

APACA

ANNUAL
REPORT

CONNECTING PEOPLE
2015-2016 TO PERFORMANCE



VISION

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

PURPOSE

APACA facilitates the business of presenting, strengthens the connection between the art and the audience and represents and supports performing arts presenters and presenting partners across Australia.

CONNECTION

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.

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.

ROLES

GOALS

- 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.





PRESIDENT'S 2015-2016 REPORT

It has been a year of many changes and also could be said maybe not enough. What we did do as an industry was come together as one to ensure arts was on the agenda of the election. There were no major or small to medium divisions, we were one, presenting a strong message of the value of the Arts.

As we go forward and acknowledge those companies whose futures remain uncertain, and the current state of funding, we need to ensure we do not lose this momentum. We need to continue to work together as one industry to enforce the message that art changes lives.

APACA has had a busy year including the introduction of the national Performing Arts Exchange (PAX), an arts market where we were all able to come together and focus on the national exchange of information and ideas about tour-ready product and projects in development. The first PAX was a great success for presenters, programmers and producers and we are building on this success for the 2016 PAX.

APACA presented at the Senate Enquiry into Arts Funding, participated in ongoing discussions with the Performing Arts Touring Alliance (PATA) and had ongoing meetings with the Ministry of Arts, Australia Council and other key organisations.

In the next six months APACA will be working on the vision of the organisation for the next four years and will be developing a new strategic plan. The focus will be on our members and ensuring that APACA meets their needs whether they are based in a regional, metropolitan, remote or outer metropolitan area; whether they are presenters or producers and large or small scale organisations.

The Board has seen much movement over the 2015-2016 year - a special thank you to Joel McGuinness who was on the Board for almost five years and was also the Vice President. Thanks must also go to John Baylis, Rob Robson and Nicole Beyer for their time on the Board. We welcome Rob Lines and Karen Patterson, and await the outcome at the Annual General Meeting of the South Australia and New South Wales elected presenter representatives.

In August we welcomed back Rick Heath from his year as Executive Producer with the Perth International Arts Festival. Massive thanks go to Bronwyn Edinger who, in Rick's absence, hit the ground running and led APACA through a busy time, in particular developing APACA's first Performing Arts Exchange. A big thank you to Rick who continues to ensure APACA is strengthening the connection between the art and the audience, and supporting performing arts presenters and presenting partners across Australia.

I am pleased to report that APACA's financial results for the year delivered a strong outcome and our balance sheet remains very positive. A special thanks to David Barrett our Treasurer, whose expertise ensures excellent financial oversight and makes sure we always stay financially on track.

I would also like to thank those who have contributed to APACA over the past year, Vice President Kerry Saul, Secretary Caroline Stacey and the Board as a whole. They attended key events as representatives and ensured the voices of the members were heard.

Finally, to all of you, our members who understand the value of the arts and ensure our audiences get to see great performances, thank you.

Anne-Marie Heath
President

EXECUTIVE DIRECTOR'S ²⁰¹⁵-2016 REPORT



There are few times throughout the year when we take the opportunity to reflect on our achievements as an organisation and as an industry. Taking stock of the 2015-16 year I am reminded of the tenacity and stamina required and provided by our members.

In the advocacy area APACA undertook a carefully considered and strategic approach in light of the sensitivities around the political and funding environment. This approach has seen a strong, productive relationship established with Federal Arts Minister, Mitch Fifield's office.

At the invitation of the Korean Performing Arts Centres Association, I represented APACA at a symposium on Arts Centre Associations in JeJu Korea. I was joined by representatives from the Chinese PAC Association and conversations commenced regarding potential exchanges and professional development opportunities.

APACA's biennial suite of surveys were undertaken between November and January to gather data for our Economic Activity Report and Venue Charges and Salaries Report. These benchmarking tools prove to be a highly valuable resource for members in regard to business development, advocacy and benchmarking.

Recognising the need for the information provided in the reports to be more user-friendly, research has been underway to investigate how we might move this information to an online searchable platform. APACA is currently in negotiation with U.S. company AMS Planning and Research to develop a business model that will allow us to provide this service to members.

Not before time, 2015-16 saw the creation of an online payment gateway on the APACA website and further research was undertaken to identify new software and a web platform that will provide streamlined and integrated communications, payment options and membership management. Plans are underway to put this in place before the end of 2016.

Over the course of 2015-16 I attended seven of the eight Australian arts markets. This exercise provided insight into the nature of each of these events and an overview of the complexity of the Australian market and touring processes. In turn this identified a need

to increase the interconnectedness of these market opportunities and to simplify and clarify the individual and collective purpose and proposed outcomes of each of these events for all stakeholders. No other organisation in Australia is positioned to pursue the development of national touring systems in this way and APACA recognises its responsibility to seek continued improvement for the benefit of producers and presenters across Australia.

The inaugural Performing Arts Exchange (PAX) (detailed on page 10), was both a huge undertaking and a huge success. The establishment of PAX was in direct response to industry needs, responding to the Performing Arts Touring Alliance [PATA] Touring Action Plan and the Australia Council's National Touring Framework. My most sincere admiration goes to Bronwyn Edinger and her small (very small), amazing team who set a new benchmark for performing arts markets in Australia.

I also acknowledge the tireless work of Katherine Connor who provides administrative support and has taken on the role of Event Producer for the 2016 PAX and conference.

Returning to APACA after a year away from the desk has brought an excellent new perspective of APACA's place in the arts landscape and our important role in brokering relationships. With this new perspective I have observed an increase in the competitive environment in which we all operate. Politically, technologically, financially, socially and culturally there is an increasingly cogent and demanding need for all of us to be attuned and responsive. APACA continues to provide a strong service to its members to achieve this.

A stylized, handwritten signature in black ink, appearing to read 'Rick Heath'.

RICK HEATH
Executive Director

BOARD OF MANAGEMENT

2015-2016

BOARD MEETING ATTENDANCES

Meeting Dates

21 August 2015 | 29 October 2015 | 10 December 2015 | 18 February 2016 | 24 April 2016 | 30 June 2016

Board Member	Position (at end of fin year)		Eligible to attend	Attended	Apology
Anne-Marie Heath	President	NSW	6	6	0
Kerry Saul	Vice President (from 28.4.2016)	QLD	6	5	1
Caroline Stacey	Public Office/Secretary	ACT	6	5	1
David Barrett	Treasurer	SA	6	5	1
Sue Donnelly	Board Member	QLD	6	4	2
Peter Owens	Board Member	QLD	6	5	1
Greg Leong	Board Member	TAS	4	4	0
Rob Lines	Board Member	WA	2	2	0
Joel McGuinness	Vice President (until 18.2.16)	WA	4	4	0
Rob Robson	Board	VIC	5	4	1
Tim Munro	Board	TAS	2	2	0
Nicole Beyer	Board	VIC	5	5	0
John Baylis	Board	NSW	4	2	2

Finance Committee Meeting Dates

8 October 2016 | 2 December 2016 | 11 February 2016 | 21 April 2016 | 23 June 2016

Committee Member	Position		Eligible to attend	Attended	Apology
David Barrett	Chair		5	5	0
Anne-Marie Heath	Member		5	5	0
Joel McGuinness	Member (until 18.2.16)		3	2	1
Kerry Saul	Member (from 21.4.16)		3	1	2
Tim Munro	Member (until 29 .11.16)		1	1	0





TREASURER'S REPORT

2015/16 was an excellent year financially for APACA. An operating surplus of \$16,814 was returned against a budgeted surplus of \$3,085 resulting in a surplus variance of \$13,729.

The conference at Carriageworks was successful despite having considerable unbudgeted expenditure on production requirements due to the lower than normal level of technical infrastructure available at our host venue. Attendance was higher than expected and the success of the inaugural Performing Arts Exchange (PAX) combined with the annual conference delivered a small surplus to APACA.

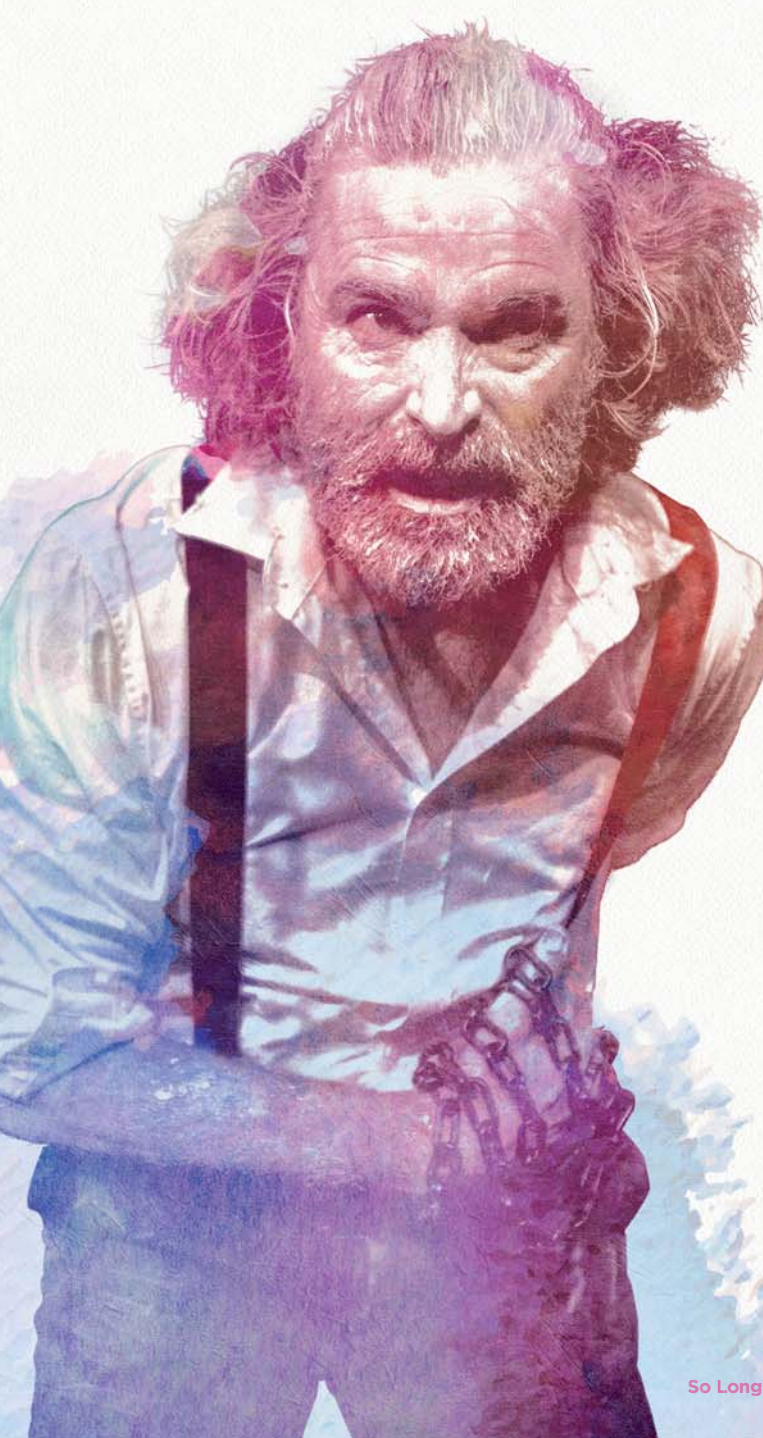
APACA's expenditure was tightly controlled in 2015/16 which made the surplus possible. The better than expected surplus resulted predominantly from reduced consultant/professional fees, revising print and design needs, the purchase of membership software development being postponed to 2016/17 and savings in accommodation costs particularly associated with the conference.

Membership income targets were surpassed by approximately \$7k thanks to new members joining the organisation and leveraging member savings on conference and PAX attendance fees. Project funding also returned a surplus on budget thanks to higher than budget grant allocations from multiple government sources for the PAX/Conference.

Unfortunately our investment portfolio underperformed in 2015/16 in line with the overall sharemarket. APACA's returns were in keeping with the industry and still delivered approximately \$50k income to the organisation, noting the sale of \$10k in shares to boost the income level and an impairment of BHP shares to the value of \$9,998. APACA remains in a very strong financial position with total equity of \$879,275 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, Joel McGuiness and Kerry Saul. 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 Rick Heath for providing excellent financial management as Executive Director of APACA during 2015/16 as well as Ariana Troiani for her bookkeeping services assisting Rick with managing APACA's finances.

David Barrett
Treasurer



2015-2016 FINANCIALS

Statement Of Profit Or Loss And Other Comprehensive Income For The Year Ended 30 June 2016

	2016 \$	2015 \$
Revenue	537,926	445,112
Consultants and contractors' fees	(189,139)	(195,052)
Conference expenses	(248,111)	(148,976)
Other	(73,864)	(68,001)
Impairment loss on available-for-sale financial asset	(9,998)	-
Surplus / (Deficit) before income tax	16,814	33,083
Income tax expense	-	-
Surplus / (Deficit) for the year	16,814	33,083

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	(21,478)	(8,017)
Reclassification adjustment upon impairment of available-for-sale financial assets	9,998	-
Reclassification adjustment upon derecognition of available-for-sale financial assets	-	1,340
Other comprehensive income for the year	(11,480)	(6,677)
Total comprehensive income attributable to the association	5,334	26,406

Statement of Financial Position as at 30 June 2016

	2016 \$	2015 \$
ASSETS		
Current Assets		
Cash and cash equivalents	130,471	283,551
Trade and other receivables	74,857	58,188
Other assets	43,133	38,246
Total Current Assets	248,461	379,985
Non Current Assets		
Financial assets	782,429	761,776
Total Non Current Assets	782,429	761,776
Total Assets	1,030,890	1,141,761
LIABILITIES		
Current Liabilities		
Trade and other payables	20,617	50,309
Other financial liabilities	130,998	217,511
Total Current Liabilities	151,615	267,820
Total Liabilities	151,615	267,820
Net Assets	879,275	873,941
MEMBERS' FUNDS		
Reserves	782,973	794,453
Accumulated funds	96,302	79,488
TOTAL MEMBERS' FUNDS	879,275	873,941

PATA 2015-2016

PERFORMING ARTS REPORT

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), **TNA** (Theatre Network Australia) and independent producers. An independent Chair (**Rachel Healy**) and part time Executive Officer (**Merryn Carter**) provide leadership and support for PATA's activities.

After a year of tumultuous politics around funding cuts to the arts, the role of peak bodies as supporters and advocates for the value of the arts in our community is more important than ever.

PATA has played its part over the past year, including submitting to and appearing at the Senate Inquiry into arts funding, and looks forward to continuing its contribution to discussions on how changes to arts funding impact touring activity.





DeNovo Cacti | Photo: Peter Grieg

“...the role of peak bodies as supporters and advocates for the value of the arts in our community is more important than ever.”

At the end of April 2016, PATA received news that our application to the Catalyst fund for a pilot project to establish a National Performing Arts Touring Measurement and Evaluation Framework was successful. Since then, we have begun work through discussions with Live Performance Australia (LPA), APACA and the Australia Council, to explore the most effective and efficient ways to capture, identify and analyse data on touring. A progress report, and recommendations for year two of the project - which should see the first touring data published in 2017, will be delivered at the PATA National Performing Arts Touring Forum to be held on 24 October 2016, presented in partnership with the Sydney Opera House. Around 50 people comprising key policy makers, performers, presenters and tour coordinators from across Australia will attend the Forum; a report on the Forum outcomes will be published in November 2016.

During the first half of 2016, PATA managed the expression of interest process to establish a new national performing arts market to replace Long Paddock. In June 2016, PATA and South Australian Minister for the Arts the Hon Jack Snelling MP announced the new market to be held in Adelaide, ‘Showbroker’, to be hosted by a collaboration between Adelaide Festival of Arts, Adelaide Fringe, Adelaide Festival Centre and the South Australian Presenters’ Association. The first ShowBroker will be held during February 2017.



Rachel Healy
Independent Chair

PATA
2015-2016
COUNCIL

John Oster, Executive Director RAA | **David Barrett**, Manager ArtsHouse Wyong | **Nicole Beyer**, Executive Director Theatre Network Australia
Lee-Anne Donnelly, Producer Far and Away Productions | **Annette Downs**, Producer Tasmania Performs | **Rick Heath**, Executive Director APACA
Anne-Marie Heath, Chair APACA | **Tim McGarry**, Creative Director & Producer Monkey Baa Theatre Company | **Britt Guy** 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**, Executive Officer.

APACA

2015-2016

MEMBERS

ORGANISATION OR COMPANY NAME

MEMBERSHIP

ACT

Canberra Theatre Centre	Ordinary
Street Theatre	Ordinary

INTERNATIONAL

KMP Artists	Associate
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NSW

AECOM	Associate
Arts On Tour	Associate
Arup Pty Ltd	Associate
Australia Council For The Arts	Associate
Australian Brandenburg Orchestra	Associate
Australian Chamber Orchestra	Associate
Bangarra Dance Theatre	Associate
Bell Shakespeare	Associate
Belvoir	Associate
CDP Theatre Producers Pty Ltd	Associate
Circle Music Circle Production	Associate
CMS Productions	Associate
Critical Stages	Associate
Enta Australasia	Associate
Four Winds Festival	Associate
Independent Thinking	Associate
Legs On The Wall	Associate
Michel Consultancy	Associate
Musica Viva	Associate
Pegasus Venue Management	Associate
Performing Lines	Associate
Richard J Stuart	Associate
SeatAdvisor	Associate
Stalker Theatre Company	Associate
Sydney Dance Company	Associate
Sydney Writers' Festival	Associate
Synergy & Taikoz Ltd	Associate
TicketServ Asia Pacific Pty Ltd	Associate
WSP Parsons Brinckerhoff	Associate
Wyong Shire Council	Associate
Albury Entertainment Centre	Ordinary
Bathurst Memorial Entertainment Centre	Ordinary
Capitol Theatre Tamworth	Ordinary
Casula Powerhouse	Ordinary
Cessnock Community Performing Arts Centre	Ordinary
City Recital Hall Angel Place	Ordinary
Civic Precinct Theatre	Ordinary
Coffs Harbour Jetty Memorial Theatre	Ordinary
Cube Systems	Ordinary
Dubbo Regional Theatre and Convention Centre	Ordinary

Glen Street Theatre	Ordinary
Griffith Regional Theatre	Ordinary
Hurstville Entertainment Centre	Ordinary
Illawarra Performing Arts Centre	Ordinary
Joan Sutherland Performing Arts Centre	Ordinary
Laycock Street Community Theatre	Ordinary
Manning Entertainment Centre	Ordinary
Monkey Baa Theatre Company	Ordinary
NIDA Parade Theatres	Ordinary
NORPA, Northern Rivers Performing Arts	Ordinary
Orange Civic Theatre	Ordinary
Queanbeyan Performing Arts Centre	Ordinary
Riverside Theatres Parramatta	Ordinary
Seymour Centre	Ordinary
Shoalhaven Entertainment Centre	Ordinary
Sutherland Entertainment Centre	Ordinary
Sydney Opera House	Ordinary
Sydney Theatre	Ordinary
The Art House	Ordinary
The Crossing Theatre	Ordinary
The Glasshouse Port Macquarie	Ordinary
Wagga Wagga Civic Theatre	Ordinary

NT

Darwin Festival	Associate
Araluen Arts Centre	Ordinary
Darwin Entertainment Centre	Ordinary

NEW ZEALAND

Auckland Live	Associate
Creative New Zealand	Associate
EVANZ	Associate
Performing Arts Network New Zealand	Associate

QLD

Artslink Queensland	Associate
Circa	Associate
Cre8ion	Associate
Dancenorth	Associate
Queensland Theatre Company	Associate
Ungerboeck Software International	Associate
BEMAC - Brisbane Multicultural Arts Centre	Ordinary
Brisbane Powerhouse	Ordinary
Brolga Theatre	Ordinary
Burdekin Theatre	Ordinary
Cairns Civic Theatre	Ordinary
Empire Theatre	Ordinary
Gladstone Entertainment Convention Centre	Ordinary
Ipswich Civic Centre	Ordinary
Judith Wright Centre of Contemporary Arts	Ordinary

Lake Kawana Community Centre	Ordinary	Drum Theatre	Ordinary
Logan Entertainment Centre	Ordinary	Eastbank Centre - Riverlinks Venues	Ordinary
Mackay Entertainment & Convention Centre	Ordinary	Frankston Arts Centre	Ordinary
Mount Isa Entertainment and Tourism Venues	Ordinary	Geelong Performing Arts Centre	Ordinary
Pilbeam Theatre	Ordinary	Hamilton Performing Arts Centre	Ordinary
Queensland Performing Arts Centre	Ordinary	Her Majesty's Theatre	Ordinary
QUT Gardens Theatre	Ordinary	Karralyka Centre	Ordinary
Redland Performing Arts Centre	Ordinary	Kingston Arts Centre	Ordinary
SunPAC	Ordinary	Kyneton Arts Centre	Ordinary
The Arts Centre Gold Coast	Ordinary	Latrobe Performing Arts Centre	Ordinary
The Events Centre	Ordinary	Lighthouse Theatre	Ordinary
Townsville Civic Theatre	Ordinary	Malthouse Theatre	Ordinary
University of Southern Queensland	Ordinary	Melbourne Recital Centre	Ordinary
NARPACA	Reciprocal	Melbourne Theatre Company	Ordinary
SA		Mildura Arts Centre	Ordinary
Adelaide Fringe	Associate	Monash University Academy of	
Australian Dance Theatre	Associate	Performing Arts	Ordinary
Country Arts South Australia	Associate	National Theatre	Ordinary
Windmill Theatre	Associate	Portland Arts Centre	Ordinary
Adelaide Festival Centre	Ordinary	Swan Hill Town Hall Performing Arts and	
Barossa Arts & Convention Centre	Ordinary	Convention Centre	Ordinary
Golden Grove Arts Centre	Ordinary	The Alex St Kilda	Ordinary
Marion Cultural Centre	Ordinary	The Cube Wodonga	Ordinary
Murray Bridge Town Hall	Ordinary	Wangaratta Performing Arts Centre	Ordinary
Playford Civic Centre	Ordinary	West Gippsland Arts Centre	Ordinary
The Hopgood Theatre	Ordinary	Whitehorse Performing Arts Centre	Ordinary
South Australian Presenters Association	Reciprocal	Theatre Network Australia	Reciprocal
TAS		VAPAC	Reciprocal
Terrapin Puppet Theatre	Associate	WA	
Devonport Entertainment and		Ausdance WA	Associate
Convention Centre	Ordinary	Barking Gecko Theatre Co	Associate
Princess Theatre	Ordinary	Black Swan State Theatre Company	Associate
The Burnie Arts and Function Centre	Ordinary	Country Arts WA	Associate
Theatre Royal	Ordinary	JAM Creative	Associate
VIC		Perth International Arts Festival	Associate
APRA AMCOS	Associate	Yirra Yaakin Theatre Company	Associate
Artefact Consulting Services	Associate	Albany Entertainment Centre	Ordinary
Artistic Merit	Associate	Arts Margaret River - Margaret River	
Back To Back Theatre	Associate	Cultural Centre	Ordinary
Boroondra City Council	Associate	Broome Civic Centre [Shire of Broome]	Ordinary
Bunjil Place	Associate	Bunbury Regional Entertainment Centre	Ordinary
Footscray Community Arts Centre	Associate	Carnarvon Civic Centre	Ordinary
Live Performance Australia	Associate	City of Karratha	Ordinary
Lucy Guerin Inc	Associate	Don Russell Performing Arts Centre	Ordinary
Marshall Day Entertech	Associate	Esperance Civic Centre	Ordinary
Melbourne International Comedy Festival	Associate	Goldfields Arts Centre	Ordinary
Merryn Carter Consulting	Associate	His Majesty's Theatre	Ordinary
Opera Australia	Associate	Koorliny Arts Centre	Ordinary
Polyglot Theatre	Associate	Mandurah Performing Arts Centre	Ordinary
Randall Arts Management	Associate	Matt Dann Theatre & Cinema	Ordinary
Regional Arts Victoria	Associate	Moora Performing Arts Centre	Ordinary
Rob Gebert	Associate	Queens Park Theatre	Ordinary
Schuler Shook Theatre Planners	Associate	University Theatres - University of	
Venue Management Services	Associate	Western Australia	Ordinary
Arts Centre Melbourne	Ordinary	WA Venues & Events Pty Ltd	Ordinary
Benalla Performing Arts & Convention Centre	Ordinary	CircuitWest	Reciprocal
Capital Venues and Events	Ordinary	LIFE MEMBER	
Clocktower Centre	Ordinary	David Gration	Life
Colac Otway Performing Arts and		John Lamb	Life
Cultural Centre	Ordinary	Simon Dawkins	Life
Darebin Arts and Entertainment Centre	Ordinary		

APACA 2015 ANNUAL CONFERENCE AND PAX

AUGUST 2015

August saw APACA venture to Sydney for **Mobilise**, the 29th **APACA Annual Conference** and the inaugural **Performing Arts Exchange (PAX)**. Carriageworks was the venue for both events and the wonderful foyer and Cornerstone Café were great hubs to catch up and have those all-important conversations.



PAX has been in the discussion and planning stage for a few years, so it was wonderful to see the first national networking and tour development event come together, produced by APACA. The market forum was a mix of ready to tour and in development productions with programmers, presenters and producers all present.

Curated by an industry panel through an expression of interest process over 50 producers and

performance-makers presented at the Performing Arts Exchange in a variety of formats – **Five Minutes of Fame** (an elevator pitch of the work), **Good to Go** (pitches of tour-ready productions) and **Let's Keep Talking** (a relaxed couch interview exploring the Producer's future projects or next big idea). **Encounter Sessions** allowed for a more intimate dialogue between producer and presenter and the **Watch This Space** live excerpts gave delegates a taste of the work on offer.



LEFT: **Robyn Archer**. MIDDLE: **Carriageworks** - Venue for Mobilise. RIGHT: The entertainment: **Peter Ross, Jeremy Miller, Brad Rush, Ryan Taaffe**

The first day was lead by **MC Robyn Archer**, with great performances by **The Cambodian Space Project, Erth Visual** and **Physical Inc.**, along with updates from Touring Co-ordinators and concluding with welcome drinks hosted by APACA President **Anne-Marie Heath** and **Ian English** from Principal Partner, **TicketServ**.

Day two was MC'd by **David Williams** who kept the busy schedule on track until the final session, which focused on the major companies and was followed with further networking drinks.

Across the two days we heard from regional companies and producers from every State and Territory covering everything from children's theatre to dance, drama, puppetry and music - there was something for everyone.

We received valuable feedback from our survey on what APACA needs to focus on in the future, including what happens post PAX - which will be looked at closely following PAX 2016 in Melbourne.

Midweek saw the kick off of the 29th annual APACA conference entitled **Mobilise - Creating Momentum**. The two days centred around professional development, where we welcomed many new industry faces. During this time, speakers provoked, explored and debated how we revitalise both our sector and our practices.

We were all inspired by **Michael Kaiser**, an international arts management guru who has turned around many organisations and built sustainable business models founded on artistic merit. Michael reminded us that in the commercial world we can increase productivity but in the arts, a string quartet will always have 4 players. We saw that big ideas don't necessarily mean big budgets.

We heard from some of Australia's great leaders within the arts; **Lyndon Terracini AM, Louise Heron AM, Anna Marsden** and **Mary Valentine AO** all of whom have instituted change in their organisations in order to maximise innovation and creative excellence.



Nicola Gunn | Piece for Person and Ghetto Blaster **Photo: Sarah Walker**

APACA ANNUAL 2015 CONFERENCE

CONTINUED

The issues around presenter programming were unpacked with **Merryn Carter** and **Martin O'Shannessy** (former CEO of Newspoll and currently) Partner of OmniPoll), who shared the secrets of surveys so we could ask the right questions of the right people in the right manner in order to get the right answers.

We heard the latest from the Australia Council by **Tony Grybowski**, and careers were shaped by **Tony Grierson** from Aegeus Executive in one of the break out toolbox sessions. Building authentic community engagement relationships within our community to develop audiences was also explored.

International venue consultant **Duncan Webb** lead us through the balancing act of Hiring vs Presenting and Income vs Art, and **Greg Randall** shone light on how to maximise the use of our performing arts centres while maintaining the brand.

A wonderful 'Welcome to Sydney' reception was hosted by **Lord Mayor Clover Moore** at the Sydney Town Hall in the evening, and many delegates took advantage of the free evening to see a performance.

The final day of the week included a session on how we build audience development strategies for Aboriginal and Torres Strait arts. Facilitated by **Rhoda Roberts** AO with a panel comprising **Amanda Coombe**, **Rachael Maza**, **Guy Boyce**, **Lydia Miller** and **Jody Evans**, great discussion and debate was held. Amanda and Lydia from the Australia Council also gave an update on their latest research, which explored challenges and opportunities for the Aboriginal and Torres Strait Islander arts sector to build audiences.

Leadership and what it takes to be a great leader was discussed with **Matt Cowdry**, and **Wendy McCarthy** AO, **David Magill** and **Paul Oosting** explained how we mobilise our industry and improve our advocacy. Building on this theme, the final keynote speaker for the APACA conference, **Mark Textor**, focused on political strategy.

The conference dinner was a highlight, held on the forecourt of the Sydney Opera House, sitting under the sails and gazing at the Harbour Bridge. **Wendy Harmer** led us on a fun evening of laughter and anecdotes.

The entertainment was a surprise to many as a few of our own leapt out of the crowd and led us through a Broadway medley. **Ryan Taaffe**, **Peter Ross**, **Graeme Russell** and **Jeremy Miller**, accompanied by **Brad Rush**, showed what exceptional talent we have amongst our members - not only as great arts administrators but performers too.

Conferences couldn't occur without sponsors, so special mention must go to: **TicketServ**, who joined APACA as Principal Partner for the 2015 conference, and our 2015 Venue Partner, **Carriageworks**.

We also thank **The NW Group** and our government partners **Australia Council for the Arts**, **Arts NSW**, **Creative Victoria**, **Arts SA** and **Department of Culture and the Arts WA**.

Many thanks to those who work so hard behind the scenes to ensure events like PAX and the Conference are seamless for all the delegates. **Katherine Connor**, **Alison Welburn**, **Suzie Frankie** and **Mel Colvin**, the team at **Carriageworks** and for **Bronwyn Edinger** who managed to keep the whole week on track, APACA salutes and thanks you greatly.

I have no doubt that all those who attended the conference explored thoroughly how to mobilise our organisations, our communities, our audiences, our policy-makers and of course, ourselves.





2015 DROVER AWARDS

SYDNEY OPERA HOUSE

Celebrating touring excellence and the skill and expertise required to tour successfully, the **2015 Drover Awards** were presented as part of the conference dinner at the magnificent Sydney Opera House.

The announcement of the Drover Awards saw very worthy winners. Congratulations to the 2015 Winners:

TOUR OF THE YEAR (Producer)

1984, shake & stir theatre co.

TOUR OF THE YEAR (Tour Coordinator)

Artslink Queensland

TOURING LEGEND

Monkey Baa Theatre Company

PERFORMING ARTS CENTRE OF THE YEAR

Mackay Entertainment & Convention Centre

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. The 2015 winner of Drover Award 'Tour of the Year' 2015 was **1984** by **shake & stir theatre co.** with Tour Coordination by **Artslink Queensland**. The judging panel noted that the tour for 1984 was bold and imaginative with first class production values and that shake & stir were a passionate company with highly dedicated staff.

Other finalists for Drover Award 'Tour of the Year' 2015 included: Pete the Sheep (Monkey Baa Theatre Company & Arts on Tour) and The Magic Hour (Deckchair Theatre Company & Performing Lines WA).

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. The 2015 winner of Performing Arts Centre of the

Year was **Mackay Entertainment & Convention**

Centre. It was noted that the Mackay Entertainment and Convention Centre had an innovative community engagement program, strong commitment to indigenous programming, and very helpful staff guided by the excellent leadership from Mark Fawcett.

Other finalists for Drover Award 'Performing Arts Centre of the Year' 2015 included: Bathurst Memorial Entertainment Centre, Colac Otway Performing Arts & Cultural Centre, Merrigong Theatre Company, NORPA and Whitehorse Performing Arts Centre.

APACA TOURING LEGEND 2015

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. Following lengthy consideration of an extensive list of candidates, the APACA board voted unanimously in favour of awarding **Monkey Baa Theatre Company** the Touring Legend Drover Award for 2015.

The APACA Board noted the Company's commitment to developing and touring high quality productions for children and young people over many years. Their continued contribution to the industry through participation in committees and events, willingness to share knowledge and experience for the betterment of the industry at large was widely recognised and appreciated.

Monkey Baa have shown leadership amongst Australian producers, and all who come in contact with the company remark on how good they are to work with. We hope this award goes some way to acknowledging and celebrating the effort and dedication to the national performing arts industry that they have made.



FROM LEFT: 1. Dinner MC **Wendy Harmer** and Principal Partner TicketServ CEO, **Ian English** 2. DJ Extraordinaire **Harley Stumm** 3. Tour of the Year Winners, representatives from **Artslink Queensland** 4. Andrew Bobeldyk Accepting the award for Performing Arts Centre of the Year for **Mackay Entertainment & Convention Centre & Events** 5. Touring Legends 2015 **Monkey Baa Theatre Co.**



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Cover image: **The Rabbits** | Robert Mitchell | Opera Australia and Barking Gecko Theatre Company co-production | **Photo:** Jon Green