

performing Arts Connections

**pac**  
**Australia**

**2017/18**  
**Annual Report**

**Connecting People to Performance**

## Vision

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

## Purpose

Our Purpose is to support and represent performing arts presenters and creators in Australia by providing leadership, building capacity and facilitating relationships that strengthen 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 and respond to key industry 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.** We provide information to help individuals and organisations in our membership develop best practice in presenting and audience development.

## Goals

**Best Practice.** All PAC Australia members assume best practice in the presentation of performing arts.

**Capacity.** Year on year all PAC Australia members have increased capacity.

**Network.** PAC Australia's members are part of a strong, inclusive, proactive and expanding network.

**Position.** PAC Australia holds a strong and valued leadership position on a national and international stage.

**Effective.** PAC Australia is well-resourced, stable, sustainable and effective.

## Impact and Outcomes

- PAC Australia is a respected leader in, and on behalf of, the industry.
- Membership is attractive & provides value for money.
- Innovative presenting practices are adopted.
- More First Nations performances are presented.
- PAC Australia has capacity to respond to industry issues.
- An effective national presenting and touring network exists in Australia.
- Shared understanding and mutual respect is embraced between presenting partners.
- Role clarity and coordinated services between state and national PAC associations is established and delivered.
- PAC Australia's governance and management is stable and effective.



## 2017/18 President's Report



*The 2017 /2018 year has been a transformative period for PAC Australia with a name and brand change along with constitutional amendments to better serve our members. This has come as a result of many years of planning and listening to the membership as they have asked for the Board of Management to take a stronger leadership role more generally across the performing arts.*

These key changes put PAC Australia in a key position as a national membership association for producers, presenters and affiliated stakeholders, from independent artists in regional communities right through to major arts centres. PAC Australia's focus has always been on providing leadership, building capacity and facilitating relationships that strengthen the connection between the art and the audience.

The 2017 Conference and Performing Arts Exchange in Sydney was a great success with strong attendances to both events and many new connections made. The conference is a key professional development event, while the Performing Arts Exchange (PAX) has established itself as the most significant national market for the performing arts in Australia. There were over sixty pitches and presentations at PAX, along with some great networking opportunities. We learnt from international, national and local speakers who provoked and debated how we look outward as we explored a range of issues from participation, creativity, and engagement. Speakers included Dee Madigan, Jennifer Wheelan and Benjamin Law, and I can't wait to hear where the Tasmanian artist project is up to after Mikey Weinkove got a room of arts managers to agree on an idea...and pay for the seed funding!

As key players in the performing arts industry we all play a major role to ensure our industry is growing and developing. We need to ensure our connections with audiences, government, presenters, producers, donors, creatives, corporates, performers and other key stakeholders are a priority, and that we work on partnerships and collaborations to further develop an effective, cohesive and valued national arts industry.

A special thanks to Rick for his incredible commitment to leading PAC Australia as Executive Director.

Thanks also to Katherine Connor for her professionalism and always being just a phone call away. To my fellow Board members and to the Executive Team a big thank you. There are many additional phone calls and meetings that are scheduled over and above what is required and you are all supportive in driving the organisation forward and ensuring members are at the core of our thinking and decisions.

Special thanks to our conference Government supporters Australia Council for the Arts, Arts South Australia, Create NSW and to PAC Australia's Principal Technology Partner, TicketServ. We also acknowledge our conference supporters Marshall Day Entertech and Century Venues The Concourse.

Over the past year, the PAC Australia Board welcomed new Board members Sussan Baldwin, Janie Corke and Helen O'Neil. Special thanks to departing Board member Sue Donnelly, particularly for her contribution as a strong advocate representing producers.

Finally, I would like to thank the members of PAC Australia for their contribution to the association and acknowledge their confidence and courage as the organisation moves forward into a new era. Our network enables many of us to feel less isolated in the sector. PAC Australia provides members with the assurance that we are all part of an organisation that is not only representing us in the bigger national picture, but also is a means by which we can learn and share information, and be connected as an industry.

A handwritten signature in black ink that reads 'Anne-Marie Heath'.

**Anne-Marie Heath**  
President



## 2017/18 Executive Director's Report



*PAC Australia has had a full year of doing the things that deliver on our core purpose and roles. We consistently provide exceptional development opportunities that seek to build members' knowledge and support the work they do. We're active and curious about gathering, distilling and sharing what we know about the industry, and what we believe other stakeholders need to know about what's happening at the coalface.*

Working with our state and national partners we've identified key industry issues and set the agenda to progress these issues for our members and our communities.

The past 12 months has also seen PAC Australia make connections internationally, gathering a wealth of valuable information and creating pathways for future collaboration.

Communicating and sharing the value of what we all do, each day, remains at the top of our to do list. A critical role, and one which is central to our strategic direction, is connecting people to create shared understanding and mutually beneficial outcomes. Outlined below are a number of the key activities PAC Australia has undertaken over the past 12 months to achieve this.

### Rebrand

Through a process of reviewing and reinvigorating our brand, a highlight of 2017 was the reveal of our new name and visual identity. Under guidance from the Board and with direction from Dee Madigan's Campaign Edge, Performing Arts Connections Australia was born. This change reflects the association's progress and responds to the sector's desire for the organisation to take on a broader industry-wide brief. Our central role is as a communicator, linking individuals, organisations and issues that can benefit from a strong affinity. As a connector, our new name explicitly states what we do. An enhanced delivery of online and video content has supported the changes and strongly reinforced the association's profile.

### Constitutional change

Accompanying the changes to the associations' identity and reinforcing our heightened position in the industry, constitutional changes were proposed and strongly supported by the membership. These changes provide for increased stability, acumen and influence

through the association's governance, the benefits of which will be seen long into the future. Recognition by the membership of the need for change reflects the association's responsive and relevant nature. The Board's leadership on this matter and particularly the commitment of Anne-Marie Heath, David Barrett, Kerry Saul, Sue Donnelly, Peter Owens and Janie Corke is genuinely acknowledged and sincerely appreciated.

### PowerPAC Ver 2.0

The first iteration of PowerPAC was in 2012, initiated by the Australia Council (created with James Buick's Artefact Consulting). We've now produced PowerPAC 2018 in partnership with CircuitWest. The PowerPAC guide underwent a rewrite with support from Artour's Luke Harriman. Following this we redeveloped the workshop component with community engagement specialist Annette Carmichael. We then embarked on a 6-month project taking the guide and the workshop to 17 communities. Reviewed and refined, PowerPAC is a highly-crafted resource that engenders collaboration and maximises physical and human creative talent in communities. It's a resource available to all members.

### Membership fee restructure

To make membership more accessible and affordable membership fees were reviewed and restructured. Now based on a scale tied to organisational turnover, the association has fees starting from \$220 and plans are afoot to establish an entry level category to further build our representation across the sector and broader public.

### Website and membership management system

The redevelopment of the organisations' website and membership management system has been a complex and ongoing process. We aim to establish the best possible service for members to integrate and accommodate the scope of benefits available, the new scaled fees and ensure ease of use for members.

### New Zealand working group

Following an initiative at the 2017 conference a working party has been established between Performing Arts Network New Zealand (PANNZ) and PAC Australia to increase the sharing of resources and develop opportunities for the presentation and development of work between our two countries.

### LG guide

In partnership with CircuitWest, and in conjunction with the delivery of PowerPAC workshops, PAC Australia and Local Government specialist Alison Dalziel conducted consultations with local government representatives (CEO's, executive staff and councillors) to draft a guide to maximise output and impact from cultural resources. Titled Performing Spaces; A Local Government Guide to Growing Community Wellbeing Through the Performing Arts, it aims to increase the impact, effectiveness, sustainability and value of performing arts centres and facilities, with a focus on community outcomes and wellbeing. The guide has been very well received and a national edition is currently underway.

*I'm writing to thank and congratulate you on the Local Government Guide. It will help increase understanding of the immense community benefit arts and culture plays in connecting and building community capacity and will be indispensable when we obtain funding and progress our operational planning. It will inform our Executive and Council about the critical success factors, deciding our governance structure and pivotal roles, skills and resources.*

M Palmer  
Manager, Community Services

### Online dashboard

After a long lead-time the transition from hard copy, to PDF, to online searchable tool is complete. The PAC Australia dashboard is now up and running allowing members to drill down into many facets of the Biennial Economic Activity and Salaries and Charges reports. With this tool members can now compare and contrast similar operations to their own in regard to a myriad of factors such as booking fees, staffing levels, programming plans, turnover, capacity and hire charges.

### Social impact pilot

In an Australian first PAC Australia worked with Mandurah Performing Arts Centre in partnership with CircuitWest and Culture Counts to prototype a social impact measurement tool. Reviewing the investment, attendance and audience responses from three discrete seasons, we were able to get a picture of the impact of individual shows relative to economic input and output. Part II of the project will be undertaken in 2018 to further refine the process and develop a model for use across the sector.

### International Arts Association Congress - IAAC

The inaugural International Arts Association Congress (IAAC) was a 4-day meeting of 15 colleagues of national and international arts associations and arts markets from the UK, USA, Mexico, New Zealand, Korea, China and Estonia. Convened by PAC Australia it was designed to share knowledge and ideas to improve the operations and effectiveness of the represented associations and related markets. This was a strong and successful positioning endeavor for PAC Australia with valuable learnings. Held in Perth over the festival period (February), the gathering was an excellent opportunity to develop connections and inform our own priorities and operations. Plans are underway for a second iteration in Estonia in 2019.



Photo: Zak Launay The Beauty Index by Annette Carmichael (Photo by Nic Duncan)



## 2017/18 Executive Director's Report

### Arts Markets

In an industry first, the managers of Australia's performing arts markets; The Performing Arts Exchange [PAX], Showcase Victoria, Arts on Tour's Salon, WA Showcase, Queensland Touring Showcase, SAPA Showcase, APAM (Brisbane and Melbourne), the Major Festivals Initiative, the NTS, HoneyPot and ShowBroker; met with producer, presenter and government representatives to discuss how markets can work better together to improve processes and outcomes for participants and audiences. PAC Australia looks forward to actively progressing a coordinated and collaborative approach.

### Performing Arts Exchange and annual conference

Our national Performing Arts Exchange and conference continues to grow in reach, value and impact. In 2017 we achieved a satisfaction rating of 94%, with 99% of respondents saying the conference and PAX was well organised. 92% of producers pitching at PAX indicated that they made new connections/relationships from which they expected to benefit in the future; 92% stated that they received interest in a project, collaboration or tour as a result of their attendance at PAX and 71% noted that they established a tour. Our app received 45,000 page views and 498 expressions of interest in touring work. Interestingly 40% of delegates were first-time attendees of a PAC Australia conference.

As our membership grows and the scope of our programs has expanded additional human resources have been required. In 2017 we welcomed Katherine Connor to the organisation in a fulltime role as Producer and Programs Manager and have since engaged a fulltime Administrator. Over the course of the association's 32 year history it's only since 2013 that we have had any fulltime staff. The growth in our capacity is a critical priority in order to effectively meet the needs of our members. In 2017 this has been possible as a result of earned income through significant consulting work undertaken by the organisation.

Continuing to build our relationship with Korean Culture and Arts Centres Association (KoCACA) Katherine attended the Jeju Haevichi Arts Festival and arts market in Korea, representing our presence there for a third year. This event provides another key international contact point for PAC Australia to better connect our network with potential partners from countries such as China, Europe and the UK.

Katherine also represented PAC Australia in Wellington, N.Z. at the Tour Makers Arts Market, where she

participated in a panel session, Casting the Network Beyond Our Shores, further developing a strong connection between PAC Australia and PANNZ.

Other activity over the year included our tender for the Australian Performing Arts Market. This was a huge project and whilst unsuccessful in winning the bid, the process created learnings, contacts and networks that have served us well and firmly placed PAC Australia as a leader in arts markets.

Continuing to build our national presence PAC Australia staff were involved at the VAPAC March managers' meeting, Vic Showcase, Arts on Tour's November Salon, South Australian Presenters Association Showcase and via skype link to Stage Queensland's Managers' Conference.

An invitation to present at and attend the Palestine Performing Arts Network conference provided further international exposure for the work we are doing and is sound recognition of our value as a global arts leader and connector.

July saw the beginning of my three, month-long engagements at the DeVos Institute of Arts Management in Washington DC (2017, 2018 and 2019). This first chapter provided critical, deep and intensive learning. Joining colleagues from around the globe and being introduced to some of the world's leading minds in arts management was a gift and experience that will enrich both my own and PAC Australia's ability to innovate and lead in an increasingly global industry.

The foundation has been laid for a new era of PAC Australia - inclusive; responsive; progressive; and constantly pushing to fully realise the potential of our industry. As cultural leaders and members, your continued involvement is the fuel that drives the association forward. As we move into a period of planning for the next five years your input is the stuff that enables PAC Australia to succeed in our collaborative efforts as artists and arts organisations.

Thank you for your continued support.



**Rick Heath**  
Executive Director

## KPI Successes

- ✓ Completed our change of name and brand.
- ✓ Secured a new sponsor.
- ✓ Exceeded membership participation in biennial survey.
- ✓ Exceeded our target increase of members' participating in the conference.
- ✓ Delivered *Getting the most out of your arts centre* resource.
- ✓ Membership increase 3%.
- ✓ Completed Constitution reform.
- ✓ Completed membership fee restructure.
- ✓ Exceeded target number of events at which APACA/PACA was profiled.
- ✓ Exceeded targets on social media.



Photo: Endgame - Kelton Pell and Geoff Kelso. (Photo by Daniel James Grant).



# Board of Management

## PAC Australia Board Meeting Attendances

### Standard Meeting Dates

24 August 2017 | 26 October 2017 | 14 December 2017 | 11 February 2018 | 12 April 2018 | 23 May 2018 | 31 May 2018

Board Member	Position (at end of fin. year)		Eligible to attend	Attended	Apology
Anne-Marie Heath	President	CO-OP	7	7	0
Kerry Saul	Vice President (from 28.4.2016)	QLD	7	5	2
Caroline Stacey	Public Office/Secretary	ACT	7	5	2
David Barrett	Treasurer	CO-OP	7	5	2
Sue Donnelly	Board Member	CO-OP	5	4	1
Greg Leong	Board Member	TAS	7	6	1
Rob Lines	Board Member	WA	7	5	2
Robyn Birrell	Board Member	VIC	7	7	0
Michelle Pearce	Board Member	NSW	7	5	2
Janie Corke	Board Member	WA	6	6	0
Sussan Baldwin	Board Member	SA	7	5	2
Helen O'Neil	Board Member	ACT	0	0	0

### Finance Committee Meeting Dates

19 October 2017 | 6 December 2017 | 23 January 2018 | 3 April 2018 | 24 May 2018

Committee Member	Position		Eligible to attend	Attended	Apology
David Barrett	Chair		5	4	1
Anne-Marie Heath	Member		5	5	0
Kerry Saul	Member		5	4	1

## Our People



**Anne-Marie Heath (President)**  
Anne-Marie is the Director of The Art House, Wyong. She has extensive experience in arts administration and has worked in venue management, festivals and with a diverse range of companies and has served on a range of arts organisation boards and committees.



**Rob Lines**  
Rob Lines is the Manager of University Theatres at the University of Western Australia. He has extensive experience touring culturally diverse theatre and dance, and producing work for children, young people and people at risk of social exclusion.



**Kerry Saul (Vice President)**  
Kerry is the General Manager of Empire Theatres Pty Ltd in Toowoomba, operating the Empire Theatre Precinct since 2011. He has a particular interest in encouraging the growth of production and performance within his region and in maintaining an effective touring network.



**Robyn Birrell**  
Robyn Birrell is currently the Venue Sales Manager at Arts Centre Melbourne. She was a founding member of the Mill Theatre Company in Geelong and is a seasoned industry professional who has worked across the arts in both producing and commercial capacities.



**Caroline Stacey (Secretary & Public Officer)**  
Caroline is the Artistic Director/CEO of The Street Theatre. She has an extensive career as a stage director of theatre and opera and has created a multitude of work during this time. She was the former Chair of Diversity Arts Australia (formerly Kultour) – a national organisation advancing cultural diversity in the arts in Australia.



**Michelle Pearce**  
Michelle has been the Manager of the Orange Civic Theatre since 2001. She has worked professionally in arts and venue management for over twenty years. She has had significant involvement with the delivery of events, festivals, initiatives and public programs for local and regional audiences.



**David Barrett (Treasurer)**  
David is part of the management team of the City of Gawler in South Australia. He has worked professionally within the performing arts and outdoor events industries since 2001. He has formal training in Law and Commerce, has chaired the South Australian Presenters Association (SAPA), and been a presenter representative on the PATA Council.



**Janie Corke**  
Janie is an experienced commercial lawyer with over 30 years' experience in commercial and corporate law. She has held roles in private practice, government, in-house, and higher education. For a decade she was responsible for the legal work for the Perth International Arts Festival.



**Sue Donnelly**  
Sue is the Executive Director of Belvoir. She is a prominent and experienced arts administrator, and has held positions at Queensland Theatre and the Australian Major Performing Arts Group (AMPAG). She has more than 20 years of experience in arts and cultural development, health and social policy.



**Sussan Baldwin**  
Sussan currently manages the Hopgood Theatre in Noarlunga and oversees Country Arts SA's four regional venues in her role as Art Centres Manager. She is a highly experienced arts administrator with specialist skills in venue and events management. She is also the Chair of Activate Ramsay Place, an Onkaparinga Council initiative charged with invigorating this unique public space.



**Greg Leong**  
Greg is the Artistic Director of Theatre North Inc. He completed a postgraduate qualification in arts management in 1976 and has been working in the industry ever since. He has also freelanced as a curator and visual and performing artist.



**Helen O'Neil**  
Helen has an impressive pedigree in the Australian arts scene as former British Council Director, former senior adviser to the Australian Arts Minister Simon Crean, previous Executive Director of the Australian Major Performing Arts Group and the Council for the Humanities (Arts and Social Sciences), and Chair of the Confederation of Australian International Arts Festivals.



# 2017/18 Treasurer's Report



Organisations often struggle financially when faced major change similar to that undergone by PAC Australia in the past 12 months. Fortunately our association remains in a strong financial position with total members' equity of \$965,272 at the end of the 2018/19 financial year. Total equity increased by \$24,463 from 1 July 2017 equating to a percentage growth of approximately 2.6%, a stable result in the current economic climate.

PAC Australia's financial strength lies in its investment portfolio that returned approximately \$38k in income and \$80k in capital growth in 2017/18 ending the financial year with a closing value of \$1,017,759. The portfolio has gone from strength to strength since its establishment with the proceeds from the sale of Arts House in 2010/11, with an average annual capital growth of approximately \$34k over the past seven years.

Operationally PAC Australia returned a deficit of \$32,966 in 2017/18. There were a number of contributing factors to the operating deficit. The key contributors are outlined below:

## 2017 PAX/Conference at the Concourse, Chatswood.

The annual PAX/Conference is a highly valued professional development, networking and performing arts marketplace. The Board regularly reflects on the value proposition of being a member and this always comes to the fore. Unfortunately the 2017 event ran at a loss with registrations approximately \$29k short of budget targets and venue costs (catering and production) running approximately \$13k over budget. As a highly valued membership benefit, the Board considers its investment in delivering the highest quality annual event warranted. Of course the annual event is budgeted to be break-even and the 2018 conference in Karratha should achieve this aim with additional funding commitments already realised from the City of Karratha and the Western Australian Government.

*There have been a range of significant changes to the association since its last AGM. The association has been invigorated with a change in name, a new membership fee structure has been introduced and the recent SGM committed the association to move to a skills based Board of Management.*

## Projects

Project funding was \$13k below budget and PAC Australia did not sell as many PowerPAC programs as anticipated leaving a further \$30k shortfall in revenue. The combined \$43k shortfall from project revenue was balanced by reductions in expenditure.

## Investment Income

As stated earlier in this report, the Investment Portfolio performed extremely well in 2017/18. However, when considering PAC Australia's Profit and Loss statement, investment income was approximately \$17k under budget. Unfortunately the strength of the market in the latter half of 2017 was not duplicated in the first half of 2018 therefore the predicted level of income based on doubling that received to 30 December 2017 was not realised.

## Expenditure Management

A range of expenditure savings were implemented to partially offset the income shortfalls including: \$46k saving on wages as the Business Coordinator/Office Administration and Sponsorship Services positions were not filled for the full year; and \$36k saving in flights and accommodation due to project funding income shortfalls.

I would like to acknowledge Rick Heath, Katherine Connor and Ariana Troiani, from a PAC staff and contractor perspective, and Anne-Marie Heath and Kerry Saul, from the PAC Australia Finance Committee, for their ongoing commitment to managing PAC Australia's finances.

**David Barrett**  
Treasurer

# Financials 2017/18

## Statement of Profit or Loss and Other Comprehensive Income For the Year Ended 30 June 2018

	2018 \$	2017 \$
Revenue	772,213	503,159
Employee benefits expense	(88,255)	-
Consultants and contractors' fees	(166,973)	(151,061)
Conference expenses	(483,619)	(311,304)
Other	(66,332)	(38,661)
<b>Surplus / (Deficit) before income tax</b>	<b>(32,966)</b>	2,133
Income tax expense	-	-
<b>Surplus / (Deficit) for the year</b>	<b>(32,966)</b>	2,133
<b>Other Comprehensive Income</b>		
<b>Items that will be reclassified to profit or loss when specific conditions are met</b>		
Net fair value movements for available-for-sale financial assets	66,526	64,252
Reclassification adjustment upon derecognition of available-for-sale financial assets	(9,096)	(4,851)
<b>Other comprehensive income for the year</b>	<b>57,430</b>	59,401
<b>Total comprehensive income attributable to the association</b>	<b>24,464</b>	61,534

## Statement of Financial Position as at 30 June 2018

	2018 \$	2017 \$
<b>ASSETS</b>		
<b>Current Assets</b>		
Cash and cash equivalents	78,357	156,412
Trade and other receivables	77,322	14,470
Other assets	84,235	86,980
<b>Total Current Assets</b>	<b>239,914</b>	257,862
<b>Non Current Assets</b>		
Financial assets	1,007,377	893,361
<b>Total Non Current Assets</b>	<b>1,007,377</b>	893,361
<b>Total Assets</b>	<b>1,247,291</b>	1,151,223
<b>LIABILITIES</b>		
<b>Current Liabilities</b>		
Trade and other payables	51,373	12,803
Other financial liabilities	230,646	197,611
<b>Total Current Liabilities</b>	<b>282,019</b>	210,414
<b>Total Liabilities</b>	<b>282,019</b>	210,414
<b>Net Assets</b>	<b>965,272</b>	940,809
<b>MEMBERS' FUNDS</b>		
Reserves	904,803	847,374
Accumulated funds	60,469	93,435
<b>TOTAL MEMBERS' FUNDS</b>	<b>965,272</b>	940,809



# 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 PAC Australia, RAA (Regional Arts Australia), AMPAG (Australia Major Performing Arts Group) and TNA (Theatre Network Australia) and independent producers. An independent Chair (Rachel Healy) and largely pro bono Executive Officer (Merryn Carter) provide leadership and support for PATA's activities. PAC Australia provides auspice services.*

### *First national meeting of performing arts market managers.*

Over the past year, July 2017 to June 2018, PATA has used its limited remaining funds to pursue one of the most important recommendations arising from the evaluation of the first ShowBroker market in Adelaide in March 2017.

This recommendation was for PATA to convene and facilitate a national meeting of all performing arts market managers, to address the proliferation of performing arts markets, and how this is impacting the sector. The meeting was held in Adelaide on 1 March 2018 hosted by Arts South Australia.

Participants discussed several important issues, including the evolution of the role of the markets in a climate that sees more direct relationships developing between producers and presenters. It was agreed that a further meeting of market managers should be convened by PATA, to be held concurrently with PAC Australia's Making Space Conference and PAX in Karratha, September 2018.

Participants in the first Markets Managers meeting included:

**Jenny Ryssenbeek**, VAPAC; **Jo Toohey**, Regional Arts Victoria; **Donna Orazio**, ArTour; **Antonia Seymour**, Art On Tour; **Heather Croall**, Director, **Adelaide Fringe** (Honey Pot); **Andrew Russo**, SAPA; **Ryan Taaffe**, CircuitWest; **Guy Boyce**, CircuitWest; **Rick Heath**, PAC Australia/PAX; **David Barrett**, PAC Australia/PAX; **Zohar Spatz** (APAM 2018); **Debra Jefferies**, Creative Victoria (APAM 2020 - 2024); **Jen Layther**, ShowBroker/Arts SA; **Alex Hurford**, ShowBroker/Arts SA; **Sarah Knight**, National Touring Selector/ShowBroker; **John Henderson**, Bell Shakespeare; **Penny Watts**, formerly Monkey Baa Theatre; **Adrian Burnett**, Director Dance, Australia Council; **Julia Herne**, Confederation of Australian International Arts Festivals.

### **PATA finances**

PATA currently has no ongoing funding; the Executive Officer is working pro bono, except for the work on the national markets meetings. Council is discussing the future of PATA and expects to make an announcement before the end of 2018.



**Merryn Carter**  
Executive Officer

### **PATA Council at July 2018:**

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





# 2017/18 Members

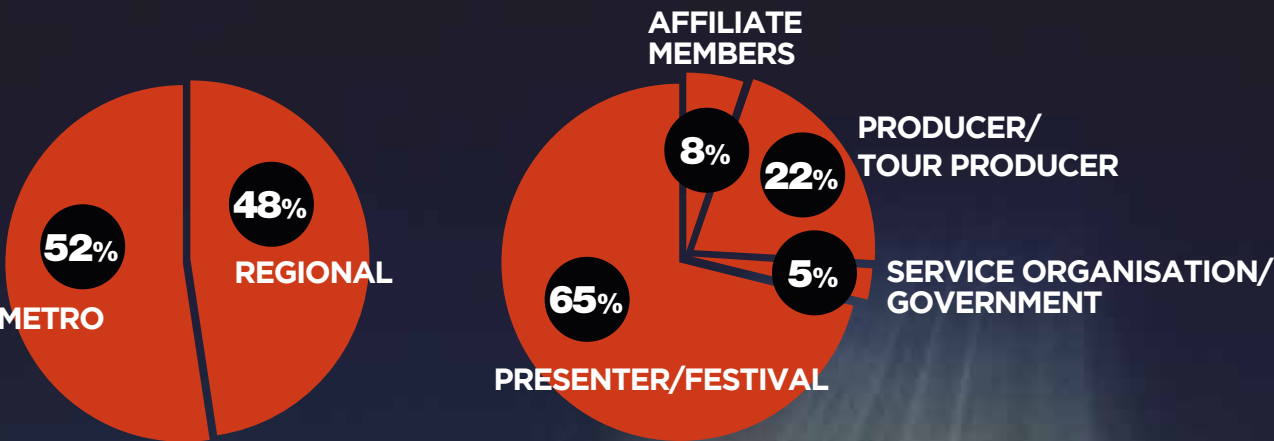


Photo: Bibbulmun Koorda, State Arts and Culture Partnership Honours Ceremony.  
Photo by Courtney Holloway, Courtesy of Department Local Government, Sport and Cultural Industries

## ACT

Canberra Theatre Centre Ordinary  
The Street Theatre Ordinary

## NSW

Albury Entertainment Centre Ordinary  
Arts On Tour Ordinary  
Arup Pty Ltd Affiliate  
Australia Council For The Arts Ordinary  
Australian Brandenburg Orchestra Ordinary  
Australian Chamber Orchestra Ordinary  
Bangarra Dance Theatre Ordinary  
Bathurst Memorial Entertainment Centre Ordinary  
Bell Shakespeare Ordinary  
Bondi Pavilion Ordinary  
Bryan Brown Theatre Ordinary  
Casula Powerhouse Ordinary  
CDP Theatre Producers Pty Ltd Ordinary  
Cessnock Community Performing Arts Centre Ordinary  
Circle Music Circle Production Ordinary  
City Recital Hall Angel Place Ordinary  
Civic Theatre Newcastle Ordinary  
CMS Productions Ordinary  
Coffs Harbour Jetty Memorial Theatre Ordinary  
Critical Stages Ordinary  
Dubbo Regional Theatre and Convention Centre Ordinary  
Duet Productions Pty Ltd Ordinary  
Ensemble Theatre Ordinary  
Enta Australasia Affiliate  
Entertainment Venues (Tamworth) Ordinary  
Fish Out a Water Productions Ordinary  
Flying Fruit Fly Circus Ordinary  
Glen Street Theatre Ordinary  
Goulburn Mulwaree Council Ordinary  
Griffith Regional Theatre Ordinary  
Hurstville Entertainment Centre Ordinary  
Illawarra Performing Arts Centre Ordinary  
Joan Sutherland Performing Arts Centre (Penrith Performing & Visual Arts Ltd) Ordinary  
KV2 Audio Asia Pacific Affiliate  
Laycock Street Community Theatre Ordinary  
Legs On The Wall Ordinary  
Lockhouse Productions Ordinary  
Manning Entertainment Centre Ordinary  
Melrose Productions Entertainment Ordinary  
Michel Consultancy Affiliate  
Monkey Baa Theatre Company Ordinary  
Musica Viva Ordinary  
Newtheatricals Pty Ltd Ordinary  
NIDA Parade Theatres Ordinary  
NORPA Ordinary

Orange Civic Theatre Ordinary  
Pegasus Venue Management Affiliate  
Performing Lines Ordinary  
Queanbeyan Performing Arts Centre Ordinary  
Richard J Stuart Affiliate  
Riverside Theatres Parramatta Ordinary  
SeatGeek Asia Pacific Pty Ltd Affiliate  
Seymour Centre Ordinary  
Shoalhaven Entertainment Centre Ordinary  
Sutherland Entertainment Centre Ordinary  
Sydney Dance Company Ordinary  
Sydney Opera House Ordinary  
Sydney Theatre Company Ordinary  
Sydney Writers' Festival Ordinary  
The Art House Ordinary  
The Concourse Ordinary  
The Crossing Theatre Ordinary  
The Glasshouse Port Macquarie Ordinary  
The Hills Shire Council Ordinary  
The Iona Ordinary  
Twyford Hall Ordinary  
Wagga Wagga Civic Theatre Ordinary  
Willoughby City Council Ordinary  
Wingecarribee Shire Council Ordinary  
WSP Australia Pty Limited Affiliate

## NT

Araluen Arts Centre Ordinary  
Darwin Entertainment Centre Ordinary  
Darwin Festival Ordinary

## QLD

Brisbane Powerhouse Ordinary  
Brolga Theatre Ordinary  
Burdekin Theatre Ordinary  
Centre of Contemporary Arts Cairns Ordinary  
Circa / ArTour Ordinary  
Cre8ion Ordinary  
Creative Regions Ordinary  
Dancenorth Ordinary  
Empire Theatre Ordinary  
Expressions Dance Company Ordinary  
Gladstone Entertainment Convention Centre Ordinary  
Gympie Civic Centre Ordinary  
HOTA (Home of the Arts) Ordinary  
Ipswich Civic Centre Ordinary  
Judith Wright Centre of Contemporary Arts Ordinary  
Lake Kawana Community Centre Ordinary  
Logan Entertainment Centre Ordinary  
Mackay Entertainment & Convention Centre Ordinary  
Moncrieff Entertainment Centre Ordinary  
Mount Isa Entertainment and Tourism Venues Ordinary



# 2017/18 Members

Opera Queensland  
Pilbeam Theatre  
Queensland Performing Arts Centre  
Queensland Theatre  
QUT Gardens Theatre  
Redland Performing Arts Centre  
Ruth Atkinson  
Setting Line Theatre Consulting  
Stage Queensland  
SunPAC  
Tanks Arts Centre  
The Events Centre  
The World Theatre  
Theatre Safe Australia  
Townsville Civic Theatre  
Ungerboeck Software International  
USQ Arts Worx

## SA

- Adelaide Festival Centre
- Adelaide Fringe
- Australian Dance Theatre
- Barossa Arts & Convention Centre
- Country Arts South Australia
- Golden Grove Arts Centre
- Marion Cultural Centre
- South Australian Presenters Association
- The Hopgood Theatre
- The PaperBoats
- Windmill Theatre

## TAS

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

**VIC**

APRA|AMCOS  
Ararat Performing Arts Centre  
Artefact Consulting Services  
Arts Centre Melbourne  
Back To Back Theatre  
Boondara City Council  
Bunjil Place  
Capital Venues and Events  
Cardinia Cultural Centre  
Clocktower Centre  
Colac Otway Performing Arts and  
Cultural Centre  
Darebin Arts and Entertainment Centre  
Drum Theatre

Ordinary	Frankston Arts Centre
Ordinary	Geelong Performing Arts Centre
Ordinary	Hamilton Performing Arts Centre
Ordinary	Her Majesty's Theatre
Ordinary	Horsham Town Hall
Ordinary	ILBIJERRI Theatre Company
Ordinary	Karralyka Centre
Affiliate	Latrobe Performing Arts Centre
Reciprocal	Lighthouse Theatre
Ordinary	Live Performance Australia
Ordinary	Marshall Day Entertech
Ordinary	Melbourne International Comedy Festival
Ordinary	Melbourne Recital Centre
Affiliate	Melbourne Theatre Company
Ordinary	Mildura Arts Centre
Affiliate	Monash University Academy of
Ordinary	Performing Arts

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ILBIJERRI Theatre Company  
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Lartrbe Performing Arts Centre  
Lighthouse Theatre  
Live Performance Australia  
Marshall Day Entertech  
Melbourne International Comedy Festival  
Melbourne Recital Centre  
Melbourne Theatre Company  
Mildura Arts Centre  
Monash University Academy of  
Performing Arts  
National Theatre  
Opera Australia  
Portland Arts Centre  
Red Stitch Actors Theatre  
Regional Arts Victoria  
Riverlinks Venues  
Rob Gebert  
Schuler Shook Theatre Planners  
Swan Hill Town Hall Performing Arts  
and Convention Centre  
The Cube Wodonga  
Theatre Network Australia  
VAPAC  
Wangaratta Performing Arts Centre  
West Gippsland Arts Centre  
Whitehorse Performing Arts Centre  
Wonderland Spiegeltent  
Wyndham Cultural Centre

## WA

Albany Entertainment Centre  
Arts Margaret River Margaret River  
Cultural Centre  
Barking Gecko Theatre Co  
Black Swan State Theatre Company  
Broome Civic Centre  
Bunbury Regional Entertainment Centre  
Carnarvon Civic Centre  
CircuitWest  
City of Stirling  
Country Arts WA  
Don Russell Performing Arts Centre  
Esperance Civic Centre  
His Majesty's Theatre  
Mandurah Performing Arts Centre  
Matt Dann Theatre & Cinema  
Moora Performing Arts Centre

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Perth Concert Hall  
Queens Park Theatre  
Red Earth Arts Precinct  
State Theatre Centre of WA  
Subiaco Art Centre  
The Actors' Hub Australia  
University Theatres - University of  
Western Australia  
Yirra Yaakin Theatre Company

# CANADA

Canadian Arts Presenting Association

## NEW ZEALAND

Auckland Live  
Creative New Zealand  
EVANZ  
Performing Arts Network New Zealand  
Sqaure Sums & Co

## LIFE MEMBERS

David Gration  
Simon Dawkins  
Peter Owens  
John Lamb

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## Reciprocal

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# 2017 Conference & PAX Report

*PAC Australia's third Performing Arts Exchange and 31st Conference looked from the Outside, In at The Concourse in Sydney over four extraordinary days in August 2017.*

Our national touring market, the Performing Arts Exchange [PAX] once again preceded the annual conference, with two days of pitching, networking and professional development in the buzzing cultural hub of The Concourse, Chatswood.

In a program curated by an industry panel, over 60 producers, tour producers and performance makers presented the best work currently on offer in Australia. For the first time, PAX also provided a platform for New Zealand producers to pitch work suitable for touring across the Tasman, which was supported by a forum delving into the issues surrounding touring between Australia and New Zealand.

With the incomparable Robyn Archer once again at the helm as our MC (steering the ship back on course following a hilarious introduction from Tom Hogan *aka Scott Sandwich*), the PAX program was jam packed with pitches of tour-ready work, works in development and updates from key producing organisations.

Celebrating 20 years of delivering great theatre for children, Tim McGarry and Sandie Eldridge from Monkey Baa Theatre were interviewed by APACA Touring Legend Robert Love and we were treated to some hilarious *Onstage Dating* between performer Bron Batten and Andrew Frith (Arts Margaret River).

Other showcases included the side splitting *Hudson and Halls Live!* from New Zealand, stunning vocals from *The Song Company*, the smooth sounds of *Modern Maori Quartet* and the breathtaking choreography of *In Difference*.

Thanks to the generous support of Century Venues (The Concourse) and Marshall Day Entertech, delegates kept the conversations going at networking drinks each evening and on Tuesday evening a literal bus-load of delegates hopped over to Glen Street Theatre to catch a full-length performance of *Nosferatutu* from Critical Stages and Virginia Hyam Productions.

## Outside In +[PAX]

To complement the program of pitches and performances, networking opportunities and the return of our Producers Lounge, PAX also delivered a range of optional professional development sessions each morning to inspire and set the tone for the day. Proving to be just as popular as the PAX program itself, the sessions included:

### Taking Your Work to the Next Level

– specifically for independent producers and artists, delivered by Laura Milke Garner (MILKE)

### Ten Tips for Program Planning

– the essential quick reference for programmers, delivered by Bronwyn Edinger (Independent Thinking)

### Arts Markets and the Art of Showcasing

– delivered by our own Rick Heath with Christine Johnstone (Expressions Dance Company) and Sarah Boone (SunPAC). This session also saw the launch of PAC Australia's Arts Markets' Report.

### Navigating National Touring

– the ever-evolving touring landscape was demystified by Chris Bendall (Critical Stages) and Luke Harriman (arTour)

### Programming Policies (I'll Show You Mine)

– three leaders in the presenting field, Stephen Champion (Bathurst Regional Entertainment Centre), Tammy Ryan (Frankston Arts Centre) and Robin Batt (Bunjil Place) shared their methodologies, influences and competing demands of developing a realistic programming policy

### What A Presenter Wants

– following on from this popular session in 2016 we again asked a range of presenters to provide insight into their day to day experience, to answer the question what does a presenter want?

PAX continues to be a highly successful platform for open dialogue about works that are ready to tour and in development, allowing a level of engagement and connectivity between presenters and producers not available through any other forum. From a regional perspective, PAX 2017 also provided regional presenters and producers with a critical platform to share insights from within their region, ensuring that regional voices are part of the national conversation regarding arts and culture.

The 2017 Performing Arts Exchange saw our highest attendances ever proving that whether it's to buy work, find creative presenting partners or build your network, PAX is the place to be.

## In 2017 we achieved:

**94%** Satisfaction rating

**99%** said the conference and PAX was well organised

**92%** of producers pitching at PAX indicated that they made **new connections/relationships** from which they expect to benefit in the future

**92%** received interest in a project, collaboration or tour as a result of their attendance at PAX

**71%** noted that they established a viable tour

**40%** first-time attendees of a PAC Australia conference.

Our app received **45,000 page views**

**& 498 expressions of interest** in touring work.





## Conference & PAX Report

### *The 2017 conference was all about bringing the Outside, In.*

Our 31st annual conference focused on innovative partnerships within our industry as well as encouraging the industry to look outward and invite people into our arts ecology, to make it richer, more diverse and more inclusive and to highlight the potential partnership opportunities beyond the usual suspects.

Transitioning seamlessly from PAX MC, we put the brilliant mind of Robyn Archer to work again as our Thinker-in-Residence. Robyn's insights and commentary throughout the conference solidified the key ideas and themes presented by a compelling line up of speakers – her ability to weave together the various intellectual threads presented by the conference speakers into an incisive, intelligent and entertaining whole was awe-inspiring.

Following a welcome address from Don Harwin MLC (NSW Minister for the Arts), keynote speaker Mikey Weinkove of The People Speak (UK) got the delegation thinking about how we communicate with each other, our constituencies, and our role as arts leaders in facilitating these exchanges within our communities.

When we look at the key themes of the Outside, In conference – dissolving sentiments of disconnectedness and silo-thinking, identifying shared purpose and issues of commonality – we can't talk about who we engage with, the work we choose to create and present, who we employ, and who we choose to collaborate with, without pausing to examine why – which is exactly what Dr Jenifer Whelan challenged us to do in her fascinating and game-changing address on *Unpacking Unconscious Bias in the Arts*.

Keynotes and panels were preceded by brief presentations from industry peers and leaders in their fields, priming the delegation with real-world case studies:

**Benjamin Law**, writer and ambassador for the Missing Persons Advocacy Network presented *The Unmissables* – a project utilising art to engage the public in the hunt for missing persons.

**Sarah Houbolt**, artist and advocate shared her deeply personal experiences navigating the industry as a person with disability, challenging us all to pledge that

accessibility is the key to innovation, that artists with disability create product we want to see and that we all have a role to play.

**Simone Ruggiero** from Polyglot Theatre outlined their innovative *First on the Ladder* project where art meets sport to truly engage with local communities.

In a conversation facilitated by Big hART's fearless leader, Scott Rankin, the Common Ground panel delved into the issues of finding, attracting and securing partners beyond the usual suspects. From Charlie Cush of CIRCA, discussing how managing arTour gives them the essential breathing room to undertake their core business, to Kim McConville of Beyond Empathy discussing how her organisation identifies project partners driven by social and cultural influences and the need for change.

The charming and disarming Dee Madigan cut right to the heart of why creativity matters in what we all do – and not just on our stages. Her keynote was chock-full of smart and practical advice for winning over not just the public, but funding bodies, potential supporters and staff.

The range of breakout sessions also provided delegates with invaluable, tangible tools to take back to their workplaces. With everything from tips for venue design and upgrade, cultural protocols for presenting Indigenous work, insights into the mental health of arts workers, an exploration of cultural diversity on our stages, issues of inclusivity and a workshop for securing corporate investment, our largest-ever delegation was truly immersed in our largest-ever program.

What happens when you have a room of 250+ arts managers and ask them to agree how to allocate funding? We found out when Mikey Weinkove took to the stage again (ably assisted by Ryan Taaffe and Amy Maiden) in his glitzy, game show-esque session *Who Wants To Be...* where the delegates contributed to a fund and were then challenged to decide how to spend it. Ultimately, the delegation was won over by Annette Downs' idea to commission an international collaboration between Nathan Maynard and Jamie McCaskill – a fitting end to an insightful and extraordinary program.

Closing the official conference program were major announcements around the new strategic directions of our organisation, including our re-branding and new name Performing Arts Connections Australia (PAC Australia). These major announcements, live streamed through social media, included the reveal of our conference location for 2018, which, with thanks to the generous support of the City of Karratha will be held at the new Red Earth Arts Precinct.

*Photos from top left: David Baile, Michelle Adams, Jacob Boehme, Robyn Archer*



## 2017 Drover awards Luna Park, Sydney Harbour

As has become tradition, an APACA (or, now, PAC Australia) conference would not be complete without our conference dinner. In the presence of Senator, the Honourable Mitch Fifield, Federal Minister for the Arts, and hosted by the eminently entertaining Damian Callinan, the hard work of those making touring happen in Australia was rewarded in our annual Drover Awards ceremony.

Held under the bright lights of Luna Park on the shores of Sydney Harbour, the Drover Awards, with a new logo and new trophy, had it all this year, except the presence of our long-time supporter, friend and partner Ian English from TicketServ, who was ably covered in his absence by Peter Black. We all also took away a little bit of the conference, thanks to Ian and his team, with their contribution of a photo booth.

The Performing Arts Exchange, Conference and Drover Awards would not be possible without the generous support of our partners, namely TicketServ, Create NSW, the Australia Council for the Arts, Arts South Australia, Marshall Day Entertech and Century Venues.

### Our Partners:



*Senator, the Honourable Mitch Fifield,  
Federal Minister for the Arts  
with Anne-Marie Heath and Rick Heath.*

As these events continue to grow every year, so do the many people we have to be grateful for – but in particular we would like to acknowledge the tireless efforts of an extraordinarily talented team. Technical Production Manager Mel Colvin, Liz Lewis and Liz Newell who can handle just about anything thrown at them, repeat PAX and conference offender Suzie Franke and the keeper of sanity, Ryan Taaffe.

We'd also like to thank Nina Levy who kept our comms on track, our FOH staff and volunteers who kept our delegates on track and the board of PAC Australia who fulfil a critical role in keeping strong and valued connections with our conference supporters. Most notably however is the truly exceptional Katherine Connor the conference and PAX producer. These events are prepared over a period that extends well beyond the preceding year. The long hours and late nights that are part and parcel of this demanding role are recognised and reflected in the success of an event which sets a national benchmark in arts markets and conferences.

## 2017 Drover winners



**Touring Legend:**  
*Rachael Maza*



**Tour of the Year:**  
*The Peasant Prince*  
Producer: Monkey Baa Theatre Company  
Tour Coordinator: Arts on Tour



**Performing Arts Centre  
of the Year:**  
*Bunbury Regional  
Entertainment Centre*



*Photo: The Peasant Prince Monkey Baa Theatre Company.*





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*Cover photo: Tanks Arts Centre, Cairns*