

APACA

Australian
Performing
Arts Centres
Association

2004

annual report



THE WAY FORWARD

2 0 0 4 A N N U A L R E P O R T

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2004 annual report

Cover Credits: Images from APG tours – *Shadow of the Eagle* (Perth Theatre Company), *The Underpants* (Company B Belvoir, photos by Heidrun Lohr), *Mavis Goes to Timor* (Deckchair, photos by Jon Green).

Front Cover, Left to right: Geoff Kelso in *Shadow of the Eagle*, Eliza Logan in *The Underpants*, Arky Michael in *The Underpants*, Anne Phelan in *Mavis Goes to Timor*, Michael Loney in *Shadow of the Eagle*.

Back and Inside Front Cover, Left to Right: John Bachelor in *The Underpants*, Marta Dusseldorp in *The Underpants*, Kerry-Ella McAullay and Cidalia Pires in *Mavis Goes to Timor*



ACHIEVEMENTS

APACA's achievements during the 2003/2004 financial year are considerable and include:

- The growth of the membership from 77 as at 30 June 2003 to 92 as at 30 June 2004.
- A concerted lobby campaign for reversal of the Playing Australia Round 22 decision of October 2003, resulting in the allocation of an extra \$614,000 at the Minister's discretion for that round. This additional funding enabled six previously unfunded productions to embark on national tours.
- A concerted lobby campaign for extra annual funding for the Playing Australia fund, resulting in the announcement of an increase of \$2million at the May 2004 budget.
- The implementation of a loose leaf Member and Venue Directory, enabling regular updates.
- The establishment of an on-line discussion group for all APACA members, which has strengthened the relationship between members and lessened the isolation for regional members.
- Building a closer and stronger relationship with members, due to the proactive approach of the Executive.
- The production of the 'APACA Members Induction Kit', distributed to all existing members in July 2003 and to all new members at time of joining. The Induction Kit contains documentation of industry benchmarks such as the Ticketing Code of Practice and the Privacy Code, as well as a guide to acronyms, useful national contacts, a copy of the APACA strategic plan, important annual dates for members and up to date APACA codes of conduct.
- The implementation of the APACA Members Touring Code of Conduct, detailing all aspects of touring.
- The implementation of the APACA Guide to Show Contracts, walking members through the possible pitfalls of signing contracts without a full working knowledge of them and detailing what to look for and how to protect yourself and your venue.
- The development of THE DROVERS, the APACA touring awards of excellence.
- The launch of a whole new website www.apaca.com.au.
- Strengthening of relations with the Federal Minister for the Arts, the Federal Shadow Minister for the Arts, the Playing Australia Committee, the Australian Entertainment Industry Association and the Australian Major Performing Arts Group.
- An acknowledgement from the Federal Minister for the Arts of the importance of earlier advice of the Playing Australia rounds and a commitment for the announcement to be made at each Long Paddock meeting.



achievements

PRESIDENT'S REPORT



I am pleased to be able to, on behalf of the management committee of your association, present the 2003/04 annual report of the Australian Performing Arts Centres Association APACA.

In doing so I wish to make special mention of the work of Christine Dunstan and Cherrie McDonald, of Christine Dunstan Productions, who over the past year have been providing executive and finance officer services respectively for the association. The process of the association on a range of issues over the past year has been due, in no small part, to the dedication and focused endeavours of both Christine and Cherrie. I am pleased to advise members that the management committee has concluded negotiations to extend our contract with CDP through to March 2006.

Your management committee continues to represent the interests of members to all levels of government and industry partners such as RAA and the AEIA.

Whilst welcoming the increase to the Playing Australia program in this year's federal budget we continue to press the government for a doubling of the Playing Australia fund to \$7.2 million per year with annual indexation – a level at which we believe the program will be able to deliver an acceptable level of performing arts touring activity for all of our members regardless of geographical location. We also continue to advocate for a higher level of presenter representation on the Playing Australia committee.

After a prolonged absence, the management committee was pleased to be able to again provide members with a means of electronic communication in the form of the apacaonline.com.au email discussion lists. The APACA website has also undergone extensive redevelopment and provides members with up to date information about the association and its activities.

As with the 2003 conference, your management committee again engaged CDP as our conference organiser for the 2004 event titled "Working Together" to be held in Brisbane in conjunction with the Long Paddock meeting and during the Brisbane Festival.



APACA continues to be an organisation dedicated to the professional development and support of members, advocating for its membership, whilst contributing to the development of the performing arts throughout Australia.

I have enjoyed the past twelve months as APACA President and thank my colleagues on the management committee for their earnest endeavours and good counsel.

Peter Owens

APACA welcomes its new members, photos of which will be reproduced throughout the pages of this report..

Brisbane City Hall (right) and Judith Wright Centre (far right)



BENEFITS OF APACA MEMBERSHIP

APACA is the peak national body for performing arts centres throughout Australia. APACA members assert their status as arts professionals and add weight to APACA's advocacy and lobbying work. They comprise a diverse range of performing arts and entertainment centres around Australia, in large metropolitan centres as well as in regional and remote Australia. APACA members have a national voice.

On behalf of its members APACA

- Promotes and fosters an invaluable network of performing arts centre across the country.
- Lobbies and provides advocacy to Federal, State and Local Government on a range of issues relevant to the performing arts.
- Participates in extensive national tours through assistance from Playing Australia and through its participation in the Australian Presenter's Group.
- Meets annually with the Federal Arts Minister and the Federal Shadow Arts Minister to discuss important industry issues.
- 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.
- Maintains a website representing APACA and it's members to the world.
- 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 benchmarking industry codes and practices.
- 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.

*Patrons enjoy interval during
a performance at Sydney's
Glen Street Theatre*



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 interest 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.



Kyneton Arts Centre, Victoria

MEMBERSHIP / AFFILIATIONS

CHASS Council for the Humanities, Arts and Social Sciences (CHASS) a new body to represent the humanities, arts and social sciences.

One of the reasons why Governments like peak councils is that they streamline and simplify the consultation process. Once the Government has spoken to a peak council, it can reasonably claim it has consulted the sector. The humanities, arts and social sciences are critically important to Australia. They play a key role in the national innovation system and underpin the development of our society, culture and individual identity. Through its policies and programs, the Council promotes values of cultural diversity, national wellbeing, societal inclusiveness, environmental respect and liberal scholarship. The aims of CHASS are:

- To represent the interests of the sector.
- To promote the contribution of the sector to government, industry and the public.
- To provide a forum for discussion between the humanities, arts and social sciences sectors in Australia.
- To build up the innovative capacity of Australia, through better linkages between this sector and industry, as well as improved cross-linkages with science and technology.

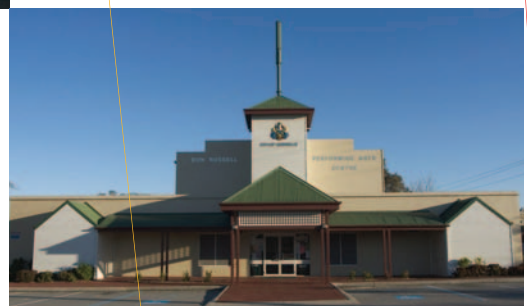
AEIA The AEIA's purpose is to promote and further the interests of the Australian entertainment industry, and the Association's members; to provide the industry and membership with an efficient, effective and proactive service in industrial, policy, human and resource management; to facilitate and influence policy direction; and provide the leadership to be recognised as the driving force in a coordinated industry.

AMPAG Australian Major Performing Arts Group

AMPAG is the umbrella body for Australia's major performing arts companies and acts as an advocate for the performing arts, supporting subsidy as an essential element of bringing performances to stages and concert halls across Australia.



*South Australia's Golden Grove Arts Centre (Above) and
Western Australia's Don Russell Performing Arts Centre (Right)*



EXECUTIVE

The APACA Executive members are nominated by their state or territory bodies.

In 2003/04 the Executive consisted of:

Sally Beck – Victoria



Sally Beck

Sally is General Manager of Geelong Performing Arts Centre. She has been with GPAC for eight years, four in her current role and four as the administration manager. Prior to working with GPAC, Sally worked with John Paxinos & Maria Katsonis Pty Ltd, an arts management consultancy company based in Melbourne where she enjoyed working with many of Melbourne's small to medium performing arts companies. Sally's early career was as a theatre technician/stage manager. She has a B Comm. from Melbourne University and is a Certified Practising Accountant. Sally is currently on the Theatre Board of the Australia Council and a member of the Victorian Council of the Arts, the Victorian Minister for the Arts peak arts advisory body. Sally is the immediate past president of APACA.

Karen Bryant – South Australia



Karen Bryant

Karen is Manager of Creative Programs at the Adelaide Festival Centre. Karen has worked extensively in the arts industry under a number of guises including performer as a singer and fire breather (no doubt a talent which is becoming increasingly useful in the performing arts these days ed.), director, artistic director, stage manager, national touring manager and youth arts coordinator. Specifically she was Artistic Director of CIRKIDZ and First Site emerging arts program in Adelaide, national manager of the Made to Move National Touring program for contemporary dance, and Youth Arts Officer at Carclew Youth Arts Centre as well as having spent time on the Australia Councils Theatre Fund, Loud youth festival advisory committee and it's Youth Panel.

Pippa Davis – Western Australia



Pippa Davis

Pippa is Theatre Manager of the Walkington Theatre in Karratha. Originally a theatre designer, set builder and set painter Pippa started Scene Stealers WA in 1985 for that purpose. Over 25 years in theatre has seen many different roles appear on the CV – stage, company, technical and tour management included. Most of her work was with commercial theatre, television and corporate theatre. In her current position Pippa is very much involved with community development, instigating youth festivals and chairing the Karratha Youth Theatre. Pippa is secretary of Circuitwest, Western Australia's regional performing arts association.

Bronwyn Edinger – New South Wales *TREASURER*



Bronwyn Edinger

Bronwyn has been the Director of the Illawarra Performing Arts Centre and its entrepreneurial arm, the Merrigong Theatre Company, since 2001. Bronwyn has a background in management, marketing and strategic planning, in both arts and commercial environments. Aside from the arts she has worked in a bank, as a marketing manager and a market research consultant. With Alan Becher, Bronwyn created Perth Theatre Company. Other arts positions and roles have included General Manager of Arts On Tour, Convenor of the State Touring Coordinators and Convenor of the Australian Presenters Group, Chair of the NSW Ministry For The Arts' Theatre Committee and a member of the NSW Premier's Arts Advisory Council. Currently, as well as treasurer of APACA, Bronwyn is president of INAPAC (Incorporation of ACT and NSW Performing Arts Centres) and is one of the three APACA representatives on the Australian Presenters Group.

EXECUTIVE (Continued)

Robin Lohrey

Robin Lohrey – Tasmania SECRETARY

Robin is General Manager of Launceston's Theatre North Inc. She started work with the Tasmanian Arts Council in 1980 as Executive Secretary and in 1988 she joined Tasdance, Tasmania's professional contemporary dance company, as Administrator. In 1990 she decided to use her business degree and so joined Coopers & Lybrand as an accountant. In 1993 Robin became Manager of the Alumni Office at the University of Tasmania, and took up her current position in 2002. As General Manager of Theatre North, Robin runs the Princess Theatre in Launceston. She has served terms as a Director of the Arts Law Centre of Australia, the Tasmanian Arts Advisory Board, and since 2000 has been a Director of the Port of Launceston Pty Ltd.



Peter Owens

Peter Owens – Queensland PRESIDENT

Peter is Manager of Rockhampton Venues and Events at the Pilbeam Theatre. Previously President Northern Australian Regional Performing Arts Centres Association (NARPACA), Peter has an extensive background in regional Queensland performing arts touring and has chaired the Arts Queensland Performing Arts Grants Committee. Peter has been a committee member of the A.P.G and is currently the Queensland APACA executive representative and APACA President. Peter was recently appointed to the Playing Australia Committee and is one of the three APACA representatives on the Australian Presenters Group.



Suzette Watkins

Suzette Watkins – Northern Territory VICE PRESIDENT

Suzette is Director of the Alice Springs Cultural Precinct, which incorporates a 500 seat theatre, a cabaret space, four gallery spaces, a natural history museum, an aviation museum, heritage buildings and several sacred sites and a cemetery, all on one 16 ha location. She was previously Associate Director of Monash University Arts Precinct and in previous lives has been Executive Officer of the Victorian Association of Performing Arts Centres and managing director of Talunga Music. Suzette is a member of the Playing Australia committee.

executive

Kingston Arts Centre, Moorabin, Victoria (Left)
Foyer of the Gardens Theatre, Queensland (Right)



EXECUTIVE (Continued)



David Whitney

David Whitney – Australian Capital Territory *PUBLIC OFFICER*

David is Director of The Canberra Theatre Centre. Following training as a drama teacher, David worked as a stage manager for the Adelaide Festival Centre and commenced his 10 year "apprenticeship" as a community arts officer leading to outdoor events manager and programming officer before moving to the Riverland Cultural Trust in regional South Australia. This involved managing the Chaffey Theatre, Riverland Youth Theatre and regional arts officers and local galleries. Alice Springs followed for the next 6 years as Director of the Araluen Centre for Arts and Entertainment. David has worked for Local Governments, Statutory Authorities and Territory Governments and was a member of the Australia Council, and Chair of the Theatre Board as well as an early member of the Playing Australia Committee. He is the APACA representative on Arts Services Australia.



Christine Dunstan

Christine Dunstan – Christine Dunstan Productions *EXECUTIVE SERVICES* Cherrie McDonald

CDP is a small theatrical production and consultancy company, based in Berry NSW, two hours south of Sydney, which provides the services of Executive Officer to APACA.

Christine Dunstan is a veteran of Australian theatre, having worked for every major theatre company and producer in the country over 38 years, as well as managing her own production company since 1975. Cherrie McDonald is a Certified Practising Accountant who has worked for investment companies as well as not for profit organisations including Greening Australia and Amnesty International.



Cherrie McDonald

EXECUTIVE MEETINGS (Held in 2003/2004 financial year)

- | | |
|---|--------------------------------------|
| ■ 4 July 2003 Teleconference | ■ 16 January 2004 Teleconference |
| ■ 21 August 2003 Teleconference | ■ 13 February 2004 Teleconference |
| ■ 5 September 2003 Teleconference | ■ 24 March 2004 Canberra |
| ■ 6 October 2003 Melbourne, Annual Conference | ■ 14 April 2004 Sydney, Long Paddock |
| ■ 21 November 2003 Teleconference | ■ 7 May 2004 Teleconference |
| | ■ 4 June 2004 Teleconference |

Representing APACA Members

During the 2003/2004 financial year APACA was represented at the following meetings:

- Federal Minister for the Arts, Senator The Honourable Rod Kemp, October 2003 and March 2004, Canberra
- Shadow Minister for the Arts, Senator Kate Lundy, October 2003 and March 2004, Canberra
- AEIA & AMPAG, December 2003, Sydney ■ Playing Australia, March 2004, Adelaide

QUEENSLAND UNIVERSITY OF TECHNOLOGY FACULTY OF BUSINESS

Each year, APACA sponsors the Arts and Cultural Management Prize, awarded to the highest achieving graduate in the Arts Administration or Arts and Cultural Management Program.

The 2003 prize was awarded to Shelley Bampton who wrote to APACA to tell us how good it felt to be rewarded for her efforts. Shelley is looking forward to a fulfilling career within the arts sector and to continued professional and educational development. Good luck, Shelley, from your colleagues at APACA.

Left to Right: Professor Peter Little, Dean of the Faculty of Business at QUT, APACA Arts and Cultural Management Prize 2003 recipient Shelley Bampton, Dr Caroline Hatcher, Director MBA, Brisbane Graduate School of Business.



2003-4 AUSTRALIA PRESENTER'S GROUP

The APG provides presenters nationally with major drama works considered the 'showpieces' of their performing arts program. APG operates as an informal group comprising one representative of each of the State tour organisations (the Blue Heelers) and three appointed by APACA. The APG Convenor handles the tour and grant development, tour delivery and grant acquittal. The costs of such work is supported by infrastructure funding from the Playing Australia program. Each June grant round, APG considers potential tours and decides on a selection of shows to form the basis of the APG application. In accordance with APG's aims, such works selected must be of the highest quality theatre and be recognised as the major production/s in a venue's subscription season.

The APACA Executive Representatives on the 2003-04 APG committee were Peter Owens, Sally Beck and Bronwyn Edinger, who joined a representative from each Blue Heeler organisation. Arts On Tour is the convenor of the APG, and in this role undertook the following work for the program which encompassed past, current and future tour development.

2003 Tour Acquittal

As part of the funding agreement with Playing Australia, APG was required to submit a detailed acquittal for the 2003 program. This acquittal covered three tour; *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. The acquittal has been approved by Playing Australia.



2004 Tour Delivery

The 2004 APG program was supported by Playing Australia and from Ministerial discretionary funds announced subsequent to the funding round. This support (plus venues paying for some touring costs associated with *Shadow of the Eagle*) meant that APG delivered the following tours in 2004: *Midsummer Night's Dream* by Bell Shakespeare Company, *Shadow of the Eagle* by Perth 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 combined APG program for 2004 consisted of 63 touring weeks, 218 performances at 54 different venues nationally.



2005 Tour Application

Submitted to the June 2004 Playing Australia application round, the APG 2005 program proposes tours of *Minefields and Miniskirts* by Playbox Theatre, *The Spook* by Company B Belvoir and *Skin Tight* by Perth Theatre Company. The combined proposal is for 33 weeks touring, 134 performance at 24 different venues nationally.



Images from APG tours – (Left) Marta Dusseldorp and Arky Michael in *The Underpants* (Company B Belvoir, photos by Heidrun Lohr).

(Top Right) – Kerry-Ella McAullay and Anne Phelan in *Mavis Goes to Timor* (Deckchair, photos by Jon Green).

(Middle Right) – A scene from Bell Shakespeare Company's, *The Servant of Two Masters*.

(Bottom Right) – Michael Loney and Geoff Kelso in the Perth Theatre Company's production, *Shadow of the Eagle*.

2003 CONFERENCE REPORT



From any point of view, the 2003 APACA Conference The Way Forward was a great success. We had 101 delegates, which included 73 members. Several members took advantage of reduced rates for additional delegates and brought other staff members along. This broadens the perspective of the conference and often introduces new ideas and ways of thinking.

In a significant departure, there were also 11 people who came along just for one day or one session. I think this reflects the quality of the speakers and sessions at this conference.

The Way Forward conference was make or break time. This was the time to show our colleagues what APACA does, and can do for our members. The conference had to be relevant, compelling and above all **useful** for our members and 'owners'. It also had to be fun. We want people to come back next year, knowing that it will be one of the highlights of the year.

This conference was also the first that I can recall that didn't make a loss. The Executive had budgeted for a small deficit, in line with previous years, but with the brilliant management of Christine Dunstan Productions (a huge thank you to Christine and Cherrie this provision was not needed).

We had all been hoping that Minister Kemp would announce the results of Playing Australia during his speech – particularly given that Long Paddock was to take place immediately following the Conference – but this was not to happen.

Some highlights from my point of view:

Philip Adams: I could not stop mulling over what he said about Australians losing their voice; about globalisation and its effect on our cultural identity.

I was particularly struck by his comment about the fact that Australia produced around 500 feature films before talkies, then the Brits and the Americans moved in, bought the cinema chains and the Australian movie industry died, until its revitalisation in the 60's and 70's. "We were robbed of our voice" is how he put it.

I feel we are once again in danger of being 'robbed of our voice' if the Free Trade Agreement with the USA does not exclude cultural products. After all, if there's no film industry, most Australian actors will not be able to get work in this country and live theatre will also go down the gurgler.

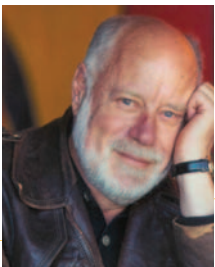
Adams reiterated the words he's used on the then Prime Minister John Gorton when the idea of a film development unit was first proposed. "It's time to see our own landscape, to hear our own voices and dream our own dreams." Powerful stuff.

Equally powerful were his closing remarks. He was quoting Pablo Casals, the great Spanish cellist, who stopped playing during Franco's regime. Adams was applying this to both the dire funding environments most of us operate under, and the danger of Australian voices being swamped once again under the weight of imported cultural items. "The situation is hopeless. It is time to take the next step".

Rick Farley: Rick was a most dynamic and relevant speaker. I note that APACA took his approach on board very quickly once we had to do a massive lobbying job on the Playing Australia funding results. And I have to say, it worked.

In some ways, what he said was obvious, but I think we all learned something. I sure as hell did!

He asked us to consider our lobbying efforts in light of the political realities that politicians look at every day. For example: 85% of the population live within 50km of the coast on 1% of the land mass. So you have to convince people living on the coastal fringe that your issue is important.



Philip Adams



Rick Farley

2003 CONFERENCE REPORT (Continued)

He also suggested that we look for windows of opportunity. When are elections happening and where? Sound policy making is done more than six months away from an election. Give sound policy basis for the propositions you're putting forward.

In developing policy positions and lobbying, you need effective research and numbers to be able to communicate effectively with those you need to influence.

- Get the same message coming from as many directions as possible.
- Backbenchers are looking for something to do.
- Parliamentary committees (eg Senate Estimates) are very effective vehicles for getting your message across.
- Ministerial officers control access, diaries etc, so get them on your side.
- State branches of parties (they make recommendations from their state and national conferences).
- The media can be a very effective lobbying tool.
 - Make sure there's always a filmic backdrop – not just a talking head.
 - Know their deadlines. Schedule media calls appropriately, but make sure they don't have time to get a comment from somewhere else. 1–1.5 hrs before deadline is good.
 - Use a current affairs show to break a story eg Channel 9 Sunday program – set the agenda for the day
 - Provide a backgrounder to go with the media release. "feed the chooks" as Joh Bjelke Petersen used to say.
 - Send a media release to regional media with regional contacts. They'll use the story if there's some local flavour.
 - Try to develop strategic alliances. Find out where you can all agree and work with that. Enlightened self-interest has the best chance of winning. Create the widest possible base of public support.

Final keynote speaker Dr Roberto Villano: The trouble was, he was so damned plausible! I was also taken in at the start, but woke up well before the end. Round about the 'strategic serendipity' part. He had all the patter down . . . well . . . pat! The sight of the entire room up and dancing Zorba the Greek was definitely one of the sights of the conference. I do hope it was captured somehow on film. There were some people who left the session early who never cottoned on. Love it!

Risk Management, Lyndall Milenkovic: This one was a little heavy to digest first up, but it was vital information for any venue operator. In fact there was so much 'meat' in her presentation that is essential for us all to consider.

A couple of things stuck with me. One was to ensure that you witness the tests that are supposed to be carried out in your venue, such as the pressure drop in fire systems, blowing a puff of smoke into the fire detection system etc. Don't just rely on someone telling you it was done. OK, this sounds like overkill – why do I have managers of these areas if I go round after them and check? Because **you** are ultimately responsible. That's a good enough reason for me.

"In an emergency, people will always try to get out the way they came in". This is despite the fact that there may be an obstruction or danger there. And despite the fact that there are several other clearly marked exits. Therefore we have to educate our patrons as to where the other exits are. How do we do this without distracting from the performance that we are about to see? That's another question entirely.

"If it's not in the code, do I really have to do it?" How often have we weighed this one up ourselves? Remember that in the recent fire in the NY nightclub, everything was 'to code' – and people died.

Consider what other people introduce into your site. Every lead you have may be tagged and tested. Every piece of set and equipment may be made of non-flammable materials, but what do other people bring in? Especially those who come from different jurisdictions, where other codes may not be as strict.

Risk management: what begins as a defence mechanism, becomes an embedded strength.



Dr Robert Villano



Lyndall Milenkovic

2003 CONFERENCE REPORT (Continued)



Simon Longstaff



Genevieve Picot

Hypothetical with Simon Longstaff: This was a great addition to the program. It dealt with issues that we all have to think about every day – although not hopefully all at once! The panel were all willing to enter into the fray with the scenarios give. He'd obviously been particularly well briefed, as he managed to get some surprising points of view from some surprising people. Getting panel members to argue from a point of view not traditionally their own is a brilliant way of getting a unique twist on hypothetical events. There should be more of this!

The touring forum also had the panel working from the normally opposite point of view. This also produced some interesting comments! Overall, perhaps not so much of a 'result' as an opening of minds, perhaps.

Other highlights: Bus tour: Great to see so many people taking advantage of the opportunity to visit other venues. Each venue showed a different aspect of this industry, which was really interesting.

Cocktails with Mary Delahunty – Victoria Minister for the Arts was a great way to start off the conference. A great time for meeting up with people and developing new alliances.

Dinner. I reckon this was the best dinner we've had. No 'dirty dancing' this time from Mr Rae and Mr Harris, or a display of the Macarena from Ms Beck, but a great time was had by all. Hell, I was up dancing, and that takes some doing! I loved the waiters and Paul Capsis was his usual brilliant self. The surroundings were absolutely inspired – The Famous Spiegeltent is a total icon and sooooo elegant. It's going to be hard to top this one next year, I can tell you.

Huge thanks to our brilliant Conference Organisers, Christine and Cherrie.

You have set a very high bar for next year. Can we persuade you to do it for us again in the future? I know it wasn't easy at times, dealing with health and personal issues before and during the conference, but it was a ripper! Here's to the next one.

Suzette Watkins

Vice President, APACA
3.12.03



Tuggeranong Arts Centre,
Australian Capital Territory

ARTS SERVICES AUSTRALIA REPORT

Arts Services Australia (ASA) is a joint partnership between APACA and Regional Arts Australia (RAA) which has as its only interest the management of an investment property in Canberra titled Arts House.



Arts House, Canberra

Arts House is a modern property, developed for ASA by a private development company, with space available on the top floor to be leased to a National Services Organisation with the return being divided equally between the parties.

The opportunity to engage in such a project was made possible by the desire of the Australian Capital Territory to house National Service Organisations in Canberra. APACA and what was then the Arts Councils of Australia, now Regional Arts Australia, saw an opportunity to embrace this scheme in order to provide access, through property development, to create Arts House which would provide a managed income stream.

The Directors of Arts House comprise equal membership of the APACA Executive and RAA Executive.

ASA annually returns a surplus of approximately \$100,000 which is applied to building services and maintenance and an equal distribution to APACA and ASA of approximately \$90,000.

The Australian Medical Council have taken up the option for leasing the available space which provides a greater security for ASA.

Critical for ASA in the future will be to address the issue of betterment, which would allow the available space to be leased at a commercial rate, beyond the rate currently approved to national service organisations.

Arts House provides a major income stream to APACA and RAA which assists the partners to service their members.

APACA Directors of Arts Services Australia are:

Ken Lloyd – Country Arts South Australia

David Whitney – Canberra Theatre Centre



*Karralyka Centre, Victoria (Above)
and New South Wales' Q Theatre (Right)*



APACA

ABN 32 845 674 248

2004 annual report

FINANCIAL REPORT
for the year ended 30 June 2004

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FINANCIALS

Committee's Report

Your committee members submit the financial report of the association for the year ended 30th June, 2004.

Committee Members

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

- Peter Owens
- Karen Bryant
- Bronwyn Edinger
- Pippa Davis
- Robin Lohrey
- Sally Beck
- Suzette Watkins
- 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 \$8,444.(2003:\$20,540).

Review of Operations

The conference returned a net surplus of \$793 compared to the deficit of \$975 for the previous year. There were no other matters to report.

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



Peter Owens



Bronwyn Edinger

Dated at Sydney this 13th August, 2004

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 2004. 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, 2004 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 13th August, 2004

Certificate by Members of The Committee

I, Peter Owens of 2 Cambridge Street, Rockhampton QLD 4700, and Bronwyn Edinger of 32 Burelli Street, 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.



Peter Owens
Committee Member



Bronwyn Edinger
Committee Member

Dated at Sydney this 13th August, 2004

FINANCIALS

Statement Of Financial Performance

For the year ended 30 JUNE 2004

	NOTE	2004 \$	2003 \$
Revenues from Operating Activities	2	114,321	49,024
Revenue from outside the operating activities		54,946	53,960
Administration expenses	3	(74,020)	(54,319)
Conference Expenses	3	(86,803)	(28,125)
Total changes in equity of the association		<u>8,444</u>	<u>20,540</u>

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

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FINANCIALS

Statement Of Financial Position

For the year ended 30 JUNE 2004

	NOTE	2004 \$	2003 \$
CURRENT ASSETS			
Cash	4	195,468	142,249
Receivables	5	12,139	318
Other	6	17,841	12,678
TOTAL CURRENT ASSETS		<u>225,448</u>	<u>155,245</u>
TOTAL ASSETS		<u>225,448</u>	<u>155,245</u>
CURRENT LIABILITIES			
Payables	7	6,527	5,000
Other	10	76,814	16,582
TOTAL CURRENT LIABILITIES		<u>83,341</u>	<u>21,582</u>
TOTAL LIABILITIES		<u>83,341</u>	<u>21,582</u>
NET ASSETS		<u>142,107</u>	<u>133,663</u>
EQUITY			
Accumulated funds	8	142,107	133,663
TOTAL EQUITY		<u>142,107</u>	<u>133,663</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 2004

	NOTE	2004 \$	2003 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from customers		212,731	120,681
Payments to suppliers		(164,458)	(79,906)
Interest received		4,946	3,641
Net cash provided by (used in) operating activities		53,219	44,416
Net increase (decrease) in cash held		53,219	44,416
Cash at the beginning of the year		142,249	97,833
Cash at the end of the year		195,468	142,249

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

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.

	2004	2003
	\$	\$
NOTE 2 – Income		
Conference Income Received	87,596	27,150
Donations Received	50,000	50,000
Interest Received	4,945	3,641
Membership Fees	26,178	21,875
Miscellaneous Revenue	–	318
Reimbursements Received	548	–
TOTAL INCOME	<u>169,267</u>	<u>102,984</u>

NOTE 3 – Profit From Ordinary Activities

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

Expenses

Remuneration of Auditor

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

FINANCIALS

Notes to and forming part of The Financial Statements

	2004 \$	2003 \$
NOTE 4 – Cash		
Cash at Bank	59,199	35,609
Cashat Bank	79,208	–
Interest Bearing Deposits	57,061	106,640
	<u>195,468</u>	<u>142,249</u>
NOTE 5 – Receivables		
Current		
Trade Debtors	11,890	318
Other Debtors	250	–
	<u>12,140</u>	<u>318</u>
NOTE 6 – Other Assets		
Current		
GST Receivable	10,084	9,140
Prepayments	7,757	3,538
	<u>17,841</u>	<u>12,678</u>
NOTE 7 – Payables		
Current		
Other Creditors and Accruals	6,527	5,000
	<u>6,527</u>	<u>5,000</u>
NOTE 8 – Retained Profits		
Accumulated Funds		
at the Beginning of the Financial Year	133,663	113,124
Net Surplus Attributable to the Association	8,444	20,539
Accumulated Surplus		
at the End of the Financial Year	<u>142,107</u>	<u>133,663</u>

FINANCIALS

Notes to and forming part of The Financial Statements

	2004 \$	2003 \$
NOTE 9 – 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	138,407	35,609
Deposits at call	57,061	106,640
	<u>195,468</u>	<u>142,249</u>
(b) Reconciliation of cash flows from operations with operating surplus (deficit):		
Operating surplus (deficit)	8,444	20,540
<i>Non-cash flows in operating surplus:</i>		
Depreciation and write offs	–	3,507
<i>Changes in assets and liabilities:</i>		
Decrease (Increase) in trade debtors	(11,822)	(318)
Decrease (Increase) in prepayments and other assets	(5,162)	355
Increase (Decrease) in trade creditors	1,527	3,750
Increase (Decrease) in other liabilities	60,232	16,582
Cash flows from operations	<u>53,219</u>	<u>44,416</u>
NOTE 10 – Other		
Revenue Received in Advance		
Prepaid Members Fees	13,173	6,150
Prepaid Conference Fees	38,641	10,432
Prepaid Arts House	25,000	–
	<u>76,814</u>	<u>16,582</u>
NOTE 11 – Conference Income Received		
Attendance Fees	35,227	15,150
Sponsorships Received	27,000	12,000
Video Sales	637	–
Venue Tour	954	–
Accommodation and Gala Dinner	23,778	–
	<u>87,596</u>	<u>27,150</u>

FINANCIALS

Notes to and forming part of The Financial Statements

	2004	2003
	\$	\$
NOTE 12 – Conference Expenses		
Accommodation	23,550	489
Administrative Costs	1,940	1,519
Airfares	–	1,190
Catering	18,056	7,739
Conference Co-ordinator	10,000	1,500
Design & Printing	8,754	3,339
Entertainment	–	1,800
Artists and Speaker Charges	12,272	–
Contingency	532	–
Moderator's Fees	1,000	–
Postage	–	222
Production Expenses	4,635	3,940
Reception	–	50
Transport	849	3,530
Travel	5,215	–
Venue Hire	–	2,807
	<u>86,803</u>	<u>28,125</u>

NOTE 13 – 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.

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, 2004. 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 13th August, 2004

FINANCIALS

Income and Expenditure

For the year ended 30 JUNE 2003

		2004 \$	2003 \$
INCOME	2	169,267	102,984
EXPENSES			
Advertising & Promotion		4,350	1,215
Auditors Remuneration – Fees		1,200	1,200
Auditors Remuneration – Other		800	800
Bank Charges		93	79
Conference Expenses	12	86,804	28,126
Consultants Fees		33,896	23,575
Delegates Fees		300	–
Executive Meetings		163	–
Filing Fees		106	47
Information Technology		122	603
Insurance		648	–
Membership Services		14,871	8,948
Postage		1,621	1,006
Printing & Stationery		1,916	2,941
Staff Amenities		750	360
Sundry Expenses		523	600
Subscriptions		100	125
Telephone		5,100	1,950
Travelling Expenses		7,460	10,869
TOTAL EXPENSES		<u>160,823</u>	<u>82,444</u>
OPERATING PROFIT		<u>8,444</u>	<u>20,540</u>



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Association

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