



**APACA**

**2013/14  
ANNUAL REPORT**



# STRATEGIC PLAN

**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.



Speakeasy Presents Deep Soulful Sweats: Peaks of Phantasm at Darebin Arts, 2014. Photo by Sarah Walker

## 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.



# PRESIDENT'S REPORT



I am pleased to report that APACA has continued the trend of recent years enjoying a very positive 2013/2014.

Alongside its business-as-usual activities, which provide a range of vital services to members, APACA has delivered new initiatives linked to its strategic

plan including the PowerPAC workshops and has adopted important changes to its constitution to enable it to broaden its membership base. These changes, which have been several years in planning and discussion, have also required changes to the makeup of the Association's board.

APACA's vision aims to see that "All Australian communities are actively engaged in enriching performing arts experiences facilitated by presenters". Our membership comprises those who make and those who present these performing arts experiences. Our members accordingly have a key interest, and are key players, in the delivery of touring performing arts programs to audiences across the nation. It is worth noting that touring performing arts across Australia is a complex and costly business.

APACA members work together with other organisations including Regional Arts Australia, the Australia Council, producers and a range of national and state-based touring agencies to facilitate touring. Improvements to touring have been the subject of much attention and energy in the past year by all parties involved. In particular the Performing Arts Touring Alliance (PATA) has provided a platform for these discussions and to date some constructive changes have been made – with more work still to do.

We hope to build on the progress made in 2013/2014 and I would encourage all involved to continue the work to see further improvements to the processes delivered in

2014/2015. It is APACA's aim to see more performing arts programs play to more audiences in more communities right around the country.

I am pleased to report that APACA's financial result for the year was above expectations and our balance sheet remains strong. It is the association's intention to maintain this strong position. Details are outlined in the Treasurer's Report.

In closing, I would like to thank those who have contributed so much to APACA over the past year. Members of the Board in particular have made substantial personal contributions – for many years in most cases – and I thank each of them. On behalf of the Board, I would like to thank the staff of APACA and in particular acknowledge Rick Heath, who deserves enormous credit for the commitment and energy he has brought to the role of Executive Director. APACA will be without Rick's services for much of the 2014/2015 year and we wish him well as he pursues an exciting opportunity with the Perth International Arts Festival. For the duration of his absence, we are extremely fortunate to have secured the services of former APACA president, Bronwyn Edinger to fill the vital role of Executive Director.

I thank our partners, and the Australia Council in particular, for the substantial contribution you have made to APACA. Finally, I thank the 190 members for their contribution and their participation through their opinions and ideas. It is the APACA members, after all, who present performing arts experiences to audiences; bringing the association's vision to life in communities throughout metropolitan and regional Australia.

**Tim Munro**  
President



The Joan Sutherland Theatre by night





*It's Dark Outside*, Perth Theatre Company,  
images taken in 2012, tour in 2014.  
Photo by Richard Jefferson

# EXECUTIVE DIRECTOR'S REPORT



Ensuring value for members was the key emphasis in the 2013-2014 financial year.

Activity focused on improving existing services and developing efficient and effective operations across the Association.

APACA's asset base is a key contributor of the Association's annual income. Astute management of APACA's investment portfolio saw a strong return of 13.6%.

APACA's revenue streams continue to be diverse and secure, consisting of 59% from membership fees, 35% from investment returns, 3% from government support, 2% 'other' and 1% from sponsorship; noting that no annual conference was delivered in the 2013/14 financial year.

The year saw a review of the Board structure and governance responsibilities. As a result, formal sub-committees were established with clearly articulated codes of conduct and terms of reference. These subcommittees have effectively managed Board development, finances and membership development.

An assessment and update of the Association's business plan was also undertaken. This confirmed the continued relevance the organisation's purpose, goals and roles.

Redevelopment of APACA's website was an ongoing project in 2013 and 2014. No significant updates to the site have occurred since 2009 and the upgrade was felt essential in order to continue to meet members' needs and to present the Association's online presence to the broader industry in a meaningful and easy-to-use way. Critical elements of the upgrade included moving to a commonly used content management system to allow for greater flexibility and reduced costs in managing online information. The upgrade will also introduce more significant venue search and reporting functions for end-users.

Whilst the 2014 annual conference was delivered in the 2014/15 financial year, preparations drew heavily on resources in the 13/14 year. The conference continues to be a key benefit to members and strong positioning tool for the association more broadly across the performing arts sector.

Biennial surveys were undertaken to gather data from members to develop APACA's Economic Activity report and Venue Charges and Salaries report. Participation in the surveys increased from the 2011 survey from 47% to 55%. To facilitate the inclusion of regional presenter data into Live Performance Australia's annual ticketing survey, a genre breakdown of attendance was introduced. This will be further refined in 2015 and allows for greater in-depth analysis of the data provided by members. Both reports were highly sought after and members continue to echo the value of these documents.

Nine new Ordinary members and one new Associate member joined APACA in the 2013-14 year, resulting in a small net decrease in memberships of 4%, taking into account some non-renewals.

In meetings with our State Association colleagues it was very pleasing to note that programming was a priority issue across the country. Highlighting issues associated with programming has been one of APACA's long-term goals, implicit in many aspects of the business plan as well as general communications and conference content. The action being taken in regard to programming skills indicates an increasing sophistication in presenting activity across Australia.

The 2013 AGM recorded the member's particular support for APACA to improve touring systems and processes, endorsing a recommendation to investigate and actively pursue alternative models or reform of Long Paddock from 2014.

Significantly the AGM saw the approval of amendments to the constitution. These amendments consisted of changing references in the constitution from performing arts 'centres' to performing arts 'presenters'. It was noted that the 2012 review and new business plan recognised and reflected the increasingly broader role that performing arts centres perform and that the change of wording to 'presenter' acknowledged this shift.

This is consistent with the Association's long-term and continued development, which recognises the interdependence of the broader industry, and the benefits that can be gained as a result such as, stability and sustainability as well as audience and cultural development.

This is central to APACA's 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.*

Finally, I note the considerable contribution of the APACA Board of Management and particularly note the input of outgoing board members Bruce Carmichael, Mark Fawcett and Jo Duffy. I would also like to acknowledge the efforts of Alison Welburn, Communications Manager, in helping strengthen the Association's position in the industry.

From a relatively small resource base, APACA continues to punch above its weight, providing unequalled opportunities for connection in an increasingly dynamic and multifaceted sector.

**Rick Heath**  
Executive Director



# BOARD OF MANAGEMENT

## MEETING DATES

23 August 2013  
14 September 2013  
21 November 2013  
19 February 2014  
3 April 2014  
8 May 2014

## ATTENDED APOLOGY

Tim Munro	President	TAS	5	1
Anne-Marie Heath	Vice President	NSW	5	1
Bruce Carmichael	Public Office /Secretary	ACT	2	4
David Barrett	Treasurer	SA	6	-
John Baylis	Co-opted Member	NSW	5	1
Nicole Beyer	Co-opted Member	VIC	5	1
Jo Duffy	Co-opted Member	TAS	3	3
Mark Fawcett	Committee Member	QLD	4	2
David Lloyd	Committee Member	VIC	4	2
Joel McGuinness	Committee Member	WA	4	2
Tim Rollaston	Committee Member to 13/9/13	NT	1	-
Peter Owens	Committee Member	QLD	6	-



LEFT Terrapin Puppet Theatre's *Big Baby*, with Kane Petersen and Maeve Mhairi MacGregor. Photo by Peter Mathew  
BELOW Anna Dowsley as Papagena with Christopher Hillier as Papageno in Opera Australia's *The Magic Flute*. Photo by Albert Comper  
OPPOSITE Moira Finucane in Malthouse Theatre's *The Good Person of Szechuan*. Photo by Pia Johnson



# PATA

## PERFORMING ARTS TOURING ALLIANCE

The Performing Arts Touring Alliance (PATA) is a voluntary alliance between performing arts presenters, producers and tour coordinators, including representatives from APACA, the Australian Major Performing Arts Group (AMPAG), Regional Arts Australia (RAA) and Theatre Network Australia (TNA).

We are grateful to APACA for its support in continuing to auspice PATA, and thank Karilyn Brown for her dedication and hard work as Independent Chair from April 2011 until September 2013.

In a dynamic and constantly evolving sector, PATA is a sector-driven strategy focused on continuing to build 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.

In February 2013 PATA convened a National Touring Forum resulting in the *National Performing Arts Touring Action Plan 2013 – 2015* which identified actions in five key areas, to improve outcomes for the touring sector and its audiences. While there have been achievements in all five areas, including Performing Arts Touring 'Roadshow' events in December 2013, the most significant, Priority One: National Touring Selection Mechanisms has required particular focus. PATA has been working with RAA and other Council members to reimagine both Long Paddock and Cyberpaddock, with major changes to be announced in late 2014.

Five meetings of the PATA Council took place during 2013 – 2014:

- 22–23 July 2013 – Melbourne
- 13 September 2013 – Brisbane
- 2 December 2013 by teleconference
- 18 February 2014 – Brisbane
- 8 April 2014 – by teleconference

The PATA alliance will continue to work together to implement the *National Performing Arts Touring Action Plan 2013-2015*, focusing in 2014/2015 on achieving the outcomes identified in Priority One:

- Rename Long Paddock and transition the governance and management of the annual event during 2014-15, potentially in two stages:
  - Stage one: governed by a sector representative group, and auspiced by RAA; and
  - Stage two: governed and managed by a new entity involving producer, presenter/programmer and tour coordinator representatives
- Review Cyberpaddock content and capability

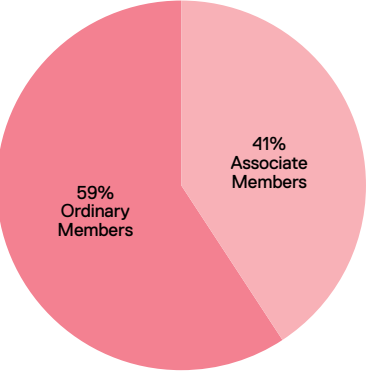
**Rachel Healy**  
**Independent Chair**

*PATA Council*  
Lindy Allen, Executive Director RAA; David Barrett, Unit Manager, Cultural Facilities City of Marion; Nicole Beyer, Executive Director Theatre Network Victoria (for TNA); Lee-Anne Donnelly, Producer Far and Away Productions; Annette Downs, Producer Tasmania Performs; Bronwyn Edinger, Executive Director APACA; Anne-Marie Heath, General Manager City Recital Hall Angel Place; Tim McGarry, Creative Director & Producer Monkey Baa Theatre Company; Angela O'Donnell, Performing Arts Touring Manager Artback NT; Peter Owens, Manager Arts and Heritage Rockhampton Regional Council; Steve Saffell, CEO Country Arts SA; Bethwyn Serow, Executive Director AMPAG; Sandra Willis, Executive Director, Touring & Outreach Opera Australia; Rachel Healy, Independent Chair; Merryn Carter, Manager.

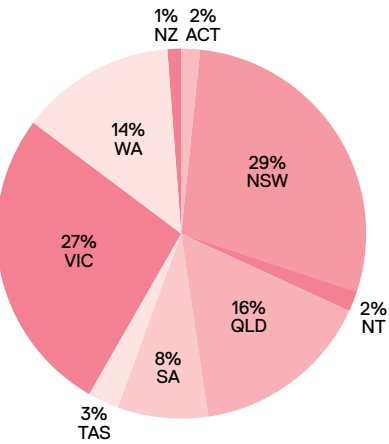


# MEMBERSHIP

## APACA MEMBERSHIP



## APACA MEMBERSHIP BY REGION



## ACT

Centenary of Canberra  
Canberra Theatre Centre  
Street Theatre

## NSW

AECOM Australia Pty Ltd  
Albury Entertainment Centre  
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 Memorial Entertainment Centre  
Bell Shakespeare  
Belvoir  
Capitol Theatre Tamworth  
CarriageWorks  
Casula Powerhouse  
CDP Theatre Producers Pty Ltd  
Cessnock Community Performing Arts Centre  
City Recital Hall Angel Place  
Civic Precinct Theatre  
Clements Acoustics Design Associates  
Coffs Harbour Jetty Memorial Theatre  
Cre8ion  
Critical Stages  
Dubbo Regional Theatre and Convention Centre  
Enta Australasia  
Four Winds Festival  
Glen Street Theatre  
Griffith Regional Theatre  
Illawarra Performing Arts Centre  
Joan Sutherland Performing Arts Centre  
Laycock Street Theatre  
Manning Entertainment Centre  
Marguerite Pepper Productions  
Monkey Baa Theatre Company  
Musica Viva

NIDA Parade Theatres  
NORPA, Northern Rivers Performing Arts  
Orange Civic Theatre  
Pegasus Venue Management  
Performing Lines  
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  
The Concourse  
The Glasshouse Arts Conference and Entertainment Centre  
TicketServ Asia Pacific Pty Ltd  
Wagga Wagga Civic Theatre  
Wyong Shire Council  
Zenith Theatre & Convention Centre

## NT

Araluen Arts Centre  
Darwin Entertainment Centre  
Darwin Festival

## QLD

Artslink Queensland  
Big Mother Records LLC  
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 Theatre  
Endless Entertainment International  
Gladstone Entertainment Centre  
John Lamb (Life Member)  
Judith Wright Centre of Contemporary Arts  
Lake Kawana Community Centre  
Logan Entertainment Centre

Mackay Entertainment & Convention Centre  
Mount Isa Entertainment and Tourism Venues  
Nambour Civic Centre  
NARPACA (Northern Australian Regional Performing Arts Centres Association)  
Pilbeam Theatre  
Queensland Performing Arts Centre  
Queensland Theatre Company  
QUT Gardens Theatre  
Redland Performing Arts Centre  
Roundhouse Theatre  
The Arts Centre Gold Coast  
The Events Centre  
Townsville Civic Theatre

## SA

Adelaide Festival Centre  
Adelaide Fringe  
Australian Dance Theatre  
Barossa Arts & Convention Centre  
Chaffey Theatre  
Country Arts South Australia  
Golden Grove Arts Centre  
Marion Cultural Centre  
Middleback Theatre  
Murray Bridge Town Hall  
Northern Festival Theatre  
Playford Civic Centre  
Sir Robert Helpmann Theatre  
The Hopgood Theatre  
Windmill Theatre

## TAS

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

## VIC

APRA|AMCOS  
Artefact Consulting Services  
Artistic Merit  
Arts Access Australia

Arts Centre Melbourne  
Back To Back Theatre  
Benalla Performing Arts & Convention Centre  
Boroondra City Council  
Capitol Venues and Events  
City of Casey  
Clocktower Centre  
Colac Otway Performing Arts and Cultural Centre  
Darebin Arts and Entertainment Centre  
David N Campbell  
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  
Jon Nicholls Productions  
Jonathon Welch AM  
Karralyka Centre  
Kingston Arts Centre  
Kyneton Arts Centre  
Latrobe 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  
Oz Opera, Opera Australia  
Portland Arts Centre  
Regional Arts Victoria  
Schuler Shook Theatre Planners  
SeatAdvisor  
Swan Hill Town Hall Performing Arts and Convention Centre  
The Cube Wodonga

Trybooking.com: Event ticketing made easy  
VAPAC  
Wangaratta Performing Arts Centre  
West Gippsland Arts Centre  
Whitehorse Performing Arts Centre  
Williams Ross Architects  
Wyndham Cultural Centre  
Young People and the Arts Australia`

## WA

Albany Entertainment Centre  
APACA  
Arts Margaret River  
Margaret River Cultural Centre  
Ausdance WA  
Barking Gecko Theatre Co  
Black Swan State Theatre Company  
Broome Civic Centre  
Bunbury Regional Entertainment Centre  
Carnarvon Civic Centre  
CircuitWest  
Country Arts WA  
Don Russell Performing Arts Centre  
Esperance Civic Centre  
Goldfields Arts Centre  
His Majesty's Theatre  
Koorliny Arts Centre  
Mandurah Performing Arts Centre  
Matt Dann Cultural Centre  
Moora Performing Arts Centre  
Perth International Arts Festival  
Perth Theatre Company  
Queens Park Theatre  
Shire of Roeburn  
Simon Dawkins (Life Member)  
STRUT dance inc  
University Theatres - University of Western Australia

## NZ

Creative New Zealand  
The Edge



# POWERPAC

In 2013, Stage 2 of the PowerPAC project was developed as a pilot workshop program. Over the last three years, PowerPAC has been one of the significant projects undertaken by APACA.

In 2011, the Theatre Board of the Australia Council for the Arts commissioned APACA to develop a set of guidelines to assist regional, outer metropolitan and suburban performing arts centres to nurture the development of theatre production and presentation within their venues.

The aims of project were to:

- Create a set of practical guide for nurturing, making and producing theatre work within Australian Performing Arts Centres (PACS) countrywide (stage 1)
- To develop a workshop program to help effect the change that is necessary to animate the theatre-making/producing capacity of the national PACS network (stage 2)

Stage 1 was completed in April 2013 with the distribution of the PowerPAC Guide to all APACA members, theatre makers and key arts organisations. The guide is available for downloading from the APACA website.



Front of The Capital, Bendigo

In July 2013, the second stage of the project was rolled out. A pilot workshop program was developed as a primary tool for venues and the owner organisations to understand the benefits and processes of the PowerPAC Guide. It was also seen as an opportunity to support and promote the work of performing arts centres to Councillors, Senior Council staff as well as assisting the performing arts centre staff and local theatre makers.

The aims of the workshop were:

- to provide venue owners with a greater understanding of creative processes and the broader context of the value of the performing arts centre
- to offer ways that venue owners can better support their programmers, performing arts managers and creative producers
- to highlight the added value this can bring to community and audience development.
- to assist PAC managers, programmers and in-house producers to develop local theatre artists and produce work more effectively in their venues.
- to develop confidence for co-commissioning and co-producing with other venues and artists beyond their communities.

The themes covered in the workshop included:

- Making the most of the existing performing arts infrastructure
- Allocating resources to new work as an opportunity for Local Government to make an investment in local artists, develop new audiences and contribute to the cultural life of the local community
- The industry perspective
- The creative process

The pilot workshop was hosted by three APACA members from 24 - 26 July 2013; West Gippsland Arts Centre Warragul, The Capital Bendigo and Bathurst Memorial Entertainment Centre. The sessions were facilitated by Rick Heath, Executive Director APACA, James Buick Director, Artefact Consulting and author of the PowerPAC Guide and Alicia Talbot, a Sydney based independent director and curator working in contemporary theatre and performance and previously Artistic Director of Urban Theatre Projects.

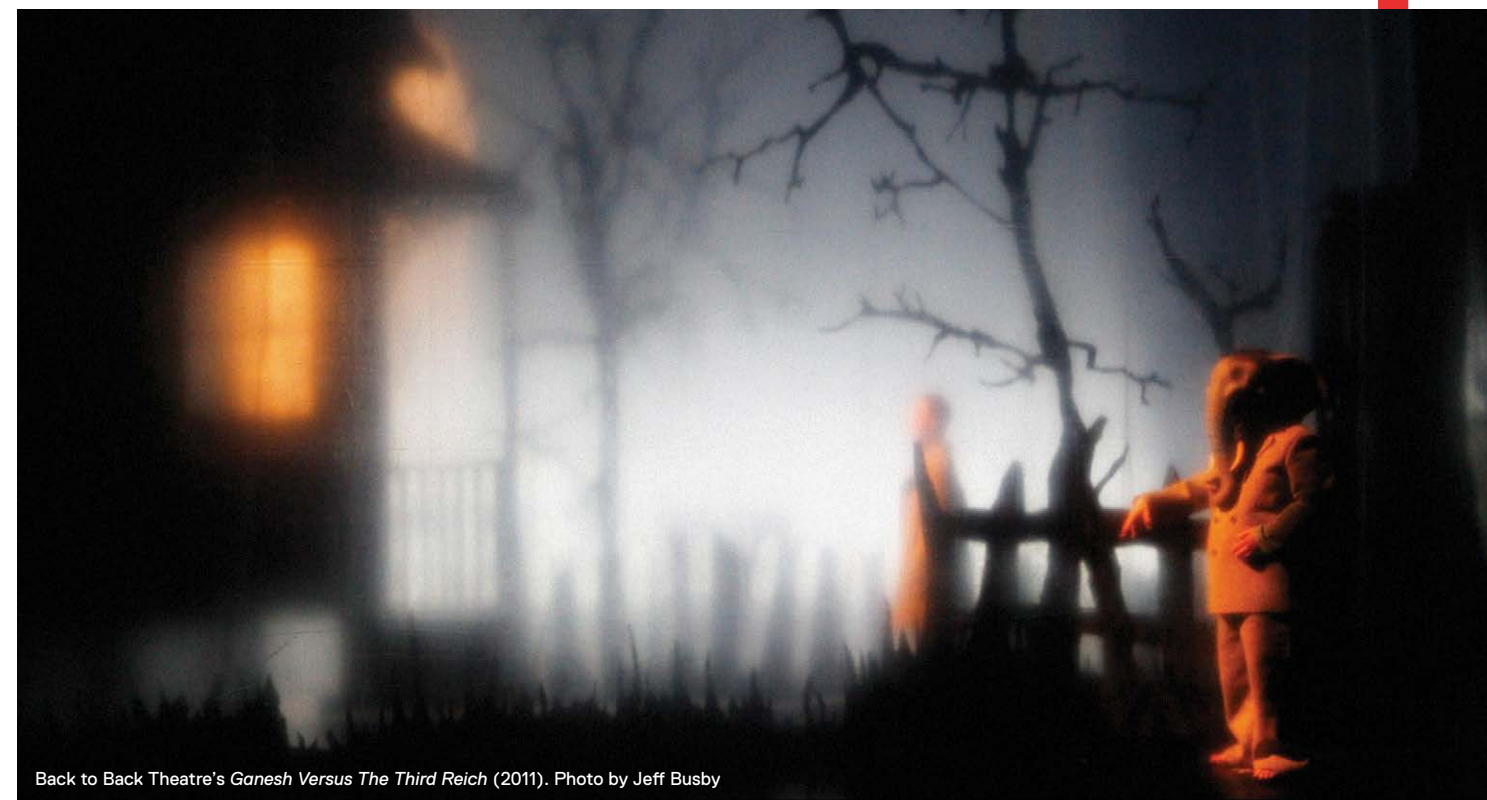
The feedback and outcomes from the pilot program have been very positive and indicated that the benefits of the program go beyond the guide itself:

*I felt very involved and the whole feeling was very inclusive. It was extremely informative and well presented. The work on a possible project was also inspirational and generative.*

*I think the most valuable thing for me was just having councillors in the room and having words like 'commissioned performance work' in discussion.*

*A stroke of genius to invite the decision makers from council to the conference so that they could get a sense of the benefits.*

*Thank you very much. As an 'outsider' working in a university Faculty of Education but also working*



Back to Back Theatre's *Ganesh Versus The Third Reich* (2011). Photo by Jeff Busby

*collaboratively with community I felt very involved and the whole feeling was very inclusive.*

*I find the whole idea very exciting and hope that we can combine with our cultural development colleagues to really boost development of theatre.*

The feedback from the host venues also highlighted the benefits of the workshop and the assistance it has provided in supporting their work:

*A welcome and beneficial initiative to kick start unlocking regional facilities and resources for performing artists*

*The engagement of three key Councillors and some very enthusiastic community members (in the same room talking to each other!) was gold for me.*

*The key benefit was getting a broad cross section of our community together in one room to discuss possibilities and potential in the performing arts in a regional context, and to highlight what is already happening. It is not often that Council Planning, Business Development and Engineering staff sit down to communicate with artists and it developed a better understanding on both sides.*

*The brainstorming session was a highlight. Having Alicia there really helped to embed the ideas and provide us with good insight into the opportunities and challenges of moving into a producer role.*

In order to measure the success of the pilot workshop, the host venues were again surveyed twelve months later in July 2014. The feedback indicates that it has had tangible on-going benefits:

*We are now working closely with a local theatre company who last year created a new work about*

*this region and performed it as a co pro with us here and in three other centres.*

*We had three Councillors (inc the Mayor) attend the workshop and the information they gained as a result has assisted us in going to Council for a capital works project funding. In addition, they were quite inspired and suggested we do some things 'differently'.*

*It certainly improved our engagement with our local creatives. One outcome was we supported them in attending Showcase and the Touring Forum and as a result they have provided input into programming ideas as well as having far better understanding of the things that happen before a show turns up at our venue on tour.*

*We are moving towards different relationships with both professional producers and small companies and with our community creative. This project came at exactly the right time to help facilitate these new relationships.*

There has also been anecdotal evidence from industry forums and workshops that the guide is being used by venue managers and artists as a valued resource.

The PowerPAC workshop is available to APACA members for a fee to cover costs.

APACA acknowledges the work of James Buick of Artefact Consulting in undertaking the research involved in the project and writing the guide. The work of Rick Heath and Alicia Talbot in facilitating the workshops is also acknowledged as is the work of Chris Thompson in assisting with the editing of the original guide. We are also thankful for the work of Lyn Wallis at the Australia Council for the Arts for initiating the project and the Australia Council for funding the project.



# TREASURER'S REPORT



2013/14 was a good year financially for APACA. An operating deficit of \$2,998 was returned against a budgeted deficit of \$23,195, resulting in a surplus variance of \$20,197.

The reason for the improved financial performance was APACA's investments achieving significantly better results

than expected. We budgeted for \$56,286 return on our investments (including interest, dividends and gain on disposal of shares) but realised \$76,841.

With no conference held in the 2013/14 financial year, operational revenue was limited to membership fees, project funding, investment income and sponsorship. All revenue areas performed well except for sponsorship.

It was a challenging year managing our sponsorship income. Two factors contributed to the challenge. Firstly, there was no conference held in 2013/14 to boost APACA's sponsorship potential. Secondly, the income received from a principal sponsor was less than expected. Fortunately, expenditure was extremely well managed to offset the reduced sponsorship income enabling the budget to perform as well as it did.

APACA's auspice of the Performing Arts Touring Alliance (PATA) has complicated financial reporting in previous financial years as the PATA accounts were incorporated with the APACA accounts. During 2013/14 APACA managed to separate the PATA accounts from its own providing a clearer picture of APACA's equity. This separation has resulted in a reduction of \$17,693 to APACA's reported equity, being PATA's funds. Combine this reduction in equity to the reported deficit of \$2,998 and it explains the reduction of \$20,691 in Accumulated funds from 2012/13 to 2013/14.

APACA remains in a very strong financial position with total equity of \$847,535 and 2014/15 should see APACA return to a budget surplus.

The Board of Management would like to thank Rick Heath for providing excellent financial management as Executive Director of APACA during 2013/14 as well as Ariana Troiani for her bookkeeping services assisting Rick with managing APACA's finances.

David Barrett  
Treasurer

## STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 30 JUNE 2014

	Note	2014 \$	2013 \$
Revenue	2	222,607	477,900
Consultants and contractors' fees		(179,835)	(232,766)
Conference expenses		(12,105)	(209,770)
Other		(33,665)	(130,138)
<b>Deficit before income tax</b>		<b>(2,998)</b>	<b>(94,774)</b>
Income tax expense	1(b)	-	-
<b>Deficit for the year</b>		<b>(2,998)</b>	<b>(94,774)</b>
<b>OTHER COMPREHENSIVE INCOME</b>			
<b>Items that will be reclassified to profit or loss when specific conditions are met</b>			
Net fair value movements for available-for-sale financial assets		3,779	4,222
Reclassification adjustment upon derecognition of available-for-sale financial assets		(1,871)	-
<b>Other comprehensive income for the year</b>		<b>1,908</b>	<b>4,222</b>
<b>Total comprehensive income attributable to the association</b>		<b>(1,090)</b>	<b>(90,552)</b>

## STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2014

	Note	2014 \$	2013 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	4	506,475	512,567
Trade and other receivables	5	64,489	59,139
Other assets	6	105,092	8,952
<b>TOTAL CURRENT ASSETS</b>		<b>676,056</b>	<b>580,658</b>
<b>NON-CURRENT ASSETS</b>			
Financial assets	7	478,738	408,096
<b>TOTAL NON-CURRENT ASSETS</b>		<b>478,738</b>	<b>408,096</b>
<b>TOTAL ASSETS</b>		<b>1,154,794</b>	<b>988,754</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	8	33,865	51,736
Other financial liabilities	9	273,394	70,700
<b>TOTAL CURRENT LIABILITIES</b>		<b>307,259</b>	<b>122,436</b>
<b>TOTAL LIABILITIES</b>		<b>307,259</b>	<b>122,436</b>
<b>NET ASSETS</b>		<b>847,535</b>	<b>866,318</b>
<b>MEMBERS' FUNDS</b>			
Reserves	10	801,130	799,222
Accumulated funds		46,405	67,096
<b>TOTAL MEMBERS' FUNDS</b>		<b>847,535</b>	<b>866,318</b>



The Playhouse, Canberra Theatre Centre. Photo by Greer Versteeg





**Australian Performing Arts Centres Association**

PO Box 265, Glen Forrest WA 6071

P 1300 66 52 63

E [admin@apaca.com.au](mailto:admin@apaca.com.au)

[www.apaca.com.au](http://www.apaca.com.au)

ABN 328 4567 4248

Front cover: Dance ensemble of Bangarra Dance Theatre  
perform *Kinship*. Photo by Jeff Busby