



## **Australian Performing Arts Centres Association**

The Australian Performing Arts Centres Association is the national peak body representing and supporting performing arts centres from the iconic Sydney Opera House to the remote Matt Dann Cultural Centre in Australia's vast North West.

Annually APACA members present in excess of 53 000 events, with over 11 million attendances, in an industry valued in excess of \$1.1 billion.

APACA members have the lobbying and advocacy power of Australia's national performing arts peak body behind them when needed and in front of them leading the way with national strategic initiatives.

### **Vision**

All Australian communities shall actively engage in enriching performing arts experiences facilitated by their presenter.

### **Purpose/Mission**

The Australian Performing Arts Centres Association (APACA) as a national advocacy network will:

- a) Provide leadership for the development of performing arts organisations to be outstanding professional presenters and facilitators.
- b) Advocate for the proper resourcing of performing arts and in particular for presenters and venues for all Australian communities.

### **Goals**

- ✓ To encourage and promote excellence in the presentation of performing arts across Australia.
- ✓ To position APACA as a peak national body [advocating] for performing arts presenters.
- ✓ To provide valued services responsive to a growing membership.
- ✓ To effectively maintain and develop APACA as a sustainable network.



*strategic  
priorities  
2009-2014*

# president's report

2010/11 has been another busy and productive year for APACA, my first as President. I'd like to thank the outgoing President, Bronwyn Edinger for her many years of commitment to the APACA Committee of Management. The leadership she has provided to the association has significantly contributed to the strong position APACA has as a national peak body.

In February, the Committee of Management undertook a Strategic Review. With generous support from Peter Steidl, the Committee spent time more clearly defining its position as a peak body. Identifying with the 'explorer' archetype, the Committee of Management acknowledged a key role to pursue knowledge and understanding to expose strengths, weaknesses and boundaries in the sector and provide this information to members to help them cope with various challenges. This process proved very useful and instructed the Committee in redrafting APACA's strategic directions for 2010-14.

APACA continues to build and further develop strategic alliances through numerous meetings and input with significant organisations such as Live Performance Australia, the Australian Major Performing Arts Group, Regional Arts Australia through the Blue Heeler Network and Theatre Network Victoria [currently in the process of establishing the Australian Theatre Network].

2011 saw the finalisation of the sale of Arts House and the distribution of the proceeds between APACA and Regional Arts Australia. The Committee of Management are now investigating the best way to invest these funds to maximise the return to the Association whilst ensuring the security of the funds into the future. I would like to thank Tim Munro for his efforts as fellow Director of Arts Services.

Huge congratulations go to our Executive Director, Rick Heath for the very successful 2010 APACA Conference in Melbourne. This conference was attended by over 200 delegates and managed to generate a surplus as a result. Thanks must also go to our principal sponsor, Priava [formerly Parrimark Technology] and major sponsor Tickets.com. Their continued support has been key in enabling APACA to expand the scope and scale of the conference. Funding from the Australia Council for the Arts, the City of Melbourne and Arts Victoria similarly contributed greatly to the success of this event. We look forward to another successful conference in Perth.

Rick and the members of the Committee of Management continued to meet and develop relationships with key organisations and stakeholders as well as government representatives to advocate on behalf of our members. Through Bronwyn Edinger, Peter Owens, Rick Heath, Rob Robson, Destry

Puia and myself we continued to play a key facilitation role in the development of the Performing Arts Touring Alliance (PATA) as it confirms its place as the peak body for the performing arts touring sector.

In June this year APACA had the honour of being invited to present a paper at the Jeju Haevichi Arts Festival in South Korea. The paper focussed on the performing arts touring landscape in Australia. This invitation came from the Korean Cultural and Arts Centres Association and proved to be a great opportunity for APACA to profile its work internationally.

I would like to thank all the members of the APACA Committee of Management and Rick Heath for their effort and commitment on behalf of the Association over the last 12 months.



**David Lloyd – President**



# executive director's report

*As we head into the new financial year, it's time to catch our breath and reflect on the year that was.*



Following the 2010 Federal Election, the industry welcomed a new Arts Minister in The Honourable Simon Crean. Communication with the Minister and the Office of the Arts throughout the year has shown renewed interest and engagement in the performing arts from the government. In particular we welcome the action being taken to develop a National Cultural Policy.

APACA has also enjoyed and appreciated a strong connection with the Australia Council for the Arts. Council's support of the 2010 conference was a major factor in being able to deliver a broad range of issues and international perspectives and contributed enormously to the event's

success. Council also initiated and supported the PowerPAC project which will be a key driver in creating new opportunities for commissioning, producing and co-presenting work in performing arts centres and developing understanding of these practices by Local Government Authorities.

Almost a distant memory, the 24th annual APACA conference in Melbourne brought together the greatest number of delegates in APACA's history, an increase on the previous year of 30%. Interestingly, a staggering 45% of the total conference delegation had not previously attended an APACA conference. This is a strong indication of the extent to which APACA has succeeded in opening its doors and extending its relevance to the wider performing arts community.

On a more practical level work is well underway on a review of the APACA induction kit including the Member Code of Conduct and the Guide to Show Contracts. A review of APACA's biennial Economic Activity and Salaries & Charges surveys has been undertaken. Two meetings bringing together the chairs and executive managers of the state performing arts centre associations have also been conducted. A benefit of closer relationships with the state associations can be seen in the decision to create a dedicated position for an APACA representative on the Victorian Association of Performing Arts Centres [VAPAC] Executive Committee.

Recognising the demands placed on the Committee of Management and the extent of preparation for monthly meetings, the Committee agreed to move to meeting every second month with small-scale action review meetings in the intervening months. This has proved very effective.

The past year saw APACA continue a very strong involvement with the Performing Arts Touring Alliance. Outgoing Executive Officer Jan Marshall played a key role in firmly establishing PATA in the national arts landscape, with the development of the PATA website, including a national guide to touring, being a key achievement. Founding Chair, Suzie Haslehurst, played a critical role and achieved great success in leading nine councilors with disparate views from three divergent sectors into a highly cooperative and effective whole. February saw the appointment of new Executive Officer Greg Randall who has delivered extraordinary results in a short amount of time, as has recently appointed Chair Karilyn Brown.

In closing I must acknowledge the contribution of the Committee of Management. I consistently pressure these very busy people to deliver more and more and whilst it may appear it is never enough, I would like to publicly recognise and thank them for their time and commitment given freely in the interest of the membership and the industry at large.

I would also like to acknowledge the administrative support provided by Deanna Faust. Her departure from the role in December 2010 has been sorely missed.

On a personal note, I must single out the contribution of Bronwyn Edinger. Her efforts, from formatting APACA's biennial survey to meetings with the federal Minister for the Arts, extended well beyond the call of duty. Her service to APACA has been nothing less than extraordinary for which I am very grateful.

Finally I would like to thank the members themselves for their engagement on many levels. Without your contribution APACA would not be in the strong position it is, 25 years on. Congratulations!

A handwritten signature in black ink, appearing to read 'Rick Heath', with a stylized flourish at the end.

**Rick Heath - Executive Director**

# management committee

## President

David Lloyd, Bendigo VIC  
(Nov-Jun)

Bronwyn Edinger, Sydney NSW  
(Jul-Nov)

## Vice President

Tim Munro, Hobart TAS  
(Jun)

Bronwyn Edinger, Sydney NSW  
(Nov-Apr)

David Lloyd, Bendigo VIC  
(Jul-Nov)

## Treasurer

Steve Saffell, Adelaide SA

## Secretary

Bruce Carmichael, Canberra ACT  
(Sep-Jun)

Destry Puia, Gold Coast QLD  
(Jul-Sep)

## Public Officer

Bruce Carmichael, Canberra ACT

## Committee Members

Destry Puia, Gold Coast QLD  
(resigned Nov)

Hamish McDonald, Darwin NT

Tim Munro, Hobart TAS

Robert Housley, Perth WA

Peter Owens, Rockhampton QLD

Mark Fawcett, Mackay QLD

Anne-Marie Heath, Wagga  
Wagga NSW

## Executive Director

Rick Heath

## Administrator

Deanna Faust

## Committee meeting dates 2010-2011

/ 19 August 2010

/ 12 September 2010

/ 14 September 2010

/ 23 November 2010

/ 1 February 2010

/ 8 April 2011

/ 7 June 2011

## Management committee meeting attendance

	Attended	Apology	N/A
David Lloyd - President	6	1	0
Bronwyn Edinger - Vice President	6	0	1
Steve Saffell - Treasurer	6	1	0
Destry Puia - Secretary	3	0	4
Bruce Carmichael - Public Officer	6	1	0
Hamish McDonald - Committee Member	6	1	0
Tim Munro - Committee Member	6	1	0
Robert Housley - Committee Member	6	1	0
Peter Owens - Co-opted Member	6	0	1
Mark Fawcett - Committee Member	0	3	4
Anne-Marie Heath - Committee Member	1	0	6

# art services australia

*Arts Services Australia Pty Ltd (ASA) is a joint venture between APACA and Regional Arts Australia (RAA). ASA's only purpose was to manage its 10% share in an investment property in Canberra called Arts House.*

The Board of Directors of ASA is made up of two representatives each of APACA and Regional Arts Australia (RAA). The APACA Directors for 2009/10 were Tim Munro and David Lloyd (Chairman). Arthur Frame and Denis Goldner continued as the RAA representatives. In a meeting held on 23 June 2010 the Directors of ASA voted in favour of a motion to sell the property. The net sale proceeds to ASA totalled \$1,560,888 which was transacted on 2 July 2011. Final distributions (including the 50% proceeds from sale) to APACA totalled \$797,391. These funds have been held in an interest bearing account.

On a meeting held on 28 June 2011 the Directors of ASA passed a motion to wind up the company upon the finalisation of documentation and audit details.

On behalf of the APACA committee of management I would like to take this opportunity to thank my fellow APACA Director, Tim Munro for his commitment and wise counsel over his tenure. I would also like to thank the respective Executive Directors of the two member Associations, Rick Heath from APACA and Ruth Smiles from RAA. Also thank you to Steve Saffell for the provision of financial services particularly over this complex period.

I would also like to thank the RAA Director, Denis Goldner for his recent contribution. Finally I would like to thank Arthur Frame and immediate past Director Ken Lloyd for their years of commitment to this Company. Their contribution over many years has provided a solid financial platform for our two organisations well into the future.

David Lloyd



# treasurers report

APACA recorded another very good financial result in 2010/2011. A surplus of \$811,456 (including \$780,000 sale proceeds of Arts House) was returned against a budgeted surplus of \$4,370. Excluding the sale proceeds, the operating result was \$31,456. Total equity at 30 June 2011 was \$962,079 compared to \$150,623 at 30 June 2010.

The budget variance of \$27,000 primarily resulted from a net \$8,000 increase in interest earned from term deposits and Arts Services and approximately \$6,000 additional income from conference and membership fees. Reduced expenditure on consultants / professional fees and website development of \$19,000 and \$4,000 respectively also contributed to the budget variance.

Partially offsetting these favourable budget variances was an increase in Executive Director fees of \$12,000. This amount would normally have been treated as a prepaid expense and carried over to the following year as it relates to work carried out on the 2011 conference between October and June. The Management Committee however resolved to cease this accounting practice in 2011/12 in order to simplify future accounting for the conference.

The 2010 Melbourne APACA conference was another outstanding success and generated a small surplus. The conference was generously supported by Priava (formerly Parrimark Technology), Tickets.com, the Australia Council for the Arts, the City of Melbourne and Arts Victoria and we would very much like to thank these organisations for their support. The support and contribution of the various booth holders both financially and their contribution to the overall program is also very much appreciated.

I would again like to acknowledge and thank APACA's Executive Director, Rick Heath and his assistant Deanna Faust (for part of the year) for their continued great work in managing APACA's affairs and financial performance in 2010/2011. It has again been a pleasure working with Rick knowing the organisation's finances are in safe hands.

APACA remains in a solid financial position with an ever increasing membership base. This combined with the steady income streams expected from the investment of the Arts House sale proceeds will ensure that APACA continues to deliver increased benefits to its members.

**Steve Saffell – Treasurer**

## Statement of Financial Position

(as at 30 June 2011)

	2011	2010
<b>Current assets</b>		
Cash and cash equivalents	\$1,076,235	\$215,430
Receivables	\$24,563	\$28,899
Inventories	\$1,269	\$1,764
Other current assets	\$29,750	\$38,546
<b>Total current assets</b>	<b>\$1,131,817</b>	<b>\$284,639</b>
<b>Non-current assets</b>		
Financial Assets	-	\$20
Total non-current assets	-	\$20
<b>Total Assets</b>	<b>\$1,131,817</b>	<b>\$284,659</b>
<b>Current liabilities</b>		
Payables	\$20,295	\$15,035
Other liabilities	\$149,442	\$119,000
Total current liabilities	\$169,737	\$134,035
<b>Total liabilities</b>	<b>\$169,737</b>	<b>\$134,035</b>
<b>Net assets</b>	<b>\$962,080</b>	<b>\$150,624</b>
<b>Members funds</b>		
Reserves	\$795,000	\$15,000
Retained earnings	\$167,080	\$135,624
<b>Total members' funds</b>	<b>\$962,080</b>	<b>\$150,624</b>

## Statement of Comprehensive Income

(for the year ended 30 June 2011)

	2011	2010
Revenue from ordinary activities	\$1,176,775	\$250,361
Less: Expenses		
Consultants and contractors' fees	\$126,759	\$111,809
Conference expenses	\$118,051	\$63,498
PATA Expenses	\$68,687	-
Other	\$51,822	\$44,879
	\$365,319	\$220,186
Profit/(loss) from ordinary activities before income tax expense	\$811,456	\$30,175
Income tax expense relating to ordinary activities	-	-
Net profit/(loss) from ordinary activities after income tax expense	\$811,456	\$30,175
Total comprehensive income for the year	\$811,456	\$30,175
Total comprehensive income attributable to the association	\$811,456	\$30,175



# membership

*APACA members provide cultural leadership to their communities and have developed a sophisticated and significant national touring circuit for performing arts presentations of small, medium and major companies. Our members are instrumental in providing high quality, innovative and challenging performing arts to all Australians.*

## Categories

There are two categories of APACA Membership.

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

## Benefits

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

- ✓ Advocacy and advice to Federal, State and Local Government on a range of important industry issues.
- ✓ Development and distribution of industry benchmark codes and best practice guidance for members in regard to industry issues.
- ✓ Development of effective relationships with national performing arts networks, Performing Arts Touring Alliance, Playing Australia and Regional Arts Australia through the Blue Heeler Network, participating in strategic planning for national tours of professional performing arts productions.
- ✓ Profiling members and the Association through the APACA website.
- ✓ Development of strategic alliances with other industry and relevant bodies including AMPAG (Australian Major Performing Arts Group), LPA (Live Performance Australia), the Australia Council for the Arts, MEAA (Media Entertainment Arts Alliance), RAA (Regional Arts Australia), ALGA (Australian Local Government Association) and the ABS (Australian Bureau of Statistics).
- ✓ Inclusion in and access to APACA's national Venue and Membership Directory.
- ✓ Discounted attendance at the annual APACA conference, providing relevant and topical professional development, critical debate as well as unequalled networking opportunities.
- ✓ Participation in the APACA on-line discussion group with members, providing the collective knowledge of hundreds of years experience in the performing arts.
- ✓ Participation in dedicated on-line discussion groups for Marketing Managers/staff and Technical Managers/staff.
- ✓ APACA's biennial Economic Activity, Venue Charges and Salaries Report free of charge for participating members and discounted copies for Associate Members.

# apaca mem- bers

## WA

Albany Entertainment Centre  
Arts Margaret River - Margaret River Cultural Centre  
Barking Gecko Theatre Co  
Black Swan State Theatre Company  
Bunbury Regional Entertainment Centre  
Carnarvon Civic Centre  
Country Arts WA  
Deckchair Theatre  
Don Russell Performing Arts Centre  
Esperance Civic Centre  
Goldfields Arts Centre  
His Majesty's Theatre  
Kalamunda Performing Arts Centre  
Mandurah Performing Arts Centre  
Matt Dann Cultural Centre  
Moora Performing Arts Centre  
Perth Theatre Company  
Queens Park Theatre  
Shire of Busselton\*  
STRUT Dance Inc  
The Octagon Theatre  
Walkington Theatre

## NT

Araluen Arts Centre  
Darwin Entertainment Centre  
Darwin Festival

## SA

Adelaide Festival Centre  
Australian Dance Theatre\*  
Barossa Arts and Convention Centre  
Chaffey Theatre  
Country Arts South Australia  
Golden Grove Arts Centre  
Hewitson Theatre - STARplex  
Leigh Warren & Dancers  
Marion Cultural Centre  
Middleback Theatre  
Murray Bridge Town Hall\*  
Northern Festival Theatre  
Parks Arts and Functions  
Playford Civic Centre  
Sir Robert Helpmann Theatre  
The Hopgood Theatre  
Windmill Theatre\*



## QLD

Boonah Cultural Centre  
Brisbane Powerhouse  
Brolga Theatre  
Burdekin Cultural Complex  
Cairns Civic Theatre  
Dancenorth  
Empire Theatre  
Gardens Theatre  
Gladstone Entertainment Centre  
Ipswich Civic Centre  
ISL Systems/ClairBros\*  
Judith Wright Centre of Contemporary Arts  
Logan Entertainment Centre  
Mackay Entertainment & Convention Centre  
Mount Isa Civic Centre

Nambour Civic Centre  
NARPACA - Northern Australian Regional Performing Arts Centres Association\*  
Pilbeam Theatre  
Queensland Arts Council  
Queensland Performing Arts Centre  
Redland Performing Arts Centre  
Riverway Arts Centre  
Roundhouse Theatre  
The Arts Centre Gold Coast  
The Events Centre  
The J  
Townsville Civic Theatre  
Young People and the Arts Australia

## NSW

Albury Entertainment Centre  
Arts Access Australia\*  
Arts on Tour  
Australia Council For The Arts  
Australian Chamber Orchestra  
Australian Major Performing Arts Group  
Bathurst Memorial Entertainment Centre  
Bell Shakespeare  
Broken Hill Entertainment Centre  
Capitol Theatre Tamworth  
CarriageWorks  
Casula Powerhouse  
Cessnock Community Performing Arts Centre  
Christine Dunstan Productions  
City Recital Hall Angel Place  
Civic Precinct Theatre  
Coffs Harbour Jetty Memorial Theatre  
Cre8ion  
Critical Stages\*  
Darlinghurst Theatre Company  
Dubbo Regional Theatre and Convention Centre  
Glen Street Theatre  
Griffin Theatre Company  
Griffith Regional Theatre  
Illawarra Performing Arts Centre  
Joan Sutherland Performing Arts Centre  
Laycock Street Theatre  
Lismore City Hall  
Manning Entertainment Centre  
Marguerite Pepper Productions  
Melrose Productions Entertainment Pty Ltd  
Musica Viva  
NIDA Theatre  
Orange Civic Theatre  
Parrimark Technology  
Pegasus Venue Management  
Performing Lines  
Queanbeyan Performing Arts Centre  
Richard J Stuart  
Riverside Theatres Parramatta  
Seymour Theatre Centre  
Shoalhaven Entertainment Centre  
Sutherland Entertainment Centre  
Sydney Opera House  
Sydney Theatre  
Tamarama Rock Surfers Theatre Company Pty Ltd\*  
The Glasshouse Arts Conference and Entertainment Centre  
Wagga Wagga Civic Theatre  
Wyong Shire Council  
Zenith Theatre and Convention Centre

## VIC

Benalla Performing Arts & Convention Centre  
Boroondra City Council\*  
City of Casey  
City of Wodonga\*  
Clocktower Centre  
Colac Otway Performing Arts and Cultural Centre  
Darebin Arts and Entertainment Centre  
Drum Theatre  
Eastbank Centre - Riverlinks Venues  
ESSO BHP Billiton Wellington Entertainment Centre  
Frankston Arts Centre  
Gasworks Arts Park\*  
Geelong Performing Arts Centre  
Hamilton Performing Arts Centre  
Her Majesty's Theatre  
HotHouse Theatre  
Jonathon Welch\*  
Karralyka Centre  
Kingston Arts Centre  
Latrobe Regional Performing Arts Centre  
Live Performance Australia  
Malthouse Centre - Playbox Theatre  
Marshall Day Entertech  
Melbourne Recital Centre  
Melbourne Theatre Company  
Mildura Arts Centre  
Monash University Academy of Performing Arts  
Opera Australia's Oz Opera\*  
Plenty Ranges Art Centre\*  
Portland Arts Centre  
Regional Arts Victoria  
SeatAdvisor Australasia  
Swan Hill Performing Arts and Convention Centre  
the Arts Centre Melbourne  
The Capital - Bendigo's Performing Arts Centre  
Trybooking.com: Event Ticketing made easy\*  
VAPAC  
Wangaratta Performing Arts Centre  
Warrnambool Entertainment Centre  
West Gippsland Arts Centre  
Whitehorse Performing Arts Centre

## TAS

Devonport Entertainment and Convention Centre  
Princess Theatre  
The Burnie Arts and Functions Centre  
Theatre Royal

## New Zealand

The Edge

## ACT

Canberra Theatre Centre  
Erindale Theatre  
Street Theatre  
Tuggeranong Arts Centre

\* Denotes new member

# passionate persp- ective



## 2010 Annual Conference

An array of perspectives drives the creative industries and an irrefutable passion for the arts drives their players. The Melbourne 2010 conference *Passionate Perspectives* deftly succeeded in combining the two.

Not only was its theme a consummate blend, but so too was its organisation. *Passionate Perspectives* was the first significant foray into the amalgamation of the annual APACA conference with the second bi-annual Blue Heeler Network Long Paddock Touring Forum.

Naturally, all delegates [in excess of 300 across the four days] including presenters, producers, tour coordinators and sundry affiliates, had an array of passionate perspectives on just how it went. The collegiate approach proved a winner as the 2011 conference program clearly indicates.

The 24th annual conference was held during four days in September across two stunning venues – Melbourne

Theatre Company's new home, and its next door neighbour Melbourne Recital Centre. The Malthouse Theatre and The Arts Centre pitched in as supporting facilities, offering spaces for breakout sessions and APACA networking functions.

The conference featured four producer pitch sessions, three keynote speakers, two panel discussions, one producer showcase, and a Partridge ... There were also 15 different breakout sessions, myriad lunchtime sponsor/supplier/industry information sessions, updates on PATA (Performing Arts Touring Alliance) and Australia Council for the Arts initiatives such as ADVICE (Audience Data and Visitor Information Collection Enterprise).

The thread tying all of these strands together was role-playing extraordinaire Andrew Horabin. His primary task was conference facilitator, though he also presented a keynote address (*Bullshift*), conducted a supporting breakout session for it and performed a comedy routine at the conference dinner. Bone-dry humour supplemented his exacting time management of a busy program.

## Keynote Addresses

Choir of Hard Knocks founding Music Director Jonathon Welch spoke of his enduring passion for the arts and fascinating personal journey in his address *At the Heart of It*. He championed the "value of performance" and believed the arts should not only "aspire to create quality" but also "strive to create opportunity".

Leading UK thinker on work and organisational change John Knell spoke intensively about the need for "caring passionately about creating better creative cultural policy (CCP)". In his address *Creative Cultural Policy and Other Oxymorons* he said Australia was "awash with ideas but poor on public debate". He proposed 10 steps towards better CCP including developing an adequately long-term view and investment in research and development.

Andrew Horabin's *Bullshift* address added an 'f' to its progenitor to make a point about the need for straight talking in effective communication. His 14 Principles of *Bullshift* featured such multi-faceted jewels as "don't use corporate speak – use real words" and "don't be defensive – be curious".

## Panel Discussions

Three well-travelled, well-credentialed and resident arts-worker Australians took to the stage for the *Global Australians* discussion. They compared and contrasted their international experiences with the Australian scene. The panel included Robyn Archer (singer, writer, artistic director et al), Michael Lynch (former Australia Council chief and CEO of London's Southbank precinct) and Director of Artistic Planning at the Melbourne Symphony Orchestra Huw Humphreys (formerly involved in touring many of the world's leading orchestras).

If you ever wondered how to map your journey to a high-profile senior role in the performing arts, then *The Executive Suite* gave a few inklings. Michael Lynch returned to the stage with Melbourne Theatre Company General Manager Ann Tonks and Chief Executive of Opera Australia Adrian Collette to detail their respective pathways and to offer a tip or two. Seems there is no one true path, but a passion for the arts, a desire to keep learning, leadership skills and a capacity to convey your vision to others is a good start.

## Breakout Sessions

Succulent choice was the order of the day. Twenty-four speakers conducted the 15 sessions, some with glorious titles such as *How Green is My Fly Tower*, *Lost for Words* and *So You Think You Can Produce*.

*Speed Dating* between producers and presenters was tried. Difficult people, stress management and meditation were discussed in *Cultural Therapy*. Brokering deals other than the typical sell-off model were addressed in *Deal or No Deal*. Building/renovating a venue was at the heart of *From The Ground Up*. The difficulty in accurately calculating the benefit of the arts to the community at large was the essence of *Measuring Social Impact*.

The endlessness of retaining existing audiences and attracting new ones was recognised in the two-part session *Take the Audience Development Challenge*. A workshop to create an audience development plan was offered as a conference adjunct late on the final day.

The reasoning behind touring programs and the results of those programs were discussed in *Getting the Route Right*. Sneak peak site visits to rehearsal rooms of MTC and the Australian Ballet were on offer in the session *Inside the Rehearsal Room*. The difficulty of presenting challenging works in challenging places was the crux of *Leap of Faith*.

Environmentally friendly arts practise (*How Green is My Fly Tower*), a vocabulary for talking about shows (*Lost for Words*), case studies on producing (*So You Think You Can Produce*) and straight talking (*Bullshift*) rounded off the sessions.

Exit surveys following the conference reported satisfaction ratings between 80 and 90%. And many a complimentary comment was passed.

"Thank you very much for a very successful conference! Very useful, informative and well organized." **T Hill – Arts Queensland**

"John came back from the APACA conference with networks and inspiration - thank you." **K McLean – Barking Gecko Theatre Co**

"Hi and thank you for another great APACA conference. All the sessions were really informative." **S Cooke – APRA/AMCOS**

"I thought the APACA Conference and Long Paddock events were really great this year ... Congratulations and thank you for the experience." **T Rollason – Araluen Cultural Precinct**

## The Drovers

No APACA conference is complete without a celebratory evening of good food and drink and the presentation of our very own touring awards, The Drovers. Dream-like, neo-gothic treasure The Forum played host to the dinner, at which outstanding contributors to national touring were announced.

In 2010 in response to feedback, a number of awards were rolled up in to three key awards - Best Presenter, Tour of the Year and Touring Legend. This enabled a short and sharp ceremony that celebrated the achievements of our best and brightest.

And the winners were:

### **Best Presenter 2010 Drover Award**

✓ Illawarra Performing Arts Centre (IPAC)

### **Tour of the Year 2010 Drover Award**

✓ Sydney Theatre Company for their tour of *The Wharf Revue: Pennies from Kevin* [tour management; Arts On Tour NSW]

### **Touring Legend 2010 Drover Award**

✓ Peter Owens, Strategic Manager Venues and Events for Rockhampton Regional Council.





# a brief history 25 years on

*by Robert Housley*



## 1974 – Origins of APACA

The precursor organisation to APACA was the Confederation of Australian Arts Centres. It was founded in 1974 as an organisation to represent “major centres in the capital cities of the Australian states, and representatives of the national arts festivals and other publicly funded music and theatre bodies.”

A meeting in 1986 of confederation members led to the decision to hold a national conference the following year.

## 1987 – First Conference

The National Conference of Performing Arts Centres was held at the Canberra Theatre Centre on 10 - 11 March, with the conference reception and dinner on 9 March.

The conference chairperson was George Fairfax AM, General Manager of the Victorian Arts Centre and Chairman of the Confederation of Australian Arts Centres.

The Objective of the Conference (from cover of conference program) was stated as follows:

“The object of the Conference is to act as a forum for discussion on issues of concern to Arts Centres throughout Australia in the operation of their physical facilities and in the planning and execution of programmes which will increase attendance and awareness of the arts. The problems of regional centres are not dissimilar from those of Centres in the capital cities, except in their scale. A regular exchange of views between all Centres could be expected to extend to forming more viable and imaginative programmes which would, in turn, benefit the companies and artists which use the Centres”.

The first session at the first conference was “Programming and Networking”.

The APACA Steering Committee consisted of Patrick Connell (Aotea Centre, NZ), Simon Dawkins (Canberra Theatre Centre), John Lamb (Darwin Performing Arts Centre), Louis Van Eyssen (Newcastle Civic Theatre), Bob Campbell (Princess Theatre), Chris John (Riverland Cultural Trust) David Gration (Townsville Civic Theatre), Les Currie (Victorian Association of Performing Arts Centres), Ian Ashton (Walkington Theatre) with Office Bearers: John Lamb – chairman & Les Currie - Secretary.

## The first Meeting of the APACA Steering Committee took place on 11 March 1987

The name of the association has undergone a couple of changes since its inception. The first working name of the association prior to 1987 was the National Australian Regional Performing Arts Centres Association (NARPACA). The association's steering committee changed the name at the 1987 conference to the Australasian Performing Arts Centre's Association. Australasian was changed to “Australian” in the 2001/02 financial year.

## 1988 – Performing Arts Industry Exhibition

The second annual conference was held at the Geelong Performing Arts Centre where its series of workshops and seminars was deemed a “major innovation which provided the opportunity to discuss and negotiate with Producers for the range of attractions available for touring on a national and regional basis during 1989.”

## 1989 – Constitution & Conference Questionnaire

Past and present members of the steering committee developed the constitution which was adopted at 1989 AGM.

The omnipresent member questionnaire had its first incarnation at the 1989 Sydney conference. APACA Secretary David Gration wrote on questionnaire cover letter: “Any association is only as good as the input given by its members. I would ask you to spare an hour in carefully completing (it)”. An hour! At least the members had more than two months to submit it.

## 1990 – First Executive Officer

The president's report at the AGM reads: “The past twelve months have been marked by airstrikes, floods, earthquakes, scarce funding, corporate collapses and substantial changes in managements and politicians, including changes to the APACA Executive Committee with the resignation of our President...”

The then “high priority issue” of appointing an Executive Officer was resolved soon after the annual conference on the Gold Coast. Freelance arts administrator Barbara Tiernan got the part-time gig. The former Executive Committee member and ex-director of Araluen Arts Centre had just concluded another APACA first - she was also the first dedicated Conference Coordinator, replacing the former Conference Organising Committee.

## 1991 – Incorporation

The Australasian Performing Arts Centres Association added an “Inc” to its name on 21 August. Incorporation occurred in the ACT, thus requiring the association's Public Officer to be resident within the Territory. Consequently, the ACT Executive Committee member has always been the association's Public Officer.

## Annual Conference goes international

In keeping with the organisation's “Australasian” beginnings, the Michael Fowler Centre in Wellington New Zealand hosted the 1991 conference. 60 delegates attended, 45 of them from Australia.

## Arts Services Australia & Arts House

In 1991, the Arts Council of Australia (now trading as Regional Arts Australia) and APACA were jointly granted a Crown Lease over a parcel of land situated at 40 Macquarie Street, Barton, Australian Capital Territory. Regional Arts Australia (RAA) and APACA established a joint venture company, Arts Services Australia Pty Ltd (ASAP) to manage and oversee their interests over the land. ASAP's directors were appointed from the membership of both RAA and APACA.

Following negotiation over the period 1992 – 1994, ASAP entered into a development proposal for the land with Capital Property Group (now trading as Mirvac) for the construction of a building on the site. The building, named Arts House, was constructed from 1995 and completed January 1997.

As a result of this relationship with Mirvac – which made progress payments to ASAP during construction and an \$80,00 cash payment upon the completion of the building – ASAP retained a sublease of 530m<sup>2</sup> (10% of the building's net lettable area) in perpetuity.

The equal partnership lease between APACA and RAA thus became an income stream for both organisations.



A desire to realise the asset value of the building resulted in the remaining 11-years on the lease being sold to the property's owner in June 2010 for an after-cost price of \$1.56m. This profit was split 50/50 between APACA and RAA. The association's portion sits in an interest bearing account while the Executive Committee explores and develops investment options.

### **1992 – Playing Australia is born**

The federal government funding initiative that supports much of our national touring was introduced in the 1992-3 financial year. Considerable encouragement and persistence from the association and led to its establishment. Its original moniker was the National Performing Arts Touring Program. Federal Minister for the Arts and Territories, Wendy Fatin, commented in her 18 August press release:

"The Government believes that access to the best of the live performing arts is a right for all Australians, not just those living in the large capital cities. The new touring program will help to deliver excellence throughout Australia." The program received \$2m in its first two years, with an increase to \$3m in 1994-5 financial year. It is currently \$6.3m per annum.

### **1994 – Venue Directory**

The first directory of member venues (with some presenter organisations), divided by states and territories, was published in June. The 104 members included: ACT 6, NSW 23, VIC 26, QLD 16, SA 11, WA 15, NT 3, and NZ 4.

In 2007 the membership directory became a downloadable document from the APACA website. At last count there are now 170 members (118 Ordinary; 52 Associate) which include: ACT 4, NSW 50, VIC 41, QLD 28, SA 17, WA 22, NT 3, NZ 1.

### **1995 – The APACA Project**

Arts Training ACT, in partnership with APACA, was funded to conduct a traineeship pilot, placing at least 25 trainees in selected Entertainment Industry venues throughout Australia. The 2-year project - which funded places for 20 technical trainees and 5 administration trainees - resulted in nationally recognised accreditation.



### **1996 – An arts extravaganza**

The congregation of events in Perth this year - APACA, Marketing Summit, Long Paddock and CircuitWest - echoes an even bigger and more diverse gathering in Canberra 15 years ago. The APACA conference and Long Paddock were part of a massive 2-week arts celebration that also included the National Festival of Australian Theatre, the Australian Playwright's Conference and the Australian Performing Arts Market. The congregation led APACA conference host venue The Street Theatre to provide a "survival guide" for deciphering the plethora of acronyms belonging to the multitude of attending organisations.

### **1997 – APACA Member Surveys and the Australian Presenters Group**

Gathering statistical information about venue hire charges, salaries and the economic impact of member venues had its genesis in 1996/7 with the first Salaries Survey. They have since been undertaken in 1999, 2004, 2006 and 2009. Information gathering for the 2011 surveys currently is underway.

The Australian Presenters Group was a Playing Australia-funded national touring initiative to ensure venues had access to major drama that would form the cornerstone of subscriptions seasons. These productions generally were from Australian major performing arts companies. Its committee included three APACA representatives plus a representative from each Blue Heeler. Its funding was discontinued in March 2006.

### **1998 – Executive Officer position suspended**

When Executive Officer Evol McLeod resigned to take on a venue management role, the Executive Committee decided to handle the day-to-day administration itself due to the association's limited financial resources. This "scaling down of operations" was the result of outgoings for the as yet untenanted Arts House building in Canberra (see above). When Arts House's first tenant - the Australian Medical Group - rented 405.8m<sup>2</sup> floor space from 1 February 1999, the association's income stream began to flow. Although the committee received administrative support "as required", it wasn't until 2001 that the part-time Executive Officer position was reinstated with the appointment of Margaret Woodward.

### **1999 – National Touring Menu goes online**

While not strictly an APACA milestone, the introduction of Cyberpaddock was a significant development that had considerable benefits for our membership. Prior to this time the menu for the development of national tours by the five state touring organisations known as the Blue Heelers (Arts on Tour NSW, Country Arts SA, Country Arts WA and NARPACA - the Northern Regional Performing Arts Centre Association & Regional Arts Victoria) had been published only in hard copy.

### **2002 – Website created**

The association's online presence was established in the 2001/02 financial year. The site has undergone several transformations since then and is now a "one stop shop" for all things APACA.

### **2003 – APACA Members Induction Kit**

This compilation of useful contacts and important information was provided to all new members upon joining the organisation. It also included benchmarks such as the Ticketing Code of Practice and the Privacy Code.



## **2003/4 – Members Touring Code of Conduct and the Guide to Show Contracts**

These two documents were provided to members to advise on all aspects of touring and to highlight considerations when signing contracts. The Guide to Touring (2006) - with a Touring Code of Conduct appendix - evolved from these. It received important industry endorsement from both Live Performance Australia (LPA) and the Australian Major Performing Arts Group (AMPAG).

## **2004 – The Drovers (APACA's Performing Arts Touring Awards)**

The inaugural Drovers awards were presented with fitting theatricality - while cruising aboard a paddlewheeler on the Brisbane River during the 2004 conference dinner.

The Drovers were established to both show the appreciation of APACA members and to reward the touring companies for their hard work and dedication. The awards recognise the skill and excellence required for successful performing arts touring. They have been condensed in recent years, and now also include an award voted on by producers for Best Presenter.

## **2004 Inaugural 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 & Billy Goats Gruff

## **2005 – Changing Attitudes, Annual Conference**

Often recalled as a highlight in the history of APACA conferences, the final plenary session was a workshop on Performing Arts Touring, noted as an on-going issue for APACA members and producers alike. The intention of this workshop was to head towards setting the benchmark for national touring.

## **2007 – National Touring Forum**

A two-day meeting held in Sydney gathered producers, presenters and touring coordinators from around the country to negotiate a solution to ongoing challenges in national touring. This meeting, now part of touring folklore, was the birthplace of the National Performing Arts Touring Forum later to become the Performing Arts Touring Alliance [PATA].

Notably the 2007 APACA Annual Report stated “the future of touring is the single biggest challenge facing the Association”.

## **2008**

Tech Specs Project - A centralised pool of standardisation venue technical information had been an organisation vision for some years and came to fruition in 2008. Templates were distributed to all APACA members with the intention of improving access to all relevant technical information by touring and production companies. This information now is in the Member/Venues section of the APACA website, where members can undertake their own updates, and any visitor to the site can access specifications of many venues in a standard format.

The We all Play a Part Campaign - This campaign was designed to enhance the profile of the performing arts in Australian public policy debate by increasing awareness among the broader Australian public and the Government of its contribution to the Australian community. APACA followed the lead of the Australian Major Performing Arts Group (AMPAG) and joined with other national peak bodies to build a national campaign.

APACA Mini Marketing Summit - The first APACA marketing summit attracted more than 40 centres to the Arts Centre in Melbourne. The Australia Council for the Arts supported event gave members the opportunity to hear new ideas and strategies from some leading international thinkers in Arts Marketing. The Summit also saw the announcement of the Australia Council's Go See Fund, an initiative providing APACA members with financial support to “go see” shows beyond their own backyard.

The APACA Marketing Summit was short-lived as the Australia Council broadened invitations for its national Arts Marketing Summit to include APACA members. The benefit of this decision is still being enjoyed, as evidenced by the Australia Council Marketing Summit joining with the APACA conference for the first time in 2011.

## **2009 – Performing Arts Touring Alliance (PATA)**

With an injection of seed funding from the Australia Council for the Arts, this major alliance between the three performing arts touring sub-sectors - presenters, producers and tour co-ordinators - developed after many years of discussion and debate, including much talk at the annual APACA conference.

Its governing council was established in April 2009 consisting of a council appointed independent Chair and three representatives plus an observer from each of touring sub-sectors.

APACA involvement is significant in that it currently auspices PATA funding and two former APACA committee members - Jan Marshall and Greg Randall - have filled the part-time role of PATA Executive Officer. Moreover, all 3 presenter representatives are APACA members.

2009 also saw the introduction of APACA's Honorary Life Membership category and appointment of first Honorary Life Member Simon Dawkins.

## **2010**

The Superconference - Realising the value of cooperation with producing and touring organisations APACA trialed the integration of Long Paddock and APACA Conference. This saw product pitches held during the conference and professional development sessions held during Long Paddock. In an attempt to turn the tables a number of venue managers were invited to ‘pitch’ their centre.

Arts Services Australia - Following a number of years of uncertainty involving the potential for significant and costly capital improvements to the Arts House, the Directors of Arts Services Australia agreed to sell the leasehold over the property, returning a net distribution of \$780,000 to APACA.

## **2011 – Arts Services Australia & PowerPAC**

Following the sale of the interest in Arts House, Arts Services Australia was officially wound up.

Support from the Australia Council for the Arts has instigated the PowerPAC project; a key driver in creating new opportunities for commissioning, producing and co-presenting work in performing arts centres and working with local government.



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