

Adelaide Festival Corporation

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Annual Report to Parliament September 2015

for the period 1 July 2014 to 30 June 2015

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**Government
of South Australia**

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1.0 Board and staff

Adelaide Festival Corporation Board

Chair	Richard Ryan AO
Members	Christie Anthoney Mr Steve Brown (term expired May 2015) Amanda Duthie Peter Goers OAM Ms Megan Hender (commenced June 2015) Ms Judy Potter (commenced May 2015) Tammie Pribanic (term expired May 2015) Graham Walters AM

Staff (at 30 June 2015)

Artistic Director 2013 - 2016 Festival Chief Executive	David Sefton Karen Bryant
Marketing Executive	Hilary Abel
IT Manager	Tammy Bands
Senior Finance Officer	Wendy Bennett
Philanthropy Director	Sara Bradshaw
Program Administrator	Kate Donnelly
Publicity Manager	Duncan Fraser
Program Executive	Jude Gun
Finance Officer	Meredith Holden
Special Events Production Manager	Adam Hornhardt
Production Director	Taren Hornhardt
Finance & Administration Director	Trevor Horskins
Writers' Week Coordinator	Anna Hughes
Digital Marketing Executive	Sam Jozeps
Assistant to the Artistic Director	Flower Knutas
Director Writers' Week	Laura Kroetsch
Executive Officer	Charné Magor
Production Administrator	Brianna Meldrum
Program Director	Lesley Newton
Production Administration Coordinator	Maggie Oster
Technical Manager	Mark Pennington
Marketing & Communications Director	Michelle Reid
Marketing Executive	Daniella Ricciardi
Marketing & Communication Director	Kaye Weeks
Program Executive, Contemporary Music	Anne Wiberg

2.0 Highlights, operations, initiatives

A D E L A I D E F E S T I V A L

'A curated arts festival of exceptional quality that brings the world to Adelaide and takes Adelaide to the world'

Since 1960 the Adelaide Festival of Arts has always been about bringing the very best of the world's art to Adelaide and increasingly it is also about taking Adelaide to the world; shining a bright spotlight on the City of Adelaide as a destination for cultural tourism. The Festival plays a major role in establishing South Australia's reputation as a cultural leader and respected internationally for its excellence, innovation and artistic leadership.

All events in the Adelaide Festival program are carefully handpicked as the very best that can be brought to Adelaide each year, with a curatorial approach that attracts interest and attendances from all over Australia and overseas. It remains recognised as one of the most prestigious multi-arts festivals and certainly one of the most adventurous and inspirational. The Festival maintains a competitive edge against other Australian festivals through the presentation of a large portion of exclusive events of significance and an overall curatorial approach that is of the highest international standard.

The high regard with which the Festival is viewed nationally and internationally is evident by the large number of visitors that travel to the Festival each year in increasing numbers from all around Australia and overseas. The Festival plays a vital role in marketing the State as a tourist destination, promoting a positive and forward-looking creative image of South Australia, enhancing this State's reputation and creating a flourishing environment of vibrancy, and creativity.

The Adelaide Festival of Arts has long been associated with our State's creative identity on the international stage. Now more than ever the Adelaide Festival is investing significantly in promotion nationally and internationally to maximise the further opportunities that exist for growth in interstate and international cultural tourism in March every year.

2015 Adelaide Festival

2015 celebrates the 55th year of the Adelaide Festival of Arts and the 30th Festival program.

Held in Adelaide from 27 February - 15 March 2015, the program incorporated Adelaide Writers' Week (28 February to 5 March) and WOMAdelaide (6 to 9 March) alongside an extensive cross art form curated program featuring **42 music, theatre, dance and visual arts events**, of which **26 were exclusive** to Adelaide and **22 premieres**.

Artistic Director David Sefton's third festival provided the highest quality of international programming, including 62% of events exclusive events to Adelaide, specifically targeted to draw audiences from all over Australia to Adelaide. Of our ticketed audiences, **28.5%** travelled to the festival from outside South Australia. Significant growth in interstate and overseas has been achieved by the festival each year over the past three years.

A signature of the 2015 program was the high level of major free events provided to the public including Blinc, Bill Viola and Writers Week.

861 participating artists and writers came to Adelaide from over 20 countries including; France, Morocco, Ireland, Italy, Belgium, USA, Brazil, Portugal, Korea, UK, Hungary, Netherlands, Grenada, Jamaica and Republique De Guinee.

Two years in the planning and the centrepiece of the 2015 visual arts program, *BlinC* was a giant outdoor gallery free to the public every night of the festival. The many commissioned digital artworks attracted audiences of all ages with crowd favourites, including; *A-Synchron*, shown on both the Festival Theatre roof and Parliament House; *Elephantastic!* a giant trumpeting 3D elephant; and *Submergence*, which filled the Elder Park Rotunda with glorious floating points of coloured LED light. *BlinC* was complemented by the broadest selection of works by Bill Viola presented in Australia, which also attracted thousands of festival goers.

The 2015 ticketed program featured, *Azimut*, *Dylan Thomas - Return Journey*, *Beckett Triptych*, *Jack and the Beanstalk*, *La Merda*, *SmallWaR* and conversations with Bill Viola and Dan Barber. Other elements of the ticketed program include the Australian debut of renowned American Cedar Lake Contemporary Ballet as well as the coup of bringing, not just to Adelaide but to Australia for the first time, iconic composer Danny Elfman, in the massive concert presentation of *Danny Elfman's Music from the films of Tim Burton*. Elfman's famous scores were performed by Adelaide Symphony Orchestra and Adelaide Festival Chorus with visuals of Tim Burton's original film illustrations on the big screen. In an Adelaide exclusive, Elfman himself performed live, reprising his role of Jack Skellington from *The Nightmare before Christmas*.

The 2015 festival also featured the world premiere of two commissioned music events *Fela! The Concert* – a riotous celebration of musical pioneer Fela Kuti and Eric Mingus' *Tommy* – a show that lived up to its promise of being one of the most radical takes on a rock opera. *Blow the Bloody Doors Off!!* celebrated the music from Michael Caine's most iconic films.

The *Gavin Bryars in Residence* program included Bryars conducting a range of productions with the Adelaide Symphony Orchestra, *Unsound Adelaide* continued to move into unexplored territory with three sellout nights at the Freemasons Hall and Kid Koala's *Nufonia Must Fall*, a co-commission by Adelaide Festival, mesmerised audiences with the quiet, gentle charm of his award-winning graphic novel of the same name brought to life in a multi-disciplinary puppet show. Other theatre program highlights included Italian actress Silvia Gallerano's blistering monologue *La Merda*; formidable Irish actress Olwen Fouéré's spellbinding performance in *riverrun* and Belgian Valentijn Dhaenens' powerful *SmallWaR*; a follow-up piece to the popular *Big Mouth* from the 2014 festival.

The close of the festival saw the whip-sharp and decidedly adults-only *Beauty and the Beast* (UK); Stan's Cafe (UK) with thought-provoking *The Cardinals*, and the stories of Australia's often unsung war heroes in *Black Diggers*.

Some of Australia's most respected media publications recognised the quality of work included in the 2015 Festival. Significant international coverage was also received profiling the Festival and Adelaide as a cultural tourism destination. Features appeared in highly regarded international media publications including The Guardian, The Stage UK, New York Times, and Huffington Post.

'This is, of course, precisely the reason we have international arts festivals – to expose audiences to stories and styles we would not otherwise experience.' **The Guardian**

'The Festival that continues to break new ground in what shapes the modern arts scene not only nationwide, but worldwide.' **Aspire Magazine**

'Three standing ovations closed the evening.' **Broadway World on The Music of Danny Elfman**

'Adelaide Festival turned a negative - Adelaide's local of a dedicated contemporary art gallery – into a positive in staging Bill Viola's fine art videos across three ideal venues, Art Gallery of South Australia, Queens's theatre and Lady Chapel in St Peters Cathedral.' **The Advertiser**

'One of the world's finest curated music Festivals...' **The Guardian on Unsound**

The Festival carefully curated its programming to attract a broad audience and specifically to attract first time and younger audiences. The Festival achieved significant audience growth with attendances estimated at **600 548**, the highest attendance in five years. Total ticket sales for

festival presented events rose by 7%. Demonstrating an impressive growth of young and new audiences, 18% of ticket buyers were under 30 years of age and 8% of total patrons were attending their first ever Adelaide Festival. This represents an exciting success indicator in the Adelaide Festival's audience development strategy for a sustainable long-term future.

Loyal Festival lovers were still well represented with **33%** of the audience having attended at least ten or more Adelaide Festivals.

The number of individual tickets sales increased by 7% from the previous year however, with a high volume of low priced tickets sold, the average ticket price decreased from 2014. The overall impact of ticket sales on the Festival meant a decrease in its ability to achieve box office target overall.

Summary of Key 2015 Adelaide Festival of Arts in numbers:

- 150 performances and 42 separate events
- 22 Australian premieres and 26 events exclusive to Adelaide
- 7 specially commissioned events and 4 co-commissioned events
- 85 international and Australian writers were in conversation over six days at Adelaide Writers' Week, Australia's largest FREE literary festival.
- In 2015, total gross expenditure in South Australia associated with the event (attendances, entertainment, accommodation etc.) was estimated at \$74.4 million and generated 122 070 visitor nights for local accommodation providers
- 18 448 ticket buyers travelled to the festival from interstate or overseas.
- Highest recorded attendance in five years (over 600 000)
- Revitalised Patron donor program resulting in a growth of almost 200%

Adelaide Writers' Week

Australia's largest free literary festival, Adelaide Writers' Week, enjoyed its biggest crowds yet within the beautiful outdoor setting of the Pioneer Women's Memorial Gardens.

Previously tasked to re-invigorate the event in 2012 Director Laura Kroetsch continued her impressive reimaging of Adelaide Writers Week in her fourth year as director.

An estimated **120 000** people attended and the program proved very successful in attracting new audiences with **16%** of Writers' Week attendees coming to the event for the first time. Auslan interpretation of sessions was included across the program, with a large number of participants from the deaf community engaging with Writers' Week.

Adelaide Writers' Week remains the only writers' festival in Australia for which events are still predominantly free. This means that the event offers unique community access and this year's Festival saw young and old enjoying everything the event had to offer. Writers' Week is very much a multi-generational event with large groups of children, parents and grandparents attending together to share experiences.

Laura Kroetsch's fourth Adelaide Writers' Week also drew capacity crowds, stimulated and entertained by a high quality program of discussion between some of the world's great writers and thinkers. Some of the most popular sessions involved Robert Dessaix, Julia Gillard, Dan Barber, Helen Garner, David Marr and Roxane Gay.

This year saw the continued expansion of the ever-popular Kids' Weekend with children and adults alike enjoying a fun and adventurous program of reading, art and performance.

A total of **86** writers (33 international, 53 Australian writers) took part in Writers' Week with 33 Australian and 2 international panel chairs. Writers from the following countries participated:

- Australia
- Austria
- Canada
- Denmark
- France
- India
- New Zealand
- United Kingdom
- United States
- Spain

Adelaide Writers' Week sells a large volume of books over a short period of time and with consolidated effort and messaging over the past two years, the festival has seen a large increase in book sales. The success of the program this year in particular was reflected in a 13% increase in book sales, a record increase for the event.

Year	\$ of book sales
2012	241 124
2013	198 004
2014	265 267
2015	298 762

Peter Goldsworthy AM continued in his role as Chair of the Writers' Week Advisory Committee. Other committee members throughout the year included Peter Goers OAM (Board Representative), Amanda Duthie (Board Representative), Jason Lake, Sarah Tooth, Sean Williams, Dyan Blacklock, Nick Jose, and Brian Castro.

Economic impact, Tourism and Research

The Adelaide Festival once again commissioned extensive research into its audiences, with both McGregor Tan Research and industry expert Barry Burgan undertaking economic impact studies of the 2015 Festival.

The 2015 Adelaide Festival of Arts delivered to South Australia significant economic benefit.

Total gross expenditure associated with the 2015 Adelaide Festival was estimated at **\$74.4 million** (excluding WOMADelaide), which was an increase of 16% from the previous year, with Visitor specific spend one of the highest achieved for a major South Australian event. The Adelaide Festival generated a total net economic benefit in excess of \$27.3 million (a 15.5% increase on 2014) for the State. This impact is estimated as creating **304** full time equivalent jobs across a range of sectors.

Tourism is a high priority for the Adelaide Festival and the Festival's commitment to this is clearly articulated through its program direction, its investment of time and resources into long term growth of visitation, and its commitment to measuring interstate and overseas attendances as one of its key performance indicators of success.

Over the past few years the Adelaide Festival has invested in partnerships with the South Australian Tourism Commission, Emirates Airlines and international media outlets with the objective being to increase the international awareness of the Adelaide Festival by promoting the City and the event as a must-visit cultural destination.

Adelaide Festival is renowned for progressive programming and its competitive point of difference over other festivals nationally remains in its innovative and unique programming choices, a high proportion of which is presented exclusive to Adelaide within Australia; and its resulting tourism figures. **18 148** people travelled to the Adelaide Festival from interstate and overseas.

Visitors stayed an average of **10.3 nights** (up from 7.8 nights in 2014) on their visit, resulting in the generation of **122 070 bed nights** for South Australian accommodation providers.

Total Interstate and Overseas Visitation

- 2015 – Total Visitors 18 448 (Interstate Visitors – 13 788; Overseas Visitors – 4660)

These figures highlight a significant increase in the number of visitors who attended the Adelaide Festival over the past three Festivals. With targeted investment in promotion nationally and internationally the festival has achieved a very impressive growth of **32%** in interstate attendances and overseas visitation to the festival increased by **25%** over the same period.

The preeminent positioning that achieves such visitation and economic benefits relies on the highest level of program content and unique curatorial direction.

In relation to the 2015 Adelaide Festival, the following data regarding overseas visitors was collected:

- 32% of the overseas visitors came from the United Kingdom, while others originated from Asia (13%), Germany 8%, France 8%, Other European Countries 13%, USA 8%, Canada 8%, and New Zealand 5%. There were also visitors from South America and Africa.
- The location of residence of interstate visitors this year was
 - New South Wales 42%
 - Victoria 29%
 - Queensland 15%
 - Western Australia 9%
 - Northern Territory 3%
 - ACT 2%
- 45% of visitors were attending their first Adelaide Festival, and 84% indicated they would be likely to visit Adelaide again as a result of the visit to the Adelaide Festival.
- 98% of overseas visitors stated that they viewed events such as the Adelaide Festival as extremely important in profiling a City or State, and as an important part of the State's identity.

In addition to the market and economic research undertaken the Festival continued its ground breaking cultural value impact study (the first of its kind in Australia) conducted by an international research team led by Flinders University. This Cultural Value Research Project (CVRP) saw researchers studying a wide range of festivals, events and cultural organisations as part of an international partnership with researchers in Sweden, Canada and Australia. The Cultural Value Research Project (CVRP) investigates the socio-cultural impacts of festivals and events for the community and State in which they are staged by determining a cultural value.

Economic Impact Summary

Year	Total gross expenditure associated with event.	Total net Economic Impact	Visitor Specific Spend	Total No : Visitors	Estimated Bed nights	Visitors Average Stay
2014	\$64 M	\$23.7 M	\$13.7 M	18 148	119 259	7.8 nights
2015	\$74.4 M	\$27.7 M	\$15.7 M	18 448	122 070	10.3 nights

Media Coverage

The Festival and Writers' Week were featured 1630 times in the media (across 159 days) reaching a cumulative potential audience of 116 464 862 with a combined advertising space rate (ASR) for this coverage of \$A 22 936 750. A total of 4275 radio, press, television and internet reports in Australia mentioned Adelaide Festival 2015 over the same period.

Most coverage (63.7%) aired on radio, followed by press (19.2%), television (12.3%) and internet (4.8%) coverage.

Approximately 60 press releases were created and distributed to targeted media during the campaign. Media rich press kits were created for each event within the festival and made available for download on adelaidefestival.com.au/media

The Festival received coverage within in flight magazines of Qantas, Jetstar, Virgin and Emirates.

Chart 1 All Media

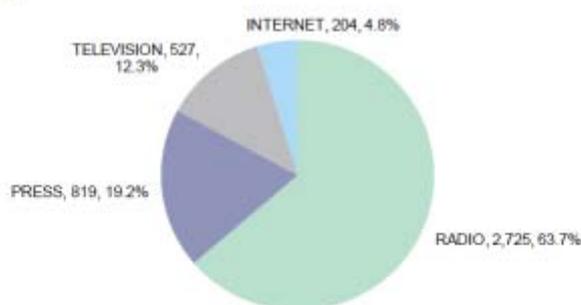


Table 1

MEDIA TYPE	VOLUME	AUDIENCE/ CIRCULATION	ADVERTISING SPACE RATES
RADIO	2,725	15,458,100	\$14,786,827
PRESS	819	94,042,220	\$6,300,486
TELEVISION	527	6,962,000	\$1,714,279
INTERNET	204	2,542	\$195,159
TOTAL	4,275	116,464,862	\$22,936,751

Pay What You Can Initiative

As part of the Festivals continuing efforts to ensure access to the greatest number of people, the Festival developed and implemented a new initiative piloted during the 2015 Adelaide Festival of Arts - **Pay What You Can**

By its title, this means-tested scheme clearly targeted those in the community most in need - low income earners including pensioners, full time students and the unemployed. Eligible patrons presented their current healthcare card, pension card or full time student card at the box office to access a **Pay What You Can** ticket via donation of an amount chosen by the patron, based on what they could afford.

Three shows were selected to trial the scheme, with these shows being three of the largest and highest profile events within the program.

The **Pay What You Can** scheme sold 153 tickets across the three shows offered (*Cedar Lake*, *Fela!* and *The Music of Danny Elfman*) for a total of \$1,700 in income. 69% were pension cardholders, 23% were healthcare cardholders and 8% were full time students.

They donated between \$1 and \$50 per ticket (averaging \$11 per ticket) and the feedback received was overwhelmingly positive. Following are some excerpts taken from our Pay What You Can patron surveys:

It is fantastic, fabulous; given us something we can go to and enrich our lives.

The greatest idea I've heard of in a while and will hopefully be extending to other shows / events.

A fantastic idea to help those who wouldn't have otherwise seen the show.

Many, many thanks. I attended all three shows on offer. You have made my life happier. Please do this again.

Thank you. You enabled me to see extra two shows after supporting the Adelaide Festival, WOMAD and Fringe on just \$1,200 per fortnight income from both super & minimal pension.

Couldn't afford it otherwise.

Access and Inclusion Program

The Adelaide Festival continued its award winning access initiatives for which it continues to receive national recognition.

The Adelaide Festival recognises its responsibility to achieve genuine outcomes and influence decisions of our peers; beyond written policies and procedures.

Over the past few years the Festival has developed and implemented a broad range of award winning initiatives, establishing an Australian benchmark for best practice and ensuring that Adelaide Festival events are inclusive of the broadest possible participation.

As well as ensuring that the Festival is as accessible as possible, our initiatives aim to rebuild disabled, sight impaired and deaf peoples' confidence in engaging with arts and cultural events. The Festival partners with Access2Arts in delivering a range of access activities.

The Festival built upon past successes with a new initiative for 2015, Adelaide's first adult relaxed performance which was presented within the season of Beauty & the Beast. The relaxed performance is specifically designed for people who benefit from a more relaxed environment, including people with an Autism Spectrum Condition, sensory and communication disorders, or a learning disability. Lighting and sound levels are adjusted, and the performance takes place with a supportive environment and an expectation and understanding by the performers, venue staff and other audience members that noise disruption may occur within the audience throughout the event.

Our comprehensive disability activities are integral to the culture of our organisation and the Festival is committed to ensuring we continue to further develop our relationship with these communities through improved access and engagement strategies.

2015 Overview of key access initiatives and achievements:

- 6 Auslan introduction videos produced about shows for the website
- 22 events and performances were Auslan interpreted
- 7 Audio Described performances (14.3 % increase form 2014)
- Open Captioned performance
- Relaxed performance (Adelaide's first) of *Beauty & The Beast*
- Contracting web designers with expertise in Accessible websites
- Large text version of program downloadable from website for visually impaired users
- Audio versions of the Festival program including genre based available online
- Braille map, Writers' Week Program printed in braille and a USB resource and a CD (widely distributed for free) which included an audio description of the site as well as a list of all participating writers books available in braille and in audio formats developed for Writers' Week site
- The Adelaide Festival booking guide, visual arts program and Adelaide Writers' Week program were produced in large text format and available on the website
- Audio version of the program offered online
- Adelaide Writers' Week and Artists' Week sessions were live-tweeted so they could be enjoyed online by deaf and hard of hearing patrons plus patrons whose limited mobility restricted their ability to attend the events
- Adelaide Festival's outdoor managed venues and events offered improved access services
- Watering stations for guide dogs plus wheelchair charging stations were provided at Adelaide Writers' Week.

South Australian Arts Leadership & Collaboration

The Adelaide Festival takes seriously its position as a leading arts organisation locally and nationally. A large number of local arts workers gain employment through the festival each year and the festival invests in development of both its ongoing, contract and casual workforce to ensure the highest level of capacity available in South Australia each year for the delivery of world class arts events.

The Festival seeks each year to engage with a wide range of South Australia artists, arts workers and arts companies through the presentation of projects of scale and significance that might not otherwise have been realised without an international festival context. In addition to this a wide range of South Australia artists are engaged in a variety of shows produced in Adelaide specifically for the Festival. Of the 861 artists and writers involved in the 2015 festival 332 of these were South Australian.

The Festival continued its strong partnership with the Adelaide Symphony Orchestra (ASO) to present Danny Elfman's Music from the films of Tim Burton at the Adelaide Entertainment Centre. This very special event also featured the Adelaide Festival Chorus (per Adelaide Chamber Singers) and local boy soprano Charlie Wells.

The ASO further partnered with the Festival with *Jesus Blood Never Failed Me Yet*, presented as part of the Festivals extensive Gavin Bryars in Residence program. Other local artists involved within the *Gavin Bryars* program were Adam Goodburn and Nicholas Cannon (*Marilyn Forever*) and Anna Coleman and Imants Larsens (*Gavin Bryers Ensemble*).

Zephyr Quartet featured in Adelaide Festival produced shows *Tommy* and *Blow The Bloody Doors Off* and other local musicians Lyndon Gray, Matthew Carey, Ben Todd, Sam Eads were also involved in *Tommy*.

Regular Adelaide Festival contributors the Adelaide Chamber Singers and the Australian String Quartet were once again featured within the Festival program with *Late night at the Cathedral* and *Remember Tomorrow*.

The State Theatre Company of South Australia presented a highly successful season *Beckett Triptych*.

As part of the late night contemporary music program the Festival worked with local presenters Soundpond to showcase a range of local DJ's including DJ John, DJ Soulchild, DJ Tor, DJ Penfolds Grunge, DJ Fucking Disco, The F.I.T.T. DJs.

South Australian writers in 2015 Adelaide Writers Week Program included:

Writers

Kate Llewellyn
Jared Thomas
Samela Harris
Julia Gillard
Peter Brune
Susan Mitchell
Andrew Joyner
Amanda Graham
Dan McGuinness

Performers involved in Adelaide Writers Week

Eliza Lovell
Sam McMahon
Stephen Sheehan
Ellen Steele
Andrew Thomas
Rory Walker

SA Discussion Panel Facilitators 2015

Patrick Allington
Stephen Atkinson
Peter Goers
Peter Goldsworthy
Raelke Grimmer
Stephanie Hester
Jill Jones
Jon Jureidini
Cath Kenneally
Laura Kroetsch
Mike Ladd
Amy T Matthews
Julian Meyrick
Dee Michell
Amanda Nettlebeck
Andy Packer
Victoria Purman
Tom Richardson
Lisa Slade
David Sly
Sarah Tooth
Deb Tribe
Sandy Verschoor

The Festival also encourages all staff to actively provide both formal and informal mentoring and support for the wider arts community throughout the year. A large number of staff of the festival are on boards and committees of small to medium arts companies in SA and during the past financial year a number of staff have participated as peer advisors on funding panels and in other advisory roles for the industry. Formal and informal mentoring was provided throughout the year by festival staff across the industry in a range of capacities across all areas of the festivals operations.

The Adelaide Festival Management acknowledges the hard work and support off the Board of Management of the Adelaide Festival Corporation and that of all of its subcommittees. In particular we would like to acknowledge retiring Board members Tammy Pribanic and Steve Brown on their valuable contribution throughout their time on the Board.

Philanthropy and Friends of the Adelaide Festival

In the 2014-15 financial year, the Festival invested heavily in establishing its comprehensive new philanthropy strategy.

Philanthropy is an area where there exists significant potential for the Adelaide Festival to capitalise on future income and it was recognised that a well-considered, detailed plan and investment of resources was needed to maximise opportunities in this area in a sustainable way.

The Festival invested in a Philanthropy Director to lead donor engagement. This is a newly created position within the organisation and it is the first time the Festival has had dedicated resources in the area of donor management.

The Friends of the Adelaide Festival and its associated Angels and Patrons programs continues to provide vital support for the Festival and are an integral part of our community advocacy. Throughout 2014-15 Beverley Brown OAM continued as the Friends of the Adelaide Festival elected representative from July until October 2014.

The Festival is indebted to the tireless work Beverley Brown OAM has undertaken for the festival within this role, which she had held for many years. Beverly continues her association with the Festival as Chair of a new Fundraising subcommittee. In October 2014 Jodi Glass was elected to undertake the role of Friends of the Adelaide Festival elected representative for the remainder of the Financial Year, liaising with Adelaide Festival staff and attending board meetings as an informal observer.

Total revenue from donations and Friends memberships significantly increased for the 2015 Festival, increasing by over \$72 000 from the 2014 Festival.

Philanthropy and Friends Membership income

	2014-15
Annual Friends Membership	288 and \$39 780
Friends Life Members	22 - no income
Chairman's Circle	3 - \$30 000
Director Patron	6 - \$30 000
Producer Patron	12 - \$29 700
Associate Patron	25 - \$27 500
Festival Patrons	15 - \$7 500
Other Donations	\$4 517
Subtotal Donors only	\$129 217
Total (patrons & Friends)	\$168 997

Volunteers shine at the Adelaide Festival

The Adelaide Festival values the contribution of our volunteers and recognises the time, skill and enthusiasm they bring to the Festival. Our aim is to provide volunteers with the opportunity to work within an international arts event and we endeavour to provide our volunteers with the support, training and information they require to undertake their role successfully and enjoyably.

In 2015 we had almost **300** volunteers (100 more than the previous year) contributing **4553** volunteer hours in a variety of behind the scenes and public roles during the event; in roles that range from preparing artist packs to assisting at one of our information booths, marshalling at outdoor events, administration, artist minding, tweeting as well as providing access support. The large increase in volunteer work this year was predominantly due to the huge free public event Bline, which involved digital projection artworks at a variety of sites around the Riverbank precinct and surrounding areas. These ran every night of the festival, with each site staffed by enthusiastic volunteers.

All volunteers are required to attend a general induction as well as site-specific inductions, ensuring that their introduction to the program, the events, the artists and their role is clear and enjoyable for everyone.

Post Festival, our volunteer's thank you celebration was well attended with every volunteer receiving a certificate of appreciation.

Volunteer age profile

Age range	%
Aged 25 years or under	31
Aged between 25 and 50 years	33
Aged 50 years or over	36

Corporate Support

The Adelaide Festival continued to strategically align with premium and iconic South Australian brands and secured corporate sponsorship from 34 organisations.

Corporate sponsors generated approximately \$1.87 million in financial support for the Adelaide Festival, as a combination of cash and budget relieving contra sponsorship. Partnership packages were tailored for each organisation to best meet mutual objectives.

The Festival gratefully acknowledges the continued support of all of its sponsors without whom the festival could not flourish.

Government Partners	Government of South Australia (through Arts SA) Adelaide City Council Southaustralia.com (through SATC)
Major Partners	Bendigo and Adelaide Bank The Advertiser Seven Network ABC Emirates Airline
Key Partners	Coopers University of South Australia Show Group Petaluma Australia
Presenting Partners	Adelaide Festival Centre Adelaide Airport Bass Telstra Qantas Santos Technical Direction Company Lipman Karas
Corporate Supporting Partners	McGregor Tan Research CIBO Espresso Ketel One Vodka (Diageo) Aussie Cider Hughes Limosines APN Outdoor Solitaire Automotive Jolleys Boathouse Avant Card Visualcom Coca-Cola Amatil
Other Supporting Partners	Adelaide Flower House Aesop Bracegirdle's House of Fine Chocolate Fyfe Pty Ltd Intercontinental Adelaide

3.0 The Adelaide Festival's Strategic overview

Vision

- to present a unique multi arts festival experience of the highest international calibre that consistently demonstrates artistic integrity and leadership and is Australia's premier cultural destination.

Core Values

- to ensure that **vision** and **purpose** guide the organisation's and the event's direction;
- to ensure that artistic endeavour and the **integrity** of the artistic program remains the primary driver of the Festival;
- to maintain organisational processes that are **transparent** and equitable;
- a commitment to achieve and sustain **excellence** in every area of operation;
- a commitment to Festival events and experiences that include a sense of **celebration**.

Current Strategic Goals (2013 to 2018)

- **To be broadly recognised as the premier national festival at a local, national and international level**

To re-activate and re-energise the Festival's artistic position as the major nexus for arts and culture on a state, national and international basis through the highest level of curatorial and artistic leadership for the Festival (both main festival program and Writers' Week), with annual outcomes recognised at the very highest international standard. Subsequently, to maintain and further develop a high level of interstate and overseas visitation, significant national and international profile and a strong sense of local South Australian and national pride.

- *Cultural leadership through adventurous, bold and dynamic artistic vision that inspires and captures people's imaginations;*
- *Promote and deliver 'Exceptional Quality'. The importance of premium status rather than quantity of offerings;*
- *The highest standard of artistic practice in the country with a program of the most exciting productions and events from around the world;*
- *A high representation of world premiere and Australian premieres (exclusivity) that attract visitation;*
- *Maximised engagement with the community through a wide range of events and initiatives (including a component of free events);*
- *Successful international and national recognition.*

- **To maximise positioning as a unique, leading arts organisation**

- *Identify points of difference and areas in which leadership across all areas of the organisation can be further developed, promoted and utilised;*
- *To broaden and deepen engagement with all stakeholder groups;*
- *Identify and develop strong relationships with people of influence across all sectors and activate these as advocates;*
- *Ensure we maintain innovative high profile marketing / PR campaigns of the highest quality across a wide range of communication platforms;*
- *Ensure the highest level of corporate governance and risk management to support the artistic objectives of the festival.*

- **To broaden our audience reach**

- *Achieve a long term trend to increase overall audience numbers (both ticketed and overall attendance numbers) whilst ensuring that artistic quality (and uniqueness) is not compromised;*
- *Attract and maintain new audiences (including niche markets and younger audiences).*

- **To develop stronger, more effective partnerships across government, tourism, media and the corporate sector to maximise outcomes for the Festival and for the state of SA**
 - *Deepen engagement with sponsors with an innovative and high quality benefits package;*
 - *Develop and deliver a comprehensive communications strategy that more proactively tells 'the festivals story'.*
- **To develop a more sustainable financial model for the future ensuring ongoing maximum support for the cultural objectives of the Festival at the highest level**
 - *Develop a three year financial model that ensures increased financial security;*
 - *Continue to improve the cash position of the Adelaide Festival Corporation;*
 - *Develop income streams to maximise financial flexibility;*
 - *Achieve a reserve strategy to enable ambitious artistic risk taking in the future;*
 - *Invest appropriately in development of a long term philanthropic strategy;*
 - *Develop ability to invest in world-class commissions to ensure access to premieres of the highest quality new work;*
 - *Ensure that the Festival operates within its available resources.*

South Australia's Strategic Plan

The Festival's Strategic Overview and associated cultural and business outcomes connect with objectives of the South Australian Strategic Plan (SASP). In particular, the work of the agency contributes directly to the following SASP objectives and targets:

SASP Vision: Our Communities are vibrant places to live, work, play and visit.

SASP Goal: We are committed to our towns and cities being well designed, generating great experiences and a sense of belonging.

SASP Target 1: Urban spaces. Increase the use of public spaces by the community.

The Adelaide Festival of Arts aims to engage the community through enlivening the City and State utilising traditional, alternative and public performance and visual arts spaces.

Activating community spaces is a high priority for the Adelaide Festival and the Festival prides itself on continually providing a leadership role in 'Place making', with a strong history of community place making through unique thematic activations of open and underutilised public spaces. Whilst in most cases such festival activations are ephemeral, each aims to provide longer lasting investigations in terms of how spaces and communities might interact in creative and innovative ways.

This has been seen in recent years through innovative use of the Hajek Plaza (located behind Parliament House) with *Barrio*, and the Riverbank with *Lola's Pergola*.

For 2015 one of the Festival's signature events *Blinc* involved projection art focused throughout the developing Riverbank area and with works on buildings around the Hajek Plaza and on the side of 1 King William Street. This project created a digital public art walking trail for Festival goers around the precinct. The *Blinc* bar in Elder park created a space for patrons to get food and drink in between exploring *Blinc* installations or before and after Festival shows.

Such activation demonstrates how public spaces might be 'inhabited' by communities in the future; thereby having long term benefits for urban development and community building.

As always, the Adelaide Festival's Writers' Week filled the Pioneer Women's Memorial Garden with record attendances, and the largest display ever within Australia of Bill Viola works extended beyond the traditional exhibition spaces of the Art Gallery of SA to the historic Queens Theatre building and St Peter's Cathedral – Lady Chapel.

SASP Goal: We are the Festival State; our Festivals, cultural venues and events create a vibrant and energetic atmosphere, generating excitement.

SASP Target 3: Cultural Vibrancy – arts activities. Increase the vibrancy of the SA arts industry by increasing attendances at selected arts activities by 150% by 2020.

The 2015 Adelaide Festival of Arts attracted the **largest attendance numbers seen** at an Adelaide Festival in over five years (over 600 000) with a number of large-scale free events offered including *Blink*, *Adelaide Writers' Week* and *Bill Viola*.

Just as importantly, the Adelaide Festival has been strategically developing new audiences through the programming of events over the past 3 years that attract first time Festival audiences and younger audiences, and sustains these attendances for future years. Investment in such strategies will be crucial in ensuring longer-term audience growth for the arts in South Australia.

The Festival's award winning investment in Disability Arts Access continues to achieve leadership results in attracting and maintaining new audiences across a range of disability communities attending arts events.

- The volume of individual tickets sold rose by **7%** from 2014;
- **18%** of ticket buyers were under 30 years of age (increased from 12 % in 2014 and 8% in 2013);
- **8%** of the Festival's ticketed audiences were attending their first ever Adelaide Festival, with **15%** attending for the first, or second time and a further 17% attending their third or fourth festival. **33%** of audiences had attending 10 or more Adelaide Festivals, demonstrating the loyalty of festival goers;
- **16%** of Adelaide Writers' Week attendees were attending their first ever Writers' Week;
- Continued growth in both interstate and overseas attendances for the Adelaide Festival.

SASP Goal: We are known world-wide as a great place to visit.

SASP Target 4: Increase visitor expenditure in South Australia's total tourism industry to \$8 billion.

National and International promotion and tourism is a high priority outcome for the Festival, with visitation one of the key performance indicators by which the Festival measures its success as a unique, internationally renowned event. The Adelaide Festival's commitment to tourism is clearly articulated through its program direction, its investment of time and money into long-term growth of visitation, and its commitment to interstate and overseas visitation as a measured Key Performance Indicator of the Festival's success. Whilst it would be cheaper for the Festival to tour shows that are appearing at other Australia cities the Festival program had over 62% of events presented exclusive to Adelaide within Australia. This, along with the high quality of such events, means that Adelaide Festival attracts a proportionally high number of interstate and overseas visitors (28.5% of ticketed attendances for the 2015 Festival) and visitors to the Festival are big spenders who stay on average 10.3 nights in South Australia. This generated 122,070 bed nights for local accommodation providers.

The Festival has made considerable investment over the last two years, capitalising on opportunities to attract increased visitors to the Festival.

Interstate attendances to the Festival increased by **32%** over the past three festivals, and overseas attendances increased by **25%** over the same period.

The 2015 Adelaide Festival attracted **13 788** interstate visitors and **4 660** overseas visitors.

Independent research shows that the Adelaide Festival consistently generates one of the highest levels of visitor specific spend compared to any of the other Adelaide events.

45% of visitors were attending their first Adelaide Festival.

Key outcomes specific to the area of tourism and economic impact included:

- 18 448 festival-goers travelled to Adelaide for the Festival;
- The Festival visitors generated a total of 122 070 visitor nights in the city and a gross expenditure of \$74.4m. This represents an increase of 16% on the 2014 Adelaide Festival. These figures exclude WOMADelaide attendances;
- Visitors to the Festival directly boosted the total net economic benefit (new money) to the State generated by the 2015 Festival to \$27.7 million, which was an increase of 15.5% over 2014 (excluding WOMADelaide);
- The impact on the economy of the new expenditure created by the Festival is estimated to be 304 FTE's for South Australia across a range of employment sectors.
- The location of residence of interstate visitors this year was
 - New South Wales 42%
 - Victoria 29%
 - Queensland 15%
 - Western Australia 9%
 - Northern Territory 3%
 - ACT 2%
- The location of residence of overseas visitors this year was
 - United Kingdom 32%
 - Asia (China, Hong Kong, Japan, Singapore & India) 13%
 - Other Europe (not including specific countries detailed below) 13%
 - USA 8%
 - Germany 8%
 - France 8%
 - Canada 8%
 - New Zealand 5%
 - South America 3%
 - Africa 3%

SASP Goal: We are proud of South Australia and celebrate our diverse culture and people.

SASP Target 5: Multiculturalism. Maintain the high rate of South Australians who believe cultural diversity is a positive influence in the community.

For many years the Festival has brought the world to Adelaide and taken Adelaide to the world. Through presentations from all around the globe the Adelaide Festival has engaged the SA community and showcased rich cultures and personal multicultural stories from all over. The Festival attracts large representation from broad multicultural communities due to its unique international programming offered each year.

SASP Goal: We have a sense of place, identity and belonging and we value Australian culture and respect diversity.

SASP Target 6: Aboriginal wellbeing and Target 27: Understanding of Aboriginal Culture

Indigenous programming has always been a core component of each Adelaide Festival program. The Festival always ensures representation of indigenous cultures across its program.

For its 2015 Festival a highlight of the theatre program was the presentation of Black Diggers – the untold stories of indigenous soldiers in World War 1. Alongside this

production the Festival realised an exciting Aboriginal engagement program in collaboration with local arts workers, Steve and Jamie Goldsmith, Sonja Arnold and Reconciliation SA.

Another new initiative was the inclusion of an Artist Welcome for all international artists on the opening day of the Festival.

Writers' Week showcased a range of both established and emerging indigenous writers.

SASP Goal: Families are the centre of learning life skills; together we grow.

SASP Target 6: *Early childhood. Increase the proportion of children developing well.*

A focus within Adelaide Writers' Week is its Kids Weekend activities (all free and aimed at fun skill development) with a focus on providing access to disadvantaged young children. The Festival presented two world class works for young audiences – the beautiful and captivating *Nufonia Must Fall* from Canada and *Jack and the Beanstalk* – a collaboration between Australian and Italian artists.

SASP Goal: We spend quality time with our families.

SASP Target 5: Work life balance.

Development of family activities is a focus within programming of the Festival and an increased range of activities were designed specifically to encourage families to participate and share experiences. Writers' Week attracted many children, parents and grandparents sharing experiences together.

Families were actively encouraged to undertake the public art walk to experience *Bline* – the largest free art event that the Festival has produced.

The Festival is also committed to flexible work arrangements and actively supports family friendly employment practises.

SASP Goal: We are safe and protected at work and on the roads.

SASP Target 21: *Greater safety at work. Achieve 40% reduction by 2012 and a further 50% reduction by 2022.*

The Festival is committed to establishing and maintaining a best practise benchmark for work safety for arts organisations and festivals across Australia.

The Adelaide Festival has worked with risk management expert Bill Coleby (Coleby Consulting) since 2008 – this long standing relationship has proven to ensure all WHS procedures are regularly reviewed with a very high level of safety adhered to at all Adelaide Festival sites and venues.

Festival induction procedures are constantly being developed and refined within a proactive learning environment. All staff employed within relevant production positions must obtain their construction induction white card, and the festival also ensures that each staff member will not only undertake a detailed general induction but an additional site specific induction, with 'toolbox' talks if any identified high risk activity is to be performed.

In the last year we have trained our staff in First Aid, Test and Tagging, High Risk tickets, Dogging and how to write Safe Work Method Statements.

The employment of suppliers and contractors is, in-part, based on their safe work procedures. A Suppliers Letter of Agreement is sent to each company for completion, being a formal request for their certificate of currency, Worksafe Certificate and all safe working procedures – these could include company safe work policies, safe work method statements, staff licenses and records of training, risk assessments and more.

Before any person steps onto an Adelaide Festival work site, whether it is an artist, staff member, volunteer, supplier or contractor our administration team has already collected data on their safe work practices through our HR Administration system.

In 2015 the Adelaide Festival was staged over 21 sites with approximately 240 staff. Once again, the festival can boast no loss of time incidents with all injuries managed with minor first aid. 2015 saw us working with very large, heavy set pieces, onstage fire, excessively loud music, pyrotechnics and lasers with all associated risks identified and mitigated through our exhaustive WHS procedures.

SASP Goal: People in our community support and care for one another, especially in times of need.

SASP Target 23: Social participation. Increase the proportion of South Australian's participating in social, community and economic activities by 2020.

After identifying that proportionally very few people with disabilities were accessing and participating in public activities the Festival developed a comprehensive strategy to address this. This strategy has now been in place for a number of years, with a commitment to annual review and further development. This plan commits the festival to going well way beyond legislative compliance, to actively encourage and support people from a range of disability communities, to engage with the Adelaide Festival of Arts.

In many cases it was found that members of the community with disabilities had lost confidence in attending community events due to the difficulties and barriers they had often experienced. The Festival ensures a number of initiative (as outlined earlier in this report) that address barriers to participation.

The Adelaide Festival has received wide spread recognition in recent years as a national leader in arts and event access and engagement.

SASP Goal: We value and support our volunteers and carers.

SASP Target 24: Maintain a high level of formal and informal volunteering in South Australia at 70% participation rate or higher.

The Festival actively promotes volunteering, and our volunteers are a vital part of the Festival community. Without their support and involvement the festival simply could not deliver at the high standard that it does each year.

An experienced Volunteer Coordinator / Support Worker is employed over the festival period to ensure that all volunteers are provided with adequate skill development, support and recognition; before during and after each Festival. The Festival had almost 300 separate volunteers this year (almost 100 more than in 2014) who contributed to the delivery of the Adelaide Festival in March 2015 and these volunteers contributed 4553 hours across the Festival delivery period.

SASP Goal: All South Australians have job opportunities.

SASP Target 47: Jobs. *Increase employment by 2% a year from 2010 to 2016.*

The Adelaide Festival is a crucial employer of arts workers in South Australia, providing valuable employment and development opportunities across a range of areas.

Independent modeling also identified that the impact of the 2015 Adelaide Festival on the South Australian economy included the creation of an estimated **304** full time equivalent jobs across a range of sectors.

4.0 Function, legislation and organisational structure

Functions

The Adelaide Festival Corporation was established as a body corporate on 1 April 1999 and is an instrumentality of the Crown. Its functions are to:

- conduct in Adelaide and other parts of the state of South Australia the multifaceted arts event known as the Adelaide Festival
- continue to develop the Adelaide Festival as an event of international standing and excellence
- conduct or promote other activities
- provide advisory, consultative, managerial and support services within the areas of the Adelaide Festival Corporation's expertise
- undertake other activities to promote the arts or public interest in the arts, or that otherwise involve appropriate use of resources
- carry out such functions assigned to the Corporation by or under this or any other Act, or by the Minister

Legislation

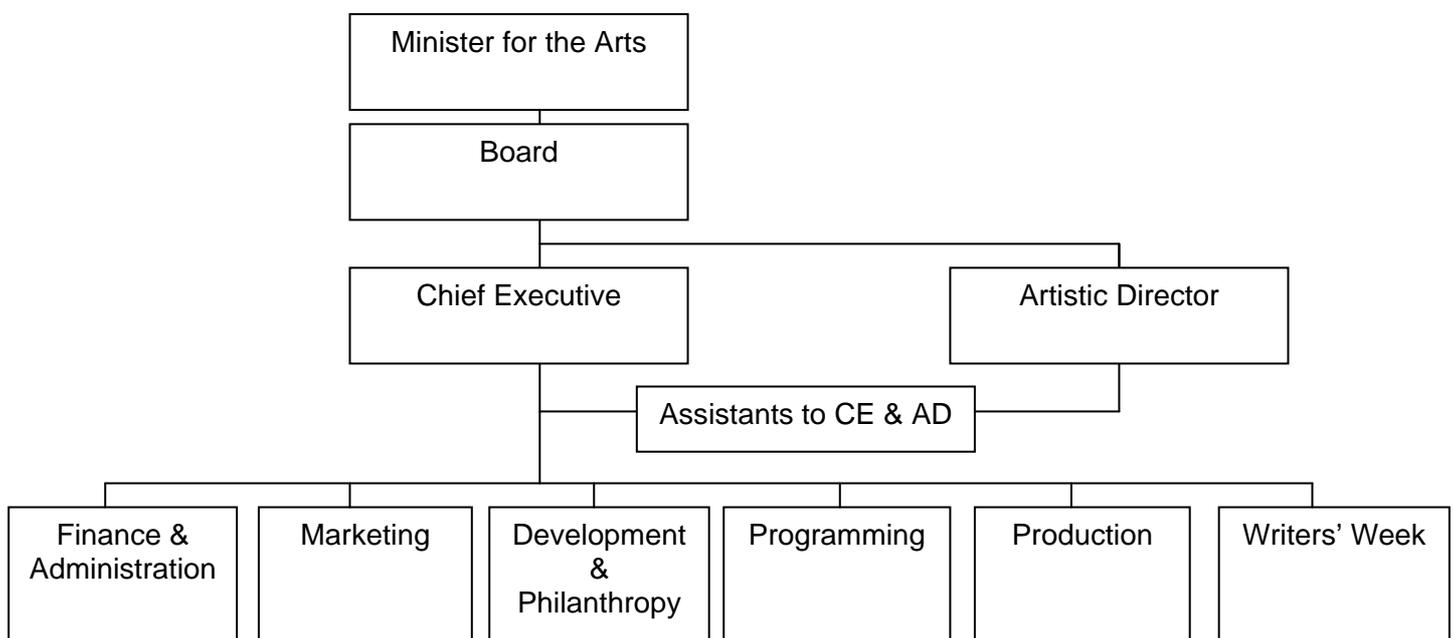
The Adelaide Festival Corporation administers the legislation detailed in the Adelaide Festival Corporation Act 1998. A copy of this legislation can be obtained from Service SA, North Terrace Adelaide (<http://shop.service.sa.gov.au>) or via www.legislation.sa.gov.au.

Organisational Structure

The Board of the Adelaide Festival Corporation comprises up to eight members appointed in accordance with the provisions of the Adelaide Festival Corporation Act 1998 and includes an appointee chosen from nominated representatives from the City of Adelaide. The Board is subject to the control and direction of the Minister except in relation to the artistic content and the manner of dealing with a testamentary or other gift.

There were two subcommittees overseen by the Board during the reporting period; being a Finance Subcommittee and the Adelaide Writers' Week Advisory Committee.

A small staff is responsible for the day to day management of the agency.



Workers' Compensation Arrangements

The Adelaide Festival Corporation is registered as a separate work location under the Department of Premier and Cabinet's Workcover registration.

In accordance with the provisions of the Department of Premier and Cabinet's registration, the Adelaide Festival Corporation is self-insured for the purposes of workers' compensation and insurance.

5.0 Executive employment, staff employment and other human resources matters

The reporting period covers the presentation of the 2015 Adelaide Festival.

At 30 June 2015 the Festival held a base level of staffing, which reflects the fact the Adelaide Festival Corporation is in the preparatory stages of the 2016 Festival.

The Corporation currently has no employees employed under the *Public Sector Act 2009*.

The Adelaide Festival Corporation is an Equal Employment Opportunity (EEO) Employer.

Employee Numbers, Gender and Status (as at 30 June 2015)

Total Number of Employees	
Persons	26
FTEs	24.2

Gender	% Persons	% FTEs
Male	23%	23%
Female	77%	77%

Number of Persons during the 2014-15 Financial Year	
Separated from the agency	99
Recruited to the agency	97

Number of Persons at 30 June 2015	
On Leave without Pay	0

Status of Employees in Current Position

FTEs	Ongoing	Short-Term Contract	Long-Term Contract	Other (Casual)	Total
Male	0	0	5.6	0	5.6
Female	0	1.0	17.6	0	18.6
TOTAL	0	1.0	23.2	0	24.2

PERSONS	Ongoing	Short-Term Contract	Long-Term Contract	Other (Casual)	Total
Male	0	0	6	0	6
Female	0	1	19	0	20
TOTAL	0	0	25	0	26

Executives by Gender and Contract Status (included in numbers above)

PERSONS	Ongoing	Term Tenured	Term Untenured	Other (Casual)	Total
Male	0	1	0	0	1
Female	0	1	0	0	1
Total	0	2	0	0	2

Leave Management**Average Days Leave per Full Time Equivalent**

Employee Leave Type	2011-12	2012-13	2013-14	2014-15
Sick Leave	4.3	5.3	5.4	7.0
Family Carer's Leave	0.7	1.6	1.9	2.9

Workforce Diversity (as at 30 June 2015)

The Adelaide Festival Corporation is committed to promoting equal opportunities in all aspects of its work.

Aboriginal and/or Torres Strait Islander Employees

Male	Female	Total	% of Agency
0	0	0	0%

Cultural and Linguistic Diversity

	Male	Female	Total	% of Agency
Number of employees born overseas	2	1	3	11%
Number of employees who speak language(s) other than English at home	0	0	0	0%

Total Number of Employees with Disabilities (according to Commonwealth DDA Definition)

Male	Female	Total	% of Agency
0	0	0	0%

Voluntary Flexible Working Arrangements by Gender

	Male	Female	Total
Part-time	1	5	6
Job Share	0	2	2
Working from Home	0	2	2

Number of Employees by Age Bracket by Gender

Age Bracket	Male	Female	Total	% of Total	2014 Workforce Benchmark *
15-19	0	0	0	0%	5.5%
20-24	0	0	0	0%	9.7%
25-29	1	1	2	7.7%	11.2%
30-34	2	2	4	15.4%	10.7%
35-39	0	6	6	23.1%	9.6%
40-44	2	2	4	15.4%	11.4%
45-49	0	3	3	11.5%	11.1%
50-54	1	5	6	23.1%	11.4%
55-59	0	1	1	3.8%	9.1%
60-64	0	0	0	0%	6.7%
65+	0	0	0	0%	3.6%
TOTAL	6	20	26	100.0	100.0

* Source: Australian Bureau of Statistics Australian Demographic Statistics, 6291.0.55.001 Labour Force Status (ST LM8) by sex, age, state, marital status – employed – total from Feb78 Supertable, South Australia at November 2013

Performance Development

Documented Review of Individual Performance Management

Employees with ...	% Total Workforce
A review within the past 12 months	92%
A review older than 12 months	8%
No review	-

Employment Training and Development

The Adelaide Festival Corporation encourages employees to undertake professional development training in areas that will benefit both the staff member and the organisation.

Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$10 776	0.3%
Total management and leadership development expenditure	\$12 332	0.35%

Code of Ethics

Employees of the Adelaide Festival Corporation are guided by the 'Code of Ethics for South Australian Public Sector Employees'.

Whistleblowers Protection Act 1993

The Adelaide Festival Corporation 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 organisation under the *Whistleblowers Protection Act 1993*.

6.0 Work Health and Safety and Injury Management

In accordance with the Corporation's workers' compensation responsibilities as directed by Department of Premier and Cabinet, the Corporation has in place a formal Occupational Health and Safety Management System for staff and volunteers.

Regular Occupational Health and Safety committee meetings were held with staff representatives on the committee.

During the period there were no reported workplace accidents requiring medical attention.

Table 1 - Work Health and Safety Prosecutions, Notices and Corrective Actions taken

Number of notifiable occurrences pursuant to WHS Act Part 3	Nil
Number of notices served pursuant to WHS Act Section 90, Section 191 and Section 195 (Provisional improvement, improvement and prohibition notices).	Nil
Number of prosecutions pursuant to WHS Act Part 2 Division 5	Nil
Number of enforceable undertakings pursuant to WHS Act Part II	Nil

Table 2 - Gross workers compensation expenditure for 2014-15 compared with 2013-14

EXPENDITURE	2014-15 (\$m)	2013-14 (\$m)	Variation (\$m) + (-)	% Change + (-)
Income Maintenance	0	0	0	0
Lump Sum Settlements	0	0	0	0
Hospital	0	0	0	0
Registered Medical expenses	0	0	0	0
Legal Expenses	0	0	0	0
Investigations	0	0	0	0
Other	0	0	0	0
Total Claims Expenditure	0	0	0	0

7.0 Carers Recognition Act 2005

The South Australian Carers Recognition Act 2005 acknowledges the valuable role of carers in supporting those they care for in the community. The Carers Charter is enshrined within the Act and sets out principles to guide services for carers.

Adelaide Festival firmly believes that accessibility is a vital aspect of a vibrant community and is committed to providing best practice inclusive accessibility to all available events.

The Adelaide Festival is a Companion Card affiliate. A companion card ensures that people who are unable to attend the festival without a companion to provide attendant care support are provided access to concession price tickets as well as a second ticket at no cost for their companion.

Disability Access and Inclusion Plans

As outlined in detail under the 'Access and Inclusion Program' section of this document the Festival has demonstrated an ongoing strong commitment to continuing to remove the barriers of participation in the arts that face South Australians with disabilities. This commitment to providing industry and national leadership in this area has now been in place for a number of years and the Festival annually reviews all plans and outcomes to ensure that a culture of continual improvement is not only in place but implemented across all areas of the Festivals operations.

Adelaide Festival marketing communications included comprehensive information regarding accessibility to all Festival venues and events. In addition, the Corporation adopted initiatives to provide access to specific Festival venues and events as a priority.

The 2015 Adelaide Festival saw the provision of significant levels of access to arts, through audio described performances, Auslan interpretation and other innovative approaches to accessible venues and initiatives. This year the Festival presented its first ever 'Relaxed' performance as well as presenting a season of *Beauty and The Beast*. This production tackles issues of disability and was developed and performed by British disabled actor Mat Fraser.

8.0 Public Complaints

During the 2014-15 year the Adelaide Festival received 23 written complaints.

All written complaints are documented and responded to.

In responding, Festival staff seek to address the primary concerns of those engaged with the Festival experience and ensure those concerns are used to inform future events.

Category of Complaints by subject 2014-2015	Number
Program	12
BASS ticketing	4
Program guide design/layout	2
Website layout	2
Writers' Week	1
Event security	1
Event information	1
Total Complaints	23

9.0 Overseas Travel

The Artistic Director undertook overseas travel as follows to assess productions and artists and negotiate terms for the 2015 and 2016 Festivals.

The Festival's Manager of Media Relations accompanied an Adelaide based television crew to the USA for a publicity opportunity in relation to artists engaged with the 2015 Festival. This was organised in close liaison with the SA Tourism Commission.

Number of Employees	Destination/s	Reasons for Travel	Total Cost to Agency
1	Avignon, Edinburgh	To assess various productions and artists.	\$22 055
1	Sao Paulo, Paris	To assess various productions and artists.	\$28 835
1	USA	For publicity in relation to the 2015 Festival.	\$ 4 636

10.0 Fraud

There have been no instances of fraud during the 2014-15 financial year.

The Adelaide Festival Corporation has a comprehensive suite of policies and procedures in place that have each been established to promote appropriate corporate behaviour and governance on a day-to-day basis and ensures controls are systemically in place to minimise the opportunity for fraud to be undertaken and/or to detect and investigate any irregularity in a timely manner.

The Corporation's process for responding to fraud, once identified, is outlined in the Corporations Fraud and Corruption policy.

Consultants

There were no consultants employed by the Corporation for the period 1 July 2014 to 30 June 2015.

Contractual Arrangements

The Adelaide Festival Corporation has not entered into contractual arrangements where the total exceeds \$4 million and the contract extends beyond a single year.

11.0 Freedom of Information Statement

Structure and functions

It is the primary function of the Adelaide Festival Corporation to conduct in Adelaide and other parts of the state of South Australia the multifaceted arts event known as the Adelaide Festival.

Further detail of the structure and functions of the Adelaide Festival Corporation are referred to in section 1.0 of this report and also form a note to the audited accounts included in section 11.

A copy of the relevant legislation (Adelaide Festival Corporation Act 1998) is available from Service SA, North Terrace Adelaide. (<http://shop.service.sa.gov.au>)

Effect of the Adelaide Festival Corporation on members of the public

Adelaide Festival Corporation's core values are vision, integrity, transparency, excellence and celebration.

Adelaide Festival Corporation's vision is to present a unique international arts festival experience that consistently demonstrates artistic integrity and leadership and is Australia's premier cultural destination.

The Adelaide Festival Corporation affects the cultural life of the State in significant ways, encouraging a culturally rich society, providing employment; stimulating South Australian based audiences and artists, and fostering cultural tourism to and within the State.

Arrangements enabling members of the public to participate in formulation of the agency's policy and the exercise of the agency's functions.

Members of the public are encouraged to participate in the Adelaide Festival at all levels, formally and informally, for example:

- Attendance at Adelaide Festival events. Many of these events were free to the public.
- Members of the public are welcome to join the Friends of the Adelaide Festival Inc. and can do so through the website www.adelaidefestival.com.au or by contacting the Adelaide Festival office at Level 9, 33 King William Street, Adelaide telephone 08 8216 4444 or via BASS.
- The Adelaide Festival invites members of the public to participate in its volunteer program which enlists the help of approximately 150 volunteers to perform various duties at various Festival events, for example marshalling, staffing information booths and invigilating at the various art galleries.

Types of documents held by Adelaide Festival Corporation

The various kinds of documents that are usually held by the agency are described below. The bulk is in hard copy form, although some are stored electronically. The listing of these documents does not necessarily mean that all documents falling into the categories are accessible in full or in part under the Act.

- Corporate files containing correspondence, memorandum, minutes etc on all aspects of the Adelaide Festival Corporation's operations;
- Policies, procedures and guidelines prescribing the way various activities are performed;
- Personnel files relating to Adelaide Festival Corporation employees;
- Plans and drawings related to the production of the biennial Adelaide Festival;
- Asset management agreements and related records;
- Application details related to the Friends of the Adelaide Festival Inc;
- Accounting and financial records relating to the running of the Adelaide Festival;
- Commercial in confidence records relating to the running of the Adelaide Festival;
- Contracts.

Arrangements are in place to enable members of the public to obtain access to the agency's documents and to seek amendments of the agency's records concerning their personal affairs.

Applications under the Freedom of Information Act 1991 for access to documents in the possession of Adelaide Festival Corporation should be made in writing, be accompanied by a \$33.00 application fee and directed to:

Trevor Horskins
Freedom of Information Officer
Adelaide Festival Corporation
PO Box 8221, Station Arcade
Adelaide SA 5000

Telephone 08 8216 4415



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

**To the Chair of the Board
Adelaide Festival Corporation**

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987* and section 19(3) of the *Adelaide Festival Corporation Act 1998*, I have audited the accompanying financial report of the Adelaide Festival Corporation for the financial year ended 30 June 2015. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2015
- a Statement of Financial Position as at 30 June 2015
- a Statement of Changes in Equity for the year ended 30 June 2015
- a Statement of Cash Flows for the year ended 30 June 2015
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chair, the Chief Executive and the Finance and Administration Director.

The Board's Responsibility for the Financial Report

The Members of the Board of the Adelaide Festival Corporation 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 Board determine necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

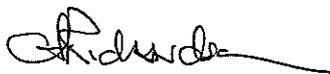
My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the requirements of the *Public Finance and Audit Act 1987* and Australian Auditing Standards. The auditing standards require that the auditor comply with relevant ethical 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 Board, as well as the overall presentation of the financial report.

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

Opinion

In my opinion, the financial report gives a true and fair view of the financial position of the Adelaide Festival Corporation as at 30 June 2015, 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.

A handwritten signature in black ink, appearing to read 'A Richardson', with a long horizontal flourish extending to the right.

Andrew Richardson
Auditor-General
17 September 2015

Certification of the Financial Statements

We certify that the attached general purpose financial statements for the Adelaide Festival Corporation:

- comply with relevant Treasurer's instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and relevant Australian accounting standards;
- are in accordance with the accounts and records of the Adelaide Festival Corporation; and
- present a true and fair view of the financial position of the Adelaide Festival Corporation as at 30 June 2015 and the results of its operation and cash flows for the financial year.

We certify that the internal controls employed by the Adelaide Festival Corporation for the financial year over its financial reporting and its preparation of the general purpose financial statements have been effective throughout the reporting period.



Mr Richard Ryan
Chair
10th September 2015



Ms Karen Bryant
Chief Executive
10th September 2015



Mr Trevor Horskins
Finance & Administration Director
10th September 2015

Adelaide Festival Corporation
Financial Statements for the year ended 30 June 2015

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2015

	Note No.	2015 \$'000	2014 \$'000
Expenses			
Staff benefits expenses	4	3,570	3,712
Supplies and services	5	9,228	9,764
Depreciation expense		88	85
Total expenses		12,886	13,561
Income			
Grants from Non SA Government	7	56	220
Box Office sales		1,784	1,798
Other sales		436	316
Interest revenues		88	94
Sponsorship	8	1,577	1,525
Other income	9	373	715
Total income		4,314	4,668
Net cost of providing services	16	(8,572)	(8,893)
Revenue from SA Government			
Revenue from SA Government	7	8,257	8,378
Net result		(315)	(515)
Total comprehensive result		(315)	(515)

The net result and comprehensive result are attributable to the SA Government as owner.

The above statement should be read in conjunction with the accompanying notes.

Adelaide Festival Corporation
Financial Statements for the year ended 30 June 2015

STATEMENT OF FINANCIAL POSITION

As at 30 June 2015

	Note No.	2015 \$'000	2014 \$'000
Current assets			
Cash and cash equivalents	10	285	469
Receivables	11	79	320
Total current assets		364	789
Non-current assets			
Plant and equipment	12	206	236
Total non-current assets		206	236
Total assets		570	1,025
Current liabilities			
Payables	13	158	266
Staff benefits	14	283	294
Provisions	15	2	-
Total current liabilities		443	560
Non-current liabilities			
Payables	13	5	2
Staff benefits	14	57	49
Provisions	15	6	40
Total non-current liabilities		68	91
Total liabilities		511	651
Net Assets		59	374
Equity			
Retained earnings		59	374
Total Equity		59	374

The total equity is attributable to the SA Government as owner.

The above statement should be read in conjunction with the accompanying notes.

Adelaide Festival Corporation
Financial Statements for the year ended 30 June 2015

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2015

	Retained earnings \$'000	Total Equity \$'000
Balance at 30 June 2013	889	889
Net Result for 2013-14	(515)	(515)
Total Comprehensive Result for 2013-14	(515)	(515)
Balance at 30 June 2014	374	374
Net Result for 2014-15	(315)	(315)
Total Comprehensive Result for 2014-15	(315)	(315)
Balance at 30 June 2015	59	59

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

The above statement should be read in conjunction with the accompanying notes.

Adelaide Festival Corporation
Financial Statements for the year ended 30 June 2015

STATEMENT OF CASH FLOWS

For the year ended 30 June 2015

	Note No.	2015 \$'000	2014 \$'000
Cash flows from operating activities			
Cash outflows			
Staff benefit payments		(3,617)	(3,609)
Payments for supplies and services		(9,131)	(9,660)
Payments for paid parental leave scheme		(19)	(20)
Cash used in operations		(12,767)	(13,289)
Cash inflows			
Receipts from patrons, sponsors, donors and others		3,660	3,735
Receipts from Commonwealth		25	136
Interest received		88	94
Receipts for paid parental leave scheme		22	17
GST recovered from the ATO		589	279
Cash generated from operations		4,384	4,261
Cash flows from SA Government			
Receipts from SA Government		8,257	8,378
Net cash provided by/(used in) operating activities	16	(126)	(650)
Cash flows from investing activities			
Cash outflows			
Purchase of property, plant and equipment		(58)	(92)
Cash used in investing activities		(58)	(92)
Net increase/(decrease) in cash and cash equivalents		(184)	(742)
Cash and cash equivalents at the beginning of the period		469	1,211
Cash and cash equivalents at the end of the period	10	285	469

The above statement should be read in conjunction with the accompanying notes.

Adelaide Festival Corporation
Notes to the Financial Statements for the year ended 30 June 2015

Note 1 Functions of the Adelaide Festival Corporation

The functions of the Adelaide Festival Corporation, as prescribed under the Adelaide Festival Corporation Act 1998, are to:

- (a) Conduct in Adelaide and other parts of the State the multifaceted arts event that is known as the Adelaide Festival of Arts;
- (b) Continue and further develop the Adelaide Festival of Arts as an event of international standing and excellence;
- (c) Conduct or promote other events and activities;
- (d) Provide advisory, consultative, managerial or support services within areas of the Corporation's expertise;
- (e) Undertake other activities that promote the arts or public interest in the arts, or that otherwise involve an appropriate use of its resources; and
- (f) Carry out other functions assigned to the Corporation by or under the Adelaide Festival Corporation Act 1998 or any other Act, or by the Minister.

Note 2 Statement of Significant Accounting Policies

2.1 Statement of compliance

The Adelaide Festival Corporation 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 provisions of the Public Finance and Audit Act 1987.

The Adelaide Festival Corporation has applied Australian Accounting Standards that are applicable to not-for-profit entities, as the Corporation 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 Corporation for the reporting period ending 30 June 2015.

2.2 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 Corporation'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 report:

Adelaide Festival Corporation
Notes to the Financial Statements for the year ended 30 June 2015

- 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.
- b) expenses incurred as a result of engaging consultants (as reported in the Statement of Comprehensive Income);
- c) employee targeted voluntary separation package information;
- d) employees whose normal remuneration is equal to or greater than the base executive remuneration level (within \$10 000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly by the entity to those employees; and
- e) board/committee member and remuneration information, where a board/committee member is entitled to receive income from membership other than a direct out-of-pocket expense reimbursement.

The Corporation'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. 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 2015 and the comparative information presented.

2.3 Rounding

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

2.4 Taxation

The Corporation is not subject to income tax. The Corporation 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 Corporation
Notes to the Financial Statements for the year ended 30 June 2015

2.5 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 provides information about conditions that existed at 30 June.

Note disclosure is made about events between 30 June and the date the financial statements are authorised for issue where the events relate to a condition which arose after 30 June and which may have a material impact on the results of subsequent years.

2.6 Income

Income is recognised to the extent that it is probable that the flow of economic benefits to the Corporation 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:

Operating and Performing Arts Grants

In accordance with Department of Treasury and Finance Accounting Policy Framework V, 'Income', all grants are recognised as revenue when received.

Sponsorship, Sundry Income and Interest

All income of this nature is recognised as revenue as it accrues. Some sponsorship is received as resources in kind which is valued at fair value.

The Adelaide Festival Corporation has a sponsorship arrangement with the Australian Broadcasting Corporation (ABC) that is not recognised in the financial statements. Given the non-commercial status of the ABC network, the capacity to document a reliable measurement of the relationship for the purposes of inclusion in the financial statements has proven problematic.

Box Office

All Box Office income is recognised as revenue when received.

Donations

All income of this nature is recognised as revenue when received.

2.7 Expenses

Expenses are recognised to the extent that it is probable that the flow of economic benefits from the Corporation 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

The employment provisions of the Adelaide Festival Corporation Act 1998 provide that the Chief Executive of the Department of State Development is to be the employing authority of all staff of the Corporation.

Adelaide Festival Corporation
Notes to the Financial Statements for the year ended 30 June 2015

Consistent with the Public Sector Act 2009, the Chief Executive of the Department of State Development has delegated all of his powers and functions relating to the employment of staff to the Corporation. The Treasurer, pursuant to the Public Sector Act, has also issued a direction to the Corporation to make payments with respect to any matter arising in connection with the employment of a person under the Adelaide Festival Corporation Act 1998.

Salaries, Wages and Compensated Absences

Liabilities for staff entitlements to salaries, wages and compensated absences owed at reporting date (including payroll based on-costs) are measured in accordance with AASB 119.

Superannuation

Contributions are made by the Corporation to a number of State Government and externally managed superannuation schemes. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the superannuation schemes. The only liability outstanding at balance date relates to any contributions due but not yet paid to the superannuation schemes.

Depreciation

All non-current assets having a limited useful life are systematically depreciated over their useful lives in a manner which reflects the consumption of their service potential. Depreciation of office furniture and equipment is calculated using the straight line method of allocation over a useful life of four to five years. Telephone infrastructure is calculated using the straight line method of allocation over a useful life of ten years. All assets are recognised from the date of acquisition.

2.8 Foreign Exchange

All transactions undertaken in a foreign currency are translated into the functional currency of the Corporation. Foreign Exchange transactions are recorded on initial recognition by applying the foreign currency amount at the spot exchange rate at the date of the transaction. The date of transaction is the date on which the transaction first qualifies for recognition. Gains or losses arising from translation are taken directly to revenues or expenses.

2.9 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 Corporation has separately disclosed the amounts expected to be recovered or settled after more than twelve months.

2.10 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.

Cash and cash equivalents

Cash and cash equivalents in the Statement of Financial Position includes cash at bank and on hand and in other short-term, highly liquid investments with maturities of three months or less that are readily converted to cash and which are subject to insignificant risk of changes in value.

Adelaide Festival Corporation
Notes to the Financial Statements for the year ended 30 June 2015

Receivables

Receivables include amounts receivable from goods and services, GST input tax credits recoverable, prepayments 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 30 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 Corporation will not be able to collect the debt. Bad debts are written off when identified.

Plant and Equipment

Office furniture and equipment is valued at cost (deemed fair value). 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 \$1 000 are capitalised.

Fair Value measurement

AASB 13 defines fair value as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants, in the principal or most advantageous market, at the measurement date.

The Corporation classifies fair value measurement using the following fair value hierarchy that reflects the significance of the inputs used in making the measurements, based on the data and assumptions used in the most recent revaluation.

- Level 1 – traded in active markets and is based on unadjusted quoted prices in active markets for identical assets or liabilities that the entity can access at measurement date.
- Level 2 – not traded in an active market and are derived from inputs (inputs other than quoted prices included within level 1) that are observable for the asset, either directly or indirectly.
- Level 3 – not traded in an active market and are derived from unobservable inputs.

The valuation processes and fair value changes are reviewed by the Corporation at each reporting date.

Leasehold Improvements

Leasehold Improvements have been valued at cost and were amortised over the length of the initial lease term. These improvements have now been fully amortised.

2.11 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.

Payables

Payables include creditors, accrued expenses, GST payable, employment on-costs and Paid Parental Leave Scheme payable.

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 Corporation.

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.

Adelaide Festival Corporation
Notes to the Financial Statements for the year ended 30 June 2015

Staff Benefits

Liabilities for staff entitlements to salaries, wages and compensated absences owed at reporting date (including payroll based on-costs) are measured in accordance with AASB 119.

Annual leave liability is expected to be payable within twelve months and is measured at the undiscounted amount expected to be paid.

Long service leave is measured at the present value of the estimated future cash outflows (including payroll based on-costs) to be made in respect of services provided by staff up to the reporting date. This calculation is consistent with the Corporation's experience of employee retention and leave taken. Present values are calculated using government guaranteed securities rates with similar maturity terms.

No provision has been made in respect of sick leave. As sick leave taken by staff is considered to be taken from the current year's accrual, no liability is recognised.

The paid parental leave scheme payable represents amounts which the Corporation has received from the Commonwealth Government to forward to eligible employees via the Corporation's standard payroll processes. That is, the Corporation is acting as a conduit through which the payment to eligible employees is made on behalf of the Family Assistance Office.

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

2.12 Workers Compensation

The Corporation is self-insured for Workers Compensation purposes. The Corporation is responsible for the payment of workers compensation claims.

For the period 1 July 2014 to 30 June 2015, the Corporation processed three (2014: one) workers compensation claims.

A provision for workers compensation liabilities has been included as at 30 June 2015 (Note 15) and is an actuarial estimate of the outstanding liability as at 30 June 2015 provided by a consulting actuary engaged through the Officer for the Public Sector. The provision is for the estimated cost of ongoing payments to employees as required under current legislation.

In prior years the provision was based on management's assessment of the estimated outstanding liability.

2.13 Economic Dependency

The normal business activity of the Adelaide Festival Corporation is dependent on the contribution of grants from the State Government at the appropriate levels. The Adelaide Festival Corporation was advised by the Minister that the Corporation will, from the 2012 year onwards, produce the Adelaide Festival on an annual basis (historically produced biennially). Accordingly, this financial report has been prepared on a going concern basis.

In October 2014 the Premier released its final report reflecting its intended reform of government boards and committees, which included the Board of the Adelaide Festival Corporation.

This report advised that a merger between the Boards of the Adelaide Festival Corporation and the Adelaide Festival Centre Trust requires further consultation with key stakeholders, and that this consultation will occur late in the 2015 calendar year.

Adelaide Festival Corporation
Notes to the Financial Statements for the year ended 30 June 2015

2.14 Comparative Figures

Where presentation or classification of items in the financial statements have been amended, comparative amounts have been adjusted to conform to changes in presentation and classification in the current financial year.

Note 3 New and Revised Accounting Standards and Policies

The Corporation did not voluntarily change any of its accounting policies during 2014-15.

In accordance with the new AASB 10 *Consolidated Financial Statements* and AASB 11 *Joint Arrangements*, which became effective for the first time in 2014-15, the Corporation has reviewed its control assessments in accordance with AASB 10 and its classification assessments in accordance with AASB 11 and has concluded that there is no impact. The Corporation does not currently control another entity and does not have any joint arrangements within the scope of AASB 11.

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet effective, have not been adopted by the Corporation for the period ending 30 June 2015.

The Corporation has assessed the impact of the new and amended standards and interpretations and considers there will be no impact on the accounting policies or the financial statements of the Corporation.

Note 4 Staff Benefits Expense

	2015	2014
	\$'000	\$'000
Salaries and Wages	3,144	3,178
Long Service Leave	29	34
Annual Leave	(36)	31
Workers compensation	(32)	-
Staff on-costs Superannuation	295	292
Staff on-costs Other	142	148
Board Fees	28	29
	3,570	3,712

Remuneration of Staff

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

	2015	2014
	Number of	Number of
	staff	staff
\$201 500 to \$211 499	1	1
\$221 500 to \$231 499	1	1

The table includes all staff who received remuneration equal to or greater than the base executive remuneration level during the year. Remuneration of staff reflects all costs of employment including salaries and wages, payments in lieu of leave, superannuation contributions, salary sacrifice benefits and fringe benefits tax paid or payable in respect of those benefits. The total remuneration received by these staff for the year was \$435 000 (2014: \$432 000).

Adelaide Festival Corporation
Notes to the Financial Statements for the year ended 30 June 2015

Remuneration of Board Members

The Board members are appointed by the Governor in accordance with the Adelaide Festival Corporation Act 1998.

Members during the 2015 financial year were:

Mr Richard Ryan AO (Chair)	Ms Megan Hender (commenced June 2015)
Ms Christabel Anthoney	Ms Judy Potter (commenced May 2015)
Dr Steve Brown (term expired May 2015)	Ms Tammie Pribanic (term expired May 2015)
Ms Amanda Duthie	Mr Graham Walters AM
Mr Peter Goers	

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

	2015	2014
Nil - \$9 999	9	8
<i>Total number of members</i>	9	8

Remuneration of members reflects all costs of performing board/committee member duties including sitting fees, superannuation contributions, salary sacrifice benefits and fringe benefits and any fringe benefits tax paid or payable in respect of those benefits.

The aggregate remuneration referred to in the above table for Board Members is \$31 000 (2014:\$32 000).

The aggregate superannuation paid on behalf of the Board Members included in the above was \$3 000 (2014: \$3 000).

In accordance with the Department of the Premier and Cabinet Circular No. 016, government employees did not receive remuneration for board/committee duties during the financial year.

Unless otherwise disclosed, transactions between members are on conditions no more favourable than those that it is reasonable to expect the entity would have adopted if dealing with the related party at arm's length in the same circumstances.

From time to time, Board Members will receive complimentary tickets to shows or events conducted by the Adelaide Festival Corporation. These benefits are provided to attend Festival events solely for the purpose of the execution of duties of office and direct hosting of guests, sponsors and donors.

Adelaide Festival Corporation
Notes to the Financial Statements for the year ended 30 June 2015

Note 5 Supplies and Services

Supplies and Services provided by entities external to the SA Government

	2015	2014
	\$'000	\$'000
Artist Fees & Payments	1,681	1,871
Artist Travel & Accommodation	1,125	1,314
Royalty & License Fees	32	96
Event Staging & Contracts	2,419	1,969
Marketing, Advertising & Media	1,288	1,339
Design, Printing and Distribution costs	374	433
Hospitality, Sponsorship & Ticketing	332	370
Cost of goods for sale	258	320
Property Costs	225	239
Communications and IT	119	101
Insurance	95	108
Other expenditure	399	478
<i>Total Supplies and Services – non SA Government entities</i>	8,347	8,638

Supplies and Services provided by entities within the SA Government

	2015	2014
	\$'000	\$'000
Artist Fees & Payments	18	205
Event Staging & Contracts	754	855
Cost of goods for sale	59	-
Hospitality, Sponsorship & Ticketing	-	4
Insurance	4	4
Other expenditure	46	58
<i>Total Supplies and Services – SA Government entities</i>	881	1,126

Total Supplies and Services Expense	9,228	9,764
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During the year, the Board did not engage any consultants to assist in its operation.

Note 6 Remuneration to Auditors

Audit fees paid to the Auditor-General's Department relating to the audit of the financial statements for the year was \$34 000 (2014: \$32 000). No other services were provided by the Auditor - General's Department.

Adelaide Festival Corporation
Notes to the Financial Statements for the year ended 30 June 2015

Note 7 Grants from Government

	2015	2014
	\$'000	\$'000
<i>Grants from SA Government</i>	8,257	8,378
Commonwealth Grants	25	136
Grants from Overseas Governments	31	84
<i>Grants from Non-SA Governments</i>	56	220
 <i>Total Grants from Government</i>	 8,313	 8,598

Note 8 Sponsorship

	2015	2014
	\$'000	\$'000
Sponsorship – Cash	893	865
Sponsorship – In-kind	684	660
<i>Total Sponsorship</i>	1,577	1,525

Note 9 Other Income

	2015	2014
	\$'000	\$'000
Sundry	231	609
Friends Membership	35	47
Donations	107	59
<i>Total Other Income</i>	373	715

Note 10 Cash and Cash Equivalents

	2015	2014
	\$'000	\$'000
Cash on hand	1	1
Cash at bank	283	83
Short-term deposits with SAFA	1	385
	285	469

Deposits are recognised at their nominal amounts. All deposited funds attract interest. Interest is credited to revenue as it accrues. Rates are determined by the bank and SAFA. Interest is received monthly.

Adelaide Festival Corporation
Notes to the Financial Statements for the year ended 30 June 2015

Note 11 Receivables

	2015	2014
	\$'000	\$'000
Trade debtors	22	114
Prepayments and accrued revenue	21	41
Other receivables (GST)	36	165
	79	320

Standard credit terms are 30 days.

Receivables are recognised at their nominal amounts and is non-interest bearing. Amounts are recognised when services are provided.

Collectability of debts is assessed at balance date with any bad debts being written off prior to balance date.

All amounts are attributed to non SA Government entities. No receivables are impaired.

Note 12 Plant and Equipment

	2015	2014
	\$'000	\$'000
Plant and Equipment		
Office equipment and furniture at cost (deemed Fair Value)	749	691
Less: Accumulated depreciation	543	455
<i>Written Down Value</i>	206	236
Leasehold Improvements		
Leasehold Improvements at cost (deemed Fair Value)	334	334
Less: Accumulated amortisation	334	334
<i>Written Down Value</i>	-	-
<i>Total Plant and Equipment Written Down Value</i>	206	236

Reconciliation of carrying amounts of plant & equipment:

	2015	2014
	\$'000	\$'000
Balance as at 1 st July	1,025	933
Plus: Additions (Plant and Equipment)	58	92
<i>Balance as at 30th June</i>	1,083	1,025
Accumulated Depreciation/Amortisation		
Balance as at 1 st July	789	704
Plus: Depreciation expense (P&E)	88	85
<i>Balance as at 30th June</i>	877	789
<i>Net Book Value</i>	206	236

Adelaide Festival Corporation
Notes to the Financial Statements for the year ended 30 June 2015

Carrying amount of plant and equipment

All items of plant and equipment had a 'fair value at the time of acquisition that was less than \$1 million or had an estimated useful life that was less than three years', and have not been revalued in accordance with APF III. The carrying value of these items is deemed to approximate fair value.

These assets are classified as level 3 as valuation is based on management's assessment of useful life and condition.

The significant input to the valuation is useful life which is 4-5 years. There has been no movement in the fair value of assets apart from additions and current year depreciation shown above.

Impairment

There were no indications of impairment of plant and equipment at 30 June 2015.

Note 13 Payables

	2015	2014
	\$'000	\$'000
Current		
Trade creditors and accruals	124	233
Staff on-costs	34	33
	158	266
Non-Current		
Staff on-costs	5	2
	5	2

Creditors are generally paid within 30 days.

Creditors are recognised at their nominal amounts and are non-interest bearing. Liabilities are recognised once the goods or services have been received.

All current trade creditors are non SA Government entities.

Note 14 Staff Benefits

	2015	2014
	\$'000	\$'000
Current		
Accrued Salaries and Wages	46	42
Annual Leave	107	143
Long Service Leave	130	109
	283	294
Non-Current		
Long Service Leave	57	49
	57	49

Adelaide Festival Corporation
Notes to the Financial Statements for the year ended 30 June 2015

Note 15 Provisions

	2015	2014
	\$000	\$000
Current		
Provision for workers compensation (self-insurance)	2	-
	<hr/> 2 <hr/>	<hr/> - <hr/>
Non-current		
Provision for workers compensation (self-insurance)	6	40
	<hr/> 6 <hr/>	<hr/> 40 <hr/>

Note 16 Cash Flow Reconciliation

Reconciliation of net cash provided by operating activities to net cost of providing services:

	2015	2014
	\$'000	\$'000
Net cash provided by / (used in) Operating activities:		
Less Revenues from SA Government	(126)	(650)
	(8,257)	(8,378)
<i>Add / (less) non-cash items</i>		
In-kind sponsorship income	684	660
In-kind box office income	100	80
In-kind expenditure	(784)	(740)
Depreciation	(88)	(85)
<i>Movement in Assets and Liabilities:</i>		
Increase / (Decrease) in receivables	(241)	274
(Increase) / Decrease in payables	105	23
(Increase) / Decrease in staff benefits	3	(77)
(Increase) / Decrease in provisions	32	-
	<hr/> (8,572) <hr/>	<hr/> (8,893) <hr/>
Net Cost of Providing Services		

Adelaide Festival Corporation
Notes to the Financial Statements for the year ended 30 June 2015

Note 17 Unrecognised Contractual Commitments

Operating Lease commitments

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

	2015	2014
	\$'000	\$'000
Not later than one year	69	204
Later than one year and not later than five years	-	69
<i>Total operating lease commitments</i>	69	273
Representing:		
Non-cancellable operating leases	69	273
<i>Total operating lease commitments</i>	69	273

The Corporation's operating lease is for office accommodation. Office accommodation is leased from Shahin Holdings Pty Ltd. The lease is non-cancellable and expires in October 2015. Rent is payable in advance.

Note 18 Financial Instruments / Financial Risk Management

Table 18.1 Categorisation of Financial Instruments

Details of the significant accounting policies and methods adopted including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised with respect to each class of financial assets, financial liability and equity instrument are disclosed in note 2.

Category of financial asset and financial liabilities	Statement of Financial Position line item	Note	Carrying Amount	
			2015	2014
			\$'000	\$'000
Financial Assets				
Cash and cash equivalents	Cash and cash equivalents	10	285	469
Receivables	Receivables ^{(1) (2)}	11	22	135
Total financial assets			307	604
Financial liabilities				
Financial liabilities at cost	Payables ⁽¹⁾	13	101	191
Total financial liabilities			101	191

(1) Receivable and payable amounts disclosed above exclude amounts relating to statutory receivables and payables. In government, certain rights to receive or pay cash may not be contractual and therefore in these situations, the requirements will not apply. Where rights or obligations have their source in legislation such as levy receivables/payables, tax equivalents, Commonwealth tax, etc they would be excluded from the disclosure. The standard defines contract as enforceable by law. All amounts recorded are carried at cost (not materially different from amortised cost).

(2) Receivables amount disclosed here excludes prepayments. Prepayments are presented in Note 11 as Receivables in accordance with paragraph 78(b) of AASB 101. However, prepayments are not financial assets as defined in AASB 132 as the future economic benefit of these assets is the receipt of goods and services rather than the right to receive cash or another financial asset.

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Fair Value

The Corporation recognises any financial assets and financial liabilities at face value which approximates fair value (refer to notes 2, 10, 11 and 13).

Credit Risk

Credit risk arises when there is the possibility of the Corporation's debtors defaulting on their contractual obligations resulting in financial loss to the Corporation. The Corporation measures credit risk on a fair value basis and monitors risk on a regular basis. The carrying amount of financial assets as detailed in table 18.1 represents the Corporation's maximum exposure to credit risk. No collateral is held as security and no credit enhancements relate to financial assets held by the Corporation. The Corporation has minimal concentration of credit risk. The Corporation has policies and procedures in place to ensure that transactions occur with customers with appropriate credit history. The Corporation does not engage in high risk hedging for its financial assets.

Allowances for impairment of financial assets are calculated on past experience and current and expected changes in client credit rating. There is no evidence to indicate that the financial assets are impaired.

The following table discloses the ageing of financial assets (current and past due).

Table 18.2 Ageing Analysis of Financial Assets

	Current	Past due by			Total
	\$'000	<30 days	30–60 days	>60 days	
2015	\$'000	\$'000	\$'000	\$'000	\$'000
Not Impaired Receivables ⁽¹⁾	9	-	3	10	22
2014					
Not Impaired Receivables ⁽¹⁾	7	3	23	102	135

⁽¹⁾ Receivable and payable amounts disclosed here exclude amounts relating to statutory receivables and payables. In government, certain rights to receive or pay cash may not be contractual and therefore in these situations, the requirements will not apply. Where rights or obligations have their source in legislation such as levy receivables/payables, tax equivalents, Commonwealth tax, audit receivables/payables etc they are excluded from the disclosure. The standard defines contract as enforceable by law. All amounts recorded are carried at cost.

Maturity Analysis of Financial Assets and Financial Liabilities

The Corporation has assessed the maturity of its financial assets and financial liabilities as being less than one year.

Liquidity Risk

Liquidity risk arises where the Corporation is unable to meet its financial obligations as they are due to be settled. The Corporation is funded principally from appropriation by the SA Government. The Corporation works with the Department of Treasury and Finance to determine the cash flows associated with its Government approved program of work and to ensure funding is provided through SA Government budgetary processes to meet the expected cash flows. The Corporation settles undisputed accounts within 30 days from the date of the invoice or date the invoice is first received. In the event of a dispute, payment is made 30 days from resolution.

The Corporation's exposure to liquidity risk is insignificant based on past experience and current assessment of risk. The carrying amount of financial liabilities recorded in table 18.1 represents the Corporation's maximum exposure to financial liabilities.

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Market Risk

Market risk for the Corporation is primarily through interest rate risk. Exposure to foreign currency is managed through SAFA.

Sensitivity Disclosure Analysis

A sensitivity analysis has not been undertaken for the interest rate risk of the Corporation as it has been determined that the possible impact on total comprehensive result or total equity from fluctuations in interest rates is immaterial.

Credit Standby Arrangements

The Corporation has a \$103 000 (2014: \$101 000) credit card facility with the ANZ Bank. The unused portion of this facility as at 30 June 2015 was \$95 423 (2014: \$93 067).