previous box offices achieving a 12% increase on the 2011 Festival.

There was an estimated attendances of 95,000 with people really embracing the whole Festival atmosphere – seeing multiple shows as well as enjoying the free activities and food and beverage offerings before, after and in-between.

\$7.489 million dollars of publicity value was gained in 2012 (measured by Media Monitors - advertising space rates for print media are based on casual column centimetre costs for each publication without position loading. Broadcast rates are based on premium rate card costs per 30 seconds of air time.)

Adelaide Cabaret Festival returns in 2013 with Artistic Director Kate Ceberano back at the helm from 7 to 22 June.

Adelaide International Guitar Festival

The 2012 Adelaide International Guitar Festival program was launched in the period. Under the Artistic Directorship of world renowned Classical Guitarist Slava Grigoryan the Festival will take place over four consecutive days from 9 to 12 August, boasting 88 musicians - some of the world's leading guitarists – across 42 events.

The 2012 program is set to deliver a World Premiere, three Australian Premieres and five Adelaide Premieres, 17 international events, one-night only performances, many of which are exclusive to the Adelaide International Guitar Festival.

As the nation's largest international guitar festival, this premier Adelaide music event showcases 18 international artists from the United States of America, Croatia, Bosnia, Brazil and Korea, plus 70 of the best Australian musicians.

Slava has also been contracted to lead the 2014 Adelaide International Guitar Festival.

Family programming

Family programming is a priority area for the Festival Centre and every school holidays Adelaide Festival Centre offers a diverse program for children and their families.

Children are welcomed all year with a plethora of family performances including *Angelina Ballerina*, *List Operators for Kids!* and Scotland's award-winning and

internationally acclaimed Catherine Wheels Theatre Company, young children and their families are invited into the beautifully strange world of *White*. As well as Patch Theatre Company's *Me and My Shadow* and the kids film festival *Little Big Shots*.

The 35 year old annual *Something on Saturday* Program throughout the winter months continues to attract a dedicated audience of children aged 3 – 10 years old and their families. The 2012 *Something on Saturday* season had an attendance of over 16,000.

GreenRoom

Adelaide Festival Centre's GreenRoom program aims to build sustainable new audiences for Adelaide Festival Centre through a youth membership program for young people aged 16-30 years old. Current members totalled 681 at the end of June 2012. However over a 12 month period there were 1,014 financial members. GreenRoom tickets are affordable for members at an average price of \$20. A total of 1,148 GreenRoom discounted tickets were sold from 1 July 2011 – 30 June 2012.

GreenRoom Performance Plus events for this financial year included 15 events. These included: *Side to One* dance masterclass, *Worldhood* Dance Workshop & Lecture, *Breathing Life into Visual Theatre* workshop, Wasabi Short Film Competition, Shugo and Cool Wise Man hosting, GreenRhino event, *Laughing With Your Entire Body* Physical Theatre Workshop, *How Does Your Arts Career Grow?* forum, *A Chorus Line* Backstage Tour, *Involuntary* Dance Masterclass, *Namatjira* watercolour painting workshop, Marc Fennell Reviewing Workshop, *Circa* Circus and Movement Workshop, *How to Get Your Show Up* Artist Talk, *Adelaide Cabaret Festival* GreenRoom Opening Night Party.

GreenRoom highlights include:

- Now in its fourth year, the GreenRoom Advocacy Program continues to develop, giving young people aged 16-30 years the opportunity to develop hands-on arts industry experience. In 2012 we recruited 11 GreenRoom Advocates who worked on the *GuitarART: GreenRoom Art Competition and Exhibition* and the *Guru: GreenRoom Short Film Competition* developing a range of skills including marketing, publicity and event management under the guidance of Adelaide Festival Centre staff. The 2012 GreenRoom Advocates are: Catherine Turner, Jennifer Lenman, Arwen Lindemann, Catherine Hoffman, Rebecca Elliott, Michael Hannan, Kimberley Dorrell, Bridget Merrett, Fiona Gardner, Katherine Coppock and Scott Whellum.
- On 31 October, GreenRoom in partnership with Carclew Youth Arts, organised and facilitated the free panel discussion *How Does Your Arts Career Grow?* at the Space Theatre. This brought together industry professionals with aspiring artists and arts administrators to discuss how to start, grow and sustain a career in the modern day arts industry. The panellists were Christie Anthoney (Adelaide College of the Arts), Annette Tripodi (WOMAdelaide), Brigid Noone (Independent Artist/Curator), Edwin Kemp-Attrill (University of Adelaide Theatre Guild) and Ianto Ware (Renew Adelaide). The panel discussion was a great success with over 200 people attending, and it was fantastic to see so many young people engage in the panel discussion.

- Social media – GreenRoom’s popularity on social media continues to grow with now over 700 Facebook likes and over 800 followers on Twitter.

"Being a GreenRoom Advocate has been a great experience for me! I've gained first-hand experience working in marketing, promotions, design and event management. I've had the invaluable opportunity to get a look at all that goes on at the Adelaide Festival Centre behind the scenes and I was lucky enough to get the opportunity to do work experience in the graphic design department. I've met so many amazing and talented like-minded people and had the opportunity to work with them on an arts project and be involved every step of the way from the brainstorming session all the way to the opening night. "

Arwen Lindemann, 2012 GreenRoom Advocate

Student Tix (STix)

The program gives school students the opportunity to purchase tickets to events presented by Adelaide Festival Centre at a heavily discounted price. This program is subsidised by sponsorship and donations from the Adelaide Festival Centre Foundation.

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

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

This financial year a total of 1,079 STix tickets were purchased.

Education Program (CentrED)

centrED Education Program at Adelaide Festival Centre has had a very successful year with a trend to value add to performances. There has been an increase of workshops and masterclasses managed specifically for schools and for teacher's professional development.

Teacher's quote: *"The shows were interesting, thought provoking and diverse encompassing all the five areas for the Arts! An education for teachers!!"*

Another teacher's quote: *"This opportunity gave me a deeper and extended understanding of the Arts and what it can offer our students...teacher's notes were excellent!"*

Adjunct to the Teacher's Close-Up Year Long Learning Package was the special evening – Teacher's One Night Package for Cabaret Genre – to promote the teaching and learning linked to the cabaret genre. This insight introduced many of the teachers to a new theatre experience. The Class of Cabaret project was solidified during 2012 and the process changed to include 15 different schools and 30 students to participate in this valuable curriculum based learning and performance experience. Outcomes for students included: Building skills and knowledge of performance techniques, developing networks and relationships between emerging artists, developing personnel responses to a mentoring program and producing two excellent quality performances.

Student Quote: *"This has been such an amazing and worthwhile experience! Who ever thought that I would have the confidence to perform on stage, interact with a large audience and sing my heart out and meet such incredible people?"*

The Moon Lantern Festival is always a highlight of the centrED calendar. At the 2011 Moon Lantern Festival 621 students with 160 teachers from 11 schools paraded with their spectacular Lanterns. The culmination of weeks of works in their school communities brought an additional 705 parents and siblings to Elder Park for the event. 30 Berri Primary students with three teachers drove down for the event. A storytelling session with Sally Heinrich was arranged for them in the Dunstan Playhouse foyer in the afternoon.

The year also focused on developing new Day Learning Packages for teachers and students to extend their learning based on performances and festivals. Leaps & Bounds Dance Day has been an example for over 20 years and continues to attract 240 students and 20 teachers for the day of workshops. Partners were from: centrED, GreenRoom, Ausdance, DECD, AC Arts (TAFE) and SA Ballet Company. Teacher and student's quotes: *"I felt inspired by the day and ready to work back at school."* *"A most valuable and organised day for 2012 Dance students full of great skills development and informative sessions and power crammed workshops."*

The workshops Namatjira Day Learning Package and Workshops (Painting, in partnership with the Visual Arts Team, and movement) were extremely successful with four disadvantaged schools participating in movement and water colour workshops. Most of the students had been to the Festival Centre before and they were thrilled to be a part of the workshops and performance.

The centrED team has an enduring focus on providing access to students who may not have engaged with workshops and performances at Adelaide Festival Centre. This aspect of the education program promotes the Arts and learning through attending performances and providing a special low Equity rate for disadvantaged students. The provision of some funding for transport has enhanced this important aspect of the education program of work.

The integration of arts with education has successfully extended student and teacher learning throughout the 2011-12 period making the performing arts more accessible for future artists and audiences and as a basis to gain successful curriculum assessments in schools.

Performing Arts Collection

The Event Database (TED) has been upgraded over the last year to include a fuller cataloguing record and digital image capture. Over 1,000 object images have been renamed and attached to records helping with object identification. All new acquisitions plus existing collections such as the posters and costumes are being documented into TED with this new format. As a direct result of the new TED are improved records management of the collection and location of items. Work has also continued with storage of the collection which is a constant struggle due to the shortage of space. Improvements at the collection's offsite store have given staff greater access to items. The aim of the last twelve months has been to increase the

number of objects documented and photographed into TED with a greater consistent cataloguing nomenclature.

Theatre goers viewed fabulous costumes and props from the 1993 revival of *Me & My Girl* in the exhibition *Me & My Girl and Stephen Fry*, followed by *From Hitchcock to Spock: Life and Times of Our Dame Judith Anderson*, an exhibition that gave the public access to an array of costumes and personal memorabilia donated to the Collection by Dame Judith.

The collection has been accessed by a variety of professional researchers/students and general public either by loans, researching the collection or providing visual material. Wonderful donations have continued to be offered to the collection and a highlight this year was a very generous donation from the State Theatre Company of costumes and props which reflected the work of Adam Cook.

Volunteers; Bronwyn Lloyd, Jim Loundon, Robyn Pascoe and Susan Errington, have continued to support the collection in all areas of work and their help is immeasurable.

Work Experience Program

The work experience program provides school students with an understanding and overview of how Adelaide Festival Centre operates and provides students with alternative career paths within an arts centre.

Each year during the school holidays, Adelaide Festival Centre accepts students from Year 10, 11 and 12 to participate in three days of work experience. Two extra intakes per year are reserved for indigenous students with negotiable dates.

This year Adelaide Festival Centre had over sixteen students participate in the program and also conducted its first two Indigenous work experience programs.

In the future Adelaide Festival Centre's work experience program may be further enhanced by creating work placement posting in a variety of departments throughout the Festival Centre.

Venue Operations

The venue operations team had another big year looking after the extensive technical requirements for the many productions throughout the Adelaide Festival Centre and Her Majesty's Theatre. A few of the highlights included, *A Chorus Line*, The Australian Ballet's, *Romeo & Juliet*, *Carmen* and *Moby Dick* for State Opera of South Australia.

The Sound Shell was utilised once again as Stage 1 for WomAdelaide in the Botanic Park.

The OzAsia and Moon Lantern Festivals were delivered to a high standard by all the technical departments in the second half of 2011.

The first half of 2012 saw us working on the inaugural Sessions season in the Space Theatre, the technical crew did a fantastic job in delivering this new initiative.

The final Australian Performing Arts Market to be held in Adelaide took place in the Dunstan Playhouse, Space Theatre and various other venues throughout the

venues in February 2012. This event was again a highlight for the Production Department with excellent feedback from organisers.

The Adelaide Festival of Arts was once again held in the various venues of the Adelaide Festival Centre in March 2012. This was particularly busy time in all the venues with many and varied technical requirements.

This year's 12th Annual Cabaret Festival was a success and the technical crews are to be commended on the hard work that they put in to deliver this festival. The crew enjoyed working with a new programming team including Artistic Director Kate Ceberano.

Adelaide Festival Centre hosted the OZPAC Technical Managers meeting on 25 November 2011. Representatives from Queensland Performing Arts Centre, Sydney Opera House, Victorian Arts Centre, Perth Concert Hall and The Edge in New Zealand attended. The meeting discussed a number of topics including Hour of Work, Certification of scenic elements, codes of practice for the Performing Arts Industry, minimum crewing requirements in venues & Enterprise Agreements. These meetings are a great opportunity to exchange ideas and discuss topics relevant to our operations.

Patron Services

The Patron Services department has continued to provide a high level of customer service to all the patrons who attend the Adelaide Festival Centre and Her Majesty's Theatre throughout this year.

The Patron Services department achieved an average of 9.13 out of 10 each month from the Customer Satisfaction Surveys and received many comments on the level of their service and expertise.

The patron services department this year appointed two permanent part time relief attendants to streamline the rostering and service efficiencies. Five new casual customer service representatives were also appointed and trained during this period.

To enable the department to continually improve the customer service levels, four of the team completed a Certificate IV in Customer Contact as part of the Adelaide Festival Centre's Customer Service program.

Facilities Services

The Facilities and Services team commenced a strategic approach for the upgrade of Fire Safety and Security systems during 2011/12. Fire panels at both Her Majesty's Theatre and the Festival Centre were replaced / upgraded and improved levels of fire detection have been progressively installed. Stage One of installing the latest technologies in security cameras has also commenced to provide greater protection to the Festival Centre and its patrons. Both of these programs will continue in 2012/13.

An Asset Renewal Program commenced with key assets being upgraded or replaced this year. Some of these assets included the Drama Centre Heating Water Boiler, Her Majesty's Theatre Main Electrical Switchboard, various Air Conditioning

plants as well as building fabrics such as carpets and finishes. This program has been underpinned by the South Australian Government 2012/15 budget allocation for approximately \$7.7million to be spent over the next three years on critical infrastructure upgrades.

The implementation of an Asset Management System has laid the groundwork for the organisation to manage well informed asset renewal strategies. This will be essential as assets at the Festival Centre and Her Majesty's Theatre are upgraded. With significant increases in Utility costs, a well planned and manageable Sustainability Plan shall be created that supports the organisations decision making while also forming an integral part of Procurement and Building Management policies.

BASS (Best Available Seating Service)

In 2010, Adelaide Festival Centre invested in its Ticketing business by upgrading BASS' ticketing software to provide it with increased capabilities and functionalities. The ENTA software is a state of the art system that has brought a new energy to the BASS team and created new commercial opportunities for the benefit of all BASS users and clients.

Throughout 2011/2012, BASS continued to localise and refine the ENTA ticketing system. As user familiarity and expertise increases, business processes are refined, new offerings and capabilities are identified and incorporated into BASS' service provision. Towards the end of the 2011/2012 financial year, a new BASS Manager was appointed with a focus on efficiency and streamlining the BASS business in line with its ongoing strategy to be the leading provider of Customer Relationship Management and Arts Ticketing services in SA.

By utilising the in-house technical capabilities within Adelaide Festival Centre ICT and the Digital Marketing team, BASS leverages the strengths of the ENTA system to improve the online experience for patrons. Online sales now account for 35% of our total sales. This trend has been steadily growing over previous years rising from 20% in 2009/10. Work continues on developing a new and improved website for BASS. BASS continues to sell through the outlet network consisting of eight outlets located in the metropolitan area. Sales through the BASS Contact Centre continue steadily. Total ticketing volume was in excess of 650,000 tickets during the 2011/2012 period.

Volunteers

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

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

Pamela Adam
Bodigerel Alimaa
Wendy Aistrope
Norman Athersmith – Inaugural
Volunteer

Joyce Barker
Phil Biggs
Helen Blakebrough
Elaine Bungey
Jen Burford

Ann Cichon
Pauline Clarke
Deane de Laine
Michaela Diano
Cassandra Douglas
Ross Ellery – Inaugural Volunteer
Susan Errington
Jacinta Ewers
Dorothy Fletcher
Ian Fletcher
Steve Garie – Inaugural Volunteer
Lyne George
Terri Gray-Smith
Eileen Harris
Betty Hele
Hana Jaresova
Michal Kedem
Brian Knott
Selwyn Lipscombe
Bronwyn Lloyd
Peter Lloyd
Jim Loudon
Grant Lucas – Inaugural Volunteer
Ross McHenry
Rae McIntyre
Rob McIntyre
Wendy Mainprize
Clara Millet
Tania Moreno

Sandi Neuling
Noriel Noble
Paul Nutter
Pauline Ottaway
Rosalind Panrok
Robyn Pascoe
Tina Paule
Hannah Paul
Emma Pervis
Jeanette Pilmore
Claude Rankin – Inaugural Volunteer
Barrie Redman
Laura Rega
Sophie Riggs
Lucy Russell
Hendrikje Schuett
Judy Sleath
Elannah Strathearn
Samantha Such
Maria Sumak
Gemma Surridge
Gary Tonkin
Jean Walker
Clare Walsh
Scott Whellum
Robert White
Elise Zammit
Tessa Zandegu

Catering

Over 500 functions were held in the first full financial year of in-house Catering. The decision to manage Food & Beverage operations has proved to be a success in the provision of quality food, beverage and service to theatre patrons and function clients.

Firm professional relationships have been formed with our home companies through delivering superior functions and efficient bar service to patrons. Corporate clients include Adelaide Convention Bureau, Business SA, NAIDOC, Le Cordon Bleu, Messenger Press, Red Cross, Coopers Brewery, BUPA, UniSA, Arts SA, QBE Insurance, Telstra and Coca-Cola. A variety of dining options have been established in association with the operators of the Bistro and Elder Park Café to ensure patrons have a choice of price and service levels when attending events at the Festival Centre.

The Catering team were finalists in the Restaurant & Catering Association (SA) Awards for Excellence in the Function Centre and Wedding Caterer categories.

Merchandise

Show related retail items and branded merchandise for the Cabaret, OzAsia and Guitar Festivals represent the majority of revenue for this commercial arm of the operation. Development of an on-line presence offering arts related merchandise has commenced.

Workshops

Internationally renowned as the leading theatre construction facility in the Southern Hemisphere, the workshops have played an integral part in most of the major musicals produced in Australia and Asia Pacific since 1979.

The workshops unique skills and expertise are also sought after for trade exhibitions and interactive displays. They are recognised for creating flexible and adaptable sets, props and displays. They are also highly regarded as touring and freight management specialists for national and international events.

Some of the projects and installations throughout the year include for the Gepps Cross engineering and stage automation workshop;

- Jersey Boys Aust and New Zealand tour,
- Phantom of the opera South Africa, Korea and Manila
- War Horse
- Legally Blonde Set Build
- Pole Dancing Show (Aust Tour)
- Wicked Asia Tour
- Officer and a Gentleman Automation /Build
- Moon shadow Melbourne Build/Automation
- Love Never Dies Build/Automation and Tour

And for the Dry Creek Scenery Workshop;

- Mamma Mia China
- Wicked - Australia / Asia Tour
- Mamma Mia Korea Refurbishment and Korean tour
- Phantom South Africa - Cape Town and Johannesburg
- Miss Saigon Refurbishment and Tour Korea five Cities
- Gallery Screens - City of Salisbury
- Lion King Singapore
- Mary Poppins Australian Tour - three Cities
- Love Never Dies - Sydney transfer and Scenic elements
- David Jones Magic Cave
- A Chorus Line - Scenery build and install
- ESPN Australia - Fouth test Adelaide Oval
- Miss Saigon Japan - Scenery and Set Lx build
- Adelaide Symphony Orchestra - Staging units and Musician risers
- Sport Fishing Scene - Display units
- Adelaide Dance Theatre - Proximity Build
- Moon Shadow (Australia) Scenery Build and install
- Mousetrap - Scenery Build and Australian Tour
- Adelaide Cabaret Festival

Development

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

Year-Round Partnerships

Coopers Brewery, Coca-Cola Amatil, RAA

Program Partners

Something on Saturday: National Pharmacies

Christmas Proms: Wallmans Lawyers

Student Tix: Australian Executor Trustees Charitable Trusts

OzAsia Festival 2011

Major Festival Partner: Santos,

Festival Partner: ANZ

Community Engagement Partner: Adelaide City Council

Moon Lantern Festival Stage Partner: Ironfish

Moon Lantern Festival Partners: Lebara, SCF Group

Wine Partner: O'Leary Walker Wines

Media Partners: 891 ABC Adelaide, The Advertiser, SBS, Mix 102.3, Rip It Up Publishing

Promotional Partner: APN Outdoor

Adelaide Cabaret Festival 2012

Evening and Performance Partners: Coopers Brewery, Investec, Vili's

Community Engagement Partner: Adelaide City Council

Associate Partners: Adelaide BMW, Grant Burge, Moët & Chandon

Media Partners: The Advertiser, Channel 7, FIVEaa, Mix 102.3, Rip It Up Publishing, blaze, ABC 891

Supply Partners: Independent Arts Foundation, InterContinental Adelaide, Visualcom, ADSHEL, oOh! Media

Cabaret Corporate Supporting Cast: AME Recruitment, Dale Wood Business Sales Consultancy, Fisher Jeffries, Hansen Yuncken, Rip It Up Publishing and Visualcom

Corporate Entertaining

Ovation Corporate Club Members include:

Brookfield Multiplex Constructions Pty Ltd

Westminster School

Wallmans Lawyers

Egan / Millar / Wall

Bowden Group

MLC Sales

Flinders University

Telstra

nab Private Wealth

Woods Bagot

MANAGEMENT OF HUMAN RESOURCES

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

Quality Staffing

One of Adelaide Festival Centre's key priority areas is to 'create and maintain a safe, accessible and productive workplace, staffed by adaptable, skilled people who know the organisation and its values and who are prepared to make a contribution'. This includes promoting and supporting equitable, transparent, merit based recruitment practices, processes and methods that will result in the attraction and retainment of high calibre staff that will support the organisation's vision of a shared "can-do" approach.

Employee Numbers, Gender and Status 2011-12

Total Number of Employees	June 11	June 12
Persons	335	336
FTE's	237.09	236.51

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

Employee numbers have remained stable during the last 12 months with FTE numbers decreasing by 0.25% compared to June 2011.

Gender	% Persons		% FTEs	
	'11	'12	'11	'12
Male	48.96%	47.62%	50.31%	52.08%
Female	51.04%	52.38%	49.69%	47.92%

Although there were more female employees than males at the Festival Centre at the end of June 2012, female employees represented 47.9% of the total FTE population compared to male employees who represented 52.1% of the total FTE employee population. This may have been due to males working more hours overall compared to females.

Employment Contracts and Relationships:

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

There was a 68.1% increase in the number employees who separated from Adelaide Festival Centre during this financial year compared to the same time last year. Of the 116 employees who left the employment of Adelaide Festival Centre, 76.8% were casual staff. The reasons for leaving would have been due to a combination of an end to temporary employment, both casual and short term contracts, resignations and terminations.

Number of Persons During the 11-12 Financial Year		
	2010-11	2011-12
Separated from the Adelaide Festival Centre	69	116
Recruited to the Adelaide Festival Centre	119	117

There was very little overall difference in terms of the number of new employees recruited to the Festival Centre in the 2011-12 financial year when compared to the 2010-11 financial year.

Of the 117 new employees recruited, 76.9% were casual staff and of these casual employees, 36.8% were Food & Beverage staff.

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

Number of Employees by Salary Bracket

Salary Bracket	Male	Female	Total
\$0-\$51,599	69	97	166
\$51,600-\$65,699	58	52	110
\$65,700-\$84,099	19	24	43
\$84,100-\$106,199	7	2	9
\$106,200+	7	1	8
Total	160	176	336

The figures reflect that 49.4% of the total number of Adelaide Festival Centre employees sit in the \$0-\$51,999 salary bracket. Of this salary bracket, 58.4% is made up of female employees, while male employees represent 41.6%. The majority of employees in the \$0-\$51,599 salary bracket are casual staff, recruited to meet the organisation's short term operational requirements.

The next largest concentration of employees is in the \$51,600-\$65,699 salary bracket and represents 32.7% of total number of employees at Adelaide Festival Centre.

Of 336 employees, 82% are paid between \$0-\$65,699 per annum and include mainly technical, administrative and professional staff.

Status Of Employees In Current Positions

FTEs	Ongoing	Short-Term Contract	Long-Term Contract	Other Casual	Total
Male	32.6	17.96	32.9	39.71	123.17
Female	23.13	14.82	40.49	34.9	113.34
Total	55.73	32.78	73.39	74.61	236.51

The above FTE figures reveal that 31.6% of Adelaide Festival Centre employees are employed in casual positions followed by 31% in long term contract positions and 23.6% of employees in ongoing positions whilst 13.9% are employed in short term roles.

Of the total number of 236.51 FTE employees, females represent 47.9% of the population while males represent 52.1% of those employed at Adelaide Festival Centre.

PERSONS	Ongoing	Short-Term Contract	Long-Term Contract	Casual	Total
Male	33	21	33	73	160
Female	27	18	46	85	176
Total	60	39	79	158	336

In terms of actual numbers of employees, the above table reveals that almost half of the employee population at Adelaide Festival Centre (47%), are on casual contracts, followed by 23.5% in long term contracts positions and 17.9% in ongoing positions. A further 11.6% of all employees at Adelaide Festival Centre are employed in short-term contract positions.

Of the 336 employees, 52.4% are female employees while 47.6% are male employees.

Executives by Gender, Classification and Status

Classification	Ongoing		Term Tenured		Term Untenured		Other (casual)		Total				
	Male	Female	Male	Female	Male	Female	Male	Female	M	Execs	F	Execs	Total
CEO & Artistic Director	0	0	0	0	1	0	0	0	1	12.5	0	0%	1
Executives	2	0	0	0	3	1	0	0	5	62.5	1	25	6
Total	2	0	0	0	4	1	0	0	6	75	1	25	7

There has been a small decrease in the total number of executives at Adelaide Festival Centre compared to the same time in 2010-11 due to the resignation of one female executive.

Leave Management

Average Days Leave Taken Per Full Time Equivalent Employee

Leave type	2008-09	2009-10	2010-11	2011-12
Sick leave	8.73	7.22	5.77	5.71
Family Carer's Leave	1.55	0.48	0.69	0.64
Miscellaneous Special Leave with Pay	2.63	0.36	0.34	0.29

The 2011-12 figures show a decrease in the average number of days taken per FTE employee for sick leave, family carer's leave and miscellaneous special leave compared to the same categories in the 2008-09 to 2010-11 financial years. It is worth noting that there has been a consistent decrease in the average number of sick leave days taken per employee (excluding casual employees) since the 2008-09 financial year. The same is true for the categories of Family Carer's Leave and Miscellaneous Special Leave with Pay.

Current leave policies have assisted managers to more effectively manage leave issues (including "Time off in lieu") in their areas of responsibility with the 2011-12 statistics reflecting the successful implementation of these policies. To ensure that leave issues continue to be managed effectively, our policies are regularly reviewed and updated.

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

Workforce Diversity

Aboriginal and/or Torres Strait Islander Employees

Salary Bracket	Aboriginal Employees	Total Employees	Percentage Aboriginal Employees	Target
\$0-\$51,599	0	166	0.0%	2%
\$51,600-\$65,699	1	110	0.91%	2%
\$65,700-\$84,099	0	43	0%	2%
\$84,100-\$106,199	0	9	0%	2%
\$106,200+	0	8	0%	2%
Total	1	336	0.30%	2%

The percentage of Indigenous employees remains unchanged from the 2010-11 financial year and is well below target. Adelaide Festival Centre will refocus its recruitment activities and forward vacancies to Indigenous networks.

In an effort to attract young Indigenous people to possible future employment opportunities in the arts, Adelaide Festival Centre has approached the Education Department for assistance in facilitating the placement of Indigenous students into Adelaide Festival Centre's work experience program.

The Work Experience program provides students with an understanding and overview of how Adelaide Festival Centre operates and each year accepts Years 10, 11 and 12 students during their term breaks to participate in a three day program. Two extra intakes per year are now reserved for Indigenous students with negotiable dates with both intakes successfully completed during this financial year. Adelaide Festival Centre is reviewing the option of further enhancing the work experience program by creating work placement postings in a variety of departments throughout the organisation.

Number of Employees by Age Bracket by Gender

Age Bracket	Male	Female	Total	% of Total	2012 Workforce Benchmark
15-19	1	4	5	1.49%	6.4%
20-24	12	19	31	9.23%	10.4%
25-29	21	30	51	15.18%	11.0%
30-34	23	23	46	13.69%	10.1%
35-39	21	13	34	10.12%	10.3%
40-44	13	20	33	9.82%	11.0%
45-49	20	25	45	13.39%	11.5%
50-54	16	13	29	8.63%	11.4%
55-59	18	11	29	8.63%	9.4%
60-64	7	11	18	5.36%	5.5%
65+	8	7	15	4.46%	3.0%
TOTAL	160	176	336	100%	100.00%

The Festival Centre workforce exceeds the 2012 Workforce Benchmarks in the 25-29, the 30-34, the 45-49 and the 65+ age brackets with female employees comprising 25.3% of the total workforce from these particular age brackets compared to 21.4% of males from the same age brackets.

Adelaide Festival Centre's workforce in the 15-19 age bracket however is well below the 2012 Workforce Benchmark targets with female employees being over-represented in comparison to males.

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

Generally, the Festival Centre workforce breakdown by Age and Gender indicates a younger average profile for females than males in the 15-44 age brackets, with female employees representing 32.4% of the total workforce from these age brackets compared to male employees at 27.1% from the same age brackets.

There are only slightly more male (20.5%) than female employees (20%) in the 45-65+ age brackets and in fact, there has been an increase in female numbers joining this age bracket compared to the last financial year.

Cultural and Linguistic Diversity

	Male	Female	Total	% of Agency	SA Community*
Number of employees born overseas	26	25	51	15.18	20.3%
Number of employees who speak language(s) other than English at home	12	12	24	7.14	16.6%

The collection of these statistics continues to be centrally collated (electronic and hard copy) and all new employees are required to complete a form requesting this information on commencement of their employment with Adelaide Festival Centre. Even though our methods for collecting these statistics continue to be reviewed and improved upon, they are still nevertheless, provided on a voluntary basis and consequently may not necessarily reflect the true figures in each of these areas.

Regarding the percentage of employees who speak a language other than English at home (7.14%), there has been an increase compared to last year's figure of 6.87%.

As our processes for collecting this information improves, our statistics will also more accurately reflect the cultural and linguistic diversity within the organisation.

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

Male	Female	Total	% of Agency
5	6	11	3.3

TYPES OF DISABILITY (WHERE SPECIFIED)

Disability	Male	Female	Total	% of Agency
Disability Requiring Workplace Adaptation	2	2	4	1.2
Physical	5	6	11	3.3
Intellectual	0	0	0	0
Sensory	0	0	0	0
Psychological/ Psychiatric	0	0	0	0

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

Numbers have increased compared to the same time last year and this would be the result of more effective mechanisms to capture the required data. Again, this information is provided by employees on a voluntary basis and consequently may not necessarily reflect the true figures in each of these areas.

Number of Employees Using Voluntary Flexible Working Arrangements by Gender

	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	0	0	0
Compressed Weeks	0	0	0
Part-time	80	122	202
Job Share	0	0	0
Working from Home	0	0	0

Of the total 202 employees in the above table, defined as working part-time, 85 are casual female employees and 73 are casual male employees. Of the remaining 44 part time employees, 10 are male and 34 are female employees.

In summary, 60% of Adelaide Festival Centre's workforce is made up of casual and part-time employees.

Documented Review of Individual Performance Management

Employees with:	% Total Workforce
A review within the past 12 months	30.06
A review older than 12 months	39.88
No review	30.06

The Performance Management process is conducted with each employee on either the anniversary of their commencement or 6-12 months after the commencement of a new position. Whilst we had hoped that all full and part time employees will have concluded discussions with their managers during these past 12 months, Adelaide Festival Centre's busy festival schedule has delayed this process by a few months. Nevertheless, 70% of employees have had a performance review discussion with their manager within the last 12-24 months.

It is still anticipated that by the end of the 2012-13 financial year, at least 80% of Adelaide Festival Centre employees will have documented performance management reviews in place.

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

Leadership and Management Development

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

Leadership and Management Training Expenditure

Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$209,817.00	1.27%
Total leadership and management development expenditure	\$39,081.00	0.24%

Adelaide Festival Centre's online learning is now well established with all new and existing employees completing their induction programs online.

Where possible, all mandatory compliance training is being offered on line (legal, financial, WH&S, EO, Bullying & and Harassment) including self development related learning identified through the performance review process.

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

Of Adelaide Festival Centre's total salary expenditure for this financial year, 1.27% was spent on training and development programs which is an increase on the 2010-11 Training and Development expenditure in the same category.

Designated managers, supervisors and team leaders participated in two leadership development programs during the 2011-12 financial year. Professional staff also participated in programs that focused on behavioural profiling, project management, confident and persuasive presentations and safety leadership management.

Approximately 0.24% of Adelaide Festival Centre's total salary expenditure for the 2011-12 financial year was spent on management and leadership development which again is an increase on the 2010-11 Training and Development expenditure in the same category.

Accredited Training Packages by Classification

Classification	Number of Accredited Training Packages
P&A2 x 1	Certificate IV in Customer Contact
P&A3 x 2	Certificate IV in Customer Contact
P&A4-1	Certificate IV in Customer Contact
P&A5 x 2	Certificate IV in Customer Contact
P&A6 x 2	Certificate IV in Customer Contact
Job Grade 8 x 1	Certificate IV in Customer Contact
P&A6 x 1	Certificate IV in Hospitality
Job Grade 8 x 1	Certificate IV in Hospitality
PAC CS3 x 1	Certificate IV in Customer Contact
PAC CS4 x 6	Certificate IV in Customer Contact
PAC TEC5 x 2	Diploma in Entertainment
P&A7 x 1	Diploma in Live Production, Theatre and Events
Job Grade 8 x 1	Certificate IV in Project Management
Job Grade 13 x 1	Diploma in Management
Job Grade 12 x 1	Diploma in Management

Customer service training received significant attention during the 2011-12 financial year, with 16 employees, representing the majority of departments at Adelaide Festival Centre, undertaking a Certificate IV in Customer Contact.

Two employees from Food and Beverage completed their on-the-job learning requirements in order to qualify for their Certificate IV in hospitality.

A further three employees also completed their on-the-job learning requirement and qualified for their Diplomas in Entertainment and Live Production, Theatre & Events respectively.

One employee is currently completing a Certificate IV in Project Management while two of our managers are completing a Diploma in Management.

In summary, approximately 7% of Adelaide Festival Centre's employees have either completed or are currently completing an accredited training program.

Equal Employment Opportunity Programs

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.

Adelaide Festival Centre provides training and guidance to ensure that the organisation acts in a manner which is consistent with equal opportunity principles in the provision of all internal and external opportunities and services.

The results for Protection of Merit and Equity in 2011/12	Target	Result
Equal Opportunity Policy endorsed by CEO & Artistic Director in 2010	Due for review end of 2012	Policy in place
% of vacant positions forwarded to Aboriginal Employment Networks	100%	26%
% of vacant positions forwarded to Disability Works Australia	100%	13%

The above figures represent a decrease when compared to last year's figures. A concerted effort to forward all vacancy details to Aboriginal and Disability Works Australia (SA) employment networks will be made in the next financial year.

Workplace Health Safety and Injury Management

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

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

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

Adelaide Festival Centre has implemented the action plan and is progressing through the non-compliances within the Workcover renewal period of two years.

Strategies to improve staff wellness continues to be a priority, with the Festival Centre offering staff flu vaccinations which have been well patronised. Staff are continually encouraged to report all incidents which provide the organisation with clear reporting trends. Adelaide Festival Centre has also recently implemented the new Online Incident Reporting System linked to the Department of Premier and Cabinet.

Reviewing and improving the online induction program provided to all staff, contractors, hirers and volunteers has been a priority for the 2011-12 year. The employee online induction program aims to ensure staff have all the necessary information in order to be able to contribute to our safe work culture as soon as they commence employment at the Festival Centre. Contractors and Hirers likewise are introduced to Adelaide Festival Centre's WHS Policies & Procedures and informed of their obligations while working with the Adelaide Festival Centre.

Job specific OHS&W training continues to be a priority through the implementation of the Training Needs Analysis and online learning and collaboration with the Department of Premier and Cabinet OHS training program.

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 2011-12 compared with 2010-11

Expenditure	2011-12 (\$M)	2010-11 (\$M)	Variation (\$m) + (-)	% change + (-)
Income Maintenance	0.031105	0.009065	0.0022040	+220%
Lump Sum Settlements, Redemptions - Sec 42	0.00000	0.0021924	-0.0021924	
Lump Sum Settlements, Permanent Disability - Sec 43	0.000000	0.000000	0.000000	0%

Medical / Hospital combined	0.029285	0.021945	+0.007340	0%
Other	0.008875	0.010708	-0.001833	0%
Total Claims Expenditure	0.073951	0.063151	0.010800	0%

Table 3 – Meeting Safety Performance Targets

	Base: 2010-11	Performance: 12 months to end of June 2012			Final Target
	Numbers or %	Actual	Notional Quarterly Target	Variation	Numbers or %
Workplace Fatalities	0	0	0.00	0.00	0
New Workplace Injury Claims	15	7	2.60	4.40	11
New Workplace Injury Claims Frequency Rate	20.93	15.92	6.62	-7.86	-31.00%
Lost Time Injury Frequency Rate ***	18.78	10.92	2.74	5.08	-71.00%
New Psychological Injury Claims	0	0	0.20	0.00	0.00
Rehabilitation & Return to Work:					
Early Assessment within 2 Days	73.33%	75.00%	80.00%	-6.57%	80.00%
Early Intervention within 5 Days	0.00%	0.00%	0.00%	0.00%	0%
Days Lost < = 10days	100.00%	100.00 %	60.00%	40.00%	60.00%
Claim Determination					
Claims determined in 10 business days	92.86%	80.00%	75.00%	5.00%	75.00%
Claims still to be determined after 3 months	0.00%	20.00%	3.00%	17.00%	3.00%
Income Maintenance Payments for recent injuries					
2009-10 Injuries (at 24 months development)	\$2,822.74				
2010-11 Injuries (at 12 months development)	\$7,690.35	\$579.94	\$5,116.99	-\$4,537.05	

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

OTHER REPORTING ITEMS

Consultants

Adelaide Festival Centre engaged 12 consultants in 2011-12, to provide expert advice on a range of systems and business issues, at a total cost of \$278,000

Cost range	Number of consultants
Below \$10,000	7
\$10,000-\$50,000	3
Above \$50,000	2
Total	12

Overseas Travel 2011-12

Number of Employees	Destination	Dates	Brief Reason for Travel	Approx Total Cost
2	Korea	31/7/2011-23/8/2011	<i>Mamma Mia</i> Ongoing commitment to Producers	All costs paid for by client
1	New York	16/9/2011-26/9/2011	Study trip to Brooklyn Academy of Music and Lincoln Center	\$6,000
1	Seoul and India	8/10/2011-29/10/2011	Attending Performing Arts market, meets with DFAT & producers re 2012 OzAsia Festival	\$5,746
1	Singapore	27/10/2011-7/11/2011	<i>Lion King</i> Ongoing commitment to Producers	All costs paid for by client
1	South Africa	27/10/2011-8/11/2011	<i>Phantom of the Opera</i> Ongoing commitment to Producers	All costs paid for by client
1	Singapore	29/10/2011-7/11/2011	<i>Lion King</i> Ongoing commitment to Producers	All costs paid for by client
1	Korea	9/11/2011-21/11/2011	<i>Miss Saigon</i> Ongoing commitment to Producers	All costs paid for by client

2	Korea	8/11/2011-24/11/2011	<i>Miss Saigon</i> Ongoing commitment to Producers	All costs paid for by client
1	South Africa	15/1/2012-27/1/2012	<i>Phantom of the Opera</i> Ongoing commitment to Producers	All costs paid for by client
1	Korea	16/1/2012-24/1/2012	<i>Miss Saigon</i> Ongoing commitment to Producers	All costs paid for by client
1	Korea	23/2/2012-1/3/2012	<i>Miss Saigon</i> Ongoing commitment to Producers	All costs paid for by client
1	Korea	25/3/2012-7/4/2012	<i>Miss Saigon</i> Ongoing commitment to Producers	All costs paid for by client
1	Hong Kong /Taipei	1-5-2012 – 7/5/2012	AAPAC Exco Meeting	\$15,083
1	South Africa	1/6/2012-8/6/2012	<i>Phantom of the Opera</i> Ongoing commitment to Producers	All costs paid for by client
1	Seoul	11/6/2012-17/6/2012	Attend ISPA Cultural Shifts Conf. and meet with Korean and other international arts organisations	\$4,000

Whistleblowers Protection Act 1993

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

Disability Action Plan

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

Key elements of the Action Plan have been incorporated into the Festival Centre's Capital Works program to ensure all people have physical access to the Festival Centre.

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

Freedom of Information (FOI)

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

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

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

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

Energy Efficiency Action Plan

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

Activities include;

- The changeover to high-efficiency lighting has continued, notably the globes used in the main Drama Centre Foyer lighting system have been replaced with lower wattage units to reduce power consumption. LED lights have been installed in the Banquet room and the Drama toilets. We have started to replace the lights in Lyrics and the JB room with LED lighting.
- The implementation of Variable Frequency Drive (VFD) motors has commenced with the Drama Centre Cooling Tower 1 Water condenser motor having been replaced with a VFD, and with two more to be installed in the near future. Two VFD's have been installed in plant room four to service the Banquet room and Lyrics areas and there is also VFD installed for chiller 1.
- Employing electricity usage monitoring consultants, Energy Focus, to record rates and fluctuations in consumption. The information gained is used to highlight areas of usage and to indicate where improvement is required.

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

Greening of Government Operations (GoGO)

Adelaide Festival Centre continues to revise and implement initiatives aimed at greening the organisation throughout the year.

Activities included;

- Collecting light globes, lamps and tubes to keep mercury out of the soil and water table.
- Food and organic materials collected in Organics Waste bins are converted into compost which is used on local market gardens (as well as domestic gardens)
- Increasing levels of paper, cardboard and other recyclables are being recycled.

Adelaide Festival Centre has been taking steps to become a lot closer to ZeroWaste. This is achieved mainly, by treating General Waste bins as Dry Waste bins.

The organisation continues to use the Organics Waste bins that have been well embraced in the areas in which they have been implemented.

Dry Waste is taken to a processing plant where they sort the waste and process the non-recyclable portion into an alternate fuel which is burnt at very high temperature in the cement firing process. The recyclables are taken to the appropriate recycling facility. The Dry Waste processing plant diverts 95% from landfill, this is a great improvement over General Waste being taken to landfill!

Large quantities of plastic are separated as well as recyclables, paper and cardboard. We have continued to recycle batteries and lights.

ADELAIDE FESTIVAL CENTRE FOUNDATION
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Chairman's Report

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

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

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

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

On behalf of the Foundation Board, I am deeply thankful for the generosity of donors who invested in Foundation activities and raised a total of \$304,378 during the last financial year for the following projects:

1. Welcoming children and their families through Something on Saturday Foundation Corner Art Workshops and a funded family event at the theatre for financially disadvantaged children and their families.
2. Changing young people's lives through the GreenRoom Youth Membership Program and Student Tix heavily discounted tickets for school students.
3. Career Development through the Anthony Steel Fellowship.
4. Cross-cultural engagement and Career Development through the inaugural Bob Hawke Fellowship (where a young Chinese arts administrator joins the Festival Centre for a one year placement.)

The Foundation has continued to host a number of fundraising events throughout the year, including a series of dinners and cocktails parties with special guests and the annual fundraiser during Adelaide Cabaret Festival.

The highlights of our year include:

- Dinner with the Honourable Bob Hawke to launch the fundraising appeal for the Bob Hawke Fellowship.
- Dinner with Kate Ceberano featuring performances by 2011 High School Cabaret performers.
- Christmas Drinks featuring the Kate Ceberano's Hottest Cabaret Ticket appeal.
- A sneak peak of Cabaret 2013 with Kate Ceberano.
- Annual Cabaret Fundraiser featuring an exclusive performance by Paul Grabowski, Kate Ceberano and the Baker Suite.



Michael Luchich
Chairman
Adelaide Festival Centre Foundation

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

Members of the Board

Chairman

Mr Michael Luchich

Treasurer

Mr Richard Hockney

Elected Members

Mr Albert Bensimon

Mr Brian Cunningham

Mr Legh Davis (Deputy Chairman)

Mr George Fiacchi

Mrs Marjorie Fitz-Gerald (Bequest Patron)

Lady Joan Hardy

Mr Oren Klemich

Mr Guy Roberts

Mr David W Simmons

Ms Joanne Staugas (Deputy Chairman)

Ms Niki Vasilakis (Youth Patron)

Ex Officio

Ms Penny Griggs (until 30 September 2011)

Ms Liz Hawkins

Adelaide Festival Centre Foundation Supporters during 2011-2012

Foundation donors

Diane Albanese

Ilze Augstkalns

Joyce Bakker

The Hon David Bleby QC

Barbara Bond

Beverley Brown

Jane Doyle

Diana Fry

Donald Gilmour

Barbara Hardy AO

Kay Jamieson

John Kappler

J M Kelly

Anne Kidman

Beth Lewis

Liffey Glen Pty Ltd

RW and JE Menz

Lady Joan Neale

Lynette Ninio

Eric Robins

Rick Sarre

Roderick Shire
Alice Shore
Shaun Swift
Eyvette Thomas
K Vella
Barbara Wall

\$1,000+

John Crosby OAM
Festival City Wines & Food
Donald George
Kaaren Palmer
Richard Ryan AO
Pamela Yule

\$2,000+

Ann Irwin
Katherine Verco

\$3,000+

Legh and Helen Davis

\$5,000+

Peter & Pamela McKee

\$10,000+

Barry Fitzpatrick AM
Ian & Pamela Wall

Trusts & Foundations

Australian Executor Trustees Charitable Trusts
Australia-China Council of the Department of Foreign Affairs and Trade
Coopers Brewery Foundation Inc.
Department of Premier and Cabinet
John T Reid Charitable Trusts
Thyne Reid Foundation

FINANCIAL PERFORMANCE

Operating Review

Adelaide Festival Centre delivered another good result this year despite the uncertain and challenging economic environment. The net operating result after depreciation for the year ended 30 June 2012 was \$261,000 in surplus. Whilst the result represents a 43% decline from the previous year a number of government mandated changes have impacted significantly to the bottom line – such as, long service leave changes which accounted for \$573,000.

On balance, Adelaide Festival Centre also recieved additional funding through purpose grants to assist with asset replacement and a summer musical. This additional revenue has been taken up in 2011-12 year end result.

Financial Review

The positive result for 2011-12 signifies another year in reporting a net operating surplus before depreciation.

Overall, the result is attributable to the Festival Centre's strong position as a cultural centrepiece for the city and State that is a hub of arts excellence. The Strategy and focus of serving Festival Centre customers remains paramount. The organisation continues to be conservative and at the same time sensitive to change in the external environment, while competing strongly in the arts and entertainment sector for a share of the commercial dollar.

Fraud

No incidents were detected in the 2011-12 financial year. Adelaide Festival Centre has implemented a sound governance framework together with risk mitigation policies to create a strong platform for fraud prevention.

Account Payment Performance 2011-12

	Number of Accounts Paid	Percentage of accounts paid (by number)	Value in \$A of accounts paid	Percentage of accounts paid (by value)
Paid by due date	9,175	87.95%	\$14,979m	73.48%
Paid late, within 30 days of due date	913	8.75%	\$4,852m	23.80%
Paid more than 30 days from due date	344	3.30%	\$0.553m	2.71%

Contractual Arrangements

During 2011-12 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.

ADELAIDE FESTIVAL CENTRE TRUST STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 30 JUNE 2012

	Note	2012 \$'000	2011 \$'000
Expenses:			
Staff benefits expenses	7	17,550	16,070
Supplies and services	8	19,684	18,760
Depreciation and amortisation expense	9	531	589
Net loss on disposal of non-current assets	9	-	39
Total expenses		37,765	35,458
Income:			
Revenue from fees and charges	5	22,304	20,367
Interest revenue	6	419	529
Total income		22,723	20,896
Net cost of providing services	22	15,042	14,562
Revenues from SA Government:			
Revenues from SA Government	4	15,303	15,081
Net result		261	519
Other comprehensive income:			
Changes in asset revaluation surplus	19	-	(1,933)
Total comprehensive result		261	(1,414)

Net result and total comprehensive result are attributable to the SA Government as owner

ADELAIDE FESTIVAL CENTRE TRUST
STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2012

		2012	2011
	Note	\$'000	\$'000
Current assets			
Cash and cash equivalents	10	10,386	6,596
Receivables	11	1,102	925
Inventories	12	143	132
Other	13	675	232
Total current assets		12,306	7,885
Non-current assets			
Property plant and equipment	14	2,942	2,266
Works of art	14	5,179	5,177
Intangible assets	14	329	467
Total non-current assets		8,450	7,910
Total assets		20,756	15,795
Current liabilities			
Payables	15	7,087	3,760
Staff benefits	16	1,867	1,476
Provisions	17	304	324
Other	18	1,033	561
Total current liabilities		10,291	6,121
Non-current liabilities			
Payables	15	213	153
Staff benefits	16	2,296	1,753
Provisions	17	23	96
Total non-current liabilities		2,532	2,002
Total liabilities		12,823	8,123
Net assets		7,933	7,672
Equity			
Asset revaluation surplus	19	8,788	8,788
Accumulated deficits	19	(855)	(1,116)
Total equity		7,933	7,672
Total equity is attributable to the SA Government as owner			
Unrecognised contractual commitments	20		

**ADELAIDE FESTIVAL CENTRE TRUST
STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 30 JUNE 2012**

		Asset revaluation surplus \$ '000	Accumulated deficits \$ '000	Total \$ '000
	Note			
Balance at 30 June 2010		10,721	(1,635)	9,086
Net result 2010-11		-	519	519
Revaluation of non current assets		(1,933)	-	(1,933)
Total comprehensive result for 2010-11		(1,933)	519	(1,414)
Balance at 30 June 2011	19	8,788	(1,116)	7,672
Net result 2011-12		-	261	261
Total comprehensive result for 2011-12		-	261	261
Balance at 30 June 2012	19	8,788	(855)	7,933

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

**ADELAIDE FESTIVAL CENTRE TRUST
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2012**

		2012	2011
		Inflows/ (Outflows)	Inflows/ (Outflows)
		\$'000	\$'000
Cash flows from operating activities	Note		
Cash outflows:			
Staff benefit payments		(16,601)	(15,949)
Payments for supplies and services		(22,697)	(20,730)
Decrease in funds held on behalf of promoters		-	(396)
GST paid to the ATO		(260)	(392)
Cash used in operations		(39,558)	(37,467)
Cash inflows:			
Receipts from patrons and customers		24,164	23,110
Increase in funds held on behalf of promoters		4,017	-
Interest received		410	520
GST recovered from the ATO		561	417
Cash generated from operations		29,152	24,047
Cash flows from SA Government:			
Receipts from SA Government		14,740	14,548
Cash generated from SA Government		14,740	14,548
Net cash provided by (used in) operating activities	22	4,334	1,128
Cash flows from investing activities			
Cash outflows:			
Purchase of property, plant and equipment and works of art		(544)	(641)
Net cash provided by (used in) investing activities		(544)	(641)
Net increase (decrease) in cash and cash equivalents		3,790	487
Cash and cash equivalents at 1 July		6,596	6,109
Cash and cash equivalents at 30 June	10	10,386	6,596

ADELAIDE FESTIVAL CENTRE TRUST
Notes to and forming part of the accounts
For the year ended 30 June 2012

Note 1 Adelaide Festival Centre Trust Objectives

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

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

Note 2 Summary of Significant Accounting Policies

(a) Statement of compliance

The Trust has prepared these financial statements in compliance with section 23 of the *Public Finance and Audit Act 1987*.

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

The Trust has applied Australian Accounting Standards that are applicable to not-for-profit entities, as the Trust is a not-for-profit entity.

Australian Accounting standards and interpretations that have recently been issued or amended but are not yet effective have not been adopted by the Trust for the reporting period ending 30 June 2012. These are outlined in Note 3.

(b) Basis of Preparation

The preparation of the financial statements requires:

- the use of certain accounting estimates and requires management to exercise its judgement in the process of applying the Trust's accounting policies. The areas involving a higher degree of judgement or where assumptions and estimates are significant to the financial statements are outlined in the applicable notes;
- accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events are reported; and
- compliance with accounting policy statements issued pursuant to section 41 of the *Public Finance and Audit Act 1987*. In the interest of public accountability and transparency the accounting policy statements require the following note disclosures, which have been included in this financial statement:
 - a) revenues, expenses, financial assets and liabilities where the counterparty/transaction is with an entity within the SA Government as at reporting date, classified according to their nature. A threshold of \$100,000 for separate identification of these items applies;
 - b) expenses incurred as a result of engaging consultants (as reported in the Statement of Comprehensive Income);
 - c) staff whose normal remuneration is \$134,000 (\$130,700) or more (within \$10,000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly, by the Trust to those staff; and
 - d) board member and remuneration information, where a board member is entitled to receive income from membership other than a direct out-of-pocket reimbursement.

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

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

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

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2012 and the comparative information presented.

ADELAIDE FESTIVAL CENTRE TRUST
Notes to and forming part of the accounts
For the year ended 30 June 2012

(c) Reporting entity

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

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

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

(d) Transactions performed on behalf of promoters

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

(e) Comparative information

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

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

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

(f) Rounding

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

(g) Taxation

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

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

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

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

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

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

ADELAIDE FESTIVAL CENTRE TRUST
Notes to and forming part of the accounts
For the year ended 30 June 2012

(h) Events after the reporting period

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

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

(i) Income

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

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

The following are specific recognition criteria:

Fees and charges

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

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

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

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

Revenues from SA Government

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

Net gain/loss on non-current assets

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

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

(j) Expenses

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

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

The following are specific recognition criteria:

Staff benefits expenses

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

Superannuation

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

ADELAIDE FESTIVAL CENTRE TRUST
Notes to and forming part of the accounts
For the year ended 30 June 2012

Prepaid production expenses

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

Depreciation and amortisation

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

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

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

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

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

(k) Current and non-current classification

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

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

(l) Assets

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

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

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

Cash and cash equivalents

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

Receivables

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

Receivables arise in the normal course of selling goods and services to other government agencies and to the public. Receivables are generally settled within 14 days after the issue of an invoice or the goods/services have been provided under a contractual arrangement.

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

ADELAIDE FESTIVAL CENTRE TRUST
Notes to and forming part of the accounts
For the year ended 30 June 2012

Historic assets

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

Inventories

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

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

Non-current assets

Acquisition and recognition

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

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

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

Revaluation of non-current assets

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

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

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

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

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

Impairment

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

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

Intangible assets

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

The Trust only has intangible assets with finite lives. The amortisation period and the amortisation method for intangible assets are reviewed on an annual basis.

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

ADELAIDE FESTIVAL CENTRE TRUST
Notes to and forming part of the accounts
For the year ended 30 June 2012

(m) Liabilities

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

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

Payables

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

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

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

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

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

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

Leases

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

Operating leases

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

Staff benefits

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

Wages, salaries, annual leave and sick leave

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

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

Long service leave

The liability for long service leave is recognised after staff have completed nil years of service plus a 10% premium (5 years). An actuarial assessment of long service leave undertaken by the Department of Treasury and Finance based on a significant sample of employees throughout the South Australian public sector determined that the liability measured using the short hand method was not materially different from the liability measured using the present value of expected future payments.

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

ADELAIDE FESTIVAL CENTRE TRUST
Notes to and forming part of the accounts
For the year ended 30 June 2012

Provisions

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

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

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

(n) Unrecognised contractual commitments and contingent assets and liabilities

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

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

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

Note 3 New and revised accounting standards and policies

The Trust did not voluntarily change any of its accounting policies during 2011-12.

Australian Accounting Standards and Interpretations that have recently been used issued or amended but are not yet effective, have not been adopted by the Trust for the period ending 30 June 2012. The Trust has assessed the impact of the new and amended standards and interpretations and considers there will be no material impact on the accounting policies for the financial statements of the Trust.

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2012

	2012 \$'000	2011 \$'000
4 Revenues from SA Government		
Grants received:		
Operating base	14,740	15,051
Capital replacement	563	30
Total revenues from SA Government	15,303	15,081

The revenue derived from the Government is significant, and without it the Adelaide Festival Centre Trust would not be able to continue its operations. Capital assets received free of charge were \$563,000 (Nil).

	2012 \$'000	2011 \$'000
5 Revenue from fees and charges		
Theatre services	7,674	9,312
Ticketing	3,233	3,176
Car park	829	900
Box office	5,679	2,595
Sponsorship	628	861
Catering and functions	2,488	1,760
Other	1,773	1,763
Total revenue from fees and charges	22,304	20,367

	2012 \$'000	2011 \$'000
6 Interest revenue		
Interest from entities within the SA Government	419	529
Total interest revenue	419	529

	2012 \$'000	2011 \$'000
7 Staff benefits expense		
Salaries and wages	13,485	12,674
Long service leave	826	365
Annual leave	886	785
Employment on costs - superannuation	1,292	1,191
Employment on costs - other	706	719
Board fees	105	105
Other	250	231
Total staff benefits expense	17,550	16,070

Remuneration of staff

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

	2012 Number	2011 Number
\$130,700-\$133,999 *	n/a	1
\$134,000-\$143,999	2	2
\$144,000-\$153,999	1	-
\$174,000-\$183,999	1	1
\$184,000-\$193,999	-	1
\$214,000-\$223,999	1	-
\$234,000-\$243,999	-	1
\$254,000-\$263,999	1	-
\$334,000-\$343,999	1	1
Total	7	7

* This band has been included for the purpose of reporting comparative figures for 2010-11.

The table includes all staff who received remuneration of \$134,000 (\$130,700) or more during the year. Remuneration of staff reflects all costs of employment including salaries and wages, superannuation contributions, salary sacrifice benefits and fringe benefits and any fringe benefits tax in respect of those benefits. The total remuneration received by these staff for the year was \$1.43 million (\$1.35 million).

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2012

	2012	2011
	\$'000	\$'000
8 Supplies and services	7,001	6,650
Accommodation	1,769	1,654
Advertising and marketing	4,740	3,571
Artistic production	1,055	1,112
Communications and IT	273	398
Finance expenses	612	732
Professional expenses	1,240	1,729
Repairs and maintenance	167	194
Sponsorship	2,007	1,889
Supplies	289	256
Travel and entertainment	531	575
Other		
Total supplies and services	19,684	18,760

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

During the year operating lease payments totalled \$4.4 million (\$4.3 million).

	2012		2011	
	Number	\$'000	Number	\$'000
The number and dollar amount of consultancies paid/payable that fell within the following bands:				
Below \$10,000	7	31	2	7
Between \$10,000 and \$50,000	3	62	2	28
Above \$50,000	2	185	1	170
Total paid / payable to consultants engaged	12	278	5	205

	2012	2011
	\$'000	\$'000
Auditor's remuneration	73	87
Audit fees paid/payable to the Auditor-General's Department for the audit of the financial statements	4	4
Audit fees paid/payable to Edwards Marshall for audit of the Foundation financial statements		
Total audit fees	77	91

No other services were provided by the Auditor-General's Department or Edwards Marshall

	2012	2011
	\$'000	\$'000
9 Depreciation and amortisation expense	393	448
Depreciation		
Plant and equipment		
Amortisation	138	141
Intangibles		
Total depreciation and amortisation expense	531	589

Net loss on disposal of non-current assets

Disposal of assets		
Works of art	-	20
Intangibles	-	19
Net loss on disposal of assets	-	39

A stocktake of certain classes of the Trust's non-current assets was carried out at 30 June 2012.

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2012

	2012 \$'000	2011 \$'000
10 Cash and cash equivalents		
Cash at bank and on hand	4,566	4,793
Cash held in trust for promoters	5,820	1,803
Total cash and cash equivalents	10,386	6,596

Interest rate risk

Cash on hand is non-interest bearing.
Cash at bank earns a floating interest rate, based on daily bank deposit rates.
The carrying amount of cash and cash equivalents represents fair value.

	2012 \$'000	2011 \$'000
11 Receivables		
Current		
Receivables	1,109	928
Allowance for doubtful debts	(47)	(34)
Accrued interest	40	31
Total current receivables	1,102	925

Movement of doubtful debts

The following table shows the movements of doubtful debts

Carrying amount at 1 July	34	154
Increase in allowance	28	56
Recovery of doubtful debt	(11)	-
Amounts written off	(4)	(176)
Carrying amount at 30 June	47	34

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

An allowance for doubtful debts of \$17,000 (\$56,000) has been recognised in 'finance expenses' in 'supplies and services' (refer note 8) for specific debtors for which such evidence exists.

Unimpaired receivables overdue by less than 30 days is \$237,000 (\$115,000) and overdue by more than 30 days is \$34,000 (\$47,000).

Interest rate and credit risk

Receivables are raised for all goods and services provided for which payment has not been received. Receivables are normally settled within 14 days. Receivables and accrued revenues are non-interest bearing. Other than as recognised in the allowance for doubtful debts, it is not anticipated that counterparties will fail to discharge their obligations. The carrying amount of receivables approximates net fair value due to being receivable on demand. There is no concentration of credit risk.

	2012 \$'000	2011 \$'000
12 Inventories		
Theatre set construction work in progress at cost	19	3
Materials at cost	124	129
Total inventories	143	132

Cost of inventories

The costs recognised as an expense for raw materials and consumables is \$1,464,000 (\$1,273,000).

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2012

	2012	2011
	\$'000	\$'000
13 Other current assets		
Prepaid expenses	114	77
Prepaid production expenses	561	155
Total other current assets	675	232
	2012	2011
	\$'000	\$'000
14 Non-current assets		
Plant and equipment		
Plant and equipment at independent valuation	2,014	2,015
Accumulated depreciation at 30 June	(798)	(571)
At Cost	1,274	707
Less: Accumulated depreciation	(249)	(83)
	2,241	2,068
Capital works in progress		
Capital works in progress at cost	701	198
Total plant and equipment	2,942	2,266
Works of art		
Works of art at independent valuation	5,179	5,177
Total works of art	5,179	5,177
Intangible assets		
Intangibles at cost	652	652
Accumulated amortisation	(323)	(185)
Total intangible assets	329	467
Total Non-current assets	8,450	7,910

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

Reconciliation of non-current assets

The following table shows the movements of non-current assets during 2011-12:

	Plant and equipment	Works of art	Intangibles	CWIP	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying amount at the beginning of the period	2,068	5,177	467	198	7,910
Additions	566	2	-	503	1,071
Depreciation and amortisation	(393)	-	(138)	-	(531)
Carrying amount at 30 June	2,241	5,179	329	701	8,450

Plant and Equipment additions of \$525,000 (Nil) were received free of charge as a capital grant from Arts SA.

Capital Works in Progress addition of \$503,000 (\$495,000) represents an acquired intangible asset yet to be commissioned.

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

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

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2012

	2012 \$'000	2011 \$'000
15 Payables		
Current		
Creditors	477	1,361
Accrued expenses	474	314
Amounts payable to promoters	5,820	1,803
Staff on-costs	316	282
Total current payables	7,087	3,760
Non-current		
Staff on-costs	213	153
Total payables	7,300	3,913

As a result of an actuarial assessment performed by the Department of Treasury and Finance, the percentage of the proportion of long service leave taken as leave has changed from the 2011 rate of 35% to 40% in 2012 and the average factor for the calculation of employer superannuation on-costs has remained the same as the 2011 rate of 10.3%. These rates are used in the employment on-cost calculation.

Interest rate and credit risk

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

	2012 \$'000	2011 \$'000
16 Staff benefits		
Current		
Annual leave	1,027	994
Long service leave	304	231
Accrued salaries and wages	536	251
Total current staff benefits	1,867	1,476
Non-current		
Long service leave	2,296	1,753
Total staff benefits	4,163	3,229

The total current and non-current staff benefits liability (i.e. aggregate staff benefit plus related on-costs) is \$4.6 million (\$3.6 million).

AASB 119 *Employee Benefits* contains the calculation methodology for long service leave liability. It is accepted practice to estimate the present values of future cash outflows associated with the long service leave liability by using a shorthand measurement technique. The shorthand technique takes into account such factors as changes in discount rates and salary inflation.

AASB 119 requires the use of the yield on long term Commonwealth Government bonds as the discount rate in the measurement of the long service leave liability. The yield on long term Commonwealth Government bonds decreased from 2011 (5.25%) to 2012 (3.0%).

This significant decrease in the bond yield, which is used as the rate to discount future long service leave cash flows, results in a significant increase in the reported long service leave liability.

The net financial effect of the changes in the current financial year is an increase in the long service leave liability of \$525,000 and employee benefit expenses of \$525,000. The impact on future periods is impracticable to estimate as the benchmark is calculated using a number of assumptions - a key assumption is the long-term discount rate. With current conditions, the long-term discount rate is experiencing significant movement.

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2012

17 Provisions	2012	2011
	\$'000	\$'000
Current		
Liability for outstanding claim	295	295
Provision for workers compensation	9	29
Total current provisions	304	324
Non-current		
Provision for workers compensation	23	96
Total provisions	327	420
Provision for workers compensation		
Carrying amount at 1 July	125	106
Reduction in provisions recognised	(87)	19
Reductions arising from payments	(6)	-
Carrying amount at 30 June	32	125

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

On 30th June 2010, a liability was recognised to reflect an outstanding claim by WorkCover SA. The Trust was required to cease its registration as a levy paying employer with WorkCover SA following enactment of the Statutes Amendment (Public Sector Employment) Act 2006. Subsequently, WorkCover SA has sought to impose a supplementary levy, known as a "balancing payment" of \$295,000 on the Trust. At the 30th June 2012, the Trust continues to appeal against this claim.

18 Other liabilities	2012	2011
	\$'000	\$'000
Current		
Theatre hire deposits	247	133
Catering and function hire deposits	68	43
Income in advance	648	381
Unclaimed monies	70	4
Total other liabilities	1,033	561

Income in advance

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

19 Equity		
Asset revaluation surplus		
Plant and equipment	4,015	4,015
Works of art	4,773	4,773
	8,788	8,788
Accumulated losses	(855)	(1,116)
Total equity	7,933	7,672

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

As at 30 June 2011, works of art previously revalued upwards were subjected to downward revaluation by \$1.933 million.

	2012 \$'000	2011 \$'000
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20 Unrecognised contractual commitments

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	6,052	4,681
Later than one year and not longer than five years	3,893	2,711
Total remuneration commitments	9,945	7,392

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

Other commitments

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

Within one year	346	367
Later than one year and not longer than five years	151	444
Total other commitments	497	811

Operating lease commitments

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

Within one year	4,382	4,355
Later than one year and not longer than five years	18,005	17,783
Later than five years	58,604	61,824
Total operating lease commitments	80,991	83,962

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

The Trust has a 20 year lease agreement to rent Her Majesty's Theatre and the Festival Centre. The rent payable is determined by a combination of annual rent increases and triennial market reviews commencing 30 October 2011. The lease expires on 30 June 2028 and the Trust has a right of renewal for 10 years.

21 Remuneration of Trustees

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

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

	2012 Number	2011 Number
The number of Trustees whose remuneration received or receivable falls within the following bands:		
\$0 - \$9,999	1	-
\$10,000 - \$19,999	7	7
\$20,000 - \$29,999	1	1
Total	9	8

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

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

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

ADELAIDE FESTIVAL CENTRE TRUST
Notes To And Forming Part Of The Accounts
For the Year Ended 30 June 2012

	2012 \$'000	2011 \$'000
22 Cash flow reconciliation		
Reconciliation of cash and cash equivalents:		
Statement of Financial Position	10,386	6,596
Statement of Cash Flows	10,386	6,596
Reconciliation of net cash provided by operating activities to net cost of providing services		
Net cash provided by (used in) operating activities	4,334	1,128
Revenues from SA Government	(15,303)	(15,081)
Non-cash items		
Capital assets received free of charge	527	-
Depreciation and amortisation expense of non-current assets	(531)	(589)
Loss on sale or disposal of non-current assets	-	(39)
Movement in assets and liabilities		
Increase (Decrease) in receivables	177	(808)
Increase (Decrease) in inventories	11	(45)
Increase (Decrease) in other assets	443	(79)
Decrease (Increase) in payables	(3,387)	660
Decrease (Increase) in other liabilities	(472)	419
Decrease (Increase) in provisions	93	(19)
Decrease (Increase) in staff benefits	(934)	(109)
Net cost of providing services	(15,042)	(14,562)

23 Controlled entity

The consolidated financial statements at 30 June 2012 include the following controlled entity:

<i>Name of controlled entity</i>	<i>Place of incorporation</i>
The Adelaide Festival Centre Foundation Incorporated	Australia

	2012 \$'000	2011 \$'000
Significant items in the financial report of the Foundation are:		
Revenue	312	155
Expenses	248	209
Surplus (Deficit)	64	(54)
Cash at bank	283	152

24 Government/Non-government split


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

	SA Government	
	2012	2011
	\$'000	\$'000
Revenues from SA Government		
Operating grant	14,740	15,051
Capital grant	563	30
Total revenue from SA Government	15,303	15,081
Revenue from fees and charges		
Theatre services	2,535	1,933
Other	178	-
Total revenue from fees and charges	2,713	1,933
Interest revenue		
Interest from entities with the SA Government	419	529
Total interest revenue	419	529
Supplies and services		
Accommodation	4,541	4,206
Total supplies and services	4,541	4,206
Receivables		
Receivables	259	91
Total receivables	259	91
Payables		
Current		
Creditors	112	42
Employment on costs	166	153
	278	195
Non-current		
Employment on costs	118	90
Total payables	396	285

ADELAIDE FESTIVAL CENTRE TRUST
CERTIFICATION OF FINANCIAL STATEMENTS

We certify that the


- Financial statements of the Adelaide Festival Centre Trust:
 - are in accordance with the accounts and records of the authority; and
 - comply with relevant Treasurer's instructions; and
 - comply with relevant accounting standards; and
 - present a true and fair view of the financial position of the authority at the end of the financial year and the result of its operations and cash flows for the financial year.
- Internal controls employed by the Adelaide Festival Centre Trust over its financial reporting and its preparation of the financial statements, have been effective throughout the financial year.



.....
Douglas Gautier
Chief Executive Officer and Artistic Director



.....
Carlo D'Ortenzio
Chief Financial Officer



.....
Barry Fitzpatrick
Chairman and Presiding Officer

Date 12 September 2012

INDEPENDENT AUDITOR'S REPORT



Government of South Australia
Auditor-General's Department

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To the Chairman and Presiding Member Adelaide Festival Centre Trust

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987*, section 24(3) of the *Adelaide Festival Centre Trust Act 1971* and section 32(4) of the *Public Corporations Act 1993*, I have audited the accompanying financial report of the Adelaide Festival Centre Trust for the financial year ended 30 June 2012. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2012
- a Statement of Financial Position as at 30 June 2012
- a Statement of Changes in Equity for the year ended 30 June 2012
- a Statement of Cash Flow for the year ended 30 June 2012
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chairman and Presiding Member, the Chief Executive Officer and Artistic Director, and the Chief Financial Officer.

The Trust's Responsibility for the Financial Report

The members of the Trust are responsible for the preparation of the financial report that gives a true and fair view in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards, and for such internal control as the members of the Trust determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

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 comply with relevant ethical requirements and that the auditor plan and perform the audit to obtain reasonable assurance about 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 of the financial report that gives a true and fair view 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 members of the 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 qualified audit opinion.

Basis for Qualified Opinion

As at 30 June 2010 the Adelaide Festival Centre Trust recorded \$500 000 of operating grant funding received during the 2009-10 financial year as a liability (Income in advance). During the year ended 30 June 2011 this \$500 000 of operating grant funding received in the 2009-10 financial year was recognised as revenue.

In my opinion, the funds represented contributions and met the recognition criteria of income in accordance with Accounting Standard AASB 1004 'Contributions' and the Department of Treasury and Finance Accounting Policy Framework V 'Income Framework'. The Adelaide Festival Centre Trust controlled these funds upon receipt and there were no documented and agreed enforceable stipulations to trigger repayment. Further, no event established a present obligation on the Adelaide Festival Centre Trust to repay the grant funding.

As a result, the following amounts reported for the year ended 30 June 2011 have been misstated in the 2011-12 financial statements:

- Revenues from SA Government is overstated by \$500 000.
- Net result is overstated by \$500 000.
- Total Comprehensive Result is overstated by \$500 000.

There is no corresponding effect on the 2012 figures.

Qualified Opinion

In my opinion, except for the effect of the matter described in the Basis for Qualified Opinion paragraphs, the financial report gives a true and fair view of the financial position of the Adelaide Festival Centre Trust as at 30 June 2012, its financial performance and its 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.



S O'Neill
AUDITOR-GENERAL
21 September 2012