

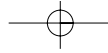
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*Front Cover: Adelaide Festival Centre (Right)
Civic Theatre, Newcastle (Left)*



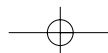
MISSION

The Australian Performing Arts Centres Association exists as a network of professional arts and venue managers dedicated to developing, training and supporting its membership, profiling the association and furthering 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 operation, presentation and management of performing arts centres.
- To assist in the professional development of personnel involved in the operation of performing arts centres.
- To assist in the presentation of the performing arts and management of performing arts centres.
- To influence public policy and public opinion to advance the interests of its members.
- To assist in the promotion of activities which will enable members to develop audiences and the performing arts activities in their 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 market place and stimulate the integration of the performing arts into the fabric of society.





Australian National Theatre,
St Kilda, Victoria



2003 ANNUAL REPORT

MEMBERSHIP 2002-2003

■ AUSTRALIAN CAPITAL TERRITORY

- Canberra Theatre Centre
- Erindale Theatre
- The Street Theatre

■ NEW SOUTH WALES

- Albury Convention and Performing Arts Centre
- Arts On Tour
- Bathurst Memorial Entertainment Centre
- Broken Hill Entertainment Centre
- City Recital Hall Angel Place
- Civic Theatre Newcastle
- Create Australia
- Glen Street Theatre
- Griffith Regional Theatre
- Hills Centre For The Performing Arts
- Illawarra Performing Arts Centre
- Laycock Street Theatre
- Manning Entertainment Centre
- Musica Viva Australia
- Northern Rivers Performing Arts
- Orange Civic Theatre
- Riverside Theatres Parramatta
- Seymour Theatre Centre
- Sutherland Entertainment Centre
- Sydney Opera House
- Wagga Wagga Civic Theatre

■ NORTHERN TERRITORY

- Alice Springs Cultural Precinct – Araluen Centre
- Darwin Entertainment Centre

■ QUEENSLAND

- Burdekin Theatre
- Cairns Civic Theatre
- Caloundra Cultural Centre
- Empire Theatre Toowoomba
- Gladstone Entertainment Centre
- Gold Coast Arts Centre
- Mackay Entertainment Centre
- Nambour Civic Centre
- Queensland Arts Council
- Queensland Performing Arts Trust
- Rockhampton Venues and Events
- Brolga Theatre Maryborough
- World Theatre Charters Towers
- Townsville Civic Theatre

■ SOUTH AUSTRALIA

- Adelaide Festival Centre Trust
- Playford Cultural and Civic Centre

■ TASMANIA

- Theatre North
- Theatre Royal

■ VICTORIA

- Australian Entertainment Industry Association
- Australian National Theatre
- CEMA Arts Centre Portland
- Clocktower Centre
- CUB Malthouse
- Darebin Arts and Entertainment Centre
- Echuca Performing Arts Centre
- Frankston Arts Centre
- Geelong Performing Arts Centre
- Hamilton Performing Arts Centre
- Her Majesty's Theatre Ballarat
- Kyneton Performing Arts Centre
- La Trobe City Performing Arts Centre
- Mildura Arts Centre
- Monash University Performing Arts
- Regional Arts Victoria
- Swan Hill Town Hall
- The Capital Bendigo
- Victorian Arts Centre
- Wangaratta Performing Arts Centre
- Warrnambool Regional Performing Arts Centre
- West Gippsland Arts Centre
- Whitehorse Centre

■ WESTERN AUSTRALIA

- Albany Town Hall Theatre
- Bunbury Regional Entertainment Centre
- Carnarvon Civic Centre
- Country Arts WA
- Fremantle Arts Centre
- Goldfields Arts Centre
- Mandurah Performing Arts Centre
- Perth Theatre Trust
- Queens Park Theatre
- The Walkington Theatre

BENEFITS OF APACA MEMBERSHIP

APACA is the peak national body for performing arts centres. Despite the often vast distances between centres, APACA members never work in isolation.

Being a member of APACA means you always have a voice and are part of a close network of peers.

APACA members comprise a diverse range of performing arts and entertainment centres in regional and remote Australia as well as in large metropolitan centres.

APACA members belong to a national network dedicated to supporting each other in the demanding and rewarding business of the performing arts.

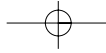
On behalf of its members APACA

- Promotes and fosters an invaluable network of performing arts centres across the country
- Lobbies the Federal Government, with particular regard to Playing Australia
- Lobbies State Governments, with particular regard to state touring
- Participates in extensive national tours through assistance from Playing Australia and through its participation in the Australian Presenter's Group
- Advocates important industry issues at every level of government
- Meets annually with the Federal Arts Minister to discuss important industry issues
- Participates and represents its members at the National Touring Forum
- Maintains a strong affiliation with state performing arts networks, Playing Australia and the state and national touring coordinating bodies, Long Paddock and the Blue Heelers,
- Organises a national conference which addresses the important issues of the day
- Produces an annual Member Venue Directory which lists useful information pertaining to all its members
- Provides complimentary membership to Arts Hub which entitles members to regular arts related national news bulletins and jobs lists via email
- Produces quarterly newsletters keeping members up to date with news from performing arts centres around the country
- Publishes and distributes to members useful manuals such as The Presenters Guide To Touring, the APACA Induction Manual, the Ticketing Code of Practice, The Privacy Code, the APACA Tender Guide
- Liaises regularly with other industry bodies such as AMPAG (Australian Major Performing Arts Group), AEIA (Australian Entertainment Industry Association), MEAA (Media Entertainment Arts Alliance) and others



Top: Alice Springs Cultural Precinct Araluen Centre

Above: Playhouse, Canberra Theatre Centre



2003 ANNUAL REPORT

PRESIDENT'S REPORT

Dear members

It is with great pleasure that I present you with the APACA annual report for 2002/03. During the year the APACA executive continued to represent the interests of performing arts centres to key government arts bodies. We continued to strengthen our operational base by focusing on developing a new strategic plan, reviewing policies and improving the functioning of our executive meetings

Margot Woodward resigned as Executive Officer after more than two years of service. During her time at APACA Margot worked hard at improving our administration systems and we thank her for all her hard work. We were very pleased to announce the appointment of CDP - Christine Dunstan Productions as the new Executive Officer. CDP is able to provide the services of Christine as executive officer and Cherrie McDonald, CPA as our finance manager. In addition to this strategic appointment, the executive increased the service contract to a two day equivalent position, to allow for growth of APACA and increased service to our members. Already Christine and Cherrie have demonstrated a great energy and enthusiasm for APACA

In September we had the excitement of travelling to Perth for the Long Paddock meeting and then on to Bunbury for the annual conference. The location of these events was significant for our Western Australian members as they were able to host many Eastern state members. The WA conference committee took the opportunity to showcase the arts industry in this state and our hosts from Bunbury Regional Entertainment Centre were over achieving with warmth, friendliness and level of service.

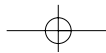
One of the key objectives of APACA is to actively represent the interests of our members. The executive are diligent in ensuring we are well represented at key industry events and are able to meet with key arts bodies. During the year we met with the Federal Minister for the Arts, Senator The Honourable Rod Kemp and the Playing Australia Committee. A full list of meetings is included in the annual report.

APACA has joined with researchers Ruth Rentschler and Jennifer Radbourne in a funding application to the Australian Research Council (ARC). The research project aims to develop a model of leadership for performing arts venue managers. The objective of this research will be to recognise the skills, knowledge and expertise possessed by our managers. This leadership model will be available to be used for recruitment and development purposes for our venues managers.

APACA continues to be an important organisation for our members in sharing knowledge and providing a support mechanism for our venue managers. I have enjoyed my time this year as President and congratulate my fellow executive members for all their hard work and commitment.

Sally Beck

Above: CEMA Arts Centre, Portland, Victoria



YOUR EXECUTIVE

Executive members are nominated by their state bodies. In 2002/03 the Executive of APACA was represented by

Sally Beck	Victoria	<i>President</i>	Robin Lohrey	Tasmania
Suzette Watkins	Northern Territory	<i>Vice President</i>	Karen Bryant	South Australia
Bronwyn Edinger	New South Wales	<i>Treasurer</i>	David Whitney	Australian Capital Territory
Nerida Glanfield	Western Australia	<i>Secretary</i>	Peter Owens	Queensland

Executive Meetings

5 July 2002	Teleconference	25 March 2003	Canberra
2 August 2002	Teleconference	14 May 2003	Sydney, Long Paddock
12 September 2002	Perth, Long Paddock	4 July 2003	Teleconference
14 September 2002	Bunbury	21 August 2003	Teleconference
8 November 2002	Teleconference	5 September 2003	Teleconference
13 December 2002	Teleconference	6 October 2003	Melbourne, Conference
7 February 2003	Teleconference		

Representing APACA

During the year APACA Executive members attended the following meetings:

Federal Minister for the Arts, Senator The Honourable Rod Kemp, March 2003 Canberra

Playing Australia Committee meeting, March 2003 Canberra

NSW Ministry for the Arts National Touring Forum, May 2003, Sydney

National Arts Service Organisations and Peak Bodies, June 2003, Canberra

OUR ACHIEVEMENTS IN 2002/03

Induction Kit

Each member received an induction kit containing important up to date information about APACA. The kit has been designed to enable further information to be added from time to time.

Presenters Guide to Touring

This important document explains the intricacies of the touring network from a presenter's perspective. It contains information about cyber paddock, long paddock, touring coordinators and all the key components of the touring system.

Changes to the Dates of the Playing Australia Rounds

We worked closely with the Playing Australia committee and the Blue Heelers to determine new dates for the funding rounds of Playing Australia.

A key achievement was an early announcement of funding decisions to help those venues wanting to launch subscription seasons.

Changes to the Playing Australia Guidelines

The Playing Australia committee made changes to their guidelines this year and APACA was invited to make input into these changes.

VALE CHRIS RIX

The year started on a sad note with the passing away of Chris Rix, former President of APACA. Chris was a committed member of APACA and was always on the look out for opportunities to promote our organisation. He was a gregarious, larger than life character, loved by many and missed by all.

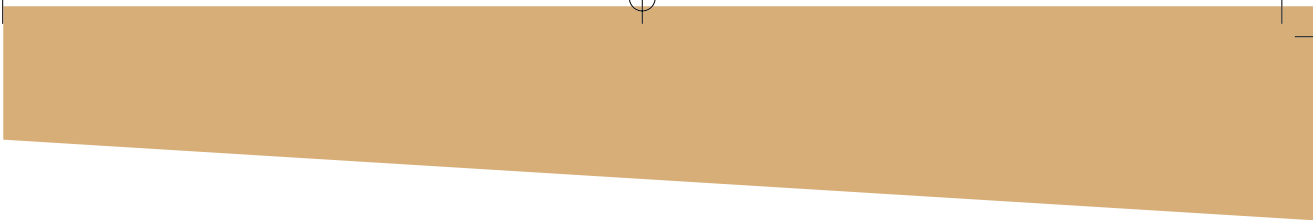
NEW MEMBERS

Albury Convention and Performing Arts Centre



REPORT ON STRATEGIC PLAN 2002-3

	STRATEGY	EVALUATION
OBJECTIVE 1 To effectively maintain and develop the national APACA network	1. Deliver an Annual Conference	Bunbury Conference in September 2002 was a fantastic opportunity for WA to proudly showcase their venues and arts community The 2003 conference has been scheduled for Melbourne in October to coincide with the Melbourne Festival so that members have the opportunity to enjoy this festival.
	2. Evaluate and develop effective process of electronic conferencing	Thanks to Peter Owens, the executive are currently trialing a new e-conference system. This is currently used by NARPACA and if the trial is successful will be expanded for the broader community.
	3. Complete and maintain an effective web-site	Our website has been updated and we are in discussion with relevant bodies about the possibility of hosting Cyberpaddock
OBJECTIVE 2 To facilitate and provide opportunities for the professional development of APACA members	1. Conduct a training needs analysis	We recognise that our members have diverse needs and opportunities for training. A survey of membership will be carried out at the October 2003 conference to help inform any delivery of training in the future.
	2. Deliver Conference as professional training opportunity	The 2002 Bunbury conference was an opportunity for all of us to learn more about the West Australian Arts Industry. The planning for the October 2003 conference has been driven by the need to deliver a significant training opportunity
	3. Expand network opportunities for members' key staff	This is an ongoing long term strategy. Special pricing options have been included as part of the October 2003 conference to encourage members to bring along more than one staff member.
OBJECTIVE 3 To contribute to the development of the performing arts throughout Australia	1. Participate in national forums	During the financial year 2002-03 APACA Executive members were actively involved in the following meetings and forums: <ul style="list-style-type: none"> ■ Meeting with Federal Minister for the Arts Rod Kemp - March 2003 ■ Meeting with Playing Australia to update committee on APACA issues ■ Representation at forum held by the State based arts agencies evaluate touring in Australia ■ Participation in the Australian Presenters Group (APG) decision making process on nation tours of major drama ■ Response to the Playing Australia Presentation at May 2003 Long Paddock APACA is a member of: <ul style="list-style-type: none"> ■ Artspeak membership ■ Australia Council - National Service Organisations meetings
	2. Develop best practice and benchmarks	Development of APACA members induction kit



	STRATEGY	EVALUATION
<p>OBJECTIVE 4</p> <p>To promote the position of APACA as the peak representative body for performing arts centres in Australia</p>	<ol style="list-style-type: none"> 1. Establish a statistical framework to demonstrate the strength and importance of the membership 2. Maintain a strong alliance with Playing Australia and ensure integrity of the presenter-driven model 3. Advocate the national responsibility of major performing arts companies to tour. 	<p>Ongoing</p> <p>APACA worked with Playing Australia to determine the new dates for funding rounds</p> <p>APACA maintains a strong working relationship with Australian Major Performing Arts Group (AMPAC)</p>
<p>OBJECTIVE 5</p> <p>To responsibly manage and apply the resources of APACA for the benefit of its membership</p>	<ol style="list-style-type: none"> 1. Develop an APACA Policy and Procedures Manual 2. Ensure timely and effective compliance 3. Preparation, acceptance and implementation of Strategic Plan 4. Report to membership on the operations of APACA 5. Ensure sound financial management 6. Maintain professional administrative services 7. Ensure succession planning of Executive Committee and administrative services 	<p>Ongoing</p> <p>Compliance achieved</p> <p>Strategic plan developed and monitored</p> <p>Reporting via annual report and newsletter</p> <p>With the appointment of CD Productions as the new Executive Officer, the financial reporting and monitoring has been greatly improved thanks to the services of Cherrie McDonald CPA.</p> <p>The executive receive and review a monthly profit and loss statement and balance sheet.</p> <p>We were very pleased engage CD Productions as the new APACA Executive Officer. The handover from Margot Woodward to CD Productions was handled efficiently and professionally.</p> <p>The executive are currently reviewing the constitution to ensure that the annual changeover of executive members does not result in a loss of corporate memory and expertise.</p>

Bunbury Regional Entertainment Centre,
Bunbury, Western Australia





ARTS SERVICES AUSTRALIA PTY LTD

Report to 2003 Annual General Meeting

The 2002/2003 year was both busy and successful for Arts Services Australia. The Annual General Meeting was held on September 8, 2003.

Financial Outcome

Once again Arts Services Australia has distributed a total of \$100,000 (\$50,000 to each of its partners the Australian Performing Arts Centres Association and Regional Arts Australia).

As at 30 June 2003 Arts Services Australia held a cash balance of just over \$42,000 which will enable the company to meet future maintenance costs and leasing costs as required.

Major Initiatives

In September 2002 the Australian Veterinarians Association did not renew its lease on Section B (125 sq metres) of Arts Services Australia's space in Arts House. This space was immediately re-leased to the Australian Medical Association under the same terms and conditions as had been in place with the Australian Veterinarians Association.

In October 2002 Arts Services Australia received advice from Canberra based valuers, McCann and Associates (who had previously been contracted by Arts Services Australia to provide advice) concerning its options relating to the possible removal of the lease restriction on Arts Services Australia's head lease which only permits its area (totalling 530 sq metres) to be leased to national associations.

The Directors of Arts Services Australia considered several options relating to this advice

- Sell the asset
- Remove the restriction
- Leave the restriction in place

Under this last option Arts Services Australia would leave the lease restriction in place and retain its planned cash flows for the next seven years. This was the approach agreed to be the most beneficial to the shareholders by the Directors of Arts Services Australia.



Left to Right:
City Recital Hall, Angel Place, Sydney
CUB Malthouse, Southbank, Victoria
Clocktower Centre, Moonee Ponds, Victoria

AUSTRALIAN PRESENTER'S GROUP

2002 Membership

The APG Membership for the year consisted of Julie John of ARTS/NARPACA, Penny Miles of Arts On Tour NSW, Barbara Doherty of Regional Arts Victoria, Brian Cooper of Country Arts SA, Jenny Simpson of Country Arts WA, and three APACA representatives Nerida Glanfield of Goldfields Arts Centre, Sally Beck of Geelong Performing Arts Centre and Peter Owens of Rockhampton Venues and Events.

The convenor for the year was Penny Miles of Arts on Tour NSW.

2003 Touring

During the period the following tours were undertaken: *Mavis Goes to Timor* by Deckchair Theatre Company, *The Servant of Two Masters* by Bell Shakespeare Company and *Wicked Sisters* by Griffin Theatre Company.

These 3 tours consisted of 39 weeks of touring to 38 different venues with a total of 158 performances collectively.

2002 Acquittal

There were four tours in the APG program for 2002. These were *The Taming of the Shrew* The Bell Shakespeare Company, *Cooking With Elvis* Queensland Theatre Company, *Stones in His Pockets* by Sydney Theatre Company and *Art* by Melbourne Theatre Company.

Over 27,425 people enjoyed these APG productions across 37 different venues nationally. Collectively the productions toured for 27 weeks and 132 performances were presented.

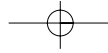
2003 Application

The 2003 APG application presents the most ambitious to date. It includes 5 major productions; *Midsummer Night's Dream* by Bell Shakespeare Company, *Shadow of the Eagle* by Perth Theatre Company, the *Shape of Things* by Sydney Theatre Company, *The Underpants* by Company B Belvoir, and the *Last Cab to Darwin* by Pork Chop Productions in association with Sydney Opera House.

The application proposes 73 touring weeks, 299 performances at 54 different venues nationally. It is anticipated that the outcome of this funding application will be known by the time of the APACA Annual General Meeting in early October.



Darebin Arts and Entertainment Centre, Preston, Victoria



2003 ANNUAL REPORT

AUSTRALIAN PERFORMING ARTS CENTRES ASSOCIATION

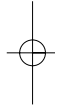
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FINANCIAL REPORT

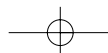
For the year ended 30 JUNE 2003

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- 22 Detailed Income & Expenditure Account



Empire Theatre, Toowoomba, Queensland



FINANCIALS

Committee's Report

Your committee members submit the financial report of the association for the year ended 30th June, 2003.

Committee Members

The names of the committee members in office at the date of this report are:

Sally Beck, Karen Bryant, Bronwyn Edinger, Nerida Glanfield, Robin Lohrey, Peter Owens, Suzette Watkins and David Whitney.

Principal Activities

The principal activities of the association during the financial year were:

- Establishment and maintenance of a database of performing arts centres throughout Australia.
- Co-ordination of an annual performing arts centre conference.
- Compilation and distribution of a member and venue directory.

No significant change in the nature of these activities occurred during the year.

Operating Result

The surplus from ordinary activities amounted to \$20,540.(2002:\$815)

Review of Operations


The Association reported a net surplus of \$20,540 which is greater than the previous year due to there being only one instalment from Art Services Pty Ltd in the previous year.

The conference returned a net deficit of \$975 which was less than the deficit of \$5,038 for the previous year.

Signed in accordance with a resolution of the members of the committee

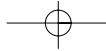


Sally Beck



Bronwyn Edinger

Dated at Sydney this 19th September, 2003



FINANCIALS

Scope

We have audited the financial statements, being the Statement by Members of the Committee Profit and Loss Account, Balance Sheet and notes to and forming part of the financial statements of Australian Performing Arts Centres Association for the year ended 30th June 2003.

The association's committee are responsible for the preparation and presentation of the financial statements and the information they contain. We have conducted an independent audit of these financial statements in order to express an opinion on them to the members of the association.

Our audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates.

These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements so as to present a view which is consistent with our understanding of the Association's financial position and the results of its operations and its cash flows.

Audit Opinion

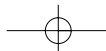
In our opinion, the financial statements of Australian Performing Arts Centres Association present fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements the financial position of Australian Performing Arts Centres Association as at 30 June, 2003 and the results of its operations and cash flows for the year then ended.

Gary Williams (Partner)
Rosenfeld Kant & Co
Chartered Accountants

Dated at Sydney 19th September, 2003



*Warrambool Regional Performing Arts Centre,
Warrambool, Victoria*



FINANCIALS

Certificate by Members Of The Committee

I, Sally Beck of 56 Waratah Street, Geelong West, VIC 3218, and Bronwyn Edinger of 3/56b Church Street, North Wollongong NSW 2500 certify that:

- (a) We are members of the committee of Australian Performing Arts Centres Association.
- (b) We are authorised by a resolution of the committee to sign this certificate.
- (c) This annual statement was submitted to the members of the association at the annual general meeting.



Sally Beck
Committee member



Bronwyn Edinger
Committee member

Dated this 19th September, 2003



Left to Right:

Gold Coast Arts Centre, Queensland
Frankston Arts Centre, Victoria
Gellong Performing Arts Centre, Victoria



FINANCIALS

Statement Of Financial Performance

For the year ended 30 JUNE 2003

	NOTE	2003 \$	2002 \$
Revenues from Operating Activities		2 49,024	48,714
Administration expenses (39,097)		(54,319)	
Conference Expenses (32,002)	3	(28,125)	
Revenue from outside the operating activities	3	<u>53,960</u>	<u>23,200</u>
Total changes in equity of the association		<u>20,540</u>	<u>815</u>

The above Statement of Financial Performance should be read in conjunction with the accompanying notes.



Her Majesty's Theatre, Ballarat, Victoria

FINANCIALS

Statement Of Financial Position

For the year ended 30 JUNE 2003

	NOTE	2003 \$	2002 \$
CURRENT ASSETS			
Cash	4	142,249	97,833
Receivables	5	318	699
Other	7	12,678	12,335
TOTAL CURRENT ASSETS		<u>155,245</u>	<u>110,867</u>
NON-CURRENT ASSETS			
Property, Plant and Equipment	6	–	3,507
TOTAL NON-CURRENT ASSETS		<u>–</u>	<u>3,507</u>
TOTAL ASSETS		<u>155,245</u>	<u>114,374</u>
CURRENT LIABILITIES			
Payables	8	5,000	1,250
Other	11	16,582	–
TOTAL CURRENT LIABILITIES		<u>21,582</u>	<u>1,250</u>
TOTAL LIABILITIES		<u>21,582</u>	<u>1,250</u>
NET ASSETS		<u>133,663</u>	<u>113,124</u>
EQUITY			
Accumulated funds	9	133,663	113,124
TOTAL EQUITY		<u>133,663</u>	<u>113,124</u>

The above Statement of Financial Position should be read in conjunction with the accompanying notes.



FINANCIALS

Statement Of Cash Flows

For the year ended 30 JUNE 2003

	NOTE	2003 \$	2002 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from customers		120,681	75,041
Payments to suppliers		(79,906)	(84,182)
Interest received		3,641	2,648
Net cash provided by (used in) operating activities		<u>44,416</u>	<u>(6,493)</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Payment for plant and equipment		-	(4,000)
Net cash provided by (used in) investing activities		<u>-</u>	<u>(4,000)</u>
Net increase (decrease) in cash held		44,416	(10,493)
Cash at the beginning of the year		97,833	108,326
Cash at the end of the year		<u>142,209</u>	<u>97,833</u>

The above Statement of Cash Flow should be read in conjunction with the accompanying notes.



Left to Right:

Mackay Entertainment Centre, Queensland

Illawarra Performing Arts Centre, Wollongong, New South Wales

FINANCIALS

Notes to and forming part of The Financial Statements

NOTE 1 – Statement of Accounting Policies

The accounts have been prepared in accordance with Statements of Accounting Concepts and Standards issued by the Australian professional accounting bodies and the requirements of the Associations Incorporation Act 1991.

The accounts have been prepared in accordance with the historical cost convention. The accounting policies adopted are consistent with those of the previous year.

The following is a summary of the significant accounting policies adopted by the association in the preparation of the accounts:

Income Tax

The association is exempt from lodging income tax returns. Accordingly, no income tax expense has been included in the accounts.

Unearned Revenue

The unearned revenue shown in the accounts represents members' and conference fees received in advance and will be brought to account in the following year.

	2003	2002
	\$	\$
NOTE 2 – Income		
Conference Income Received	27,150	26,964
Donations Received	50,000	20,000
Interest Received	3,641	2,284
Membership Fees	21,875	21,750
Miscellaneous Revenue	–	364
Reimbursements Received	318	552
TOTAL INCOME	<u>102,984</u>	<u>71,914</u>

NOTE 3 – Profit From Ordinary Activities

Profit from ordinary activities before income tax expense has been determined after:

Expenses

Depreciation of non-current assets

Equipment, furniture & fittings	–	493
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Remuneration of Auditor

Audit or Review	1,200	1,000
Other Services		
Related Practices of the Auditor	800	300
	<u>2,000</u>	<u>1,793</u>



FINANCIALS

Notes to and forming part of The Financial Statements

	2003	2002
	\$	\$
NOTE 4 – Cash		
Cash at Bank	35,60	20,395
Interest Bearing Deposits	106,640	77,438
	<u>142,249</u>	<u>97,833</u>
NOTE 5 – Receivables		
<i>Current</i>		
Trade Debtors	318	–
Other Debtors	–	698
	<u>318</u>	<u>698</u>
NOTE 6 – Property Plant and Equipment		
Plant & Equipment - at Cost	–	4,000
Less Provision for Depreciation	–	493
	<u>–</u>	<u>3,507</u>
	<u>–</u>	<u>3,507</u>
NOTE 7 – Other Assets		
<i>Current</i>		
GST Receivable	9,140	9,497
Prepayments	3,538	2,838
	<u>12,678</u>	<u>12,335</u>
NOTE 8 – Payables		
<i>Current</i>		
Other Creditors and Accruals	5,000	1,250
NOTE 9 – Retained Profits		
Accumulated Funds		
at the Beginning of the Financial Year	113,124	112,309
Net Surplus Attributable to the Association	20,539	815
Accumulated Surplus		
at the End of the Financial Year	<u>133,663</u>	<u>113,124</u>

FINANCIALS

Notes to and forming part of The Financial Statements

	2003	2002
	\$	\$
NOTE 10 – Cash Flow Information		
(a) Reconciliation of cash		
For the purpose of this statement of cash flows, cash includes cash on hand and in call deposits with banks or financial institutions, net of bank overdrafts. Cash at the end of the year is shown in the balance sheet as:		
Cash at bank	35,609	20,395
Deposits at call	106,640	77,438
	<u>142,249</u>	<u>97,833</u>
(b) Reconciliation of cash flows from operations		
<i>with operating surplus (deficit):</i>		
Operating surplus (deficit)	20,540	815
<i>Non-cash flows in operating surplus:</i>		
Depreciation and write offs	3,507	493
<i>Changes in assets and liabilities:</i>		
Decrease (Increase) in trade debtors	(318)	773
Decrease (Increase) in prepayments and other assets	355	(1,419)
Increase (Decrease) in trade creditors	3,750	(7,155)
Increase (Decrease) in other liabilities	16,58	–
Cash flows from operations	<u>44,416</u>	<u>(6,493)</u>
NOTE 11 – Other		
Revenue Received in Advance		
Prepaid Members Fees	6,150	–
Prepaid Conference Fees	10,432	–
	<u>16,582</u>	<u>–</u>
NOTE 12 – Conference Income Received		
Attendance Fees	15,150	14,964
Sponsorships Received	12,000	12,000
	<u>27,150</u>	<u>26,964</u>



FINANCIALS

Notes to and forming part of The Financial Statements

	2003	2002
	\$	\$
NOTE 13 – Conference Expenses		
Accommodation	489	–
Administrative Costs	1,519	–
Airfares	1,190	–
Catering	7,739	111
Conference Co-ordinator	1,500	–
Design & Printing	3,339	–
Entertainment	1,800	–
Function Charges	–	31,861
Postage	222	30
Production Expenses	3,940	–
Reception	50	–
Transport	3,530	–
Venue Hire	2,807	–
	28,125	32,002

NOTE 14 – Association Details

The registered office of the association is: Australian Performing Arts Centres Association, Canberra Theatre Centre, London Circuit, Civic, ACT.

The principal activities of the association were:

- Establishment and maintenance of a database of performing arts centres throughout Australia.
- Co-ordination of an annual performing arts centre conference.
- Compilation and distribution of a member and venue directory.



*Left to Right:
Mandurah Performing Arts Centre, Western Australia
Pilbeam Theatre, Rockhampton, Queensland*

FINANCIALS

Accountants' Compilation Report

On the basis of information provided by the Committee of Australian Performing Arts Centres Association, we have compiled in accordance with APS 9 'Statement on Compilation of Financial Reports' the special purpose financial report of Australian Performing Arts Centres Association for the period ended 30 June, 2003. The special purpose report to which this compilation report relates comprises the Detailed Profit and Loss Account.

The specific purpose for which the special purpose financial report has been prepared is to provide private information to the committee. Accounting Standards and UIG Consensus Views have not been adopted in the preparation of the special purpose financial report.

The committee are solely responsible for the information contained in the special purpose financial report and have determined that the accounting policies used are consistent and are appropriate to satisfy requirements of the committee.

Our procedures use accounting expertise to collect, classify and summarise the financial information, which the committee provided, into a financial report. Our procedures do not include verification or validation procedures. No audit or review has been performed and accordingly no assurance is expressed.

To the extent permitted by law, we do not accept liability for any loss or damage which any person, other than the company, may suffer arising from any negligence on our part. No person should rely on the special purpose financial report without having an audit or review conducted.

The special purpose financial report was prepared for the benefit of the association and its members and the purpose identified above. We do not accept responsibility to any other person for the contents of the special purpose financial report.



Gary Williams (Partner)
Rosenfeld Kant & Co
Chartered Accountants

Dated at Sydney 19th September, 2003



FINANCIALS

Income and Expenditure

For the year ended 30 JUNE 2003

		2003	2002
		\$	\$
INCOME	2	102,984	71,914
EXPENSES			
Administration Costs		–	13,750
Advertising & Promotion		1,215	–
Auditors Remuneration – Fees		1,200	1,000
Auditors Remuneration – Other		800	300
Bank Charges		79	83
Conference Expenses	13	28,126	32,002
Consultants Fees		23,575	–
Depreciation		–	493
Filing Fees		47	212
Information Technology		603	3,752
Insurance		–	1,341
Membership Services		8,948	–
Postage		1,006	370
Printing & Stationery		2,941	9,691
Staff Amenities		360	–
Sundry Expenses		600	547
Subscriptions		125	–
Telephone		1,950	1,583
Travelling Expenses		10,869	5,975
TOTAL EXPENSES		<u>82,444</u>	<u>71,099</u>
OPERATING PROFIT		<u>20,540</u>	<u>815</u>



Left to Right:

Tuggeranong Arts Centre, Tuggeranong, ACT
Civic Theatre, Wagga Wagga, New South Wales

CLOSING THE GAP 2002 CONFERENCE REPORT

16th Annual APACA Conference

Bunbury, Western Australia, 12 – 14 September, 2002

Report by Suzette Watkins, Vice President, APACA

The first thing that struck me about this conference was the level of support it received from all levels, from the Board of Management of Bunbury Regional Entertainment Centre to Local and State Governments. Not just in terms of dollars and cents, but where it counted most – in practical support, visible presence and obvious interest. I cannot recall a previous APACA conference where this was so much in evidence.

At the Civic reception, it was great to hear the Mayor tell us all how valued the BREC is (great briefing, Graham!) It was also good to see so many Councillors at the Reception and Board Members etc taking part in the whole process

The AGM produced few surprises. The Treasurer tells us that the bank balance is healthy, largely due to the income from Arts House. It is still imperative to keep the membership of APACA at the highest possible level, so these meetings are relevant and vital to the whole membership.

A new feature of the AGM was the quick report from each State or Territory representative on the Executive. I feel it gave us a better overview of what APACA members are doing.

Possible venues for the APACA Conferences in 2003 and 2004 were discussed. It was agreed that we should go to the membership to get their views before making a final decision on 2003. Interest has been received from Ballarat, Kyneton, Shepparton and Melbourne in Victoria, Alice Springs and Brisbane and Griffith in New South Wales. You will shortly be contacted to find out your thoughts on where we should all meet next year.

All the current Committee members were returned to the Executive. A subsequent Executive meeting confirmed that all current office bearers remain the same.

Peter Dent gave us an overview of how Ogdens IFC operates within the PAC structure. As an alternative model to the way most of us are governed, it was good to have it laid open for discussion.

Allanah Lucas, Executive Director of Arts WA discussed Theatre in WA – Patrician, Popular or Provocative. It was especially encouraging to note that Ms Lucas, the most senior arts public sector employee in the state, took part in the entire conference. As her background is in venues as well as company management, she has a keen interest in what's happening throughout Australia in the arts.

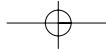
Heather Gee opened up a whole new world of programming for and by the community, showcasing what is happening in Esperance. What was particularly interesting to note was that all programming up until recently has been done by local volunteers, but this model has recently changed.

Sean Doran from Perth International Arts Festival allowed us a look at how PIAF closed the gap in both its programming and in the way the program is delivered.

For me the highlight of the conference sessions was the discussion with James Buick and Alec Carson on Best Value Benchmarking. Far from being a dry discussion, this was a valuable exercise which probably has direct relevance to most of us. Many of us looked at our facilities in a new light after that.



Theatre Royal, Hobart



2003 ANNUAL REPORT

As usual, the dinner provided plenty of food for comment the following day! The Rowing Club was a great venue, even if negotiating the stairs was tricky for some towards the end of the evening. James Flynn and his band were an absolute delight, with many venue managers now considering how to take them home.

The unplanned entertainment highlight of the evening was the extraordinary display of virtuoso dancing, provided by Mike Harris and Ian Rae – completely upstaging James Buick and Sally Beck's more moderate efforts!

I do wish I'd known about the rage that continued well into the night after we'd all left the dinner. The description of the effect of the cocktails, given by Robyn Birrell the next morning, made me positively jealous.

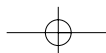
After a wild shift in the weather, with 100km/hr winds and rain, Saturday's proceedings started with Hiroshi Takahagi from the Setagaya Performing Arts Centre in Tokyo, giving us a snapshot of how his centre operates, especially in the context of the current arts climate in Japan. It was fascinating to discover that in many areas, all venues are alike, although many of us would like to have access to Hiroshi-san's sponsorship budget of 100,000,000 Yen. I figure that's around A\$1M.

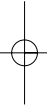
Rodney Phillips' (from His Majesty's Theatre in Perth) talk on Persistent Presence was enthusiastically accepted by the members. He gave concrete proposals for keeping our centres highly visible at all times. He discussed the five key ingredients: Facilities and Signage, Programs and Seasons, National Presence, Artistic Integrity and Using Personalities.

Sheila McHale, the Minister for the Arts in WA, told us that Cabinet was committed to delivering services to regional WA, especially in the areas of health, arts, sport and education. She outlined the new initiatives in the arts, undertaken by the Government, including an extra \$250,000 for regional arts touring (50% of which is delivered through Country Arts WA) and the \$4M over 4 years to WA major performing arts groups, a percentage of which is specifically linked to regional touring initiatives. The Government is very aware of the need to upgrade cultural facilities and buildings and is embarking on a \$39M long-term development and upgrade plan. As part of this plan, the new centre in Broome will open in 2004, The Minister suggested that we might all want to brush up our CV's about that time, as it will be a much sought-after position. In 2005 an upgrade to city and metropolitan venues is planned. The Minister finished by telling us that the arts are integral to developing and defining who we are. Through the arts, our society is remembered and communities are built.

The 2002 APACA meeting finished with a look at corporate partnerships, in a talk from David Waddell, giving us all several useful tips on finding, securing and managing the elusive corporate dollar. He was spot on the mark when he warned us against trying to bring too many players into the sponsorship game. Small organisations cannot hope to adequately manage too many relationships simultaneously.

The team at BREC are to be congratulated on a fantastic job. Everyone was so helpful and all tiny details were worked out well in advance. Most of us want to bottle Noel Cavanagh and take him back to our venues. Congratulations team. You did brilliantly!





Back Cover: Queensland Performing Arts Trust, South Brisbane (Right)
Seymour Theatre Centre, Sydney (Left)

