

A woman with long dark hair is holding a young child in her arms. They are positioned in front of a dark wall covered in small, light-colored cubes, creating a textured, mosaic-like effect. The woman has a serious expression, looking directly at the camera. The child's face is partially visible, looking down.

FEAR NO ART

2012/13 ANNUAL REPORT

APACA

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PRESIDENT'S REPORT

I am pleased to report that in the 2012/2013 year APACA has increased its membership and grown its role in bringing together performing arts programs and audiences across Australia.

There has been much change in our performing arts landscape in this past year; significantly the delivery and subsequent funding of the Creative Australia policy; the review of the Australia Council; and the move from government department to the Australia Council of some key funding initiatives. These changes have, and will continue to have a positive impact on the business of presenting cultural programs and producing performing arts in Australia.

APACA continues to focus on the business of developing better networks, relationships, markets and processes to deliver more relevant and meaningful performing arts programs to more audiences around this country. APACA has specifically supported the Performing Arts Touring Alliance (PATA) as a key part of this process to improve processes and create new opportunities.

In addition, APACA has worked to explore the opportunities for deeper engagement between the performing artists in our touring programs and our members' communities. Community engagement has wide ranging benefits. It allows important exchanges to take place (culturally, practically, technically and socially) whilst providing a platform for community stories to be told. It also allows audiences to understand more about the performances they attend whilst encouraging increased attendance.

In 2012/2013 APACA delivered two conferences for members and the broader industry. In September 2012, 223 people gathered at the Darwin Entertainment Centre to connect, engage and learn – there was a particularly successful focus on indigenous theatre and its practitioners in the Northern Territory.

To take advantage of the Centenary of Canberra and to partner with the Australia Council's Marketing Summit and Theatre Network's Theatre Network Forum, APACA hosted its 2013 annual conference in May at the Canberra Theatre Centre.

Under the theme 'Fear No Art' 189 members and industry colleagues converged to discuss the relationships between those who produce performing arts and those who present it to audiences – and how to better deliver on the needs of the communities we serve.

Both conferences were successful although hosting two events in one financial year may have been the cause of a small decline in attendance.

Over the past two years, the APACA Committee of Management has chosen to expand the association's executive capacity in order to deliver core services to members and to help lead the national discussions on performing arts touring. Revenue growth has lagged behind the commitment of additional expenditure (it normally does) and mindful of this the Committee approved an appropriate budget. The financial result for the year was below expectations although the association remains in a strong financial position, with significant reserves. It is the association's intention to maintain this strong position. Further details are outlined in the Treasurer's Report.

In closing I would like to thank those who bring life and animation to APACA. Firstly the members of the Committee of Management for their substantial contribution and in particular, I note and record the association's gratitude for the tremendous job done by my predecessor David Lloyd who led APACA boldly through a time of spirited discussion and change. I would also like to single out Steve Saffell, who served a full six-year term as the Association's Treasurer. His contribution and commitment was significant and greatly appreciated. Rick Heath too deserves special mention and credit for the energy, passion and commitment he brings to the role of Executive Director of APACA.

I also gratefully acknowledge our many supporters, in particular principal partner Priava and the Australia Council for their substantial contribution. Finally I thank the 199 members of APACA for their contribution to the association and participation in this year's programs, for their opinions and ideas, for their bravery in contributing them and I urge them all to continue doing that again in 2013/2014 and beyond.



Tim Munro
President



NEW PURPOSE

VISION

All Australian communities are actively engaged in enriching performing arts experiences facilitated by presenters.

PURPOSE

To facilitate the business of presenting, to strengthen the connection between the art and the audience and to represent and support performing arts presenters and presenting partners across Australia.

ROLES

APACA has defined its core roles as follows:

- Connecting – Building relationships with stakeholders and networks that support the business of performing arts presenting.
- Advocating – Promoting the value and needs of people and organisations involved in the business of performing arts presenting.
- Industry development – Leading our members by undertaking activities and sharing information (both inside and outside the membership) that progresses the industry and ensures that the business of performing arts presenting is creative, relevant, inclusive and sustainable.

GOALS

APACA's goals describe the association's practical ambitions consistent with member needs and the aspirations of the association.

- To encourage and promote best practice in the presentation of performing arts across Australia.
- To strengthen APACA's position as a peak national body for performing arts presenters.
- To effectively develop APACA as a sustainable, proactive and inclusive network.
- To redefine the function of performing arts presenters, recognising their expanding role as cultural leaders – delivering relevant, inclusive, exciting and sustainable performing arts opportunities to Australian communities.
- To maintain effective governance, a strong financial position, effective and efficient operations and the wellbeing of APACA's people.





STRATEGIES

Strategies designed to achieve the goals are:

1. Facilitate and promote opportunities for the professional development of APACA members and their staff.
2. Identify, develop and maintain best practice tools and guidelines.
3. Increase membership of APACA.
4. Develop relationships with state-based PAC organisations.
5. Build strategic alliances with significant national performing arts organisations and individuals.
6. Represent the interests of APACA in relevant national forums/strategies/organisations.
7. Advocate to government the value/benefits to community of presenting.
8. Ensure member identified services of value are maintained and developed.
9. Build affinity relationships to enhance presenting activity (matching of the right performance related activity for the right place).
10. Raise the profile of APACA and improve communications in a coordinated manner.

PRIORITY AREAS

APACA will focus on six priority areas over the course of the next two years 2013/2014. In the main, these priorities relate to new business activity for APACA and include:

1. Local Government.
2. National Touring Development.
3. Increasing capacity.
4. A tighter focus on strategic communications and relationship management.
5. Enhancing dialogue between presenters and performance makers.
6. Governance.

EXECUTIVE DIRECTOR'S REPORT



Never let it be said that APACA is an organisation resting on its laurels. This past year has been transformational for the Association.

Over the past 12 months, we have:

- held two conferences,
- managed two rounds of Drover Awards and award ceremonies,
- undertaken a three week study tour of presenters in the USA,
- completed a comprehensive strategic review,
- drafted a detailed business plan revitalizing the organisation,
- made the Executive Director's position full time (for the first time in the association's history),
- appointed a permanent part-time communications manager,
- appointed a permanent part-time programs manager,
- co-opted three representatives from the producing sector to our Committee of Management,
- welcomed a new APACA President,
- completed the PowerPAC guide and delivered workshops with local government, PAC staff and producing artists in Bendigo, Warragul and Bathurst,
- delivered seminars and participated in New Zealand's 'Touring Success' program,
- contributed in national forums hosted by the Performing Arts Touring Alliance and Regional Arts Australia regarding touring reform,
- continued regular representation on the Performing Arts Touring Alliance,
- developed a working group with other industry peak bodies to identify and communicate common issues in the lead up the federal election,
- exhibited and participated in the Local Government Managers Australia congress and business expo,
- received and acquitted seven government funding grants,
- provided auspice services to the Performing Arts Touring Alliance,
- negotiated an annual partnership agreement with Priava, and
- continued to deliver and build our member services.

All of this activity is in keeping with APACA's renewed resolve to fulfill its potential to drive a national cultural dialogue that assumes a role in performing arts centre operations yet encompasses the full gamut of all that presenting involves and can deliver – in short, the business of presenting.

In regard to more practical matters, APACA's membership saw minor growth in spite of a necessary increase to membership fees. Monies invested in term deposits (received in 2010 from the sale of Arts House) were invested in a portfolio of hybrid securities, shares, managed funds and property and infrastructure whilst 25% of the funds were retained in secure cash deposits. These investments were based on a conservative risk profile and advice from financial advisors Poolman Scali Zinni.

Over 2012/13 we have achieved our commitment to be more inclusive in our approach, to do what we do better and to emphasise, and to encourage and support activity that realises the value of presenting and the broad benefits it can return.

Looking forward, the priority of the organisation over the next two years is to strengthen the benefits to members, specifically in regard to activity that supports the business of presenting in all its facets.

By focusing on this we will continue to better fulfill our purpose of facilitating a network that finds the connection between the art and the audience.

In closing I gratefully acknowledge the contribution of the Committee of Management. Throughout a year, which has seen considerable debate and discussion both internally and externally about APACA's role, the Committee has been supportive and insightful.

I would also like to acknowledge the efforts of Michael Daly, Programs Manager and Alison Welburn, Communications Manager. This small but highly effective team has achieved great things.

Finally I welcome the members' ongoing engagement and support of the Association. Most importantly, I would like to thank you for continuing to deliver outstanding creative experiences to people all over Australia.

A stylized, handwritten signature in black ink.

Rick Heath
Executive Director

TREASURER'S REPORT

2012/13 was an extremely challenging but worthwhile year financially for APACA. An operating deficit of \$94,774 was returned against a budgeted surplus of \$322, resulting in a deficit variance of \$95,096.

The most significant factor contributing to the deficit was lower than budgeted revenues. Earned income from investments were down by \$25,356. In addition, conference registration revenue was down by \$35,700 on budget. Anecdotal evidence suggests this was a result of multiple factors including the timing of the 2013 conference in May, being shortly after the Long Paddock Touring Forum and with cost implications for delegates attending two APACA conferences in one financial year. In addition sponsorship and conference exhibitor booth revenues were down by almost \$35,500.

The deficit was further increased by unbudgeted expenditure incurred as a result of the organisational review conducted late in 2013. In keeping with significant changes across the performing arts landscape, (notably the development of the National Cultural Policy and the Australia Council Review) a review of the association was considered strategically important. The key outcome of this review was the implementation of a new business plan for APACA providing adequate staffing and financial resources to achieve improved results. This increased resourcing was to be phased in over a couple of financial years but this would have meant missed opportunities for APACA to capitalise on the momentum gained from the review so the Committee opted to bring the resourcing in earlier with the long term goal of returning to a budget surplus in 2014/15. Despite the unbudgeted expense of the Review, total expenditure for the year exceeded budget by only \$15,600.

As mentioned above, two successful national conferences were held in 2012/13 with principal sponsorship provided by Priava. Ticketserv, the Australia Council, Arts NT, Canberra Centenary and Arts ACT provided additional conference sponsorship and funding support. The Canberra conference saw the reintroduction of trade booths providing additional income from Hadley Seating, Yamaha and Jands. The support of all sponsors and funding bodies is truly valued by APACA and without it our conferences would not have been as successful as they were. Despite overwhelmingly positive feedback from attendees at both conferences, attendance was lower than anticipated, contributing to the overall deficit.

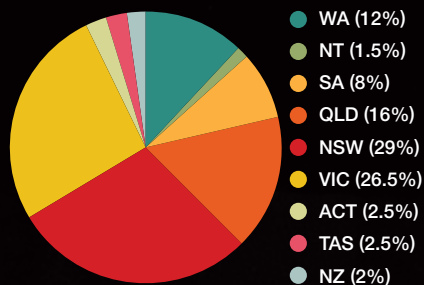
APACA remains in a very strong financial position with total equity of \$866,318 and the outcomes of the new business plan will deliver increased benefits to its ever-increasing membership base. The Committee thanks our Executive Director, Rick Heath, Interim Executive Director, Katherine McLean, as well as Deanna Faust and Ariana Troiani who have worked with both Rick and Katherine during 2012/13 to manage APACA's finances.



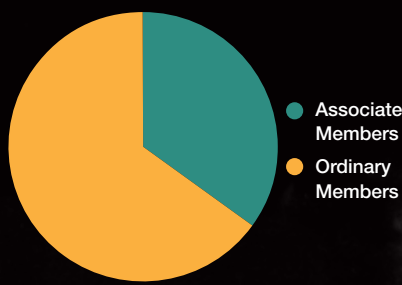
David Barrett
Treasurer



MEMBERSHIP



Membership Percentage by Region



Membership Percentage by Membership Type

WA

Albany Entertainment Centre
 Arts Margaret River Margaret River Cultural Centre
 Ausdance WA*
 Barking Gecko Theatre Company
 Black Swan State Theatre Company
 Bunbury Regional Entertainment Centre
 Carnarvon Civic Centre
 Country Arts WA
 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 Inc
 Matt Dann Cultural Centre
 Moora Performing Arts Centre
 Perth Theatre Company
 Queens Park Theatre
 Shire of Broome
 Simon Dawkins (Life Member)
 STRUT Dance
 University Theatres, University of WA
 Walkington Events*

NT

Araluen Arts Centre
 Darwin Entertainment Centre
 Darwin Festival

SA

Adelaide Festival Centre
 Arts Projects Australia*
 Australian Dance Theatre
 Barossa Arts & Convention Centre
 Chaffey Theatre
 Country Arts South Australia
 Golden Grove Arts Centre
 Hewitson Theatre – STARplex
 Marion Cultural Centre
 Middleback Theatre
 Murray Bridge Town Hall
 Northern Festival Theatre
 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 Gratton (Life Member)
 Empire Theatres Pty Ltd
 Endless Entertainment International*
 Gladstone Entertainment Centre
 Ipswich Civic Centre
 John Lamb (Life Member)*
 Judith Wright Centre of Contemporary Arts
 Lake Kawana Community Centre
 Logan Entertainment Centre
 Mackay Entertainment and Convention Centre
 Mount Isa Civic Centre
 Nambour Civic Centre
 NARPACA (Northern Australian Regional Performing Arts Centres Assoc.)
 Pilbeam Theatre
 Queensland Performing Arts Centre
 QUT Gardens Theatre
 Redland Performing Arts Centre
 Roundhouse Theatre
 Sunshine Coast Council
 The Arts Centre Gold Coast
 The Events Centre
 The J
 Townsville Civic Theatre



NSW

Albury Entertainment Centre
Arts North West
Arts On Tour
Arup Pty Ltd*
Australia Council For The Arts
Australian Brandenburg Orchestra
Australian Chamber Orchestra
Australian Major Performing Arts Group
Bangarra Dance Theatre*
Bathurst Regional Council
Bell Shakespeare
Broken Hill Entertainment Centre
Capitol Theatre Tamworth
CarriageWorks
Casula Powerhouse
CDP Theatre Producers
Cessnock City Council
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 Australia
NIDA Parade Theatres
NORPA, Northern Rivers Performing Arts
Orange Civic Theatre
Pegasus Venue Management
Performing Lines
Priava
Queanbeyan City Council
Richard J Stuart
Riverside Theatres Parramatta
Seymour Centre
Shoalhaven Entertainment Centre
Sketch It Blue*
Sutherland Entertainment Centre
Sydney Dance Company
Sydney Opera House
Sydney Theatre
Tamarama Rock Surfers Theatre Company Ltd
The Concourse*
The Glasshouse Arts Conference and Entertainment Centre
TicketServ Asia Pacific Pty Ltd*
Wagga Wagga City Council
Wyong Shire Council
Zenith Theatre & Convention Centre

VIC

APRA/AMCOS
Artefact Consulting Pty Ltd
Artistic Merit
Arts Access Australia
Arts Centre Melbourne
Australian Pop Choirs Pty Ltd*
Benalla Performing Arts and Convention Centre
Boroondara 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
Jon Nicholls Productions*
Karralyka Centre
Kingston Arts Centre
Kyneton Arts Centre*
Latrobe Regional Performing Arts Centre
Lighthouse Theatre
Live Performance Australia
Lucy Guerin Inc
Malthouse 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
Portland Arts Centre
Regional Arts Victoria
RTM International
Schuler Shook Theatre Planners
Seat Advisor Australasia
Swan Hill Performing Arts and Convention Centre
The Capital – Bendigo's Performing Arts Centre
The Cube Wodonga
Trybooking.com: Event ticketing made easy
VAPAC (Victorian Association of Performing Arts Centres)
Wangaratta Performing Arts Centre
West Gippsland Arts Centre
Whitehorse Performing Arts Centre
Williams Ross Architects
Wyndham Cultural Centre
Young People and the Arts Australia

ACT

Canberra Theatre Centre
Centenary of Canberra
Erindale Theatre
Street Theatre
Tuggeranong Arts Centre

TAS

Devonport Arts and Entertainment Centre
Princess Theatre – Theatre North Inc
Terrapin Puppet Theatre
The Burnie Arts and Function Centre
Theatre Royal

New Zealand

Creative New Zealand*
Mangere Arts Centre*
The Edge
TSB Showplace

* Denotes new member

INTO NEW TERRITORY

2012 ANNUAL CONFERENCE

The temperate climate of a Darwin dry season, coupled with the Darwin Festival in full swing made the perfect backdrop for the 2012 APACA Conference.

Art centre managers, artists, producers, consultants, tour managers and government representatives from the performing arts industry across Australia converged in Darwin to enjoy the unique hospitality that only the *Jewel of the Arafura* can offer, and business and networking was attended to in true “top end” fashion, relaxing delegates from southern climes.

The theme of this year’s conference, **INTO NEW TERRITORY**, was extremely apt as the mood for change had steadily embraced APACA members over the past twelve months. With a renewed and refreshed approach the mix of delegates was wide, encompassing performing arts centre managers, performance makers, artists, marketers, and the myriad of professionals that comprise our industry. The mature approach adopted by the membership saw significant conversations occur about what the future may hold for the industry, and how we can prepare for the future. New technologies, new partnerships, changing communities, changing politics, the Global Financial Crisis and much more was put on the table by delegates so that learnings could be shared.

The Darwin Entertainment Centre in the heart of Darwin’s CBD, showcased its ambience, services and idyllic location just off the Darwin Esplanade as the conference venue. Many of us enjoyed a drink (or two) on the first floor deck overlooking the Darwin CBD. The gala dinner at *Pee Wees at the Point* on the beautiful Fannie Bay saw diners gasp with amazement at the stunning setting at sunset, and the ideal weather and outdoor venue saw delegates enjoy another fine gala dinner where the Annual Drovers Award winners were announced with much applause and excitement.

Following the APACA Annual Conference was the two day Long Paddock where producers pitched, managers opined, and our compere and host Miss Ellaneous (Ben Gratz) kept us laughing with her antics. Delegates certainly weren’t dragged along to Long Paddock this year! Congratulations to Artback NT for an extraordinary event.

Pre-conference, delegates were able to attend *Audience Development and Measuring Audience Impact* in association with the Australia Council for the Arts. Broad representation across the sector was achieved for this one day pre conference professional development workshop.

Post conference many delegates enjoyed a few extra hours (or in some cases days!), in the top end, taking themselves into their own new territory, and anecdotally it appears that both the conference and the conference setting was the most enjoyable and productive for many years.

A special thanks must go to our arts colleagues who call Darwin and the Northern Territory home, as the hospitality and warm welcome shown to interstate visitors was second to none.





KEY CONVERSATIONS

The theme “Let’s Talk” was explored through a series of highly engaging conversations with a great array of keynote speakers. Stalwarts of our industry such as Wendy Blacklock, Peter Owens, Rhoda Roberts and Yaron Lifschitz were joined by political leaders such as the colourful Dick Gross, Mary Delahunty, and Fred Chaney. Simon Crean MP, Minister for the Arts and Minister for Regional Australia, Regional Development and Local Government who was unable to attend in person was “beamed in” to Darwin via satellite and momentarily announced the transfer of the Playing Australia program to the Australia Council for the Arts. Overall the various threads of these key conversations tackled key topics such as new partnerships, new markets, new thinking and change, allowing delegates to think deeply and further converse and engage while embracing new territories our sector is exploring.

BREAKOUT SESSIONS

A great range of breakout sessions designed to take us deeper into new territories, entertained, educated and inspired. Again key threads of new partnerships, new technologies and change were explored with various topics and speakers, and passionate conversations ensued. Cultural perspectives were discussed from an indigenous perspective and a New Zealand perspective, sustainability and the greening of live performances were of great interest to delegates, and ground breaking projects such as the partnership between the Sydney Opera House and the 2012 Drover Award winner of Performing Arts Centre of the Year, Port Macquarie’s Glasshouse were shared with excitement and enthusiasm highlighting what can be done when city venues and regional venues work collaboratively.

DROVERS AWARDS

As already mentioned the Drover Award winners were announced at the annual conference dinner held at Pee Wees at the Point. This glorious setting, resplendent with fine dining and free flowing drinks held our attention while the 2012 Drover Award winners were announced. Celebrating our industries finest, the following companies and individuals took out the top gongs.

- Performing Arts Centre of the Year – The Glasshouse Arts, Conference and Entertainment Centre
- Tour of the Year (Producer) – *Rainbow’s End* / Riverside Theatre, (Tour coordinator) Arts On Tour NSW
- Touring Legend 2012 – Bell Shakespeare

Finalists for Performing Arts Centre of the Year were:

- The Street Theatre
- Mackay Entertainment & Convention Centre

Finalists for Tour of the Year were:

- *Mathinna*: Bangarra Dance Theatre, (Tour Coordinator) Arts On Tour
- *Statespeare*: Shake and Stir Theatre, (Tour Coordinator) arTour

So, with thanks to our sponsors, Priava and Tickets.com, and our hosts Darwin Entertainment Centre, Arts NT, Darwin City Council and the Northern Territory Government delegates bid farewell to the 2012 Conference. We entered the Territory, to go into new territory, and were left with the legacy of conversations and memories that we will share in the future.

1. Darwin Entertainment Centre
2. John Henderson and Bronwyn Edinger
3. Penny Miles and Camilla Rountree
4. Belinda Gibson, James Pegum and Rebecca Olsen
5. Pee Wees on the Point
6. Leah Flanagan.

All photos by Tim Wood.



FEAR NO ART



2013 ANNUAL CONFERENCE

Dining under a real Lancaster Bomber named George, delegates to the 2013 annual APACA Performing Arts conference soon realised they were in for something different.

In a change to the traditional format the 2013 conference began with the dinner and Drover Awards, held at the Australian War Memorial, Canberra. The conference also took place three months earlier than usual coinciding with celebrations for Canberra's centenary year.

Under the theme Fear No Art, delegates examined the ways in which the full spectrum of the performing arts, from the refined to the radical, can be accessible, engaging and enticing. On another level, delegates explored what it is that the performing arts contribute to liveable communities. More specifically, the conference investigated the shifting role of the arts, how communities engage with the arts and how this informs mission or market driven programming decisions.

Following the dinner and Drover Awards, day two commenced with a fervent reminder of why we do what we do. Young performing artist Jacinta Larcombe took to the stage unannounced and held delegates in the palm of her hand as she proudly described her expedition through adolescence to adulthood and the guidance, support and the compassion the arts industry offered her. Jacinta's story was a fine example of why we should fear no art.

In one of his first public outings as newly appointed CEO of the Australia Council, Tony Grybowski joined the infamous Robyn Archer in a conversation facilitated by conference MC Jonathan Biggins about the current state of play of the performing arts in Australia.

Living in the Struggle: Our Long Tug of War with the Arts was the title of doctoral student and lecturer in Cultural Economics and Entrepreneurship, Diane Ragsdale's keynote address. Diane urged us to be bold and give audiences what they need, as opposed to what they want. She offered this in the tension between the often-competing demands of delivering according to our market or our mission. In closing her keynote she said this:

We weren't meant to blend in. Though we may be in it, we are not of this market-driven world... we in the arts.

The afternoon saw a series of breakout sessions that centered on programming. Diane followed her keynote with a smaller workshop on the same topic connecting directly to the Australian context. Kim Hanna presented a session on culturally diverse programming based on his recent global study tour. Merryn Carter and Stephen Donnelly debated the pros and cons of a programming policy and the Street Theatre's Caroline Stacy described the transformation of her centre in From Hall to Hub.

The Balloon Project was the basis for the next keynote address, a collaborative venture between Patch Theatre, Bathurst Memorial Entertainment Centre and University of Texas. Speakers from each of these organisations described the theory and practice behind developing deeper engagement with audiences.

The formalities of the first day drew to a close with more breakout sessions covering topics such as engagement, collaboration and technology with Terrapin Puppet Theatre's project using high speed broadband to stage live simultaneous performances across Tasmania, a briefing from the APACA initiated Best Practice Presenting USA study tour and a further update on APACA's PowerPAC project commissioned by the Australia Council for the Arts.

In the evening ACT Arts Minister Joy Burch MLA officiated a welcome reception.

Kicking day two off with a bang the indefatigable Richard Gill shared with us why involvement with the performing arts, and especially music, should be central to our lives.

The afternoon then saw something new for delegates. Artform seminars in dance, theatre, music and circus aimed to develop delegates' understanding of the respective artforms. In keeping with an underlying theme of programming these brief but intense sessions presented participants with questions such as, what are the distinguishing qualities between an indifferent piece of work and a strong piece of work and how do you explain these differences?



The artform seminars then lead into another first for the APACA conference, Creative Enterprise Discussions. Up to seven sessions running concurrently brought small groups of people together to talk about projects in development in a more personal, in-depth manner. The sessions were highly regarded and have since been adopted for the Long Paddock forum.

The closing conference session titled 'The 'C' Word' tackled the issue of complacency in programming. A panel of speakers including Richard Gill, Diane Ragsdale, Guy Boyce and Anne-Marie Heath wrestled with the issue of risk in making decisions about what an arts organisation, a maker or a presenter, puts on the stage. Contentious and constructive this session clearly demonstrated the tension involved in making creative decisions for a market.

Over the course of the two and half days delegates also heard updates from the Performing Arts Touring Alliance (PATA) and the Australia Council for the Arts and took part in private city tours exploring some of Canberra's hidden creative treasures.

The conference closed with a party of some 500 people as APACA conference delegates were joined at the National Portrait Gallery by delegates of the Australia Council's Marketing Summit and Theatre Network Victoria's Australian Theatre Forum. With live music from the Dorothy-Jane Gosper band and an impromptu performance from Robyn Archer this was a fitting end to another productive APACA conference.

DROVER AWARDS 2013

The eleventh annual Drover Awards, recognising and celebrating the contribution made by Australia's best in performing arts touring, were held on Sunday 26 May 2013 at the Australian War Memorial.

The winners in 2013 were:

- Tour of the Year – *Circa*: Yaron Lifschitz and the Circa Ensemble, (Tour Coordinator) Performing Lines
- Performing Arts Centre of the Year – Mandurah Performing Arts Centre

Finalists for Drover Award 'Tour of the Year' 2013 included:

- *What a Man's Gotta Do: Beyond the Threshold*, (Tour Coordinator) Country Arts WA
- *Namatjira: Big hART*, (Tour Coordinator) Arts On Tour NSW

Finalists for Drover Award 'Performing Arts Centre of the Year' 2013 included:

- The Glasshouse Arts, Conference and Entertainment Centre
- Theatre Royal – Hobart
- Geelong Performing Arts Centre

The Touring Legend, recognising an outstanding contribution to performing arts touring in Australia was awarded to Penny Miles.

1. Jacinta Larcombe
2. Jonathan Biggins
3. Barbara Pope, Brant Pope, Kathryn Dawson and Joel McGuinness
4. Rick Heath, Guy Boyce, James Pegum, Christine Ster and Tim Munro
5. James Pegum, Sarah Greentree and Charlie Cush
6. Robyn Archer
7. Tony Grybowski and Terese Casu.

All photos by William Hall.



MANAGEMENT COMMITTEE

COMMITTEE MEETING DATES 2012-13

17 July 2012
07 August 2012
12 August 2012
11 September 2012
27 September 2012
09 October 2012
20 November 2012
04 December 2012
26 February 2013
26 May 2013

COMMITTEE OF MANAGEMENT

			ATTENDED	APOLOGY	N/A
Tim Munro	President (Mar to Jun 2013), Vice President (Jul 2012 to Mar 2013)	TAS	6	4	-
Anne-Marie Heath	Vice President (May to Jun 2013), Committee Member (Jul 2012 to May 2013)	NSW	9	1	-
David Barrett	Treasurer (Aug 2012 to Jun 13)	SA	8	-	2
Steve Saffell	Treasurer (Jul to Aug 2012)	SA	2	-	8
Bruce Carmichael	Public Officer, Secretary	ACT	6	4	-
David Lloyd	Committee Member, President (Jul 2012 to Mar 2013)	VIC	8	2	-
Tim Rollason	Committee Member	NT	3	7	-
Joel McGuinness	Committee Member	WA	8	2	-
Mark Fawcett	Committee Member	QLD	9	1	-
Peter Owens	Co-opted Member (May to Jun 2013), Observer (Aug 2012 to May 2013)	QLD	9	-	1
Jo Duffy	Co-opted Member (Aug 2012 to Jun 2013)	TAS	3	4	3
John Baylis	Co-opted Member (Aug 2012 to Jun 2013)	NSW	6	1	3
Nicole Beyer	Co-opted Member (Aug 2012 to Jun 2013)	VIC	6	1	3

PERFORMING ARTS TOURING ALLIANCE (PATA)

The Performing Arts Touring Alliance (PATA) is a sector-driven strategy focused on the continued building of strong, sustainable and accountable touring and presenting mechanisms across Australia that support our creative artists and companies and the diversity of their work, and facilitate meaningful engagement with audiences and communities in metropolitan, regional and remote Australia.

PATA is a voluntary alliance between performing arts presenters, producers and tour coordinators, including representatives from APACA, the Australian Major Performing Arts Group, Regional Arts Australia and Theatre Network Australia. We are grateful to APACA for its support in auspicing PATA operations.

The primary focus for PATA over the past twelve months has been on addressing the recommendations in the *Are We There Yet?* National Touring Framework report (commissioned by the Australia Council for the Arts, authored by Rick Heath and Harley Stumm and published in July 2012).

This included PATA convening the *Tour Programming Futures Forum* held in Sydney on 25 – 26 February 2013, with support from the Australia Council for the Arts. This Forum provided the catalyst and recommendations for the development of the *National Performing Arts Touring Action Plan 2013 – 2015*.

The Action Plan addresses the sector's concerns around touring processes that are impinging on its collective capacity to foster a more dynamic, sustainable, targeted and diverse touring environment. The Plan outlines industry priorities and provides a framework for collaborative stewardship over the next two years. As such, its implementation relies on the commitment and effort of the producers, presenters, programmers, tour coordinators, industry bodies and governments who play an active role in touring performing arts nationally.

Six meetings of the PATA Council took place during 2012 – 2013:

- 19 – 20 July 2012 – Melbourne
- 15 August 2012 – by teleconference
- 24 October 2012 – by teleconference
- 21 November 2012 – by teleconference
- 27 February 2013 – Sydney
- 9 May 2013 – by teleconference

Over the year ahead, PATA will continue to work with all stakeholders to facilitate and implement critically and urgently needed reforms within the touring sector, and to play an integral role by providing a cohesive and objective voice on behalf of the sector.

Karilyn Brown
Independent Chair

FINANCIALS



Statement of Comprehensive Income

For year ended 30 June 2013

	2013	2012
	\$	\$
Revenue	477,900	352,413
Less Expenses:		
Consultants and contractors' fees	232,766	170,097
Conference expenses	209,770	122,123
Other	130,138	65,403
Deficit before income tax expense	(94,774)	(5,210)
Income tax expense	-	-
Net deficit for the year	(94,774)	(5,210)

Other comprehensive income

Items that may be reclassified subsequently to profit or loss:

Fair value gains on available-for-sale financial assets	4,222	-
Other comprehensive income for the year	4,222	-
Total comprehensive income for the year	(\$90,552)	(\$5,210)
Total comprehensive income attributable to the association	(\$90,552)	(\$5,210)

Statement of Financial Position

As at 30 June 2013

	2013	2012
	\$	\$
Current assets		
Cash and cash equivalents	512,567	967,895
Receivables	59,139	23,275
Other assets	8,952	49,503
Total current assets	580,658	1,040,673

Non-current Assets

Financial Assets	408,096	-
Total Current Assets	408,096	-
Total Assets	988,754	1,040,673

Current liabilities

Payables	51,736	32,085
Other liabilities	70,700	51,718
Total current liabilities	122,436	83,803
Total liabilities	122,436	83,803
Net assets	\$866,318	\$956,870

Members' funds

Reserves	799,222	795,000
Accumulated funds	67,096	161,870
Total members' funds	\$866,318	\$956,870



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