



**PAC AUSTRALIA
BENCHMARKING REPORT**

2021 ECONOMIC ACTIVITY

The PAC Australia office is located on Whadjuk Noongar Boodjar. Our staff and members live and work across Australia and we acknowledge all the Traditional Owners of Country, recognising the continuous connection to lands, waters, and communities. We pay our respects to Aboriginal and Torres Strait Islander cultures and to Elders past and present.



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EXECUTIVE SUMMARY

Performing Arts Connections Australia (PAC Australia), previously known as the Australian Performing Arts Centres Association (APACA), is the national peak body representing and supporting performing arts presenters, performing arts centres, producers, and creators in Australia.

A biennial benchmarking report has been produced since 2003 and is published as two separate documents — the Venue Charges and Salaries Report and the Economic Activity Report. The data was collected by sending questionnaires to both PAC Australia members and government-subsidised non-members who manage performing arts centres. A total of 56 surveys were returned representing a 35% response rate.

The biennial benchmarking study has been based on the respondents' individual reporting year. For some it is the financial year (July — June) and for others it is operational (January — December). In the past this has had little significant bearing on the outcome of the benchmarking, however given the impact of COVID on centre activity from March 2020, individual performing arts centres' financial outcomes and activity levels may be impacted differently, having a flow-on effect to the collected data.

In this document, “performing arts centres” are also referred to simply as “centres” and defined as professionally managed organisations that manage one or more venues. Venues are sometimes also referred to as “spaces”. For clarity, when the term “venue” is used, it is largely referring to a physical facility.

KEY FINDINGS

Respondent Overview

- Respondents participated from all states and territories with the exception of the Northern Territory. The greatest level of participation was from NSW (36%).
- The capacity of respondents' primary spaces ranged from 170 up to 1561 seats. There was no discernible relationship between location and primary venue capacity. Three quarters of respondents (73%) operated two or more performance spaces.
- 68% of respondents reported that their facility was owned by local government, and a further 27% were owned by state government. Direct management by local government remains the most frequently implemented management model (57%).
- Until COVID, the majority of respondents (86%) saw their primary role as curating and taking some or all of the financial risk on the presentation of the professional performing arts productions. 98% of respondents take some financial risk in selecting and presenting professional productions.

Activity and Attendance

- Two thirds (64%) of activity within the respondents' centres was arts-related activities. 40% of hirers paid commercial rates (i.e. full standard hire fees) and 60% received discounted community rates.
- The total attendance for 49 respondents in 2021 was 2.1M people, a significant difference from the 2019 report showing attendance of 4.2M people attending the performing arts centres of 53 respondents.
- The average annual centre utilisation rate was 34% compared to 65% in 2019.
- Musical theatre appears to be the most popularly attended artform, followed by theatre and comedy.
- Half the productions (51%) presented by centres were locally sourced, with 27% from intrastate and 21% sourced from interstate.
- In order to select these productions, the respondents reported their top ways to source program were by artists/producers directly contacting them (31%), arts markets (22%), and 17% came from the centres approaching producers directly.
- Over half the seasons (56%) were found to be "No Risk", that is, the venue had been hired by the respondent to a producer/promoter. In comparison, the 2019 data shows 69% of respondents' annual performing arts activities were "No Risk" (hires). "Full Risk" seasons (i.e., the centre purchases the show from the producer/promoter and takes a risk on the box office income) increased in 2021 — 38% compared to 25% in 2019. "Shared Risk" stayed the same.
- In 2021 respondents reported that 14% of their program was supported by Playing Australia, and state funding delivered another 22%. A range of one-off funding mechanisms and local government supported the rest of the annual self-presented activity. This is a significant difference to the 2019 data (Playing Australia 26%, State Agencies 28%, and Other Funding 46%).
- The commissioning of new work and programming festivals has become increasingly common. In 2021, 62% of respondents took a role in the commissioning of new work (community and professional), either in partnership or as the sole commissioner, and 44% were responsible for the programming of festivals.

COVID Impacts

- Survey respondents (53) reported that since March 2020 they had lost 259 full-time and part-time staff, 702 casuals, 4 contract staff, and 129 volunteers.
- Only a quarter (25%) of respondents received any specific COVID support from government.
- All respondents reported that their centres had been shut down during the pandemic with Victoria the worst affected at 44 weeks.
- A total of 43 respondents estimated their lost revenue for the period March 2020 to December 2021 totalled approximately \$52.6M.

Policies and Planning

- Respondents reported that 70% of their councils had a cultural plan but only 47% of the total had a plan that mentioned the goals or activities of the performing arts centre.
- Over half (56%) of respondents had a programming plan or policy, compared with 37% in 2019 and 55% in 2017. A third of respondents (35%) had an audience development plan.
- 66% of respondents had a Disability Inclusion Plan in place created either by their parent organisation or their centre, and 63% had an Accessibility Plan.
- 67% of respondents were operating under a sustainability plan, although only 8% had one specifically for their centre. The most common activities were around energy efficiency and waste. Most respondents (86%) reported they had installed energy efficient stage lighting and 78% reported installing energy efficient office and foyer lights.
- 62% of respondents were working within a reconciliation action plan, almost three quarters of respondents (71%) have an established way to actively engage and consult with members of their local Aboriginal and/or Torres Strait Islander community regarding programming and activation of their centre. Two thirds of respondents (66%) programmed First Nations-led work in the survey year.
- Some 38% of respondents have established a way to engage and consult with members of their local CALD community regarding programming and activation. Almost one third (30%) of respondents programmed a CALD-led work within the survey period.

INTRODUCTION

Performing Arts Connections Australia, previously known as Australian Performing Arts Centres Australia (APACA), is the national peak body representing and supporting performing arts presenters, performing arts centres, producers, and creators in Australia by providing leadership, building capacity, and facilitating relationships that strengthen the connection between the art and the audience.

Almost 60% of PAC Australia’s membership identify themselves as operating professionally managed performing arts centres, and a significant number of producer members also manage their own venues.

Operating in the subsidised performing arts sector, our performing arts centres present a vast array of artforms including theatre, opera and classical music to comedy, circus, cabaret, classical ballet, and contemporary dance, as well as providing meeting and event services for their communities. The term “performing arts centre” refers to performing arts venues of all types, from single auditoria venues such as the Brolga Theatre in Maryborough Queensland to multi-space arts precincts such as Arts Centre Melbourne.

“As arts organisations in their own right, our member performing arts centres have cemented their role as proactive programmers, facilitators of creative resources and the key connector to audiences across Australia. Curating, producing, and co-commissioning work is also now business as usual for the modern arts centre.”

- Katherine Connor, Executive Director, PAC Australia

The primary aim is to provide PAC Australia members with a benchmark document that allows for comparison of the scale of operations, usage, and financial activity between performing arts centres nationally, as well as data to assist PAC Australia in advocacy for the sector. The data has been helpful to members as a tool to help set staff structure, salaries and venue hire rates, as well as a window into programming activity across the country and the ability to measure their performance with other centres of similar characteristics.

The value of the data to non-members contemplating the development of new performing arts centres has become abundantly apparent over the years, as it provides a unique tool for local government feasibility and planning.

This biennial report has been produced since 2003 and is published as two separate documents — the Venue Charges and Salaries Report and the Economic Activity Report.

Benchmarking information is delivered both as a PDF file and as an interactive dashboard that can be accessed by members through the PAC Australia website. The dashboard provides a greater level of functionality to better interrogate and compare workforce data.

Non-members should contact PAC Australia for information on access.

METHODOLOGY

The data was collected by sending questionnaires to both PAC Australia members and government-subsidised non-members who manage performing arts centres. In association with Culture Counts, who deliver the interactive dashboard, the 2021 questionnaire was reconfigured into one spreadsheet amalgamating the data required for both the *Venue Charges and Salaries Report* and the *Economic Activity Report*. The spreadsheet was divided into subject tabs to facilitate completion by the differing team members responsible for that specific function or department, and permits concurrent completion by different team members within the organisation. The questionnaire was emailed to 130 PAC Australia members plus another 30 non-members in December 2021. The questionnaire content can be found at Appendix A.

In this report, “performing arts centres” are also referred to simply as “centres”. Venues are also referred to as “spaces”. For clarity, when the term “venue” is used, it is largely referring to a physical facility.

As centres collect data in different timeframes according to their own reporting requirements, the biennial PAC Australia benchmarking has been based on the respondents’ individual reporting year, to minimise the workload on the respondent and encourage participation. For some it is the financial year (July — June) and for others it is operational (January — December). In the past this has had little significant bearing on the outcome of the benchmarking, however given the impact of COVID on centre activity from March 2020, individual performing arts centres’ financial outcomes and activity levels may be impacted differently, having a flow-on effect to the collected data.

In reviewing the 2021 survey findings, comparisons have, where appropriate, been made with the results from previous surveys to identify emerging trends and industry changes. However, the advent of COVID in this reporting period has defied statistically meaningful trend analysis for some questions.

RESPONSE RATES

The questionnaire was emailed in December 2021 to 130 PAC Australia members, both presenters and producers, who manage venues or who hire out their venues, as well as 30 non-members who managed subsidised performing arts. A total of 56 surveys were returned representing a 35% response rate.

Responses to each section were voluntary and the number of responses relating to the analysis of each question is noted against the tables and figures in this report. It should be noted that in some circumstances, the number of responses does not allow for further meaningful data segmentation.

Data on the industry with turnover greater than \$10M has been omitted from some questions where the data either significantly skewed the results or where the limited number of respondents made it impossible to not disclose specific respondent details.

RESPONDENT OVERVIEW

The respondents represented a broad sweep of the sector including centres of differing size, location, activity, and turnover, demonstrating the breadth and nature of sector.

State	Venue	Management	Population Served	Kms From Cap City	Kms To Nearest PAC	# Perf Spaces	Total Capacity	Annual Attendance	Annual Visitation	Annual Turnover
ACT	Belco Arts	Other	400,000	-	20	2	254	-	-	-
	Canberra Theatre Centre	State Govt	1,000,000	-	1	3	1,945	122,630	122,630	17,826,945
NSW	Blue Mountains Theatre & Community Hub	Local Govt	80,000	72	21	1	578	-	-	-
	Civic Theatre Newcastle	Local Govt	662,000	160	4	3	2,455	-	-	-
	Albury Entertainment Centre	Local Govt	175,000	350	75	1	-	34,571	-	-
	Bathurst Memorial Entertainment Centre	Local Govt	50,000	200	55	2	1,576	29,164	29,164	1,680,892
	Dubbo Regional Theatre & Convention Centre	Local Govt	120,000	398	142	3	2,000	18,957	37,110	2,138,661
	Entertainment Venues Tamworth	Local Govt	200,000	400	250	3	3,152	34,549	34,549	642,907
	Glasshouse	Local Govt	86,000	400	85	2	874	50,766	97,584	3,099,541
	Glen Street Theatre	Local Govt	266,000	19	10	2	580	31,199	31,199	907,841
	Griffith Regional Theatre	Local Govt	52,000	460	190	3	723	17,744	17,794	1,128,146
	Illawarra Performing Arts Centre	Co Ltd	203,000	95	52	4	1,918	47,468	60,935	-
	NORPA	Other	35,000	198	91	2	875	17,059	20,679	1,680,021
	Orange Civic Theatre	Local Govt	90,000	260	47	-	496	47,564	1,370	768,561
	Parramatta Riverside Theatres	Local Govt	206,296	25	20	3	1,062	48,425	48,425	1,638,751
	Penrith Performing & Visual Arts Ltd	Co Ltd	220,000	56	16	6	994	131,744	131,744	4,385,069
Rathmines Theatre Lake Macquarie	Local Govt	210,000	100	20	1	270	10,100	10,600	3,452,678	

Table 1: Respondent Profiles part 1

State	Venue	Management	Population Served	Kms From Cap City	Kms To Nearest PAC	# Perf Spaces	Total Capacity	Annual Attendance	Annual Visitation	Annual Turnover
NSW	Seymour Centre	Education Instit	200,000	-	5	4	1,644	-	-	2,507,700
	Shoalhaven Entertainment Centre	Local Govt	107,475	162	81	3	3,068	8,679	22,945	456,945
	The Art House	Co Ltd	337,000	103	23	3	1,928	25,730	26,510	1,767,495
	The Twyford Hall Complex Ltd	Co Ltd	35,000	260	260	-	190	100	100	5,238,523
	Warners Bay Theatre Lake Macquarie	Local Govt	210,000	100	20	1	300	18,281	18,281	494,771
QLD	Logan Entertainment Centre	Local Govt	334,000	20	13	1	734	12,000	15,500	-
	Brolga Theatre	Local Govt	105,463	270	100	1	1,347	38,334	-	1,347,705
	Cairns Performing Arts Centre	Local Govt	168,000	1,698	-	2	1,310	61,525	-	1,216,830
	Empire Theatres Pty Ltd	Other	170,356	137	101	4	4,562	68,805	71,949	3,150,663
	Gladstone Entertainment Convention Centre	Local Govt	63,861	516	109	2	1,975	26,021	55,000	2,117,480
	Redland Performing Arts Centre	Local Govt	160,000	33	33	5	1,115	24,228	29,820	2,218,552
	Pilbeam Theatre	Local Govt	79,726	617	109	1	11,118	32,116	32,116	386,861
	Sunshine Coast Events Centre Pty Ltd	Other	350,000	93	10	3	1,651	68,249	68,249	3,222,156
	Tanks Arts Centre Cairns	Local Govt	168,000	1,698	-	2	1,550	38,343	37,227	541,285
SA	Chaffey Theatre	Statutory Auth	30,000	258	138	2	690	13,487	14,000	471,997
	Hopgood Theatre	Statutory Auth	170,000	50	20	1	612	27,090	27,090	527,283
	Middleback Arts Centre	Statutory Auth	35,000	500	100	2	688	16,802	16,814	565,139
	Northern Festival Centre	Statutory Auth	20,000	350	100	2	992	13,219	13,219	562,246
	Sir Robert Helpmann Theatre	Statutory Auth	70,000	465	100	1	524	10,541	10,541	464,644

Table 1: Respondent Profiles part 2

State	Venue	Management	Population Served	Kms From Cap City	Kms To Nearest PAC	# Perf Spaces	Total Capacity	Annual Attendance	Annual Visitation	Annual Turnover
TAS	Paranapple Arts Centre	Local Govt	45,000	280	100	1	407	6,773	6,773	395,500
	Theatre North Inc	Other	110,000	200	100	2	1,128	59,879	59,879	1,387,565
	Theatre Royal Hobart	Statutory Auth	238,834	-	2	2	983	55,448	55,448	3,084,591
VIC	Bunjil Place	Local Govt	500,000	-	15	2	1,047	-	-	-
	Colac Otway Performing Arts & Cultural Centre	Local Govt	15,000	200	80	2	674	-	-	-
	Melbourne Theatre Company	Education Instit	-	1	1	2	1,052	-	-	-
	Arts Centre Melbourne	Statutory Auth	-	-	1	5	18,074	426,864	641,290	81,114,000
	Drum Theatre	Local Govt	170,000	35	9	1	600	7,647	7,647	1,302,003
	Frankston Arts Centre	Local Govt	143,000	49	26	2	2,084	10,670	25,541	898,981
	Geelong Arts Centre	State Govt	300,000	73	73	2	1,852	6,608	18,083	7,321,552
	Knox Community Arts Centre	Local Govt	165,000	27	4	1	232	3,420	3,420	368,020
	Lighthouse Theatre Warrnambool	Local Govt	70,000	275	105	2	774	19,312	20,812	1,011,470
	National Theatre Melbourne	Education Instit	108,558	7	6	3	833	-	-	2,508,257
	The Cube Wodonga	Local Govt	100,000	320	7	2	1,504	11,980	16,716	194,925
	Whitehorse Centre	Local Govt	180,735	25	7	-	-	13,034	13,034	137,886
Wyndham Cultural Centre	Local Govt	270,607	30	-	2	827	6,695	-	101,771	
WA	Red Earth Arts Precinct	Local Govt	23,243	1,500	230	3	2,556	-	-	-
	State Theatre Centre of WA	Statutory Auth	1,985,000	-	1	5	1,345	-	-	-
	Albany Entertainment Centre	State Govt	65,000	450	340	3	995	19,774	30,274	1,894,868
	His Majesty's Theatre	Statutory Auth	1,985,000	-	1	3	1,583	88,134	-	3,176,719

Table 1: Respondent Profiles part 3

LOCATION

Respondents participated from all states and territories with the exception of the Northern Territory. As shown in Table 1, the greatest level of participation was from NSW (36%) followed by Victoria (23%). Over half the 2021 respondents identified as regional (59%).

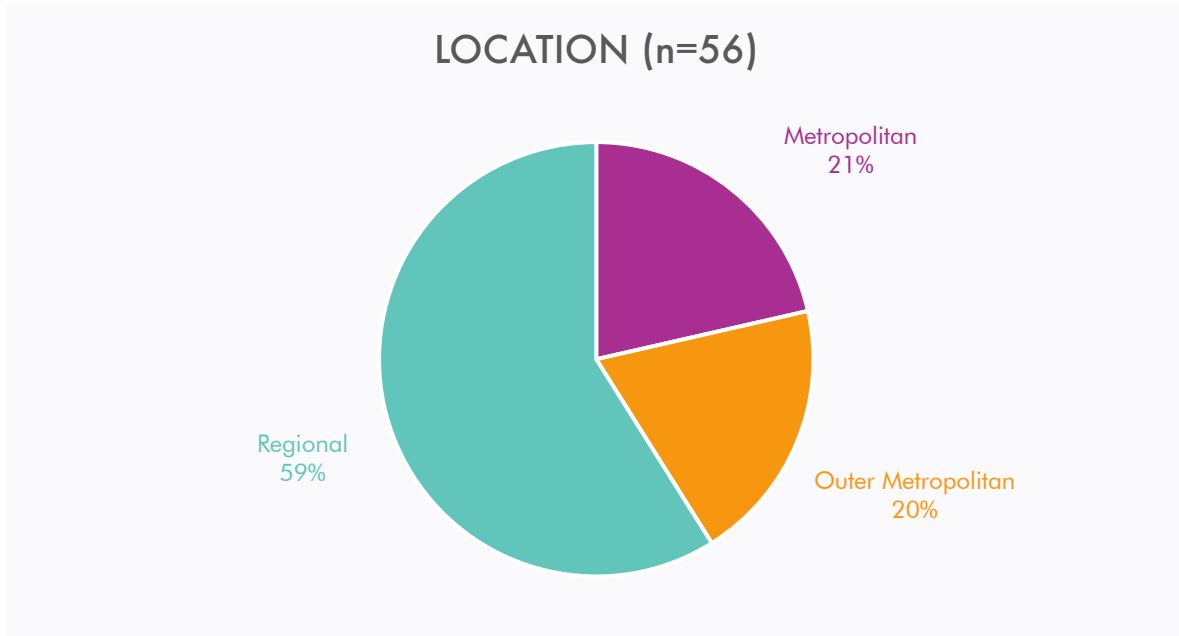


Figure 1: Location of Respondents

CORE ACTIVITIES

Performing arts centres engage in non-arts activities to cater for a broad range of event and facility needs in the community. However as purpose-built (or re-designed) performing arts centres, primary activities are defined by the role they play in the arts.

Primary Activity

Over two thirds of respondents (68%) describe their primary activity as "A receiving/presenter venue for professional work." Another 16% of respondents who previously proactively presented professional performing arts have been affected by COVID to the extent that they described themselves as a "venue for hire temporarily because of COVID impact."

Until COVID, the majority of respondents (86%) saw their primary role as curating and taking some or all of the financial risk on the presentation of the professional performing arts. Only one centre out of the 56 respondents reported that they do not present (i.e. take the financial risk) professional work at all.

PRIMARY ACTIVITY OF RESPONDENT (n=56)

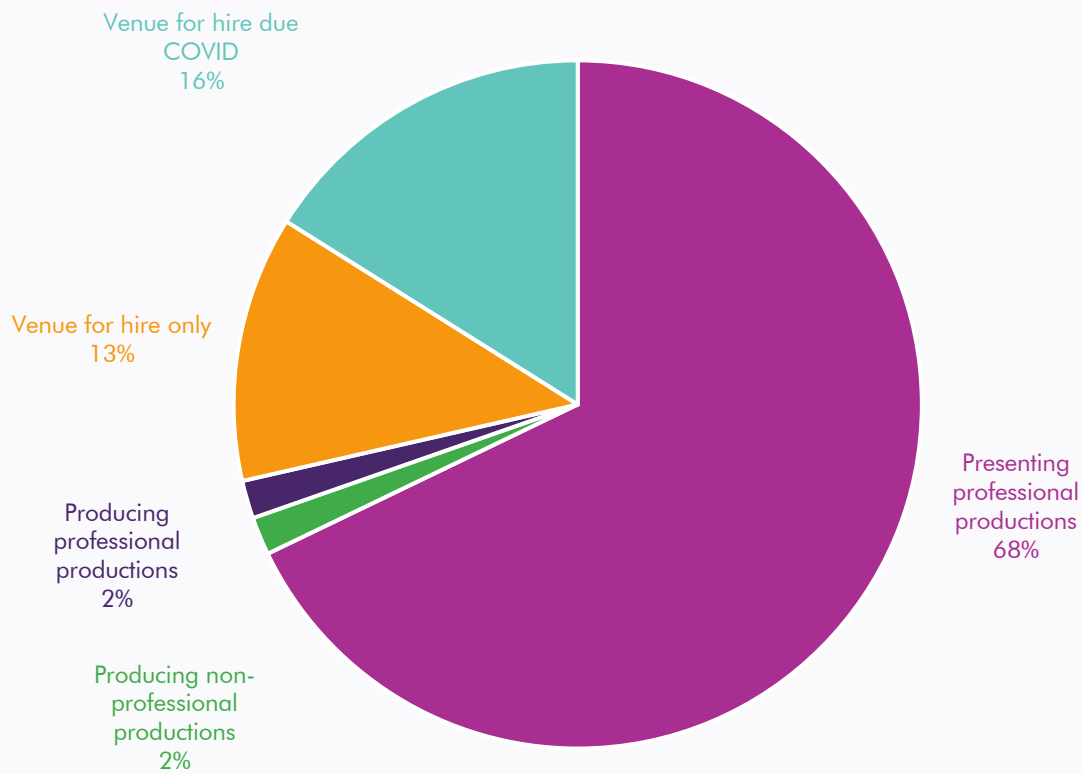


Figure 2: Primary Activity

Secondary Activities

All respondents engaged in hiring out their performance spaces, with 13% of respondents operating primarily as a “venue for hire”. All regional centres that were primarily a venue for hire also engaged in producing non-professional work as a secondary activity.

Some 71% engage in producing either professional, non-professional or both types of performing arts productions.

TURNOVER

Table 1 lists respondents' turnover and Figure 3 shows segmentation by turnover. As in previous years' reports, turnover is defined as all income including government operational funding, subsidies, and grants.

In 2019, 45% of respondent centres had an annual turnover of under \$2M, 42% of respondents had an annual turnover between \$2-\$5M, and 13% had annual turnover of \$5M-\$12M. This compares with 65% with an annual turnover of less than \$2M, 26% with a turnover of \$2M-\$5M, and 9% over \$5M for the 2021 reporting year (adjusted for the nondisclosed respondents).

The average turnover of all centres with turnovers up to \$5M in 2021 was \$1,495,459, compared to pre-COVID 2019 which was \$1,614,334 — a reduction of 7.4% on what was previously an upward trajectory. Review of individual respondents who participated in both years strongly suggests that this was a COVID artefact and due to closures and cancellations, not a significant difference in the mix of respondents.

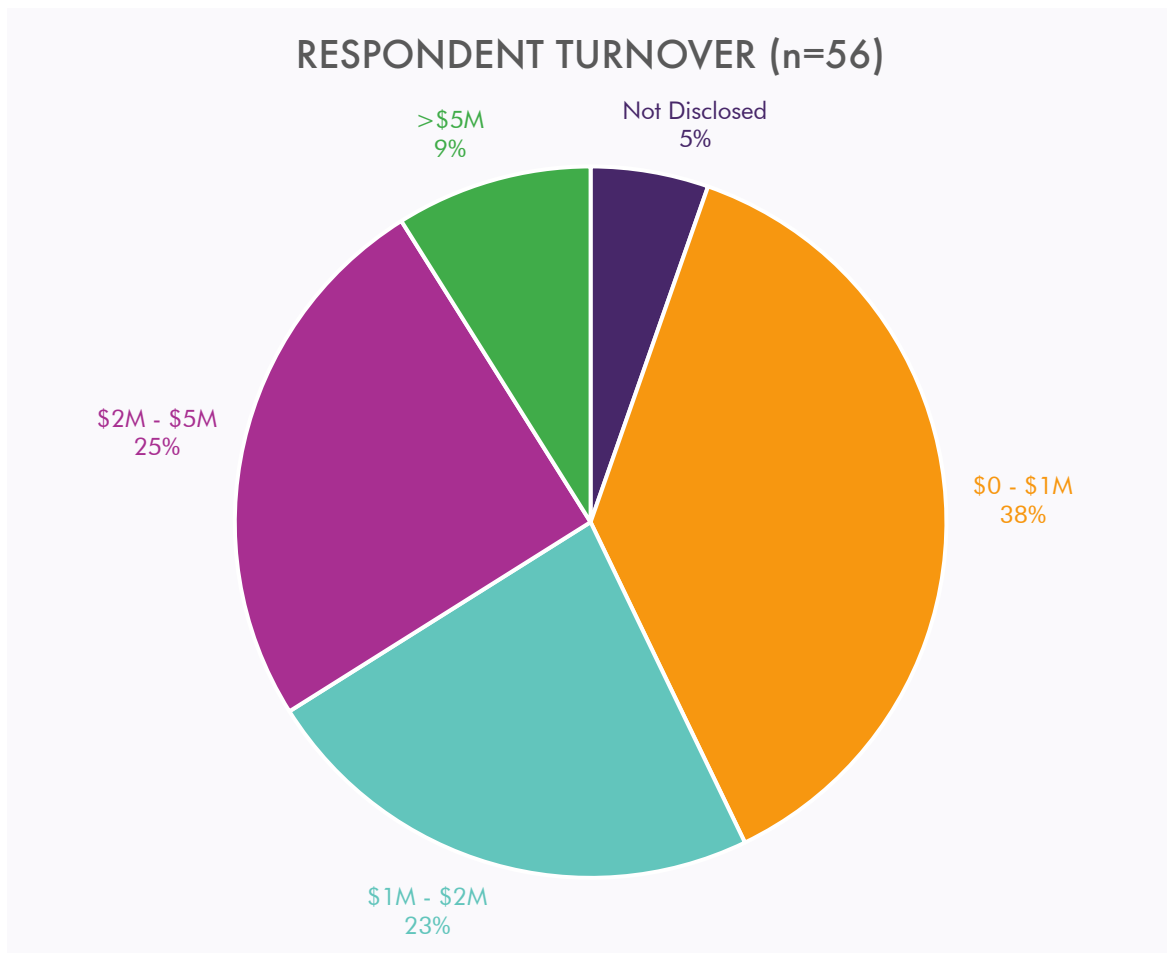


Figure 3: Respondent Turnover

PERFORMANCE SPACES

Figure 4 shows the number of performance spaces that each centre manages. Three quarters of respondents (73%) operated two or more arts spaces, while 88% have between one and three performance spaces. Those who have more than four performance spaces were found in capital and metropolitan areas where the population is larger and can sustain a broader and higher volume of activity.

Secondary spaces ranged from smaller theatres, black boxes, studios, rehearsal rooms and outdoor spaces. Of the respondents that had multiple spaces, only 13% boasted more than one specific-purpose theatre. These were centres where the primary space was at least 500 seats. The percentage of respondents that boasted more than one theatre grew to 18% when multipurpose spaces were included. All respondents except one offered other non-arts spaces for public use.

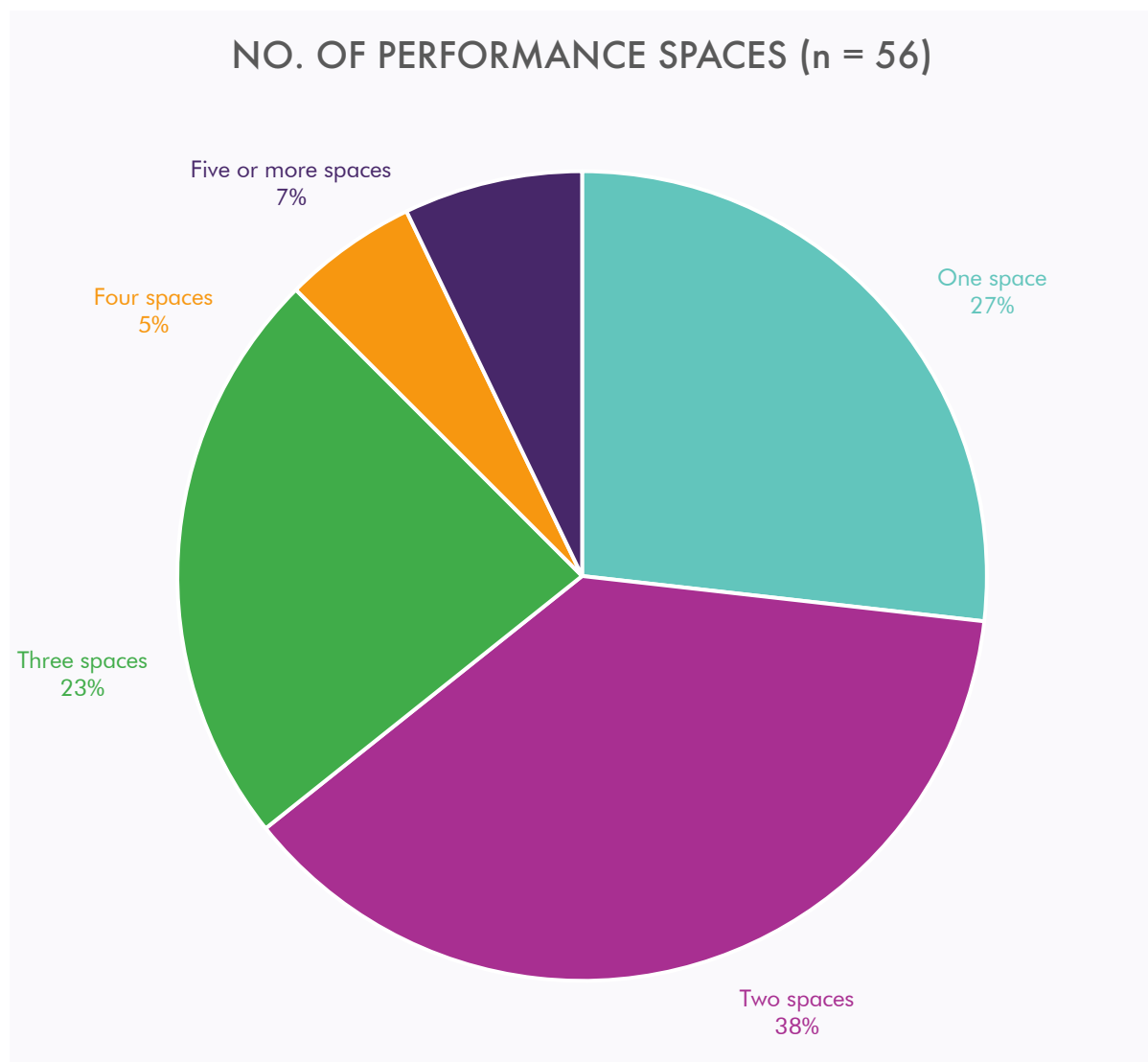


Figure 4: Performance Spaces Per Centre

Primary Space

Most performing arts centres are known by their primary space. The capacity of respondents' primary spaces ranged from 170 up to 1561 seats. Over half (57%) of primary performance spaces have a capacity of 500 to 999 seats, while most secondary spaces (82%) and tertiary spaces (69%) have a capacity of less than 500.

There was no discernible relationship between location and primary venue capacity. Neither, surprisingly, were there any strong correlations between turnover and primary venue capacities, except in the 1,000-1,999 seat range. The respondents with larger primary spaces tend to be restored heritage theatres such as The Empire in Toowoomba and the Civic Theatre in Newcastle, in regional areas, and those serving capital cities and larger population catchments, such as the Canberra Theatre Centre and Arts Centre Melbourne.

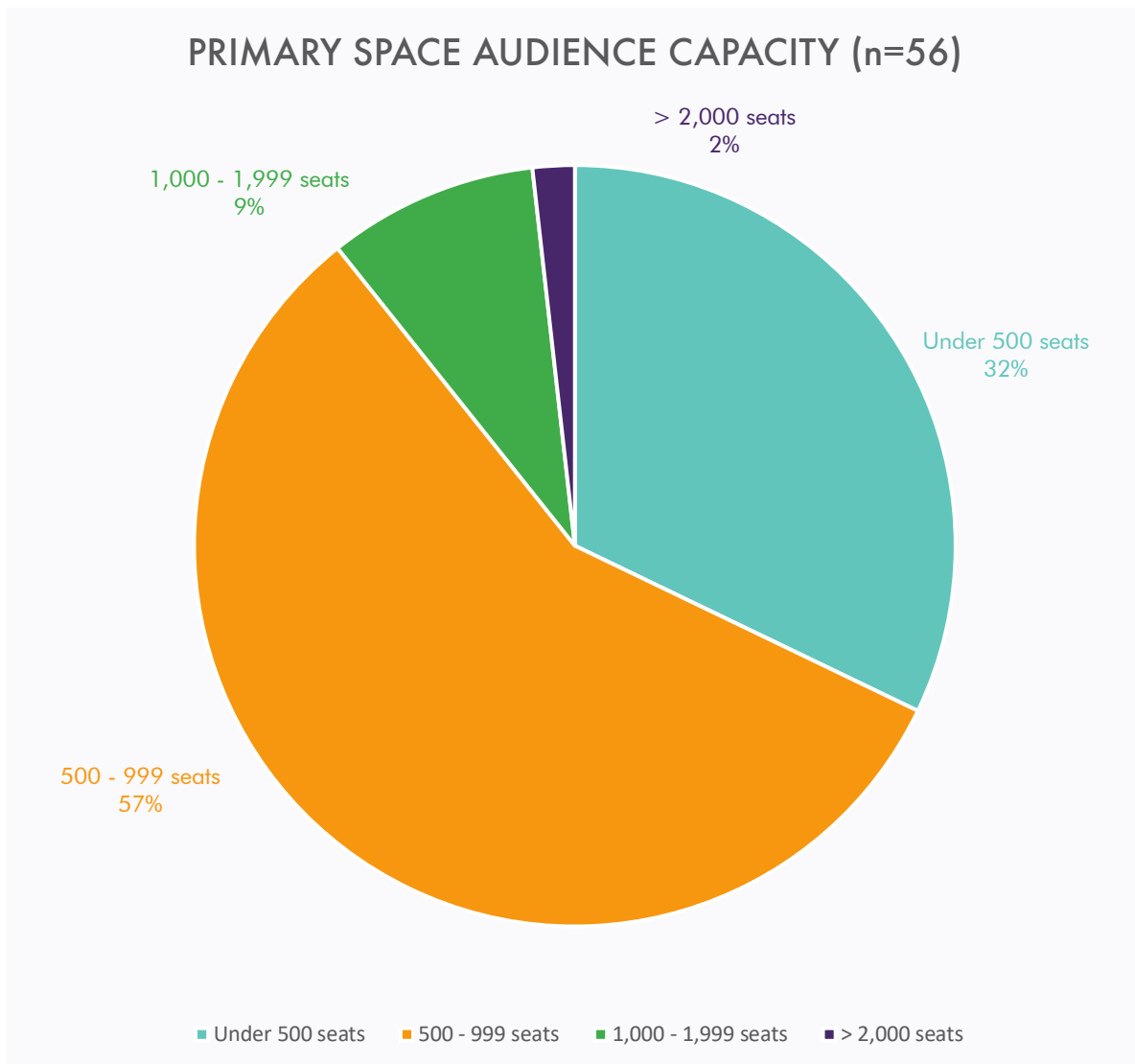


Figure 5: Audience Capacity of Primary Space

OWNERSHIP AND MANAGEMENT MODELS

The majority of respondents (68%) reported that their facility was owned by local government, and a further 27% were owned by state government. Only 5% were owned by private, i.e. non-government organisations. Reports from the years 2015, 2017 and 2019 show that ownership by government (both local and state) has hovered around the 94% mark.

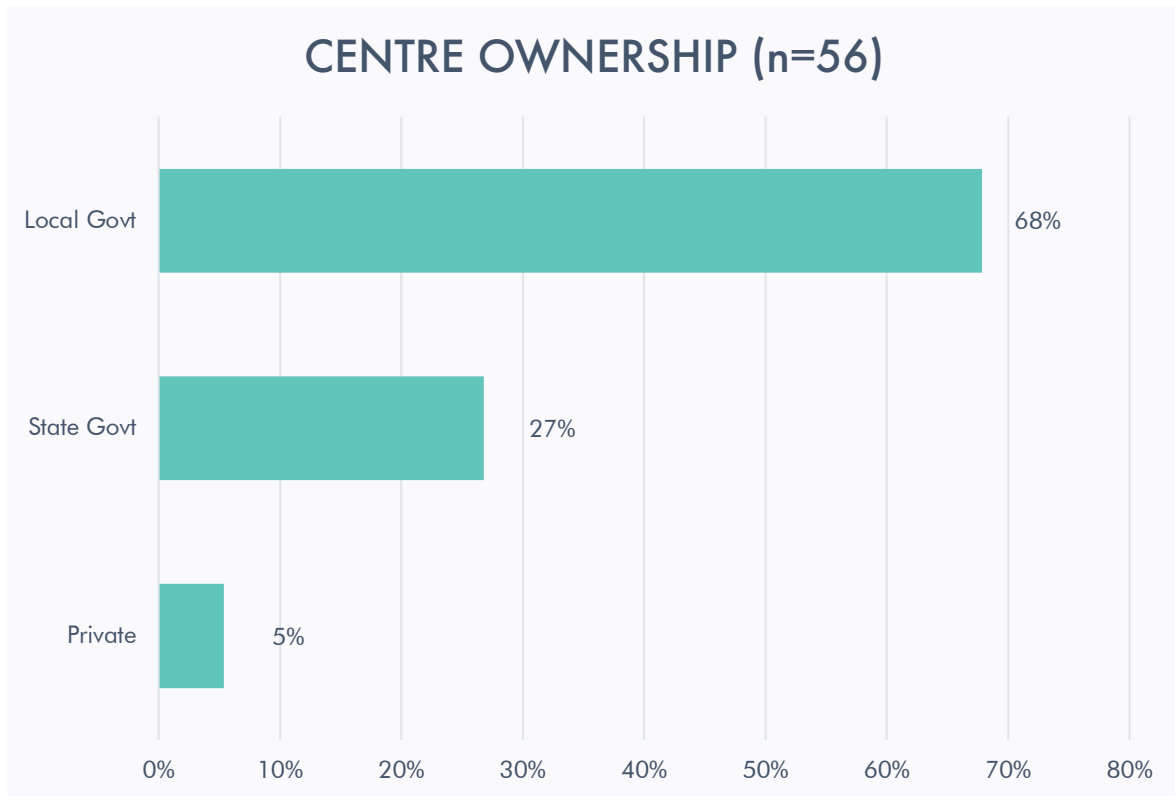


Figure 6: Centre Ownership

Not all owners manage their own centre. Figure 7 shows the different management models employed by centre owners. Direct management by local government remains the most frequently implemented management model (57%) however 18% of local government owned centres were managed by separate organisations, and not managed directly. All respondents with state government owned centres were managed by statutory authorities.

Overall, over a third (37%) of respondents were managed through the more independent models of statutory authorities, companies and associations. Another 5% were managed by educational institutions.

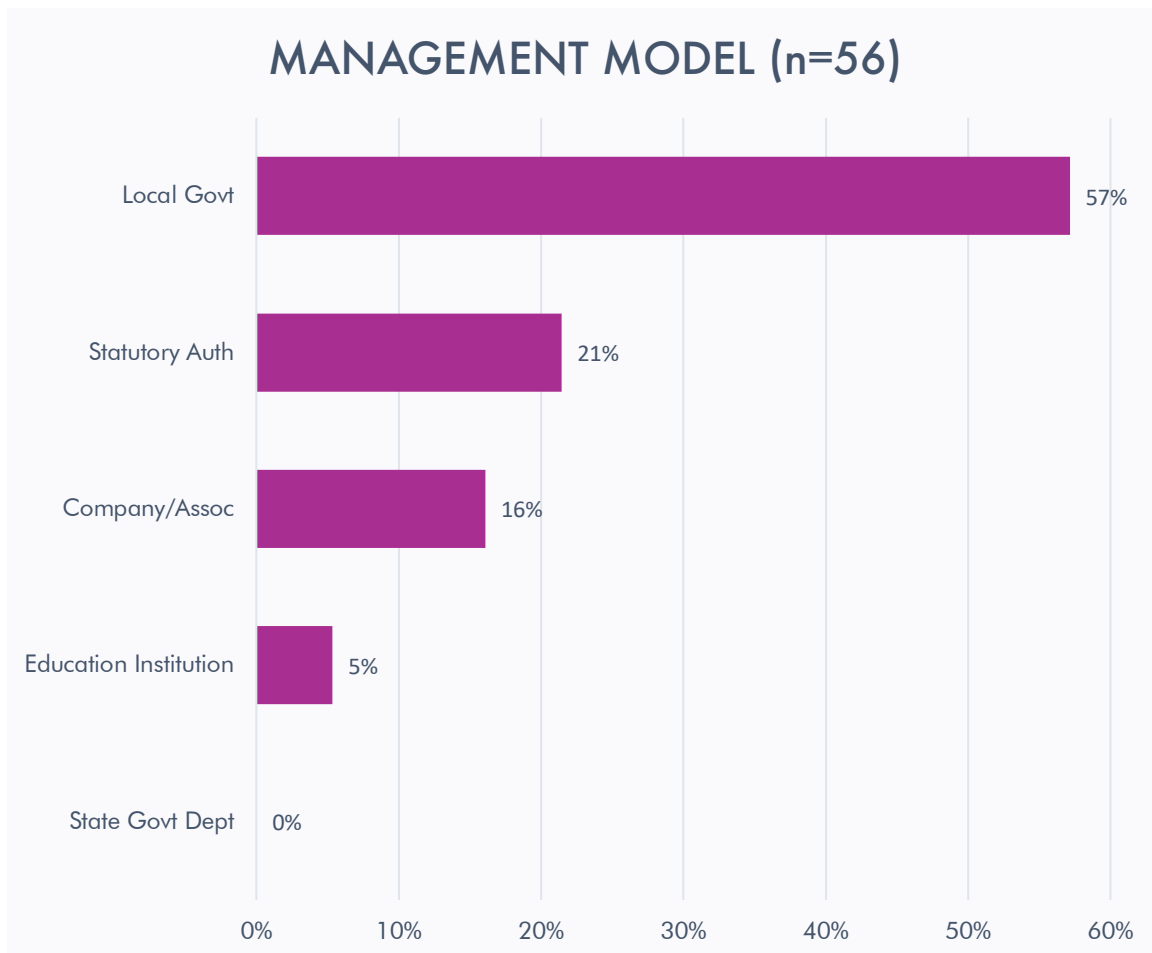


Figure 7: Management Models

Over the previous reports from 2015, 2017 and 2019 the government (local and state) directly managed centres have largely hovered around the 69% mark, so the 2021 result of 57% reflects a change. When broken down by state, respondents owned by local government in NSW and Victoria demonstrate a higher percentage of direct local government management (70% and 69% respectively) and were more in line with previous reports. The extent to which the overall reduction in direct line management by local government potentially flags the start of a trend towards more independent styles of centre management, or is an artefact of a small sample in a time of flux, will be clarified by future reports.

ACTIVITY AND ATTENDANCE

As cultural hubs in their respective communities, performing arts centres host a range of arts events, as well as non-arts functions and events.

SCOPE OF OVERALL ACTIVITY

Respondents reported on the total number of activities at their centre annually, inclusive of all performances, films, lectures, seminars, meetings, conferences, workshops, rehearsals, exhibitions and other events. Total attendance for 49 respondents in 2021 was 2.1M people, a significant difference from the 2019 attendance of 4.2M people attending the performing arts centres of 53 respondents. COVID shutdowns and reduced capacity regimes vitally impacted activity.

In 2021 the questionnaire also asked for total visitation numbers to capture not only attendance but also ancillary patrons to on site restaurants and bars etc. This resulted in a total patronage of 2.5M people.

Attendance split between arts and non-arts events is captured in Figure 8.

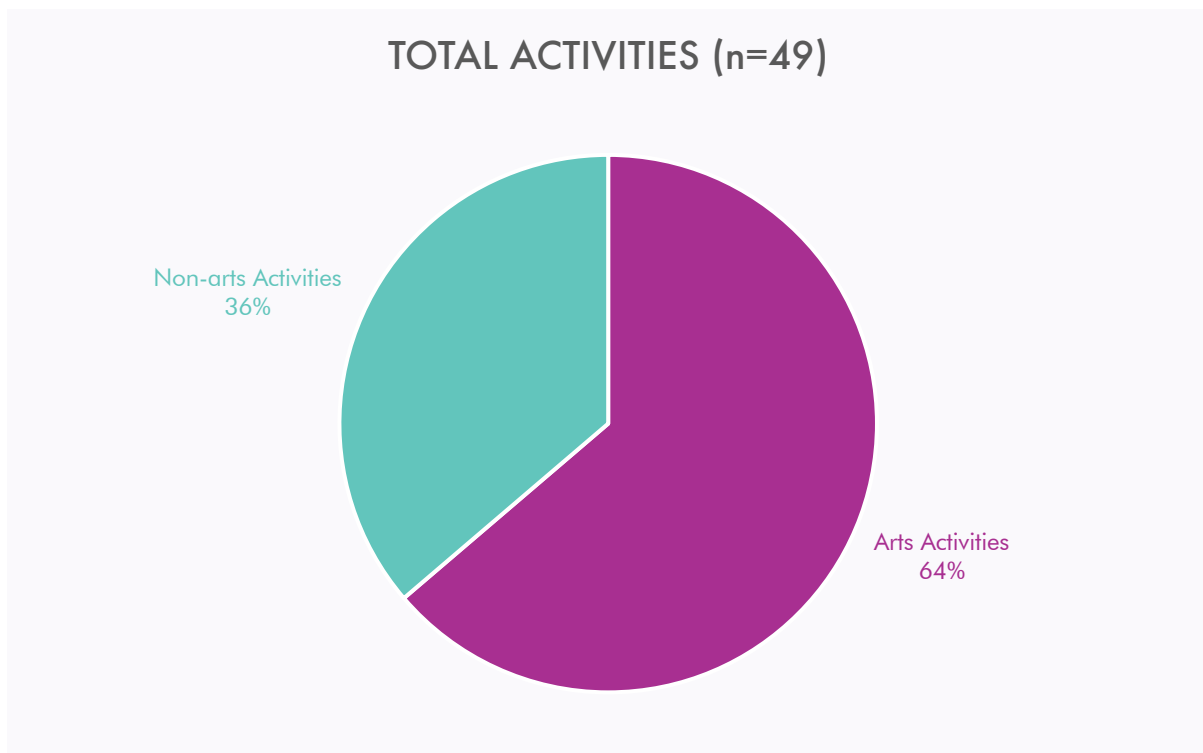


Figure 8: Total Activities

The 2019 survey reported that the percentage of arts activities in respondents' centres had increased from 63% in 2011 to 74% in 2019. The 2021 data appears to have reversed this trend with arts activities comprising 64% of activities. While there was no quantitative proof that this reduction in arts activities was COVID related, what is certainly true is that many professional tours were cancelled or deferred during the survey period, often due to issues in other locations (border closures and lockdowns preventing rehearsals) impacting the receiving centres in circumstances when local non-arts activity could still go ahead.

CENTRE UTILISATION

The annual utilisation rate is a percentage of days used, over days available. The “days available” figure is calculated by deducting from a full year the days when a performance space is not available for use, or the stage is closed for reasons such as maintenance or holidays. Table 2 shows the utilisation rates for the performance spaces within the respondents’ centres.

		Perf Space 1	Perf Space 2	Perf Space 3	Perf Space 4	All Spaces
2021	Utilisation	39%	35%	30%	30%	34%
	Avg # Seats	854	319	679	173	1716
	# Sampled (n=)	54	46	35	19	54
2019	Utilisation	81%	62%	76%	35%	65%
	Avg # Seats	622	323	521	337	397
	# Sampled (n=)	61	37	20	9*	61

* Data for these performance spaces are calculated from a relatively small sample size

Table 2: Utilisation by Performance Space

Past surveys have shown consistent overall utilisation rates from 2013 to 2017 of approximately 58%. In 2019 this increased to 65%. A comparison of the latest 2021 data to the 2019 utilisation figures (61 respondents) show the impact of COVID shutdowns and capacity restrictions. The utilisation rate for Performance Space 1 has decreased by 42% from 81% in 2019; Performance Space 2 decreased by 27% from 62%; Performance Space 3 decreased by 46% from 76%; Performance Space 4 decreased by 5% from 35%; and the total utilisation rate has fallen from 65% to 34%.

Table 3 shows a breakdown of the percentage of centres that fall into each utilisation percentage band for the respondents’ primary space (Performance Space 1).

Performance Space 1 Utilisation Rate	% of Centres
0% - 25%	24%
26% - 50%	52%
51% - 75%	17%
76% +	7%

Table 3: Performance Space 1 Utilisation Rates

When differences between the states were examined, there were no meaningful differences in state utilisation rates.

HIRING ACTIVITY

Figure 9 shows the split in venue hire between commercial and community rates based on numbers of performances. In this context, “commercial” refers to the type of rate, i.e. full standard fees, rather than the category of hirer. In 2019 this split was 52% commercial/48% community compared to the more recent 2021 data: 60% commercial/40% community. Community rates are generally offered to those groups engaged in amateur productions, dance and drama school concerts, and other community performances (see Table 10: Community Hire Rate Criteria). When calculated based on productions, the 2021 split was 57% commercial compared to 43% community.

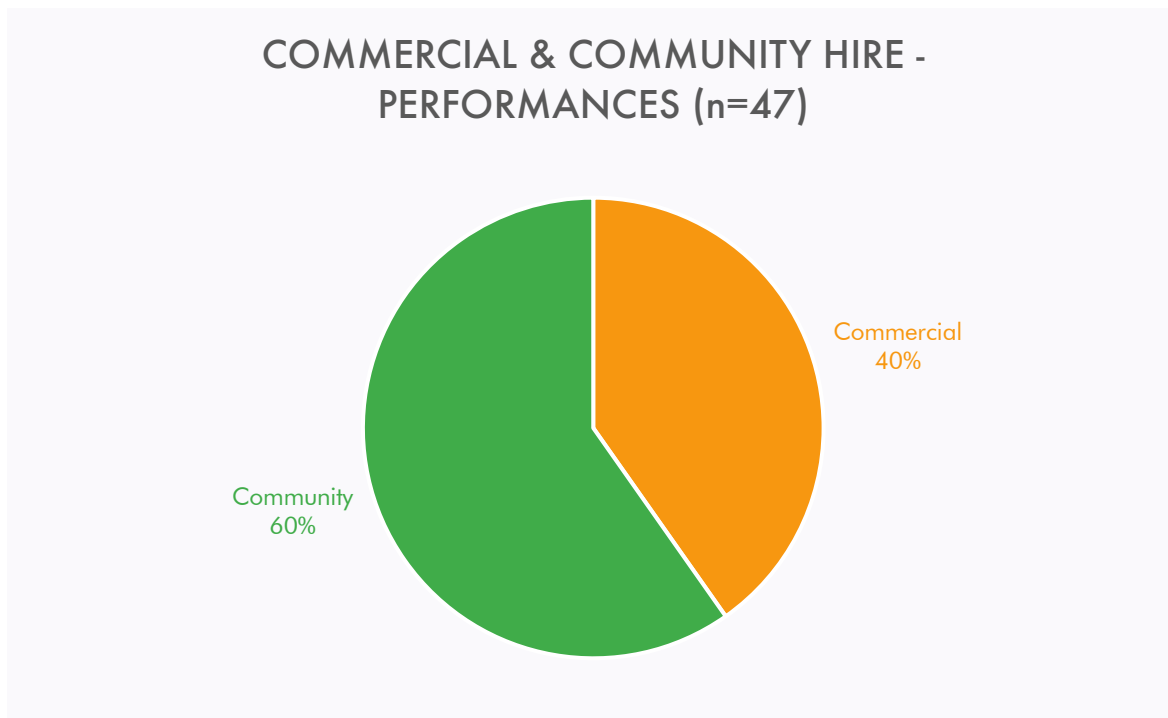


Figure 9: Commercial & Community Hire - Performance

ARTFORM SPREAD

Figure 10 shows average season attendance segmented by artform (both professional and non-professional productions). It encompasses both hire and programmed productions (programming is generally defined as where the centre proactively selects the production and takes a financial risk on the box office). As regional and metropolitan areas have different programming contexts, regional respondents have been separately shown, as well as being included in the overall data.

Performing arts centres, and particularly regional centres, are constrained in the number of productions they can program by a number of factors such as perceived interest from audiences, the availability and quality of productions in a particular artform, and the cost of presentation. There are a variety of other constraints not encompassed by this survey, such as timing of the productions, the spacing of similar artform offerings throughout the year, the cost of tickets, the marketing of each production, the degree of artform development undertaken by the presenter, and brand recognition of the producer and/or artists involved. When interpreting this data for programming purposes, all these factors and more should be taken into account.

Arts Centre Melbourne has been excluded from this graph as they operate at a different level to the other respondents. They were the only respondent that has resident national or state flagship hirers such as Melbourne Symphony Orchestra, The Australia Ballet and Opera Australia who program

multiple seasons in the centre. The remaining respondents predominantly do not have resident companies of national significance and might feasibly present a production for a week at most, and some only for a night. One other outlier worthy of noting is that the Tanks Art Centre in Cairns was responsible for almost the entire Live Art attendances listed in the graph.

Unsurprisingly, musical theatre appears to be the most popular artform. Note that musical theatre attendance in particular will be influenced by the social component of attendance. There are very few professional musical theatre productions presented outside the commercial capital city theatres. Non-professional or community productions generally have large casts that attract high numbers of family and friends who may not otherwise be theatregoers.

Theatre and comedy represent the two next popular artforms of respondents, although theatre is programmed more frequently in a metropolitan context than regionally. Note that the ballet and dance figures will be influenced by the large number of end of year dance school performances held across the country.

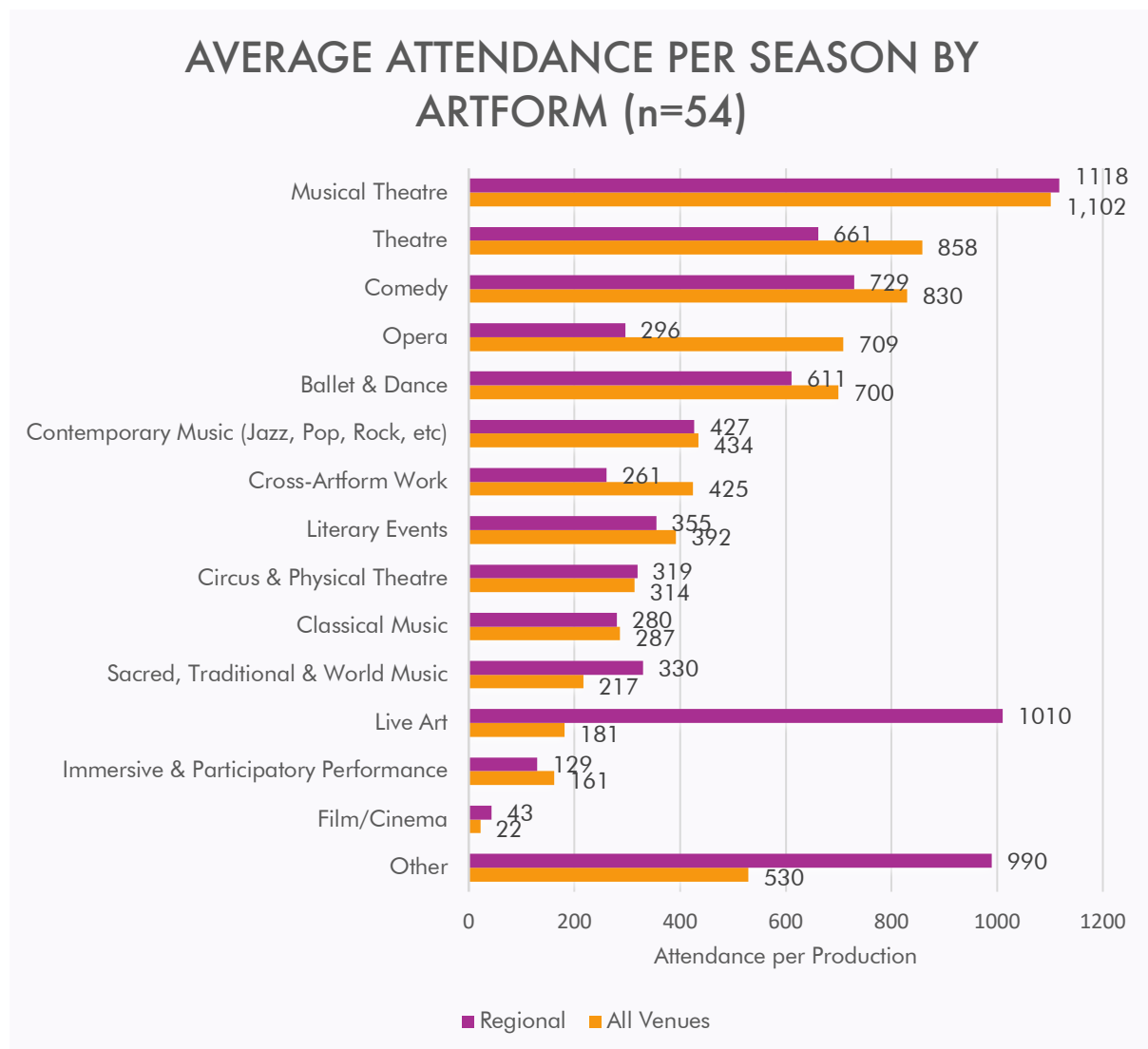


Figure 10: Artform Attendance per season by artform

PROGRAMMING

Sources

Centres program productions from a range of geographical sources across the country and in some cases internationally. Figure 11 shows that in 2021, half (51%) were sourced locally. The impact of COVID on the ability for productions to tour and the likelihood of snap border closures affecting itineraries, gave impetus to the “hyper-local” concept, where centres’ difficulty in presenting professional touring due to restricted capacity, lockdowns and illness put the focus on productions and events that could be drawn from the immediate community.

As a result of COVID, internationally-sourced productions were reduced from 11% in 2019 to 1% in 2021, and nationally-sourced productions went from 34% to 21%.

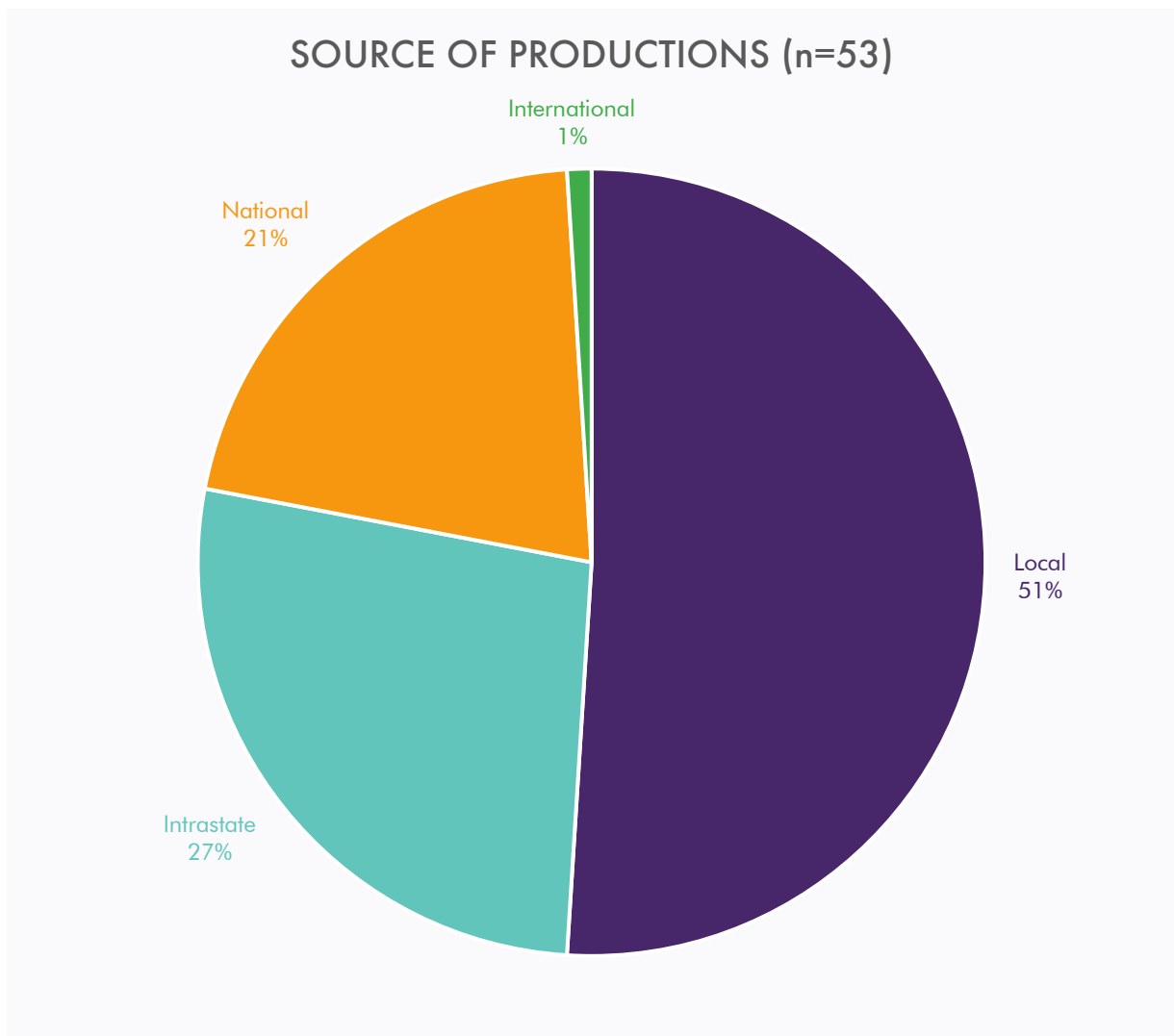


Figure 11: Source of Productions

Programming Activities

For the first time in the biennial benchmarking surveys, respondents were asked for their top three most commonly used programming activities. These activities can be divided into reactive (“Artists/ producers directly contacting our venue”) and proactive activities (all other programming activities). Figure 12 shows that “Artists/ producers directly contacting our venue” accounted for 31%.

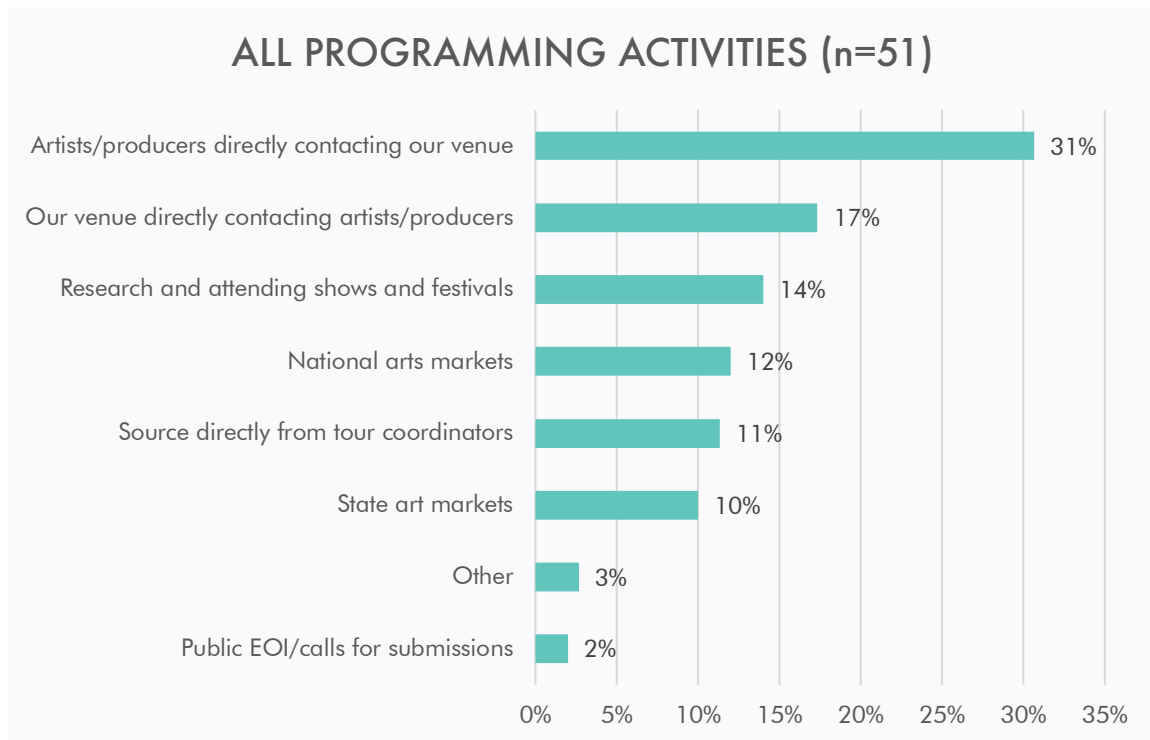


Figure 12: All Programming Activities

Over two thirds (69%) of programming activities that centres engage with to source productions and events suitable for their audiences and programming strategies were proactive. Of these, the most utilised activity was attendance at state and national arts markets (46%) as shown in Figure 13.

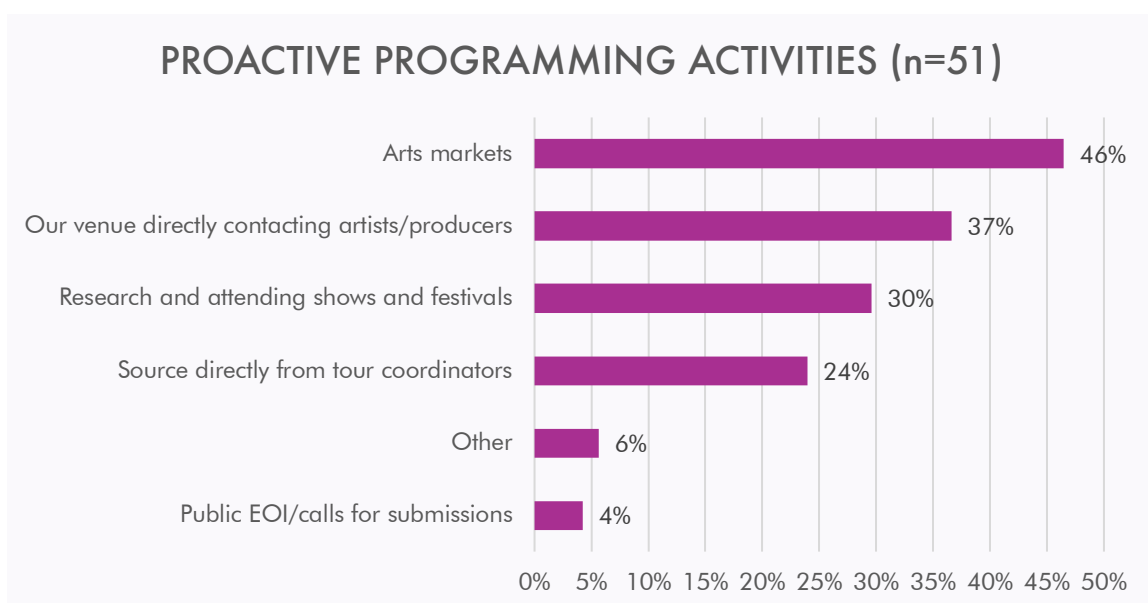


Figure 13: Proactive Programming Activities

Financial Risk

Respondents were asked to categorise the financial risk from performing arts events undertaken under 'Full Risk', 'Shared Risk' and 'No Risk' categories.

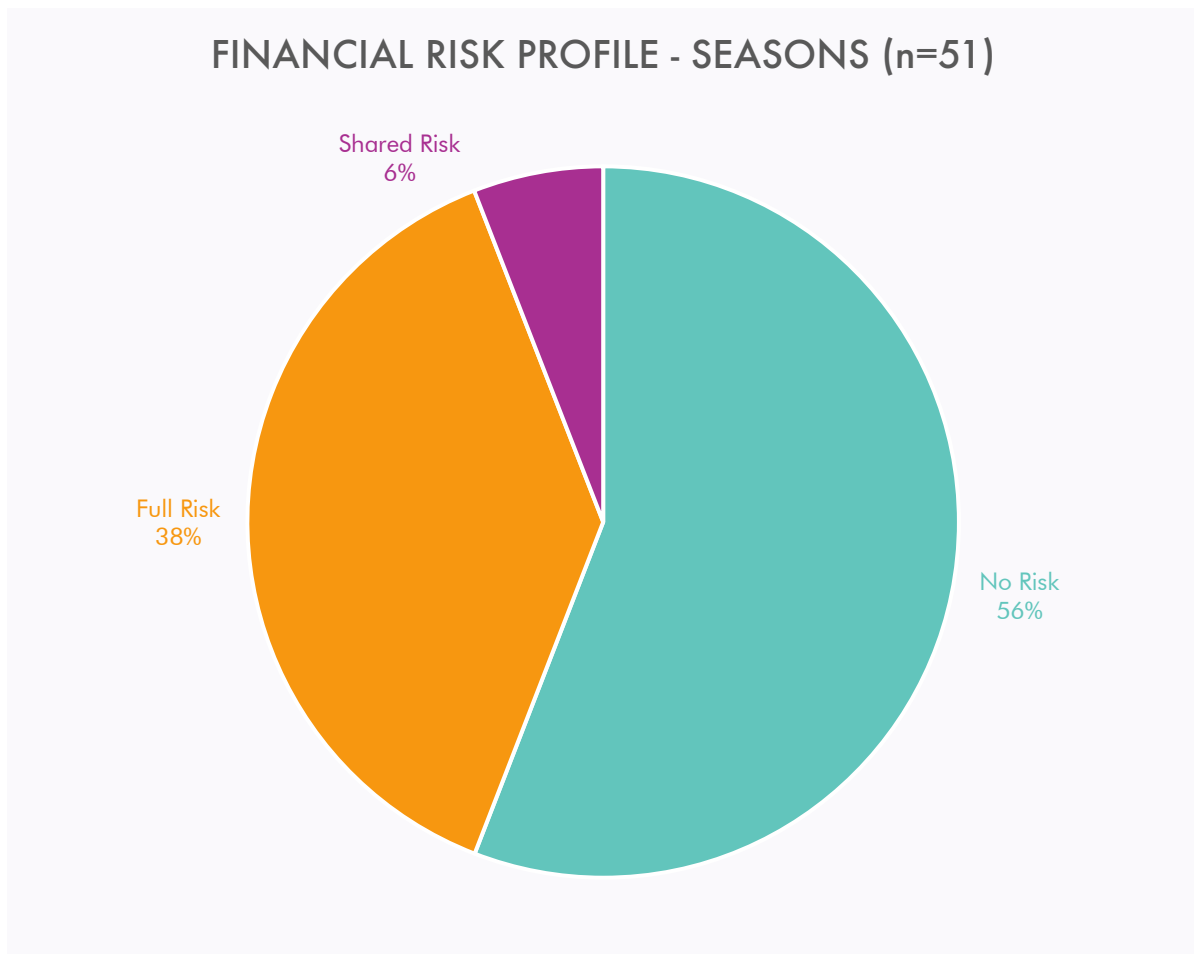


Figure 14: Financial Risk Profile - Seasons

Over half the seasons (56%) were reported as "No Risk", that is, the venue has been hired by the respondent to a producer/promoter. In comparison, the 2019 data shows 69% of respondents' annual performing arts activities were "No Risk" (hires). "Full Risk" seasons (i.e. the centre purchases the show from the producer/promoter and takes a risk on the box office income) increased in 2021–38% compared to 25% in 2019. "Shared Risk" stayed the same.

These figures seem counterintuitive in the context of anecdotal reports of many cancelled/postponed Full Risk tours, and the trend reported in the 2019 report of the reduction of Full Risk activity (48% in 2015 down to 33% in 2019). However, it could be surmised that hyper-local trend has contributed to this outcome, with centres creating programs and activities with local artists.

Table 4 shows a breakdown of respondents' 2021 program based on financial risk and segmented by state. While the data shows activity measured in both performances and seasons (also referred to as productions), a respondent's proclivity for risk is probably best measured in seasons. Two different centres programming the same show and receiving the same attendance could have very different season lengths (i.e., numbers of performances).

State	Full Risk		Shared Risk		Hire (No Risk)		Risk as % Arts Program	
	Seasons	Perfs	Seasons	Perfs	Seasons	Perfs	Seasons	Perfs
ACT (n=2)	39	139	13	34	42	109	55%	61%
NSW (n=19)	257	465	63	128	274	550	54%	52%
QLD (n=9)	163	222	4	12	306	349	35%	40%
SA (n=5)	52	79	3	5	239	293	19%	22%
TAS (n=3)	16	51	3	4	83	281	19%	16%
VIC (n=13)	191	660	25	111	110	188	66%	80%
WA (n=2)	19	44	3	6	24	33	48%	60%
Totals	737	1,660	114	300	1078	1803	44%	52%

Table 4: Season Financial Risk Types by State

Little inference can be drawn from the data for ACT, Queensland, SA, Tasmania, or WA due to the small sample sizes, but NSW and Victoria show useful comparisons. NSW's risk as a percentage of arts program has grown from 29% in 2019 to 54% in 2021 and Victoria's has increased from 35% to 66%. The degree to which this greater engagement in financial risk was a result of COVID can only be clarified in future reports.

Touring Support

Financial support for touring is a key driver in the programming of "Full Risk" productions and the degree that centres can access subsidised tours often shapes the nature of their programs. Generally, applicants for financial support for touring in Australia from both state and national funding sources is either the producer or a tour coordinator. Touring funds generally cover the costs incurred in transferring the production so that regional and to a lesser extent metropolitan centres are not disadvantaged by their location. So, while centres are generally not the direct recipients of touring funding, the reduction in the overall cost of the subsidised productions can mean the difference between programming a production or not.

Unfortunately, in 2020 and 2021, many of the funded productions were unable to tour or delayed touring due to COVID border closures and shutdowns.

In 2021 respondents reported that 14% of their program was supported by Playing Australia and state funding delivered another 22%. A range of one-off funding mechanisms and local government supported the rest of the annual funded activity. This was a significant difference to the 2019 data (Playing Australia 26%, State Agencies 28%, and Other Funding 46%).

It should be noted that touring funds do not cover presentation deficits (when the box office income does not cover the presentation costs). Where these occurred, they were covered by the owners or managers of the centres.

SOURCES OF FUNDING SUPPORT (n=53)

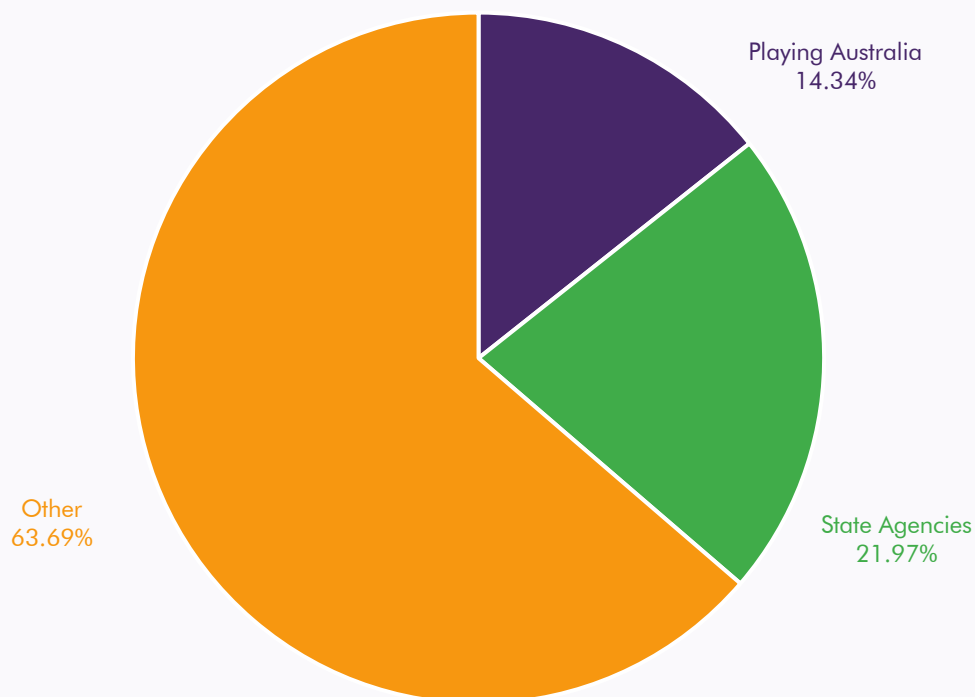


Figure 15: Funding Support

Table 5 shows a state-by-state breakdown. To give some idea of the impact of COVID on the touring circuit, in 2019 respondents reported a total of 272 seasons (vs 122 in 2021) and 719 performances supported by Playing Australia (vs 242 in 2021), and 293 seasons (vs 187 in 2021) and 755 performances (vs 291) supported by State Agencies.

State	Playing Australia Funding		State Agency Funding	
	Seasons	Perfs	Seasons	Perfs
ACT	6	18	0	0
NSW	50	96	59	109
QLD	9	15	37	57
SA	1	1	36	48
TAS	12	39	5	13
VIC	27	37	39	41
WA	17	36	11	23
Totals	122	242	187	291

Table 5: Breakdown by Government Funded Tours to Respondents

Other Programming Activities

The changing nature of the roles of respondents was reflected in the growing scope of their activities. The participation or initiation of commissioning of new work, and programming festivals have become increasingly common. In 2021, 62% of respondents took a role in the commissioning of new work, either in partnership or as the sole commissioner, and 44% were responsible for the programming of festivals.

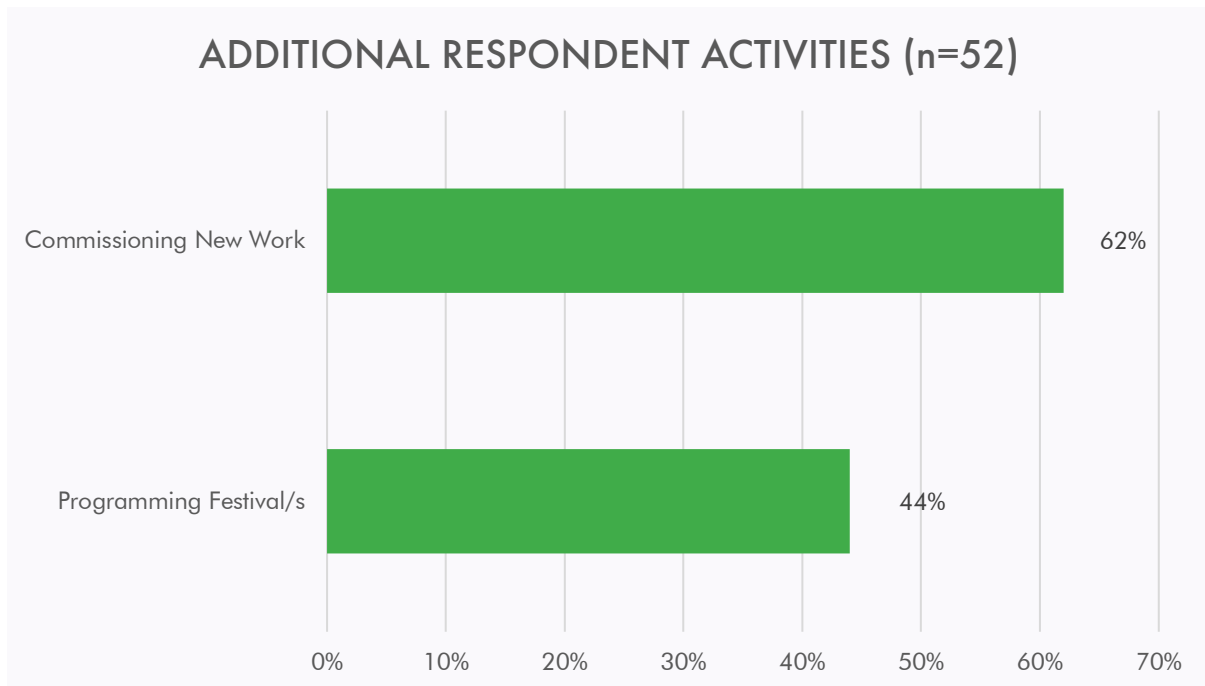


Figure 16: Additional Respondent Activities

COVID IMPACTS

Survey respondents (53) reported that since March 2020 they had lost:

- 259 full-time and part-time staff
- 702 casuals
- 4 contract staff
- 129 volunteers

Only a quarter (25%) of respondents received any specific COVID support from government.

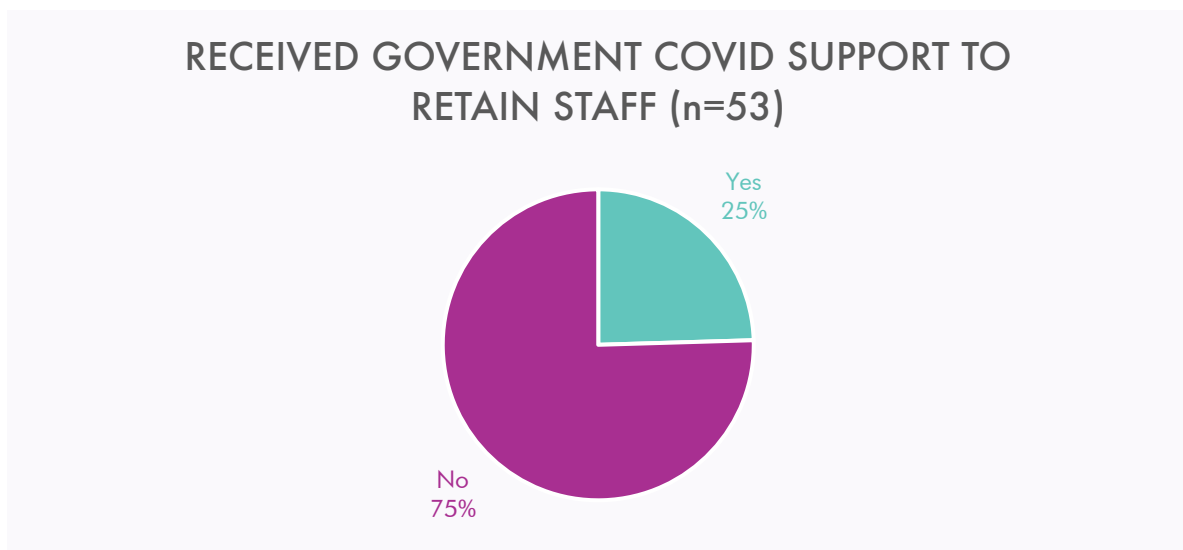


Figure 17: Government COVID Support

Respondents were asked whether they had experienced any of the following factors listed in Figure 18 that influenced staff shortages. "Uncertainty due to COVID" was the most prevalent issue at 87%.

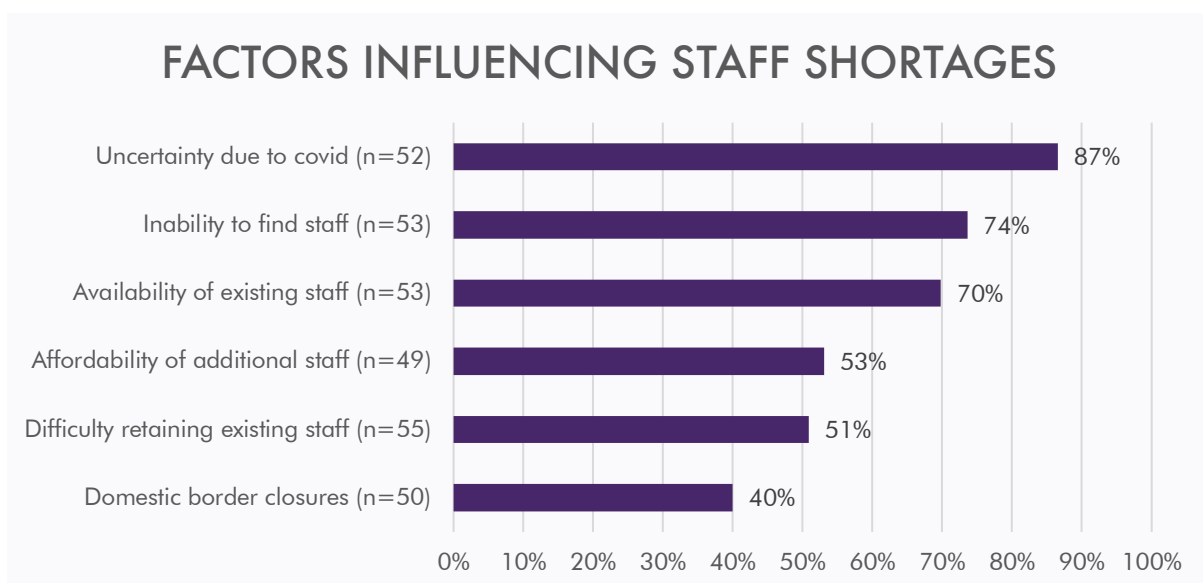


Figure 18: Factors Influencing Staff Shortages

A number of centres were re-purposed during the height of the pandemic, mostly for vaccination hubs, but also for activities such as COVID testing, council meetings that permitted social distancing, and other public services.

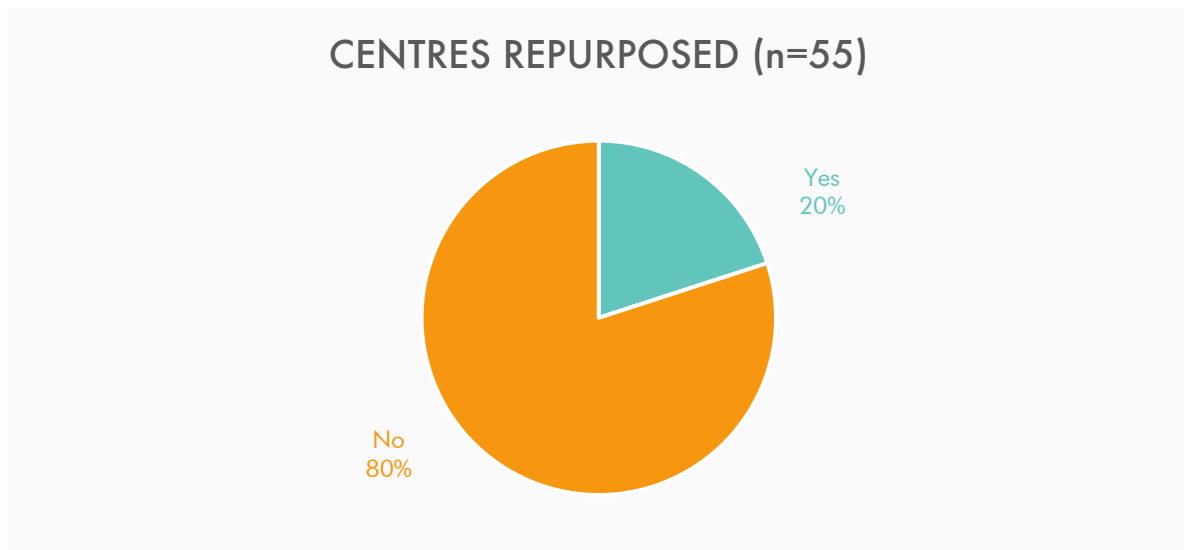


Figure 19: Centres Repurposed

All respondents reported that their centres had been shut down during the pandemic. Figure 20 shows the average number of weeks per state (noting that regional and capital areas were often shut down for different periods within the same state). By far the worst state affected was Victoria at 44 weeks. Almost half the respondents (47%) took the opportunity during shutdown to undertake some capital upgrades.

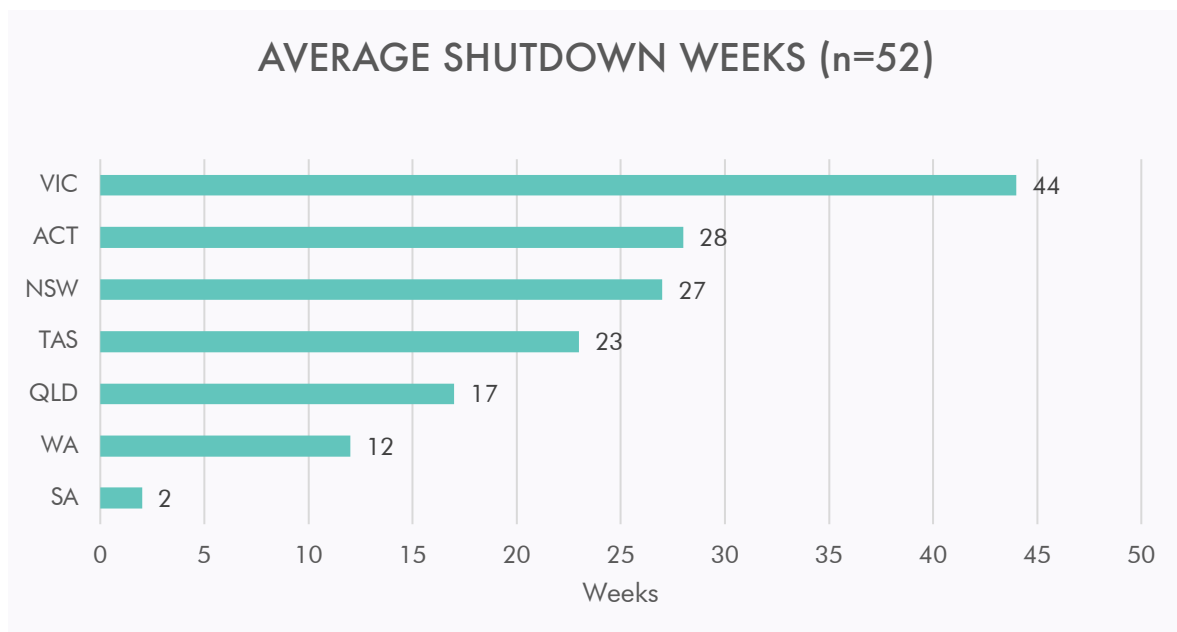


Figure 20: Average Shutdown Weeks

Respondents were asked to estimate their lost revenue for the period March 2020 to December 2021. A total of \$52,643,935 was lost by 43 respondents, an average of \$1,224,278 per centre.

POLICIES AND PLANNING

CULTURAL PLANS

Respondents were asked if their council had a cultural plan. Figure 21 shows 70% had a cultural plan but only 47% of the total respondents had a plan that mentioned the goals or activities of the performing arts centre. This compares with 61% of respondents in 2019 whose councils had a cultural plan.

The centre was far more likely to be included in their council's plan if it was managed as a business unit of council.

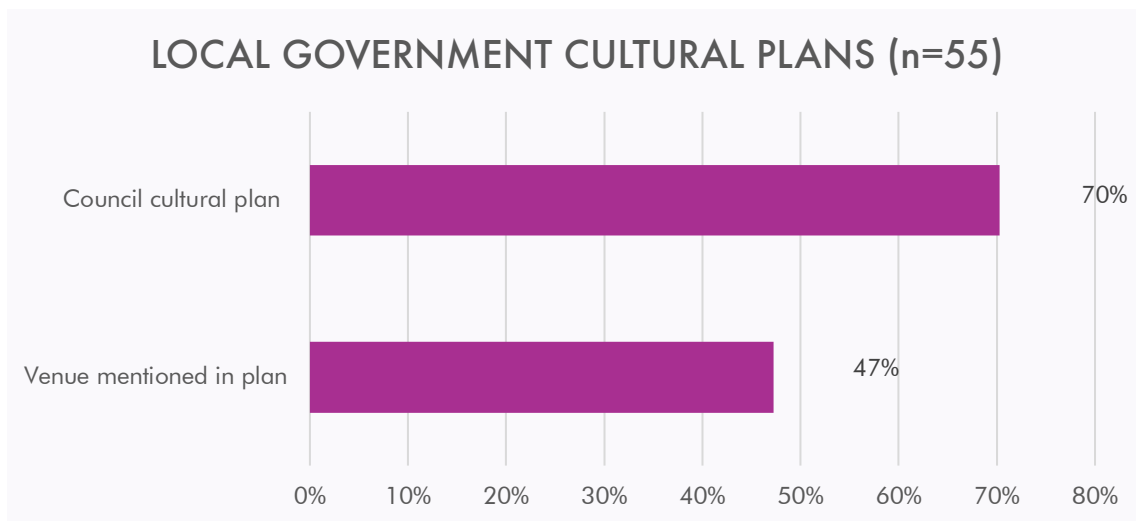


Figure 21: Local Government Cultural Plans

PROGRAMMING AND AUDIENCE

In 2021, 56% of respondents had a programming plan or policy. This compares with 37% in 2019 and 55% in 2017. A third of respondents (35%) had an audience development plan.

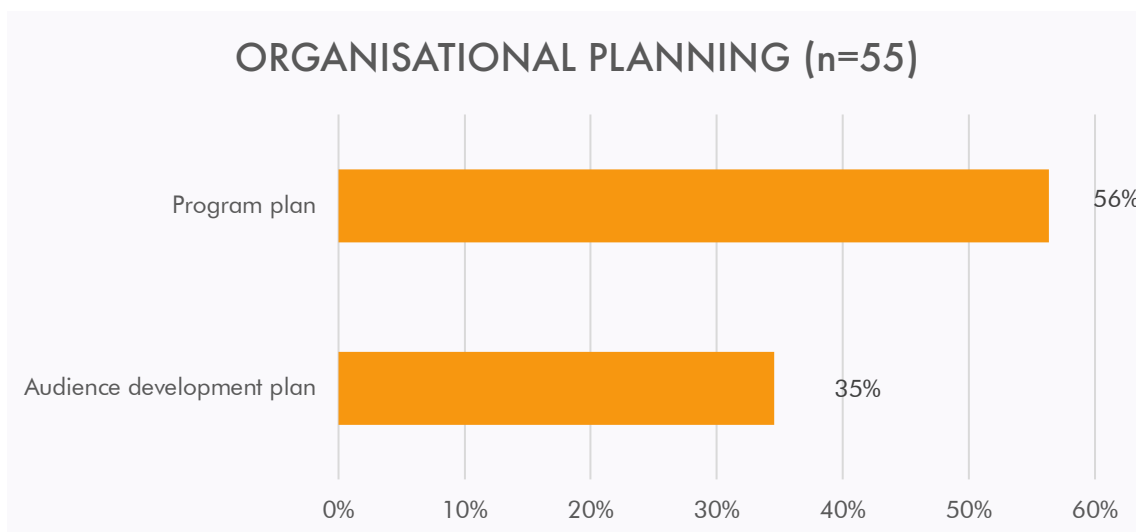


Figure 22: Organisational Planning

DISABILITY AND ACCESSIBILITY

Overall, 66% of respondents had a Disability Inclusion Plan in place and another 13% were in the development phase. A similar number of respondents (63%) had an Accessibility Plan and 19% were developing, or part of the development of a plan.

One quarter of respondents (24%) have undertaken one or more disability-led productions.

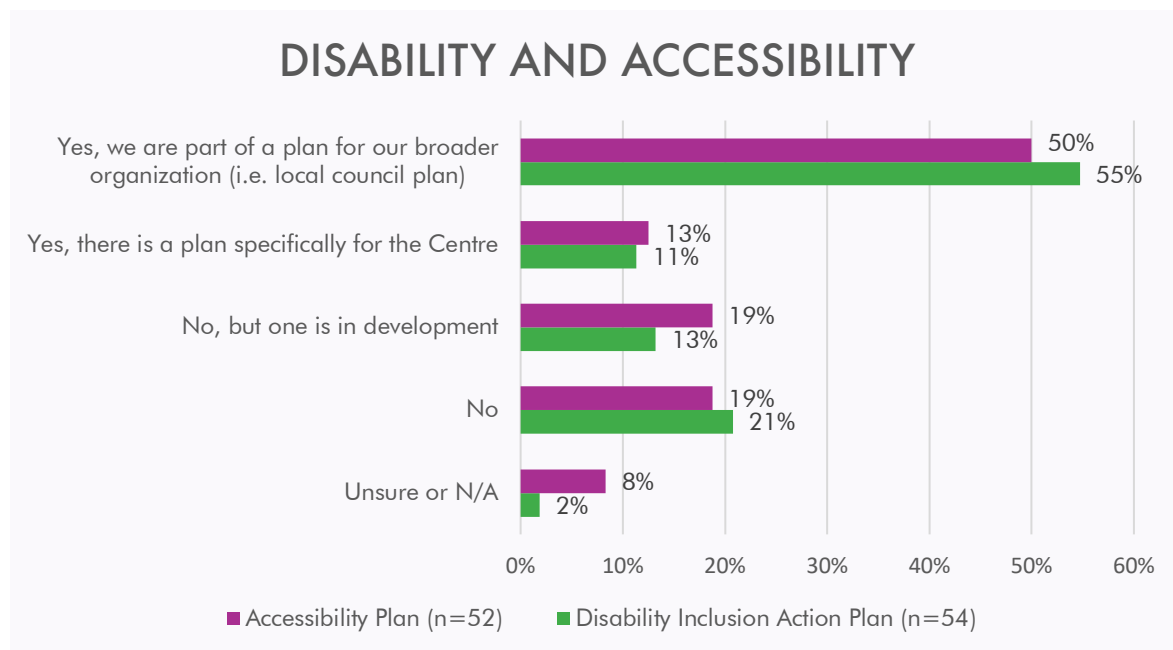


Figure 23: Disability and Accessibility

SUSTAINABILITY

Figure 24 shows that 67% were operating under a sustainability plan, although only 8% had one specifically for their centre. A further 16% had a plan in development.

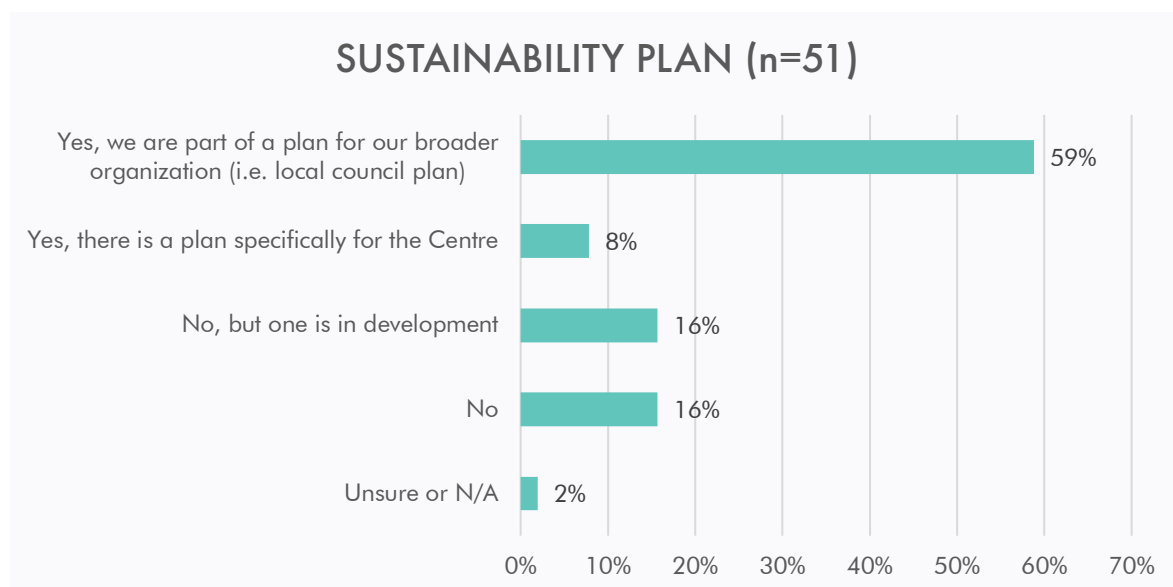


Figure 24: Sustainability Plans

Even though not all respondents had a published plan, many respondents were enacting sustainability activities regardless. The most common activities were around energy efficiency and waste. Most respondents (86%) reported they had installed energy efficient stage lighting and 78% reported installing energy efficient office and foyer lights. Over 70% reported waste strategies were in place.

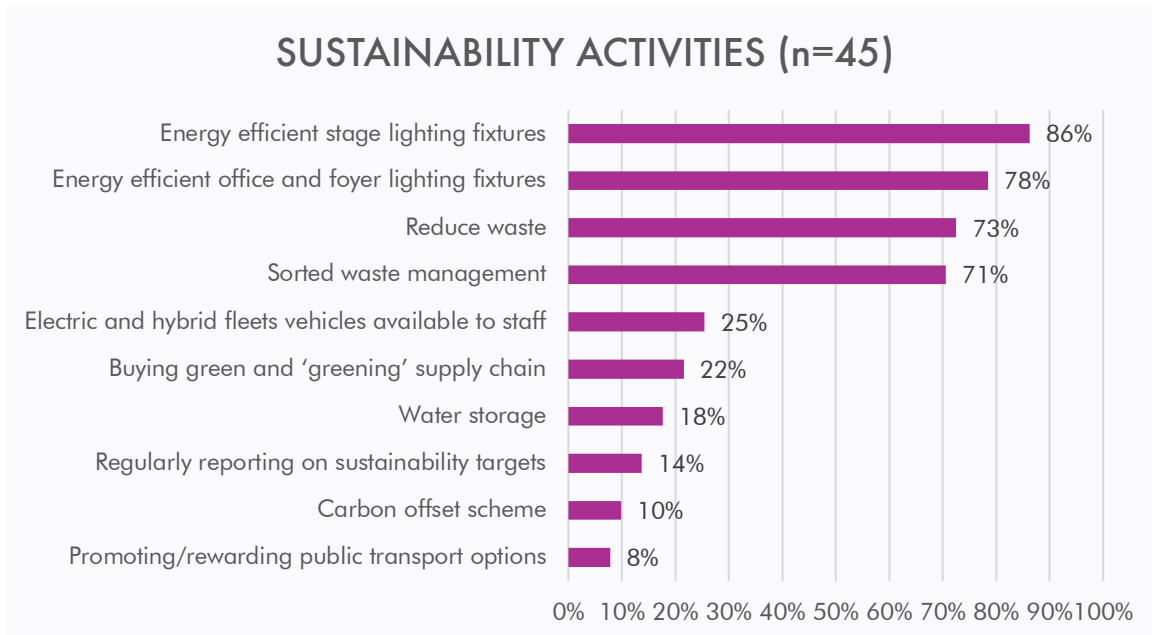


Figure 25: Sustainability Activities

RECONCILIATION ACTION PLANS

Overall, 62% of respondents were working within a reconciliation action plan, while a further 8% were developing their plan.

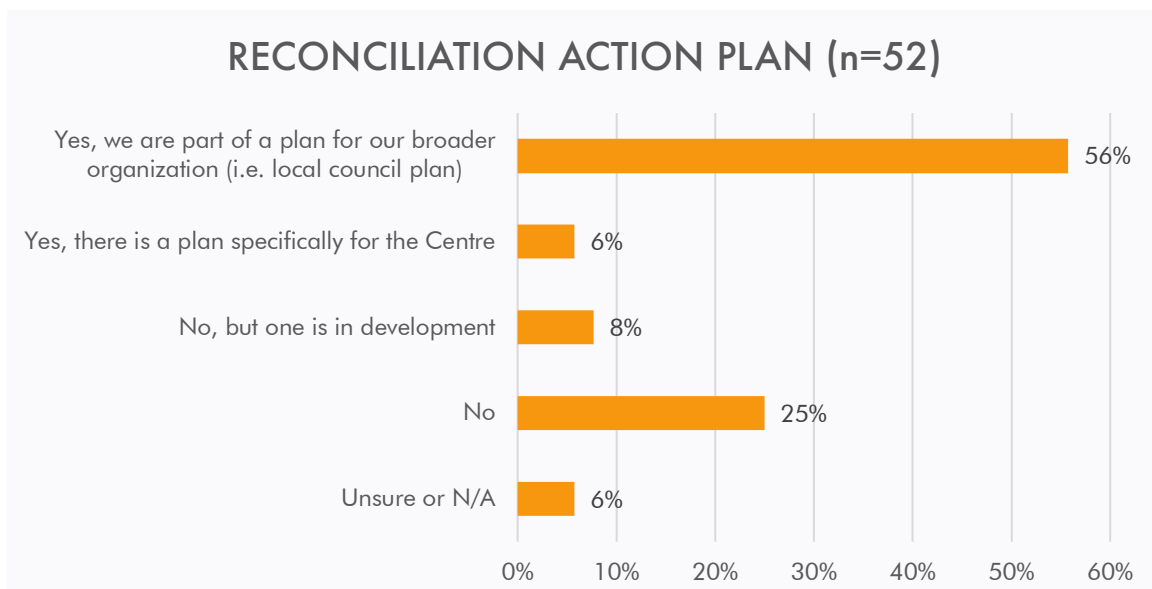


Figure 26: Reconciliation Action Plans

Almost three quarters of respondents (71%) have an established way to actively engage and consult with members of their local Aboriginal and/or Torres Strait Islander community regarding programming and activation of their centre.

Two thirds of respondents (66%) programmed First Nations-led work in the survey year. 15% of respondents were programming First Nations-led work although yet to establish programming consultation with their local Aboriginal and/or Torres Strait Islander community, and 25% of respondents who had established consultation did not program First Nations-led work in 2021.

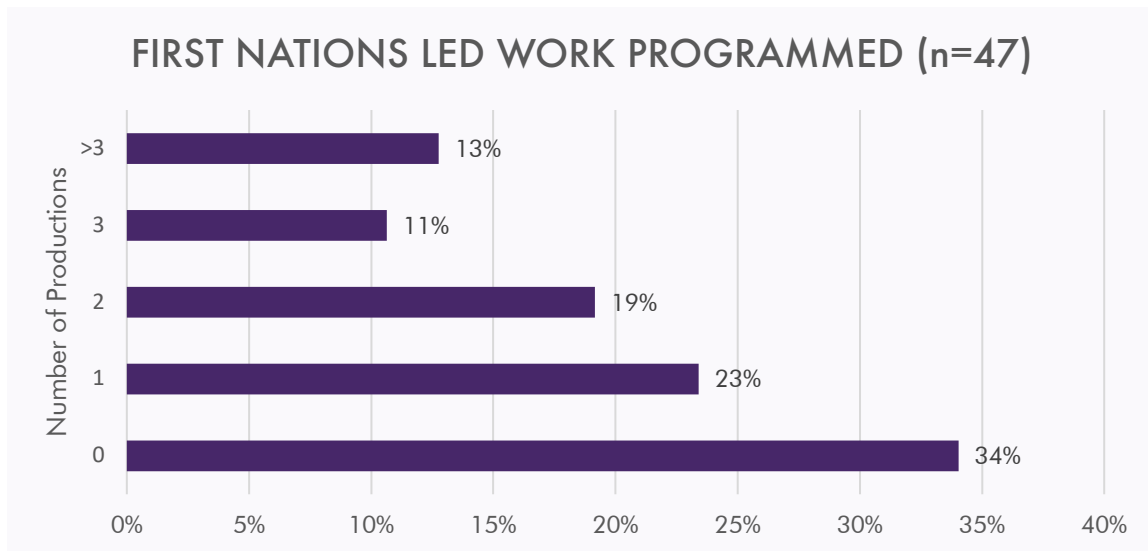


Figure 27: First Nations Led Work Programmed

CULTURALLY AND LINGUISTICALLY DIVERSE COMMUNITIES (CALD)

Some 38% of respondents have established a way to engage and consult with members of their local CALD community regarding programming and activation. Almost one third (30%) of respondents programmed a CALD-led work within the survey period.

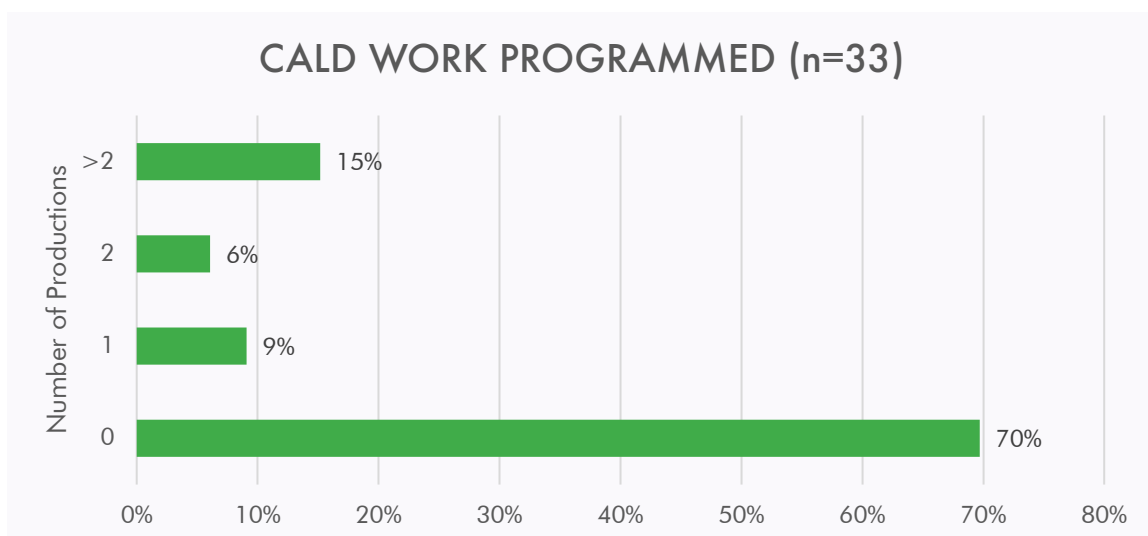


Figure 28: CALD Work Programmed

The following 2021 Venue Survey provides data for PAC Australia's 2021 Benchmarking Reports: Venue charges and Salaries, and Economic Activity.

PAC Biennial Venue Survey - 2021

Current Year: 2021

Collecting data for Australia performing arts venues and their activity in the 20/21 financial year or 2021 calendar year

Introduction

This is main spreadsheet for the PAC Australia biennial benchmarking survey and concerns your venue's Economic Activity, Fees and Charges and Staff Remuneration. The Staff Remuneration survey is available through an online survey link provided in the spreadsheet, to ensure confidentiality. This survey is being managed by PAC Australia in association with Culture Counts.

These surveys have been undertaken since 2003 and are regularly used by members to build a business case for organisation changes or redevelopments where the comparison to national standards is valuable. The reports are also widely used as the basis for art centre development and feasibility studies.

The reports are circulated free of charge to members completing both surveys and are available for purchase by appropriate third parties in support of the arts industry.

All individual member organisation data is confidentially provided to PAC Australia. We will only reveal raw survey information for the purpose of data cleaning and processing or on and as needs basis after obtaining express permission from the data provider (PAC Australia member).

The checklist below will assist you completing the various sections of the survey. Each page also has a checklist you can review. You can distribute this spreadsheet to various members of your team so they can complete for their relevant area of responsibility. Once complete, please follow the instructions below to share your survey response with Culture Counts.

If you require assistance regarding clarification of definitions and/or questions please direct your enquiry via email to Luke Harriman [luke@paca.org.au].

Please first enter the following information below and then follow the steps listed below:

Primary Contact Name	
Primary Contact Email	
Organisation Name	
Australian Business Number	
Street Address	
Postcode	
State	
Reporting Period	
Estimated number of people in your catchment area	
Your geographic location	
Distance to nearest capital city (km)	
Distance to nearest Performing Arts Centre (km)	
Management model of your organisation	
Owner of your venue	
Year your venue was opened	
Year of last venue capital upgrade (over \$250k)	
Overall budget of last capital upgrade	

Submitting your Data

Data for the 2021 calendar or 20/21 Financial year would be appreciated by

[Monday 28 February 2022](#)

Please rename the filename of your spreadsheet as below and email to

pac@culturecounts.cc

Filename format: 2021 PAC Biennial Survey - ORGANISATION NAME, STATE/TERRITORY

Example: 2021 PAC Biennial Survey - Sydney Opera House, NSW

Permission / Consent

Do you give permission for the following data to be made available to other members? This is important information that allows arts centres to compare their activity levels. In previous years the majority of respondents have given this permission.

I give permission for the annual turnover of my centre to be revealed.	
I give permission for the annual attendance of my centre to be revealed.	
How many hours do you estimate was taken to complete this survey?	

A- Venue Rates

Venue Information

Please provide information about your venue, for up to four of its main spaces. Prioritised performance spaces.

	Venue Name	Default Capacity	Venue Type
Space One (Primary Performance Space)			
Space Two (Secondary Performance Space)			
Space Three			
Space Four			
All Other Available Spaces (Total)			

Commercial Rates

Please provide the commercial hire charges for your venue for up to four spaces. If you have different rates for different days of the week please include the highest rate on this survey

Note: We understand there are many ways that rates for venues can be calculated. There is space to provide more information about other rate methods at the bottom of this page.

Please provide at least one rate per space.

VENUE	Commercial Hire (Package Rate)						Commercial Hire (Rehearsal Rate)	
	Per week	Per day	# Hrs per day rate	Per session	Hrs per session	% of net box office	Per Hour	Per day
Space One:								
Space Two:								
Space Three:								
Space Four:								

Community Rates

Does your venue offer community rates?	
----------------------------------------	--

If YES please provide your rates below

Please provide the community hire charges for your venue for up to four spaces. If you have different rates for different days of the week please include the highest rate on this survey.

Please provide at least one rate per space.

VENUE	Community Hire (Package Rate)						Community Hire (Rehearsal Rate)	
	Per week	Per day	# Hrs per day rate	Per session	Hrs per session	% of net box office	Per Hour	Per day
Space One:								
Space Two:								
Space Three:								
Space Four:								

Community Rates

Please indicate if any of the following client types are eligible for your Community Rate.

Please ignore if you do not offer a community rate.

Types	Yes / No
Public Educational Institution (Kindergarten, Primary or Secondary School. Excludes Tertiary Education)	
Private Educational Institution (Kindergarten, Primary or Secondary School. Excludes Tertiary Education)	
Not for Profit group or organisation based in the Local Government area	
Not for Profit group or organisation regardless of origin or base location	
Dance School providing recreational and entry level training	

Total & Other Spaces

Please indicate how many spaces are available for use or for hire at your venue or centre.

If "N/A" please enter 0

Types	Number Available
Total Number of Performance Spaces Available:	
Total Number of Non-Performances Spaces Available:	
Total Number of Spaces Available:	-
Total Default Capacity:	-

Inclusions

Does your package hire rate include the following?

Please indicate inclusions for both your commercial hire and community hire.

If Community Hire rates are not offered, please select 'N/A'

Types	Commercial Hire	Community Hire
Electricity		
Air Conditioning		
Basic Lighting Equipment		
Basic Sound Equipment		
Duty Technician / Technical Staff		
Duty Manager		
Box Office Ticket Seller		
Cleaning		

Additional Charges

Please provide details about additional services you may charge from the following options

Additional Charges	Response
Do you charge for the provision of marketing and publicity services?	
Do you charge for cleaning staff in addition to standard venue rental charges?	
Are there other ways you calculate venue hire rates or any other information you would like to add?	

END OF PART A

B – Fees & Charges

Venue Information

Please provide information about your venue, for up to four of its main spaces

	Venue Name	Capacity	Venue Type
Space One			
Space Two			
Space Three			
Space Four			

This information is prefilled from the tab 'A - Venue Rates'

Notes:

This page is about your Venue Fees and Charges. This information should be about your primary space. The information to the left is from the previous tab and should indicate your primary space as 'Space One'. If there is not information there, please ensure the previous tab is filled in before starting this section.

If you have different rates, please indicate the highest or most appropriate rate for the question.

Staff Recharge Rates

Please provide the rates charged to primary venue clients for the services provided by the following staff. Penalty rates should be the highest rate that could be charged to a client during a standard week (e.g. excluding public holidays).

If the role does not exist at your venue or is not charged, please select 'Not Applicable'

Area	Role	Not Applicable?	Rate \$/hr	Rate \$/hr (Sunday/OT/Penalty)	Min. Call (Hours)
Front of House	Duty Manager				
	Usher				
	Merch. Seller				
	Box Office				
Back of House	Stage Door				
	Technical Manager				
	Duty Technician				
	Senior Technician				
	Technician				

Minimum Staff Levels

Please indicate the minimum levels of staffing for events at your primary venue, for the following roles.

If the role does not exist at your venue or is not charged, be select 'Not Applicable'

Area	Role	Not Applicable?	Ticketed Events	Unticketed Events
Front of House	Duty Manager			
	Usher			
	Ticket Sales			
	Stage Door			
Back of House	Technical Staff *			

** 'One for each department in use' means that if a hirer is using the venue's lighting, sound etc. then a minimum of one head technician per production area must be engaged*

Ticketing Charges

Please indicate the fee charged to HIRER/PROMOTER per ticket sold. This fee is included in the ticket price and not disclosed to the patron (Inside Charge).

If N/A please write '\$0'. If fee varies, please respond to the minimum price for that option

Ticket Cost	Commercial (\$)	Community (\$)
Complimentary / Free Ticket		
Less than \$25		
\$25 - \$49.99		
\$50 - \$74.99		
\$75 - \$99.99		
\$100+		

Event Build Fee

Please provide the cost of your event build fees

If N/A please write '\$0'

	Rate (\$)	per
Original Build		
Edit on sale event		

Ticketing Services

Please estimate the percentage of tickets sold through each of the following sales channels.

If N/A please write '\$0'. Table should add to 100%.

Sales Channels	Percentage of Sales
Counter Sales (in-venue sales)	
Telephone	
Online	
External Agency (eg Ticketek)	
Ticketing Outlet (using your venue's ticketing system)	
TOTAL	0%

Does the venue have external ticketing outlets located separately from the primary venues?	
Number of points-of-sale in the primary box office	
Do you sell for shows that are not at your venue/not at a venue under your management? i.e. acting as a ticketing agent for other organisations.	
Do you have an internal ticketing policy? Are you an LPA Member and do you align to their Ticketing Code of Conduct)?	

Booking / Transaction Charges

Please provide details of fees charged to the PATRON/TICKET BUYER per ticket sold.

This fee is often in addition to the ticket price, but can sometimes be included in the price.

If No Charge please write '\$0'. If service not offered, please select 'N/A'

	Not Applicable?	Fee (\$)	Per	Max. \$ per transaction
Charge for tickets sold by telephone				
Charge for tickets sold online				
Charge for counter sale at primary box office				
Charge for counter sale at external agency				
Refund at the request of the patron				
Refund as a result of cancellation				

Payment Methods and Merchant Fees

Please indicate who pays the merchant fees for the following type of ticket sales.

Please also estimate the percentage of ticket sales for these sale types. Percentages should add to 100%.

	Merchant fee charged to: (Hirer or Customer)	Percentage of Sales
Cash	N/A	
Debit Card		
Credit Card		
Paypal		
Buy-Now Pay-Later (e.g. Zip-Pay, Afterpay)		
Other		
TOTAL		0%

Subscriptions

Please provide any information about subscription or membership packages your centre offers below.

If the question is not applicable to your venue or centre, please select 'N/A'

	Response
Do you offer a subscription package?	
How many subscribers do you currently have?	
How many shows or productions are offered in your subscription package?	
Do you offer any Membership, Friends or Loyalty Program?	
How many people are in your membership program?	

Venue Catering Charges

Please indicate if your centre provides any of the following services, and who is responsible for these services.

	By:	Service Provided (Yes / No)
Beverage / Bar Services		
Food purchased at Bar – Light meals / snacks		
Full café/restaurant meals		
Function Catering		
Backstage Catering		

Commission Rates

Please provide the commission rate in a percentage for the sales or provision of the following items.

	Commission (%)
Programs	
Other Merchandise	
Equipment Hire	

Administration Expenses

Are any of the following services outsourced to the building owner or parent organisation (e.g. Local Government) and recorded against the operating expenditure of the venue? If the function is operated or managed in-house, please select 'N/A'.

Administrative or Venue Functions	Oncharged to Venue (Yes / No)
Finance	
Payroll	
Human Resources	
Marketing	
Building Maintenance	
Cleaning	
Building Security	

Software Platforms

Please indicate if you use any of following platforms or tools for each of the following venue functions.

Please select AT LEAST ONE for each category. Otherwise enter an option in 'other'.

Ticketing Systems	Yes / No	Venue Management	Yes / No	Finance / Enterprise Management Systems	Yes / No
ENTA / Vivaticket		Artifax		Authority (Civica)	
Eventbrite		EventPro		Finance One	
Manual / Hard tickets		Function Tracker		MYOB	
Patronbase		Microsoft Excel		Technology One	
ProVenue / Tickets.com		Microsoft Outlook		Ungerboeck	
Red61		Priava		WISE	
SeatGeek / TicketServ		Ungerboeck		Xero	
Tessitura		VenueOps		Other	
Ticketek		Other			
Ticketmaster					
TicketSearch					
TryBooking					
Ungerboeck					
Other					

END OF PART B

C – Attendance & Activity

This page is about your annual activity and attendance. You may provide information for up to **four spaces in your venue**. Data should relate to the reporting period noted below, which was selected on the first page.

Venue Availability:

Please indicate the total available days and darks days for each of the venues below.

Venue information is prefilled from the tab 'A - Venue Rates'. Ensure this is filled before entering.

Available Days' indicates when the venue is available for hire, **and** includes when the venue is active. 'Days Active/Used' means when venue is being hired or in active use. Neither includes days when the stage is closed for reasons like maintenance or holiday periods. Utilization rate must equal 100% or below for response to be valid.

	Venue Name	Default Capacity	Venue Type	Total Available Days	Total Days Active/Used	Utilization Rate
Space One						
Space Two						
Space Three						
Space Four						
TOTAL				0	0	

Primary Activity

What best describes the primary activity of your venue over the last annual period?

Of the following options, which best describes your centre's primary activity?	
---------------------------------------------------------------------------------------	--

Secondary Activities

Please indicate if your Centre undertakes any of the following:

Type	Yes / No
A receiving/presenter venue for professional work	
Producing or co-producing professional productions	
Producing or co-producing non-professional productions	
Commissioning new professional work	
Venue for hire	

Total Attendance by Type:

Please indicate the number of activities and your attendance below.

Question	Response
Total <u>attendance</u> of all performances at your Centre (exclude non-performance event types - i.e. wedding / functions)	
Total <u>attendance</u> of all performances and events at your Centre (including performances, functions, business events etc)	
Total <u>visitation</u> at your Centre (including performance and events attendance, <u>plus</u> additional visitation for non event/performance related activities. Eg, venue-based restaurants, bars that operate outside of event days.)	
Total Number of Activities at your Centre (i.e. includes all activities, such as weddings, tours, workshops, performances etc.)	
Subtotal of arts-related activities (from above total)	
Subtotal of non-arts-related activities (calculated)	0
Percentage of arts activities/performances (i.e not weddings/functions) you consider to be professional vs non-professional?	

Productions:

Please indicate the total number of productions and performances at your venue for the following types:

Note: A production or season should consist of at least one performance

If any type is N/A then please enter '0'

Type	Description	Number of Productions / Seasons	Number of Performances
Buys	<i>Productions you took full financial risk</i>		
Co-pro	<i>Productions you co-produced/co-presented (i.e. you shared the financial risk)</i>		
Playing Australia Supported	<i>Productions you had a financial risk in [professional and non-professional], that were financially supported by Playing Australia?</i>		
State Government Supported	<i>Productions you had a financial risk in [professional and non-professional], that were financially supported by State Government Support?</i>		
Full Hire	<i>Productions were straight outside hires (ie: you had no financial risk)?</i>		
Community	<i>Productions considered 'community' (ie: you charged a discounted rate or valued hire at a discounted rate as part of your in-kind support)?</i>		
Commercial	<i>Productions considered 'commercial' (ie: you charged a non-discounted rate or valued hire at a non-discounted rate)?</i>		

Attendance:

Please indicate the number of performances, productions and attendance at your Centre for the following artform types. Does not include other non-arts events.

Note: If work fits multiple genres, please only enter data for one type of work

Type	Description		
	No. of Performances	Attendance	No. of Production/Seasons
Ballet and Dance			
Circus and Physical Theatre			
Classical Music			
Sacred, Traditional, World Music			
Comedy			
Musical Theatre			
Contemporary Music (including Jazz, pop, rock etc)			
Opera			
Theatre			
Immersive, participatory performance			
Film / Cinema			
Literary Events			
Cross artform work			
Live art			
Other			
TOTAL	0	0	0

Community Engagement:

Please indicate the total number of activities and the number of participants your Centre had for the following types of community engagement activities

Type	Description	Number of Activities	Number of Participants
Talks	<i>Pre or post show discussions</i>		
Seminars	<i>Seminars, conferences or round table presentations or discussions involving artists</i>		
Workshops	<i>Workshops or masterclasses</i>		
Open Rehearsaal	<i>Public rehearsals or other demonstrations</i>		
Readings	<i>Public reading or presentation of a work in progress with the opportunity for feedback</i>		
Development Residencies	<i>Creative or technical residencies</i>		

Community Residencies	<i>Community-engaged residencies (where professional artists dedicate MOST of their time to participatory activities involving community members)</i>		
Industry Development	<i>Presentations and other interventions with an arts-industry focus</i>		
Site-specific	<i>Site specific performances</i>		
Schools	<i>Presentations and other interventions at/for schools</i>		
Access and Disability	<i>Presentations and other interventions for people with disability (e.g. relaxed performances)</i>		
Walks	<i>Arts walks or experiences that involve movement between/across multiple sites</i>		
Ancillary Activations	<i>Ancillary cross-disciplinary arts experiences related to the main performance (e.g. a visual arts exhibition that expands on the theme of the main show)</i>		
Social Focus	<i>Presentation of art experiences that address social concerns</i>		
Health Focus	<i>Arts for health or arts in health</i>		
Other	<i>Other (please specify)</i>		

Production Engagement:

Please estimate the percentage of productions over the last period based on their origin or kinds of production they were, using the following categories. This can be an estimate.

Note: Total must equal 100% to be complete

Type	Percentage of Productions (%)
Local Productions (i.e. productions or artists predominately from your region)	
Intrastate Productions (i.e. productions or artists predominately from your state/territory)	
National Productions (i.e. productions or artists predominately from elsewhere in Australia)	
International Productions (i.e. productions or artists predominately from outside Australia)	
TOTAL	0%

END OF PART C

D – Finance

Notes:

This page is about your financials. It is based on the reporting period that was selected on the first page. Please indicate the revenue and expenditure of your Centre using the following categories.

Only white spaces should be filled in. The summaries will auto calculate. If you manage ticket sales for clients, please also include this in your revenue and expenditure (outgoings).

If you need to change the reporting period, you can do so to the right.

INCOME	Amount
Government Funding	\$ -
Federal	\$ -
- COVID-19 Government Stimulus	
- COVID-19 Income support (eg Jobkeeper etc)	
- Project Funding	
- Organisation funding	
- Other	
State	\$ -
- COVID-19 Government Stimulus	
- Project Funding	
- Organisation funding	
- Other	
Local	\$ -
- COVID-19 Government Stimulus	
- Project Funding	
- Operational income from owner organisation.	
- Other	
Non-government grants	\$ -
- Other	
Private Support	\$ -
Philanthropic trusts	
Sponsorship (monetary)	

Sponsorship (in-kind) - only include in-kind support if listed in audited statement		
Donations / fundraising		
Self-generated Income	\$	-
Venue Hire		
Ticket sales (for events presented by your centre)		
Ticketing Service Fees		
Recoverables - include wages, equipment, electricity, marketing [advertising placed on behalf of a hirer] etc...		
Food and Beverage - Internal (e.g. bar service, café etc.)		
Food and Beverage - Other (e.g. function catering, service fees etc.)		
Merchandise - include commissions on merchandise sales including programs.		
Interest		
Other earned income	\$	-
Other earned income - include all other items of your organisation's income not already identified		
TOTAL	\$	-

EXPENDITURE	Amount
Labour costs (salaries/fees)	
Training and Professional Development (if included in venue's operational budget)	
Marketing/Promotions include advertising of product; launch and opening night expenses; sponsorship material; market research and publicity material	
Show purchases - Sell-off / performance fee include amount paid for purchasing shows, performances and/or exhibitions.	
Programming / Presenter program expenditure - include self-produced productions and royalties BUT excluding Show Purchase costs above	
Production / Technical costs (excluding salaries or wages)	
Food and Beverage cost of sales	
Administration costs – include phone, electricity etc	
Repairs and maintenance (excluding capital expenditure or other maintenance costs if included in the above items)	
Other expenditure include all other items of your organisation's expenditure not already identified in the table	
TOTAL	\$ -

Additional Questions

Please respond to the following questions regarding your financial operations. Guidance for each question is provided when you select the appropriate cell.

Question	Response
If the Operating Result for your centre is a surplus (i.e. you earn more than spend) are you able to retain this surplus?	
How is this surplus treated?	
Does your organisation (or venue owner) have a process or mechanism in place to build a fund for future capital maintenance or upgrades?	
To help understand owner organisation's total net contribution to your centre, please estimate the costs of services that are not directly paid for by your venue because they sit in other parts of the organisation's budget as either cash or in kind costs (eg. IT Services, vehicle, cleaning, gardening etc).	
When setting operational budgets, do you have the ability to budget a net loss for programming?	
Please enter the net loss amount you are able to budget for programming [or have expended on programming (purchasing shows) in the most recent year].	
<i>NOTE: the aim of this question is to try and establish how much each centre spends on programming [buying shows] each year.</i>	
How much was spent on capital projects on your centre in the last 12 months (by funding source), excluding operational maintenance?	State government
	Local Government
	Federal Government
	Other

END OF PART D

E – Workforce Profile

Notes:

This page is about the workforce at your venue or centre. It will ask you about the number of staff you have in the following roles, and other profile information. You may estimate if unsure.

If you have different rates for different days of the week please include the highest rate on this survey.

Staff Profile

Please indicate how many staff work at your venue or centre with the following characteristics. Includes all full time, part time or casual staff. Does not include staff or contractors who are hired through another party. If unsure, please estimate. If N/A please leave blank.

Employee Type	Agreement Type	Number of Staff	% of Total Staff
All	Total number of staff		
Gender	Male		

Diversity	Female		
	In another way		
	Culturally or Linguistically Diverse		
	Aboriginal or Torres Strait Islander		
Time with Organisation	People living with a disability		
	Less than 5 years		
	5 to 10 years		
Age	Over 10 years		
	Under 20		
	21 - 30		
	31 - 40		
	41 - 50		
	51 - 60		
	61 - 70		
	Over 70		

Agreement Type

Please indicate which agreement type your employees work under and how many staff work at your venue with the following characteristics. If multiple agreements exist, please select the most appropriate.

Employee Type	Agreement Type
Management	
Admin Staff	
Technical	
Front of House	
Food & Beverage	

Number of Staff

Please indicate how many staff you have working in these roles. Please also indicate the Full Time Equivalent (FTE) number of staff you have working in these areas.

FTE should be calculated as 38 hours per week, per person. Please exclude contractors from FTE calculation.

Employment Area	Full time	Part time	Casual	Contractor	TOTAL	Full Time Equivalent (FTE)
Management (General, not assigned to a specific area)					0	
Operations					0	
Technical and production					0	
Ticketing services					0	
Front of house					0	
Marketing & communications					0	
Programming, producing, & public programs					0	
Food, beverage, hospitality, & functions					0	
Finance					0	
Administration					0	
Human resources and recruitment					0	
Other					0	
TOTAL						0.00

Volunteers

If the venue utilises volunteers, please enter the approximate number of hours per week worked for each area. This is used to estimate your total volunteer hours per year.

Volunteer Area	Do you use volunteers for this area?	Average Volunteer Hours (per week)	Total Volunteer Hours (per year)
Front of House			N/A
Food and Beverage			N/A
Technical			N/A
Administration			N/A

Do you allow hirers to bring their own volunteers?

END OF PART E

F – Salaries

Notes:

The information provided below is for the PAC Venue Salary Survey. The salary survey is undertaken separately from this spreadsheet to ensure confidentiality and privacy.

We will ask you to complete the Salary Survey using the survey link provided with the following instructions.

Please note: The survey link should only be used once. You will not be able to edit responses once you submit the salary survey.

For this reason, we have provided the questions of the salary survey below. Please review these questions before taking the survey to be sure you have the correct information before beginning the survey.

Venue Manager- Salary

Please indicate the salary for the following roles and their overtime conditions

Question	Response Options
Venue Manager Salary (Cash Component ONLY)	\$
How is overtime calculated?	<ul style="list-style-type: none"> - paid in addition to salary - included in salary - is remunerated through TOIL (time off in lieu) - is remunerated through TOIL and paid overtime - not paid or accrued
Average hours: On average, over the past three months, how many hours has the Venue Manager worked per week?	Number of hours
Responsibility: Does the Venue Manager also manage or have responsibility for any of the following programs?	<ul style="list-style-type: none"> - Art Gallery - Event and Community Celebrations - Community Arts programs - Heritage programs - Showgrounds - Stadiums - Festival - Grant administration / funding programs - Other (please specify)
Employment / Engagement: What are the terms of employment or engagement the Venue Manager is under?	<ul style="list-style-type: none"> - Industrial award - Enterprise agreement - Private contract - Contract for service via separate legal entity - Other (please specify)
Motor vehicle inclusions: Does the Venue Manager have access to a motor vehicle as part of their role?	<ul style="list-style-type: none"> - Provided by the employer for commuter use ONLY (i.e. private to and from work) - Provided by the employer for full private use - Not provided by the employer - Not provided, but an additional payment is made to the employee - Not provided, but an additional payment is made which must be used to lease a suitable vehicle (i.e. novated lease)
Superannuation Amount: What is the superannuation level the Venue Manager receives?	%
Is a performance bonus paid or available to the Venue Manager?	Yes / No
Other remuneration inclusions	<ul style="list-style-type: none"> - Mobile Phone (Business Calls Only) - Mobile Phone (All Calls) - Laptop available for private use - Uniform - Clothing allowance - Subsidised residential housing - Professional memberships - Travel for professional development
What is the total value package provided to the Venue Manager (i.e. including all benefits and superannuation)?	\$
Does your employer currently support your involvement in any of the following professional development programs?	<ul style="list-style-type: none"> - Tertiary education related to role - Short courses - Regulatory qualifications and licenses (e.g. Responsible Management of Licensed Venues training etc.) - Leadership groups or programs - Regular and ongoing days for own personal creative practice - No training and development opportunities offered

Venue Staff- Salary

Please indicate the salary for the following roles and their overtime conditions

Roles	Overtime Condition Options
Operations Manager/Director	Paid as per award
Technical Manager / Director	Provided as TOIL
Ticketing Manager	Provided as a combination of PAID and TOIL
FOH Manager	Included in an annualized salary
Marketing Manager / Director	Not paid
Program Manager	
F&B Manager	
Finance Manager	
Admin Officer	

Once you're ready to take the salary survey please click the link below.

You will need your Australian Business Number to begin the survey.

LINK HERE: | <https://culturecounts.cc/s/41qsJG>

Once complete, indicate your completion of the survey below.

Have you completed the salaries survey?	
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END OF PART F

G – Policies & COVID

Notes:

This page is about the impacts of COVID-19 on your venue and centre, as well as about any policies you may have. You may estimate for questions if unsure.

If you do not know the answer regarding information about policies, you may select 'N/A', though we encourage you to answer if question is possible.

COVID Impacts

Please respond to the following questions regarding the impacts that COVID-19 has had on your centre or venue. Please estimate if you do not have an exact answer.

Question	Subquestion	Response
How many staff you have lost since March 2020?	Full Time and Part Time	
	Casual	
	Contracts	
	Volunteers	
How many staff have you employed since March 2020?	Full Time and Part Time	
	Casual	
	Contracts	
	Volunteers	
Did you receive support to retain staff during COVID (e.g. Jobkeeper)?		
Have you experienced any of the following factors when looking to find suitable staff to fill jobs or you believe are influencing staff shortages?	Inability to find staff	
	Affordability of additional staff	
	Uncertainty due to covid	
	Availability of existing staff	
	Domestic border closures	
Difficulty retaining existing staff		
Was your venue repurposed during the pandemic? (e.g. vaccination hub etc.)		
<i>If yes, can you provide any further details?</i>		
How many weeks of enforced shut down have you experienced between March 2020 and December 2021?		
What was your estimated lost revenue between March 2020 and December 2021?		
Did your organisation undertake any capital upgrades (large or small) while you venue was shutdown?		
Are you seeing an increase in public engagement for arts and cultural activity at your venue since opening back up?		

Policy, Accessibility and Sustainability

Please provide information regarding policies at your venue or centre

Question	Subquestion	Response
Does your centre have a written programming policy or plan?		
Does your centre have a written audience development plan or strategy?		
Does your Local Council have a Cultural Plan?		
Does your Local Council Cultural Plan refer to the activities or goals of your centre?		
What are your top three mechanisms for programming your venue?	Rank 1 (Most used or frequent programming mechanism)	
	Rank 2 (Second most used programming mechanism)	
	Rank 3 (Third most used programming mechanism)	
Is your venue/organisation responsible for programming a local festival (i.e. not just hosting festival events)?		
Has your Centre initiated or participated in the commissioning of new performance works to be included in your program?		
Does your Centre have a Disability Inclusion Action Plan (DIAP)?		
Does your Centre have an Accessibility Plan?		
Do you track the number of audience with disability who come to your activities / events?		
How many people with disability have attended or participated in programs presented by the Centre? <i>Please ignore if previous question is answered 'No'</i>		
How many shows/productions have you programmed that are disability-led? (e.g. People with disability initiate, lead, and/or making significant contribution to decision making related to the work). <i>Please enter '0' if unsure.</i>		
Do you or your venue owner have a sustainability plan or strategy?		
Has your Centre implemented any of the following environmental or sustainable policies? <i>Please answer these questions, regardless if you have a sustainability plan or not. If unsure, please select N/A.</i>	Sorted waste management	
	Water storage	
	Energy efficient office and foyer lighting fixtures	
	Energy efficient stage lighting fixtures	
	Carbon offset scheme	
	Buying Green and 'Greening' supply chain	
	Reduce waste	
	Regularly reporting on sustainability targets	
	Promoting/rewarding public transport options	
Electric and hybrid fleets vehicles available to staff		
Does your organisation you have a Reconciliation Action Plan (RAP)?		

Do you have an established way to actively engage and consult with members of your local Aboriginal and/or Torres Strait Islander community regarding programming and activation of your centre? (e.g. reference group, committee, formal process)	
How many shows/productions have you programmed that are First Nations led? (e.g. First Nations initiate, lead, and/or make significant contribution to decision making related to the work). <i>Please enter '0' if unsure.</i>	
Do you have an established way to actively engage and consult with members of your local CALD community regarding programming and activation of your centre? (e.g. reference group, committee, formal process)	
How many shows/productions have you programmed are led by people identifying as Culturally and Linguistically Diverse? (e.g. CALD artists/community initiate, lead, and/or make significant contribution to decision making related to the work). <i>Please enter '0' if unsure.</i>	
Would you be willing to share any of your cultural plans or ticketing policies with PAC?	

If indicated you have programming policies or plans, and you're happy to share them with other PAC Members, please upload them to the following link. We are interested in sharing the following plans.

- Programming Policy or Plan
- Audience Development Policy or Plan

Plans will be made available to PAC Members through the PAC Members Portal on the PAC Website. They will help other members create their own plans, using shared ones as reference.

LINK HERE: <https://www.dropbox.com/request/5wWturb1uEIU29ipEzdg>

END OF PART G