



ADELAIDE FESTIVAL CENTRE

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2017-18 Annual Report

ADELAIDE FESTIVAL CENTRE TRUST

Adelaide Festival Centre Trust

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To:

The Honourable Steven Marshall MP

Premier of South Australia

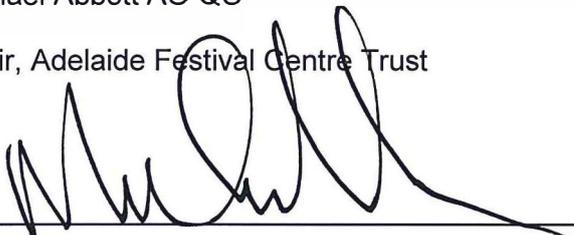
This annual report is to be presented to Parliament to meet the statutory reporting requirements of *Adelaide Festival Centre Trust Act 1971* and meets the requirements of Premier and Cabinet Circular *PC013 Annual Reporting*.

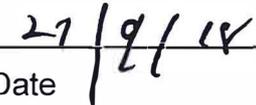
This report is verified to be accurate for the purposes of annual reporting to the Parliament of South Australia.

Submitted on behalf of ADELAIDE FESTIVAL CENTRE TRUST by:

Michael Abbott AO QC

Chair, Adelaide Festival Centre Trust


Signature


Date

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Section A: Reporting required under the *Public Sector Act 2009*, the *Public Sector Regulations 2010* and the *Public Finance and Audit Act 1987*

Agency purpose or role

Adelaide Festival Centre is operated by the Adelaide Festival Centre Trust (the Trust), which is a South Australian Government statutory body.

The Trust's purpose, as set out in the Adelaide Festival Centre Trust Act 1971, is to contribute to the cultural, social and intellectual development of all South Australians. The Trust's functions are:

- a. to produce, present and manage the performing arts 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 the knowledge, understanding, appreciation and enjoyment of the performing arts;
- f. 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 (e).

Objectives

- Curate a dynamic year-round festivals and events program - enriching the lives of all South Australians.
- Grow audiences through quality customer experiences. Tell our stories and promote our brands to build reputation and stakeholder support.
- Present the best arts and entertainment in well-provisioned, sustainable venues and spaces that are accessible to all.
- Maintain a positive culture built on collaboration and creativity.
- Increase sponsorship and philanthropy and build operational capacity
- Build financial and IT capacity to respond to change and embrace opportunity.

Key strategies and their relationship to SA Government objectives

Key strategy	SA Government objective
To be the arts and entertainment heart of the festival state.	Supporting arts and entertainment to increase activity and build the visitor economy.
To entertain, educate, engage and inspire.	Invest in arts and artists to ensure South Australia's creative industries thrive.
To be a national and international cultural leader.	To promote international engagement and build South Australia's reputation overseas.

Agency programs and initiatives and their effectiveness and efficiency

Program name	Indicators of performance/effectiveness/efficiency	Outcome for South Australia
Year round program	<p>In the 2017-2018 financial year there were 823,270 attendances (405,357 ticketed and 417,913 non-ticketed) for performances, exhibitions, concerts and events in AFCT venues: Festival Theatre, Dunstan Playhouse, Space Theatre, Artspace Gallery, and Her Majesty's Theatre.</p> <p>The program included major musicals, theatre, ballet, contemporary dance and performances for children and young people. Artists and companies were featured from across Australia and around the world.</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.

Program name	Indicators of performance/effectiveness/efficiency	Outcome for South Australia
Adelaide French Festival	<p>The first edition of Adelaide French Festival was held over three days in January, with a diverse and accessible program of French and French-inspired music, theatre, visual arts, food, wine, fashion and workshops.</p> <p>36 shows, 70 performances</p> <p>4 Australian premieres, 3 world premieres, 3 Adelaide premieres</p> <p>25 international artists and 53 South Australian artists</p> <p>\$1.35 million of publicity and media was generated before and during the festival.</p>	<p>Adelaide French Festival set out to strengthen the relationship between Adelaide and France, with a mission to engage with stakeholders and the French diaspora in South Australia. In addition to State Government funding, the festival was supported by both the Department for Foreign Affairs and Trade and the French Embassy in Australia</p>
Adelaide Cabaret Festival	<p>In 2018, Adelaide Cabaret Festival received 43,901 audience attendees to 133 ticketed performances and 40 free events. The program brought together more than 330 artists, featured 20 world, 10 Australian and 11 Adelaide premieres, and produced more than 40 sold-out performances.</p> <p>More than \$8.37 million of publicity and media was generated before and during the festival.</p>	<p>Adelaide Festival Centre's Adelaide Cabaret Festival is the largest cabaret festival in the world and is recognised internationally as the pre-eminent festival in this genre.</p>
Adelaide Guitar Festival (non-festival year)	<p>A biennial festival, Adelaide Guitar Festival continued activities in its 'off' year with 165 Guitars in Bars gigs featuring 555 artists across 59 venues 59 and the popular Winter School. The Resonance Program, which brings live music to 12 aged care and other residential facilities across South Australia with 11 artists that performed to this valuable community program.</p>	<p>Adelaide Guitar Festival is celebrated for the calibre of its artists and performances and its community and engagement programs have become important annual events.</p>

Program name	Indicators of performance/effectiveness/efficiency	Outcome for South Australia
OzAsia Festival	<p>150,000 people attended OzAsia Festival 2017 performances and activities. The program included 50 events including 6 world and 19 Australian premieres.</p> <p>Activities included 104 professional performances, 123 community performances, 21 talks, 20 films, 6 exhibitions and 66 workshops.</p> <p>More than 300 professional artists were involved along with more than 500 community artists.</p>	<p>Adelaide Festival Centre's OzAsia Festival is one of Australia's most prominent international arts festivals, and remains Australia's only annual contemporary arts festival engaging with Asia.</p>
Our Mob	<p>93 artists participated in Our Mob 2017.</p> <p>Aboriginal and Torres Strait Islander artists from all over South Australia showcase their art and culture at South Australia's premier arts facility.</p> <p>Our Mob helps create a sustainable and dynamic First Peoples arts industry across the whole of the state. 58 artists participated in Our Mob with 20 artworks sold. 35 Artists participated in Our Young Mob with 17 artworks sold.</p>	<p>A state-wide community program presenting artworks by South Australian Aboriginal artists in curated exhibitions in Adelaide Festival Centre's foyers and Artspace Gallery. Since it began in 2006, Our Mob has boosted the careers of many artists and generated sales to support their work and families.</p>
Something On Saturday & On Stage	<p>Something on Saturday program featured over 212 artists including 191 local and 21 interstate. Over 9553 families attended Something on Saturday across 42 shows during the 2017/2018 season.</p> <p>Over 435 children participated in OnStage in 2017/2018. The program featured over 20 workshops during the school holiday period of July, October, January, April and June.</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>OnStage is a new arts education program providing affordable, high quality theatre, dance, singing and technical workshops during the school holiday period.</p>

Program name	Indicators of performance/effectiveness/efficiency	Outcome for South Australia
Green Room	There were over 214 new memberships between 1 July 2017 – 30 June 2018. There were 10 Greenroom Performance Plus events and other events for 2017/2018.	Adelaide Festival Centre's GreenRoom program aims builds sustainable new audiences for Adelaide Festival Centre through a membership program for young people aged 18-30 years old. The GreenRoom Advocacy Program gives young people aged 18-30 years the opportunity to develop hands-on arts industry experience.
Education Program (centrED)	In 2017/2018, there were 132 centrED events and programs, 6976 participating students and 852 participating teachers across 356 schools.	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. centrED programs are designed by an Education Coordinator who is employed by Adelaide Festival Centre, supported by funding from the Department of Education and Child Development. centrED is committed to equity and access for all South Australian students by providing ticket and transport subsidies with funding support from the Education Minister's Grant and the Adelaide Festival Centre Foundation.

Legislation administered by the agency

None

Organisation of the agency

Programming, Development, and Venue Sales

Marketing, Publicity and Communications

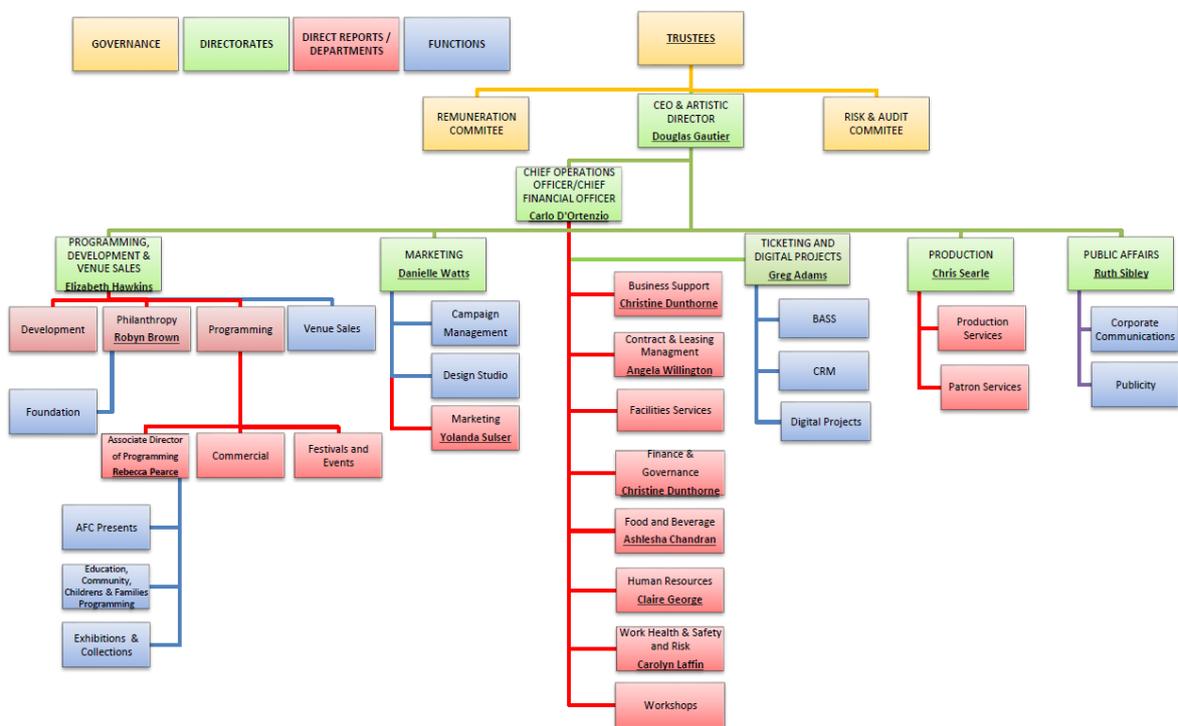
Finance, Business Support, Human Resources, WHS and Risk, Contract and Leasing Management

Ticketing and Digital Projects

Production and Facilities Management

Food and Beverage, Functions and Events

Public Affairs



Other agencies related to this agency (within the Minister's area/s of responsibility)

Arts SA

Department of Premier and Cabinet

Employment opportunity programs

Program name	Result of the program
Work Experience and Work Placement Programs	<p>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.</p> <p>The 2017 Work Experience Program ran for three days and eleven Year 10 and 11 students participated. It was a combination of classroom learning and practical workshops and covered programming, marketing, Performing Arts Collection, stage management, lighting, sound, and staging. The 2018 program has seen 12 students participate in week long placements respectively, with a focus on arts administration.</p> <p>Students from lower IoED (Index of Educational Disadvantage) ranked schools were prioritised to participate.</p>
International Internship Programs	<p>In 2017/2018 Adelaide Festival Centre hosted interns from:</p> <ul style="list-style-type: none"> • China National Theatre for Children • Chinese University Hong Kong • Hong Kong Arts Development Council • Center for China Shanghai International Arts Festival • Guangzhou Opera House • Australian Council for the Arts • Malaysian Government – Cultural Economy Development Agency • L’Universite Sorbonne Nouvelle

Agency performance management and development systems

Performance management and development system	Assessment of effectiveness and efficiency
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 2017/2018 with performance development reviews was 14 per cent.

Work health, safety and return to work programs of the agency and their effectiveness

Program name and brief description	Effectiveness
Managing Safety and Wellbeing in the Workplace	<ul style="list-style-type: none"> Continual focus on early reporting and responding to incidents and injuries Internal audits undertaken of Working at Heights systems and WHS in induction.
Emergency, Security and Business Continuity Management	<ul style="list-style-type: none"> Complete review of emergency management systems has been undertaken Security review has been undertaken and staff awareness increased
Staff Health, Wellbeing, Fitness and Readiness for work	<ul style="list-style-type: none"> Improved pre-employment medical process Flu vaccination program Participation in the Life Be In It Corporate Cup event
Managing Work Related Injuries	<ul style="list-style-type: none"> Earlier assessment of needs of staff following injury at work Improved management of work related injury First Aid system improved
Managing Hazards and Facilities	<ul style="list-style-type: none"> Ongoing risk assessments undertaken

Work health and safety and return to work performance

	2017-18	2016-17	% Change (+ / -)
Workplace injury claims			
Total new workplace injury claims	5	3	+66.67%
Fatalities	Nil	0	0
Seriously injured workers*	Nil	0	0
Significant injuries (where lost time exceeds a working week, expressed as frequency rate per 1000 FTE)	1	0	+100%
Work health and safety regulation			
Number of notifiable incidents (<i>WHS Act 2012, Part 3</i>)	2	1	+100%
Number of provisional improvement, improvement and prohibition notices (<i>WHS Act 2012 Sections 90, 191 and 195</i>)	0	0	0
Return to work costs**			
Total gross workers compensation expenditure (\$)	17,902	73,049	-75.49%
Income support payments – gross (\$)	2,836	34,400	-91.76%

*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)*

**before third party recovery

Data for the past five years is available at:
data.sa.gov.au/data/dataset/afct-work-health-and-safety

Fraud detected in the agency

Category/nature of fraud	Number of instances
Nil	Nil

Strategies implemented to control and prevent fraud

The Trust strives to have in place controls, appropriate to the nature of its business, to ensure that any risk of fraud is managed effectively. 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 the past five years is available at:
<https://data.sa.gov.au/data/dataset/afct-frauddetected>

Whistle-blowers’ disclosure

Number of occasions on which public interest information has been disclosed to a responsible officer of the agency under the *Whistle-blowers’ Protection Act 1993* 0

Data for the past five years is available at:
<https://data.sa.gov.au/data/dataset/afctwhistleblower-s-disclosure>

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 Definitions	9

Data for the past five years is available at: <https://data.sa.gov.au/data/dataset/afct-executiveemployment>

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

Consultants

The following is a summary of external consultants that have been engaged by the agency, the nature of work undertaken and the total cost of the work undertaken.

Consultancies below \$10,000 each		
John Bay	Engineer report for use of excavator in Dunstan Playhouse	\$2,800
	Subtotal	\$2,800
Consultancies above \$10,000 each		
GreenCap	Asbestos Management	\$51,330
Oracle Corporation	Marketing Platform Development	\$60,518
	Subtotal	\$111,848
Total all consultancies		\$114,648

Data for the past five years is available at:

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

See also the Consolidated Financial Report of the Department of Treasury and Finance <http://treasury.sa.gov.au/> for total value of consultancy contracts across the SA Public Sector.

Contractors

The following is a summary of external contractors engaged by the agency, the nature of work undertaken and the total cost of the work undertaken.

Contractor	Purpose	Value
Artists and musicians x 138	Adelaide Cabaret Festival 2018, Christmas Proms 2017 and various functions	\$365,682
Adelaide oval SMA Ltd	Food and Beverage staff	\$5,100
Ceasefire	Fire safety audits	\$15,210
Ensyst Pty Ltd	IT managed services	\$1,000
Finikiotis and Father	Tax services	\$1,000
HAYS Personnel	IT contract staff	\$6,219
Jones MacQueen	Show production	\$24,000
KT Design	Graphic Design services	\$8,730

Marianne Grasso	Graphic Design services	\$1,040
Micropay Personnel	Payroll Contractor	\$4,655
Performing Arts Services	Show Commissioning	\$45,000
Production and Design contractors x 49	Adelaide Cabaret Festival 2017/18, Adelaide Guitar Festival 2018, UNESCO events, Euridice Dixon vigil, OzAsia 2017/18, Walk of Fame opening	\$169,430
Rawsons Electrical	Electrical services	\$102,932
Skill Hire	Food and Beverage staff	\$97,241

Data for the past five years is available at:
data.sa.gov.au/data/dataset/afct-contractor-data

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

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

Financial performance of the agency

The following is a brief summary of the overall financial position of the agency. The information is unaudited. Full audited financial statements for 2016-17 are attached to this report.

Adelaide Festival Centre Trust reports a Total Comprehensive Result of \$4.732 million (which includes grant funding of \$8.22 million for the purchase of Her Majesty’s Theatre and a write down of \$5.639 million on demolition of Her Majesty’s Theatre and adjacent property in preparation for redevelopment). Operationally, AFCT generated \$20.7 million in commercial revenues despite the five-month closure of Festival Theatre and Her Majesty’s Theatre for three months.

Other financial information

Nil

Other information requested by the Minister(s) or other significant issues affecting the agency or reporting pertaining to independent functions

Nil

Section B: Reporting required under any other act or regulation

The South Australian Carers' Recognition Act 2005

Adelaide Festival Centre recognises the role carers play in our society and acknowledges the responsibility to provide care is a joint one between the carer, service providers, public institutions and all levels of government. We respect carers' right to access a wide range of responsive, affordable services to support them.

Adelaide Festival Centre promotes the use of the Companion Card which entitles carers to attend an event with the person they are caring for free of charge. The scheme is run by a third party and we offer Companion Card tickets to all Adelaide Festival Centre produced shows and encourage our commercial hirers to do the same.

Reporting required under the *Carers' Recognition Act 2005*

The *Carers' Recognition Act* 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.

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.

Section C: Reporting of public complaints as requested by the Ombudsman

Summary of complaints by subject

Public complaints received by enter name of section or location.	
Category of complaints by subject	Number of instances
BASS – technical errors/fees/website/etc	9
Venue – Adelaide Festival Centre – Disability access	7
Venue – Adelaide Festival Centre – Food and Beverage	23
Venue – Adelaide Festival Centre – seats/sightlines/etc	17
Venue – Adelaide Festival Centre – foyers/facilities/etc	7
Venue – Her Majesty’s Theatre – foyers/facilities/etc	18
Venue - Adelaide Festival Centre – redevelopment access	13
Shows and performances	25
Car Parking – Disability access	9
Car Parking – Miscellaneous	5
Greenroom	1
Walk of Fame	3
Miscellaneous – Latecomers/disruptions during shows	8
Miscellaneous – Social Media	2
Miscellaneous – Political Issues	1
Miscellaneous – Patron Dress Code	1

Data for the past five years is available at:
<https://data.sa.gov.au/data/dataset/afct-summaryof-complaints>

Complaint outcomes

Nature of complaint or suggestion	Services improved or changes as a result of complaints or consumer suggestions
<p>Redevelopment communication: Following patron feedback around the Festival Theatre’s five-month closure and patron concern about access when the theatre reopened in December 2018, the communications and wayfinding plan was extensive.</p>	<ul style="list-style-type: none"> • Adelaide Festival Centre website was updated far in advance to mitigate confusion and make access points clear • Your Visit emails and SMSs were reviewed and updated in the lead up to the reopening • Wayfinding signage was placed around the precinct, covering all access pathways from North Terrace • Patrons with disability (as per their ticket booking) were contacted in advance to ensure access instructions and options were clear. • Adelaide Festival Centre marketing team members and senior managers were assigned to specific crunch points in the 45 minutes prior to each performance to guide and assist patrons to the venue (using light wands and themed accessories to keep things light and fun)
<p>Redevelopment accessibility: A patron with tickets to see a Festival Theatre State Opera performance elected not to attend following news of major event road closures on King William Road. The patron shared his disappointment about access for patrons with disability on social media.</p>	<p>State Opera provided tickets for another performance (on a night without road closures) and Adelaide Festival Centre and State Opera organised a hire wheelchair from the Festival Theatre drop off point. The patron was grateful but concerned about future visits.</p> <p>Adelaide Festival Centre staff provided the patrons tickets to an Adelaide Cabaret Festival show and worked with the patron and front of house teams to ensure a smooth follow up visit, including a hire wheelchair and escort, drop off zone greeting and detailed visit instructions.</p> <p>The patron’s visit was extremely positive and he was encouraged to contact BASS to discuss access arrangements before his next visit.</p>
<p>Performance cast change: When the leading actor in Rocky Horror the Musical was replaced mid-season there were a number of complaints and requests for refunds including 3 refund requests received by Live Performance Australia.</p>	<p>Refunds were not provided due to the use of an understudy or patron change of mind. This practice is standard across the ticketing industry and is consistent with the Ticketing Code of Practice published by Live Performance Australia (the governing industry body). Adelaide Festival Centre provided concerned patrons a link to the code and invited further enquiries to BASS.</p>

Data for the past five years is available at: <https://data.sa.gov.au/data/dataset/afct-summaryof-complaints>

Appendix: Audited financial statements 2017-18