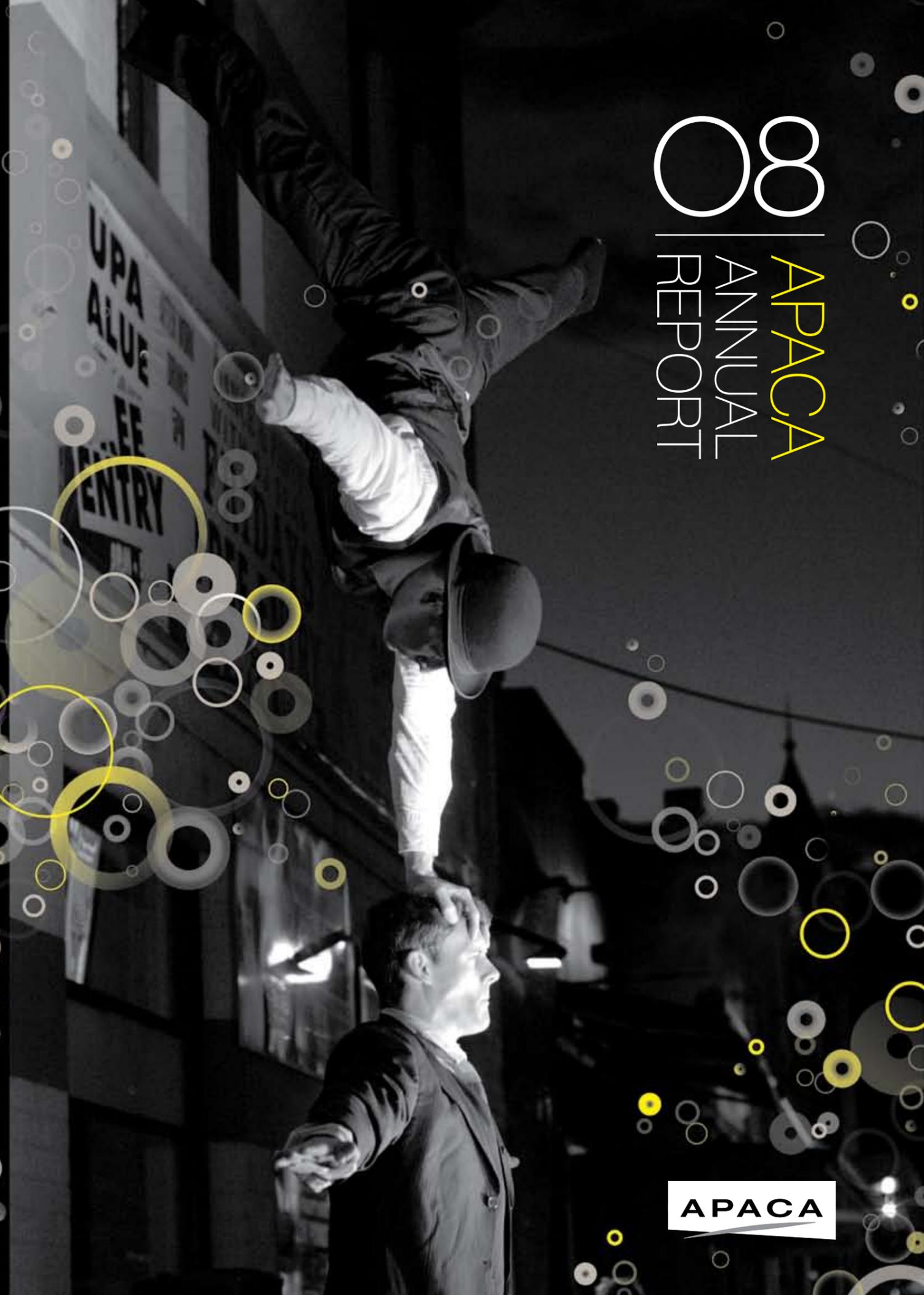


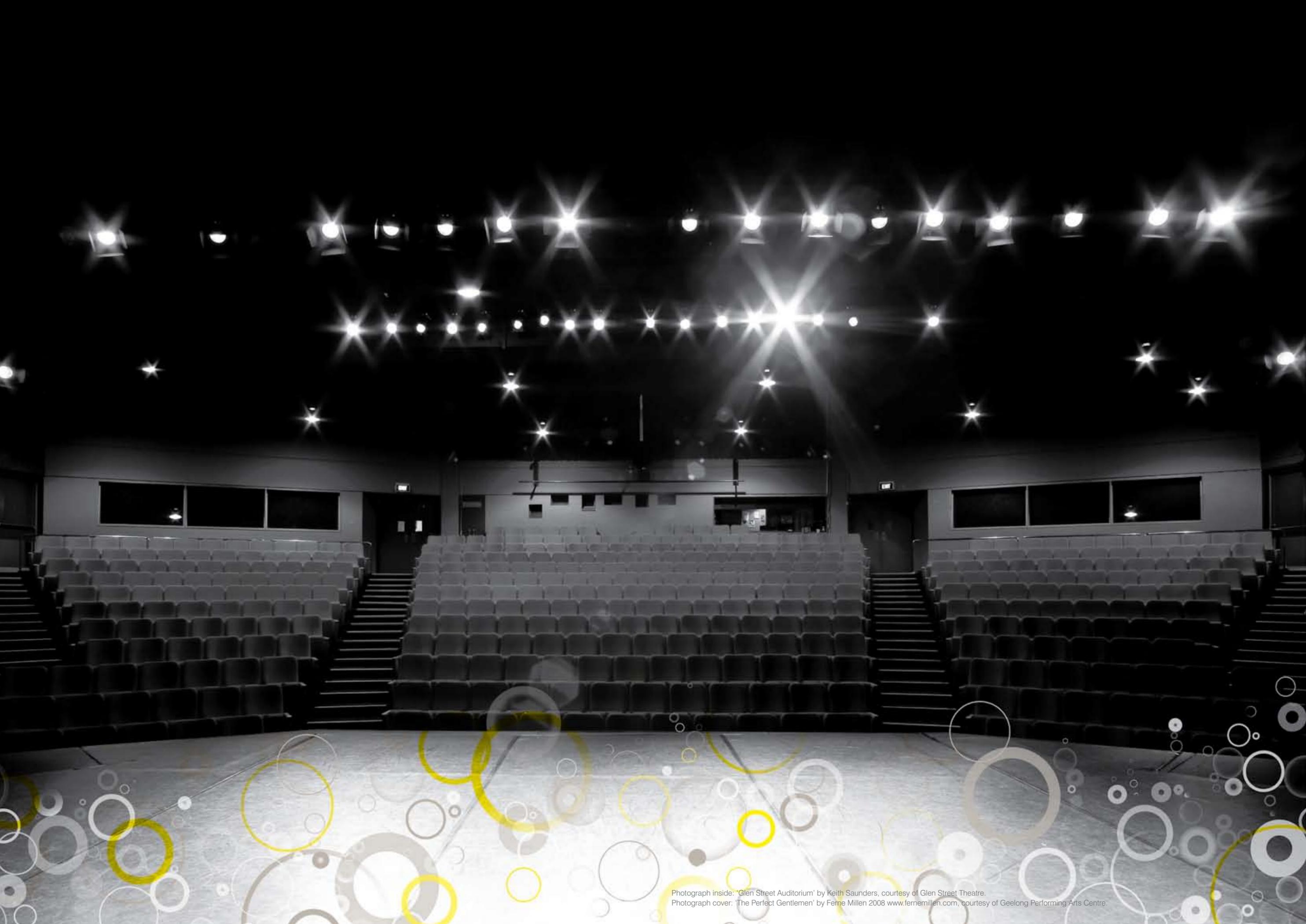
APACA
ANNUAL
REPORT



APACA

Australian Performing Arts Centres Association
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www.apaca.com.au

APACA



Photograph inside: 'Glen Street Auditorium' by Keith Saunders, courtesy of Glen Street Theatre.
Photograph cover: 'The Perfect Gentlemen' by Ferne Millen 2008 www.fernemillen.com, courtesy of Geelong Performing Arts Centre.

MISSION STATEMENT

The Australian Performing Arts Centres Association is the national network of performing arts centres, dedicated to the advocacy, and professional development and support of its membership, whilst contributing to the development of the performing arts throughout Australia.

OBJECTIVES

- To assist in the presentation of the performing arts by its members.
- To facilitate the bringing together of artists and audiences.
- To foster ethical standards and effective business practices in the performing arts centre operation, presentation and management.
- To assist in the professional development of personnel involved in the operation of performing arts centres and in the presentation and management of performing arts centres.
- To influence public policy and public opinion to advance the interest of its members.
- To assist in the promotion of activities which will enable members to develop audiences and the performing arts activity in their own communities.
- To develop and/or disseminate and exchange information on the management of performing arts centres and the presentation of the performing arts including music, dance, theatre film, lectures and related programs.
- To promote the freedom of artistic expression and the pursuit of excellence within the performing arts.
- To encourage cultural and aesthetic diversity within the performing arts.
- To extend the performing arts marketplace and stimulate the integration of the performing arts into the fabric of society.

ASPIRATIONAL VALUES

The Australian Performing Arts Centres Association

- Promotes and furthers the interests of its members who provide cultural leadership to their communities.
- Promotes and furthers the development of performing arts in Australia.
- Provides its membership with efficient, effective and proactive leadership with regard to policy, protocols and research.
- Is recognised as the peak national body representing performing arts centres throughout Australia.

MEMBERSHIP

There are two categories of APACA Membership.

1. Ordinary Members consist of performing arts centres located in Australia, having the facilitation of the presentation of the performing arts as one of their primary functions.
2. Associate Members consist of any other individual or organisation with substantially similar objectives to those listed in the Constitution of the Association, that is, to assist in the presentation of the performing arts and to facilitate the bringing together of artists and audiences.

BENEFITS

Ordinary and Associate Members share all the same benefits with the exception that only Ordinary Members are able to be elected to the Committee of Management. Otherwise benefits include:

- Advocacy and advice to Federal, State and Local Government on a range of important industry issues.
- The development and distribution of industry benchmark codes and best practice guidance for members in regard to industry issues e.g. Touring, OH&S, government and funding policy, value of the arts.
- Maintenance of effective association and relationships with national performing arts networks including Playing Australia, Long Paddock, Arts On Tour NSW and the Blue Heelers through Regional Arts Australia.
- Participating in strategic planning for national tours of professional performing arts products.
- Profiling members and the Association through the APACA website [including venue specifications].
- Development of strategic alliances with other industry and relevant bodies including AMPAG (Australian Major Performing Arts Group), LPA (Live Performance Australia), the Australia Council for the Arts, MEAA (Media Entertainment Arts Alliance), RAA (Regional Arts Australia), ALGA (Australian Local Government Association), CHASS (Council for the Humanities, Arts and Social Sciences) and ArtsPeak.
- Compilation and distribution of Venue and Membership Directory in soft copy format.
- Delivery of the annual APACA Conference, providing relevant and topical professional development and critical debate as well as unequalled networking opportunities.
- On-line discussion group with all members providing the collective knowledge of hundreds of years experience in the performing arts.
- On-line discussion group for Member Marketing Managers/staff.
- APACA's biennial Economic Impact Venue Charges and Salaries Report [50% discount to Associate Members].
- Discounts across Arts Hub packages providing all members with weekly emails of national arts news and jobs bulletins.

PRESIDENT'S REPORT

It is with a degree of sadness I commence to write what will be my last president's report for the Australian Performing Arts Centres Association, APACA. I will continue in the role of the Queensland member-representative until next year's AGM by which time I will have served three consecutive terms as a member of the Management Committee. It is for this reason I have decided not to stand for the position of President at our AGM in 2008.

2007/2008 has again been a very productive and successful year for our association and I commend to you the work undertaken by the executive officer and management committee.

I am pleased to report that, as in past years, the total membership of the association continues to increase with a total of 109 ordinary members and 15 associate members as at the end of the financial year. The advice of the association and its collective membership continues to be widely sought by both potential new members and existing long-term members as we all strive to provide our communities with the best performing arts infrastructure, services and programs.

While our association has continued to build on our existing strong working relationships with all levels of government, it has been particularly disappointing for the management committee that some eight months after being appointed as the Minister for the Arts in the new Rudd Labor government, the association has been unable to secure a meeting with the Honourable Peter Garrett AM MP. Despite this difficulty, we have been able to maintain a positive dialogue with officers of the Arts Policy and Access Unit now in the Department

of Environment, Water, Heritage and the Arts, in particular providing a detailed response to a proposal that the Playing Australia program be moved to the management of the Australia Council for the Arts.

The passing year has seen a strengthening of our partnership with key industry bodies in Live Performance Australia (LPA) and the Australian Major Performing Arts Group (AMPAG). It was my very great pleasure earlier this financial year to attend LPA's 2007 Helpmann Awards to see the inaugural Regional Touring Award presented to the Ensemble Theatre / CDP co-production *Six Dance Lessons in Six Weeks*. In April 2008 the management committee agreed to support the work of AMPAG in establishing the "We All Play a Part" campaign.

During the year a whole-of-industry committee has continued the development of the National Touring Framework with a paper being sent to the Federal Arts Minister late in 2007. To date we understand that government has not considered the matter.

While detailed in a separate report, I must make special mention of the work of our two Directors of Arts Services Australia, Bronwyn Edinger and David Lloyd. The past year has seen them consider the long-term position of the association's continued investment in Arts House, a vital source of income for APACA.

2007/2008 has also seen a significant change in the day-to-day functioning of the association. At last year's conference held in Launceston, I was able to announce the appointment of Rick Heath as the association's new executive officer following an extensive search which drew applications from a number of experienced and capable contractors from across the country. As many of you would be aware, Rick brings a broad knowledge and understanding of our industry with

a real interest in performing arts touring having previously been employed as the Blue Heeler for Western Australia. Rick has certainly been able to hit the ground running and I thank him for his genuine enthusiasm and interest in the role of the association and our industry in general.

The 2007 conference also provided the association with the opportunity to formally acknowledge the work of outgoing Executive Officer Christine Dunstan and her partner at CDP, Cherrie McDonald.

There has been little change in the ranks of the association's management committee and to this band of active and supportive members goes my sincere thanks for their ongoing commitment to the growth and development of our association and the performing arts industry as a whole.

It would also be remiss of me, in my last president's report, to not express my thanks to the Rockhampton Regional Council, the staff of Rockhampton Venues and Events and especially a true partner in more ways than one, Roz Owens, the centre's Operations Manager who has allowed me to devote significant time and energy to the work of the association over the past five years.

It has truly been an honour to have this opportunity to serve as the president of the association over the past years. I look forward to maintaining my involvement with an association that continues to be dedicated to the professional development and support of members, advocating for its membership, whilst contributing to the development of the performing arts throughout Australia.


Peter Owens
President

EXECUTIVE OFFICER'S REPORT

It was with some trepidation that I commenced the role of Executive Officer in December 2007. Trepidation as I was filling the daunting shoes of now Touring Legend, Christine Dunstan. The legacy she has left in APACA is testament to her commitment, dedication and sheer hard work. APACA has been passed to me in very good shape and I relish the opportunity to lead the organisation into the next phase of its development.

Within days of commencing in the role it was evident that national touring was on the top of APACA's agenda and I am pleased to say a significant milestone in this regard was soon achieved. This was the development of a national touring position paper jointly drafted in collaboration with Regional Arts Australia, Arts On Tour NSW, the Australian Major Performing Arts Group [AMPAG] and representatives from the small to medium performing arts sector. On December 17 this paper was delivered to the newly appointed Minister for the Arts, the Honorable Peter Garrett AM MP.

In the period since the document was drafted and delivered, the newly convened National Touring Organisation Steering Committee met on several occasions to design a new body intent on ensuring the exemplary delivery of touring product throughout Australia.

Of significant success this year was the first APACA Marketing Summit. Over 40 centres were represented at the summit, held at the Arts Centre, Melbourne, with their generous support. The summit gave members the opportunity to hear new ideas and strategies from some leading international thinkers in Arts Marketing.

The Summit received an overwhelming response with 100% of surveyed delegates rating the Summit in overall terms as either useful or very useful. Similarly, 100% either agreed or strongly agreed that the information provided in the Summit would enable them to better perform their job. Financial and programming assistance provided by the Australia Council for the Arts was fundamental to the success of the project.

The Summit also saw the announcement of the Australia Council's Go See Fund. An initiative providing APACA members with financial support to see shows beyond their own backyard.

Development of the 2008 APACA conference, Creating Cultural Capital has been a challenging and yet highly rewarding process. Similarly, early 2008 saw the commencement of planning for a slight shift in the way the 2009 APACA Conference and Long Paddock will be programmed. Discussions with the Blue Heeler convener proved most fruitful and I look forward to delivering the 2009 conference including greater engagement with our producing friends.

Representation of APACA continues to be a key role for the Executive Officer. Meetings with Regional Arts Australia, AMPAG, Live Performance Australia, Arts Hub, the Australia Council, state based arts centre associations, the Blue Heelers and the newly formed Department of Environment, Water, Heritage and Arts have proved most beneficial in developing ongoing relationships.

This year has seen the move to a soft copy Member and Venue Directory. This has been instigated to allow us to keep the Membership more easily and regularly updated and similarly to provide the Directory in a format that is downloadable.

Of course the trees we're saving is a key benefit as well. I am pleased to add that the number of APACA Members continues to steadily increase.

In accordance with Privacy Legislation APACA developed a Privacy Statement that has been reviewed by the Arts Law Society of Australia. Whilst a draft of the statement has been available for some time I am pleased to note that information provided from Arts Law will make the statement both more robust and easy to use.

The APACA Website Technical Specifications Project came to fruition this year. This has seen the uploading of masses of information to a single portal on the APACA Website. This project will provide a centralised and standardised national repository for venue, plans, photos and technical specifications. The endorsement from the APACA membership to move forward with this project was a key driver in seeing the project come to life this year. The take up from Members has been protracted but a significant number of venues now have their information available through the APACA website.

APACA represents a suite of venues throughout Australia that are far more than bricks and mortar. These venues are constantly filled with and generate creative energy that engage, inspire and entertain. As Executive Officer I look forward to communicating that energy and vibrancy directly to a myriad of stakeholders...

...Watch this space!



Rick Heath
Executive Officer

COMMITTEE OF MANAGEMENT

PRESIDENT
Peter Owens
Rockhampton QLD

VICE PRESIDENT AND PUBLIC OFFICER
Evol McLeod
Canberra ACT

TREASURER
Bronwyn Edinger
Sydney NSW

SECRETARY
Robin Lohrey
Launceston TAS

COMMITTEE MEMBERS
Steve Saffell
Adelaide SA

Brian Robartson
Geraldton WA

Hamish McDonald
Darwin NT

David Lloyd
Bendigo VIC

EXECUTIVE OFFICERS
Christine Dunstan and Cherrie McDonald
July – December 2007

Rick Heath
December 2007 – June 2008

MANAGEMENT COMMITTEE MEETINGS

APACA MANAGEMENT MEETING DATES		
5 July 2007	10 October 2007	2 April 2008
15 August 2007	5 November 2007	7 May 2008
21 August 2007	5 December 2007	4 June 2008
24 August 2007	6 February 2008	
17 September 2007	12 March 2008	

APACA MANAGEMENT COMMITTEE MEETING ATTENDANCE		
MEMBER	IN ATTENDANCE	APOLOGY
Peter Owens President	12	1
Evol McLeod Vice-President	13	
Robin Lohrey Secretary	13	
Bronwyn Edinger Treasurer	11	2
Hamish McDonald	10	3
David Lloyd	13	
Brian Robartson	10	3
Steve Saffell	13	
Christine Dunstan Executive Officer July to December	8	
Cherrie McDonald Finance Officer July to December	2	
Rick Heath Executive Officer December to June	6	

MEMBERSHIP LIST

ACT

Canberra Theatre Centre
Erindale Theatre
Street Theatre
Tuggeranong Arts Centre

NEW ZEALAND

THE EDGE

NSW

Albury Convention and Performing Arts Centre
Arts on Tour NSW
Bathurst Memorial Entertainment Centre
Broken Hill Entertainment Centre
Carriageworks
Christine Dunstan Productions Pty Ltd*
City Recital Hall Angel Place
Civic Theatre Newcastle
Coffs Harbour Jetty Memorial Theatre
Dubbo City Council*
Glasshouse Arts Conference & Entertainment Centre
Glen Street Theatre
Griffith Regional Theatre
Hills Centre for the Performing Arts
Illawarra Performing Arts Centre
Joan Sutherland Performing Arts Centre
Laycock Street Theatre
Lismore City Hall
Manning Entertainment Centre
Musica Viva Australia
Newcastle City Hall
Orange Civic Theatre
Parade Theatres
Pegasus Group of Companies*

Queanbeyan Performing Arts Centre
Richard J Stuart
Riverside Theatres Parramatta
Seymour Theatre Centre
Sutherland Entertainment Centre
Sydney Opera House
Sydney Theatre
Tamworth Regional Council*
Wagga Wagga Civic Theatre
Wyong Shire Council
Zenith Theatre and Convention Centre

NT

Araluen Arts Centre
Darwin Entertainment Centre

QLD

Boonah Cultural Centre
Brisbane City Hall
Brisbane Powerhouse
Brolga Theatre
Burdekin Theatre
Caboolture Central Project
Cairns Civic Theatre
Empire Theatre
Gladstone Entertainment Centre
Gold Coast Arts Centre
Ipswich Civic Hall
Judith Wright Centre of Contemporary Arts
Logan Entertainment Centre
Mackay Entertainment Centre
Mount Isa Civic Centre
Pilbeam Theatre
Queensland Arts Council
Queensland Performing Arts Centre
QUT Gardens Theatre
Redland Performing Arts Centre

Riverway Arts Centre
Roundhouse Theatre
Sunshine Coast Arts & Exhibition Centre
The Events Centre
The J
The Majestic Theatre
Townsville Civic Theatre

SA

Adelaide Festival Centre
Barossa Arts and Convention Centre
Chaffey Theatre
Country Arts South Australia
Golden Grove Arts Centre
Marion Cultural Centre
Middleback Theatre & Whyalla Cinema
Noarlunga Theatre
Northern Festival Centre
Parks Community Centre - Theatres and Functions
Playford Civic Centre
Port Noarlunga Arts Centre
Sir Robert Helpmann Theatre

TAS

Princess Theatre
Theatre Royal

VIC

Alexander Theatre
Benalla Performing Arts & Conference Centre
Clocktower Centre
Darebin Arts and Entertainment Centre
Drum Theatre
Eastbank Centre, Shepparton
ESSO BHP
Billiton Wellington Entertainment Centre
Frankston Arts Centre
Geelong Performing Arts Centre
Hamilton Performing Arts Centre
Her Majesty's Theatre
Karralyka Centre
Kingston Arts Centre
Latrobe Regional Performing Arts Centre
Live Performance Australia
Macedon Ranges Shire Council Town Hall, Kyneton
Malthouse Theatre
Mildura Arts Centre
Portland Arts Centre
Regional Arts Victoria
Robert Blackwood Hall
SeatAdvisor Australiasia*
The Arts Centre Melbourne
The Capital - Bendigo's Performing Arts Centre
Wangaratta Performing Arts Centre
Warrnambool Entertainment Centre
West Gippsland Arts Centre
Whitehorse Performing Arts Centre

Geelong Performing Arts Centre
Hamilton Performing Arts Centre
Her Majesty's Theatre
Karralyka Centre
Kingston Arts Centre
Latrobe Regional Performing Arts Centre
Live Performance Australia
Macedon Ranges Shire Council Town Hall, Kyneton
Malthouse Theatre
Mildura Arts Centre
Portland Arts Centre
Regional Arts Victoria
Robert Blackwood Hall
SeatAdvisor Australiasia*
The Arts Centre Melbourne
The Capital - Bendigo's Performing Arts Centre
Wangaratta Performing Arts Centre
Warrnambool Entertainment Centre
West Gippsland Arts Centre
Whitehorse Performing Arts Centre

WA

Albany Town Hall Theatre
Bunbury Regional Entertainment Centre
Carnarvon Civic Centre
Country Arts WA
Don Russell Performing Arts Centre
Goldfields Arts Centre
His Majesty's Theatre
Mandurah Performing Arts Centre
Matt Dann Cultural Centre
Queens Park Theatre
University Theatres
Walkington Theatre
*Denotes new member.

ARTS SERVICES AUSTRALIA PTY LTD

Arts Services Australia Pty Ltd (ASA) is a joint venture between APACA and Regional Arts Australia (RAA). ASA's only purpose is to manage a property investment in Canberra called Arts House, located at 40 Macquarie Street, Barton. ASA's interest represents roughly 10% of the entire building.

The Directors of ASA comprise equal membership of APACA and RAA, each party having two representatives on the ASA Board. For the financial year 2007/2008, the APACA Directors of ASA were David Lloyd and Bronwyn Edinger (Chair). Arthur Frame and Ken Lloyd represent the interests of RAA. Officers of both organisations share the provision of secretarial services and Country Arts South Australia has provided accounting functions for a nominal fee. The accounting function will be undertaken by APACA from 1 July, 2008.

CB Richard Ellis continues to manage the property. The tenanted space is leased to the Australian Medical Council until 31/1/2009. The ownership of the remainder of the building has changed hands twice in the past 12-month period. The new owner, Hamib Pty Ltd, is undertaking extensive capital replacement and upgrades to the property. ASA will be required to make a pro rata contribution to expenditure categories specified under the lease. In light of the tenant's expiry date, ASA is continuing to investigate options that will maximise return on investment.

FINANCIAL OUTCOME

This year Arts Services Australia has distributed a total of \$80 000 [\$40 000 to each of the shareholders]. A reserve of \$40000 is being held within the Association's funds as a strategy to address the need for future building maintenance and property management.

Arts House continues to provide a major income stream to APACA to facilitate service delivery to its members.

TREASURER'S REPORT

The organisation has turned in another good result for 2007-08, especially considering unbudgeted expenditure across several initiatives incurred in the campaign to support national touring. An operating deficit of \$12,038 was returned against a budgeted deficit of \$8,329, resulting in a deficit variance of \$3,709. Total equity at year's end was \$171,623.

The annual conference, managed by Christine Dunstan Productions, generated its best financial result yet returning a small surplus against a budgeted deficit. Held in Launceston, the conference attracted major sponsorship from Tickets.com and received a grant from the Australia Council to fund the attendance of speakers and panel members. APACA thanks these sponsors for their support and generosity.

Another stream of income resulted from the sale of APACA's *Member and Venue Directory* and *Venue and Salary Survey*.

The total value of the income distribution from Arts Services Pty Ltd was lower than previous years to accommodate the possibility of increased maintenance and capital upgrades, however this was anticipated and budgeted accordingly. CB Richard Ellis continues to manage this asset for APACA.

The continuing reliable financial performance of APACA is attributable to the skills of Cherrie McDonald and Christine Dunstan to December 2007 and APACA's new Executive Officer, Rick Heath with assistance from Deanna Faust, who have overseen this year's finances. Thanks must go to these people for their firm fiscal control.

APACA is in a strong financial position with a growing membership base and a sound equity position that ensures the organisation will continue to provide tangible benefits for its members.



Bronwyn Edinger

APACA 21ST ANNUAL CONFERENCE REPORT

Written by Hamish McDonald

The 21st Annual APACA Conference was held in Launceston on 19 & 20 September 2007 and was attended by 150 delegates.

The conference was moderated by **Genevieve Picot** and was made possible by the generosity of our sponsors and funding bodies **tickets.com, Australia Council for the Arts, Theatre North, Arts Tasmania and the City of Launceston.**

The conference, a 21st celebration for APACA, was titled *Stories by Stages* and covered a breadth of topics from multiculturalism to ticketing trends to the production of indigenous work and touring. In addition much networking and socialising built stronger relationships whilst dealing with significant issues for the industry.

KEYNOTE ADDRESSES

Lindy Hume, opera and theatre director and former Director of the Perth International Arts Festival, began her talk by lamenting the cultural despondency that had developed over the life of the Howard government.

Lindy noted that funding had increased and good work was being produced, but it was clear that the arts did not inform the world view of the government. She further commented that here was an odd mixture of generosity and meanness, which she likened to trying to dance in a straight jacket.

Many factors went into creating the mood of cultural despondency: incidents like the Tampa affair and the intervention in indigenous communities in the NT; and in the

arts this had led to conjoining microcosms of mediocrity. The Australian Opera, for example, was now concentrating on musicals and Gilbert and Sullivan in search of box office returns.

With the imminent election, she felt the mood was changing; that people wanted spiritual nourishment, a sense of connection to heart and spirit, and to renew the sense that beauty can be subversive. Her experience has taught her that Festivals can play a part in this, and that performing arts centres should be able to do the same.

Andrew Upton Form followed theme in this challenging and delightful keynote address: the mode of exposition in drama was fragmentary, he said, held together by unseen threads and continuities – and so it was with his speech.

Beginning with a quote from Jung about collective human consciousness and meaning in life, we ended in the foyers of the Sydney Theatre Company and the question of how to create more involvement in our theatrical culture. The magic of theatre being noted as our one viable asset: through this a dialogue about society (our collective being) could be fostered.

Theatre thrived in an atmosphere of freedom and flourishing debate – indeed, theatre could raise questions about the nature of identity and consciousness.

Andrew commented that mainstream theatre needed the lifeblood of a lively fringe scene. Independent producers were now veering towards the mainstream and we were becoming averse to risk and failure. Big risks needed to be taken and there had to be room for failure; the alternative was

laziness and mediocrity. He also noted the need for criticism to be challenging and invigorating and that artists should not shy away from it. In closing he noted, as Lindy had spoken about, that in deed, the foyers of our centres were important. That they should be welcoming spaces where people could stay, discuss and re-live the experience of the play in a social atmosphere rather than scurrying away to their isolated lives.

PLENARY SESSIONS

Getting To Know You

Libby Anstis, Annette Downs, Pamela Foulkes, Robert Love, Teena Munn

This session explored the relationships between producers and presenters, and concentrated on increasing understanding between the two, largely by opening up the world of producers and how they work. The distinction between a director and a producer was teased out, as well as the inner workings of a company.

Robert Love noted the distinction between producers and presenters was becoming blurred; Parramatta Riverside Theatre had decided to produce in order to build audiences and because appropriate product was not available to them. He noted his want to see more risk-sharing arrangements between producers and presenters, with money from presenters going in to pre-production.

Pamela Foulkes cited the problem of lack of professional development for staff in venues – sometimes this could lead to a lack of confidence in the ability of venues to deliver the service required for presenting a production.

Producers and presenters should commence their dialogue very early in the touring process, and producers needed to think about touring before production; indeed, feedback from presenters on potential touring shows would be useful for producers.

Libby Anstis noted the difficulty in making the big companies commit to touring: in the case of QTC Libby noted that they were governed by an Act of Parliament which imposed obligations to Queensland audiences which needed to be fulfilled before interstate touring could be contemplated.

Robert Love proposed his 21 points for *Touring Made in Heaven*, not the least of which stated that *artistic and social purpose must drive touring, not efficiency and political expediency*. His points were very well received by the audience.

THE STIRRING POT

Facilitated by Jean Kittson with panellists Fotis Kapetopoulos, Shahin Shafaei, Marion Potts, Josephine Ridge

With its theme of multiculturalism in the arts, *The Stirring Pot* was a hypothetical which looked at two scenarios – the Sydney Festival production of a version of *Othello* in which Othello is to be a Muslim and Desdemona converts to Islam and wears a veil; and a production of *The Men from Snowy Mountain* which looked at the building of the Snowy Mountain Scheme and which was to cast actors from the appropriate ethnic backgrounds. Much of the discussion addressed the question of authenticity in casting:

Marion Potts, the hypothetical director of both productions, thought it was necessary to keep the experience authentic, others wondered whether casting a Muslim would pander to contemporary negative images of Islam. Josephine Ridge argued that casting a Muslim could be good for publicity purposes, while Fotis Kapetopoulos argued that making a rap version and setting it in the horn of Africa and casting someone from a TV show (such as *Fat Pizza*) would make the production a hit.

Some of the subsequent discussion looked at the question of hirers from particular ethnic or religious backgrounds making discriminatory demands of venues. The final point questioned what had happened to the notion of colourblind casting.

NEW TRENDS IN TICKETING

David Borg, Tim Roberts, Craig Thurmer

This session concentrated on the phenomenon of marketing to the emerging 'generation y' market, characterised as being discerning and skeptical, having conservative tastes, and being well versed in new media, such as the internet. Despite the knowledge and use of the internet, they sought human interaction in their experiences and were wary of traditional marketing techniques – marketing needed to concentrate on the emotional experience rather than traditional persuasive techniques, and selling an idea rather than a particular product, or show, was often effective. The importance of being able to respond to feedback and trends quickly and find 'initiators' was also noted.

AN INDIGENOUS VOICE

Sam Cook, Tom E Lewis, Susan Moylan-Coombs

Three indigenous producers related their experiences of trying to bring indigenous work to Australia's stages and communities.

Susan Moylan-Coombs began by talking about the *Deadly Yarns* initiative, which gave indigenous people a platform for telling their stories in the film and broadcast media, and her experience of bringing people together in the Ku-ring-gai Festival.

Tom E Lewis had fire in his belly as he exhorted the audience to be brave, take risks and eschew political correctness. He stated that theatre was a medicine that could help in healing and must be enjoyed and understood by both cultures. He felt that whitefellas still needed to explore the bush. The campfire is open, he said, for you to come.

Sam Cooke related some of the difficulties of getting the work of Yirra Yaakin to tour – noting that often it was more welcome overseas, and similarly that she had had success in sourcing funding from the US to mount work when it was not forthcoming here. She also noted the popularity of *Windmill Baby* in regional areas, in contrast to how it had been received in metropolitan areas.

The session finished with a chant, led by Tom E Lewis, which had all the delegates on foot and singing!

APACA 21ST ANNUAL CONFERENCE REPORT CONTINUED

BREAK OUT SESSIONS

Managing Up – Merryn Crawford

The theme of *Managing Up* was how to influence those around you. Merryn Crawford admitted that she was trying to cram too much information into a 90 minute time-slot, so it was a fast-paced session. The attendees were invited to look at the people whom they needed to influence.

This could range from boards and council aldermen down to staff and audience. The session focused on building relationships so that ideas could be positively promoted, and typical negative reactions (such as fear, resistance to change, and 'what's in it for me') could be overcome. A three-stage model for promoting influence was proposed: i) prepare, ii) conduct, and iii) conclude. Various strategies could be used, particularly engaging and persuading. These strategies used varying techniques including involving, motivating, reasoning and asserting.

COMMUNITY PARTNERSHIPS

Evol McLeod and Luisa Pauletto

Evol McLeod and Luisa Pauletto from the Tuggeranong Arts Centre in Canberra, gave delegates an overview of the Centre and the strategies and programs it had used for community engagement in the years since it opened in 1998. One core element of its success was securing funding from sources other than arts funding bodies: these included education, heritage, multicultural affairs and health. Community engagement included running arts related courses, a specific youth-at-risk program, a contemporary dance program, an active gallery space and a digital storytelling program. They had begun by identifying the demographic

in which they worked and continued by responding to the needs of that demographic. A key part of their strategy was an outreach program which meant going out into the community. They had also invested heavily in converting their Centre so that it suited their needs, in particular the creation of studio spaces.

ETHICAL BUSINESS PRACTICES

Dr Anna Alomes, Robyn Ayres, Ian McDonald

This session brought together lawyers and ethicists to discuss various issues with which venue managers often have to grapple. The discussion tended to revolve around specific issues: e.g. copyright, ownership of data, the position of venues when hirers had done something potentially illegal or unethical. The ethicist pointed out that often an ethical approach could be taken by looking at the question of the rights of the individuals and organisations involved. Venues could often manage these issues through their contractual arrangements (e.g. indemnities) or through clear policies emphasised through adequate signage around the venue. It was often appropriate that venues take an ethical lead on these issues by informing the groups using their venues of the legal situation and taking appropriate action against questionable practices.

SOCIAL FUNCTIONS

Cocktail Party hosted by Arts Tasmania

The Design Centre of Tasmania provided the glorious setting for this function to welcome delegates to Tasmania, and the island's premier professional company, Tasdance, provided some unforgettable human sculptures.

Cocktail Party hosted by the City of Launceston

The historic Princess Theatre, built in 1911, had become familiar to many of the delegates as the host venue for Long Paddock, held immediately prior to the Conference. However the reception was held on stage with the speeches being delivered from the dress circle. This gave delegates a unique opportunity to view the wonderfully decorative auditorium, innovatively lit for the occasion, from a perspective which they rarely get. Alison Farrow provided background vocals, and Cheryl Wheatley, in her guise as Lois from Flinders Island got delegates laughing.

Drover Awards Dinner

The Grand Ballroom at the Launceston Grand Chancellor Hotel was the venue for this much anticipated annual Awards Dinner. Fine food, excellent wine, lively music by local band Arauco Libre and spirited conversation ensured a great evening. The Drover Awards were presented by the 2006 Touring Legend **Jacki Weaver** and all the winners were on hand to accept their award. A very fitting way to end a full conference week.

DROVER AWARDS

The 2007 Drover Awards were presented at the Awards Dinner in the Grand Chancellor Launceston Hotel on 20 September, by the 2006 Touring Legend **Jacki Weaver**.

The APACA Drover Awards were instigated in 2003 to recognise excellence in performing arts touring. The purpose of the awards is to:

- Acknowledge the skill and expertise required for touring.
- Promote the importance of touring for APACA members.
- Encourage excellence.
- Reward and show APACA's appreciation for the excellence, hard work and dedication demonstrated by touring companies.

Each year is a fantastic celebration of everything that is touring – creativity, collaboration and sheer hard work. 2007 was no exception as we rewarded the excellence and dedication of our national touring companies.

DESIGN EXCELLENCE

Bangarra Dance Theatre for *Clan*

TOUR MANAGEMENT EXCELLENCE

Expressions Dance Company for *The 5th Door & Virtually Richard 3*

ROAD CREW EXCELLENCE

Patch Theatre Company for *Who Sank The Boat?*

EXCELLENT AUDIENCE RESPONSE

This year there were two winners: TaikOz for *Daha Pounding Wave* and D'Arrietta Productions for *The Blonde The Brunette & The Vengeful Redhead*

SPECIAL PANEL AWARD FOR INNOVATION

Expressions Dance Company for *The 5th Door & Virtually Richard 3*

SPECIAL PANEL AWARD FOR AUDIENCE DEVELOPMENT

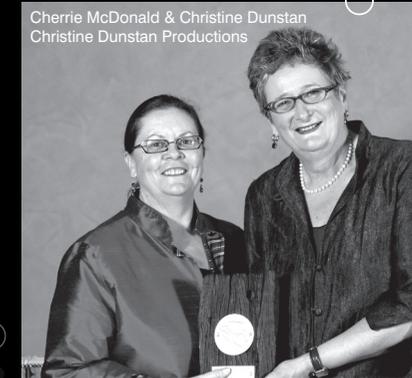
Bell Shakespeare

TOURING EXCELLENCE

Monkey Baa Theatre for Young People for *Jackie French's Hitler's Daughter*

TOURING LEGEND

Christine Dunstan



Cherrie McDonald & Christine Dunstan
Christine Dunstan Productions



Sandy Collins & Jasmine Gulash
Bangarra Dance Theatre



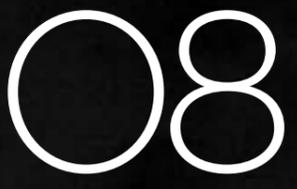
Jacki Weaver

BALANCE SHEET AT 30 JUNE 2008

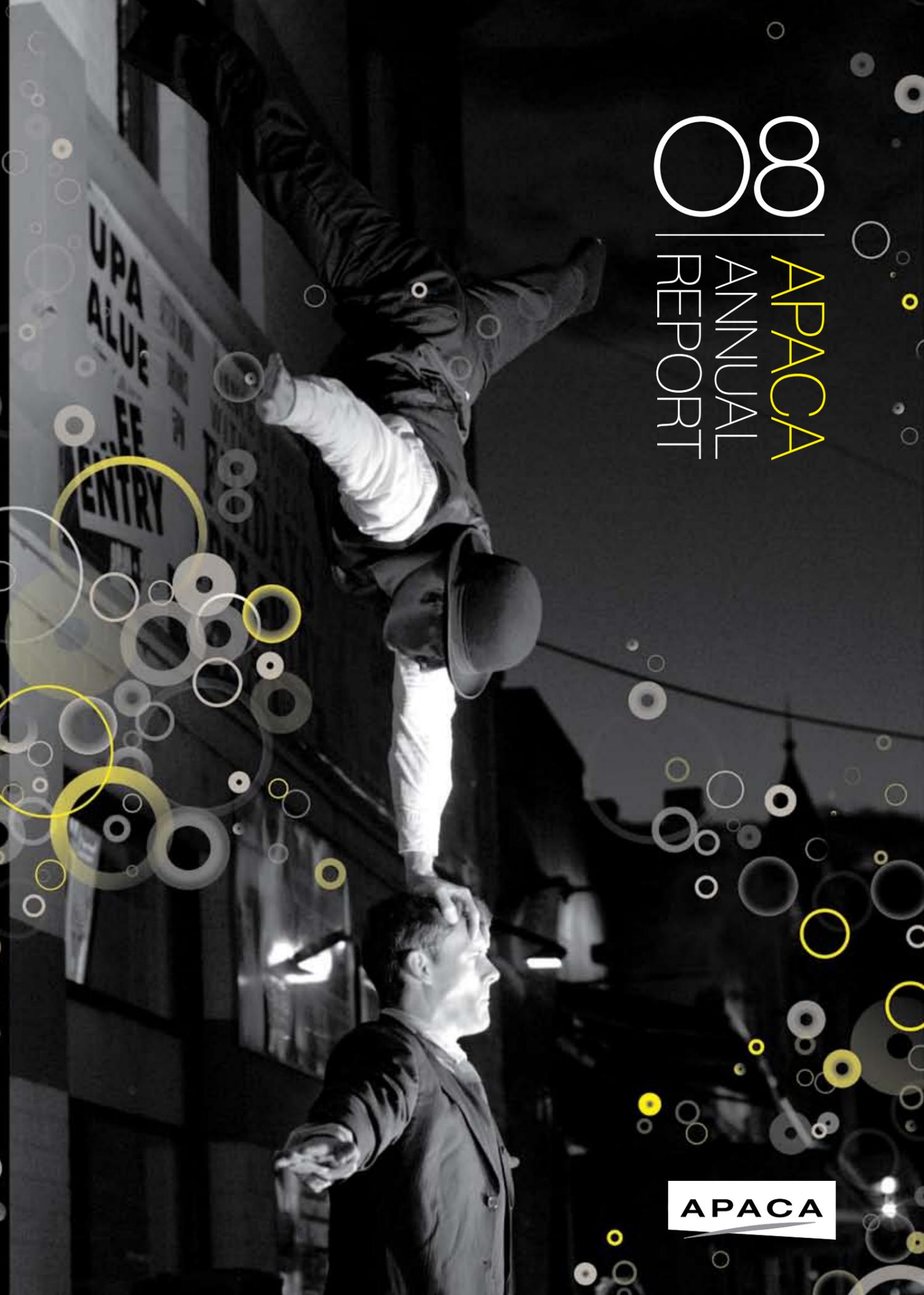
ASSETS	2008	2007
Current Assets	\$213,997.31	\$258,880.38
Other Assets	\$35,015.21	\$3,087.34
Investments	\$20.00	\$20.00
Equipment	\$3,630.00	\$4,008.00
Total Assets	\$252,662.52	\$265,995.72
LIABILITIES		
Current Liabilities	\$81,038.74	\$82,333.00
Total Liabilities	\$81,038.74	\$82,333.00
Net Assets	\$171,623.78	\$183,662.72
EQUITY		
Retained Earnings	\$143,662.72	\$138,424.17
Arts House Reserve	\$40,000.00	\$40,000.00
Current Year Earnings	(\$12,038.94)	\$5,238.55
Total Equity	\$171,623.78	\$183,662.72

PROFIT & LOSS AT 30 JUNE 2008

INCOME	2008	2007
Conference Registrations and Income 2007	\$55,572.69	\$0.00
Conference Registrations and Income 2006	\$0.00	\$47,336.49
Sponsorship/Australia Council	\$55,570.00	\$44,560.00
Membership Fees 2006/2007	\$0.00	\$42,591.32
Membership Fees 2007/2008	\$45,319.20	\$0.00
Membership Admin Fees	\$90.91	\$0.00
Arts Hub Additional Membership	\$4,495.56	\$0.00
Distribution Arts Services P/L	\$40,000.00	\$45,000.00
Interest Income	\$11,591.06	\$8,883.11
Credit Card Surcharge	\$1,646.30	\$867.38
Sales	\$3,322.73	\$2,271.08
Sundry Income	\$0.00	\$250.00
Total Income	\$217,608.45	\$191,759.38
EXPENSES		
Executive Services and Admin	\$106,714.17	\$76,878.28
Membership Services	\$12,685.96	\$7,708.00
National Projects	\$12,459.13	\$12,732.18
Conference Expenses	\$97,788.13	\$89,202.37
Total Expenses	\$229,647.39	\$186,520.83
Net Profit/(Loss)	(\$12,038.94)	\$5,238.55



APACA
ANNUAL
REPORT



APACA

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