

APACA

Australian
Performing
Arts Centres
Association



A N N U A L R E P O R T



CONTENTS



THE AUSTRALIAN BALLET
Pirouettes in the Pilbara - Giselle
Photographer: Danielle Lyonne
Winner Special Panel Award for Innovation
DROVER AWARDS 2006

MISSION, OBJECTIVES AND VALUES	Page 1
BENEFITS OF APACA MEMBERSHIP	Page 2
PRESIDENT'S REPORT	Page 3
EXECUTIVE OFFICER'S REPORT	Page 4
MANAGEMENT COMMITTEE	Page 5 - 6
MANAGEMENT MEETINGS	Page 7
ARTS SERVICES AUSTRALIA REPORT	Page 8
CONFERENCE REPORT	Page 9 - 10
THE DROVERS	Page 11 - 12
LIST OF MEMBERS	Page 13 - 14
TREASURERS REPORT	Page 15
FINANCIALS	Page 15 - 27

MISSION • OBJECTIVES • VALUES

MISSION STATEMENT

The Australian Performing Arts Centres Association is the national network of performing arts centres, dedicated to the advocacy, professional development and support of its membership, whilst contributing to the development of the performing arts throughout Australia.

OBJECTIVES

- To assist in the presentation of the performing arts by its members
- To facilitate the bringing together of artists and audiences
- To foster ethical standards and effective business practices in the performing arts centre operation, presentation and management
- To assist in the professional development of personnel involved in the operation of performing arts centres and in the presentation and management of performing arts centres
- To influence public policy and public opinion to advance the interest of its members
- To assist in the promotion of activities which will enable members to develop audiences and the performing arts activity in their own communities
- To develop and/or disseminate and exchange information on the management of performing arts centres and the presentation of the performing arts including music, dance, theatre, film, lectures and related programs
- To promote the freedom of artistic expression and the pursuit of excellence within the performing arts
- To encourage cultural and aesthetic diversity within the performing arts
- To extend the performing arts marketplace and stimulate the integration of the performing arts into the fabric of society

ASPIRATIONAL VALUES

The Australian Performing Arts Centres Association

- promotes and furthers the interests of its members who provide cultural leadership to their communities
- promotes and furthers the development of performing arts in Australia
- provides its membership with efficient, effective and proactive leadership with regard to policy, protocols and research
- is recognised as the peak national body representing performing arts centres throughout Australia



PATCH THEATRE COMPANY
Sharon Keep Ya Hair On!
Nominated for Tour Management Excellence,
Design Excellence
Winner: Tour Management Excellence
Libby O'Donovan, Astrid Pill,
Catherine Oates and Ian Moorhead
DROVER AWARDS 2006

BENEFITS OF APACA MEMEBERSHIP

BENEFITS OF MEMEBERSHIP

APACA is the peak national body for performing arts centres throughout Australia.

APACA promotes and fosters a valuable network of cultural leaders across the country.

APACA members comprise a diverse range of performing arts and entertainment centres in regional and remote Australia as well as in large metropolitan cities.

APACA members have a national voice which is heard where it matters.

As the national service organisation to performing arts centres APACA

- Provides advocacy and advise to Federal, State and Local Government on a range of industry issues
- Participates in extensive planning for national tours of professional performing arts productions
- Presents an annual conference providing professional development and networking opportunities to its members and to other industry practitioners
- Produces an annual Member Venue Directory listing details of member venues
- Maintains a website representing APACA members to the world
- Provides all members with an annual subscription to Arts Hub, providing weekly emails of national arts news and jobs bulletins
- Provides a private on-line discussion forum for use of members
- Develops and distributes industry benchmark codes and practices



CIRCUS OZ
Nominated for Road Crew Excellence & Excellent Audience Response
DROVER AWARDS 2006

- Maintains close alliances and affiliations with industry and relevant bodies including
 - AMPAG (Australian Major Performing Arts Group)
 - LPA (Live Performance Australia)
 - The Australia Council for the Arts
 - MEAA (Media Entertainment Arts Alliance)
 - RAA (Regional Arts Australia)
 - ALGA (Australian Local Government Association)
 - CHASS (Council for the Humanities, Arts and Social Sciences)
 - ARTS PEAK
 - ARTS LAW
 - AUSTRALIAN COPYRIGHT COUNCIL
 - PLAYING AUSTRALIA
 - THE BLUE HEELER NETWORK

PRESENTATION TO MINISTER KEMP

APACA Vice-President Jan Clancy presents Federal Minister for Arts, Senator Rod Kemp, with a photo of the Minister with APACA guests Charles 'Bud' Tingwell and Jacki Weaver, taken on the occasion of the 2006 APACA Cocktail Party at Parliament House, hosted by the Minister.

PRESIDENT'S REPORT

As President of the Australian Performing Arts Centres Association, APACA, I am pleased to present, on behalf of the management committee, the 2006/07 annual report to members.

Your Association continues to grow, with total membership increasing in the past financial year to 120. The Association, both through the work of the management committee and the wider membership, has continued to provide valuable advice and assistance to new and long term members on the development and operation of a vast range of Performing Arts Centres across the country. It is through this shared commitment to our industry and to the communities that our centre's serve that we all collectively work to enhance the liveability of our built environment.

The past year has seen your Association continue to build on our strong working relationship with all levels of government bringing to the attention of the new federal Minister for the Arts, Senator George Brandis SC, various issues of concern to our membership and the Performing Arts industry as whole. In addition, your Association continues to remain in close contact with officers of the Arts, Regional and Governance unit of the Department of Communications, Information Technology and the Arts, providing a vital point of contact in the administration of the Playing Australia program.

I have been very pleased, over the past year, to see a strengthening of our partnerships with two other significant industry peak bodies. The Association's work with Live Performance Australia (LPA) and the Australian Major Performing Arts Group (AMPAG) continues to ensure that matters of concern to our membership are considered in the work of these two organisations.

Despite a significant delay in the data gathering stage, the Association was able to deliver the latest edition of the combined Economic Impact, Venue Hire Charges and Staff Salaries survey at the April Long Paddock meeting in Sydney. As I have previously reported, the Management Committee has resolved to undertake this survey on a biennial basis. A number of members have commented on the value that this work brings and I would encourage you to actively participate in the data collection stage of future surveys so as to facilitate the development of this invaluable industry wide resource.

Work has continued on the development of a National Touring Framework with a view to our efforts underpinning the national touring infrastructure and thus ensuring an efficient and effective product delivery mechanism for the long-term benefit of our collective communities.

Over the past year the Management Committee has continued an extensive program of consultation with industry partners, with further developmental work being undertaken on behalf of the Association by consultant, Elizabeth Tupper. Elizabeth has brought both considerable rigour and thoughtful analysis to the process and our work to date. I look forward to further discussion with

members on this important project during the 2007 APACA Conference in Launceston.

While detailed in a separate report, I must make special mention this year of the work of your two Directors of Arts Services Australia, Bronwyn Edinger and Cherrie McDonald. The income derived from this source is vital to the operation of the Association and the Directors efforts over the past year to put in place a strong forward plan for the management of our shared investment in Arts House has ensured the Association's own ongoing strong financial position.

Having accepted 12 months notice from CDP of their wish to step down from their contract to provide executive services for the Association, a sub-committee of the Management Committee has commenced work calling for Expressions of Interest to undertake this role after December 2007. This work continues with a number of interested parties and it is anticipated the new contract for Executive Officer services will be in place to allow a handover to be commenced at the 2007 APACA conference in Launceston.

The management committee is in no doubt that the significant positive outcomes achieved by the association over the past number of years has been due, in no small part, to the hard work and often selfless dedication of both Christine Dunstan and Cherrie McDonald of CDP. Their efforts will be sorely missed.

The past year has also seen a significant change in the ranks of the Association's Management Committee. I would be remiss in not thanking those former committee members who have either chosen not to stand for re-election at the AGM or for various reasons, have been unable to continue as members of the Committee. To Pippa Davis, Karen Bryant, Jan Clancy, David Whitney and Mike Harris, go the thanks of me and of the membership at large for your commitment and collective endeavours on behalf of the Association. In saying farewell, we welcome Brian Robartson, Steve Saffell, David Lloyd, Evol McLeod, and Bronwyn Edinger back, to the team.

I have been pleased to be able to serve APACA as President over the past year – the Association has continued to be an organisation dedicated to the professional development and support of members, advocating for its membership, whilst contributing to the development of the performing arts throughout Australia.

Signature



Peter Owens

EXECUTIVE OFFICER'S REPORT

As I reflect on the five years since CDP was appointed Executive Officer of APACA, I admire the power of the Association and the power of the membership. APACA is a truly dynamic association, which continues to grow from strength to strength and its achievements are significant. The performing arts industry nationally looks to APACA for deliberation and counsel, and this is reflected in the Association's input into the Cultural Minister's Council Touring Review, the Federal ALP's arts policy and our membership of Arts Peak and the Australian Wireless Audio Group, amongst other major stakeholder groups. The Wireless Audio Group has been established as a result of proposed changes to the allocation of radio frequency spectrum and is comprised of peak bodies representing the interests of individuals and groups which use wireless audio.

In recent years the public face of APACA has been enhanced as a result of the website upgrade with a more user friendly application. We have built strong and lasting relationships with our industry partners including the Australia Council, AMPAG, LPA, RAA, Arts Law, the Australian Copyright Council, APRA, the Blue Heelers, Playing Australia, and with the Federal Minister for the Arts and the Shadow Minister. These alliances are essential for the continuing interests of APACA members and the industry as a whole.

The instigation of the Drover Awards in 2004 has importantly acknowledged the vital role that producers play in the work of APACA members and their performing arts seasons, and is our way of saying 'thankyou', from the heart. The Drovers were the brain child of our immediate past President, Sally Beck, and an inspired one. When the peak body for Australia's live entertainment and performing arts industry, Live Performance Australia, approached APACA with the notion of a Helpmann Award for the Best Regional Touring Production, it was embraced by the APACA Management Committee. The Helpmann Awards recognise distinguished artistic achievement and excellence in Australia's performing arts and the recognition of the contribution by APACA members to the national industry is important, and appreciated.

The role of the APACA Executive Officer is to service the members, and in recent years a number of initiatives have been developed by the Management Committee to ensure these services. Amongst these initiatives are the Bi-Annual Salary and Venue Charges Survey, the Economic Impact Survey, the instigation of the Member Induction Kit, the Annual Loose Leaf Membership Directory, the development of the Member on-line discussion forum and the introduction of the Arts Hub Affiliate Organisational Membership. APACA membership has increased by 50% since 2003, and continues to grow.

APACA has also developed benchmarking codes over the past four years, comprising the Member Code of Conduct, the Management Committee Code of Conduct, the Guide to Touring, and the industry wide Touring Code of Conduct.

An integral part of professional development for members is the Annual Conference, and CDP has been honoured to organise each conference since 2003. Our host venues, the Arts Centre Melbourne (2003), Queensland Performing Arts Centre (2004), Canberra Theatre Centre (2005), Sydney Theatre Company (2006) and the 2007 host Theatre North in Launceston, have each shown great commitment and generosity to this important annual event, by providing cash and in-kind support. Conference sponsorship has increased, with tickets.com signing a sponsorship agreement to 2009, and valuable support from the Australia Council over the past two years. The conference attracts high profile speakers, up to 70% of the membership, as well as a significant number of non members, all of whom recognise the advantages of the engagement and information which the conference provides.

APACA continues to lead the way in the development of strategies to improve the delivery of performing arts product to its members and is in consultation with its colleagues and partners in pursuit of the ideal framework. The resolution of the future of touring is the single biggest challenge facing the Association into 2008 and beyond.

At the end of 2007, CDP will step down as the Executive Officer and it is with a sense of pride as we do so. APACA is indeed an organisation in which its members can take great pride, too. The Management Committee makes a great contribution to the Association and they each expend valuable personal time to their duties on the Committee, and I thank them from the bottom of my heart for their extraordinary commitment, faith and counsel. I also pay tribute to my fellow Director of CDP, Cherrie McDonald, who has assumed the role as Finance Manager of APACA, as part of the Executive Officer contract. Without Cherrie's enormous contribution, the finances of the organisation would not be as sound as they are now, and well into the future.

We thank you for your trust and are honoured to have served.



Christine Dunstan Productions Pty Ltd

MANAGEMENT COMMITTEE 2006 - 2007

KAREN BRYANT

(South Australia) until 7 September 2006

Karen is Manager Creative Programs at the Adelaide Festival Centre. Previously Karen has worked extensively across Australia as a freelance director, writer, producer, arts administrator and national funding advisory board member as well as having undertaken the roles of Artistic Director of CIRKIDZ Circus School and Performing Troup, and National Manager of the Made to Move Contemporary Dance Touring Program.

JAN CLANCY

(Victoria) until 14 March 2007

Jan is Director of the Academy of Performing Arts at Monash University including the management of the Alexander Theatre, George Jenkins Theatre and the Robert Blackwood Concert Hall. Formerly on the Arts Victoria Touring Panel, Jan has been General Manager of St Martin's Youth Arts Centre (Melbourne), GM of Barnstorm Theatre (Ballarat), Chair of Chameleon Theatre, treasurer VAPAC, board member Polyglot Theatre and of the Arts Management Advisory Group. During her term in the reporting year, Jan was Vice-President and became Treasurer after the resignation of Mike Harris.

PIPPA DAVIS

(Western Australia) until 5 December 2006

Pippa has worked in theatre for 24 years, as a Designer and Scenic Artist and doing every job imaginable in the back stage area. She started a scenery business, Scene Stealers WA, in 1985 building and or designing sets for theatre, corporate clients and television. Pippa also took on technical, tour and company management. In 1994 she closed the workshop to concentrate on the technical management of the Regal Theatre in Subiaco, a client she still has today. Pippa became the Theatre Manager of the Walkington Theatre in 1999 and whilst there she instigated the annual 2HOT Youth Festival for kids, chaired Karratha Youth Theatre, built an outdoor cinema, performed in Vagina Monologues and had a great time getting shows to the remote town.

BRONWYN EDINGER

(New South Wales) since 7 September 2006

Bronwyn is the General Manager of the City Recital Hall Angel Place and has a background in venue management, touring and producing. Currently a member of the Arts NSW Performing Arts Touring committee, she was previously the General Manager of Arts On Tour NSW and Blue Heeler Convenor as well as Convenor of the Australian Presenters Group. Other roles Bronwyn has held include Director of Illawarra Performing Arts Centre, President of INAPAC (Incorporation of ACT and NSW Performing Arts Centres), Chair of the ArtsNSW Theatre Committee and a member of the NSW Premier's Arts Advisory Council. Bronwyn was also previously the General Manager of

Black Swan Theatre Company and in the mid nineties created Perth Theatre Company with Alan Becher. Bronwyn has also worked in the private sector as a market research consultant, a marketing manager and managed a theatre restaurant. Bronwyn is the APACA Treasurer.

DAVID LLOYD

(Victoria) since 22 March 2007

Since October 2004 David Lloyd has been Manager of The Capital – Bendigo's Performing Arts Centre. Prior to this David was Deputy Director of the Alice Springs Cultural Precinct, a centre comprising performing arts, visual arts, function and museum spaces. He has had over 20 years of experience in the performing arts, commencing his career in the technical field and moving to a management role whilst completing a business degree from 1995. Whilst in the Northern Territory David spent 2 years as Vice-President of the Northern Australian Regional Performing Arts Centres Association (NARPACA) prior to migrating to Victoria with his partner and 3 children. He has acted as General Manager at the Darwin Entertainment Centre and Director of the Strehlow Research Centre in Alice Springs.

ROBIN LOHREY

(Tasmania) Full term

Robin started work with the Tasmanian Arts Council in 1980 as Executive Secretary, where she stayed until 1988 when she went to Tasdance as Administrator. In 1990 Robin decided to use the business degree she had worked for as an external mature age student over 10 years whilst bringing up her two sons and so she joined Coopers & Lybrand as an accountant. Three years later she went to the University of Tasmania as Manager of the Alumni Office. In 2002 she took up her current position as General Manager of Theatre North. Robin has had terms as a Director of the Arts Law Centre of Australia, the Tasmanian Arts Advisory Board, and since 2000 has been a Director of the Port of Launceston Pty Ltd.

HAMISH MCDONALD

(Northern Territory) Full term

Hamish is the General Manager of the Darwin Entertainment Centre. Prior to this he was General Manager at Performance Space in Sydney, and he has also worked in the fields of visual arts, literature and community arts.

EVOL MCLEOD

(Australian Capital Territory) Since 7 September 2006

Evol is Director of Canberra's Tuggeranong Arts Centre and Tuggeranong Community Arts. The Centre presents and hosts a vibrant array of arts activities which cross all artforms and engages professional and community artists alike and is particularly proud of its dynamic youth programs. Evol was Executive Officer for APACA from 1994-1998 and Manager for the Canberra Repertory Theatre for eight years prior to that. She was awarded the ACT Chief Minister's International Women's Day Award for contribution to the arts and the community in 2002 and the Centenary Medal for providing services to the Tuggeranong community through the arts. Evol is the Public Officer for APACA and has been the Association's Vice President since 14 April 2007.

PETER OWENS

(Queensland) Full term

Peter is Manager of Rockhampton Venues and Events at the Pilbeam Theatre. Previously President Northern Australian Regional Performing Arts Centres Association (NARPACA), Peter has an extensive background in regional Queensland performing arts touring and has chaired the Arts Queensland Performing Arts Grants Committee. Peter has been a committee member of the APG and is currently a member of the Playing Australia Committee, the Queensland APACA executive representative and APACA President.

BRIAN ROBERTSON

(Western Australia) since 5 December 2006

Brian is the Theatre Manager of the 674 seat Queens Park Theatre in Geraldton, Western Australia. Brian is also Chair of CircuitWest, the Association for Regional Performing Arts in WA. Brian has been employed in Local Government with the City of Geraldton since April 1993 in the capacity of Manager Corporate Services, a function he still performs jointly with his management role of the Queens Park Theatre and its associated venue activities. In 2001, Queens Park Theatre became an operational and management responsibility of his and he is thoroughly enjoying his career change in performing arts/venue management and the many challenges on offer.

STEVE SAFFELL

(South Australia) since 7 December 2006

Steve is Country Arts SA's Director, Venues and Resources and is responsible for the operation of four State Government owned art centres in regional SA, namely the Sir Robert Helpmann Theatre in Mount Gambier, Chaffey Theatre in Renmark, Northern Festival Centre (incorporating the Keith Mitchell Theatre) in Port Pirie and the Middleback Theatre and Whyalla Cinema in Whyalla. Steve has a strong background in finance and arts

administration having held numerous positions with the South Australian Museum, Arts SA and Country Arts SA since 1976. His other responsibilities with Country Arts SA currently include Human Resources, Information Technology, Risk Management and Occupational Health and Safety. Steve is a CPA and oversees the accounting functions for Regional Arts Australia and is currently Treasurer and Board Member of Come Out, the Australian Festival for Young People.

DAVID WHITNEY

(Australian Capital Territory) until 7 September 2006

David was Director of The Canberra Theatre Centre. Following training as a drama teacher, David worked as a stage manager for the Adelaide Festival Centre and commenced his 10 year "apprenticeship" as a community arts officer leading to outdoor events manager and programming officer before moving to the Riverland Cultural Trust in regional South Australia. This involved managing the Chaffey Theatre, Riverland Youth Theatre and regional arts officers and local galleries. Alice Springs followed for the next 6 years as Director of the Araluen Centre for Arts and Entertainment. David has worked for Local Governments, Statutory Authorities and Territory Governments and was a member of the Australia Council, and Chair of the Theatre Board as well as an early member of the Playing Australia Committee. Whilst on the APACA Management Committee, David was the Association's Public Officer.

EXECUTIVE OFFICER - CHRISTINE DUNSTAN PRODUCTIONS

Christine Dunstan has worked exclusively in the performing arts for more than 40 years. She worked for every major theatre company and producer in Australia and was the Founder and CEO of Stagemwright Pty Ltd, a production house providing full production and technical services throughout the '80's. After three years as Director of the Araluen Centre in Alice Springs, Christine formed CDP in 1993, and has produced and presented many productions since that time. She has chaired the Australian Theatre for Young People, Belvoir Street Theatre, the Arts Industry Training Council. Cherrie McDonald is Co-Director of CDP and is a Certified Practising Accountant. Cherrie has worked extensively for investment companies and not for profit organisations, including Greening Australia and Amnesty International. Most recently she has been Finance Manager for Arthur Boyd's Bundanon on the Shoalhaven River in NSW. Cherrie has a keen interest in environmental and social issues and has been a Director of CDP since 1998 and Arts Services Australia since 2005.

MANAGEMENT COMMITTEE MEETINGS

2006/2007 APACA MANAGEMENT COMMITTEE MEETINGS

July 12 2006	Teleconference
August 9 2006	Teleconference
September 4 2006	Round Table Meeting, Sydney
September 7 2006	Round Table Meeting, Sydney
October 11 2006	Teleconference
November 8 2006	Teleconference
December 5 2006	Teleconference
February 14 2007	Teleconference
March 14 2007	Teleconference
April 19 2007	Round Table Sydney
April 20 2007	Round Table Sydney
May 9 2007	Teleconference
May 16 2007	Teleconference
June 6 2007	Teleconference



MONKEY BAA THEATRE FOR YOUNG PEOPLE

Hitler's Daughter By Jackie French

Heide: Tahli Corin, Fraulein Gelber: Mikaela Martin, Driver: Nathan Carter

Photographer: Heidrun Lohr

Nominated for Tour Management Excellence, Excellent Audience Response, Design Excellence, Audience Development

Winner of the Special Panel Award for Audience Development

DROVER AWARDS 2006

2006/2007 APACA MANAGEMENT COMMITTEE MEETINGS ATTENDANCE

MEMBER	ELIGIBLE	ATTENDED
Karen Bryant	3	2
Jan Clancy	9	7
Pippa Davis	7	6
Bronwyn Edinger	11	11
David Lloyd	5	5
Robin Lohrey	14	14
Hamish McDonald	14	13
Evol McLeod	11	11
Peter Owens	14	14
Brian Robertson	7	6
Steve Saffell	11	10
David Whitney	3	1

OTHER MEETINGS

10 August 2006

Executive Officer attended RAA Summit in Canberra

19 September 2006

Jan Clancy meets Minister for Arts, Senator Rod Kemp in Melbourne to present him with a gift from APACA, a framed photo of him with Bud Tingwell and Jacki Weaver, taken at the APACA Cocktail Party hosted by the Minister at Parliament House Canberra

21 November 2006

Evol McLeod attends Federal Labor Community Forum in Canberra

30 November 2006

Bronwyn Edinger attends NSW Department of Planning Meeting with regard to the proposed amendments to the Places of Public Entertainment by-laws

14 April 2007

Members of the APACA Management Committee attend a round table meeting with members of the Playing Australia Committee and Secretariat

30 April 2007

Executive Officer attends the Arts Peak meeting at the Australia Council in Sydney



THE ARTS HOUSE

Arts Services Australia Pty Ltd (ASA) is a joint venture between APACA and Regional Arts Australia (RAA). ASA's only purpose is to manage part of an investment property in Canberra called Arts House, located at 40 Macquarie Street, Barton.

GOVERNANCE

The Directors of ASA comprise equal membership of APACA and RAA, each party having two representatives on the ASA Board. For the financial year 2006/2007, the APACA Directors of ASA were Cherrie McDonald and Bronwyn Edinger who replaced David Whitney subsequent to the 2006 APACA AGM. Arthur Frame and Ken Lloyd represent the interests of RAA. Bronwyn Edinger was elected Chairperson for 2006/07.

Officers of both organisations share the provision of secretarial services and Country Arts South Australia has provided accounting functions for a nominal fee. The accounting function will be undertaken by APACA from 1 January 2008.

MANAGEMENT

CB Richard Ellis have been engaged to directly manage the property. The tenanted space is leased as two areas, both leased to the Australian Medical Council until 31/1/2009.

FINANCIAL OUTCOME

This year Arts Services Australia has distributed a total of \$90,000 (\$45,000 to each of the shareholders). The directors have determined that ASA retains sufficient funds to enable the company to meet future maintenance costs and leasing costs as required.

The APACA Executive has also created a reserve of \$40,000 within the Association's funds in order to set aside monies for ASA matters in the future, such as building maintenance and property management.

Arts House continues to provide the major income stream to APACA and RAA that assists both organisations to service their members.

MALTHOUSE THEATRE
Minefiles and Miniskirts adapted by Terence O'Connell from a
book by Siobhan McHugh
Robyn Arthur, Tracy Bartram, Debra Byrne, Tracy Mann, Wendy Stapleton
Nominated for Touring Excellence,
Design Excellence, Excellent Audience Response
Winner of Excellent Audience Response and Design Excellence
DROVER AWARDS 2006



BANGARRA DANCE THEATRE

Spirit

Artist Elma Kris Photographer Greg Barrett
Nominated for Excellent Audience Response

DROVER AWARDS 2006

ARTS SERVICES AUSTRALIA Pty Ltd DIRECTORS MEETINGS

- 18 August 2006 Canberra
- 29 November 2006 Canberra
- 18 April 2007 Sydney
- 26 June 2007 Teleconference





WRITTEN BY HAMISH MCDONALD

Held at the Sydney Theatre Company's Wharf I Theatre on glorious Sydney Harbour, and themed Connect, Create, Celebrate, the 2006 APACA conference addressed the role that performing arts venues can play in their communities – a role that can go well beyond the generally accepted paradigm of venues as presenters, particularly of shows from larger metropolitan centres. The conference brochure said it all:

The conference brochure said it all:

“The managers of performing arts centres throughout Australia are the cultural leaders who with their community partners, can shape a new concept of community participation by tapping into the power of the arts.”

KEYNOTE ADDRESSES

BARBARA SCHAFER BACON

Animating Democracy

Barbara Schaffer Bacon is the Co-Director of Animating Democracy at Americans for the Arts. APACA was assisted by the Australia Council and Arts NSW to bring Barbara Schaffer Bacon to Australia from the US, to deliver this keynote address.

Barbara spoke about the way her program supported communities to embrace the arts as part of community engagement and dialogue. She questioned the validity of the traditional hierarchy of the arts and suggested that these various practices should be seen as a flat continuum rather than a vertical hierarchy, and that great art could exist anywhere on that continuum.

The aim of all the projects funded by Animating Democracy was the discussion with the delegates focussed on a number of issues, particularly how to ensure quality in the finished works.

HUGH MACKAY

How to Make the Grass Roots Grow

The respected social commentator began his address with the question of why we should spend public money on the arts. He also asked who is supposed to benefit from arts funding, and what that benefit is supposed to be. The notion that the arts made you a better person was undermined by the simple example of Hitler as an art lover. The question of why 'high art' should be funded over popular art, such as Mills and Boon was also raised – high art was non-commercial, but there must be some value in it to justify funding it. Hugh Mackay suggested that the greatest value in the arts, and one of the strongest reasons for funding it, was its value to people as participants, not as audience, consumers, critics or voyeurs. In an era which had undergone what Mackay described as revolutionary change, the arts could play a role in re-connecting people. His own research has shown some of the results of this revolution: the loss of a sense of community, the loss of meaning in life, an emptiness in materialism, and a lack of passion for anything. Art could be therapy for a bruised society and relieve the competitive pressures under which everyone now lives, and performing arts centres could clearly play a role in this by bringing people together and helping them to reconnect.

PLENARY SESSIONS

FACING THE MUSIC

The purpose of this session was to acquaint attendees with the requirements surrounding music licensing for performances. An amusing scenario was acted out to identify some of the complexities of obtaining rights for music in performance. Jenny Gome and Sam Cooke from APRA guided the producer, Jim McPherson, the composer and sound designer Paul Charlier, and presenter Paul Streefkerk through just some of these complexities. There were lots of laughs and plenty of lessons.

CHILDREN, THEIR PARENTS AND THE ARTS

The panellists, comprising Tim McGarry from Monkey Baa, Dave Brown from Patch, Susan Richer from QPAC and Rose Myers talked about how to engage children in the arts. Issues covered included getting kids excited about reading the books which would ultimately be adapted to plays (Monkey Baa), the importance of the teacher as the link to early childhood development and performing in schools (Patch), engaging with families as a whole (Susan Richer) and an audience survey of non-theatre goers at country high schools which found that many wouldn't go back to the theatre largely due to peer pressure (Arena).

CONNECTING, CREATING, CELEBRATING: ON THE ROAD AGAIN

This session afforded delegates an opportunity to provide input and feedback on the discussion paper on National Touring Infrastructure. But not before the brilliantly talented Jonathan Biggins entertained us in the guise of Walt Disney (“no, no relation...I’m from the Dunedin Disneys”). Walt delivered his take on national touring, which included an observation that the first producer to clone Jacki Weaver would conquer all touring!

Following wide industry consultation over the past three years, the APACA Executive engaged Elizabeth Tupper to draft this major paper on the future of the national touring infrastructure. The meeting voted to adopt the paper, and to proceed to some possible models for a national touring office and that corporate governance should also be looked at arising from those models.



Barbara Schaffer Bacon

BREAKOUT SESSIONS

DEVELOPING RELATIONSHIPS WITH DIFFERENT CULTURES

The focus of this panel discussion was on respecting and developing relationships with other cultures. Alissar Chidiac has worked extensively with Arab communities in Sydney and observed that the critical issue facing artists from different cultures is how to speak in their own voice as artists.

Scott Howie, from the Griffith Regional Theatre, told us how a shift in programming towards non-language based performances had ensured that his centre was more accessible to people for whom English was not a first language. Fotis Kapetopoulos described the arts as the last bastion of the white middle class and they had failed to recognise developments in Australian society. Michelle Kotevski outlined work she had done for a commercial producer to market a show to particular ethnic communities.



Hugh Mackay

Christine Dunstan
Linda Burney
Peter Owens



Linda Burney

WORKING WITH THE DISABLED

Gareth Wreford of Arts Access, Emma Dykes from Canberra Theatre Centre, Tracy Webster from Melbourne Theatre Company, Tracey Schuler from Melbourne Festival and Chris Tooher from Bell Shakespeare spoke about access within their performance programs. There are a range of services available, which include captioning, companion cards and EASE ticketing services, audio descriptions and tactile tours for the visually impaired.



Genevieve Picot

2006 DROVER AWARDS

Presentation Dinner

Thursday 7 September 2006

Wharf Restaurant, Sydney

**The 2006 Drovers Awards were presented by
the 2005 Touring Legend Wendy Blacklock**

TOUR MANAGEMENT EXCELLENCE recognises the production company with an outstanding commitment to touring. It rewards the financial and artistic risk taken, excellence in follow up, timely delivery of marketing materials, the willingness to respond to feedback, to form strong partnerships with venues and to work together to develop audiences and enrich the cultural lives of all Australians.

NOMINATIONS

Monkey Baa Theatre for Young People for *Hitler's Daughter*
Patch Theatre Company for *Sharon Keep Ya Hair On*
Melbourne Comedy Festival Roadshow

WINNER

Patch Theatre Company *Sharon Keep Ya Hair On*

ROAD CREW EXCELLENCE recognises the hard work performed by touring crews who always are the first to arrive at a venue and the last to leave. It rewards the commitment to customer service, level of communication and level of skill, expertise and knowledge. It also recognises the harmony and team effort required for touring crews.

NOMINATIONS

Bell Shakespeare for *Two Gentlemen of Verona*
Griffin Theatre Company for *Mr Bailey's Minder*
Circus Oz for *Circus Oz*

WINNER

Two Gentlemen of Verona **Bell Shakespeare**

EXCELLENT AUDIENCE RESPONSE recognises the production that is dearly and popularly loved by audiences. It is not box office dependent however this may play a factor. It acknowledges the need for audiences to have a great night out, to be touched by the magic of theatre and the creation of a "buzz" around town.

NOMINATIONS

Malthouse Theatre for *Minefields and Miniskirts*
Griffin Theatre Company for *Mr Bailey's Minder*
Monkey Baa Theatre for Young People for *Hitler's Daughter*
Company B for *Page 8*
Bangarra for *Spirit*
Circus Oz for *Circus Oz*

WINNER

Minefields and Miniskirts **Malthouse Theatre**



CIRCUS OZ

Nominated for Road Crew Excellence & Excellent Audience Response
DROVER AWARDS 2006

DESIGN EXCELLENCE recognises innovation and quality in production design for touring. This includes sets, costumes, lighting and sound. These elements have excellent artistic standards yet accommodate the need of different size venues, technical capabilities, OH&S requirements and level of support required by the venue.

NOMINATIONS

Malthouse Theatre for *Minefields and Miniskirts*
Griffin Theatre Company for *Mr Bailey's Minder*
Monkey Baa Theatre for Young People for *Hitler's Daughter*
The Dancers Company for *Nutcracker*
Patch Theatre Company for *Sharon Keep Ya Hair On*

WINNER

Minefields and Miniskirts **Malthouse Theatre**



THE DROVERS

APACA Touring Excellence Awards

SPECIAL PANEL AWARD FOR AUDIENCE DEVELOPMENT

recognises a tour that contributed to the audience development program of the APACA members. This could be measured by repeat visits, education programs, delivery of workshops, innovative marketing campaigns, and the willingness of performers to meet sponsors and audiences and to participate in publicity

WINNER

Monkey Baa Theatre for Young People

SPECIAL PANEL AWARD FOR INNOVATION

is given to a tour that is highly innovative in its art form or touring model

WINNER

The Australian Ballet for their performance of *Pirouettes in the Pilbara* at the Walkington Theatre in Karratha.

TOURING LEGEND recognises an outstanding performance by an individual or company

NOMINATIONS

Stuart McKellar
Jacki Weaver

WINNER

Jacki Weaver



TOURING EXCELLENCE is awarded for overall excellence in touring, recognising the quality of the production, performers and administration team. This tour would be well supported by the home team, have great staff on the road and be well received by audiences. The marketing campaign is effective and works.

NOMINATIONS

Griffin Theatre Company for *Mr Bailey's Minder*
Monkey Baa Theatre for Young People for *Hitler's Daughter*
Circus Oz for *Circus Oz*

WINNER

Mr Bailey's Minder Griffin Theatre Company

THE DANCERS COMPANY
The Nutcracker
Photographer: John Tsiavis
Nominated for Design Excellence
DROVER AWARDS 2006

GRIFFIN THEATRE COMPANY
Mr Bailey's Minder by Debra Oswald
Jonathan Elsom & Kate Mulvaney
Photographer Robert McFarlane
Nominated for Road Crew Excellence,
Excellent Audience Response,
Design Excellence, Touring Excellence
Winner of Touring Excellence
DROVER AWARDS 2006



2006 DROVER AWARD WINNERS

Left to Right: Penny Miles (Arts On Tour NSW, on behalf of Malthouse Theatre), Tim McGarry (Monkey Baa), Heather Dransfield (Arts On Tour NSW, on behalf of Malthouse Theatre), David Berthold (Griffin Theatre), Eva Di Cesare (Monkey Baa), Sandi Eldridge (Monkey Baa), Moira Hay (Bell Shakespeare), Richard Evans (Australian Ballet), Dave Brown (Patch Theatre)

DROVER AWARDS 2006



APACA MEMBERS 2006 – 2007



AUSTRALIAN CAPITAL TERRITORY

Canberra Theatre Centre
Erindale Theatre
Street Theatre
Tuggeranong Arts Centre

NEW SOUTH WALES

Albury Convention and Performing Arts Centre
Arts On Tour NSW
Bathurst Memorial Entertainment Centre
Broken Hill Entertainment Centre
City Hall Newcastle
City Recital Hall Angel Place
Civic Theatre Newcastle
Coffs Harbour Jetty Memorial Theatre
Glen Street Theatre
Griffith Regional Theatre
Hastings Cultural Centre
Hills Centre for the Performing Arts
Illawarra Performing Arts Centre
Joan Sutherland Performing Arts Centre *
Laycock Street Theatre
Lismore City Hall
Manning Entertainment Centre
Musica Viva Australia
Orange Civic Theatre
Parade Theatres
Richard J Stuart
Riverside Theatres Parramatta
Seymour Theatre Centre
Sutherland Entertainment Centre
Sydney Opera House
Sydney Theatre
The Crossing Theatre
Wagga Wagga Civic Theatre
Zenith Theatre and Convention Centre

NORTHERN TERRITORY

Araluen Arts Centre
Darwin Entertainment Centre

QUEENSLAND

Boonah Cultural Centre *
Brisbane City Hall
Brisbane Powerhouse
Brolga Theatre
Burdekin Theatre
Cairns Civic Theatre
Caboolture Central Project *
Caloundra Cultural Centre
Empire Theatre
Gladstone Entertainment Centre
Gold Coast Arts Centre

Judith Wright Centre of
Contemporary Arts
Logan Entertainment Centre
Mackay Entertainment Centre
Majestic Theatre *
Mount Isa Civic Theatre
Nambour Civic Centre
Pilbeam Theatre
Queensland Arts Council
Queensland Performing Arts Centre
QUT Gardens Theatre
Redland Shire Council
Riverway Arts Centre
Roundhouse Theatre
Sleeman Centre
The Junction Noosa *
Townville Civic Theatre

SOUTH AUSTRALIA

Adelaide Festival Centre
Barossa Arts and Convention Centre
Chaffey Theatre
Country Arts South Australia
Golden Grove Arts Centre
Marion Cultural Centre
Middleback Theatre and Whyalla Cinema
Noarlunga Theatre *
Northern Festival Centre
Playford Civic Centre
Port Noarlunga Arts Centre
Sir Robert Helpmann Theatre
The Parks Arts and Functions Complex

TASMANIA

Princess Theatre
Theatre Royal

VICTORIA

Alexander Theatre
Benalla Performing Arts &
Conference Centre
Clocktower Centre
Darebin Arts and Entertainment Centre
Drum Theatre
Eastbank Centre Shepparton
Esso BHP Billiton Wellington
Entertainment Centre
Frankston Arts Centre
Geelong Performing Arts Centre
Hamilton Performing Arts Centre
Her Majesty's Theatre
Karralyka Centre
Kingston Arts Centre

Kyneton Town Hall
Latrobe Regional Performing
Arts Centre
Live Performance Australia
Malthouse Theatre
Mildura Arts Centre
Portland Arts Centre
Regional Arts Victoria
Robert Blackwood Hall *
The Arts Centre Melbourne
The Capital Bendigo
Wangaratta Performing Arts Centre
Warrnambool Entertainment Centre
West Gippsland Arts Centre
Whitehorse Performing Arts Centre
Wyndham Cultural Centre

WESTERN AUSTRALIA

Albany Town Hall Theatre
Broome Performing Arts Centre
Bunbury Regional Entertainment Centre
Carnarvon Civic Centre
Country Arts WA
Don Russell Performing Arts Centre
Goldfields Arts Centre
His Majesty's Theatre
Mandurah Performing Arts Centre
Matt Dann Cultural Centre
Octagon Theatre*
Queens Park Theatre
Walkington Theatre

NEW ZEALAND

The Edge Auckland

* denotes new member

FINANCIAL REPORT

TREASURER'S REPORT


The 2006-2007 financial year produced a good result for APACA, with the Association generating an operating surplus of \$5,239. This result is partly due to a 7% increase in members, as well as a decision taken by the Management Committee to increase membership fees annually, in line with the CPI. Interest and sales income both increased from the previous financial year.

Once again, due to good management and healthy attendances, the annual Conference produced a surplus of \$2,694, as opposed to a budgeted contribution of \$10,000. The 2006 Conference held in Sydney attracted sponsorship from tickets.com (\$15,000) and a grant from The Australia Council to fund the attendance of the key note speaker Barbara Schaffer Bacon. APACA thanks these sponsors for their support and generosity.

The income distribution from Arts Services Australia reduced from \$50,000 to \$45,000 partly due to reassignment of some funds to cover the costs associated with the appointment of professional property managers CB Richard Ellis. The Management Committee has resolved to keep the Arts House reserve constant this year at \$40,000 which is considered sufficient to meet any future building maintenance costs.

I would like to particularly thank Cherrie McDonald, and Christine Dunstan, for their contribution to managing the financial affairs of APACA for the year.

At year's end APACA is in a strong financial position with an equity base of \$183,663 ensuring the membership receive a high level of service, advocacy and support for the coming year.



Bronwyn Edinger

COMMITTEE'S REPORT PRINCIPAL ACTIVITIES

Your committee members submit the financial report of the association for the year ended 30th June, 2007.

COMMITTEE MEMBERS

The names of the committee members in office at the date of this report are:

Peter Owens
Bronwyn Edinger
Steve Saffell
Brian Robartson
Robin Lohrey
David Lloyd
Hamish McDonald
Evol McLeod

PRINCIPAL ACTIVITIES

The principal activities of the association during the financial year were:

The peak national body of performing arts centres, dedicated to the advocacy, professional development and support of its membership, whilst contributing to the development of the performing arts throughout Australia.

No significant change in the nature of these activities occurred during the year.

OPERATING RESULT

The surplus from ordinary activities amounted to \$5,239. (2006: \$20,993)

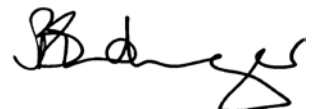
REVIEW OF OPERATIONS

The conference resulted in a surplus of \$2,694 compared to the surplus of \$3,329 for the previous year. There were no other matters to report.

Signed in accordance with a resolution of the members of the committee



Peter Owens



Bronwyn Edinger

Dated at Sydney this 15th August, 2007

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF AUSTRALIAN PERFORMING ARTS CENTRES ASSOCIATION

SCOPE

We have audited the financial statements, being the Statement by Members of the Committee Income Statement, Balance Sheet, Cash Flow Statement and notes to and forming part of the financial statements of Australian Performing Arts Centres Association for the year ended 30th June 2007. The association's committee are responsible for the preparation and presentation of the financial statements and the information they contain. We have conducted an independent audit of these financial statements in order to express an opinion on them to the members of the association.

Our audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements so as to present a view which is consistent with our understanding of the Association's financial position and the results of its operations and its cash flows.

AUDIT OPINION

In our opinion, the financial statements of Australian Performing Arts Centres Association present fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements the financial position of Australian Performing Arts Centres Association as at 30 June, 2007 and the results of its operations and cash flows for the year then ended.



Gary Williams (Partner)

**Rosenfeld Kant & Co
Chartered Accountants**

Dated at Sydney 15th August, 2007

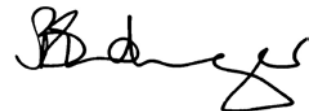
CERTIFICATE BY MEMBERS OF THE COMMITTEE

I, Peter Owens of 2 Cambridge Street, Rockhampton QLD 4700, and Bronwyn Edinger of City Recital Hall, Angel Place, Sydney NSW 2000 certify that:

- (a) We are members of the committee of Australian Performing Arts Centres Association.
- (b) We are authorised by a resolution of the committee to sign this certificate.
- (c) This annual statement will be submitted to the members of the association at the annual general meeting.



**Peter Owens
President**



**Bronwyn Edinger
Committee member**

Dated this 15th August, 2007

FINANCIAL REPORT

INCOME STATEMENT FOR THE YEAR ENDED 30 JUNE 2007

	NOTE	2007 \$	2006 \$
Revenues from Operating Activities	2	137,876	111,465
Revenues from outside of Operating Activities		53,883	58,538
Administration expenses		(97,318)	(81,247)
Conference expenses	4	(89,202)	(67,763)
Total changes in equity of the association		5,239	20,993

BALANCE SHEET AS AT 30 JUNE 2007

	NOTE	2007 \$	2006 \$
CURRENT ASSETS			
Cash	5	224,665	206,616
Receivables	6	34,215	30,416
Inventories	7	4,008	3,360
Other	9	3,087	26,751
TOTAL CURRENT ASSETS		265,975	267,143
NON-CURRENT ASSETS			
Other Financial Assets	8	20	20
TOTAL NON-CURRENT ASSETS		20	20
TOTAL ASSETS		265,995	267,163
CURRENT LIABILITIES			
Payables	10	14,341	8,815
Other	14	67,991	79,924
TOTAL CURRENT LIABILITIES		82,332	88,739
TOTAL LIABILITIES		82,332	88,739
NET ASSETS		183,663	178,424
EQUITY			
Reserves	11	40,000	40,000
Accumulated funds	12	143,663	138,424
TOTAL EQUITY		183,663	178,424

CASH FLOW STATEMENT FOR THE YEAR ENDED 30TH JUNE 2007

	2007	2006
	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from customers	174,784	194,041
Payments to suppliers	(165,618)	(146,025)
Interest received	8,883	8,537
	18,049	56,553
Net cash provided by (used in) operating activities	18,049	56,553
Net increase (decrease) in cash held	18,049	56,553
Cash at the beginning of the year	206,616	150,063
	224,665	206,616
Cash at the end of the year	224,665	206,616

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

NOTE 1 - STATEMENT OF ACCOUNTING POLICIES

The accounts have been prepared in accordance with Statements of Accounting Concepts and Standards issued by the Australian professional accounting bodies and the requirements of the Associations Incorporation Act 1991.

The accounts have been prepared in accordance with the historical cost convention. The accounting policies adopted are consistent with those of the previous year.

The following is a summary of the significant accounting policies adopted by the association in the preparation of the accounts:

INCOME TAX

The association is exempt from lodging income tax returns. Accordingly, no income tax expense has been included in the accounts.

UNEARNED REVENUE

The unearned revenue shown in the accounts represents members' and conference fees received in advance and will be brought to account in the following year.

NOTE 2 - INCOME

	2007	2006
	\$	\$
Conference Income Received	91,896	71,092
Distributions Received	45,000	50,000
Interest Received	8,884	8,537
Membership Fees	42,591	39,580
Sales	3,388	794
	191,759	170,003
TOTAL INCOME	191,759	170,003

FINANCIAL REPORT

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	2007 \$	2006 \$
NOTE 3 - REVENUES FROM OPERATING ACTIVITIES		
Conference Income Received	91,896	71,092
Membership Fees	42,591	39,580
Sales	3,388	794
	137,875	111,466

NOTE 4 – PROFIT FROM ORDINARY ACTIVITIES

Profit from ordinary activities before income tax expense has been determined after:

CONFERENCE EXPENSES

Accommodation, travel and transport	17,139	7,805
Administration	3,598	2,487
Catering	20,684	17,208
Conference Co-ordinator	18,000	15,000
Design and Printing	7,065	10,531
Conference Kits	4,655	2,056
Artists, Speakers and Other Fees	18,061	9,681
Production Expenses	-	2,995
Total Conference Expenses	89,202	67,763

REMUNERATION OF AUDITOR

Audit or Review	1,320	1,300
Other Services	890	850

CONFERENCE INCOME

Attendance Fees	47,336	40,504
Sponsorships Received	44,560	30,587
Total Conference Income	91,896	71,091

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	2007 \$	2006 \$
NOTE 5 - CASH		
Cash at bank	73,986	54,127
Interest Bearing Deposits	150,679	152,489
	224,665	206,616
NOTE 6 - RECEIVABLES		
CURRENT		
Trade Debtors	29,839	28,739
Other Debtors	4,375	1,677
	34,214	30,416
NOTE 7 - RECEIVABLES		
CURRENT		
Stock on Hand - Drover Awards	2,940	3,360
APACA Banner	1,068	-
	4,008	3,360
NOTE 8 - OTHER FINANCIAL ASSETS		
NON-CURRENT		
Investment in Arts Services Australia Pty Ltd	20	20
NOTE 9 - OTHER ASSETS		
CURRENT		
Prepayments	3,087	14,323
Australia Council Project	-	12,429
	3,087	26,752

FINANCIAL REPORT

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	2007 \$	2006 \$
NOTE 10 - PAYABLES		
CURRENT		
Other Creditors and Accruals	10,240	6,138
GST Payable	4,101	2,677
	<u>14,341</u>	<u>8,815</u>
NOTE 11 - RESERVES		
Arts Services Australia Pty Ltd	<u>40,000</u>	<u>40,000</u>
NOTE 12 - RETAINED PROFITS		
Accumulated Funds at the Beginning of the Financial Year	138,424	127,432
Net Surplus Attributable to the Association	5,239	20,992
Transfer to Reserve	-	(10,000)
Accumulated Surplus at the End of the Financial Year	<u>143,663</u>	<u>138,424</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	2007 \$	2006 \$
NOTE 13 - CASH FLOW INFORMATION		
(a) Reconciliation of cash		
For the purpose of this statement of cash flows, cash includes cash on hand and in call deposits with banks or financial institutions, net of bank overdrafts.		
Cash at the end of the year is shown in the balance sheet as:		
Cash at bank	73,986	54,127
Deposits at call	150,679	152,489
	224,665	206,616
(a) Reconciliation of cash flows from operations with operating surplus (deficit):		
Operating surplus (deficit)	5,239	20,993
Non-cash flows in operating surplus:		
Depreciation and write offs	-	-
Changes in assets and liabilities:		
Decrease (Increase) in trade debtors	(1,100)	912
Decrease (Increase) in prepayments and other assets	20,318	999
Increase (Decrease) in trade creditors	584	1,986
Increase (Decrease) in other liabilities	(6,992)	31,663
	18,049	56,553
NOTE 14 - OTHER		
Revenue Received in Advance		
Prepaid Members Fees	44,609	41,169
Prepaid Conference Fees	3,382	16,695
	47,991	57,864
Funds in Advance		
Project Funds Australia Council	20,000	22,060
	67,991	79,924

ACCOUNTANT'S COMPILATION REPORT

On the basis of information provided by the Committee of Australian Performing Arts Centres Association, we have compiled in accordance with APS 9 'Statement on Compilation of Financial Reports' the special purpose financial report of Australian Performing Arts Centres Association for the period ended 30 June, 2007. The special purpose report to which this compilation report relates comprises the Detailed Profit and Loss Account.

The specific purpose for which the special purpose financial report has been prepared is to provide private information to the committee. Accounting Standards and UIG Consensus Views have not been adopted in the preparation of the special purpose financial report.

The committee are solely responsible for the information contained in the special purpose financial report and have determined that the accounting policies used are consistent and are appropriate to satisfy requirements of the committee.

Our procedures use accounting expertise to collect, classify and summarise the financial information, which the committee provided, into a financial report. Our procedures do not include verification or validation procedures. No audit or review has been performed and accordingly no assurance is expressed.

To the extent permitted by law, we do not accept liability for any loss or damage which any person, other than the company, may suffer arising from any negligence on our part. No person should rely on the special purpose financial report without having an audit or review conducted.

The special purpose financial report was prepared for the benefit of the association and its members and the purpose identified above. We do not accept responsibility to any other person for the contents of the special purpose financial report.



Gary Williams (Partner)

Rosenfeld Kant & Co Chartered Accountants

Dated at Sydney 15th August, 2007

FINANCIAL REPORT

INCOME AND EXPENDITURE STATEMENT FOR THE YEAR ENDED 30 JUNE 2007

	NOTE	2007 \$	2006 \$
INCOME	2	191,759	170,003
EXPENSES			
Auditors Remuneration - Fees		1,320	1,300
Auditors Remuneration - Other		890	850
Awards - Drover		724	746
Bank Charges		944	165
Conference Expenses		89,202	67,764
Consultants Fees		40,000	37,756
Delegates Fees		369	523
Executive Meetings		566	184
Filing Fees		60	29
Gifts & Donations		470	675
Information Technology		-	717
Insurance		1,758	710
Membership Services		10,035	12,183
National projects		12,008	-
Postage		944	939
Printing, Stationery & Annual Report		8,096	7,685
Sundry Expenses		2,001	600
Subscriptions & Membership		466	488
Telephone		9,819	7,728
Touring Workshop		-	1,909
Travelling Expenses		6,848	6,059
TOTAL EXPENSES		186,520	149,010
OPERATING PROFIT		5,239	20,993

COMPANY B BELVOIR
Page 8 by Louis Nowra and David Page
David Page
Photographer Heidrun LÖhr
Nominated for Excellent Audience Response
DROVER AWARDS 2006



BELL SHAKESPEARE COMPANY
Two Gentlemen of Verona
Richard Pyros
Nominated for Road Crew Excellence
Winner: Road Crew Excellence
DROVER AWARDS 2006