

The APACA logo is located in the top left corner. It consists of the word "APACA" in a bold, white, sans-serif font, set against a black rectangular background. This black rectangle is itself set within a larger red rectangular frame. A thin white diagonal line cuts across the bottom of the black rectangle.

**APACA**

The background of the entire page is a black and white photograph of a performance. It depicts several figures, likely dancers, in dynamic, expressive poses. They are wearing long, flowing, translucent fabrics that create intricate, smoke-like patterns around their bodies. The lighting is dramatic, highlighting the figures and the textures of the fabric against a dark background.

# **Connecting People to Performance**

**ANNUAL REPORT 2016-2017**

# Vision

All Australian communities are connected to stories that shape and reflect their lives, their culture and the places in which they live.

# Purpose

APACA's purpose is to support and represent performing arts presenters and creators in Australia by providing leadership, building capacity and facilitating relationships that strengthens the connection between the art and the audience.

# Roles

## CONNECTION

We connect performance makers and presenters to create shared understanding and mutually beneficial outcomes that support the presentation and mobility of performing arts activity.

## LEADERSHIP

We identify key industry issues and set the agenda to progress those issues, both independently and through collaborative action with strategic allies. We promote the value, and advocate for the needs of people and organisations in the performing arts industry.

## CAPACITY

Yours and ours - We provide information to help individuals and organisations in our membership develop best practice in presenting and audience development. We undertake activity that builds our knowledge and operational resources.

# Goals

**BEST PRACTICE** - All APACA members enact best practice in the presentation of performing arts.

**CAPACITY** - All APACA members have increased capacity.

**NETWORK** - APACA's network is strong, inclusive, proactive and expanding

**POSITION** - APACA holds a strong and valued leadership position on a national and international stage.

**EFFECTIVE** - APACA is well-resourced, stable, sustainable and effective.



## PRESIDENT'S REPORT

*The 2016 /2017 year has seen APACA go from strength to strength with membership increasing and stronger relationships being developed between stakeholders and networks that support the business of performing arts.*

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The conference and Performing Arts Exchange in Melbourne was a great success and saw the biggest attendance to date across both events. The conference has become a key professional development event within the performing arts industry, while the Performing Arts Exchange has become a key market for the performing arts in a national context. We all had a chance to hear some incredible speakers, from leading social entrepreneur Lord Andrew Mawson to strategist consultant John Knell, as they addressed the conference theme, "What is the New Normal?".

The APACA Board welcomed new Board members Michelle Pearce representing NSW and Robyn Birrell representing Victoria. Special thanks need to go to Karen Paterson and Andrew Russo who moved on during the year.

Many presenters and producers found it to be a tough year, with the reality of reduced income, either through government funding or from venue owners, impacting their operations. As we learn to work in this new world, looking at other income streams to support our businesses and becoming more innovative to deliver the performing arts to our communities, partnerships have become even more vital to the success and strength of the performing arts industry. We have seen partnerships developing in the industry with many presenters also now taking on a producing role, as well as working with producers to develop a new piece of work.

Over the last 12 months APACA has listened to the members to ensure greater communication, with regular newsletters, currently developing a resource database and developing a greater indepth understanding of the industry with a focus on the collection of data.

A special thanks to Rick and his incredible commitment to leading APACA as the Executive Director over the last 12 months, as well as to his team (Katherine Connor and Liz Lewis) for their professionalism and for always being only a phone call away to all of us. APACA continues to evolve, refining and refocusing its direction. I thank my fellow Board members for their involvement in many teleconferences and discussions and for all the time you have contributed to supporting and developing the organisation.

Special thanks to our key supporters and partners from our State and Federal Government partners and to APACA's Principal Partner, TicketServ.

I would like to thank the members of APACA for their contribution to the association. Our strong network allows us to be connected and feel less isolated within our organisations. Sharing our collective knowledge and experience is a major part of this vital organisation, that not only provides support, but represents the interests of us all and the communities we serve in the bigger national picture.

APACA is strengthening the arts ecology. We are transforming tenuous links into bold connections, changing attitudes and creating meaning about the purpose of what we do. APACA is investing in and shaping the future of performing arts in Australia.

**Anne-Marie Heath**

President







## EXECUTIVE DIRECTOR'S REPORT

*APACA's influence is significant, our network is broad and ever increasing, and the capacity building services we provide for the performing arts right across Australia are lifting the bar and driving change that better serve presenters, performance makers and ultimately audiences.*

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How have we done this in the last 12 months?

- We delivered our national Performing Arts Exchange and conference which continues to grow in reach, stature and outcomes. In 2016, we achieved a satisfaction rating of 93%, with 96% of respondents saying the conference and PAX was well organised. 80% of producers pitching at PAX indicated that they made new connections/relationships from which they expected to benefit in the future; 89% stated that they received interest in a project, collaboration or tour as a result of their attendance at PAX and 74% noted that they established a tour as a result of their attendance.
- We commenced a project in partnership with CircuitWest to present our biennial benchmarking reports in an on-line, interactive, searchable format to better meet member needs.
- We've made significant progress in developing a new online membership platform to improve the user interface and overall communication with members.
- In partnership with Performing Lines and BlakDance, APACA contributed to the development of the Performing Country project; an initiative to connect First Nations people with presenters in their community, which will roll out in 2018.
- APACA was also invited to participate in the BlakDance Presenter Series during the Yirramboi First Nations Arts Festival - a deeply rewarding and insightful experience.
- APACA was a guest of the China Association of Performing Arts (CAPA) at the China International Performing Arts Fair, presenting an overview of our association and the Australian performing arts landscape. We also brokered connections between CAPA, the Arts Centre Melbourne and Asiatopa.
- At the invitation of the Canada Council, APACA was represented at the International Arts Managers Association's (IAMA) conference in Toronto as well as CINARS (another international arts market) and the Canadian Arts Presenting Association (CAPACOA) conference in Montreal.
- In partnership with CAPACOA, APACA coordinated a day-long meeting including a group of our members and seven of our Canadian counterparts who were attending the Yirramboi Festival in Melbourne. This was a great information sharing session that discussed similarities and differences between our two countries with regard to touring and programming.
- Connections deepened with our friends from the Korean Culture and Arts Centers Association (KoCACA) where I returned as a guest to the Jeju Haevichi Arts Festival for a second time.
- APACA was represented as part of Dance Massive at a Regional Presenters Roundtable meeting to strategise about the opportunities and challenges in presenting contemporary dance in non-metropolitan centres.
- APACA has also been represented or has delivered sessions at several other markets and showcases across the country including the inaugural Showbroker, WA Showcase, arTour's Queensland Touring Showcase & Showcase Victoria.
- We've built strong rapport with the Federal Minister for Communication and the Arts, Mitch Fifield, directly connecting industry representatives with the Minister in an informative round-table meeting to discuss key issues.

Over June and July I was exceedingly grateful to be selected as a Fellow of the DeVos Institute of Arts Management. Together with 19 international arts management leaders, over a month-long program, I dove into Michael Kaiser's model for managing arts organisations known as The Cycle. This was a rare and luxurious opportunity to be deeply immersed in learning from arts managers and institutions of extraordinary calibre - this experience still resonates fully, and processing and sharing the imbued information is my challenge over the next two years of the fellowship.

I am constantly mindful of how the experiences that I am exposed to and information I gather from across the country, and increasingly the world, benefits members. Being informed of industry trends and having connections with global networks and arts managers means there is a flow of information, ideas and thought leadership that feeds into every aspect of APACA's core business. Accordingly, members can be confident that the services provided by APACA are at the forefront of contemporary arts management practice.

Over the last ten years APACA has grown on several fronts. Conference attendance has increased by over 200%, annual turnover has increased by 333% and membership has increased by 67%. Indeed we've welcomed 21 new members this year alone.

This reflects APACA's relevance as an organisation that is both leading and delivering a cultural need. Our impact sees presenters increasingly recognise the importance of connecting with their community, artists and touring partners. Many have established programming plans and engagement strategies that build and invest in a sustainable future for the sector.

This year has been about making connections and redefining APACA's direction.

Over the last 12 months we've ensured that your voice is represented in many forums, guaranteeing that issues specific to your business and practice are shared, heard and understood. This is how we expand your circle of influence and build awareness and support for what you do on a daily basis.

None of this would have been possible without the tireless efforts of Katherine Connor, APACA's extraordinary Program Manager and Event Producer - there is no equal. I also acknowledge the continued contribution of the Board whose time and effort is so often unrecognised.

In light of this growth and the critical importance of our role as a connector, in 2016 APACA undertook an internal strategic review to better articulate its purpose and to refine its core roles and goals, focussing on connection, leadership and capacity building.

This follows the endorsement from the membership at the 2015 AGM to establish a new name for APACA, and accordingly, strategic discussions have resulted in plans for changes to our board structure, constitution and name. This will define and shape a new identity for APACA and responds to our inclusive approach to membership, reflecting our key role as a connector for artists, producers, government, presenters and audiences. Indeed it will mark a new beginning and strength for APACA.

In closing, I note a recent comment by one of our members, who having only been in Australia for five years, remarked how significantly the landscape had changed even in that time. She stressed how direct conversations and relationships are the way that she now connects with our industry. These words signify to me our success in changing the way presenters and producers relate.

APACA is transforming the way our industry connects and the way we connect to audiences. As a member of APACA, together we are providing leadership, building capacity and facilitating relationships that strengthen the connection between the art and the audience.



**Rick Heath**  
Executive Director



# BOARD OF MANAGEMENT

## BOARD MEETING ATTENDANCES

### Meeting Dates

11 August 2016 | 25 October 2016 | 8 December 2016 | 16 February 2017 | 12 May 2017 | 29 June 2017

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	3	3
David Barrett	Treasurer	SA	6	5	1
Sue Donnelly	Board Member	QLD	6	1	5
Peter Owens	Board Member (observer)	QLD	6	3	3
Greg Leong	Board Member	TAS	6	5	1
Rob Lines	Board Member	WA	6	5	1
Michelle Pearce	Board Member	NSW	6	3	3
Robyn Birrell	Board Member (from 28.3.2017)	VIC	2	2	0
Karen Patterson	Resigned 25 Jan 2017	VIC	3	2	1
Andrew Russo	Resigned 15 March 2017	SA	4	2	2

### Finance Committee Meeting Dates

14 October 2016 | 1 December 2016 | 10 February 2017 | 5 May 2017 | 9 June 2017

Committee Member	Position		Eligible to attend	Attended	Apology
David Barrett	Chair		5	5	0
Anne-Marie Heath	Member		5	5	0
Kerry Saul	Member		5	5	0







## TREASURER'S REPORT

*The year 2016/17 was a challenging year financially for APACA. The biggest financial challenge resulted from a shift in the funding environment surrounding the 2016 Melbourne Conference. Historically, APACA has received project funding support from the Australia Council for the Arts for its annual conference. The usual request process was submitted leading up to the 2016 Conference and there was no indication that the Australia Council would not continue its annual financial support of APACA's Conference. Notification from the Australia Council that the 2016 Conference would not be supported was received too late for related expenditure adjustments to be made. As a result, there was an unbudgeted deficit.*

Despite the financial deficit that resulted, both the Melbourne PAX and Conference were very successful events for APACA. They demonstrate the organisation's ongoing commitment to both connecting people with performance and professional development for all members.

The funding shortfall from the conference presented an unplanned deficit of approximately \$35k to the Board late in 2016. However, through tightly controlled expenditure, conference food and beverage cost negotiations and strong performance in capital growth in APACA's investment portfolio, APACA delivered an operational surplus of \$2,133 for 2016/17. The budgeted surplus for 2016/17 was \$12 therefore the end of financial year surplus provided a surplus variance of \$2,121 on budget.

Increased sponsorship income for the 2016 Conference, increased membership income and a reduced aged receivables balance at 30 June 2017 demonstrate some of the positive outcomes that have been achieved from having additional contract staffing resources available to APACA during the year.

Membership income for 2016/17 ended approximately \$9k above of the original budget thanks to new members joining the organisation and leveraging member savings on conference and PAX attendance fees.

Interest earned from APACA's investment portfolio was approximately \$15k less than budgeted. However, the portfolio experienced significant capital growth in the second half of the financial year of approximately \$80k in unrealised capital gains.

This enabled APACA to realise sufficient market gain to produce an operational surplus whilst retaining capital growth within the portfolio across the financial year equal to \$59,401.

APACA remains in a very strong financial position with total equity of \$940,809 and 2017/18 should continue to strengthen this position with another budgeted surplus.

I would like to thank the commitment and output of my colleagues, Anne-Marie Heath and Kerry Saul, who served on APACA's Finance Committee during the past financial year. The committee's robust discussions regarding both existing and future budgets delivered sound advice and recommendations for the full Board's consideration. The Finance Committee would like to thank Rick Heath for once again providing excellent financial management as Executive Director of APACA during 2016/17 as well as Ariana Troiani for her bookkeeping services assisting Rick with managing APACA's finances.

**David Barrett**  
Treasurer







## FINANCIALS 2016 - 2017

### Statement of Profit or Loss and Other Comprehensive Income For the Year Ended 30 June 2017

	2017 \$	2016 \$
Revenue	503,159	537,926
Consultants and contractors' fees	(151,061)	(195,052)
Conference expenses	(311,304)	(148,976)
Other	(38,661)	(68,001)
Impairment loss on available-for-sale financial asset	-	(9,998)
<b>Surplus / (Deficit) before income tax</b>	<b>2,133</b>	<b>16,814</b>
Income tax expense	-	-
<b>Surplus / (Deficit) for the year</b>	<b>2,133</b>	<b>16,814</b>

#### 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	64,252	(21,478)
Reclassification adjustment upon impairment of available-for-sale financial assets	-	9,998
Reclassification adjustment upon derecognition of available-for-sale financial assets	(4,851)	-
<b>Other comprehensive income for the year</b>	<b>59,401</b>	<b>(11,480)</b>
<b>Total comprehensive income attributable to the association</b>	<b>61,534</b>	<b>5,334</b>

### Statement of Financial Position as at 30 June 2017

	2017 \$	2016 \$
<b>ASSETS</b>		
<b>Current Assets</b>		
Cash and cash equivalents	156,412	130,471
Trade and other receivables	14,470	74,857
Other assets	86,980	43,133
<b>Total Current Assets</b>	<b>257,862</b>	<b>248,461</b>
<b>Non Current Assets</b>		
Financial assets	893,361	782,429
<b>Total Non Current Assets</b>	<b>893,361</b>	<b>782,429</b>
<b>Total Assets</b>	<b>1,151,223</b>	<b>1,030,890</b>
<b>LIABILITIES</b>		
<b>Current Liabilities</b>		
Trade and other payables	12,803	20,617
Other financial liabilities	197,611	130,998
<b>Total Current Liabilities</b>	<b>210,414</b>	<b>151,615</b>
<b>Total Liabilities</b>	<b>210,414</b>	<b>151,615</b>
<b>Net Assets</b>	<b>940,809</b>	<b>879,275</b>
<b>MEMBERS' FUNDS</b>		
Reserves	847,374	782,973
Accumulated funds	93,435	96,302
<b>TOTAL MEMBERS' FUNDS</b>	<b>940,809</b>	<b>879,275</b>

# PATA REPORT

## PERFORMING ARTS TOURING ALLIANCE

### PATA National Touring Forum

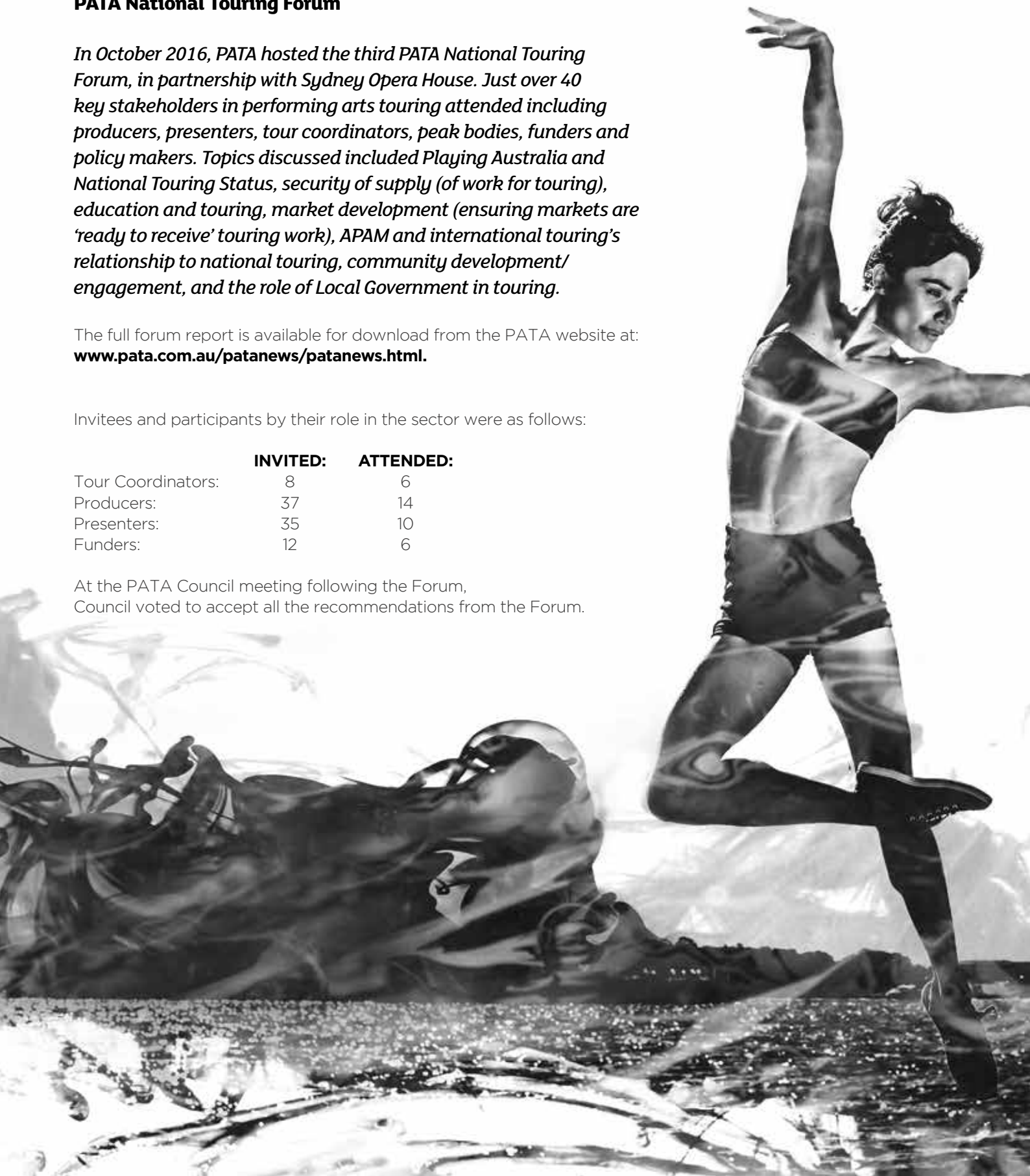
*In October 2016, PATA hosted the third PATA National Touring Forum, in partnership with Sydney Opera House. Just over 40 key stakeholders in performing arts touring attended including producers, presenters, tour coordinators, peak bodies, funders and policy makers. Topics discussed included Playing Australia and National Touring Status, security of supply (of work for touring), education and touring, market development (ensuring markets are 'ready to receive' touring work), APAM and international touring's relationship to national touring, community development/engagement, and the role of Local Government in touring.*

The full forum report is available for download from the PATA website at: [www.pata.com.au/patanews/patanews.html](http://www.pata.com.au/patanews/patanews.html).

Invitees and participants by their role in the sector were as follows:

	INVITED:	ATTENDED:
Tour Coordinators:	8	6
Producers:	37	14
Presenters:	35	10
Funders:	12	6

At the PATA Council meeting following the Forum, Council voted to accept all the recommendations from the Forum.



## National Touring Measurement Framework

In December 2016, PATA applied for multi-year Catalyst funding to implement the National Touring Measurement Framework, following our one-year pilot project in 2016. In April 2017, we learned this application was not successful, despite being highly scored by the assessment panel. Further funding options are now being discussed with a range of Federal and State Government agencies, as well as universities.

## ShowBroker

The new national touring market resulting from PATA's expression of interest process, ShowBroker, was held in Adelaide February 27 – March 1 2017. Over

200 participants enjoyed 39 pitches from a diverse range of tour-ready performing artists and companies in the surrounds of the Adelaide Festival Centre. PATA has recently received and is now reviewing the evaluation report of the market based on the set of KPIs negotiated and agreed with PATA Council members.



**Merryn Carter**  
Executive Officer

*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 (Australian Performing Arts Centres Association), RAA (Regional Arts Australia), AMPAG (Australia Major Performing Arts Group) and 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.*

## PATA COUNCIL AT JULY 2017:

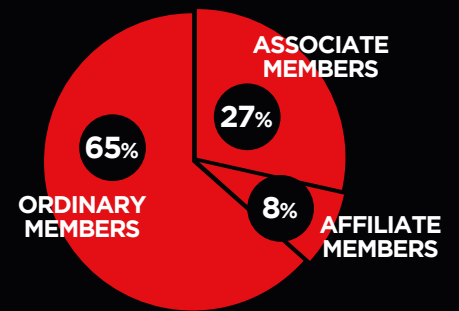
**John Oster**, Executive Director RAA  
**David Barrett**, Manager Business Enterprises and Communications, Gawler  
**Nicole Beyer**, Executive Director Theatre Network Australia  
**Lee-Anne Donnelly**, Producer Far and Away Productions  
**Luke Harriman**, Creative Broker, ArTour  
**Rick Heath**, Executive Director APACA  
**Anne-Marie Heath**, Chair APACA  
**Peter Owens**, Manager Arts and Heritage Rockhampton Regional Council  
**Steve Saffell**, CEO Country Arts SA  
**Bethwyn Serow**, Executive Director AMPAG  
**Anne Dunn**, Executive Director Sydney Dance Company  
**Rachel Healy**, Independent Chair  
**Merryn Carter**, Executive Officer.



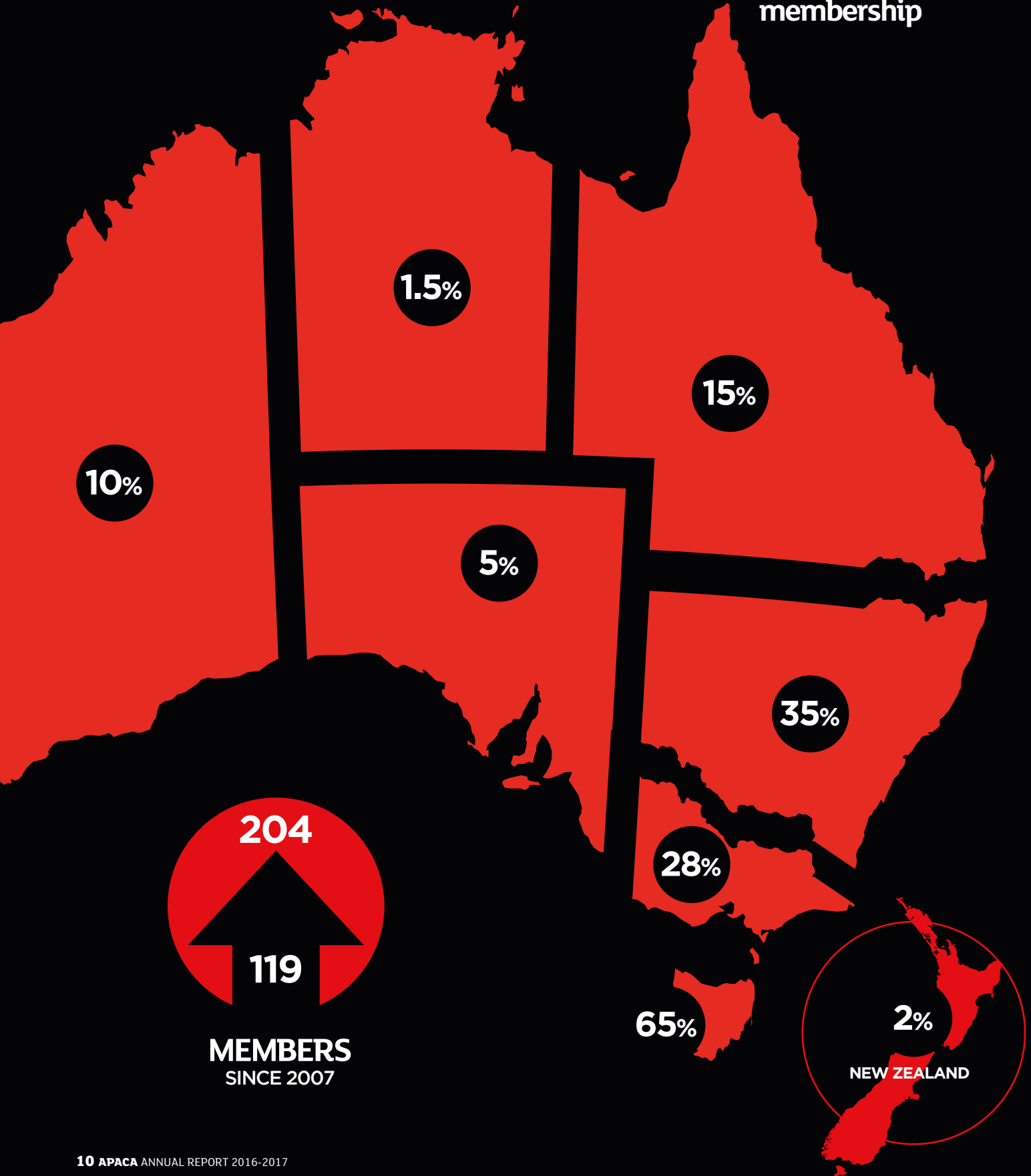




## MEMBERS 2017



## membership



## MEMBERS SINCE 2007

<b>ACT</b>		NORPA, Northern Rivers Performing Arts	Ordinary
<hr/>		Orange Civic Theatre	Ordinary
Canberra Theatre Centre	Ordinary	Pegasus Venue Management	Affiliate -
Street Theatre	Ordinary		Tier Two
<b>NSW</b>		Performing Lines	Associate
<hr/>		Queanbeyan Performing Arts Centre	Ordinary
Albury Entertainment Centre	Ordinary	Richard J Stuart	Affiliate -
Arts On Tour	Associate		Tier One
Arup Pty Ltd	Affiliate -	Riverside Theatres Parramatta	Ordinary
	Tier Two	SeatAdvisor	Affiliate -
Australia Council For The Arts	Associate		Tier Two
Australian Brandenburg Orchestra	Associate	Seymour Centre	Ordinary
Australian Chamber Orchestra	Associate	Shoalhaven Entertainment Centre	Ordinary
Bangarra Dance Theatre	Associate	Spark Youth Theatre - Inner West Council *	Associate
Bathurst Memorial Entertainment Centre	Ordinary	Sutherland Entertainment Centre	Ordinary
Bell Shakespeare	Associate	Sydney Dance Company	Associate
Belvoir	Associate	Sydney Opera House	Ordinary
Bryan Brown Theatre *	Ordinary	Sydney Theatre Company	Ordinary
Casula Powerhouse	Ordinary	Sydney Writers' Festival	Associate
CDP Theatre Producers Pty Ltd	Associate	The Art House	Ordinary
Cessnock Community Performing Arts Centre	Ordinary	The Concourse	Ordinary
Circle Music Circle Production	Associate	The Crossing Theatre	Ordinary
City Recital Hall Angel Place	Ordinary	The Glasshouse Port Macquarie	Ordinary
Civic Theatre Newcastle	Ordinary	The Iona Performing Arts Centre *	Associate
CMS Productions	Associate	TicketServ Asia Pacific Pty Ltd	Affiliate -
Coffs Harbour Jetty Memorial Theatre	Ordinary		Tier Two
Critical Stages	Associate	Wagga Wagga Civic Theatre	Ordinary
Dubbo Regional Theatre and	Ordinary	Waverley Council - The Bondi Pavilion*	Ordinary
Convention Centre		Willoughby City Council*	Ordinary
Duet Productions Pty Ltd*	Associate	WSP Australia Pty Limited	Affiliate -
Ensemble Theatre *	Associate		Tier Two
Enta Australasia	Affiliate -	<b>NT</b>	
	Tier Two	<hr/>	
Entertainment Venues	Ordinary	Araluen Arts Centre	Ordinary
Flying Fruit Fly Circus*	Associate	Darwin Entertainment Centre	Ordinary
Four Winds Festival	Associate	The Darwin Festival Limited	Associate
Glen Street Theatre	Ordinary	<b>QLD</b>	
Goulburn Mulwaree Council*	Ordinary	<hr/>	
Griffith Regional Theatre	Ordinary	BEMAC - Brisbane Multicultural Arts Centre	Ordinary
Hurstville Entertainment Centre	Ordinary	Brisbane Powerhouse	Ordinary
Illawarra Performing Arts Centre	Ordinary	Brolga Theatre	Ordinary
Independent Thinking	Affiliate	Burdekin Theatre	Ordinary
	Tier One	Centre of Contemporary Arts Cairns	Ordinary
Joan Sutherland Performing Arts Centre	Ordinary	Charters Towers Regional Council	
Laycock Street Community Theatre	Ordinary	(World Theatre)*	Ordinary
Legs On The Wall	Associate	Circa	Associate
Lockhouse Productions*	Associate	Cre8ion	Associate
Manning Entertainment Centre	Ordinary	Dancenorth	Associate
Melrose Productions Entertainment	Associate	Empire Theatre	Ordinary
Michel Consultancy	Affiliate -	Gladstone Entertainment Convention Centre	Ordinary
	Tier One	Ipswich Civic Centre	Ordinary
Monkey Baa Theatre Company	Ordinary	Judith Wright Centre of Contemporary Arts	Ordinary
Musica Viva	Associate	Lake Kawana Community Centre	Ordinary
NIDA Parade Theatres	Ordinary		

Logan Entertainment Centre	Ordinary	Colac Otway Performing Arts and Cultural Centre	Ordinary
Mackay Entertainment & Convention Centre	Ordinary	Darebin Arts and Entertainment Centre	Ordinary
Moncrieff Entertainment Centre*	Ordinary	Drum Theatre	Ordinary
Mount Isa Entertainment and Tourism Venues	Ordinary	Footscray Community Arts Centre	Associate
NARPACA	Ordinary	Frankston Arts Centre	Ordinary
Pilbeam Theatre	Ordinary	Gasworks Arts Park	Ordinary
Queensland Performing Arts Centre	Ordinary	Geelong Performing Arts Centre	Ordinary
Queensland Theatre	Associate	Hamilton Performing Arts Centre	Ordinary
QUT Gardens Theatre	Ordinary	Her Majesty's Theatre	Ordinary
Redland Performing Arts Centre	Ordinary	Horsham Town Hall*	Ordinary
Setting Line Theatre Consulting *	Affiliate	ILBIJERRI Theatre Company	Associate
SunPAC	Tier One	Karralyka Centre	Ordinary
Tanks Arts Centre	Ordinary	Latrobe Performing Arts Centre	Ordinary
The Arts Centre Gold Coast	Ordinary	Lighthouse Theatre	Ordinary
The Events Centre	Ordinary	Live Performance Australia	Associate
Townsville Civic Theatre	Ordinary	Malthouse Theatre	Ordinary
Ungerboeck Software International	Affiliate - Tier Two	Marshall Day Entertech	Affiliate
University of Southern Queensland	Ordinary	Melbourne International Comedy Festival	Tier Two
<b>SA</b>		Melbourne Recital Centre	Associate
		Melbourne Theatre Company	Ordinary
Adelaide Festival Centre	Ordinary	Mildura Arts Centre	Ordinary
Adelaide Fringe	Associate	Monash University Academy of Performing Arts	Ordinary
Australian Dance Theatre	Associate	National Theatre	Ordinary
Barossa Arts & Convention Centre	Ordinary	Opera Australia	Associate
Country Arts South Australia	Associate	Portland Arts Centre	Ordinary
Golden Grove Arts Centre	Ordinary	Randall Arts Management	Affiliate
Marion Cultural Centre	Ordinary		Tier One
South Australian Presenters Association	Ordinary	Regional Arts Victoria	Associate
The Hopgood Theatre	Ordinary	Riverlinks Venues	Ordinary
The Paper Boats*	Associate	Rob Gebert	Affiliate - Tier One
Windmill Theatre	Associate	Schuler Shook Theatre Planners	Affiliate - Tier Two
<b>TAS</b>		Swan Hill Town Hall Performing Arts and Convention Centre	Ordinary
		The Cube Wodonga	Ordinary
Devonport Entertainment and Convention Centre	Ordinary	Theatre Network Australia	Associate
Princess Theatre	Ordinary	VAPAC	Ordinary
Terrapin Puppet Theatre	Associate	Wangaratta Performing Arts Centre	Ordinary
The Burnie Arts and Function Centre	Ordinary	West Gippsland Arts Centre	Ordinary
Theatre Royal	Ordinary	Whitehorse Performing Arts Centre	Ordinary
<b>VIC</b>		Wonderland Spiegeltent*	Ordinary
		Wyndham Cultural Centre	Ordinary
APRA AMCOS	Affiliate	<b>WA</b>	
	Tier Two		
Ararat Rural City Council*	Associate	Arts Margaret River Margaret River Cultural Centre	Ordinary
Artefact Consulting Services	Affiliate	Barking Gecko Theatre Co	Associate
	Tier One	Black Swan State Theatre Company	Associate
Arts Centre Melbourne	Ordinary	Broome Civic Centre [Shire of Broome]	Ordinary
Back To Back Theatre	Associate	Bunbury Regional Entertainment Centre	Ordinary
Benalla Performing Arts & Convention Centre	Ordinary	Carnarvon Civic Centre	Ordinary
Boroondra City Council	Associate	CircuitWest	Associate
Bunjil Place	Ordinary	City of Joondalup	Associate
Capital Venues and Events	Ordinary	City of Karratha	Ordinary
Clocktower Centre	Ordinary		



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 Theatre & Cinema  
Moora Performing Arts Centre  
Perth International Arts Festival  
Queens Park Theatre  
University Theatres - University of Western  
Australia  
WA Venues & Events PTY LTD  
Yirra Yaakin Theatre Company

Associate  
Ordinary  
Ordinary  
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Ordinary  
Associate

#### NEW ZEALAND

Creative New Zealand  
Performing Arts Network New Zealand  
Auckland Live  
EVANZ

Associate  
Associate  
Associate  
Associate

#### LIFE MEMBERS

David Gration  
Simon Dawkins  
Peter Owens  
John Lamb

\* denotes new member

# APACA / PAX REPORT 2016

*From 29 August to 1 September last year, APACA took over the Malthouse Theatre and the Arts Centre Melbourne for the second annual Performing Arts Exchange (PAX) and the 31st APACA Conference. The 2016 theme, “The New Normal”, reflected the mood of unpredictability which pervades the sector following a year of upheaval in the arts industry, particularly around tightening economic conditions and changes to federal funding mechanisms. PAX and the APACA conference explored ways in which the industry can be agile, resilient and responsive in this seemingly ongoing period of disruption.*

## PAX 2016

AUGUST/SEPTEMBER 2016

Principal Partner



*PAX 2016 built on the success of the inaugural market held at Carriageworks in 2015 and saw an expansion of the event. PAX 2016 had a stronger focus on bringing producers and presenters, together with specific networking and engagement strategies forming part of the program.*

PAX was once again a healthy 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, 56 producers, performance-makers and service organisations, presented at PAX in a variety of formats. Producers and performance-makers promoted their work in the following categories:

- **Five Minutes of Fame:** Emerging artists, producers and organisations had five minutes for an “elevator pitch” to introduce themselves, their work and their ambitions.
- **Good To Go:** 10 and 15 minute pitches of tour-ready productions (incorporating Q&A).
- **Watch This Space:** 10 minute production excerpts (shorter excerpts than 2015, but overall a greater number).
- **Encounter Sessions:** Individual break-out groups for experienced touring producers and performance-makers allowing for a more intimate dialogue with a small group of presenters. These were facilitated discussions run as break-out sessions.

PAX began with a Welcome to Country by Uncle Jack Charles, followed by addresses from both the APACA President and Executive Director. Robyn Archer AO was MC for PAX, and provided insightful commentary and also kept things moving along to schedule.

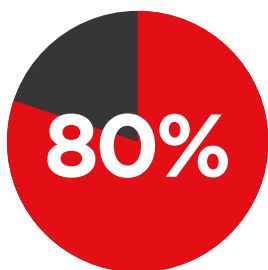
The first presentation of the day was a retrospective of Ilbiger Theatre Company’s 25 Years of “Bringing Black Stories to the Stage”. The current and past artistic directors of the company, along with the legendary Uncle Jack Charles as well as producers, spoke about the history of the company and plans for the future. Incidentally, about 30 delegates made the bus journey to Northcote Town Hall on the evening of Day Two of PAX to see Ilbiger’s production of Which Way Home, followed by a post-show discussion.

The two days of PAX 2016 included an assortment of pitches from numerous producers, service organisations and theatre makers. A wide range of genres and styles were represented, including cabaret, children’s theatre, circus, dance, puppetry and theatre.

Throughout PAX, delegates were visited by angels. The Climate Guardians, dressed elaborately as angels (complete with large wings), performed amongst delegates to highlight the vital role we can play to protect future generations against climate change.

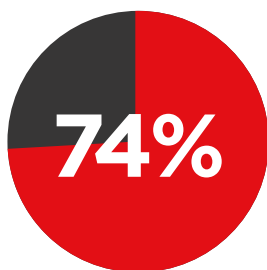
The Encounter Sessions proved popular opportunities to delve deeply into ideas about new projects and to participate in a more collaborative and open form of discussion. On Day One delegates attended “What a Presenter Wants”, featuring representatives from presenter/venue organisations who provided insights and tips to a Bagging Room packed with producers eager to get an edge in their dealings with presenting organisations. Bronwyn Edinger presented her “Ten





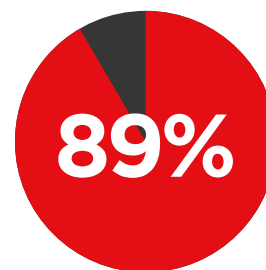
**OF PRODUCERS  
PITCHING AT PAX**

Indicated that they made new connections/relationships from which they expected to benefit from in the future.



**OF PRODUCERS  
PITCHING AT PAX**

Noted that they established (or expect to establish) a tour as a result of your attendance.



**OF PRODUCERS  
PITCHING AT PAX**

Stated that they received interest for a project, collaboration or tour as a result of their attendance at PAX.

TOP: **Rick Heath** at The Drover Awards  
MIDDLE: **Deborah Conway** and **Willy Zyglis**  
BOTTOM: **MC Miss Ellaneous** (aka Ben Graetz)

Tips for Program Planning”, while Annette Downs led discussion on “The Mysteries of National Touring”. Yet another session focused on community engagement, where delegates learned about strategies and activities for connecting with their communities

Delegates had many chances to socialise and network less formally, primarily at the Welcome Reception on Monday evening and the Networking Drinks on the Tuesday evening sponsored by TicketServ. There were also boisterous and buzzing morning and afternoon teas.

In addition to the Ilbjerri performance, delegates were also afforded the opportunity to see a performance of My Radio Heart (NORPA & Performing Lines) and the Fiery Maze (Malthouse Theatre), both being presented at the Malthouse throughout the week.

A new feature this year was the Producers’ Lounge. Following each PAX session, those producers and theatre makers who had just pitched were allotted a comfortable lounge and table (or “booth”) space where presenters could easily find them to discuss their project. This was a constant area of activity during breaks, and feedback for the idea was positive. Several producer organisations - Performing Lines, Critical Stages, Ensemble Theatre, Cre8ion and Shaun Parker & Company - took the opportunity to pay a premium in order to have a booth under their name for the duration of PAX.

We will continue to improve the way PAX runs based on feedback we have received over the last two years, with plans to make it an even more valuable event in 2017.





## APACA CONFERENCE

AUGUST/SEPTEMBER 2016

*The APACA Conference officially opened with the first of the keynote presentations given by the Melbourne Festival's Kath Mainland, who delivered an exceptional speech on change and leadership.*

From Wednesday focus shifted to the Arts Centre Melbourne for two days of positive and dynamic thought leadership with the APACA Conference theme: The New Normal. The conference featured many local and international industry experts who presented to, and facilitated discussion for, the hundreds of APACA members, colleagues and policy makers present.

We were all anticipating the contribution of Lord Andrew Mawson. His initial keynote concerned social entrepreneurship and leadership, a topic that formed the basis of his best-selling book: "The Social Entrepreneur". Lord Mawson engaged the delegates with an interesting angle on the role of government in arts, and how arts leaders need to see themselves as social entrepreneurs. In that role, it's important to remember that success does not start with policies, statistics or theory, but with passion, and by keeping people in mind, and telling personal stories.

Over the rest of Day One, delegates took in numerous other presentations from passionate and experienced leaders within the arts sector, who each offered unique insights and delivered relevant and thought provoking ideas on how to flourish, or survive, in the "new normal". Areas covered included "Arts and the Role of Government", "Dynamics of Touring Contemporary Music", "The Realities of Programming and Collaboration" and an audience development presentation entitled "What about the Audience? - The facts and figures of buyer behaviour".

The APACA Annual General Meeting was held early on Thursday morning, followed by a relevant and insightful presentation from change consultant and executive leadership coach Dr Jennifer Frahm. Dr Frahm spoke on surviving and thriving in the "New Normal". That was followed by a panel discussion on "Presenting First Nations Work", featuring arts leaders

Lydia Miller, Jackie Bailey, Hung-Yen Yang and Mandy Whitford.

The break-out sessions throughout the conference were well subscribed and the APACA staff and volunteers who guided delegates through the maze-like corridors of the Arts Centre witnessed many rooms full of engaged and passionate delegates.

The closing panel discussion considered the question, "Where to Next? The Past, Present and Future of Presenting". The panel featured Christine Dunstan, Anne-Marie Heath, David Anderson, Ben Graetz and John Knell, who all contributed to a spirited discussion, summing up the challenges posed by the exciting environment in which presenters and producers are currently operating.

Throughout the conference, John Knell, of the Intelligence Agency, acted as a "thinker in residence", attending almost every keynote and break-out session, and regularly updating all delegates with his views on what was being covered, and the issues that were leading to the deepest conversations. His concluding remarks were disruptive to the "old normal", proposing that the sector needs a new "north star". John suggested that this "north star" could be based on the concept of "cultural democracy". He implored everyone who came to APACA 2016 to sign up to create a more dynamic "new normal" for the sector.

On the Thursday evening, the APACA Conference Dinner was held at Zinc in Federation Square. Hosted with great flair and humour by Miss Ellaneous (aka Ben Graetz) and Tammy Anderson, the night was a fitting end to APACA/PAX 2016. Deborah Conway and Willy Zygier provided some excellent featured entertainment, after which Harley Stumm took on the role of house DJ.



# DROVER AWARDS 2016

ARTS CENTRE MELBOURNE

The announcement of the **Drover Awards** at the dinner once again saw very worthy winners. Congratulations to the following recipients of the 2016 Drover Awards:

## TOUR OF THE YEAR

Show: **Head Full of Love**

Producer: **Queensland Theatre Company**

Tour Coordinator: **Performing Lines / Blak Lines**

## TOURING LEGEND

**Bronwyn Edinger**

## PERFORMING ARTS CENTRE OF THE YEAR

**Orange Civic Theatre.**

Once again in 2016 APACA had very generous sponsors helping to make our conference happen. APACA would like to thank:

- **TicketServ:** Principal Partner
- **Malthouse Theatre**
- **Arts Centre Melbourne**
- **Our Government partners:** Australia Council for the Arts, Arts NSW, Creative Victoria, Arts SA and Department of Culture and the Arts WA.

PAX and the APACA conference are delivered by an extraordinary, small, hardworking team who make sure that value for is maximised for delegates and that they have the best possible experience. APACA acknowledges the tireless efforts of conference producer Katherine Connor and production manager Suzie Franke, as well as the rest of the team including Millie Mullinar, Ryan Taaffe, and our two volunteers, Victoria Wyatt and Andrew Baker.

Whether a producer pitching at PAX for the first time, an industry veteran at their 20th conference, a presenter in outback WA, or anyone in between, this year's PAX/APACA event was a worthwhile investment for all. Big ideas were discussed, conversations and new relationships were started, and we hope every person who attended is now better equipped, and motivated, to thrive in the New Normal.



TOP: Tour of the Year winner **Head Full of Love** LEFT TO RIGHT: APACA President **Anne-Marie Heath**, **Christine Johnstone**, **Narelle Lewis**, TicketServ CEO **Ian English**. | MIDDLE: Performing Arts Centre of the Year winner **Orange Civic Theatre** [Performing Arts and Venues Manager, **Michelle Pearce**] | BOTTOM: Touring Legend winner **Bronwyn Edinger**



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