

CONNECTING PEOPLE TO PERFORMANCE



APACA

Australian
Performing
Arts
Centres
Association

ANNUAL REPORT 2014-2015

VISION

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

PURPOSE

To strengthen the connection between the art and the audience and continuously improve the business of presenting; to promote best practice; and to represent and support performing arts presenters and presenting partners.

ROLES

APACA has defined its core roles as follows:

● CONNECTION

Progress key agenda items and priorities through dialogue and collective action with strategic allies. Foster the creation of presenter and sector networks.

● LEADERSHIP

Operating as a peak body, defining what it means to be a presenter, identifying issues and setting the agenda for addressing those issues. Promoting the value and needs of people and organisations involved in the business of performing arts presenting.

● DEVELOPMENT

Helping individuals, organisations and the sector develop best practice in presenting. Helping presenters develop audiences.

GOALS

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

- To encourage best practice and benchmarking in the presentation of performing arts.
- To strengthen APACA's leadership position as a national peak body by creating value for all performing arts presenters, recognising their expanding role as cultural leaders and communicating their broad function – delivering relevant, inclusive, exciting and sustainable performing arts to Australian communities.
- To build capacity for *all* performing arts presenters, through the provision of information and services.
- To ensure APACA is a high performing, sustainable and stable organisation.

STRATEGIES

Strategies designed to achieve the goals are:

1. Develop, maintain and promote programs, partnerships, benchmarking and best practice tools and activities that maximise presentation opportunities and outcomes.
2. Communicate the new definition of presenting, and APACA's leadership role in performing arts policy, via a SMART agenda.
3. Build industry profile for APACA by establishing events and an accessible knowledge base that positions APACA as the "go to" organisation for performing arts presenting for the entire sector, not only members.
4. Change the name of the organisation to better represent its focus on the redefined function of presenting.
5. Increase membership of APACA.
6. Facilitate and promote opportunities for professional development and for dialogue between members, to increase presenters' knowledge and effectiveness.
7. Take a leadership role in national touring.
8. Assist presenters to promote the value of presenting the performing arts in their community.
9. Maintain effective governance and demonstrate sound financial management to ensure stability, effectiveness and accountability.
10. Commit to best practice management systems and operations.
11. Review staffing and resourcing of the organisation.



PRESIDENT'S REPORT



IT HAS BEEN A BIG YEAR!

Welcoming and farewelling **Bronwyn Edinger** to the Executive Director role. The Board thanks Bronwyn for her strong leadership of APACA during this period. We also farewell some long standing board members in **David Lloyd, Bruce Carmichael, Mark Fawcett** and **Jo Duffy** and welcomed some new Board members **Sue Donnelly, Caroline Stacey** and **Kerry Saul**.



July 1 saw a big start to the year with the APACA Conference Harvest in Hobart, Tasmania. Once again delegate numbers exceeded previous years, signifying the ever-increasing importance of what many regard as the premier professional development opportunity in the performing arts industry. Over four days, working in collaboration with Tasmania Performs (under the direction of Annette Downs), the conference seamlessly wove showcases and performance discussions with workshops, breakouts and plenary sessions, while all the time putting the art front and centre.

2015 has been a year of uncertainty with many of our members facing changes to funding at all levels of government. We await the outcomes of the new National Program for Excellence in the Arts and the impact for all of our industry from the reduced funding at the Australia Council. APACA's main concern is to ensure the small to medium companies are all still strong and that all presenters (regional, remote, and metropolitan) are able to provide audiences across Australia with the great work that is being produced by all of our companies.

APACA continues to put its core focus on presenting. This strengthens benefits to members in this space whilst not losing sight of the business function of the performing arts centres as we see some wonderful partnerships developing in the industry with many presenters also now taking on a producing role. Creating greater conversations between presenters and producers allows audiences to be at the centre of decision making and ensures better experiences and more opportunities.

The APACA Economy Activity report and Venue Charges and Salaries report are both great resources to our members as we all need to demonstrate benchmarking to our owners /funders. I strongly encourage everyone to take the time to complete these surveys as they allow APACA to build a strong understanding of our industry and report the trends back to all our stakeholders.

During 2015 APACA has undertaken a review of its Business Plan which, when shortly finalised, will see a strong emphasis on outcomes for our members. This includes Professional Development opportunities, ensuring the value of the arts is articulated to all levels of government, continuing a focus on marketing and audience development and an emphasis on research.

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. A special thanks to David Barrett our Treasurer whose expertise ensures a high level of accountability.

In closing I would like to thank those who have contributed to APACA over the past year. Vice President, Joel McGuinness and Secretary, Caroline Stacey who offer great personal support and the Board as a whole as they sit on numerous sub committees and ensure they attend key events as APACA representatives. Also to all of you as our members whose passion and commitment to the Arts ensure we grow as an industry and bring the performing arts experience to audiences all over Australia - thank you.

ANNE-MARIE HEATH
President





EXECUTIVE DIRECTOR'S REPORT

IT HAS BEEN A GREAT PLEASURE sitting in the **Executive Director's** chair this year.

My last involvement with APACA was as President, and it has been wonderful to see how the organisation has grown under the stewardship of **Rick Heath** and the Board in the intervening years.

In 2014 – 15 we continued to grow the membership, aided by a flurry of new members who were eager to take advantage of the APACA membership discounts for the annual conference. As at June 30, APACA had 197 members and we have passed the 200 mark subsequently.

Research I undertook into APACA member satisfaction early in the year revealed that on the whole, members feel that APACA is "Successful" or "Very Successful" in performing its role. It also highlighted areas in which the members wish APACA to be more active such as a more frequent level of communication, which has since been addressed, and the provision of professional development opportunities, strategies for which the Board are reviewing as part of the organisations future direction.

To support the ongoing conversations about national touring and faced with significant changes to industry mechanisms, APACA concurrently undertook a wide ranging survey to determine the needs of the key touring stakeholders – presenters and producers. The report, Performing Arts Touring Needs Analysis [which can be found under Resources on the APACA website] received a huge 298 responses, providing a robust validity to the outcomes.

The report was able to provide quantitative evidence to inform decisions made on mechanisms used to deliver national touring. Importantly for APACA, the survey demonstrated the industry's level of need for a national face-to-face touring market. In light of Regional Arts Australia's advice that they would be unable to deliver a Long Paddock in 2015, the data supported APACA's decision to expand its activities by delivering the inaugural Performing Arts Exchange as part of the annual conference to meet that demonstrated need. Although planning timeframes were very tight and the Performing Arts Exchange fell in 2015-16, so will be covered in next year's annual report, I can report a successful pilot, as well as a large list of lessons learnt and improvements for implementation next year.

Like many other organisations, APACA underwent a strategic planning process in preparation for the submission of an Expression of Interest for Australia Council six-year funding. So the concerns expressed by the arts industry in response to the Commonwealth Budget cuts to the Australia Council were shared by APACA. In its response to the Minister, the subsequent senate enquiry and feedback on the new National Program for Excellence in the Arts, APACA focused on the aspects that impacted the organisation's priorities – touring and presentation of the performing arts. While this situation is still playing out, it is clear that there will be both disadvantages and advantages in the new funding environment, and a nuanced approach will derive optimum outcomes for members and the audiences they serve.

My thanks go to the Board of APACA and my colleagues Katherine Connor and Alison Welburn who have gone above and beyond the call of duty this year. I hand the Executive Director title back to Rick Heath to continue his fabulous work and wish the APACA members all the best. I hope to join you as a delegate at the 2016 annual conference.

BRONWYN EDINGER
Executive Director

BOARD OF MANAGEMENT

MEETING DATES	BOARD MEMBER	POSITION		ELIGIBLE TO ATTEND	ATTENDED	APOLOGY
1st July, 2014	Anne-Marie Heath	President	NSW	7	7	0
19th August, 2014	Joel McGuinness	Vice President	WA	7	5	2
10th September, 2014	Caroline Stacey	Public Office/Secretary	ACT	4	4	0
13th November, 2014	David Barrett	Treasurer	SA	7	7	0
12th February, 2015	John Baylis	Board Member	NSW	7	5	2
30th April, 2015	Nicole Beyer	Board Member	VIC	7	5	2
25th June, 2015	Sue Donnelly	Board Member	QLD	4	2	2
	Tim Munro	Board Member	TAS	7	6	1
	Peter Owens	Board Member	QLD	7	5	2
	Rob Robson	Board Member	VIC	4	4	0
	Bruce Carmichael	Public Office/Secretary	ACT	3	2	1
		[to Oct 2014]				
	Michelle McEwan	Board Member [to Feb 2015]	QLD	1	0	1
	Mark Fawcett	Board Member [to Oct 2014]	QLD	3	3	0
	David Lloyd	Board Member [to Oct 2014]	VIC	3	2	1
	Jo Duffy	Board Member [to Oct 2014]	TAS	3	0	3

STORM BOY - Barking Gecko Theatre Company and Sydney Theatre Company co-production Photo **Brett Broadman**





TREASURER'S REPORT

2014/15 WAS AN EXCELLENT YEAR financially for APACA. An operating surplus of **\$26,406** was returned against a budgeted surplus of **\$868**, resulting in a surplus variance of **\$25,538**.

APACA's expenditure was tightly controlled in 2014/15 with minor adjustments throughout the year in line with income fluctuations delivering a balanced bottom line. The better than expected surplus resulted predominantly from some planned project work with the membership database and website being put on hold saving \$10,470 as well as a reduction in contractor's fees and a delayed appointment of our Business Coordinator saving a combined \$8,633.

Revenue streams were more diversified in 2014/15 than 2013/14 thanks to the successful 2014 conference in Hobart adding to our regular membership and investment income. APACA was able to gain a small project surplus from the conference as well as achieving \$72,033 revenue from our investment portfolio.

The APACA Board has made some rewarding changes over the past twelve months by moving our investment portfolio management and cash deposits to more lucrative returns. Working with our portfolio manager, Level One, we have set about investing in the future of the association by reducing our capital erosion whilst increasing income from this asset. Subject to market fluctuations, the portfolio should return approximately \$50,000 per annum to the association.

Other significant achievements in 2014/15 were the creation and endorsement of an Investment Policy and a Capital Reserve Recommendation that will be taken to the full membership at the Special General Meeting at the Sydney conference in August 2015. These items further reinforce APACA's commitment to being a financially sustainable association for many years to come.

APACA remains in a very strong financial position with total equity of \$873,941 and 2015/16 should continue to strengthen this position with another budgeted surplus.

I would like to thank the commitment and output of my colleagues who served on APACA's Finance Committee during the past financial year, namely: Anne-Marie Heath, Tim Munro, and Joel McGuiness. We had some very in-depth discussions and presented well-planned and thoroughly tested recommendations to the Board over the past year.

The Board of Management would like to thank Bronwyn Edinger for providing excellent financial management as Executive Director of APACA during 2014/15 as well as Ariana Troiani for her bookkeeping services, assisting Bronwyn with managing APACA's finances.

DAVID BARRETT
Treasurer



Carnival of the Animals - Circa, Photo

Bruce Jobin

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 30 JUNE 2015

	2015 \$	2014 \$
Revenue	445,112	222,607
Consultants and contractors' fees	(195,052)	(179,835)
Conference expenses	(148,976)	(12,105)
Other	(68,001)	(33,665)
Surplus / (Deficit) before income tax	33,083	(2,998)
Income tax expense	-	-
Surplus / (Deficit) for the year	33,083	(2,998)
OTHER COMPREHENSIVE INCOME		
Items that will be reclassified to profit or loss when specific conditions are met		
Net fair value movements for available for sale financial assets	(8,017)	3,779
Reclassification adjustment upon derecognition of available for sale financial assets	1,340	(1,871)
Other comprehensive income for the year	(6,677)	1,908
Total comprehensive income attributable to the association	26,406	(1,090)

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2015

	2015 \$	2014 \$
ASSETS		
CURRENT ASSETS		
Cash and cash equivalents	283,551	506,475
Trade and other receivables	58,188	64,489
Other assets	38,246	105,092
TOTAL CURRENT ASSETS	379,985	676,056
NON CURRENT ASSETS		
Financial assets	761,776	478,738
TOTAL NON CURRENT ASSETS	761,776	478,738
TOTAL ASSETS	1,141,761	1,154,794
LIABILITIES		
CURRENT LIABILITIES		
Trade and other payables	50,309	33,865
Other financial liabilities	217,511	273,394
TOTAL CURRENT LIABILITIES	267,820	307,259
TOTAL LIABILITIES	267,820	307,259
NET ASSETS	873,941	847,535
MEMBERS' FUNDS		
Reserves	794,453	801,130
Accumulated funds	79,488	46,405
TOTAL MEMBERS' FUNDS	873,941	847,535

PATA REPORT

(Performing Arts Touring Alliance)

PATA IS OUR NATIONAL PEAK ALLIANCE for the professional performing arts touring sector, comprising presenters, producers and tour facilitators.

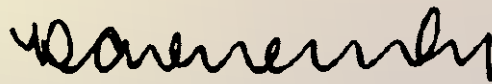
PATA's Council includes representatives from **APACA** (Association of Performing Arts Centres Australia), **RAA** (Regional Arts Australia), **AMPAG** (Australian Major Performing Arts Group) and **TNV** (Theatre Network Victoria) as well as independent producers. An independent Chair (**Rachel Healy**) and part time Executive Officer (**Merryn Carter**) provide leadership and support for PATA's activities.

Over the past year PATA has played a key role in significant changes to the performing arts touring sector: the end of Long Paddock as the national face-to-face marketplace, and Regional Arts Australia's transformation of the old online marketplace Cyberpaddock into the National Touring Selector. PATA will continue to work on shaping the national marketplace through 2016, via an EOI process to determine who will host national face-to-face markets to replace Long Paddock. [PATA's invitation to APACA to host the national market in 2015 resulted in an expanded PAX (the Performing Arts Exchange) at the APACA Conference in August 2015].

In May 2015 PATA developed and hosted the Second National Touring Forum supported by the Australia Council for the Arts and Arts Centre Melbourne. Attended by a wide range of key players, the Forum identified five major areas where further action is recommended to maintain and increase the effectiveness of national touring activity: changing programming needs, marketing and audience development, community engagement, the role of local government and the need for national measurement and evaluation of touring activity.

Following strong endorsement by the Forum and subsequently by the PATA Council, PATA is now pursuing the development of a National Touring Measurement and Evaluation Framework in partnership with relevant industry organisations, to act on the fifth recommendation. The report on the Forum is available on the PATA website www.pata.com.au

PATA acted strongly and promptly following the May 2015 federal budget announcement regarding cuts to the Australia Council to fund the new National Program for Excellence in the Arts (NPEA) by writing to Senator Brandis, submitting to the Senate Inquiry and speaking at the first hearing in Melbourne. Merryn Carter's speech to the Senate Inquiry is available on the PATA website www.pata.com.au



RACHEL HEALY
Independent Chair

PATA COUNCIL 2014-2015:

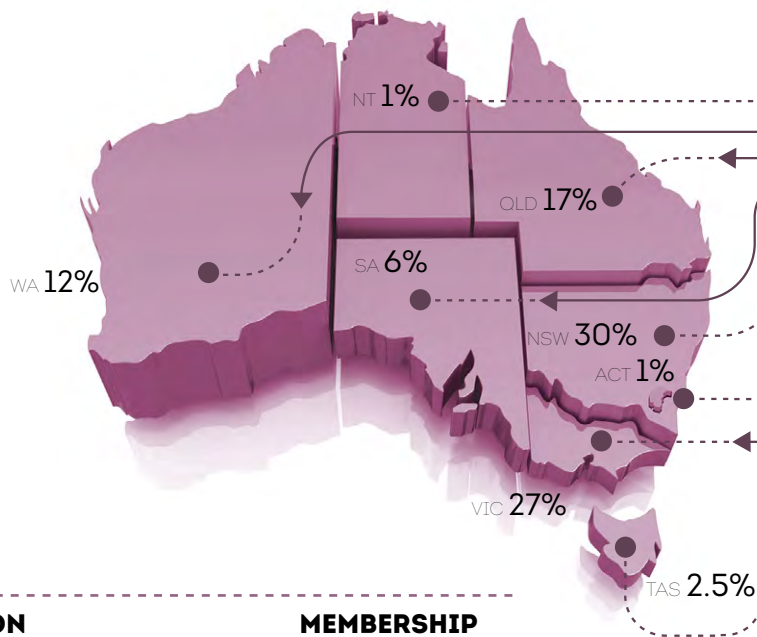
DAVID BARRETT, City of Marion | **NICOLE BEYER**, Theatre Network Victoria | **LEE-ANNE DONNOLLEY**, Far and Away Productions | **ANNETTE DOWNS**, Tasmania Performs | **BRONWYN EDINGER**, APACA | **ANNE-MARIE HEATH**, City Recital Hall Angel Place | **TIM MCGARRY**, Monkey Baa Theatre Company | **ANGELA O'DONNELL/BRITT GUY** Artback NT | **JOHN OSTER**, RAA | **PETER OWENS**, Rockhampton Regional Council | **STEVE SAFFELL**, Country Arts SA | **BETHWYN SEROW**, AMPAG | **SANDRA WILLIS**, Opera Australia | **RACHEL HEALY**, Independent Chair | **MERRYN CARTER**, Executive Officer.

SIMPLE SPACE. Gravity and other Myths - Performing Lines Photo: Steve Ullathorne

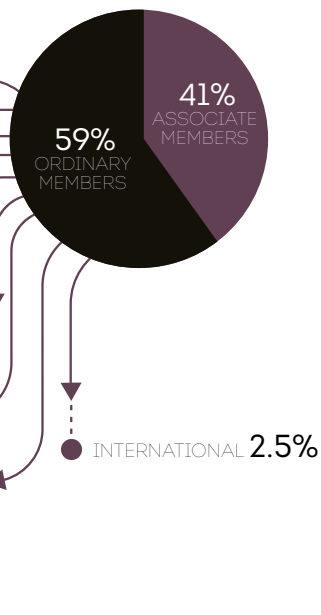


APACA MEMBERSHIP

BY REGION



MEMBERSHIP

**ORGANISATION
OR COMPANY NAME**MEMBERSHIP
TYPE

ACT

Canberra Theatre Centre
Street Theatre

NSW

AECOM
Arts North West ON TOUR
Arts On Tour
Arup Pty Ltd
Australia Council For The Arts
Australian Brandenburg Orchestra
Australian Chamber Orchestra
Bangarra Dance Theatre
Bell Shakespeare
Belvoir
CDP Theatre Producers Pty Ltd
Circle Music Circle Production
CMS Productions
Critical Stages
Enta Australasia
Fish out a Water productions
Four Winds Festival
Marguerite Pepper Productions
Michel Consultancy
Musica Viva
Pegasus Venue Management
Performing Lines
Richard J Stuart
SeatAdvisor
Stalker Theatre Company
Sydney Dance Company
Synergy & Taikoz Ltd
TicketServ Asia Pacific Pty Ltd
WSP | Parsons Brinckerhoff
Wyong Shire Council
Albury Entertainment Centre
Bathurst Memorial Entertainment Centre
Capitol Theatre Tamworth
CarriageWorks
Casula Powerhouse
Cessnock Community Performing Arts Centre
City Recital Hall Angel Place

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Ordinary

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Civic Precinct Theatre
Coffs Harbour Jetty Memorial Theatre
Dubbo Regional Theatre and Convention Centre
Glen Street Theatre
Griffith Regional Theatre
Hurstville Entertainment Centre
Illawarra Performing Arts Centre
Joan Sutherland Performing Arts Centre
Laycock Street Community Theatre
Manning Entertainment Centre
Monkey Baa Theatre Company
NIDA Parade Theatres
NORPA, Northern Rivers Performing Arts
Orange Civic Theatre
Queanbeyan Performing Arts Centre
Riverside Theatres Parramatta
Seymour Centre
Shoalhaven Entertainment Centre
Sutherland Entertainment Centre
Sydney Opera House
Sydney Theatre
The Glasshouse Arts Conference and
Entertainment Centre
Wagga Wagga Civic Theatre

[illegible]

Ordinary
Ordinary

NT

Darwin Festival
Araluen Arts Centre
Darwin Entertainment Centre

Associate
Ordinary
Ordinary

QLD

Artslink Queensland
 Circa
 Cre8ion
 Creative Thinking-Positive Solutions
 Dancenorth
 Endless Entertainment International
 Pandarix Software Ltd
 Queensland Theatre Company
 Ungerboeck Software International
 BEMAC - Brisbane Multicultural Arts Centre
 Brisbane Powerhouse
 Brolga Theatre
 Burdekin Theatre

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CONFERENCE REPORT

HARVEST - Fresh Perspectives for Performing Arts

1-4 July 2014
28th Annual APACA Performing Arts Conference

EVER MINDFUL OF PUSHING BEYOND THE STATUS QUO, THE 2014 CONFERENCE HAD A NEW FORMAT.

Adding to our valued content and speakers from around the country and the globe, the 2014 conference expanded into the 'arts-market' domain. It provided opportunities to see full-length works and excerpts, hear about shows ready for touring and discuss new projects in development. APACA is grateful to Tasmania Performs and the significant efforts of Annette Downs who curated and managed an excellent showcase program of work from around Australia.

Extended to three and a half days to accommodate the market component and over 90 sessions, the 2014 APACA performing arts conference was aligned with the Australia Council's Marketing Summit. This brought together a critical mass of Australia's art-makers, arts-presenters and arts-marketers.

The conference asked the question 'what is the real value of arts and culture?'

From the harbour-front location in Hobart's Constitution Docks, delegates were provided with insight into how to discover, measure and communicate the value of performing arts in economic, social and cultural terms.

A pre-conference workshop on programming, led by Merryn Carter accompanied by Julian Louis, provided a strong foundation for making informed programming decisions.

The conference officially kicked off with a trip up the Derwent River to the welcome reception at the fascinating Museum of Old and New Art [MONA]. This was also the closing event for the Marketing Summit and provided time for delegates to explore MONA and reconnect with industry colleagues.

Following an official welcome from Tasmania's Minister for the Arts and an extraordinary Welcome to Country from Nathan and Skye Maynard, the program commenced with a keynote address from Perth International Arts Festival Artistic Director, Jonathan Holloway. Jonathan captivated the audience as he spoke of how he inspires stakeholders and supporters to be excited about big ideas. Described as an ideas-emitting forcefield he left the delegation feeling inspired and motivated.

Breakout sessions over the four days allowed for conversation and debate that focused on the practical and intangible concepts of value.

The WA Department of Culture and the Arts spoke of their ground-breaking research developing a new public value measurement framework and associated mobile device app **Culture Counts**. This unified, evidence-based tool supports artists, organisations and the Department to create a case for the true public value of the arts.

A panel session later in the program, **Hard Data - the Public Value App**, used information gathered from delegates using the app to measure their response to the performance of **Crash Course** (part of conference program). Based on the information, this session allowed delegates to hear from the funder, the artist, the producer and the presenter about the pros and cons of measuring the value of performance electronically and in real time.

In a session titled **Me and My Community**, five hand-picked case studies provided real life stories from people undertaking community engagement initiatives. Each case study covered the following questions; what did we do, what worked, what didn't, and what would we do differently? These sessions provided practical strategies for building audience understanding and/or attendance.

In a similar format **Selling the Great Idea** presented five case studies from the coalface of arts projects and with people sharing their stories of how they found the support they needed to make things happen.



Jack Charles - Ilbijerri Theatre Co. Photo: Bindi Cole.



Hypothetical Panel: L-R: Lissa Twomey, Theresa Famularo, Joel Tan, Rachael Mazza, Rachel Healy, Jonathan Holloway, Robert Love, Tim Munro.

In **Same, Same But Different** Jules Clements presented Morris Hargreaves McIntyre's Audience Atlas report to help explain differences in audiences and demographics around Australian communities. This session helped delegates understand the factors driving people to attend performing arts and the impact of programming decisions.

Live Performance Australia's Suzanne Daley and project consultant Lisa Erhart ran an interactive session about the Greener Live Performances project. This provided information about a suite of resources and tools to make it easier for organisations to set and achieve energy efficiency goals and benchmark their 'green' efforts.

Dispersed throughout the program and held at 11 venues across the city of Hobart was the recent initiative **Encounter Discussions**. Based on a fantastic response to the 2013 sessions, an expert panel sought out 11 of Australia's most creative, relevant and interesting arts projects to discuss in depth with the makers. This provided delegates with the opportunity to get inside the head of some of our leading producers and have intimate conversations about work in development.

For those delegates interested in a bit of theatre history, guided tours of the Theatre Royal provided the opportunity to hear the stories behind this beautiful Tasmanian treasure and Australia's oldest working theatre.

The conference program also provided industry updates from CEO of the Australia Council for the Arts, Tony Grybowski and Chair of the Performing Arts Touring Alliance, Rachel Healy.

In the second keynote address, Leigh Tabrett and Jacqui Allen shared their understanding about communicating cultural value with government and focused on the need to represent the value of culture in regard to the well-being of individuals and community.

David Fishel of Positive Solutions presented the third keynote. Is there a recipe for success in the business of presenting? What are the magic ingredients that create value? Based on his vast experience both in Australia and internationally, and a research project commissioned by APACA, David described management models and attributes of successful arts presenters.

The final keynote address was both moving and enthralling. Joël Tan, Director of Community Engagement at Yerba Buena Center for the Arts San Francisco (YBCA) shared the 'You' story at YBCA, a self-curated approach to experiencing art. More than a program, Joël shared a philosophy about people and art, changing attitudes, community engagement and the impact art has on people's lives.

In the closing hours of the conference, consummate MC and facilitator, Andrew Horabin, ran a 'hypothetical' session to discuss 'what is valuable?' Using a range of fictitious scenarios and role-plays, he guided a distinguished panel of arts presenters, producers and funders through a range of issues and dilemmas about what is considered to be valuable in the arts. This session challenged, provoked and entertained, and served as an excellent way to bring together many of the ideas discussed over the preceding days.

Welcome Event at MONA

CONFERENCE REPORT

HARVEST - Fresh Perspectives for Performing Arts



Over the course of the conference delegates were also able to see three full-length new works and attend a late night session of **Barefaced Stories**.

Crash Course was an English-free, pre-digital performance by James Berlyn. This work was an excellent example of immersive, contemporary performance having received exceptional reviews following its premiere season. **Crash Course** was also a great example of what Alan Brown refers to as 'co-created performance', one aspect of community engagement.

The Confidence Man was a crime thriller presented in an interactive audio format. Based on the familiar structure of a crime thriller the story was told from the perspective of six separate characters through six separate audio channels with six audience members nominated to play one of the six characters. This was another great example of new, immersive performance in which the audience is far from a passive recipient.

Terrapin Puppet Theatre's world premiere, **Big Baby: Boss of the World** was the third full-length work presented to delegates at the Theatre Royal.

Barefaced Stories was presented as another example of performance that sits outside the norm. This kind of "battle of the bands for story telling", saw nine conference delegates tell their own, personal true story in front of a warm, welcoming and maybe slightly intimidating audience of their peers. It occurred over two nights in a casual bar environment and showcased a relaxed and inclusive style of performance.

In keeping with tradition, a spectacular and sumptuous conference dinner was held at the Hobart City Hall. The extraordinary, New York based cabaret artist Joey Arias stunned audiences and discovered the talents of several diners in his rendition of **Be My Baby**.

At the conclusion of the conference delegates were invited to 'stay a little longer' as a VIP guest for the Festival of Voices opening night.

APACA gratefully acknowledges the support of the following organisations in presenting the 2014 conference:

- The Australia Council for the Arts
- Tasmanian Government
- Tasmania Performs
- Ticket Serv
- Festival of Voices
- Regional Arts Australia and the Blue Heeler Network
- Theatre Royal
- Terrapin Puppet Theatre

PICTURES FROM TOP:

1. Joel Tan and Jonathan Holloway
2. Tim Munro and Minister for the Arts The Hon Vanessa Goodwin MLC
3. Jacqui Allen & Leigh Tabrett.
4. Tony Grybowski

Nothing To Lose - Force Majeure. Photo: Heidrun Lohr



2014 DROVER AWARDS

CELEBRATING TOURING EXCELLENCE AND THE SKILL AND EXPERTISE REQUIRED TO TOUR SUCCESSFULLY, THE 2014 DROVER AWARDS WERE PRESENTED AS PART OF THE CONFERENCE DINNER IN THE MAGNIFICENT SURROUNDS OF THE HOBART CITY HALL.

TOUR OF THE YEAR

The 'Tour of the Year' Award recognises both the production company, with an outstanding commitment to touring, and the tour coordinator, delivering exceptional touring services. It rewards the commitment to form strong partnerships and to work collaboratively to develop audiences and enrich the cultural lives of all Australians.

Finalists for Drover Award 'Tour of the Year' 2014 included:

- **JACK CHARLES V THE CROWN**
Ilbjerri Theatre Co Tour Coordination by Performing Lines
- **ANIMAL FARM**
Shake and Stir Theatre Co Tour Coordination by arTour/Artslink Qld
- **360 ALLSTARS**
Onyx Productions Tour Coordination by arTour/Artslink Qld

The 2014 Tour of the Year was a tie with awards going to both **Jack Charles V The Crown**; Ilbjerri Theatre Co [Tour Coordination by Performing Lines] and **Animal Farm**; Shake and Stir Theatre Co [Tour Coordination by arTour/Artslink Qld].

PERFORMING ARTS CENTRE OF THE YEAR

The 'Performing Arts Centre of the Year' acknowledges the achievements of an outstanding performing arts centre who works with production companies to provide consistently outstanding production, marketing and management services and has achieved exceptional success in audience development and community engagement.

Finalists for Drover Award 'Performing Arts Centre of the Year' 2014 included:

- **THEATRE ROYAL, HOBART**
- **MANDURAH PERFORMING ARTS CENTRE**
- **COLAC OTWAY PERFORMING ARTS & CULTURAL CENTRE**

The 2014 winner of Performing Arts Centre of the Year was **Theatre Royal Hobart**.

APACA TOURING LEGEND 2014

Each year the APACA Board of Management recognises an individual or organisation that has made an outstanding contribution to performing arts touring over a sustained period. In 2014 this award was bestowed upon **Robert Love**. In making this decision the Board of Management noted Robert's incredible willingness to share his knowledge and experience for the betterment of the industry at large. They noted his progressive approach to continually initiating programs that encourage audience and artform development. The Board noted his great leadership amongst Australian presenters and producers and acknowledged Robert's efforts and dedication to the national performing arts industry.

PICTURES FROM TOP:

1. 2014 Tour of the Year [tie] - Ilbjerri Theatre Co and Performing Lines - Fenn Gordon and Rachael Mazza. **2.** 2014 Tour of the Year [tie] - Shake & Stir Theatre Co and arTour/Artslink Qld - L-R: Christine Johnstone, Nick Skubij, Nelle Lee, Patricia Miller, Ross Balbuziente. **3.** 2014 Performing Arts Centre of the Year - Theatre Royal, Hobart L-R: Ian English, Don Hopkins, Maria Pate, Tim Munro. **4.** 2013 Touring Legend Penny with 2014 recipient Robert Love



CONNECTING PEOPLE TO PERFORMANCE

APACA

Australian
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Front cover: Kirk Page and Jacob Warner (L to R) in *Snugglepot and Cuddlepie*, a CDP Production.
Photo by Branco Gaica.