

The background of the cover is a collage of large, overlapping circles in shades of green, yellow, and blue. In the lower-left corner, a person with dark hair and a dark shirt stands next to a wooden chair. In the lower-right corner, a person with long hair and a light-colored shirt stands. The text is centered in the upper half of the image.

ANNUAL *report*

2011-12

Connecting people with performance

APACA



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, in particular for presenters and venues, for all Australian communities.

GOALS

1. To encourage and promote excellence in the presentation of performing arts across Australia.
2. To position APACA as a peak national body (advocating) for performing arts presenters.
3. To provide valued services responsive to a growing membership.
4. To effectively maintain and develop APACA as a sustainable network.

OBJECTIVES

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

PRESIDENT'S REPORT

Well the 2011/12 year has been an enormous one for APACA's membership, your Committee of Management and Executive Director, Rick Heath.

The last year has seen significant developments for our sector including the National Touring Framework, the National Cultural Policy and the Australia Council review; not in my history in the industry has there been such a time of industry-wide review and assessment. APACA has contributed significantly to these initiatives. Whilst we await to see where the balls will land, APACA too has commenced its own organisational review. Alison Dalziel of Localise (a specialist in local government strategy with a history of arts experience) was contracted to consult on this project.

The very successful APACA 2011 Conference saw the celebration of APACA's 25th year. This included a magnificent dinner at Perth's Government House Ballroom attended by both State Arts Minister, The Honorable John Day MLA and Federal Arts Minister, The Honorable Simon Crean MP. Also in Perth, we had the honor of appointing David Gratton as our second Life Member.

APACA's Economic Activity and Salaries & Charges surveys have been undertaken & reports compiled and distributed. Thank you to all those members who completed this survey. The value of this document relies on as many members as possible participating.

APACA managed the creation of the PowerPAC research and guide which was undertaken by James Buick of Artefact Consulting. This project was supported by the Australia Council and aims to create a set of practical national guidelines for nurturing, making and producing theatre work within Australian performing arts centres.

APACA members participated actively in the National Touring Framework with Anne-Marie Heath and Michael Frawley participating on the Project Steering Group.

APACA continued to contribute to PATA with APACA Committee of Management members Anne-Marie Heath and Peter Owens participating throughout the year as PATA Councilors. Rick also attended all meetings as an observer and facilitated the auspicing of PATA.

We maintained our close relationship with Regional Arts Australia, meeting and liaising regularly on a broad range of issues affecting our industry.

Importantly, APACA proudly acknowledges the backing of our two major sponsors Priava and Tickets.com. Their ongoing support enables the delivery of a strong conference program providing direct benefits to members. Also, the Australia Council for the Arts has continued to support APACA in various ways. This relationship is highly valued, beyond their financial support, as we address common issues and objectives.

So as you can see there has been a power of work undertaken on behalf of members over the last year and I feel immensely proud to have been President over this period. I would like to thank the current committee, Tim Munro, Steve Saffell, Bruce Carmichael, Mark Fawcett, Tim Rollason, Anne-Marie Heath, Joel McGuinness and Peter Owens who continues to be a co-opted member of the committee. These people are very committed to the Association and everybody contributes at a high level. Discussion is always robust and everyone is willing to provide their views. They are all respectful, intelligent and provide thorough consideration of the membership and the broader industry.

I would also like to thank those members of the committee who have stepped down over the last 12 months: Robert Housley and Hamish McDonald. In particular, I would like to acknowledge the significant contribution of Steve Saffell who is standing down at this year's AGM, having served on the committee over the past 6 years, most of that time as Treasurer; a huge thanks for all of your work. Finally to our Executive Director, Rick Heath. Rick is a powerhouse, working tirelessly to represent this Association and drive its progress into the future. I thank him for all of the work he does.



A stylized signature of David Lloyd.

David Lloyd
President



EXECUTIVE DIRECTOR'S REPORT



As we head into a new financial year awaiting the delivery of the National Cultural Policy, the outcomes of the Australia Council for the Arts Review and National Touring Framework, it is clearly apparent that 2011/12 has been a significant year for the performing arts in Australia.

APACA's submissions to both the National Cultural Policy and the Australia Council Review highlighted the need to close the gap between supply and demand (theatre makers and audiences); the need for a coordinated and strategic approach across industry sectors and across the three tiers of government; the need to build capacity in the industry; and the benefits of sector-wide cooperation.

In keeping with these ideas, APACA continues to focus on building relationships that reinforce a strong network.

This was reflected in participation in many industry events and forums as well as providing input into several national policy issues. Events and meetings over the past 12 months have included: the Australia Council's Marketing Summit in both 2011 and 2012; ArtsPeak teleconferences; the Association of Asia Pacific Performing Arts Centres (AAPPAC) conference; Arts On Tour's Strategic Planning session; regular participation in Performing Arts Touring Alliance council meetings; the September and April Long Paddock's, the Australian Performing Arts Market, the Helpmann Awards, the Victorian State Wide Performing Arts Touring Forum, Victorian Association of Performing Arts Centres (VAPAC) managers' meeting and many meetings with government and industry stakeholders.

APACA jointly held a touring workshop at the Australian Performing Arts Market with the Performing Arts Touring Alliance (PATA) and Theatre Network Victoria (TNV). Special thanks go to Nicole Beyer (TNV) and Greg Randall (PATA) for their cooperation and initiative in managing the event which was attended by over 100 key industry members.

Developing this relationship with TNV, APACA has begun planning next year's conference, *Fear No Art*, to align with the Australian Theatre Forum in Canberra, 27-29 May.

In 2011-12 management of the annual conference was out-sourced to Randall Arts Management. As at the time of printing, conference registrations were projected to exceed targets, and were tracking ahead of 2010 and 2011 registration figures.

This appears indicative of the growing importance and recognition of the APACA conference as a key event on the national arts calendar. Notably, conference attendances have increased by over 50% in the period 2007 to 2011. In addition, satisfaction ratings above 90% are consistently achieved.

In order to better manage competing demands in the May to July period (i.e. Drover awards, audit, annual report, conference preparation) the Committee of Management decided to change the membership period from a financial year to a calendar year. This meant that a six-month period of membership was established from July 1 to Dec 31 2011, after which annual calendar year memberships have applied.

This year's 15% growth in membership sees an overall increase in APACA's membership by 58% for the period 2007 to 2012.

Unbudgeted expenses were approved by the Committee of Management for an increase in administrative support and for consultancy fees for APACA's organisational review. These additional expenses have been mitigated by cost savings in other areas as well as higher than projected revenues. Accordingly, the Association has still returned a good financial result.

APACA celebrated its 25th year in 2011. As Executive Director, I was proud to be working with the Association at this time, particularly given that there is a such a strong history and foundation, yet members and the Committee of Management continue to look to the future in an open and constructive manner.

As June draws to a close and the Association's review gets underway, it is safe to say that APACA intends to actively respond to the changing landscape and affirm its position as an industry leader.

As the eloquent Mr Dylan sings, *the times they are a changin'*.

Rick Heath
Executive Director



COMMITTEE OF MANAGEMENT

APACA is governed by a Committee of Management with representatives from each state and territory.

		MEETINGS		
		Attended	Apology	N/A
David Lloyd – President	VIC	6	1	-
Tim Munro – Committee Member, Vice President (@ 31 Aug 2011)	TAS	6	1	-
Steve Saffell – Treasurer	SA	7	-	-
Bruce Carmichael – Public Officer, Secretary	ACT	4	3	-
Robert Housley – Committee Member (to 31 Aug 2011)	WA	1	-	6
Mark Fawcett – Committee Member	QLD	6	1	-
Anne-Marie Heath – Committee Member	NSW	6	1	-
Tim Rollason – Committee Member (from 31 Aug 2011)	NT	4	2	1
Joel McGuinness – Committee Member (from 31 Aug 2011)	WA	5	1	1
Peter Owens – Co-opted Member	QLD	5	1	1

PERFORMING ARTS TOURING ALLIANCE (PATA)

Formally established in September 2009, PATA is Australia's peak body for the performing arts touring sector. PATA emerged through the cooperation of a number of key stakeholders in the touring sector, including APACA, Regional Arts Australia and the Australian Major Performing Arts Group, as a direct result of the sector's need for a coordinated, central voice for advocacy, policy development, advice and benchmarking.

PATA is a voluntary alliance between performing arts presenters, producers and tour coordinators. It is not a separate legal entity but rather, operates under the auspices of APACA.

Five meetings of the PATA Council took place during 2011-2012:

- 20-21 July 2011 – Sydney
- 18 October 2011 – by teleconference
- 14 November 2011 – by teleconference
- 17 February 2012 – Melbourne
- 6 June 2012 – by teleconference

Over the year, PATA has engaged in a wide range of activities, including representation and presentations at several national performing arts touring industry meetings; the development of

the PATA website and resources; the national implementation of PATA Service Fee; and extensive networking and advocacy with all key stakeholders in the sector including the Office for the Arts regarding the revised Playing Australia guidelines, and Regional Arts Australia regarding the upgrade to the Cyberpaddock site.

In addition, PATA has had a significant involvement in responding to the development of the government's new National Cultural Policy, the Australia Council's National Touring Framework study, and the review of the Australia Council.

The year ahead will offer a number of critical opportunities for creating an enhanced, more effective and more dynamic national touring framework. There is considerable goodwill and enthusiasm within the sector to work collaboratively to achieve these outcomes, and PATA is focused on continuing to play an integral role by providing a cohesive and objective voice on behalf of the sector.

Karilyn Brown
Chair

Hi James

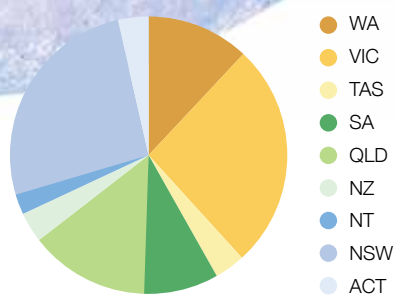
Just wondering if I

brains about a project

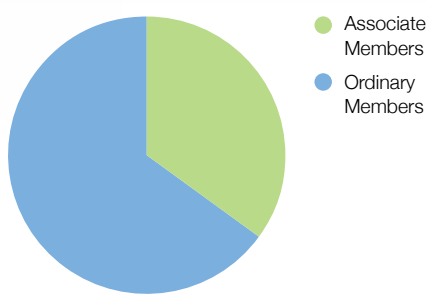
working



MEMBERSHIP



Membership Percentage by State



Membership Percentage by Membership Type

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
Doggpound Productions*
Don Russell Performing Arts Centre
Esperance Civic Centre
Goldfields Arts Centre
His Majesty's Theatre
Kalamunda Performing Arts Centre
Koorliny Arts Centre*
Mandurah Performing Arts Centre
Matt Dann Cultural Centre
Moora Performing Arts Centre
Perth Theatre Company
Queens Park Theatre
Shire of Broome*
Simon Dawkins [Life Member]
STRUT Dance Inc
University Theatres - University of Western Australia
Walkington Theatre

NT

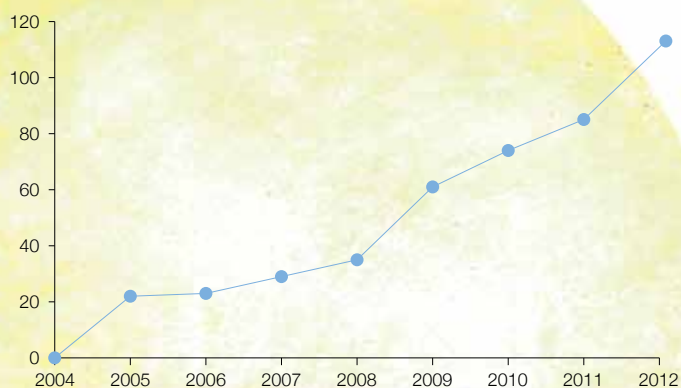
Araluen Arts Centre
Darwin Entertainment Centre
Darwin Festival

SA

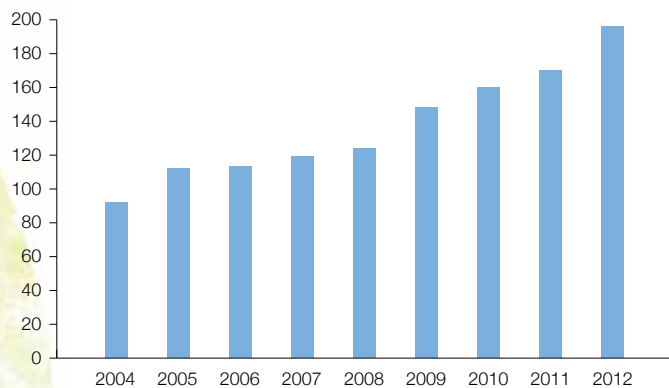
Adelaide Festival Centre
Australian Dance Theatre
Barossa Arts and Convention Centre
Chaffey Theatre
Country Arts South Australia
Golden Grove Arts Centre
Hewitson Theatre – STARplex
Leigh Warren & Dancers
Marion Cultural Centre
Middleback Theatre
Murray Bridge Town Hall
Northern Festival Theatre
Parks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

QLD

Artslink Queensland
Boonah Cultural Centre
Brisbane Powerhouse
Brolga Theatre
Burdekin Cultural Complex
Cairns Civic Theatre
Centre of Contemporary Arts Cairns*
Creative Thinking-Positive Solutions*
Dancenorth
David Gration [Life Member]*
Empire Theatre
Gladstone Entertainment Centre
Ipswich Civic Centre
Judith Wright Centre of Contemporary Arts
Lake Kawana Community Centre*
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 Performing Arts Centre
QUT Gardens Theatre
Redland Performing Arts Centre
Riverway Arts Centre
Roundhouse Theatre
Sunshine Coast Council
The Arts Centre Gold Coast
The Events Centre
The J
Townsville Civic Theatre



Percentage Increase in Membership
2004–2011 (Using base year of 2004)



Number of Members
at June 30 from 2004–2012

NSW

Albury Entertainment Centre
Arts North West*
Arts NSW*
Arts on Tour
Australia Council for the Arts
Australian Brandenburg Orchestra*
Australian Chamber Orchestra
Australian Major Performing Arts Group
Bathurst Memorial Entertainment Centre
Bell Shakespeare
Broken Hill Entertainment Centre
Capitol Theatre Tamworth
CarriageWorks
Casula Powerhouse
CDP Theatre Producers Pty Ltd
Cessnock Community Performing Arts Centre
City Recital Hall Angel Place
Civic Precinct Theatre
Coffs Harbour Jetty Memorial Theatre
Cre8ion
Critical Stages
Dubbo Regional Theatre and Convention Centre
Enta Australasia*
Glen Street Theatre
Griffith Regional Theatre
Illawarra Performing Arts Centre
Joan Sutherland Performing Arts Centre
Laycock Street Theatre
Manning Entertainment Centre
Marguerite Pepper Productions
Melrose Productions Entertainment Pty Ltd
Monkey Baa Theatre Company*
Musica Viva
NIDA Parade Theatres
NORPA, Northern Rivers Performing Arts
Orange Civic Theatre
Pegasus Venue Management
Performing Lines
Priava
Queanbeyan Performing Arts Centre
Richard J Stuart
Riverside Theatres Parramatta
Seymour Centre
Shoalhaven Entertainment Centre
Sutherland Entertainment Centre
Sydney Dance Company*
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

APRA|AMCOS*
Artefact Consulting Services*
Artistic Merit*
Arts Access Australia
Arts Centre Melbourne
Benalla Performing Arts & Convention Centre
Boroondra City Council*
City of Casey
Clements Acoustics Design Associates*
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
Geelong Performing Arts Centre
Hamilton Performing Arts Centre
Her Majesty's Theatre
HotHouse Theatre
Jonathon Welch AM
Karralyka Centre
Kingston Arts Centre
Latrobe Regional Performing Arts Centre
Lighthouse Theatre
Live Performance Australia
Lucy Guerin Inc*
Malthouse Centre – Playbox Theatre
Marshall Day Entertech
Melbourne International Comedy Festival*
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
RTM International*
Schuler Shook Theatre Planners*
SeatAdvisor Australasia
Swan Hill Performing Arts and Convention Centre
The Capital – Bendigo's Performing Arts Centre
The Cube Wodonga
Trybooking.com*
VAPAC
Wangaratta Performing Arts Centre
West Gippsland Arts Centre
Whitehorse Performing Arts Centre
Williams Ross Architects*
Wyndham Cultural Centre*
Wyndham Leisure and Events Centre / Belgravia Leisure*
Young People and the Arts Australia

Total number of members
at June 30 2012

196

ACT

Canberra Theatre Centre
Centenary of Canberra, ACT Government*
Erindale Theatre
Street Theatre
Tuggeranong Arts Centre

TAS

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

New Zealand

Nelson School of Music*
The Edge
TSB Showplace*
Turner Centre*

* Denotes new member



DISRUPT - CREATING NEW MOMENTUM



25th Annual APACA Performing Arts Conference

In a move to bring more arts-workers from around the country together, the 2011 APACA conference was aligned not only with Long Paddock, the national touring forum, but also with the Australia Council for the Arts' Marketing Summit.

The event took place over a week commencing Sunday 28 August and finishing Friday 2 September in the recently opened State Theatre Centre of WA.

The format for the week was as follows:
Sunday – welcome reception & performance
Monday and Tuesday – Marketing Summit
Tuesday and Wednesday – APACA conference
Wednesday – Gala dinner
Thursday and Friday – Long Paddock

66% of the total number of APACA delegates also attended Long Paddock. Similarly, 51% of the total number of APACA delegates also attended the Marketing Summit.

The title of the conference was superbly conveyed in the initial keynote address from Dr Peter Steidl. Peter noted that taking an incremental approach by limiting efforts to what is 'easy to implement' is essentially accepting the status quo. He went further by stating that the challenge is formidable: How does one revitalize an industry that is caught in conventions that favour the status quo? – despite a rapidly deteriorating operating environment.



The second keynote, *Art for Life*, presented the real-life stories of Adams Bisangwa and Pakachi with commentary from freelance radio documentary producer and PhD Candidate Helene Thomas. Pakachi is a grassroots hip hop artist and producer in Rwanda. Adams Bisangwa is a Tutsi survivor, who was a target in the 1994 genocide. Pakachi and Adams revealed their extraordinary personal stories and went on to describe a collaborative and restorative project with the Indigenous peoples of Rwanda, producing music that fuses traditional Twa music with hip-hop.

Andrew Horabin, also the conference MC, delivered a third keynote titled *Covert Influencing Techniques*. Andrew's presentation was both a frightening and enlightening exposition of the tools used to subtly direct peoples' thinking. In an industry common to complex negotiations, Andrew once again provided valuable tools to help us communicate and connect.

Catherine Deveny, the queen of disruption and one of Australia's preeminent provocateurs, stirred the audience with the fourth keynote by stating 'if you don't know what to do, do anything', as it's better than doing nothing.

Breakout sessions over the two conference days were many and varied.

Other People's Money described that while attracting revenue from philanthropic sources to support art centres and venues may not seem like a logical or easy option, a little well directed effort and the right communication methods could build significant riches from seemingly the most unlikely sources.

Melbourne Theatre Company General Manager, Ann Tonks discussed the pros and cons of an AD/GM co-executive in *Who's the Boss?*, questioning if it works to have dual leadership in the arts?

Yours, Mine, Ours? saw Live Performance Australia deliver a session on the vexed issue of customer data sharing. A second session from LPA in partnership with industry specialists from TressCox Lawyers, *Are You Too Exposed?* *Force Majeure, Cancellations and the Law*, detailed the rights and responsibilities for producers and presenters when disaster strikes. This session highlighted the things that people should be putting in contracts before calamity is on your doorstep.



Emma Scott from The Elk Group (a branding and design specialist) and Deb Cox from Loulaki Blue (a marketing & communications specialist) joined forces in *Getting to the Heart of It*. This session presented ideas on how to find the right message to promote a show successfully.

Blak Lines – Creating an Indigenous Touring Circuit saw leaders in their field, Wesley Enoch (Queensland Theatre Co), Kyle Morrison (Yirra Yaakin) and Rachael Maza-Long (Ilbijierrri Theatre Company) describe the latest developments in a national touring circuit for Indigenous theatre, Blak Lines.

Showcasing an interesting initiative from WA's contemporary dance sector, *Tell Us What You Really Think* involved delegates viewing an excerpt of a new dance work, and then participating in a facilitated session providing a chance for creators and presenters to connect and share everything from utopian visions to plain realities on engaging with new work and touring possibilities.

On Monday evening, delegates experienced the confronting *Tender Napalm*, a Perth Theatre Company production in the Studio Underground.

The Red Tree, a stunning performance by Barking Gecko Theatre Co in the Heath Ledger Theatre capped off the first full day of the conference on Tuesday evening.

A first-timers breakfast gave people new to the conference an opportunity to meet presenters and producers in a structured but informal way.

The conference sessions concluded with a humorous and provocative panel discussion debating that *Government is the Saviour of the Arts*. In this session the value of the arts to government particularly in light of the National Cultural Policy was the central theme. Speakers included Jonathan Holloway (Artistic Director of the Perth International Arts Festival), Sam Walsh (C.E.O. of Rio Tinto and Chair of the WA Chamber of Arts and Culture and Black Swan State Theatre Company), Dr Peter Steidl (Proteus

Innovation and Incubation), Ann Tonks (G.M. of Melbourne Theatre Company) and Catherine Deveny (Comedian and commentator).

For the first time, the majority of sessions were recorded and uploaded to the APACA website as audio and video files.

The topics covered in the conference and the Marketing Summit fed well into Long Paddock and it was commented that there was a 'better vibe' throughout Long Paddock as a result.

Being APACA's 25th year, the conference dinner was an extravagant event that took place in the sumptuous setting of Perth's Government House Ballroom. The event was attended by both the federal Minister for the Arts, The Hon. Simon Crean and the state Minister for the Arts, The Hon. John Day MLA. Entertainment for the evening was provided by the West Australia Youth Jazz Orchestra.

This was a magical evening that celebrated APACA's history and significant contribution to Australia's cultural landscape.

Images

1. Government House Ballroom 2. Emma Scott and Catherine Deveny 3. James Pegum and Tanya Bennett 4. John Wood 5. Merran Doyle and The Honorable Simon Crean 6. Rick Heath, The Honorable Simon Crean, John Wood, David Lloyd and The Honorable John Day

All photos by Jarrad Seng.



2011 DROVER AWARDS

The ninth annual APACA Drover Awards were presented as part of the conference dinner. The Drover Awards recognise and celebrate the contribution made by Australia's best performing arts touring talent.

The purpose of the awards is to acknowledge the skill and expertise required for touring; promote the importance of touring for APACA members; encourage excellence; and reward and show our appreciation for the hard work and dedication demonstrated by touring companies throughout Australia.

Finalists for Drover Award 'Tour of the Year' included:

Mathina – Bangarra Dance Theatre (Tour co-ordination: Arts on Tour NSW)

Tuesdays With Morrie – Ensemble Theatre (Tour co-ordination: Arts on Tour NSW)

Peace Train – Peace Train Entertainment (Tour co-ordination: Arts on Tour NSW)

This award recognises both the production company with an outstanding commitment to touring and the tour coordinator delivering exceptional touring services.

Winner: *Tuesdays With Morrie* – Ensemble Theatre (Tour co-ordination: Arts on Tour NSW)

In assessing this nomination the panel noted that it was a wonderful production, with great performances, and a very positive audience reaction.

Finalists for Drover Award 'Presenter of the Year' included:

Geelong Performing Arts Centre

Pilbeam Theatre, Rockhampton

Theatre Royal, Hobart

This award recognises the achievements of an outstanding presenting organisation who works with the producer to provide consistently outstanding production, marketing and management services.

Winner: Geelong Performing Arts Centre

In assessing this nomination the panel noted that the venue was seen as having a strong, well-defined curatorial process, was very collegiate and offered clear communications.

Honourable mentions for Presenter of the Year were also given to Mandurah Performing Arts Centre and Glasshouse Arts, Conference and Entertainment Centre.

Touring Legend

The Touring Legend award recognises an outstanding contribution to performing arts touring in Australia and is awarded at the discretion of the APACA Committee of Management.

The 2011 Touring Legend was bestowed by The Hon Simon Crean, upon actor John Wood. This acknowledged John's commitment to performing throughout Australia with an extraordinary list of companies in a career spanning more than 40 years.



TREASURER'S REPORT AND FINANCIAL REPORTS

Australian Performing Arts Centres Association Inc.

APACA incurred a small operating deficit for 2011/2012 of \$5,210. This deficit was returned against a budgeted surplus of \$7,740. Total equity at 30 June 2012 was a strong \$956,870 compared to \$962,080 at 30 June 2011.

This is considered a very good result being mindful that the Committee of Management embarked on a major organisational review and commissioned the creation and distribution of a generic APACA brochure during the period, both of which had not originally been budgeted for. In addition the Committee decided to move from a financial year to a calendar year membership period requiring a 6 month transitional period. This resulted in some additional costs in managing two membership renewal processes during the financial year.

Membership income was up by 14%, a fantastic result reflecting the continued significant growth in APACA's membership base.

The Perth 2011 conference was another outstanding success and again generated a small surplus. The conference was generously

supported by Priava, Tickets.com, the Australia Council for the Arts and the Western Australian Department for Culture and the Arts and we would very much like to thank these organisations for their support.

I would again like to acknowledge and thank APACA's Executive Director, Rick Heath for his continued great work in managing the organisation and its financial affairs in 2011/2012. I would also like to thank Meredith Warne from P&M Projects for her work on the accounts and preparing the financial reports during the year. It has been a pleasure working with Rick and Meredith knowing the organisation's finances are in safe hands.

APACA remains in a solid financial position with a growing membership base. This combined with the steady income stream being generated 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 Comprehensive Income For the Year Ended 30 June 2012

	2012 \$	2011 \$
Revenue from ordinary activities	409,489	1,176,775
Less: Expenses		
Consultants and contractors' fees	170,097	126,759
Conference expenses	177,930	118,051
PATA Expenses	-	68,687
Other	66,672	51,822
	(5,210)	365,319
Profit/(loss) from ordinary activities before income tax expense	(5,210)	811,456
Income tax expense relating to ordinary activities	-	-
Net profit/(loss) from ordinary activities after income tax expense	\$(5,210)	\$811,456
Total comprehensive income for the year	\$(5,210)	\$811,456
Total comprehensive income attributable to the association	\$(5,210)	\$811,456

Statement of Financial Position As at 30 June 2012

	2012 \$	2011 \$
Current assets		
Cash and cash equivalents	967,895	1,076,235
Receivables	23,275	24,563
Inventories	-	1,269
Other current assets	49,503	29,750
Total current assets	49,503	1,131,817
Total assets	1,040,673	1,131,817
Current liabilities		
Payables	32,085	20,295
Other liabilities	51,718	149,442
Total current liabilities	83,803	169,737
Total liabilities	83,803	134,035
Net assets	\$956,870	\$962,080
Members' funds		
Reserves	795,000	795,000
Retained earnings	161,870	167,080
Total members' funds	\$956,870	\$962,080



APACA

Australian Performing Arts Centres Association
PO Box 265, Glen Forrest WA 6071
P: 08 9298 8822 F: 08 9298 8833
www.apaca.com.au
ABN: 328 4567 4248

Image credits

Cover image: **Die Winterreise** Malthouse Theatre (Photographer: Jon Green); Inside images (in order): **From the Ground Up** Circus Oz (Photographer: Rob Blackburn); **Rainbow's End** Riverside Theatre (Photographer: Branco Gaica); **The Red Tree** Barking Gecko Theatre Company (Photographer: Jon Green); Artists of The Dancers Company (Photographer: Alastair Bett); **Tender Napalm** Perth Theatre Company (Photographer: Richard Jefferson); **The Wizard of Oz** Windmill Theatre (Photographer: Tony Lewis)
