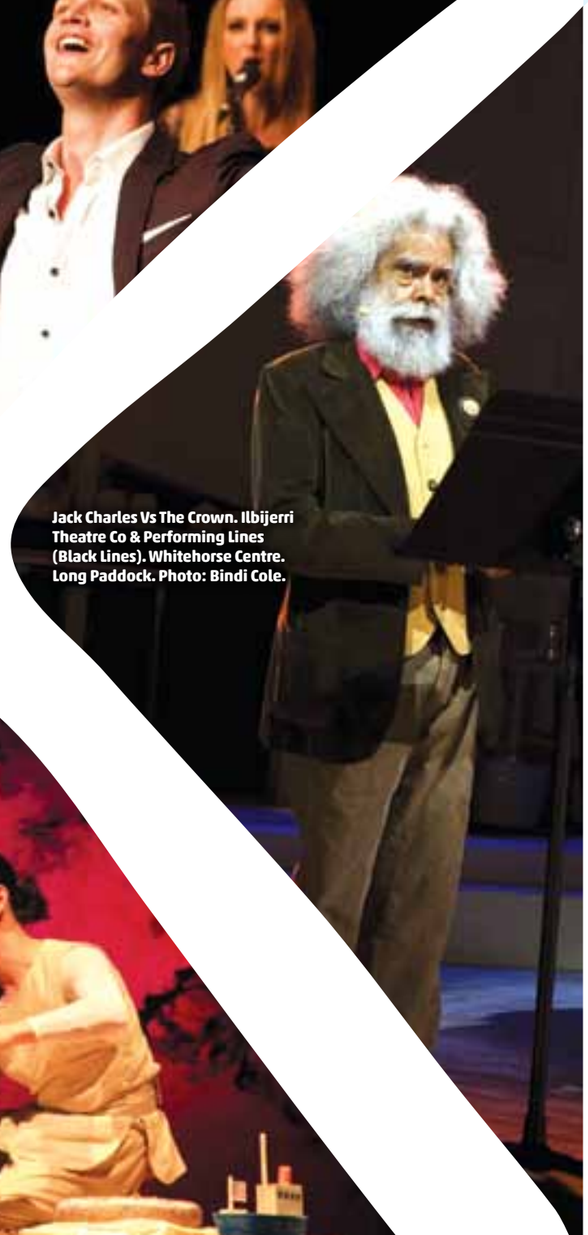
VAPAC

Annual Report 2013

Luke Kennedy - A time for us to tour. Rush Entertainment. Kingston City Hall, Moorabbin. Direct Producer negotiation. Photo: Mellinda Ballard.

Schools performance. MSO. Lighthouse Theatre, Warrnambool. Direct Producer negotiation.



Jack Charles Vs The Crown. Ilbijerri Theatre Co & Performing Lines (Black Lines). Whitehorse Centre. Long Paddock. Photo: Bindi Cole.

Cho Cho. National Theatre of China. Arts Centre Melbourne. Co Production - Arts Centre Melbourne & National Theatre of China & Playking Productions.

Executive Committee

Rob Robson

Chair VAPAC

West Gippsland Arts Centre

Greg Hordacre

Deputy Chair VAPAC

Drum Theatre Dandenong

Karen Patterson

Public Officer

Colac Otway Performing Arts & Cultural Centre

Robin Batt

Treasurer

Frankston Arts Centre

David Lloyd

VAPAC, APACA Representative

The Capital Bendigo

Jenny Ryssenbeek

Executive Officer VAPAC

Greg Diamantis

Lighthouse Theatre Warrnambool

Shayne Price

Whitehorse Centre Nunawading

Adrian Nunes

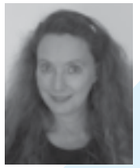
City of Kingston Moorabbin

Kathleen Roberts

La Trobe Performing Arts Centre Traralgon

Tamara Jungwirth

Gasworks Arts Park Port Melbourne



Janice Haynes

The Forge Arts Hub Bairnsdale

Cover Left: **Roving Performance. Swan Hill Youth Theatre Ensemble in Collaboration with Snuff Puppets. Fairfax Festival, Swan Hill. Festival. Tom Mangan Photography.**

Cover Right: **Otuho Community singers. Emerge Festival. Wyndham Cultural Centre. Multicultural Arts Victoria partnership with Wyndham CC.**

Chair's Report

This year began with a significant challenge for the organisation; VAPAC was in a 'holding pattern' awaiting the outcome of the new Arts Victoria 'Organisational Investment Funding' assessment process. An extension of the previous funding grant meant that although we could be assured of continuing to service our members for the year, we needed to wait before proceeding with the business plan we had mapped out for the next three years.

Happily, the year concluded with a new funding agreement in place though plans for an expansion of services had to be revised somewhat.

No challenge comes without opportunity. Preparing the very detailed funding application caused the Executive Group and membership to carefully assess what in our business plan was most important and allowed us to do a bit of imagining about what we could do if we were granted a little more funding. With our funding support now clearer, we also have an opportunity to conduct a service review to ensure VAPAC continues to be well placed as a leading 'peak body' in the performing arts sector. This work will be a high priority in the first year of our next three-year strategic plan.

What is becoming increasingly clear is that we are faced with a very different 'landscape' for performing arts centres in 2013 and beyond. National Touring has undergone very significant changes, both in the range of productions offered and in the selection mechanisms. Management of programs for Federal funding support for touring has moved to the Australia Council and with this has come a number of changes.

At the state level, Arts Victoria is reviewing its funding models while Local Government still bears the greatest cost-load in funding presentation of touring productions. Justifying the investment at the local level is increasingly necessary for many members.

In 2013, VAPAC has confirmed its role in supporting all aspects of the business of operating a performing arts centre; our member venues have asserted strongly, they are more than just places presenting subscription programs drawn from the national touring programme. In fact, while the majority continue to include an annually curated program selected from showcases and the like, some members have almost completely withdrawn from these risky and (often) highly subsidised presentation activities.

Many member venues are reporting an increase in professional productions hiring their venue. The commercial nature of these productions often attracts a new audience to our members' venues and with this, new opportunities for audience development.

Community use of the venues also continues to be a significant part of members' annual programmes and for many, services to community theatre groups, schools and local performers take up the largest part of their annual calendar of dates and account for the largest number of attendees.

Venues also reported an increase in the number of 'co-productions' and self-produced work as new ways are found to broker deals with producers to enable new work to me made and shown.

In addition to all of this, venues are being used for a wide range of 'non arts' uses, many of which return a commercial income to offset the venue operational costs.

In 2013, VAPAC recognises that for its member venues, everything that happens in their centres is 'their programme', not just their subs season shows; if VAPAC is going to continue to be useful, it has to provide support across the full range of member activity.

Double Bill - The Twoks & Spyndrift. Colac Otways PACC. Showcase & Direct negotiation with artist

Alchemy. Ali McGregor. Kingston City Hall, Moorabbin. Long Paddock. Photo: Kyle Smith.

Chair's Report (continued)

This year has seen our Technical Managers' Network thrive, providing valuable support and development to our members. Their meetings and activities are detailed in their separate report, but I here acknowledge the hard work and enthusiasm of their leadership group. This sub-network is a national leader in the sector and they have worked to mentor similar networks among our interstate colleagues.

Similarly, our Box Office and Marketing Network has provided highly specialised services to our members, providing advice and tools to help them work at the leading edge of best practice in their venues. Bursaries were again provided to support members to attend national conferences on ticketing and marketing. Their report shows the scope of their activity in 2013 and I thank those who have led this sub-network.

The three Managers' Network meetings were held this year at Gasworks Arts Park in February' the Malthouse in May and at The Lighthouse Theatre, Warrnambool in October. Topics covered at these meetings included Values Based Marketing and Programming; members presented their own case studies for discussion and specialist guest presenters included John Paul Fischbach and Merryn Carter.

On behalf of the Executive Group, I extend our thanks for the hospitality of those hosting meetings, the generosity of those members presenting their cases for examination and the expertise of our special guests.

$68 million in box office ticket sales for 2013

We have confidence that each meeting of each network has helped a little to develop the skills and practice of our members and to strengthen them to effectively play their role in the sector.

In 2013 we dedicated a number of professional development bursaries to the memory of Paul Streefkerk and these will be used to enable members to undertake post graduate studies at Deakin University. Andrea MacDonald from Macedon Ranges Shire; Karen Doyle from Mildura Arts Centre and Marissa Cesario from Kingston Arts were the inaugural recipients. In partnership with our colleagues at Regional Arts Victoria, we once again presented Showcase Victoria, this year hosted by members, Malthouse Theatre. For the first time, the event was part of a broader conference dedicated to touring, combining with a National Long Paddock session and a Touring Forum, all adding significantly to 'a really useful three days'.

We launched the innovative 'ShowDates' smart-phone app in 2013, providing one more tool to promote our programmes and our venues, especially to a more mobile audience, enabling them to better connect with us, to follow a touring show, or just to watch a promo clip while they wait. Other state organisations have shown in interest in developing a similar platform for their own networks.

VAPAC has continued to advocate on behalf of its members in a wide range of ways. At the same time as the Executive Group manages 'up', VAPAC has also taken a strong position to support venues with visits from our Executive Officer, benchmarking surveys, an active email bulletin board and letters of support for a wide range of projects.

I extend a special note of thanks to our Executive Group who have met regularly to guide the organisation and its endeavours. The Exec Group in 2013 was David Lloyd (Deputy Chair), Robin Batt (Treasurer), Karen Patterson (Public Officer), Shayne Price, Kathleen Roberts, Adrian Nunes, Tamara Jungwirth, and Janice Haynes.

I also thank our Executive Officer, Jenny Ryssenbeek who has met with our members, managed our agendas, looked after our bookkeeper, submitted our applications and reports, ensured our bills get paid, represented VAPAC at a plethora of meetings and while doing all of the above has kept a weather-eye out and always knows where the next storm is coming form or the next burst of sunshine!

I am privileged to have had the opportunity to be your Chair and to work with so many inspiring people. I look to VAPAC's future with optimism and confidence knowing we have the resources in our organisation to ensure it remains a leading and effective voice; and VAPAC's greatest resource remains its members and their delegates.

Rob Robson
Chair VAPAC
West Gippsland Arts Centre Warragul

The Divine Miss Bette. Catherine Alcorn. Helen Macpherson Smith Theatre. Direct Producer negotiation with the Ballarat Cabaret Festival. Photo: Ian Wilson Photography.

Box Office Managers' Network

As Box Office Managers, we face daily battles of best practice in keeping up with industry standards, budget pressures, developing new audiences and helping to support new innovative ideas for and in our venues. The collective wisdom and range of experience of our colleagues at other venues becomes one of the most valuable assets we have.

At BOMnet meetings we try to nurture this, and use it to our best advantage. The level of sharing, mentoring and general professional development that occurs at all of these meetings cannot be underestimated and they return enormous value to our members for their contribution.

To start off 2013 we had the annual Ticketing Professionals Conference, it was held in February in Sydney. We greatly appreciate the support of VAPAC again financially supporting some of our members who had not previously been to the conference.

This event is a huge learning curve for those lucky enough to attend. The conference committee work tirelessly to bring us the best speakers in ours, and related fields, so we can learn what is to come in the future, and learn how to best deal with it.

Many of the established ticketing vendors and some that are new to the Australian market were on display in the trade show - this competitiveness can only improve service and product knowledge for our country. At these annual conferences we have nearly a whole day with our ticketing service provider to start the conference, where we are training and learning new developments.

Soliana Ersie. Emerge Festival. Wyndham Cultural Centre. Multicultural Arts Victoria partnership with Wyndham CC.

This year we heard from CEO's of international ticketing companies, learnt from other industries that are ticketed (not just theatre), had marketing managers discuss if we are being left behind, are we too 'old school' or are we just 'retro'. Should we be backing away from the paper ticket, or will ticketing technology always have some sentimental value attached.

We also had sessions on social media, and especially Facebook ticketing: how to use it, what to watch out for, and keeping up with the legal issues it entails. Learning from our peers is how we learn, and representatives from all over the world that have worked in the UK, on Broadway, and even the Olympics is who we learn from.

This annual conference continues to grow and it shows the strong supportive links between team members working in ticketing, marketing and management in our venues. It is very important to the development of box office staff, in turn to develop audiences and the eventual success of venues and their programs

BOMnet's twice yearly meetings are held alternately at regional and metropolitan venues so as many managers and staff of the box office department can attend. We understand that the frontline is a hard place to get away from, but we do stress the importance of these meetings for the wealth of knowledge than can be attained and shared from them.

Two Grands Four Hands. Promac Productions. Wesley PAC. Door deal with producer. Photo: Paul Carracher, Wimmera Mail Times.

Box Office Managers' Network (continued)

The first of our meetings this year was in Mildura in July. This was a two-day venture to the newly opened Mildura Arts Centre. Seeing a newly opened venue, hearing first hand the trials and tribulations of getting it off the ground and making it all seem flawless, this is a craft that we as Box Office officers need to keep up to date with. Our metro meeting was in October at Kingston Arts. I really enjoy the metro visits as a lot of our members may only live and work a few suburbs away, and with work and life commitments, some do not even know they are there. Just knowing and seeing how other venues run and serve the community is sometimes a valuable lesson learnt in just one visit.

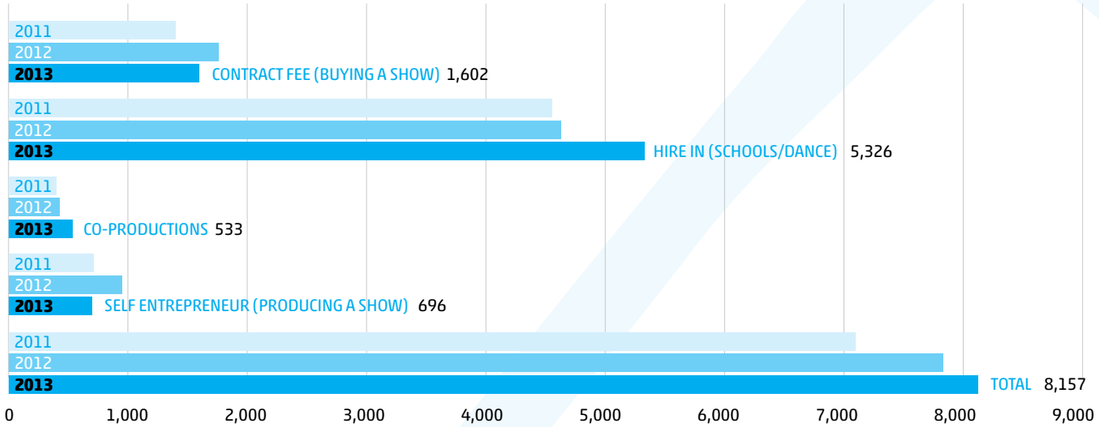
We had our AGM at this meeting, and this year was the elections for the exec. Our NEW committee for the next 2 years are: Secretary: Fiona Kennan-Shepparton, Deputy Chair-Fiona Oaks-Kingston, Chair: Fiona Elliott-The Cube Wodonga.

I would like to acknowledge the venues that host our meetings during the year. We appreciate all the members who attend and acclaim their willingness to share their experiences and their acquired knowledge with us, their peers, at these meetings. We are all greater in strength and knowledge from this. I would also like to thank VAPAC for it's support, the network we have created is invaluable.

What we learn and achieve from these regular BOMnet meetings comes back two fold in advancements, knowledge and confidence at your box office frontline.

Cheers
Fiona Elliott
Chair - Box Office Managers Network
BO & FOH Coordinator - The Cube Wodonga

How performances are presented in our venues



Salahe Wubshet. Emerge Festival. Wyndham Cultural Centre. Multicultural Arts Victoria partnership with Wyndham CC.

Technical Managers Network

The year began with the creation of our new email address TECHS@vapac.org.au. This contact group email has made it easy to communicate fast to all network members... We also set-up three other contact groups for our executive team, OH&S sub-committee and training sub-committee.

We sent representatives to West and North to Technical Managers Network meetings. Stuart McKellar went to WARTS (Western Australian Regional Technical Symposium) and Bob O'Mahony went to INAPAC (the representative body for Performing Arts Centres in NSW and ACT). It was great to be able to attend these state based conferences as it helps to build a better industry.

The networks first meeting in 2013 was at Wodonga at The Cube. The meeting included Managing and Leading Change which was delivered by Lifeworks. This full day professional development session was well received and all participants left with improved knowledge. At this meeting the new TMN executive was voted in with Phillip van Nes, Kheong Lim, Russell Proud and Stuart McKellar joining the team.

Brendan, Adam and I stayed in our respective roles. We thank Rebecca Bennell and Liz Mundell for their service in the executive.

Following the success of the first mini tradeshow at the Frankston Arts Centre in February 2012 we decided to do it again in 2013. This time we had it in the middle of the year at The Robert Blackwood Hall, Monash University.

The layout this time worked a little bit better allowing for improved access to all suppliers. The suppliers and those who attended were very happy with the outcome. This year's income from the sites was used to pay venue costs and the residual will be used for future training at meetings. We would particularly like to thank Russell Proud for the tradeshow's success.

At the July meeting we also got updates from industry suppliers about lots of topics like working at heights, LED lighting in theatres, and how dimmers work. We also had an election for the OH&S position and Jason from Warragul was voted in.

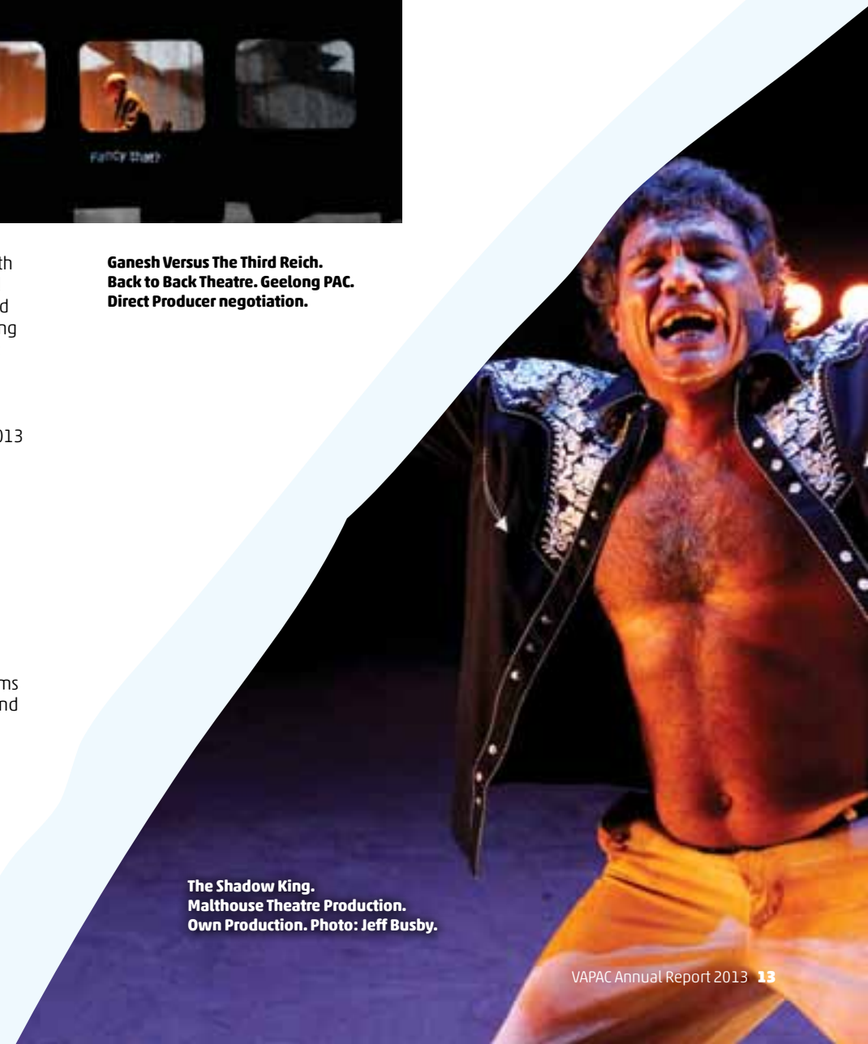
Our last meeting for the year was held at the Malthouse Theatre. At this meeting we found out about video distribution for theatres and temporary stage/seating requirements from our sponsors. Our members also ran in-house training on Lighting Desk 101 (ETC Ion), audio design and selection, plus budgets and rostering. The attendees found all of these sessions very rewarding and we will run these again in the future.

For the fourth year VAPAC TMN along with NARPACA (Northern Australian Regional Performing Arts Centres Association) and INAPAC played an integral role in bringing together the networks at the Australian Interstate Technical Managers Summit. Keeping the communication open between the state bodies/networks is greatly supported by our network. In 2013 we also participated in the producer's forum where I presented the same presentation as last year to two large groups of attendees. It was again well received by all.

2013 was such a good year for the network and we look forward to a great year in 2014. As a network we re-committed to our mission and to continuous improvement. We will be participating in future discussions/forums for our industry including the Summit and Entech Connect.

Matthew Schroeders
VAPAC TMN Executive – Chairperson
(Riverlinks Venues)

Ganesh Versus The Third Reich.
Back to Back Theatre. Geelong PAC.
Direct Producer negotiation.



The Shadow King.
Malthouse Theatre Production.
Own Production. Photo: Jeff Busby.

Executive Officer's report VAPAC's Strategic Plan

Networks and Partnerships

"To sustain and develop networks in the performing arts sector and create, maintain and strengthen strategic partnerships with key stakeholders".

Our 2013 events calendar began in February with a manager's meeting at Gasworks Arts Park with John Paul Fischbach presenting a workshop on values based marketing which was extremely well attended and well received.

Our second meeting was held in conjunction with The Performing Arts Expo and included our AGM, and our manager's meeting for 2013 was held at Warrnambool with a workshop on venue programming provided by Merryn Carter. VAPAC continued to build close working relationships with key members of the industry, including Regional Arts Victoria, Theatre Network Victoria, the Public Galleries association of Victoria; the Arts Industry Council, plus Melbourne Fringe Festival. We have a positive and active relationship with Arts Victoria who attend and contribute to many of our industry events. Following a long industry briefing period, VAPAC was invited to apply for triennial funding under the Organisations Investment Funding Program, in September we were advised that we had been successful in receiving funding for the period 2014- 2016, and whilst we were a little disappointed at the amount we were offered we were delighted to be acknowledged as an Established Organisation worthy of support.

Best Practice

"To support, share, inform and encourage best practice in performing arts venue development, management and performing arts presentation".

Through support from Arts Victoria's Partnerships funding program VAPAC commissioned an iPhone Marketing App called "ShowDates", developed by DreamWalk. The App is designed to allow venues to list and promote productions programmed at their venues, with the assistance of multimedia YouTube clips to add real experience and anticipation for the scheduled show. In the first 10 months after the App was launched almost 40 venues were listed and activity has slowly been building as the number of shows, venues and marketing material is added, plus the promotion of the App itself.

Sales of the revised 3rd edition of "Oh You Beautiful Stage" have continued to be strong with over 25 copies sold throughout Australia to councils, consultants and theatre owners in 2013.

The 39 Steps. Hit Productions. The Capital PAC, Bendigo. Direct Producer negotiation.

Happy As Larry. Shaun Parker & Company. West Gippsland Arts Centre. Long Paddock.

VAPAC is committed to extending professional development opportunities to its network and has again financially assisted staff from many member venues to participate in important industry events. Together with Arts Victoria, VAPAC assisted Box Office staff from Darebin Arts & Entertain Centre, Malthouse Theatre, Swan Hill, Gasworks Arts Park, Macedon Ranges Shire Council, and Theatre North in Launceston to attend the NARPACA Ticketing Professionals Conference in Sydney. VAPAC has established the Paul Streefkerk Memorial Scholarship to assist staff from three member venues to complete a unit in the Arts Management Graduate course at Deakin University; the inaugural recipients are Marisa Cesario from Kingston Arts; Karen Doyle from Mildura Arts Centre and Andrea MacDonald from Macedon Ranges Shire Council.

The Technical Manager's sub network also sent members to attend conferences to continue our engagement in the national information sharing opportunities. To this end Daniel Sandler from Whitehorse Centre attended the Australian Interstate Technical Manager's Summit in Sydney; Bob O'Mahony from Wyndham Cultural Centre attended the NARPACA Technical Manager's Conference; Stuart McKellar attended the Western Australian technical manager's inaugural meeting;

Finally, VAPAC also supported Jenny Gay from Drum Theatre and Eilidh Wallace from Kingston Arts and Cultural Centres to attend the National Marketing Summit in Canberra.

Tamara Jungwirth from Gasworks Arts Park, and Janice Haynes from The Forge in Bairnsdale were supported to attend the APACA Conference in Canberra.

Leadership

"To work with and influence stakeholders in the development of leading, innovative, and responsive policy and practices in the presentation of performing arts".

VAPAC hosted a major touring event in April 2013. The Performing Arts Touring Expo was made up of Showcase Victoria (the Victoria touring trade show) together with Long Paddock (the Australian touring trade show) and a Touring Forum with panellists and structured outcomes. This complex event was hosted by VAPAC together with Regional Arts Victoria and Arts Victoria. Once again the quality of the submissions was extremely high across the range of genres and the information sharing was helpful to all who participated. The Touring Forum was expertly facilitated by consultant James Buick and the topics presented by the industry panel were relevant to all key stakeholders in the performing arts touring sector. The outcomes were documented so that progress could be made in the areas which were identified by the audience of more than 160 national producers, presenters and other crucial players in the sector.

Executive Officer's report VAPAC's Strategic Plan (continued)

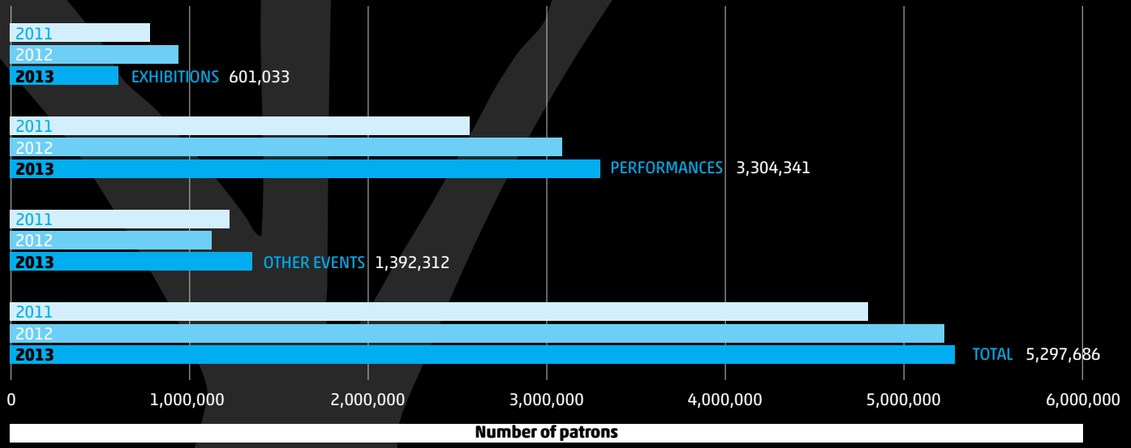
It was wonderful to be able to host this event at both the Malthouse Theatre and the Melbourne Theatre Company's The Lawler We were most appreciative of the support both theatre companies gave us and to show off these marvellous facilities to our interstate colleagues. Together with RAV and Theatre Network Victoria VAPAC again hosted a Producer Forum for nearly 200 producers, presenters and artists representing many established companies, but also a range of new and emerging companies. Topics covered included technically designing shows for touring, managing and incorporating accessible arts in programming; plus maximising public relations and marketing opportunities.

VAPAC continues to see the importance of building capacity in the industry through relationships with producers as a critical role for the organisation to play in our industry, in conjunction with our key stakeholders.

At the VAPAC AGM in May 2013 David Lloyd stepped up to be Deputy Chair of VAPAC. We appreciate his commitment to our organisation, particularly in light of the major new venue development which he is leading in Bendigo for the 1000 seat venue "Ulumbarra" in the old bluestone gaol in the city's CBD. I wish to express my thanks to all members of the VAPAC Executive during a busy year, we have worked well together to address the issues of a changing touring environment in our industry which has been collaboratively discussed and addressed by the strong collegiate network which the VAPAC Executive leads.

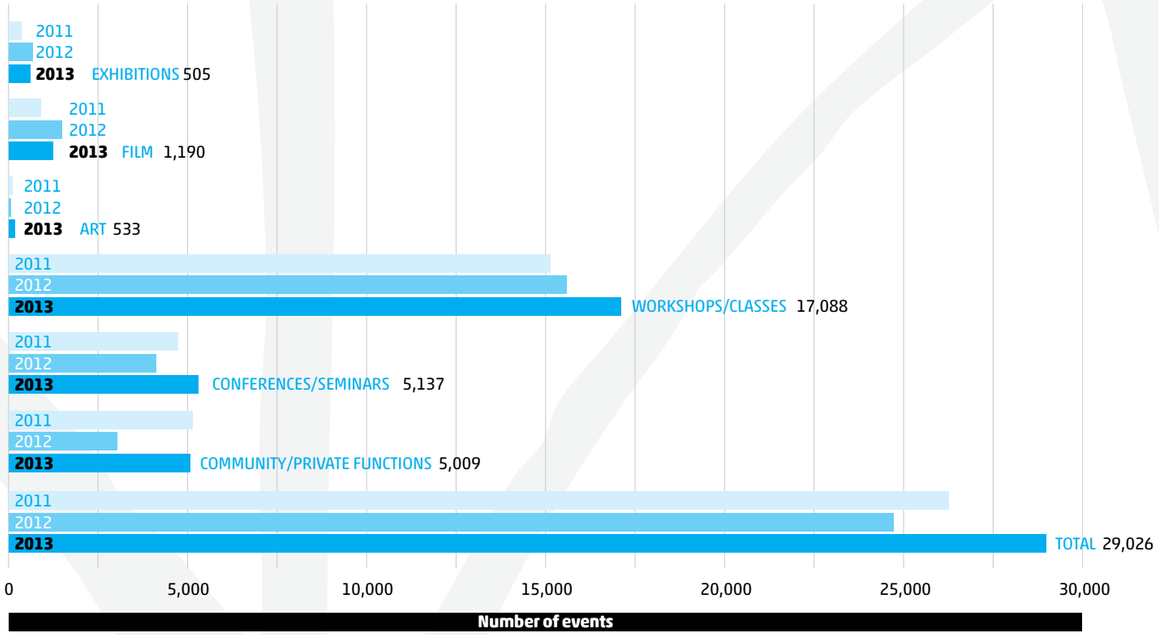
Jenny Ryssenbeek
Executive Officer, VAPAC

Attendance in our venues



Warhorse. National Theatre of Great Britain. Arts Centre Melbourne. Co production between National Theatre of Great Britain & Arts Centre Melbourne.

Events in our venues

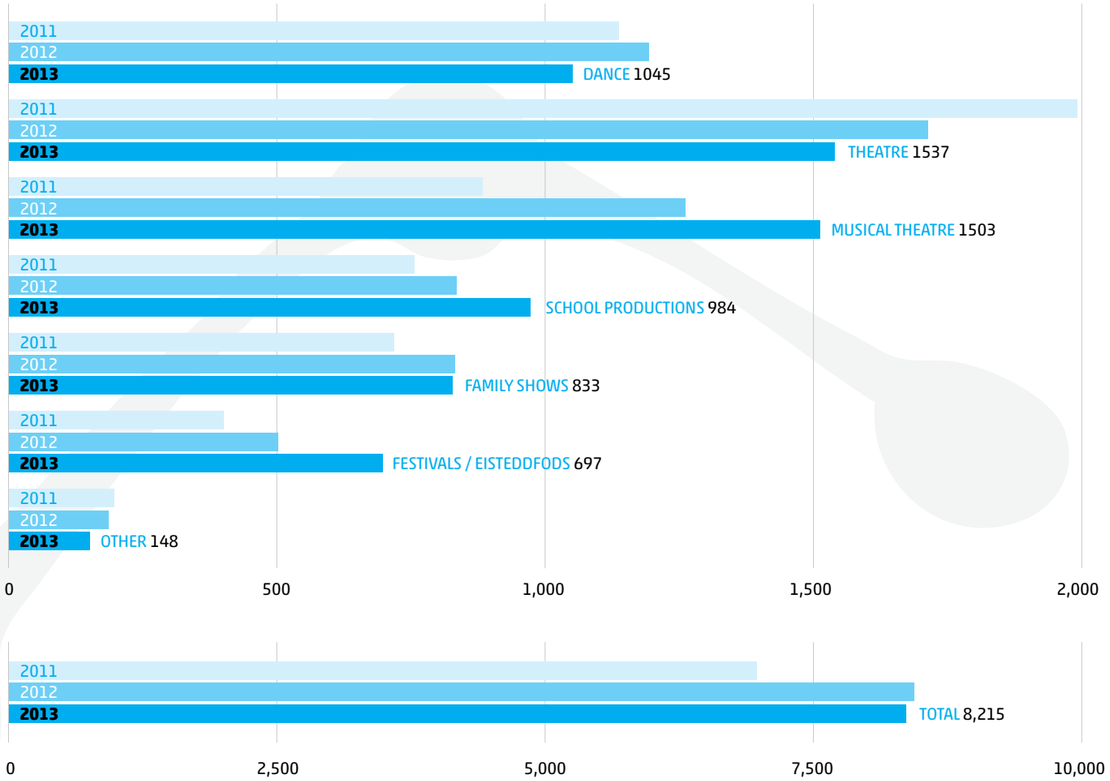


VAPAC statistical data shows some interesting trends in 2013. Clearly venues are diversifying their programmes and activities and their annual 'subscription' season is only a part of the picture shown in these figures. There has been a notable increase in the number of 'hire-in' and 'co-produced' shows, demonstrating a change in approach to 'risk'.

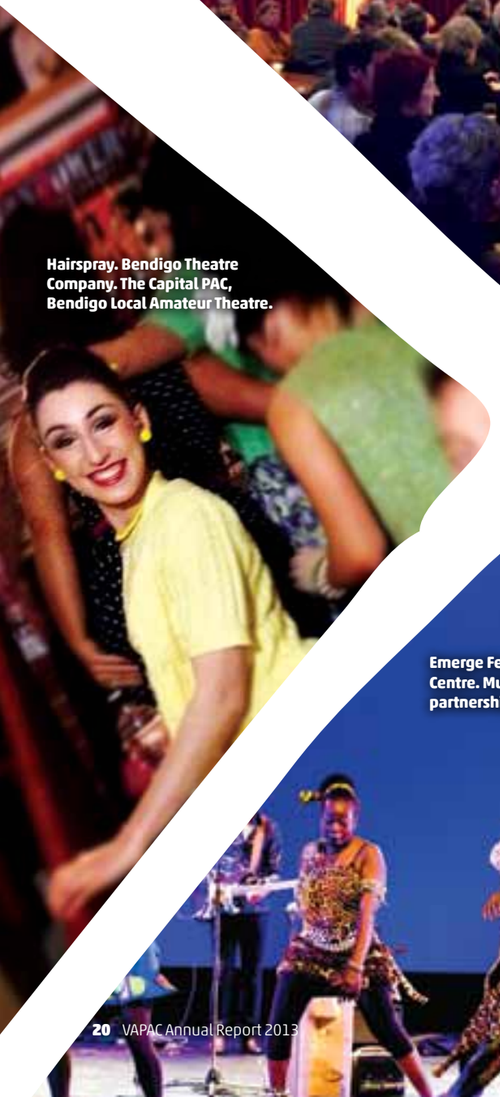
Similarly, there has been a continuing increase in attendances recorded at non-theatre events as venues diversify their income opportunities. The overall number of shows has remained steady holding to the increase shown in 2012, though there has been a reduction in the number of theatre, dance and music presentations and an increase in music theatre and festival style events.

The health and value of the performing arts sector in the Victorian economy continues to be evident in overall attendances in excess of 5.29 million patrons and a box office turn-over across all member venues of over $68 million.

Types of theatre performances in our venues



Million Dollar Tegan/Cannon Ball. Tegan Higgenbotham/Emily Taylor. Burrinja Cultural Centre Black Box Studio. Melbourne Fringe Touring Double Bill.



Hairspray. Bendigo Theatre Company. The Capital PAC, Bendigo Local Amateur Theatre.

Roving Performance. Red Cliffs Secondary College. Fairfax Festival Swan Hill. Co Production with Don Bridges, Fairfax Festival & Red Cliffs Secondary College. Photo:Tom Mangan Photography

Emerge Festival. Wyndham Cultural Centre. Multicultural Arts Victoria partnership with Wyndham CC.

THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC
REGISTERED NO: A0005511W
ABN: 82 578 774 451

FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2013

THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC
REGISTERED NO: A0005511W
ABN: 82 578 774 451

COMMITTEE'S REPORT

Your Committee members submit the financial statements of the Association for the financial period ended 31 December 2013.

COMMITTEE MEMBERS

The names of Committee members at the date of this report are:

R Robson	D Lloyd	R Batt
K Patterson	J Haynes (appointed 26/5/2013)	T Jungwirth
K Roberts	A Nunes	S Price

PRINCIPAL ACTIVITIES

The principal activities of the Association during the financial year were to promote, support and foster a network of performing arts centres, to promote and strengthen partnerships with key stakeholders and to provide leadership in the development of the arts industry's best practice in performing arts programming, presentation, venue management and community cultural development.

SIGNIFICANT CHANGES

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

OPERATING RESULT

The loss amounted to $2,175 (2012: the loss was $13,084).

STATEMENT BY MEMBERS OF THE COMMITTEE

The Committee have determined that the Association is not a reporting entity, and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the Committee the financial statements:

1. Presents a true and fair view of the financial position of the Association as at 31 December 2013 and its performance for the period ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.

Signed in accordance with a resolution of the Members of the Committee.

....

R ROBSON R BATT

Dated this 18th day of March 2014

THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC
REGISTERED NO: A0005511W
ABN: 82 578 774 451

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2013

	Notes	2013	2012
		$	$
Revenue	**2**	215,948	195,045
Less: Expenses	**3**	(218,123)	(208,129)
NET PROFIT / (LOSS) FROM CONTINUING OPERATIONS		(2,175)	(13,084)
Other Comprehensive Income			
Items that may be reclassified subsequently to profit or loss		-	-
Items that will not be reclassified subsequently to profit or loss		-	-
TOTAL COMPREHENSIVE INCOME		(2,175)	(13,084)

The accompanying notes form part of these financial statements

THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC
REGISTERED NO: A0005511W
ABN: 82 578 774 451

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2013

	Notes	2013 $	2012 $
CURRENT ASSETS			
Cash and Cash Equivalents	4	42,268	58,430
Westpac Term Deposit		83,030	80,088
Trade and Other Receivables	5	21,561	12,415
TOTAL CURRENT ASSETS		146,859	150,933
NON-CURRENT ASSETS			
Property, Plant and Equipment		1,762	875
TOTAL NON-CURRENT ASSETS		1,762	875
TOTAL ASSETS		148,621	151,808
CURRENT LIABILITIES			
Trade and Other Payables	6	5 ,358	7,711
Monies in Advance		54,241	52,900
TOTAL CURRENT LIABILITIES		59,599	60,611
TOTAL LIABILITIES		59,599	60,611
NET ASSETS		89,022	91,197
EQUITY			
Retained Earnings		89,022	91,197
EQUITY		89,022	91,197

The accompanying notes form part of these financial statements

THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC
REGISTERED NO: A0005511W
ABN: 82 578 774 451

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2013

	Notes	2013 $	2012 $
Retained Earnings at the Beginning of the Financial Year		91,197	104,281
Net Profit / (Loss) from Continuing Operations		(2,175)	(13,084)
Other Comprehensive Income		-	-
Retained Earnings at the End of the Financial Year		89,022	91,197

The accompanying notes form part of these financial statements

THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC
REGISTERED NO: A0005511W
ABN: 82 578 774 451

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2013

	Notes	2013 $	2012 $
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from donors, funding agencies and other sources		203,661	178,988
Payments to suppliers		(218,295)	(186,478)
Interest Received		3,141	5,281
Net cash provided by/(used in) operating activities		(11,493)	(2,209)
CASH FLOWS FROM INVESTING ACTIVITIES			
Payment for property, plant and equipment		(1,727)	-
Net cash provided by/(used in) investing activities		(1,727)	-
Net increase/(decrease) in cash held		(13,220)	(2,209)
Cash at the beginning of the year		138,518	140,727
Cash at the end of the year		125,298	138,518
Reconciliation of Cash			
Cash at the end of the financial year as shown in the Statement of Cash Flows is reconciled to the related items in the Statement of Financial Position items as follows:			
Cash at Bank		42,268	58,430
Westpac Term Deposit		83,030	80,088
		125,298	138,518
Reconciliation of Cash Flows from Operations with Operating Profit / (Loss)			
Net Profit / (Loss) from Continuing Operations		(2,175)	(13,084)
Non Cash Flows in Operating Profit / (Loss)			
Depreciation		840	599
Changes in assets and liabilities:			
(Increase)/Decrease in Trade and Other Receivables		(9,146)	(10,776)
Increase/(Decrease) in Trade and Other Payables		(2,353)	1,558
Increase/(Decrease) in Monies in Advance		1,341	19,494
		(11,493)	(2,209)

The accompanying notes form part of these financial statements

THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC
REGISTERED NO: A0005511W
ABN: 82 578 774 451

NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2013

NOTE 1: STATEMENT OF ACCOUNTING POLICIES

The financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporations Reform Act 2012. The Committee has determined that the Association is not a reporting entity.

The financial report has been prepared in accordance with the requirements of the Associations Incorporations Reform Act 2012 and the following Australian Accounting Standards:

AASB 101	Presentation of Financial Statements
AASB 107	Statement of Cash Flows
AASB 108	Accounting Policies, Changes in Accounting Estimates and Errors
AASB 118	Revenue
AASB 1031	Materiality

No other applicable Accounting Standards, Australian Accounting Interpretations or other authoritative pronouncements of the Australian Accounting Standards Board have been applied.

The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values or, except where stated, current valuations of non-current assets.

The following material accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

REVENUE

Revenue is recognised when the right to receive it has occurred and is bought to account on an accrual basis.

Interest revenue is recognised when received.

Grant income is allocated to the Statement of Financial Position until such time as the grant funds are expended.

All revenue is stated net of the amount of goods and services tax (GST).

INCOME TAX

The Association is exempt under Division 50 of the Income Tax Assessment Act 1997 as a non-profit organisation. As such no allowance has been made for Income Tax.

CASH AND CASH EQUIVALENTS

Cash and cash equivalents include cash on hand, deposits held at-call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts.

NOTE 1: STATEMENT OF ACCOUNTING POLICIES (CONTINUED)

TRADE AND OTHER RECEIVABLES

Trade and other receivables include amounts due from customers for goods sold and services performed in the ordinary course of business. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets.

Trade and other receivables are initially recognised at fair value and subsequently measured at amortised cost, less any provision for impairment.

PROPERTY, PLANT & EQUIPMENT

Fixed assets are depreciated at either the diminishing value method or the prime cost method over their useful lives commencing from the time the asset is held ready for use. The rate of depreciation is either 37.50% diminishing value or 33.33% prime cost per annum.

TRADE AND OTHER PAYABLES

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the Association during the reporting period, which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

MONIES IN ADVANCE

Membership fees relating to expense items in future periods are recognised as income in advance to match the fees to the costs they are compensating.

All amounts mentioned in this note are GST Exclusive.

COMPARATIVE FIGURES

When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC
REGISTERED NO: A0005511W
ABN: 82 578 774 451

NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2013 (CONTINUED)

NOTE 1: STATEMENT OF ACCOUNTING POLICIES (CONTINUED)

CHANGE IN ACCOUNTING POLICIES

Presentation of items of other comprehensive income (OCI)

The following changes to the presentation of the Association's financial statements were made during the year:

- items of OCI were grouped into:
  - items that will not be reclassified subsequently to profit or loss; and
  - those that will be reclassified subsequently to profit or loss when specific circumstances occur; and
- the title "income statement" was changed to "statement of profit or loss" under the one-statement approach. Although other titles are also permitted, the Association has decided to use the title "statement of profit or loss".

This adoption only changed the presentation of the Association's financial statements and did not have any impact on the amounts reported for the current period or for any prior period in the Association's financial statements.

THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC
REGISTERED NO: A0005511W
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NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2013 (CONTINUED)

	2013 $	2012 $
NOTE 2: REVENUE		
Grants - Arts Victoria	53,533	55,475
Interest Received	3,141	5,281
Membership Fees	52,805	50,940
Cost Recovery: Managers' Meetings	10,031	12,469
Cost Recovery: Showcase	60,396	25,918
Cost Recovery: TMN	6,556	8,355
Cost Recovery: BoMnet	3,357	2,709
Cost Recovery: TMN Expo	10,121	8,464
Cost Recovery: Tour Development	2,899	-
Cost Recovery: Other	3,404	-
The Marketing Project Income - Arts Victoria		
Project Grant (ShowDates)	-	15,000
OYBS Sales & Other Income	9,705	10,434
TOTAL REVENUE	215,948	195,045
NOTE 3: EXPENSES		
Network & Partnerships		
Website	1,572	4,055
Annual Report	6,450	5,834
Managers Meetings	9,602	14,360
Subnetwork Meetings - TMN	4,076	5,557
Subnetwork Meetings - BoMnet	1,491	1,938
TMN Expo	2,882	4,643
Industry Rep - TCC etc	752	396
APACA Partnerships	2,327	1,473
Membership Development	7,461	3,655
Best Practice		
Professional Develop. & Mentor	-	10,569
Mgrs JP Mar Nat Mktg Sum APACA	5,703	-
TMN NARPACA WARTS INAPAC	3,357	-
BOMnet Nat Ticketg Conf	2,210	-
Tour Development	3,418	-
Research	-	4,902

THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC
REGISTERED NO: A0005511W
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NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2013 (CONTINUED)

	2013 $	2012 $
EXPENSES (CONTINUED)		
Leadership		
PATA participation	1,313	199
Advocacy & Engage w/other Org	3,680	2,437
Nat Perf. Arts Venues particip	65,386	26,695
Touring product Dev & mktg	(150)	3,769
ShowDates	15,808	-
Organisation Management &Admin		
Managers Mtgs Admin	6,902	3,745
Executive Services Fee	57,972	57,972
Bookkeeping	5,008	3,595
Administration Overheads	6,679	13,872
Annual Audit	2,000	1,870
Depreciation	840	599
Insurance	1,384	1,361
Other		
OYBS Stage 1&2 Graphic Dev -		17,033
The Marketing Project Expenses	-	17,600
TOTAL EXPENSES	218,123	208,129
NOTE 4: CASH AND CASH EQUIVALENTS		
Westpac Cheque Account	42,268	58,430
	42,268	58,430
NOTE 5: TRADE AND OTHER RECEIVABLES		
Trade Receivables	21,561	12,415
	21,561	12,415
NOTE 6: TRADE AND OTHER PAYABLES		
Trade Payables	60	1,405
ATO - BAS	5,298	6,306
	5,358	7 ,711

THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC
REGISTERED NO: A0005511W
ABN: 82 578 774 451

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF

We have audited the accompanying financial report, being a special purpose financial report, of The Victorian Association of Performing Arts Centres Inc. (the Association), which comprises the Statement of Financial Position as at 31 December 2013, the Statement of Profit or Loss and Other Comprehensive Income, Statement of Changes in Equity and Statement of Cash Flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the Committee.

Committee's Responsibility for the Financial Report

The Committee of The Victorian Association of Performing Arts Centres Inc. are responsible for the preparation of the financial report, and have determined that the basis of preparation described in Note 1, is appropriate to meet the requirements of the Associations Incorporation Reform Act 2012 and is appropriate to meet the needs of the members. The Committee's responsibility also includes such internal control as the Committee determine is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We have conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Association's preparation of the financial report that gives a true and fair view, in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Committee, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Qualification

It was not practical to extend our examination of cash receipts beyond the amounts as disclosed in the books and records of the Association. It is also not practical for the Committee to put in place all the controls necessary to satisfy usual audit requirements to provide the assurance that all monies due have been received. As a consequence we are unable to verify that all income that should have been brought to account, has been receipted and banked.

THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC
REGISTERED NO: A0005511W
ABN: 82 578 774 451

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF

Auditor's Opinion

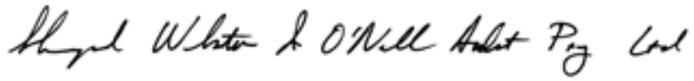
In our opinion, because of the existence of the limitation on the scope of our work as described in the qualification paragraph, and the effect of such adjustments, if any, as might have been determined to be necessary had the limitation in scope not existed, we are unable to and do not express an opinion as to whether the income amounts are presented fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements.

Subject to the above, in our opinion, the financial report presents fairly, in all material respects, the Statement of Financial Position of The Victorian Association of Performing Arts Centres Inc. as at 31 December 2013 and Statement of Profit or Loss and Other Comprehensive Income, Statement of Changes in Equity and Statement of Cash Flows for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements, and the Associations Incorporation Reform Act 2012.

Basis of Accounting and Restriction on Distribution

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist The Victorian Association of Performing Arts Centres Inc. to meet the requirements of the Associations Incorporation Reform Act 2012. As a result, the financial report may not be suitable for another purpose.

Dated at Frankston on the 20th day of March 2014



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DAVID A SZEPFALUSY
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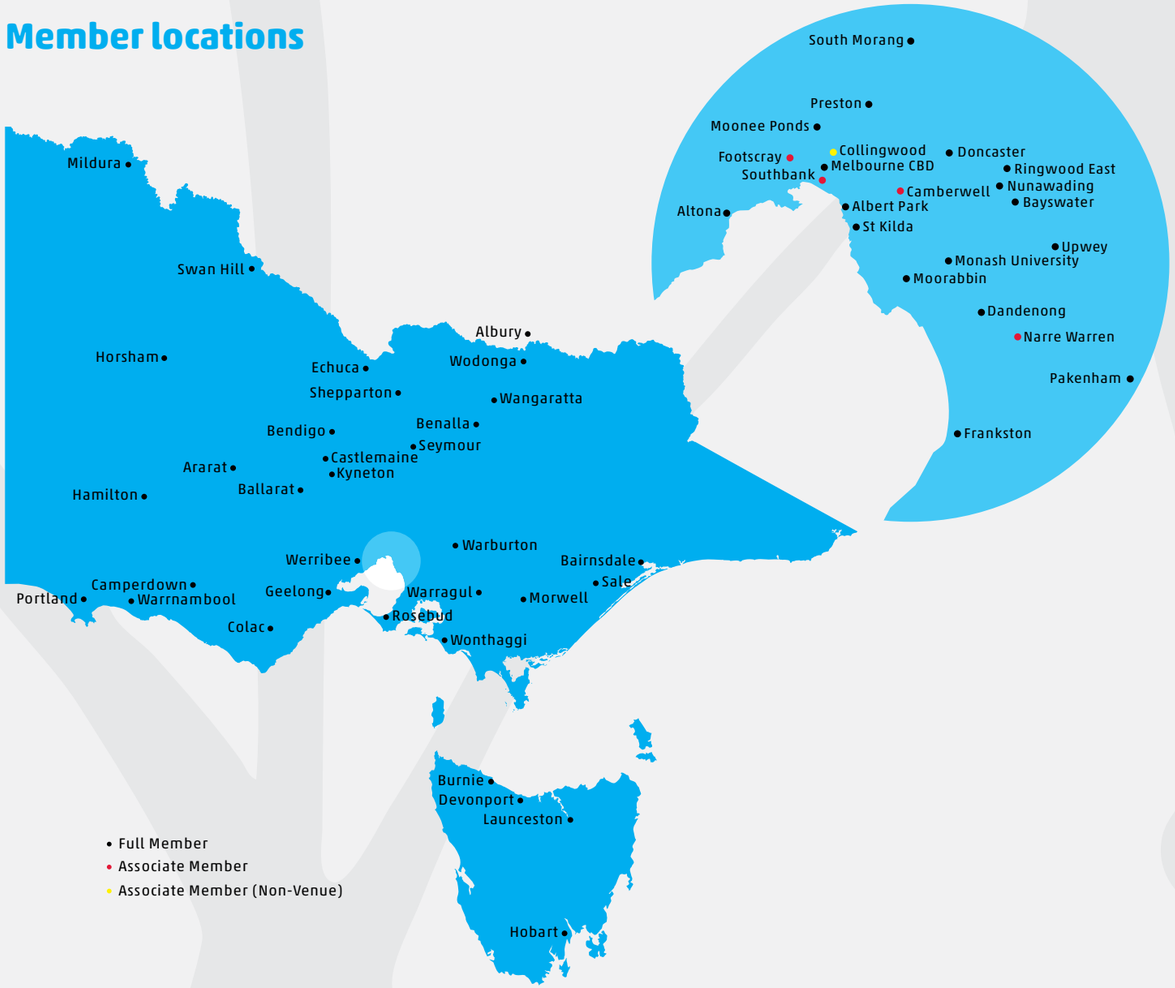
Member locations



Notes

Boxman. Written by Daniel Keene.
Frankston Arts Centre. Showcase.

VAPAC

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VAPAC acknowledges the ongoing support from Arts Victoria

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