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THE DRIVERS
APACA Touring Excellence Awards





2 0 0 5 A N N U A L R E P O R T

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APACA extends a warm welcome to its new members. Photos of new member venues are reproduced throughout the pages of this Report.

Sleeman Centre, Chandler (above) and Esso BHP Billiton Wellington Entertainment Centre, Sale (left)



President's Report

I am pleased to be able to, on behalf of the management committee of your association, present the 2004/05 Annual Report of the Australian Performing Arts Centres Association, APACA.

The past year has seen significant growth in the association's membership base with an increase of some 22% to a total membership of 112 at 30 June 2005. The management committee continues to maintain an ongoing and productive relationship with government, meeting with the federal Minister for the Arts, Senator Rod Kemp and staff from the office of the then Shadow Minister, Senator Carr.

Members have received the reports flowing from the member venue's hire charges and staff salaries survey. Similarly the outcome of the Economic Impact survey has been distributed to members. I wish to place on record our thanks to the AEIA for their assistance in completing this vital information-gathering project. The management committee has resolved to complete similar survey projects at regular intervals with a somewhat more compact economic impact survey currently under development.

The association continues to develop and strengthen our ongoing relationship with key industry partners in AEIA, AMPAG, RAA, DCITA and the Playing Australia program staff. We continue to work with the Blue Heelers (and other tour coordinators) in strengthening the national touring infrastructure to provide for an efficient and effective touring delivery mechanism.

The past year saw the resignation from the association and from the management committee of Bronwyn Edinger to take up the position of General Manager of the Black Swann Theatre Company in Perth. As member of the committee Bronwyn has made a significant contribution to the development of a range of policy and guideline documents. We wish Bronwyn well in her new role and welcome Mike Harris, General Manager, Glen Street Theatre as the NSW representative on the committee.

The association's ongoing commitment to the provision of an academic prize for students of the Graduate Diploma in Arts Administration at the Queensland University of Technology has been acknowledged with a plaque to signify the 10th year the prize has been awarded.

Acknowledging the central role that many of our member centres play in their respective communities, six APACA members are joined with Scott Rankin of Big hArt and the Victorian College of the Arts to develop a range of community cultural development projects which engage with community members often excluded from participation such as the very young, the elderly, Indigenous people, people with a disability and youth.

A regular sponsor of APACA's annual conference, Tickets.com have this year made available to members using the company's box office software ProVenue Max access to online ticketing at a substantially reduced cost.

Building on last year's work in re-establishing members access to an online discussion forum the association was pleased to be able to establish a special one-off online discussion with Roger Tomlinson international renowned specialist in relationship management, sales training, and the development of the Box Office for marketing, in Australia to conduct a number of seminars for the Australia Council.

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.

In closing I wish to record my thanks for the work of Christine Dunstan (Executive Officer) and Cherrie McDonald (Financial Officer) of Christine Dunstan Productions in providing management services for the association and to my colleagues on the management committee for their earnest endeavours and good council.

Peter Owens



Logan Entertainment Centre (top)

Benalla Performing Arts and Conference Centre (above)

Barossa Arts and Conference Centre (right)

Benefits of 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 the lobbying and advocacy roles which APACA performs on their behalf. APACA's members 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 which is heard more frequently where it matters.

APACA, on behalf of its members:

- Promotes and fosters an invaluable network of performing arts centres across the country.
- Lobbies and provides advocacy to Federal, State and Local Government on a range of important performing arts issues.
- Participates in extensive planning for 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 specifically addresses relevant current issues.
- Produces an annual Member Venue Directory listing details of membership.
- Maintains a website representing APACA and its members to the world.
- Provides complimentary membership to Arts Hub, entitling members to regular arts related national news bulletins and jobs lists via email.
- Issues regular newsletters keeping members up to date with performing arts news nationally.
- Publishes and distributes 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), RAA (Regional Arts Australia) and others.

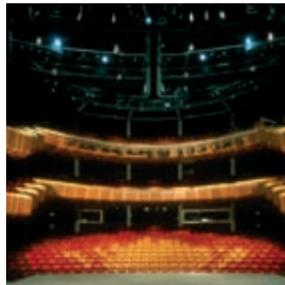


MISSION

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.



City Hall, Newcastle (top)

NIDA Theatre, Sydney (centre)

Northern Festival Centre,
Port Pirie (above)

Eastbank Centre, Shepparton (right)



Executive Profiles

PRESIDENT

President PETER OWENS (Queensland) 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 is a member of the Queensland government's Cultural Policy Advisory Committee. Peter has been a committee member of the A.P.G and is currently the Queensland APACA executive representative and APACA President. Peter is a member of the Playing Australia Committee.



Peter Owens

VICE PRESIDENT

Vice President SUZETTE WATKINS (Northern Territory) 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. 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 has been a community radio presenter for 25 years, speaks basic Thai, designs and makes jewellery and composes 'traditional' music in her spare time. Suzette is a member of the Playing Australia Committee.



Suzette Watkins

TREASURER

Treasurer JAN CLANCY (Victoria) is Director of the Monash University Arts Centres including the Alexander Theatre, George Jenkins Theatre and the Robert Blackwood Concert Hall. Formerly on the Arts Victoria Touring Panel, Jan has been General Manager of St Martin's Youth Arts Centre (Melbourne), GM of Barnstorm Theatre (Ballarat), Chair of Chameleon Theatre, treasurer VAPAC, board member Polyglot Theatre and of the Arts Management Advisory Group. In earlier lives, Jan held an administrative role at Murray River Performing Group and worked in the advertising department of the Border Mail (Albury).



Jan Clancy

SECRETARY

Secretary Robin Lohrey (Tasmania) started work with the Tasmanian Arts Council in 1980 as Executive Secretary, where she stayed until 1988 when she went to Tasdance as Administrator. In 1990 Robin decided to use the business degree she had worked for as an external mature age student over 10 years whilst bringing up her two sons and so she joined Coopers & Lybrand as an accountant. Three years later she went to the University of Tasmania as Manager of the Alumni Office. In 2002 she took up her current position as General Manager of Theatre North. Robin has had 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 (since 2000).



Robin Lohrey

PUBLIC OFFICER

Public Officer DAVID WHITNEY is the Director of the Canberra Theatre Centre and has previous experience at the Araluen Centre in Alice Springs, Riverland Cultural Trust in regional South Australia and the Adelaide Festival Centre. David is currently the Chair of Arts Services Australia, which manages Arts House and was Chair of the Theatre Board of the Australia Council and a member of its regional panel from 2000-2003.



David Whitney



Mike Harris

Executive Profiles (continued)

COMMITTEE MEMBERS

MIKE HARRIS (New South Wales) was appointed General Manager of Glen Street Theatre in Sydney in April 2003, where he had been Operations Manager for nearly four years. Mike's first venue management position was as Manager of the Matt Dann Cultural Centre in Port Hedland WA. Prior to this Mike's background is in Community Arts, small business and many years in the WA state Public Service.



Karen Bryant

KAREN BRYANT (South Australia) 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, 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 its Youth Panel.



Pippa Davis

PIPPA DAVIS (Western Australia) has worked in theatre for 24 years, as a Designer and Scenic Artist and doing every job imaginable in the back stage area. She started a scenery business, Scene Stealers WA, in 1985 building and or designing sets for theatre, corporate clients and television. Pippa also took on technical, tour and company management. In 1994 she closed the workshop to concentrate on the technical management of the Regal Theatre in Subiaco, a client she still has today. Pippa became the Theatre Manager of the Walkington Theatre in 1999 and since being in Karratha she has instigated the annual 2HOT Youth Festival for kids, chaired Karratha Youth Theatre, built an outdoor cinema, performed in "Vagina Monologues" and had a great time bringing shows to the remote town.

EXECUTIVE OFFICERS



Christine Dunstan

CHRISTINE DUNSTAN has extensive experience, spanning four decades, working continuously and exclusively in the performing arts throughout Australia and internationally. She has been Production Manager with the Sydney Theatre Company, Production Director for Barry Humphries, Director of the Araluen Centre in Alice Springs and Founder and CEO of Stagewright Pty Ltd. In 1993 she formed Christine Dunstan Productions and has produced and presented several productions, all of which have toured widely and many of which have won awards. Christine has chaired the Australian Theatre for Young People, Belvoir Street Theatre, the Arts Industry Training Council and sits on the board of the National Performance Conference.

Co-director of CDP is **CHERRIE MCDONALD**, a Certified Practising Accountant. Cherrie has worked extensively for investment companies and not for profit organisations, including Greening Australia and Amnesty International. She has a keen interest in environmental and social issues and since 1998 has been a Director of CDP and her sound financial background has proved to be a valuable asset to APACA as well as to CDP.



Cherrie McDonald

APACA

APG

Australian Presenter's Group

The APG committee consists of 3 APACA Executive Representatives (currently Karen Bryant, James Buick and Mike Harris) plus a representative from each Blue Heeler organisation. During the 2004-5 period the committee also benefited from the membership of Bronwyn Edinger and Jan Clancy. Arts On Tour was the convener of the APG, and in this role undertook the following work for the program which encompassed past, current and future tour development.

2004 TOUR ACQUITTAL

As part of the funding agreement with Playing Australia, APG was required to submit a detailed acquittal for the 2004 program. This acquittal covered the following four tours; Last Cab to Darwin by Pork Chop Productions in association with Sydney Opera House, Midsummer Night's Dream by Bell Shakespeare Company, Shadow of the Eagle by Perth Theatre Company and The Underpants by Company B Belvoir. These 4 tours consisted of 63 weeks of touring to 54 different venues with a total of 249 performances collectively.

2005 TOUR DELIVERY

The 2005 APG program applied for 3 tours to Playing Australia, however only two were supported as one of the tours was deemed 'new' work and did not rank highly against the criteria. The funding which was granted meant that APG delivered the following tours in 2005: Minefields and Miniskirts by Malthouse Theatre and Skin Tight by Perth Theatre Company.

This combined APG program for 2005 consisted of 28 touring weeks, 112 performances at 38 different venues nationally.

2006 TOUR APPLICATION

Submitted to the June 2005 Playing Australia application round, the APG 2006 program proposes the tour of Away by Queensland Theatre Company for 16 weeks touring, 59 performance at 16 different venues nationally. While this may see a dramatic reduction to number of touring weeks being delivered by APG in 2006, it should be noted that APG is not driven by performance indicators of size and scope of tours nor number of touring projects, rather the objective of APG is to ensure that venues have access to major drama which will form the corner stone of subscriptions seasons. These productions are generally from AMPAG companies, must be managed with excellence on both production and touring fronts, and APG's priority is to see these tours delivered in cost effective ways for all stakeholders. Considering these factors the touring menu only offered one production that met APG's and Playing Australia's criteria for 2006.



Drum Theatre, Dandenong (top)

Brisbane Powerhouse (above)

Hastings Cultural Centre,
Port Macquarie (right)

2004 Conference Report

by Suzette Watkins, Vice President APACA

The full report can be read on the website www.apaca.com.au



Suzette Watkins

Craig McGovern, welcomed delegates with an incredibly well briefed and positive address. This was an excellent start, underlining the theme of "Working Together."



Senator the Hon Helen Coonan, Minister for Communications, Information Technology and the Arts, spoke in place of the Hon Rod Kemp, Minister for Sport and the Arts. She was largely delivering a platform for noting the achievements of the Howard Government over the period of the last administration. 'I am ambitious for the arts sector to move to centre stage'.

On the other hand, Sue Nattrass's Keynote Address - "Working Together" simply made you want to bottle her and her common sense.

'We need the arts to help us cure and survive the pain in the world'

The highlight of her talk, for me, was her insistence on positive, open communication. 'Open, honest, respectful communications are positive ingredients in working together'.

Sue was incredibly honest in telling of her own experiences, offering a bad example from her past experience. The real underlying problem in that particular case was that she and her Chairman at the time 'did not share the same value base'.

I loved her final words: 'don't work with a negative, destructive arsehole. It spoils the outcomes and destroys the fun'.

WORKING TOGETHER

New Audiences

MEL JENNINGS: Arts Ambassadors

The idea in itself is incredibly simple: use your community networks – brief people to go out and tell other people. These people spread the word and gather feedback for you. They provide insight and connection to the community or communities that otherwise would not be reached.

'They must have bucket loads of passion and excellent communication skills'.

Developing New Audiences

GARETH WREFORD

'Most disabilities are not visible. We don't always know who these people are'.

One person in five has a disability and this increases with age. There is a considerable lack of skills or knowledge on how to attract this large and growing sector as a new audience.

Audience Development

ANNE MARIE MOON

QPAC attracts an annual attendance of between 650,000 and 750,000 people. Anne Marie outlined some methods of approach to audience development that have worked at QPAC.

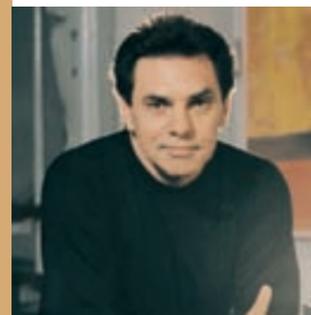
Reaching Non English Speaking Background Audiences

RICK YAMINE

Three million people in Australia and 25% of the population of Victoria and NSW speak a language other than English. 79% of Australians speak English, but that leaves a whopping 21% who do not. The Indigenous population in Australia is more than 410,000 (or 2.2%) This group is rarely targeted or considered in programming.



Wendy Harmer



Lyndon Terracini

WORKING TOGETHER

2004 Conference Report (continued)

INNOVATIONS

ROD WILSON: Darebin Arts and Entertainment Centre debuts fly system safety device.

NEIL FINLAYSON: The Arts Centre, Melbourne presented Variable Time – A flexible new employment option.

SUZETTE WATKINS: A new guarantee against loss.

SCOTT RANKIN, Big hArt:

In this proposed project, the Victorian College of the Arts, Big hArt and APACA members are working in a three-way partnership with those in the community who are excluded from participation. It's harder to hurt someone if you know the story.

SENATOR KATE LUNDY: Laboring Together for the Arts

'I'm the Shadow Minister for all the things that Australians are best at'

Senator Lundy spoke on Labor's focus on regional arts, their determination to keep appointments apolitical and the need to strengthen our national institutions.

FESTIVAL OR FAMINES

Working Together to Ease the Pressure

This panel discussion, with different perspectives, brought up some interesting points of view on the relative value to the community and effect on the 'year-round provider.'

BOARDS AND MANAGEMENT

Working Together, A panel discussion

There is a benefit to having a formally structured Board, in that it puts you outside the processes. Can the Board add value? If you don't believe that, you won't let them and they won't. Boards help buffer you against outside influences and is a neutral third party view, monitoring the risk.

WORKING TOGETHER ON TOURING

From an amusing and illuminating introduction involving dreaming about what touring might be, from various perspectives, this session rapidly developed into a frank and open discussion of some of the current issues in touring in Australia today.

THE GREAT DEBATE – That The Arts Outrun Sport

This was an incredibly light-hearted but pungent debate looking at the arts/sports divide. I was so entertained that I utterly forgot to take any notes, but who can forget Wendy Harmer's subtle (and not so subtle) demolishing of the negative argument, Lisa Forrest's utterly unexpected humour, Tom Keneally's impish larrikinisms or Ron Haddrick's gentle and quite persuasive arguments.

Gerry Connolly was as brilliant as ever and Rod Quantok, a late starter was as cynical as could be. Campbell McComas was a brilliant Moderator – we were lucky to have him – who made the summing up and wrapping up of the arguments just delightful.

Of course with the crowd in the auditorium consisting of the APACA members and a good sprinkling of the public at large (thanks to a generous partnership with QPAC, the Brisbane Festival and QUT) the outcome was a foregone conclusion, but it was one of the most entertaining debates on the subject I've seen.



Mel Jennings

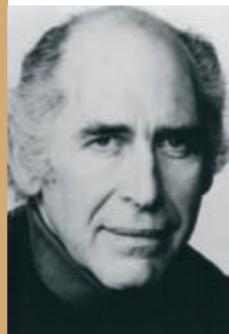


Lisa Forrest

2004 Conference Report (continued)



Thomas Keneally



Ron Haddrick

Then, of course, there was the social program.

The magnificent location for the cocktail party was a fabulous backdrop to the real beginning of the conference, where we were welcomed by QPAC and given an address by the Hon Anna Bligh, Queensland Minister for the Arts, the delegates had a great time. Several informal dinners, drinks etc were the natural progression from there, and afterwards the Casino proved an irresistible drawcard to some, who looked a little seedy the following day. They really needed the coffee and coffee plungers thoughtfully provided in the conference bags. Great idea!

The conference dinner produced some surprises, although some people were more surprised than others. The setting was inspired, with the Brisbane River and surrounds showing to their best advantage. Janet Seidel was a treat, for those who listened.

But the main business of the night was the APACA Touring Awards – The Drovers. It was good to see so many of the recipients there to pick up their awards. Plenty has been written about the awards themselves, but it was great to know that APACA is honouring those who work on the pointy end of touring – the companies, the crews, the designers etc. Congratulations to all recipients.

Thanks to Christine, Cherrie, Genevieve and all those who worked so hard to make this the best conference ever! How can we top that? Look out for 2005. See you in Canberra.

Suzette Watkins
November 2004

VALE CAMPBELL



The Great Debate was one of Campbell McComas' last public appearances. Shortly after "The Way Forward" he was diagnosed with leukaemia and died in December 2004.

He was a wonderful talent and a great loss to the Australian entertainment industry.

Vale Campbell.

THE DROVERS APACA Touring Excellence Awards



"The Drovers" winners, clockwise from top right: Amanda Jones – Patch Theatre Company, John Bell – Bell Shakespeare Company, Michael Loney, Alan Becher and Geoff Kelso – Perth Theatre Company and Touring Legend, Garry Ginivan.

The inaugural Drover Awards were presented at the 2004 Gala Conference Dinner in Brisbane. The Drovers are the APACA Performing Arts Touring Awards which recognise the skill and excellence required for successful performing arts touring. The Drovers show the appreciation of APACA members and reward the touring companies for their hard work and dedication.

2004 WINNERS

- TOUR MANAGEMENT EXCELLENCE
Bell Shakespeare Company
- ROAD CREW EXCELLENCE
Circus Oz
- EXCELLENT AUDIENCE RESPONSE
"Shadow Of The Eagle" – Perth Theatre Company
- TOURING LEGEND
Garry Ginivan
- DESIGN EXCELLENCE
Bell Shakespeare Company
"The Servant Of Two Masters"
- SPECIAL PANEL AWARD FOR AUDIENCE DEVELOPMENT
Bell Shakespeare Company
- TOURING EXCELLENCE
Patch Theatre Company
"Pigs, Bears and Billy Goats Gruff"

QUT Prize



Since 1994 APACA has sponsored the Arts and Cultural Management Prize which is awarded to the highest achieving graduate in the Arts Administration or Arts and Cultural Management Program in the Faculty of Business at the Queensland University of Technology. For the 2004 Academic Year the prize was presented to Karla Oehlman.

Congratulations Karla.

This year QUT has presented APACA with a framed certificate in recognition of its support over 10 years.

Left: Karla Oehlman receives the 2004 QUT APACA Arts and Cultural Management Prize.



Arts House
Barton, ACT

Arts Services 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, 40 Macquarie Street, Barton, titled, Arts House

The top floor lease space managed by ASA is subject to a lease currently tenanted to the Australian Medical Council for the period up to February 2009.

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

The two issues that require attention by the Board of ASA include possible increased maintenance as the building nears six years of age and betterment tax, which would allow the available space to be leased at a commercial rate, beyond the rate currently approved to National Service Organisations. Changing property market trends in Canberra will need to be carefully and professionally monitored in order to inform this discussion.

The APACA Executive has identified in the Financial Plan of APACA, a reserve allocation in order to set aside monies for Arts House matters in the future.

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

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

For the financial year 2004/2005, the APACA Directors of Arts Services Australia were David Whitney and Ken Lloyd.



Chaffey Theatre, Renmark



Middleback Theatre
and Whyalla Twin Cinemas

FINANCIALS

Report From The Treasurer



Jan Clancy

The 2004-2005 financial year was a strong one for APACA, with the association generating an operating profit of \$15,458, before transfers to reserves. This increase of 83% over the previous financial year was assisted by a significant increase, in membership revenue of 22% and a surplus of \$4,499 from the 2004 Annual Conference held in Brisbane.

In recognition of its value to members, the Executive Committee forecast a Conference loss of a maximum of \$10,000, and it is indeed welcome news that good management and healthy attendances enabled the last Conference to produce a surplus. The 2004 Conference attracted \$50,000 in sponsorship – an increase of \$23,000 from the previous year. The sponsors were the Queensland Performing Arts Centre (\$20,000), tickets.com (\$15,000), the Queensland University of Technology (\$10,000) and the Energex Brisbane Festival (\$5,000). APACA is extremely grateful to these sponsors for their support and generosity.

This is also a good moment to acknowledge the magnificent work of our team in the Executive Office (Christine Dunstan and Cherrie McDonald), whose financial management of the conference and all matters APACA and the programming and realisation of the conference can bring nothing but confidence to the members of APACA that we are in good hands and provides benefits we all enjoy.

Income from Arts House remained stable at \$50,000. It is expected, subject to unforeseen maintenance to the building, that this will remain constant until the expiry of the current lease in 2008. At that time the existing lease may be renegotiated or a new tenant may be sought. If the decision is to seek a new tenant, then upgrade costs may be incurred in order to attract a significantly higher rental. It is anticipated that this cost to APACA could be as high as \$150,000 and so the Executive Committee have resolved to create a Arts House reserve into which \$30,000 has been transferred this year.

After the transfer to the Arts House reserve, the association has showed operating loss of \$14,542.

At the close of the 2004/05 financial year, APACA had equity of \$157,450.

In closing, I would like to extend my thanks to Bronwyn Edinger, who so ably served as APACA Treasurer for the past three years and who only stepped down to transfer to her new position as General Manager of the Black Swan Theatre Company in Perth.

Jan Clancy



Coffs Harbour Jetty
Memorial Theatre,
Coffs Harbour

2 0 0 5 A N N U A L R E P O R T



FINANCIAL REPORT

For the year ended 30 June 2005

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Committee's Report

Your committee members submit the financial report of the association for the year ended 30 June, 2005.

Committee Members

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

- Peter Owens • Karen Bryant
- Jan Clancy • Pippa Davis
- Robin Lohrey • Mike Harris
- 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 \$15,304. (2004:\$8,444).

Review of Operations

The conference resulted in a surplus of \$4,460 compared to the surplus of \$793 for the previous year. There were no other matters to report.

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

Dated at Sydney this 24th August, 2005.

Peter Owens

Jan Clancy

Independent Auditor's Report

To The Members Of Australian Performing Arts Centres Association

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 2005. 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, 2005 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 24th August, 2005.

Certificate by Members of The Committee

I, Peter Owens of 2 Cambridge Street, Rockhampton QLD 4700, and Jan Clancy of Monash University, Clayton VIC 3800 certify that:

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



Peter Owens
Committee member
Dated this 24th August, 2005



Jan Clancy
Committee member

FINANCIALS

Statement Of Financial Performance

For the year ended 30 June 2005

	NOTE	2005	2004
		\$	\$
Revenues from Operating Activities	2	126,811	91,454
Revenues from outside of Operating Activities		56,966	54,945
Administration expenses			
Expenses	3	(79,060)	(74,020)
Conference expenses	3	(89,413)	(63,935)
Total changes in equity of the association		<u>15,304</u>	<u>8,444</u>

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



Mt. Isa Civic Theatre



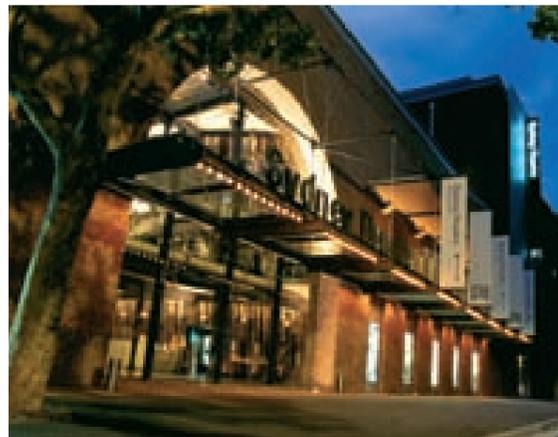
*Marion Cultural Centre,
Adelaide*

Statement Of Financial Position

For the year ended 30 June 2005

	NOTE	2005 \$	2004 \$
CURRENT ASSETS			
Cash	4	150,063	195,468
Receivables	5	31,329	12,139
Other	6	31,109	17,841
TOTAL CURRENT ASSETS		<u>212,501</u>	<u>225,448</u>
TOTAL ASSETS		<u>212,501</u>	<u>225,448</u>
CURRENT LIABILITIES			
Payables	7	4,111	6,527
Other	11	50,978	76,814
TOTAL CURRENT LIABILITIES		<u>55,089</u>	<u>83,341</u>
TOTAL LIABILITIES		<u>55,089</u>	<u>83,341</u>
NET ASSETS		<u>157,412</u>	<u>142,107</u>
EQUITY			
Reserves	8	30,000	-
Accumulated funds	9	127,412	142,107
TOTAL EQUITY		<u>157,412</u>	<u>142,107</u>

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



Sydney Theatre

FINANCIALS

Statement Of Cash Flows

For the year ended 30 June 2005

	2005 \$	2004 \$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from customers	158,469	212,731
Payments to suppliers	(210,027)	(164,458)
Interest received	6,153	4,946
Net cash provided by (used in) operating activities	(45,405)	53,219
Net increase (decrease) in cash held	(45,405)	53,219
Cash at the beginning of the year	195,468	142,249
Cash at the end of the year	<u>150,063</u>	<u>195,468</u>

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



Wyndham Cultural Centre,
Werribee



Notes to and forming part of The Financial Statement

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.

	2005	2004
	\$	\$
NOTE 2 – INCOME		
Conference Income Received	93,873	64,728
Donations Received	50,000	50,000
Interest Received	6,966	4,945
Membership Fees	32,027	26,178
Sales	911	548
TOTAL INCOME	<u>183,777</u>	<u>146,399</u>

APACA

FINANCIALS

Notes to and forming part of The Financial Statement

	2005	2004
	\$	\$
NOTE 3 – PROFIT FROM ORDINARY ACTIVITIES		
<i>Profit from ordinary activities before income tax expense has been determined after:</i>		
Conference Expenses		
Accommodation	2,830	682
Administrative Costs	1,803	1,940
Catering	21,555	18,056
Conference Co-ordinator	15,000	10,000
Design & Printing	7,010	8,754
Conference Fees	3,113	–
Artists and Speaker Charges	21,590	12,272
Drover Awards	–	532
Moderators Fees	3,000	1,000
Production Expenses	6,574	4,635
Transport	459	849
Travel	5,211	5,215
Venue Hire	1,268	–
Total Conference Expenses	<u>89,413</u>	<u>63,935</u>
Remuneration of Auditor		
Audit or Review	1,260	1,200
Other Services	840	800
Conference Income		
Attendance Fees	36,655	35,227
Sponsorships Received	50,000	27,000
Video Sales	–	637
Venue Tour	1,177	954
Accommodation and Gala Dinner	1,250	909
The Great Debate	4,791	–
Total Conference Income	<u>93,873</u>	<u>64,727</u>
NOTE 4 – CASH		
Cash at Bank	–	59,199
Cash at bank	25,476	79,208
Interest Bearing Deposits	124,587	57,061
	<u>150,063</u>	<u>195,468</u>

Notes to and forming part of The Financial Statement

	2005	2004
	\$	\$
NOTE 5 – RECEIVABLES		
<i>Current</i>		
Trade Debtors	30,264	11,890
Other Debtors	1,065	250
	<u>31,329</u>	<u>12,140</u>
NOTE 6 – OTHER ASSETS		
<i>Current</i>		
GST Receivable	18,280	10,084
Prepayments	12,829	7,757
	<u>31,109</u>	<u>17,841</u>
NOTE 7 – PAYABLES		
<i>Current</i>		
Other Creditors and Accruals	4,111	6,527
NOTE 8 – RESERVES		
Arts House Reserve	30,000	–
<i>Movements during the year</i>		
Arts House Reserve		
Opening Balance	–	–
Arts House Reserve	30,000	–
Closing Balance	<u>30,000</u>	<u>–</u>
NOTE 9 – RETAINED PROFITS		
Accumulated Funds at the Beginning of the Financial Year	142,107	133,663
Net Surplus Attributable to the Association	15,305	8,444
Transfer to Reserve	(30,000)	–
Accumulated Surplus at the End of the Financial Year	<u>127,412</u>	<u>142,107</u>

FINANCIALS

Notes to and forming part of The Financial Statement

	2005	2004
	\$	\$
NOTE 10 – Cash Flow Information		
<i>(a) Reconciliation of cash</i>		
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	25,476	138,407
Deposits at call	124,587	57,061
	<u>150,063</u>	<u>195,468</u>
<i>(b) Reconciliation of cash flows from operations</i>		
With operating surplus (deficit):		
Operating surplus (deficit)	15,304	8,444
Non-cash flows in operating surplus:		
Depreciation and write offs	–	–
Changes in assets and liabilities:		
Decrease (Increase) in trade debtors	(18,375)	(11,822)
Decrease (Increase) in prepayments and other assets	(14,083)	(5,162)
Increase (Decrease) in trade creditors	(2,416)	1,527
Increase (Decrease) in other liabilities	(25,835)	60,232
Cash flows from operations	<u>(45,405)</u>	<u>53,219</u>
NOTE 11 – Other		
Revenue Received in Advance		
Prepaid Members Fees	38,900	13,173
Prepaid Conference Fees	12,078	38,641
Prepaid Arts House	–	25,000
	<u>50,978</u>	<u>76,814</u>

Disclaimer

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, 2005. 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 24th August, 2005

FINANCIALS

Income and Expenditure Statement

For the year ended 30 June 2005

	NOTE	2005 \$	2004 \$
INCOME	2	183,777	146,399
EXPENSES			
APACA Survey		5,180	–
Advertising & Promotion		–	4,350
Auditors Remuneration – Fees		1,260	1,200
Auditors Remuneration – Other		840	800
Awards		1,446	–
Bank Charges		139	93
Conference Expenses		89,413	63,936
Consultants Fees		36,000	33,896
Delegates Fees		300	300
Executive Meetings		499	163
Filing Fees		28	106
Gifts		2,758	–
Information Technology		225	122
Insurance		760	648
Membership Services		10,142	14,871
Postage		1,233	1,621
Printing, Stationery & Annual Report		7,447	1,916
Staff Amenities		–	750
Sundry Expenses		1,200	523
Subscriptions		241	100
Telephone		6,463	5,100
Travelling Expenses		2,899	7,460
TOTAL EXPENSES		<u>168,473</u>	<u>137,955</u>
OPERATING PROFIT		<u>15,304</u>	<u>8,444</u>