



**Government
of South Australia**

Adelaide Festival Centre Trust

2019-20 Annual Report

Adelaide Festival Centre Trust

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To:

The Honourable Steven Marshall MP

Premier of South Australia

Minister for the Arts

This annual report will be presented to Parliament to meet the statutory reporting requirements of *the Adelaide Festival Centre Trust Act 1971* and the requirements of Premier and Cabinet Circular *PC013 Annual Reporting*.

This report is verified to be accurate for the purposes of annual reporting to the Parliament of South Australia.

Submitted on behalf of the Adelaide Festival Centre Trust by:

Jim Hazel

Chair, Adelaide Festival Centre Trust

Date 30/09/2020

Signature

A handwritten signature in blue ink, appearing to be 'JH', is written over a horizontal line.

From the Chief Executive



In the first half of the Financial Year 2019-20, Adelaide Festival Centre (AFC) continued to support and co-present popular touring musicals. Productions in 2019-20 included: The Book of Mormon, West Side Story and Billy Elliot.

Working with our partners in the resident companies, AFC is proud to be the home venue for performances from Adelaide Festival, State Theatre Company, State Opera of South Australia, Bangarra, Adelaide Symphony Orchestra, The Australian Ballet, Slingsby, Windmill and Patch.

AFC's annual program of festivals continued with the 2019 edition of OzAsia, attracting 200,000 attendees to performances, free events and exhibitions and included the popular Jaipur Literature Festival satellite for a second year.

Following the declaration of a Public Health Emergency in South Australia, AFC venues closed to the public on March 17 and all performances, functions and events were immediately suspended. In the following weeks, AFC's ticketing agency, BASS, refunded 19,560 tickets with a gross value of more than \$2 million for School of Rock the Musical, which was due to open in March.

All theatres, venues, bars and the Festival Centre's foyer box offices were closed to the public and patrons with tickets were automatically refunded. All staff who could work from home were swiftly enabled to do so.

Our annual program combines creative and public purpose goals, underpinned by commercial activity and government support. For more than a decade, AFC has raised 70 per cent of its operating budget from earned income.

Between the closure and the end of the 2019-20 Financial Year, 77 bookings for shows in AFC venues were cancelled or postponed, resulting in more than \$2.4 million in lost revenue from venue hire. This in turn resulted in similar revenue losses in ticketing, food and beverage, production and marketing services. All the functions, conferences and weddings which would usually fill AFC's Banquet Room and restaurant and generate revenue were also cancelled.

Following the introduction of restrictions on non-essential public gatherings in March, Adelaide Festival Centre Trust reduced staffing levels by 58 percent. This includes the loss of 180 casual staff who were stood down with immediate effect and 6 full-time and part-time roles which were either not renewed or replaced. 98 full-time and part-time staff volunteered to take two days a week as unpaid leave

between March and June, to protect jobs at AFC. This represented 85 percent of the AFC's contracted employees. These collective sacrifices helped Adelaide Festival Centre through an extremely challenging period.

Despite the challenges of opening theatres, we are still working with artists and creators to bring high quality arts and entertainment to South Australians, particularly online programs that our patrons can enjoy at home.

While we have had to announce the cancellation of 2020's Our Mob exhibition and all live on-stage performances for the Cabaret, Guitar and OzAsia Festivals, we have been working on alternative ways of presenting work to patrons online.

Adelaide Cabaret Festival led the way with its online program *Bite-Sized & Home Delivered* which shared original content from the festival's talented artists and Artistic Director on social media and attracted almost 140,000 engagements.

AFC's Education Team worked with schools and the Department of Education to produce educational resources and professional development programs for teachers online. These innovative and valuable projects included dance and drama workshops, Class of Cabaret online SACE classes and assignments and live collaboration with musicians.

The highlight of the 2019-20 year was the completion of the redevelopment of Her Majesty's Theatre. Work on the \$66 million redevelopment started in June 2018 and transformed the much-loved theatre into a stunning, larger and more accessible venue with state-of-the-art facilities to house blockbuster productions.

The increased capacity, combined with more spacious backstage facilities, will allow Her Majesty's Theatre to host at least many extra performances a year and attract some of Australia's most popular touring shows and musicals. It will be an anchor attraction in the Market/Chinatown precinct.

An important milestone for the new theatre and for AFC was the start of live on-stage performances with the children's play *The Tragical Life of Cheeseboy*, presented by South Australian company Slingsby. Showing to carefully managed and distanced audiences of just 48 people, the success of a week of performances has given us great confidence that by following the advice from SA Health and adhering to guidelines, AFC can safely bring audiences back to our theatres. We will carefully continue this process and look forward to welcoming larger audiences back to all our venues in the future.



Douglas Gautier AM

Chief Executive Officer

Adelaide Festival Centre Trust

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Overview: about the agency

Our strategic focus

Our Purpose	To entertain, educate, engage and inspire.
Our Vision	To be the arts and entertainment heart of the Festival State.
Our Values	National and international cultural leadership.
Our functions, objectives and deliverables	<ul style="list-style-type: none"> • Be the best arts and entertainment destination though well-provisioned, sustainable, accessible, spaces. • Grow audiences through quality experiences and tell our story to build our reputation and stakeholder support. • Build financial capacity to respond to change and embrace opportunity. • Maintain a positive culture built on collaboration and creativity. • Develop and implement a fundraising plan for sustainable funding, the development of new projects, the delivery of core operations and the improvement of capital facilities. <p>(Adelaide Festival Centre Trust Strategic Plan 2018-2020)</p>

Changes to the agency

During 2019-20 there were no changes to the agency's structure and objectives as a result of internal reviews or machinery of government changes.

Since the restrictions on non-essential public gatherings came into force in March 2020 and by the end of the Financial Year in June, AFCT reduced staffing levels by 58 percent. This included 180 casual staff who were stood down with immediate effect and 6 full-time and part-time roles which were either not renewed or replaced.

Our Minister



The Honourable Steven Marshall MP, Premier of South Australia.

Premier Marshall is responsible for Aboriginal Affairs and Reconciliation, Defence and Space Industries, the Arts, Tourism, Veterans' Affairs and Multicultural Affairs.

Our Executive team

Douglas Gautier AM, Chief Executive Officer & Artistic Director

Carlo D'Ortenzio, Chief Operating & Financial Officer

Elizabeth Hawkins, Director, Programming & Venue Sales

Kristen Eckhardt, Director, Marketing, Sales & Audience Engagement

Ruth Sibley, Head of Public Affairs

Legislation administered by the agency

None.

The agency's performance

Performance at a glance

Agency contribution to whole of Government objectives

Key objective	Agency's contribution
More jobs	Supporting arts and entertainment to increase activity and build the visitor economy.
Lower costs	Delivering a broad, imaginative and stimulating program that is accessible, wide-reaching and developed to ensure the Centre is financially sustainable. AFC strives to contain costs through system improvements and takes opportunities to explore additional savings and revenue sources where possible.
Better Services	Promoting international engagement and building South Australia's reputation overseas. Developing more accessible venues to support patrons, artists and staff.

Agency specific objectives and performance

Adelaide Festival Centre is operated by the Adelaide Festival Centre Trust (the Trust). The Trust is a South Australian Government statutory body, created and with responsibilities outlined in the Adelaide Festival Centre Trust Act 1971. The Trust's purpose, as set out in the Act, is to contribute to the cultural, social and intellectual development of all South Australians. Towards this, the Trust functions:

- a) to produce, present and manage the performing arts in the building occupied by the Trust at Adelaide Festival Centre or any other building;
- b) to provide or assist in providing premises and equipment for the purpose of the presentation of the performing arts;
- c) to promote and encourage the development and presentation of the performing arts;
- d) to promote and encourage public interest and participation in the performing arts;
- e) to promote and encourage either directly or indirectly the knowledge, understanding, appreciation and enjoyment of the performing arts;
- f) to perform the functions given to the Trust under another Act; and
- g) to perform functions that are incidental, complementary or helpful to, or likely to enhance the effective and efficient performance of, the functions mentioned in paragraphs (a) to (g).

The Trust endeavours to maintain a strong governance framework, consistent with contemporary best practice and compliant with legislative requirements and modern financial standards, government policies and priorities.

Adelaide Festival Centre Trust Strategic Plan 2018-2020 objectives include:

Programming Curate a dynamic year-round festivals and events program that entertains, inspires and educates - enriching the lives of all South Australians.

Marketing, Sales and Publicity Grow audiences through quality customer experiences and tell our story to build our reputation and stakeholder support.

Venues and Infrastructure Be the best arts and entertainment destination through well-provisioned, sustainable spaces that are accessible to all.

People and Culture Maintain a positive culture built on collaboration and creativity.

Sponsorship and Philanthropy Develop and implement a fundraising plan for sustainable funding, the development of new projects, the delivery of core operations and the improvement of capital facilities.

Sustainability and Growth Build financial capacity to respond to change and embrace opportunity.

Agency objectives	Indicators	Performance
<p>Year-round program and festivals</p>	<p>Adelaide Festival Centre presents theatre, dance, music, and exhibitions, and is committed to supporting and co-presenting some of the world’s biggest touring musicals, including Book of Mormon, West Side Story and Billy Elliot.</p> <p>The program included major musicals, theatre, ballet, contemporary dance and performances for children and young people.</p>	<p>In the 2019-20 financial year attendance figures were: ticketed 342,000 non-ticketed 339,150. Total 681,294 for performances, exhibitions, concerts and events in in the Festival Theatre, Dunstan Playhouse, Space Theatre, Banquet Room, SKB and QBE Galleries. (NB, Her Majesty’s Theatre was closed for redevelopment between March 2018 and June 2020.)</p> <p><i>These figures also include attendance numbers for the few opening activities at HMT in June, apart from these there were zero attendances from 17 March to the EOFY (COVID Closure).</i></p>
<p>Adelaide Cabaret Festival</p>	<p>All on-stage performances for Adelaide Festival Centre’s 2020 Adelaide Cabaret Festival were cancelled, with online content presented as an alternative.</p>	<p>For 2019 Adelaide Cabaret Festival we sold 4135 tickets for a gross income of \$451,955.</p>

<p>OzAsia Festival 2019</p>	<p>The 2019 OzAsia Festival featured 22 Australian premieres and 35 South Australian premieres, with work presented from 850 artists from 20 countries.</p> <p>The 2019 program included scheduled performances, talks, film screenings, exhibitions and workshops.</p> <p>The Moon Lantern Parade attracted more than 38,000 people to Elder Park and the Lucky Dumpling Market.</p> <p>Celebrating the stories, history and rich culture of India and the connections between Asia and Australia, the second satellite event of the Jaipur Literature Festival (JLF Adelaide) attracted more than 7,000 people.</p> <p>OzAsia and Adelaide Festival Centre hosted more than 200 delegates from around the world to the first Asia-Pacific UNESCO Creative Cities conference.</p>	<p>200,000 people participated in the 2019 OzAsia Festival.</p> <p>An analysis of media coverage produced between 5 December 2018 and 5 December 2019 for OzAsia Festival found 1,108 items. This coverage reached a cumulative audience of 16,565,438 and had an advertising space rate of \$4,087,749.</p>
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<p>Adelaide Guitar Festival</p>	<p>The Adelaide Guitar Festival Special Edition, held in July 2019, focused on regional as well as local audiences. The program was presented in Adelaide and 15 regional locations including Mount Gambier, Port Augusta, Wudinna and Kangaroo Island.</p> <p>The month of music opened with the Hidden Hindmarsh weekend and attracted more than 1000 music enthusiasts to performances in unique venues - from bars to barbers and florists with the support of The City of Charles Sturt.</p> <p>The festival closed in Port Augusta with two days of music from First Nations artists with Umeewarra Downtown. The event was presented in partnership with Umeewarra Radio, the State Government through the Music Development Office and featured in the Umbrella Winter City Sounds program.</p> <p>The Resonance program also increased its reach, doubling the number of performances by world-class musicians at hospitals, aged care homes and community centres across the state with 38 performances in the month-long festival.</p> <p>The 2019 Guitar Winter School saw 91 students from across Australia learn from some of the world's best guitarists during a week-long guitar intensive course.</p>	<p>An analysis of media coverage published between 12 Sep 2018 and 17 Jul 2019 found 141 items. This coverage reached a cumulative potential audience of 3,663,381 and an advertising space rate of \$673,499.</p>
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<p>OUR MOB</p>	<p>The annual <i>OUR MOB: Art by South Australian Aboriginal Artists</i> is among the nation's most prestigious exhibitions of First Nations art celebrating the energy, quality and diversity of South Australian art. The exhibition provides a snapshot of contemporary First Nations art making and an outstanding opportunity to art makers across the state.</p>	<p>The 2019 OUR MOB exhibition was held in August and featured 160 artworks from more than 80 First nations artists with ages ranging from 6 - 79 years old.</p> <p>Three prizes were awarded on opening night: \$5,000 Don Dunstan Foundation OUR MOB Emerging Artist Prize 2019,</p> <p>\$1,500 Country Arts SA Regional OUR MOB Emerging Artist Professional Development Award</p> <p>and</p> <p>OUR YOUNG MOB Award – art materials donated by Ku Arts awarded to an artist/student under the age of 18.</p>
<p>Something on Saturday</p>	<p>Something on Saturday has been bringing entertainment to 0–10 year olds and their families for more than 40 years, providing subsidised live performances and free workshops.</p>	<p>Something on Saturday's 2019-20 program featured 150 artists including 136 local and 8 from interstate and 6 from International</p> <p>More than 6500 (6686) families attended the Something on Saturday across 29 shows during the shortened 2019-20 Season.</p>
<p>OnStage</p>	<p>OnStage is an arts education program providing affordable, high quality theatre, dance, singing and technical workshops during the school holiday period.</p>	<p>165 children participated in On Stage 2019- 2020. The program featured 8 workshops and the employment of 19 local Performing Arts Educators and artists. The AFC Foundation also subsidised 8 participants to attend workshops for no cost.</p>

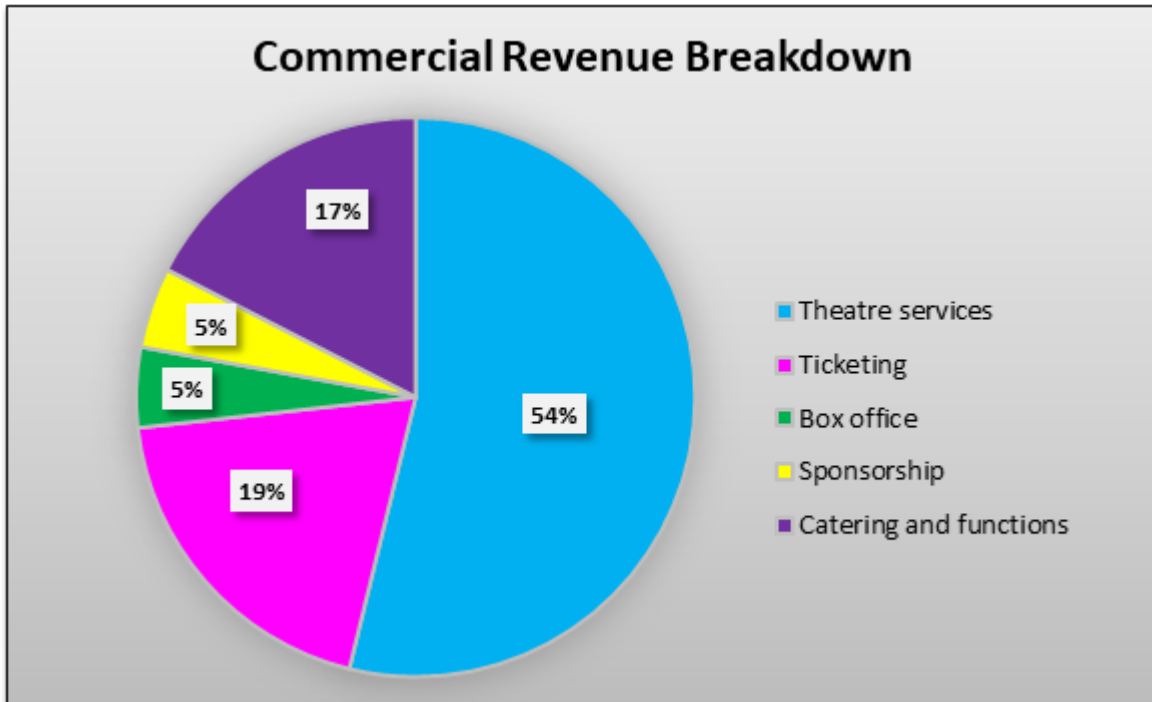
<p>centrED</p>	<p>Adelaide Festival Centre’s education program centrED provides curriculum-based arts education programs and resources for South Australian teachers and their students, with an emphasis on the performing and visual arts.</p> <p>centrED programs are designed by an Education Coordinator who is employed by Adelaide Festival Centre, supported by funding from the Department for Education.</p> <p>centrED provides ticket and transport subsidies with funding support from the Education Minister’s Grant and Adelaide Festival Centre Foundation.</p>	<p>In 2019-20 there were 249 CentrED events and programs, 9804 participating students and 126 participating teachers from 323 schools.</p>
<p>GreenRoom</p>	<p>There were eight GreenRoom performance plus events. AFC mentored seven GreenRoom advocates through the GreenRoom Advocacy program of whom five (to date) secured work within their desired industry.</p> <p>Arts Start aims to help young people kick start their career within the arts through a series of educational workshops and forums. centrED and GreenRoom together have delivered three successful Arts Start educational forums.</p>	<p>Adelaide Festival Centre had 135 new members join the GreenRoom Arts Program in 2019-20.</p>

Corporate performance summary

While Adelaide Festival Centre relies on funding from the SA Government, it is a commercial operation and in FY 2019-20 the Trust generated 51 percent of its total income. Key elements of the organisation include:

- Theatre hire – use of the venues to external arts companies and commercial producers.
- Ticketing and Database marketing - BASS ticketing system provides ticketing for external festivals and events.
- Catering services – including functions, business and retail operations at all venues.

- Marketing and Publicity Services – delivery of marketing and publicity for external venue hirers, based on our local knowledge and experience in the SA market for arts and entertainment.
- Theatre workshops – workshop facilities to build sets and provide engineering solutions for local, interstate and international touring theatrical productions and cultural events.
- Merchandise – Adelaide Festival Centre sources, produces and sells merchandise related to festivals and shows.



Employment opportunity programs

Program name	Performance
Work Experience and Work Placement programs	Adelaide Festival Centre's work experience program provides students with an understanding and overview of how Adelaide Festival Centre operates, providing students with the knowledge of careers available within arts administration. The 2019 Work Experience Program has seen eight students (two groups of four) working across both Programming and Marketing. Students from lower IoED (Index of Educational Disadvantage) ranked schools were prioritised to participate.
International Internship programs	2019/2020 saw Adelaide Festival Centre host interns from the China National Theatre for Children, Chinese University Hong Kong, Hong Kong Arts Development Council, Center for China Shanghai International Arts Festival, Guangzhou Opera House and the Malaysian Government – Cultural Economy Development Agency
Steel Ryan Fellowship	The Steel Ryan Fellow appointed for 2019 will continue this fellowship throughout 2020. The Steel Ryan Fellowship is an arts administration intern program for people who identify as an Aboriginal or Torres Strait Islander person.

Agency performance management and development systems

Performance management and development system	Performance
Adelaide Festival Centre managers use an updated suite of performance management and development forms to review the organisational and personal effectiveness, teamwork and customer focus of permanent, temporary and casual staff.	Compliance for 2019 – 2020 with performance and development reviews was 32.9%. If casual staff are excluded from the FTE figure, compliance was 56.0%

Work health, safety and return to work programs

Program name	Performance
Working at Height	Updated Risk Assessment undertaken and controls including new engineering controls, in place or in progress.
Emergency Management	Procedure review and update, emergency exercises undertaken as per the Emergency Plan.
COVID-19	Risk Assessment, procedures, safety plans and protocols developed and implemented for employees, artists, and patrons as part of the early activation of Her Majesty's Theatre.

Workplace injury claims	Current year 2019-2020	Past year 2018-2019	% Change (+ / -)
Total new workplace injury claims	3	4	-25%
Fatalities	0	0	+/-0%
Seriously injured workers*	0	0	+/-0%
Significant injuries (where lost time exceeds a working week, expressed as frequency rate per 1000 FTE)	Nil	Nil	+/-0%

*number of claimants assessed during the reporting period as having a whole person impairment of 30% or more under the Return to Work Act 2014 (Part 2 Division 5)

Work health and safety regulations	Current year 2019 - 20	Past year 2018-19	% Change (+ / -)
Number of notifiable incidents (<i>Work Health and Safety Act 2012, Part 3</i>)	2	0	+ 100%
Number of provisional improvement, improvement and prohibition notices (<i>Work Health and Safety Act 2012 Sections 90, 191 and 195</i>)	Nil	Nil	+/-0%

Return to work costs**	Current year 2019 - 20	Past year 2018-19	% Change (+ / -)
Total gross workers compensation expenditure (\$)	\$90,568.81	\$67,519.01	-86.6%
Income support payments – gross (\$)	1,117.18	942.15	+18.6%

**before third party recovery

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/afct-work-health-and-safety>

Executive employment in the agency

Executive classification	Number of executives
Employees defined as Executives as per the State Government of South Australia Human Resources Dataset: Data Definition	9

Data for previous years is available here:

<https://data.sa.gov.au/data/dataset/afct-executive-employment>

The [Office of the Commissioner for Public Sector Employment](#) has a [workforce information](#) page that provides further information on the breakdown of executive gender, salary and tenure by agency.

Financial performance

Financial performance at a glance

The following is a brief summary of the overall financial position of the agency. The information is unaudited. Full audited financial statements for 2019-20 are attached to this report.

Due to the closure of the theatres from 19 March 2020 due to a Federal Government directive relating to the Covid-19 pandemic, the financial results of the trust were negatively impacted. Revenue and expenses were respectively 24% and 18% below 2018-19 financial results.

Statement of Comprehensive Income	2019-20 Budget \$000s	2019-20 Actual \$000s	Variation \$000s	2018-19 Actual \$000s
Total Income	52,759	42,419	-10,340	54,490
Total Expenses	53,353	42,282	11,071	51,450
Net result	-594	137	731	3,040
Total Comprehensive Result	-	708	708	3,040

Statement of Financial Position	2019-20 Budget \$000s	2019-20 Actual \$000s	Variation \$000s	2018-19 Actual \$000s
Current assets	4,938	15,396	10,458	27,142
Non-current assets	79,837	170,325	90,488	53,576
Total assets	84,775	185,721*	100,946	80,718
Current liabilities	18,916	10,639	8,277	29,900
Non-current liabilities	45,775	152,981	-107,206	29,425
Total liabilities	64,691	163,620	-98,929	59,325
Net assets	20,084	22,101	2,017	21,393
Equity	20,084	22,101	2,017	21,393

*Asset increase due to lease recognition as per AASB16

Consultants disclosure

The following is a summary of external consultants that have been engaged by the agency, the nature of work undertaken, and the actual payments made for the work undertaken during the financial year.

Consultancies with a contract value below \$10,000 each

Consultancies	Purpose	\$ Actual payment
All consultancies below \$10,000 each - combined	Various	\$48,000

Consultancies with a contract value above \$10,000 each

Consultancies	Purpose	\$ Actual payment
Mott MacDonald Group	Dunstan Playhouse upgrade feasibility	\$ 16,470
	Total	\$ 16,470

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/afct-consultant-data>

See also the [Consolidated Financial Report of the Department of Treasury and Finance](#) for total value of consultancy contracts across the South Australian Public Sector.

Contractors disclosure

The following is a summary of external contractors that have been engaged by the agency, the nature of work undertaken, and the actual payments made for work undertaken during the financial year.

Contractors with a contract value below \$10,000

Contractors	Purpose	\$ Actual payment
All contractors below \$10,000 each - combined	Provision of crewing, design, filming, photography, makeup/hair and presentation services for Festivals and events including OzAsia Festival, Cabaret Festival and Adelaide Guitar Festival.	\$264,511

Contractors with a contract value above \$10,000 each

Contractors	Purpose	\$ Actual payment
Data#3	ICT managed services provider	\$ 146,684
Pinnacle People	Food and Beverage attendants	\$108,753
Event Personnel Australia	Production crew for various shows	\$64,009
Pure Plumbing SA	Plumbing services and repairs	\$39,589
Mosaic Audio Visual	Provision of audio visual equipment and services for OzAsia Festival	\$25,753
Justyna Jochym	Asia Pacific Creative Cities Conference project coordinator	\$25,000
Paoli Smith Marketing	Marketing services for Cabaret Festival	\$24,259
Model Box Design	Production Coordinator services	\$20,052
Matt Redmond	Website modification/configuration	\$19,175
Simone Romaniuk	Design Services for OzAsia Festival	\$18,750
Click Films	Videographer for various events and festivals	\$17,090
HLA Management Pty Ltd	Director of L'Hotel production	\$ 16,100
Stephen Hayter	Scenic painter/ sculptor for set builds	\$15,981
AAA Crewing Services	Provision of crewing for the OzAsia Festival incorporating Moon Lantern Festival and Jaipur Literary Festival	\$ 14,383
Programmed Skilled Workers	Trades services for set builds	\$13,865
Ensyst Pty Ltd	ICT managed services provider	\$ 12,840
RGM Artists Pty Ltd	Artists for Cabaret Festival	\$12,500
Media Resources Centre	Film program management for OzAsia Festival	\$12,000
Risky Business	Emergency Management services	\$10,636
	Total	\$ 617,418

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/afct-contractor-data>

The details of South Australian Government-awarded contracts for goods, services, and works are displayed on the SA Tenders and Contracts website. [View the agency list of contracts.](#)

The website also provides details of [across government contracts.](#)

Bushfire response

Following the devastating bushfires in January, AFC staff and volunteers, along with cast members from *Billy Elliot the Musical* collected cash donations from patrons totalling \$17,485.85 for the Vinnies SA Bushfire appeal.

Through Vinnies, 100 percent of donated funds were directed to people affected by the fires in South Australia.

Risk management

Fraud detected in the agency

Nil

NB: Fraud reported includes actual and reasonably suspected incidents of fraud.

Strategies implemented to control and prevent fraud

The Adelaide Festival Centre Trust strives to have in place controls, appropriate to the nature of its business, to ensure that any risk of fraud is effectively managed.

These controls include:

- Oversight by an independent Board of Trustees and an internal Risk and Audit Committee
- Operations being governed by a charter, Treasurer's Instructions and the Trust's own policies
- Management's ongoing consideration of the risk within its normal business operations
- Internal controls and procedures throughout the business, including segregation of duties, ongoing monitoring and review and financial systems controls
- Annual audits by the Auditor-General's Department

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/afct-fraud-detected>

Public interest disclosure

Number of occasions on which public interest information has been disclosed to a responsible officer of the agency under the *Public Interest Disclosure Act 2018*:

0

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/afct-whistleblower-s-disclosure>

Note: Disclosure of public interest information was previously reported under the *Whistleblowers Protection Act 1993* and repealed by the *Public Interest Disclosure Act 2018* on 1/7/2019.

Reporting required under any other act or regulation

Act or Regulation	Requirement
<p>The South Australian Carers' Recognition Act 2005</p>	<p>The <i>Carers' Recognition Act 2005</i> is deemed applicable for the following: Department of Human Services, Department for Education, Department for Health and Wellbeing, Department of State Development, Department of Planning, Transport and Infrastructure, South Australia Police and TAFE SA.</p> <p><i>Section 7: Compliance or non-compliance with section 6 of the Carers Recognition Act 2005 and (b) if a person or body provides relevant services under a contract with the organisation (other than a contract of employment), that person's or body's compliance or non-compliance with section 6.</i></p>

Public complaints

Number of public complaints (negative feedback) reported

Complaint categories	Sub-categories	Example	Number of Complaints 2019-20
Professional behaviour	Staff attitude	Failure to demonstrate values such as empathy, respect, fairness, courtesy, extra mile; cultural competency	4
Professional behaviour	Staff competency	Failure to action service request; poorly informed decisions; incorrect or incomplete service provided	2
Professional behaviour	Staff knowledge	Lack of service specific knowledge; incomplete or out-of-date knowledge	2
Communication	Communication quality	Inadequate, delayed or absent communication with customer	3
Communication	Confidentiality	Customer's confidentiality or privacy not respected; information shared incorrectly	0
Service delivery	Systems/ technology	System offline; inaccessible to customer; incorrect result/information provided; poor system design	8
Service delivery	Access to services	Service difficult to find; location poor; facilities/ environment poor standard; not accessible to customers with disabilities	4
Service delivery	Process	Processing error; incorrect process used; delay in processing application	8
Policy	Policy application	Incorrect policy interpretation; incorrect policy applied; conflicting policy advice given	0
Policy	Policy content	Policy content difficult to understand; policy unreasonable or disadvantages customer	11
Service quality	Information	Incorrect, incomplete, out of date or insufficient information	10
Service quality	Access to information	Information difficult to understand, hard to find or difficult to use; not plain English	5

Complaint categories	Sub-categories	Example	Number of Complaints 2019-20
Service quality	Timeliness	Lack of staff punctuality; excessive waiting times (outside of service standard); timelines not met	4
Service quality	Safety	Maintenance; personal or family safety; duty of care not shown; security service/ premises; cleanliness	13
Service quality	Service responsiveness	Service design did not meet customer needs; poor service fit with customer expectations	9
Product quality (performance, event, or ancillary)	Information	Incorrect, incomplete, out of date or insufficient information	3
Product quality (performance, event, or ancillary)	Cost of goods	Third party or internally produced performances; ancillary goods	3
Product quality (performance, event, or ancillary)	Access to information	Information difficult to understand, hard to find or difficult to use; not plain English	0
Product quality (performance or event)	Systems/ technology/ design	Performance or event did not meet customer expectations	27
No case to answer	No case to answer	Query; third party upcoming product to be announced	38
No case to answer	No case to answer	Another patron affected the customer experience, not raised at the time; no allowance for staff to address	18
		Total	172

Additional Metrics	Total
Number of positive feedback comments	12
Number of neutral feedback comments	6
Number of negative feedback comments	172
Total number of feedback comments	190
% complaints resolved within policy timeframes	98.2%

Data for previous years is available at:

<https://data.sa.gov.au/data/dataset/afct-summary-of-complaints>

Service Improvements resulting from complaints or consumer suggestions over 2018-19

- Following feedback from patrons and staff about the restrictive and sometimes confusing nature of the Festival Centre's no-food-inside-theatres policy, the default policy was changed to allow food, with patrons instructed to not eat during the performance. While food/drink policies are set by the hirer/producer of each show, implementing this new default policy improved patron experience and reduced staff and patron complaints.
- Her Majesty's Theatre's redevelopment responded to several key areas of pre-closure patron complaints including: more accessible seating, accessible entrance and foyer spaces with a lift to all levels; comfortable seating with more legroom; improved sight-lines; more toilet facilities; vastly improved backstage facilities.
- Following ongoing feedback, auditorium seating in the Festival Theatre corporate boxes was replaced – improving manoeuvrability and presentation.
- With redevelopment work ongoing around Adelaide Riverbank, continual review of wayfinding signage is important. Patron feedback and monitoring is key to understanding signage requirements and ensuring changes are effective. In 2019-20, external and internal wayfinding and placemaking signage was installed and reviewed following patron feedback.
- Patron feedback also resulted in updates to: pre-show visit communications; precinct maps; online ticketing purchase process; interval drinks experience; opening night box office queues; and staff training and performance management.

Appendix: Audited financial statements 2019-20