

performing Arts Connections

pac
Australia

2018/19
Annual Report

**more stories
to more people
in more relevant ways**

2018/19 ANNUAL REPORT

48
member
representations,
7 countries, 6 states



97%
member
retention rate



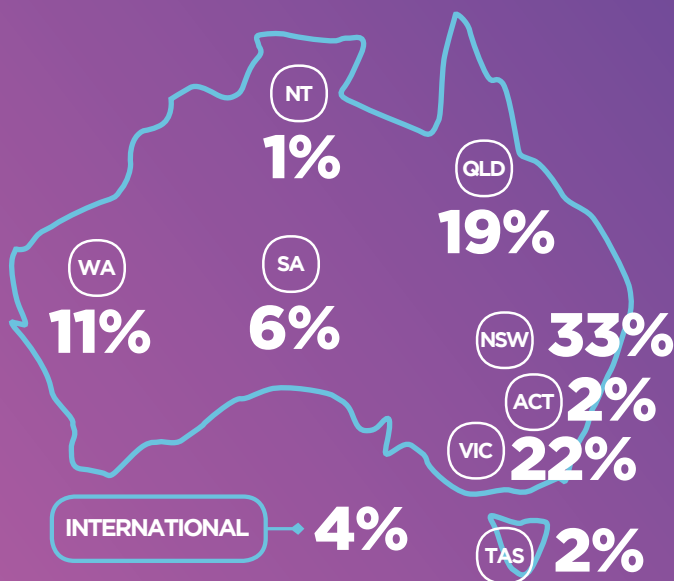
225
Total members
at June 30
2019



10%
increase in
membership



51%
increase in
membership
past 10 years



Satisfaction ratings -
Conference/PAX
99%



First-timers - at
Conference/PAX
30%
(on average)

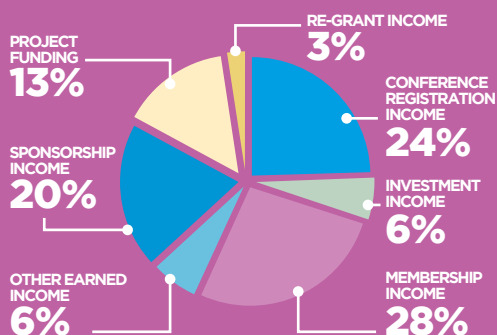


Total productions
at PAX 2015-2018
269

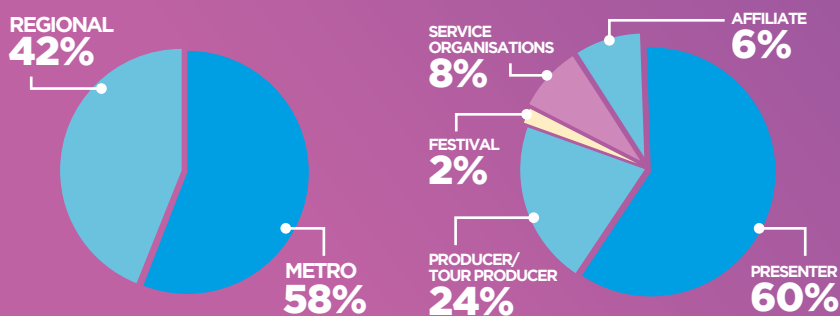


98%
delegates engage
with the app

INCOME STREAMS



2018/19 MEMBERSHIP



VISION

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

PURPOSE

To provide leadership, build capacity and facilitate relationships with Australian performing arts presenters and creators to expand possibilities that strengthen the connection between the art and the audience.

GOAL
1

LEAD

Be a leader in the system of touring and market development in the subsidised performing arts sector.

GOAL
2

DEVELOP

Build the network and mutual respect, and develop best practice, for performing arts presenting.

GOAL
3

INFLUENCE

Be a valued and respected authority.

GOAL
4

SUSTAIN

Be a strong and sustainable organisation.

ROLES

CONNECTION

We connect performance makers and presenters to create shared understanding and mutually beneficial outcomes that support and extend 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 of, and advocate for, the needs of people and organisations in the performing arts industry.

BEST PRACTICE

We provide information for our presenting and producing members to develop best practice in presenting and audience development.

VALUES

We are collaborative, fearless, progressive and inclusive and we act with integrity in everything we do.



PRESIDENT'S REPORT 2018/19

This year began with a deep discussion about how PAC Australia should best use its leadership position to deliver more for members and Australian audiences in live performance.

This resulted in a five-year strategy to bring more stories, to more people, in more relevant ways. We are now focussing on rolling out the projects and programs that make up our strategic plan.

We looked at the considerable challenges facing live performance in Australia: funding; moving on from outdated models for touring; and developing new work. We identified some tremendous opportunities too, as arts centres and touring companies play a more prominent part in developing and engaging with audiences.

The 2023 strategy covers PAC Australia's advocacy goals and lays out a path to expand our members' access to new knowledge, national networks and access to programming opportunities. There is more about the strategy elsewhere in this report, but I want to thank PAC Australia's Rick Heath and Katherine Connor for their commitment, passion and skill in crystallising why, how and when we will have greatest impact.

We decided to draw on PAC Australia's reserves to provide more resources to implement the strategy and budgeted for a deficit so we could invest in staff skills and policy development. We are seeing the returns on this investment already with membership growing at a record level, and great response to the new dashboard which gives arts managers a benchmark for their own work.

Externally, we were active in practical discussions with seven other arts service organisations which led to a clear agenda for market development and touring policy across the sector. PAC Australia is also an integral part of the growing and practical collaboration between arts market managers and with presenter/producer groups.

However, the Board is keeping a close eye on ensuring PAC Australia is sustainable and is carefully reviewing our risk management and reserves. Cultural policy at national and state levels remains unsettled which will also need close tracking and active engagement.

The year began with the creative and exciting conference at Karratha's Red Earth Arts Precinct in Western Australia and in 2019 we'll take in Queensland's Sunshine Coast where PAX and the conference will be part of the Horizon Festival. The City of Karratha brought us together with a ground-breaking and effective investment to bring artists, presenters and producers together, recognising that local audiences wanted to see the best of Australian work and participate in its development, while CircuitWest, the WA Department of Local Government, Sports and Cultural Industries, Arts South Australia, SeatGeek and VIVA Ticketing were great partners.

Regional and outer metropolitan arts centres, together with their far-sighted local government backers,

are at the heart of Australia's cultural life as presenters, producers and community builders. I am delighted that PAC Australia is providing national and international platforms to show their strengths. The 2019 International Symposium on the Role of Arts Centres will be another opportunity for sharing practice and turning ideas into innovation.

We saw some important changes for PAC Australia: We farewelled board members Caroline Stacey, Rob Lines and Greg Leong and thanked them for their considerable contribution. We welcomed Lyn Wallis, Rachel Healy and Joel Bray. In this, my first year as President, I would like to thank all the board members who volunteer their time and skills and say how much I appreciate their support. I'd also like to acknowledge the members of our National Performing Arts Reference Group for their time and commitment. The executive team are important leaders in Australia's creative industries, and I am proud to see how far they have brought PAC Australia over the course of the year.

I look forward to your feedback and ideas as we embark on the next stage of making great live performance integral to communities and cities across Australia.

Helen O'Neil
President





EXECUTIVE DIRECTOR'S 2018/19 REPORT

In a period with many variables at play, politically, financially, culturally and technologically, in 2018 the PAC Australia Board and staff acknowledged that “what got us here, won’t get us there”. A step change was required and accordingly a bold and progressive plan was created to meet the changing environment.

2018/19 has been a year about creating a new trajectory for PAC Australia.

Embracing the realities of our environment, we developed and embarked on a plan with a very deliberate effort to increase our capacity and maintain it at a sustainable level. This is not an end in itself but a means to providing the services for members where attention is most needed and in which we can have the greatest impact.

The new plan endorsed only in February, builds upon the previous 24 months’ strategic intent and incremental growth: building and leveraging our brand capital; developing the Board of Management; being specific about what we do and who we do it with; and creating a well-oiled machine to ensure effective delivery of services.

The results we’ve achieved in a short time frame is testament to the dedication of our team and

supporters, and a confidence to fearlessly progress our vision for both PAC Australia and the sector.

But a plan is only as good as the outcomes it delivers. So, how have we performed so far? The tables to the right detail our strategic programs and progress. ● ———→

A core deliverable for members (and the industry at large) is the Performing Arts Exchange and our annual conference. Recognising the importance of these two projects, PAC Australia contributes over two thirds of its capacity to delivering these flagship events.

We believe that a conference is not just a series of workshops and keynotes – tying sessions together, linking to contemporary issues in the sector, relating to a moment in time and responding to the needs of our members and the spirit of community is what makes our events unique and unmissable. In this way, the 2018 conference exemplified PAC Australia’s commitment to lead by example. The remoteness of Karratha and Roebourne presented notable challenges, but the efforts of all involved, to be there and connect, opened our eyes to other landscapes, people and stories. This is at the heart of what we do, as an organisation and an industry.

As we forecast the next four years it’s important to note the lag between initiating this bold strategy and delivering on financial outcomes. Like a start-up company, our revenues have grown slowly, and picked up as we’ve hit our stride. With a new business model we’re taking the long view and it’s already paying off.

Building on our 33-year history, PAC Australia has never been better positioned to recognise and leverage our members’ role as creators and influencers of culture across Australia.

Your continued support will collectively shift the dial towards more authentic and relevant performance experiences that resonate meaningfully with our diverse audiences.

Rick Heath
Executive Director

GOAL 1

Be a leader in the system of touring and market development in the subsidised performing arts sector.

LEAD

- + Developed a national touring transformation logic model.
- + Socialised the model with critical government stakeholders as well as members.
- + Delivered PowerPAC workshops to an additional five communities (bringing the total to 25 across Western Australia, Queensland and Victoria) bringing Local Government, venues and local creative communities together.
- + Undertaken long-term planning for future years to allow for more effective program development and fundraising.
- + Created a program through the conference and PAX that directly builds market development capacity.
- + Driven courageous and diverse programming via our conference and PAX programs, including encouraging and leading people to program more First Nations works.
- + Oversaw the dissolution of the Performing Arts Touring Alliance and established PAC Australia's leadership position in this space with agreement across the group.
- + Mapped participation in performing arts markets, analysing the level of opportunity available to artists, producers and presenters and identifying who's benefiting and who's missing out in order to lead market development.
- + Recognised our high performing colleagues by presenting the Drovers Awards with the largest voting collegiate and largest number of eligible productions ever.

Build the network and mutual respect, and develop best practice, for performing arts presenting.

GOAL 2

DEVELOP

- + Developed a Memorandum of Understanding with the state-based presenter associations for the first time ever and established a 3-year plan for regular in-depth meetings and ongoing cooperation.
- + Established the National Performing Arts Reference Group, ensuring a conduit to day-to-day issues across industry subsectors.
- + Developed a year-round learning, development and network-building program with the annual conference at its core.
- + Delivered the first ever online dashboard benchmarking tool for presenters in Australia.
- + Increased communications – segmenting target audiences and delivering tailored messaging through more effective channels – including face-to-face sessions, online, and video content.
- + Attended state and international markets to meet with members face-to-face throughout the year, maintaining and building our connections.
- + Employed a memberships coordinator to establish new member relations and maintain existing member satisfaction.

GOAL 3

Be a valued and respected authority.

INFLUENCE

- + Prepared a joint policy paper with our national service organisation colleagues, presented to politicians across Australia as part of a multi-pronged strategy in the lead up to the federal election.
- + Developed a national touring position paper delivered personally to the Federal Minister for the Arts, the Australia Council CEO, the Opposition Minister and the First Asst Secretary for the Department for the Arts.
- + Undertaken the 2019 biennial benchmarking survey.
- + Received invitations and support to represent the association and member interests in Palestine, Mexico, New Zealand, Korea, Israel, Canada and America.
- + Presented dedicated sessions about PAC Australia's purpose, goal and services at the Stage Queensland Managers Meeting, WA Showcase, VAPAC Managers Meeting, NAPACA Managers Meeting, and SAPA's Showcase SA.
- + Established two major research projects:
 - Social Impact Measurement Pilot (with support from CircuitWest)
 - CultureLAB (with international researchers WolfBrown)
- + Entered into a partnership arrangement with Queensland University of Technology to assist with the delivery of an Australian Research Council project on the social impact of the arts.
- + Continued to build our brand capital with a strong emphasis on more effective and regular communications and marketing.

Be a strong and sustainable organisation.

GOAL 4

SUSTAIN

- + Welcomed 22 new members through a targeted membership drive.
- + Undertook an extensive strategic planning process.
- + Added new staff to deliver on the plan, support members and generate revenue.
- + Attracted record investment in the conference and PAX.
- + Generated new earned revenue streams through our proprietary assets, research projects and PowerPAC.
- + Drafted a comprehensive marketing plan.
- + Created and reviewed operational policies including a new Bullying and Harassment plan, Board Recruitment process and Board Composition Guidelines.
- + Improved Board documentation including regular KPI reporting.
- + Moved to a new accounting platform to build efficiency in bookkeeping practices.
- + Began a dialogue with foundations for ongoing support.
- + Delivered a new website and completed 80% of a new internally engineered membership management system.
- + Increased sector engagement with our online resources by 20%.
- + Applied new resources to marketing the 2019 conference, delivering results well above average.
- + Submitted an application for four-year funding with the Australia Council for the Arts.
- + Researched, targeted and forged new relationships with new investment partners.



BOARD OF MANAGEMENT

PAC AUSTRALIA BOARD MEETING ATTENDANCES

STANDARD MEETING DATES

2 August 2018 | 27 September 2018 | 23 November 2018 | 7 February 2019 | 26 March 2019 | 28 May 2019

Board Member	Position (at end of fin. year)	Eligible to attend	Attended	Apology
Helen O'Neil	President & Public Officer	6	6	0
Kerry Saul	Vice President	6	5	1
David Barrett	Treasurer	6	5	1
Anne-Marie Heath	Board Member	6	6	0
Robyn Birrell	Board Member	6	6	0
Janie Corke	Board Member	6	5	1
Rachel Healy	Board Member	5	3	2
Lyn Wallis	Board Member	5	3	2
Joel Bray	Board Member	4	3	1
Caroline Stacey (retired 2018 AGM)	Public Officer	1	0	1
Greg Leong (retired Dec, 2018)	Board Member	1	1	0
Rob Lines (retired 2018 AGM)	Board Member	1	0	1
Michelle Pearce (retired 2018 AGM)	Board Member	1	1	0
Sussan Baldwin (retired 2018 AGM)	Board Member	1	1	0

FINANCE COMMITTEE MEETING DATES

20 September 2018 | 15 November 2018 | 22 January 2019 | 19 March 2019 | 13 May 2019

Committee Member	Position	Eligible to attend	Attended	Apology
David Barrett	Chair	5	5	0
Kerry Saul	Member	5	5	0
Helen O'Neil	Member	5	4	1



OUR BOARD



Helen O'Neil
Cultural Industry Leader



Kerry Saul
General Manager | Empire Theatres Pty Ltd



David Barrett
Manager Business Enterprises and Communications | Town of Gawler



Anne-Marie Heath
Director | The Art House Wyong



Robyn Birrell
Cultural Industry Leader



Janie Corke
Corporate Lawyer



Rachel Healy
Artistic Director | Adelaide Festival



Lyn Wallis
Artistic Director | HotHouse Theatre



Joel Bray
Independent Choreographer



Rick Heath
Executive Director



Katherine Connor
Producer & Programs Manager



Sarah Mills
Marketing & Memberships Coordinator



Nathan Lewis
Administrator



Ariana Troiani
Bookkeeper



Stacey Brown
Production Manager

OUR STAFF



TREASURER'S 2018/19 REPORT

2018/19 commenced PAC Australia's transformation and new strategic direction with development of a skills-based board, increased staffing levels and a commitment to aggressively pursue earned revenue opportunities in order to engage, service and develop its membership more effectively.

Delivering on this new direction required significant investment during the financial year with PAC Australia making a forward commitment to an operational deficit of \$119K. PACA was on target to achieve this deficit until a change in AASB9 meant that sales of investment portfolio assets can no longer be treated as revenue. This change has skewed the end of financial year operating result by approximately \$70k, bringing the 2018/19 Operating Deficit to \$190,315.

PAC Australia's investment portfolio ended the year with a market value of \$846,930.94. It was a volatile year for share markets but thanks to some astute changes made to the physical shares owned by PAC Australia, the portfolio underwrote the operating deficit as well as delivering a fair value gain of \$25,280 for 2018/19. Income generated from the portfolio was \$46,238.41 providing an internal rate of return of 8.07% on its closing value.

Holding the 2018 PAX/Conference in Karratha was always going to be a financial challenge due to it being held in such a remote location. Travel subsidies and other significant financial support provided by the City of Karratha (total \$100k) ensured that PAC Australia was able to deliver both events within budget.

Despite a lag in earned revenue targets to June 30, three key income streams (membership, conference/ PAX registrations and the sale of proprietary assets) are trending upward providing a strong indication

of future long-term sustainable growth.

Earned income from projects was 23% above budget with PAC Australia successfully selling PowerPAC in Queensland and Western Australia.

PAC Australia remains in a very strong financial position with total equity of \$800,237 and a portfolio balance (reserve) approximately \$47k above our constituted minimum.

Appropriately forecasting future budgets has been challenging for both the Board and PACA Staff. Past stock market performance formed the basis of future forecasting, however market volatility within 2018/19 exposed PAC Australia's reliance on market gain to achieve future year surpluses.

Recent advice from PAC Australia's investment portfolio managers, Level One, states that the stock market is due for a correction. It has been trading at all-time highs recently but in a volatile manner. The last market correction was 14 years ago, triggering the Global Financial Crisis, and Level One are predicting a downward correction of up to 20% within the next 12-18 months. Consequently, PACA has reforecast its future revenue predictions removing market gain entirely.

Adding further complexity to future budget forecasting is the uncertainty as to whether PACA will progress to stage two of the Australia Council's 4-Year Funding. If successful, PACA

will need to invest additional funds in the short-term to realise this funding potential. Successfully obtaining the funding will provide 100% return on this investment within the 4-year program. However, there is a risk that if PACA does not receive the desired funding, the return on investment will not be achieved.

Due to the lack of clarity regarding funding, the Board is forecasting future budgets based on a range of different scenarios and "gates". The sustainability of PACA services is a key consideration within each of the scenarios, as is the constitutional requirement to only dip below a reserve level of \$800k to fund projects for the betterment of our members.

I would like to thank the commitment and output of my colleagues, Helen O'Neil and Kerry Saul, who served on the 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 his continued commitment to the growth of the Association and his prudent financial management. We also acknowledge Katherine Connor and Ariana Troiani for their ongoing support and diligence with managing PAC Australia's finances.

David Barrett
Treasurer

FINANCIALS 2018/19

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

	2019 \$	2018 \$
Revenue	650,557	747,477
Employee benefits expense	(254,339)	(88,255)
Consultants and contractors' fees	(111,535)	(166,973)
Conference expenses	(398,497)	(478,469)
Other	(76,501)	(71,482)
Surplus / (Deficit) before income tax	(190,315)	(57,702)
Income tax expense	-	-
Surplus / (Deficit) for the year	(190,315)	(57,702)

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	25,280	82,165
Other comprehensive income for the year	25,280	82,165
Total comprehensive income attributable to the association	(165,035)	24,463

Statement of Financial Position as at 30 June 2018

	2019 \$	2018 \$
ASSETS		
Current Assets		
Cash and cash equivalents	79,886	78,357
Trade and other receivables	21,409	77,322
Other assets	42,734	84,235
Financial assets	131,757	160,159
Total Current Assets	275,786	400,037
Non Current Assets		
Financial assets	715,174	847,218
Total Non Current Assets	715,174	847,218
Total Assets	990,960	1,247,291
LIABILITIES		
Current Liabilities		
Trade and other payables	23,987	51,373
Other financial liabilities	154,657	230,646
Provision for employee benefits	12,079	-
Total Current Liabilities	190,723	282,019
Total Liabilities	190,723	282,019
Net Assets	800,237	965,272
MEMBERS' FUNDS		
Reserves	908,230	904,803
Accumulated funds	(107,993)	60,469
TOTAL MEMBERS' FUNDS	800,237	965,272

MEMBERSHIP REPORT 2018/19

PAC Australia has a critical role in the sector as a connector - we create a joint responsibility with producers and presenters to generate shared outcomes.

As at June 30, 2019, 23% of the PAC Australia membership consists of producers; both organisations and independents. Combined with the strong retention and continued growth of our presenter base (50% of the membership) we have worked to support inter-sector relationships to further strengthen the connection between the art and audiences. By delivering services such as professional development offerings, PAX and PowerPAC workshops, PAC Australia has worked to bring presenters/venues, local governments and creative communities (producers and artists) together to broker ongoing relationships and provide pathways for collaboration.

Our current membership has a strong and balanced geographic representation nationwide. While we continue to grow our membership network within Australia, PAC Australia's recent work bridging the gap between Australia and New

Zealand has seen a growth in New Zealand members, now comprising 3% of our membership. This growth provides exciting potential for PAC Australia members to establish and strengthen networks in New Zealand and expand potential touring opportunities.

Despite limited investment in arts service organisations generally, we've managed to extend our representation with a 10% increase in membership. PAC Australia has also succeeded in maintaining a 96% membership retention rate, proving the continued desire and need for the benefits membership provides.

Affiliate memberships have grown by 12% now representing 7% of total PAC Australia members. Our affiliate members comprise of highly regarded consultants and providers whose businesses provide critical services to the sector. By expanding our affiliate membership, we have further increased the pool of resources and the wealth of knowledge available to our members.

With almost a quarter (23%) of our membership accessing our lowest fee bracket, our tiered fee restructure continues to ensure equitable access to membership.

While continuing to provide our core services to members, this year we launched a new offering: our interactive benchmarking dashboard. The 2017 benchmarking dashboard is available free of

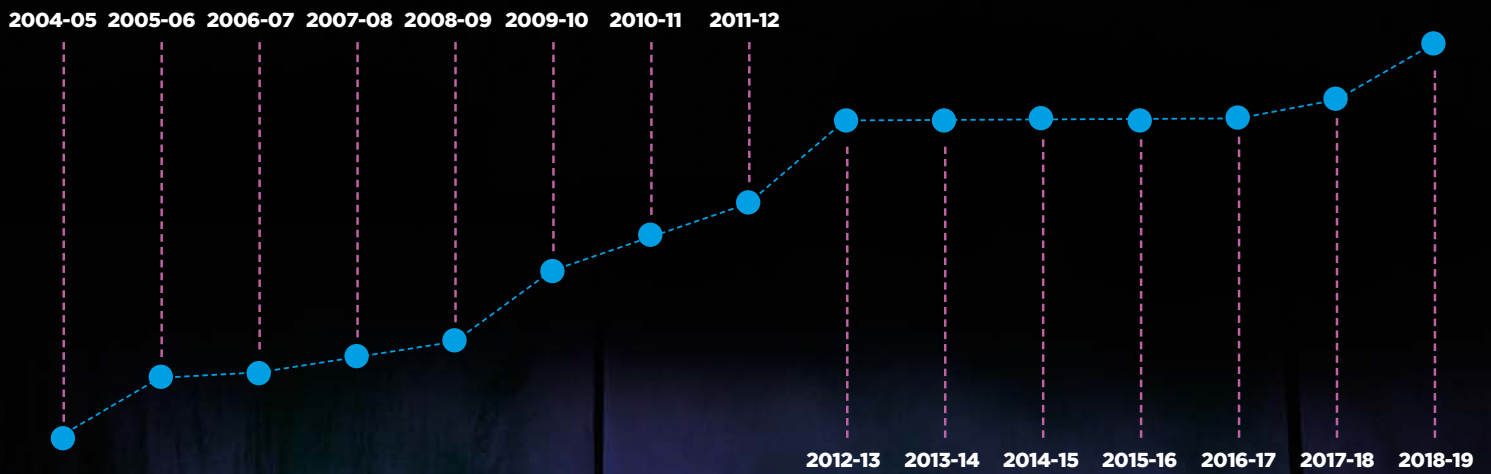
charge to all those members who participated in the benchmarking surveys. Participation in the surveys, and subsequent representation in the benchmarking reports and dashboard, remains an exclusive benefit for PAC Australia members.

By investing in the organisation's capacity and employing a Marketing and Memberships Coordinator, PAC Australia has positioned itself to expand its membership services and continue to grow its membership base. The launch of PAC Australia's bespoke membership management system will provide members with exclusive access to members-only content, resources and networks, as well as allowing them to easily update their contact and profile information. The membership management system will also integrate with PAC Australia's national, searchable venue directory which will assist in the tour planning process and promote the assets of our members.

A membership association is dependent upon the collaboration of many but no more so than the strength of the members themselves. In a time of change, collective strength is critical, and we would like to thank you for your ongoing support over the last 12 months and look forward to continuing to lead and serve you in the future.

Sarah Mills

Marketing & Memberships
Coordinator



Despite limited public investment in arts service organisations generally, we've managed to extend our representation with a

10% increase in membership.

2018/19 MEMBERS

ACT

Belconnen Arts Centre Inc	Ordinary
Canberra Theatre Centre	Ordinary
The Street Theatre	Ordinary
Tuggeranong Community Arts Association	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
Australian Theatre for Young People	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
Civic Theatre Newcastle	Ordinary
Clarence Street Theatre Trust	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
Entertainment Venues (Tamworth)	Ordinary
Fish Out Of Water Productions	Ordinary
Flying Fruit Fly Circus	Ordinary
Glasshouse Port Macquarie	Ordinary
Glen Street Theatre	Ordinary
Goulburn Mulwaree Council	Ordinary
Griffith Regional Theatre	Ordinary
Huntingfield Concerts	Ordinary
Hurstville Entertainment Centre	Ordinary
Joan Sutherland Performing Arts Centre	Ordinary
KV2 Audio Asia Pacific	Affiliate
Laycock Street Community Theatre	Ordinary
Leeton Roxy Community Theatre	Ordinary
Legs On The Wall	Ordinary
Manning Entertainment Centre	Ordinary
Melrose Productions Entertainment	Ordinary
Merrigong Theatre Company	Ordinary
Michel Consultancy	Ordinary
Monkey Baa Theatre Company	Ordinary
Musica Viva	Affiliate
NAPACA	Ordinary
Nicholas Clark Management	Ordinary
NIDA Parade Theatres	Ordinary
NORPA	Ordinary
Orange Civic Theatre	Ordinary
Pegasus Venue Management	Ordinary
Performing Lines	Ordinary
Queanbeyan Performing Arts Centre	Ordinary
Richard J Stuart	Affiliate

Riverside Theatres Parramatta	Ordinary
Seymour Centre	Ordinary
Shaun Parker and Co	Ordinary
Shoalhaven Entertainment Centre	Ordinary
Sutherland Entertainment Centre	Ordinary
Sydney Coliseum Theatre	Ordinary
Sydney Dance Company	Ordinary
Sydney Opera House	Ordinary
Sydney Theatre Company	Ordinary
The Art House, Wyong	Ordinary
The Arts Centre Cootamundra	Ordinary
The Concourse	Ordinary
The Crossing Theatre	Ordinary
The Hills Shire Council	Ordinary
The Iona	Ordinary
Twyford Hall	Ordinary
VIVATICKET (Formerly Enta Australasia)	Affiliate
Wagga Wagga Civic Theatre	Ordinary
Willoughby City Council	Ordinary
Wingecarribee Shire Council (Bowral Memorial Hall)	Ordinary

NT

Araluen Arts Centre	Ordinary
Darwin Entertainment Centre	Ordinary
Darwin Festival	Ordinary

QLD

Brisbane Powerhouse	Ordinary
Brolga Theatre & Convention Centre	Ordinary
Burdekin Theatre	Ordinary
Cairns Performing Arts Centre	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
Leopold Entertainment	Ordinary
Logan Entertainment Centre	Ordinary
Mackay Entertainment & Convention Centre	Ordinary
Moncrieff Entertainment Centre	Ordinary
Mount Isa Entertainment and Tourism Venues	Ordinary
Opera Queensland	Ordinary
Pilbeam Theatre	Ordinary
Positive Solutions	Affiliate
Queensland Performing Arts Centre	Ordinary
Queensland Theatre	Ordinary
QUT Gardens Theatre	Ordinary
RAVA Productions	Ordinary
Redland Performing Arts Centre	Ordinary
Setting Line Theatre Consulting	Affiliate
shake n stir theatre co	Ordinary
Stage Queensland	Ordinary
The Events Centre	Ordinary
The World Theatre	Ordinary

Theatre Safe Australia	Affiliate	Portland Arts Centre	Ordinary
Townsville Civic Theatre	Ordinary	Red Stitch Actors Theatre	Ordinary
Ungerboeck Software International	Affiliate	Regional Arts Victoria	Ordinary
University of Southern Queensland	Ordinary	Riverlinks Venues	Ordinary
Venue 114	Ordinary	Rob Gebert Arts Consultancy	Affiliate
Visual Focus	Ordinary	Schuler Shook Theatre Planners	Affiliate

SA

Adelaide Festival Centre	Ordinary	Swan Hill Town Hall Performing Arts Centre	Ordinary
Adelaide Fringe	Ordinary	The Cube Wodonga	Ordinary
Australian Dance Theatre	Ordinary	Theatre Network Australia	Ordinary
Barossa Arts & Convention Centre	Ordinary	VAPAC	Ordinary
Country Arts South Australia	Ordinary	West Gippsland Arts Centre	Ordinary
Golden Grove Arts Centre	Ordinary	Whitehorse Centre	Ordinary
Marion Cultural Centre	Ordinary	Wonderland Spiegeltent	Ordinary
Patch Theatre Company	Ordinary	Wyndham Cultural Centre	Ordinary
South Australian Presenters Association	Ordinary	Yarra Ranges Council, Creative Communities	Ordinary

TAS

paranaple arts centre	Ordinary
Princess Theatre, Theatre North	Ordinary
Terrapin Puppet Theatre	Ordinary
The Burnie Arts and Function Centre	Ordinary
Theatre Royal	Ordinary

VIC

APRA AMCOS	Affiliate
Ararat Town Hall	Ordinary
Arena Theatre Company	Ordinary
Artefact Consulting Services	Affiliate
Arts Centre Melbourne	Ordinary
Back To Back Theatre	Ordinary
Borondara City Council	Ordinary
Bunjil Place	Ordinary
Capital Venues and Events	Ordinary
Cardinia Cultural Centre	Ordinary
Chester Creative	Ordinary
Clocktower Centre	Ordinary
Colac Otway Performing Arts and Cultural Centre	Ordinary
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
Illbjerri Theatre Company	Ordinary
Karralyka Centre	Ordinary
Latrobe Performing Arts Centre	Ordinary
Lighthouse Theatre	Ordinary
Live Performance Australia	Ordinary
Marshall Day Entertech	Affiliate
Melbourne International Comedy Festival	Ordinary
Melbourne Recital Centre	Ordinary
Melbourne Theatre Company	Ordinary
Merryn Carter Consulting	Affiliate
Mildura Arts Centre	Ordinary
Monash University Academy of Performing Arts	Ordinary
National Theatre	Ordinary
Opera Australia	Ordinary
Peninsula Hot Springs	Ordinary

WA

Albany Entertainment Centre	Ordinary
Arts Margaret River,	Ordinary
Margaret River Cultural Centre	
Barking Gecko Theatre Company	Ordinary
Black Swan State Theatre Company	Ordinary
Broome Civic Centre	Ordinary
Bunbury Regional Entertainment Centre	Ordinary
Carnarvon Civic Centre	Ordinary
CircuitWest	Ordinary
Country Arts WA	Ordinary
Don Russell Performing Arts Centre	Ordinary
Esperance Civic Centre	Ordinary
His Majesty's Theatre	Ordinary
Kalamunda Performing Arts Centre	Ordinary
Mandurah Performing Arts Centre	Ordinary
Matt Dann Theatre & Cinema	Ordinary
Moora Performing Arts Centre	Ordinary
Perth Concert Hall	Ordinary
Queens Park Theatre	Ordinary
Red Earth Arts Precinct	Ordinary
Spare Parts Puppet Theatre	Ordinary
State Theatre Centre of WA	Ordinary
Subiaco Art Centre	Ordinary
The Actors' Hub Australia	Ordinary
University Theatres - UWA	Ordinary
Yirra Yaakin Theatre Company	Ordinary

CANADA

Canadian Arts Presenting Association	International
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NEW ZEALAND

Auckland Live	International
Auckland Theatre Company and	International
ASB Waterfront Theatre	
Creative New Zealand	International
EVANZ	International
Performing Arts Network New Zealand	International
Regent Theatre Trust of Otago	International
Square Sums & Co	International

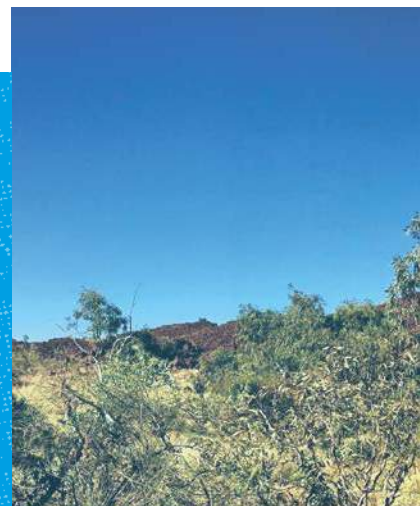
LIFE MEMBERS

David Gration
Simon Dawkins
Peter Owens
John Lamb
Ian English

2018

PERFORMING ARTS EXCHANGE &

MAKING SPACE CONFERENCE



How do the places where we live inform the art we make and present, and how does that art shape the identity of the places in which we live?

More simply, how does art inform place and place inform art?

The 2018 Performing Arts Exchange and Conference sought to answer these questions, in a place where the oldest and newest art on the planet co-exists, the stunning Pilbara region.

This was Making Space. Four and a half days that was as much an

adventure as it was a conference. Taking the conference to the most remote location in its 32-year history was a significant moment for PAC Australia, relating the cultural value of regional venues and regional touring to the central themes of the conference.

The decision to bring our industry together in a regional location also offered a timely opportunity to showcase the changing face of regional Australia. The self-determination of regional communities like Karratha to transform perceptions of being “just” a mining town, to a modern, liveable city with a rich and valued cultural life is extremely important to highlight nationally and internationally.

Officially kicking off on Sunday 2nd September, delegates were immediately immersed in a range of performances at the Red Earth

Arts Festival followed by a Welcome to Country from Patrick Churnside and official welcomes from our hosts at the City of Karratha. We were then swept away in a magical performance of Kimberley Echoes from Tura New Music, setting the scene for the ensuing four days of performance, culture and contemplation.

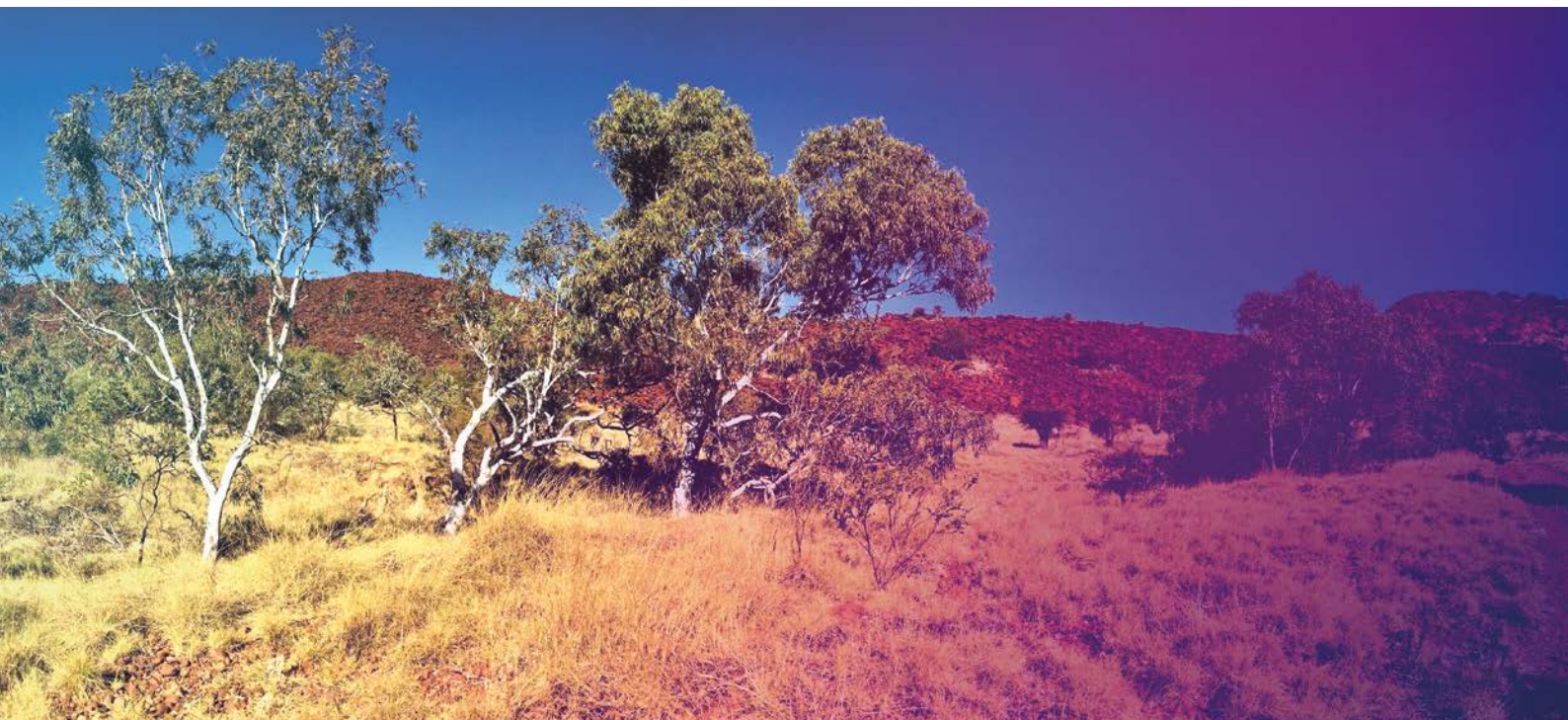
Monday saw the kick-off of the two-day Performing Arts Exchange – a feast of work from Australia’s leading artists and producers, with Chris Bendall taking the reins as our MC as the program came to life.

In 2018 PAX focussed on building relationships as much as pitching productions. We provided more time in the program to facilitate dialogue between producers and presenters, to find creative and presenting partners, and simply to build a stronger network.



Department of
Local Government, Sport
and Cultural Industries





2-6 SEPTEMBER 2018 | RED EARTH ARTS PRECINCT, KARRATHA

Highlighting the importance of increasing the amount of Indigenous work presented on both our metropolitan and regional stages, we were particularly proud to showcase a diverse range of Indigenous performance, including work created locally in the Pilbara region.

Thanks to the unprecedented local government support from the City of Karratha, PAX was also the first market to subsidise the travel costs of pitching artists and producers and provide them with a complimentary registration. This made the journey to Karratha a much more viable option and meant we were able to present 40+ works, including excerpts from Jessie Lloyd, One Fell Swoop and PYT Fairfield as well as full length performances from The Last Great Hunt (*BALI*), BIG hART (*Flood Country - Tjaabi*) and a co-production from Black Swan State Theatre Company and Yirra Yaakin Theatre Company (*Skylab*).

Between the pitching program, networking events and performances, delegates were also able to embrace the space they were in with rock art tours, trail walks and even a spot of whale-watching.

A highlight of PAX, however, was transporting our delegates (in every sense of the word) to Roebourne on the closing night of PAX for the final pitches and a dinner with local community. Overlooking the unmatched landscape of the Harding River, we were invited into community by the people of Roebourne, on the grounds of the Ngurin Pilbara Aboriginal Cultural Centre. A simple dinner, but with an intensity of meaning, purpose and sense of place under the stars, culminating in the performance of *Flood Country* from Patrick Churnside and BIG hART.

The Making Space conference on Wednesday and Thursday proved

again that this event is one of the most significant gatherings of performing arts professionals in Australia as a platform for intensive discussion, learning, debate and networking.

An early afternoon start allowed delegates to take the morning to rest, catch up and regroup, before we came together again with the ever-insightful Karilyn Brown delivering a provocation on the conference theme in her role as our Thinker-in-Residence. Then, primed to consider the key questions: "Does art inform place? Does place inform art?" keynote speaker Sigal Cohen (Cameri Theatre of Tel Aviv) took delegates through the power struggle in Israel between the artistic community and the state, posing the further question, as a producer or artist striving to respond to community, is the community with whom they want to communicate?



VIVATICKET



Photo: Delegates explore Roebourne. Photo: Alex Sibbison

This was by far the best industry conference I attended.

Linda Christof – Dubbo Regional Theatre & Convention Centre

Dr Richard Walley's keynote was a stimulating call to action to shift the desire of presenting more First Nations work into action. Richard's thoughts, experiences and particularly his views on the recent history (the past 25 years) of Aboriginal arts and artists provided fascinating insight that illuminated an artistic ecology that deserves to be recognised and continues to be nurtured. Following Richard's address Rachael Maza joined the conversation, beaming in online from Perth, in a conversation about what's changed in the past 25 years of Aboriginal theatre – the successes, the challenges... and what's next.

We were grateful to have Tony Grybowski deliver one of his final addresses as Australia Council CEO, reflecting on his stewardship of the organisation, where the organisation has been and where it desires to go. We also heard from our long-time supporter and good friend, (Ian English) who, just that morning, had officially been honoured as a PAC Australia Life Member.

From the rooftop terrace, to the rehearsal rooms and every space in between, we then built new communities of interest in an afternoon of breakouts.

With content that covered resident companies and regional performance makers; getting new arts centres off the ground; building better relationships with local government; building our individual resilience and monitoring our own wellbeing; and questioning how we weave empathy, understanding and tolerance into civic responsibility... we were blessed to have leaders in each of those fields provide insights that have continued to resonate well after our time in Karratha.

On Thursday we welcomed our final keynote speaker, Dr Gill Hicks – a thought-provoking advocate on the value of sustainable peace through individual responsibility. Her moving keynote invited us to embrace the power we hold as individuals, to realise the impact this power has and to value the voices that bring reason, not sensationalism, to the fore.

Then we asked What Are You Thinking? We asked delegates what their burning issues are – and how we might individually and collectively make space to affect change. Whether it was new investment in diverse or community-lead work, building a case for risk-taking in programming, or developing a common language around

articulating the value of what we do, the session demonstrated a collective passion and commitment to continually expand the reach and depth of what we do.

The remarkable four and half days closed with a unique and very special dinner on the grounds of the historic ghost town of Cossack on Ngarluma Country, including the Drover Awards ceremony recognising the hard work of those making touring happen in Australia.

The evening started with a spectacular Pilbara sunset at the Cossack lookout, followed by drinks and canapes outdoors amongst historic buildings lit by festoons and fairy lights. The evening then built to a stunning reveal when the doors opened to an awaiting feast inside the Bond Store, provided by the Ngarluma Yindjibarndi Foundation.

We'd like to thank the remarkable arts leaders that made the journey to Karratha – although, as anticipated, there were less of us in 2019, the connections made, and the memories forged during this unforgettable conference were deeper than ever.

2018 PERFORMING ARTS EXCHANGE & MAKING SPACE CONFERENCE

“
**Thank you
for a truly
invigorating
experience.
I returned to
the office
feeling more
motivated,
more inspired,
and more
connected.**”

Emma Corrick
— *Performing Lines and Critical Stages*

The Performing Arts Exchange, Conference and Drover Awards would not have been possible without the generous support of our partners including the WA Department for Local Government, Sport and Cultural Industries, CircuitWest, SeatGeek, Arts South Australia and Viva Ticket. Pippa Davis and her team at the Red Earth Arts Precinct – you have our awe and respect for what you have accomplished in such a short time.

Special thanks, however, must go to the City of Karratha for their significant financial support that enabled us to provide travel subsidies to delegates and for their ongoing support and belief in delivering this event in their city.

An extraordinary team of people were responsible for delivering this most special of conferences.

We were fortunate to have a hard-working pool of volunteers who came from across the country. Our production team, Kelly Ukena, Russell Stewart and Suzie Franke not only ably planned, but seamlessly delivered, an incredibly complex event. We also threw our newest PAC Australia team member, Sarah Mills, well and truly in the deep end, where she well and truly flourished!

Finally, the extraordinary talent of our two powerhouses, Katherine Connor (producer) and Stacey Brown (production manager) is what makes events of this magnitude and depth possible. Their skills, professionalism and commitment provide immeasurable value to these events, to PAC Australia and to the performing arts sector in Australia.



Flood Country: Tjaba | E!GhART | Image by Alex Sibbison

We acknowledge the Ngarluma People, traditional owners of the land upon which the conference was held, and their Elders past, present and emerging.

2018

DROVER AWARDS

SEPTEMBER 2018 | COSSACK, WA

TOURING LEGEND CIRCA

The 2018 Touring Legend was awarded to CIRCA. We recognise the company's long commitment to developing and touring high quality circus and physical productions over many years. The company's continued contribution to the industry and genuine willingness to develop relationships and practices for the betterment of the industry at large is widely recognised and appreciated.

This is a company that cares deeply about what they do and the people they do it with.



BELOW FROM LEFT: Helen O'Neil, PAC Australia; Matthew Hughes, Circus Oz; Danielle Kellie, CIRCA; Stephen Henderson, Capital Venues & Events – Bendigo; Rick Heath, PAC Australia.





**PERFORMING ARTS
CENTRE OF THE YEAR
Capital Venues & Events
(Bendigo)**

A two-time finalist for the award, Capital Venues & Events in Bendigo were winners in 2018, recognising the consistently outstanding support provided to producers and their commitment to work with producers, particularly around community engagement and audience development.

**TOUR OF THE YEAR
*Model Citizens, Circus Oz***

Circus Oz was recognised for their tour of *Model Citizens*, as a shining example of the company's long history of delivering professional, relevant and high-quality work as well as superb marketing support and audience engagement.

the
DROVERS
EXCELLENCE IN TOURING





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