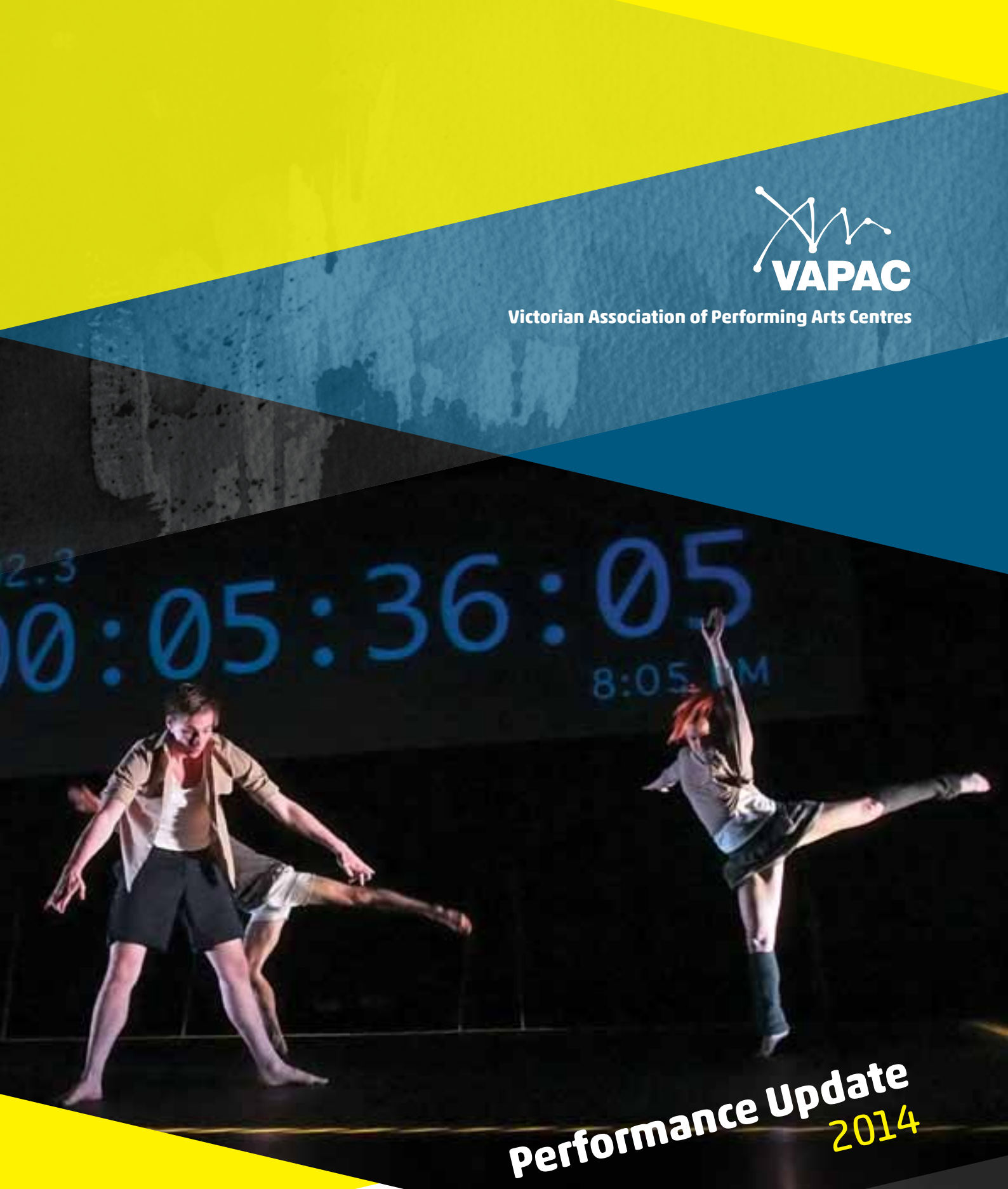
VAPAC

Victorian Association of Performing Arts Centres



Performance Update 2014

VAPAC

Executive Committee

David Lloyd
Chair VAPAC
Capital Venues & Events

Tamara Jungwirth
Deputy Chair VAPAC
Gasworks Arts Park Port Melbourne

Rob Robson
Treasurer
West Gippsland Arts Centre

Karen Patterson
Public Officer
Colac Otway Performing Arts & Cultural Centre

Jenny Ryssenbeek
Executive Officer VAPAC

Adrian Nunes
City of Kingston Moorabbin

Shayne Price
Whitehorse Centre Nunawading

Kathleen Roberts
La Trobe Performing Arts Centre Traralgon

Janice Haynes
The Forge Arts Hub Bairnsdale

Andrew Thomson
Esso BHP Billiton, Wellington Entertainment Centre, Sale

Penny Hargrave
Wangaratta Performing Arts Centre

Cover image
"Involuntary" One Point 618 Hamilton PAC, Photographer Felicia Edge

Left top
Opening Hamer Hall, Photographer Ben King

Left lower
"The Cook & the Dramatic Soprano, Massimo Scattolin & Stefania Belliamo, Mildura Arts Centre, Photographer Rob Klarich

"Reset Tour" Tina Arena, Her Majesty's Ballarat
Photographer Ian Wilson

A Time of Challenges and Changes

There does not seem to be an annual report from this organisation in the last few years that does not reflect on the report period in question as being a 'time of challenge'.

Facing the challenge of change has clearly been the theme that has influenced our activities on behalf of our members in the past year.

At a local level, our member venues and their owners have faced changing community perceptions and expectations. There remains the need for the local arts centre to be a place for people to encounter live performing arts, but increasingly audiences are also looking for the escapism of simple entertainment, often best favoured if it is supported by or reflects the familiar products of the mainstream media. Balancing an annual program across hosting community produced performances, inbound commercial productions and concerts and a curated program drawn from the national touring menu is a challenging task, made harder by the need to respond to ever more diverse measures of 'success'.

At a state level, a change of government has also meant a change in emphasis, with Arts Victoria being rebranded Creative Victoria and a new focus on Creative Industries and economic development objectives for the arts. The VAPAC member-owners of venues have responded in many instances by changing their own organisational structures and setting new strategic directions for their arts centres which have a direct impact on their operation. At a day to day level, VAPAC has had to be responsive to the needs of its members in such an environment.

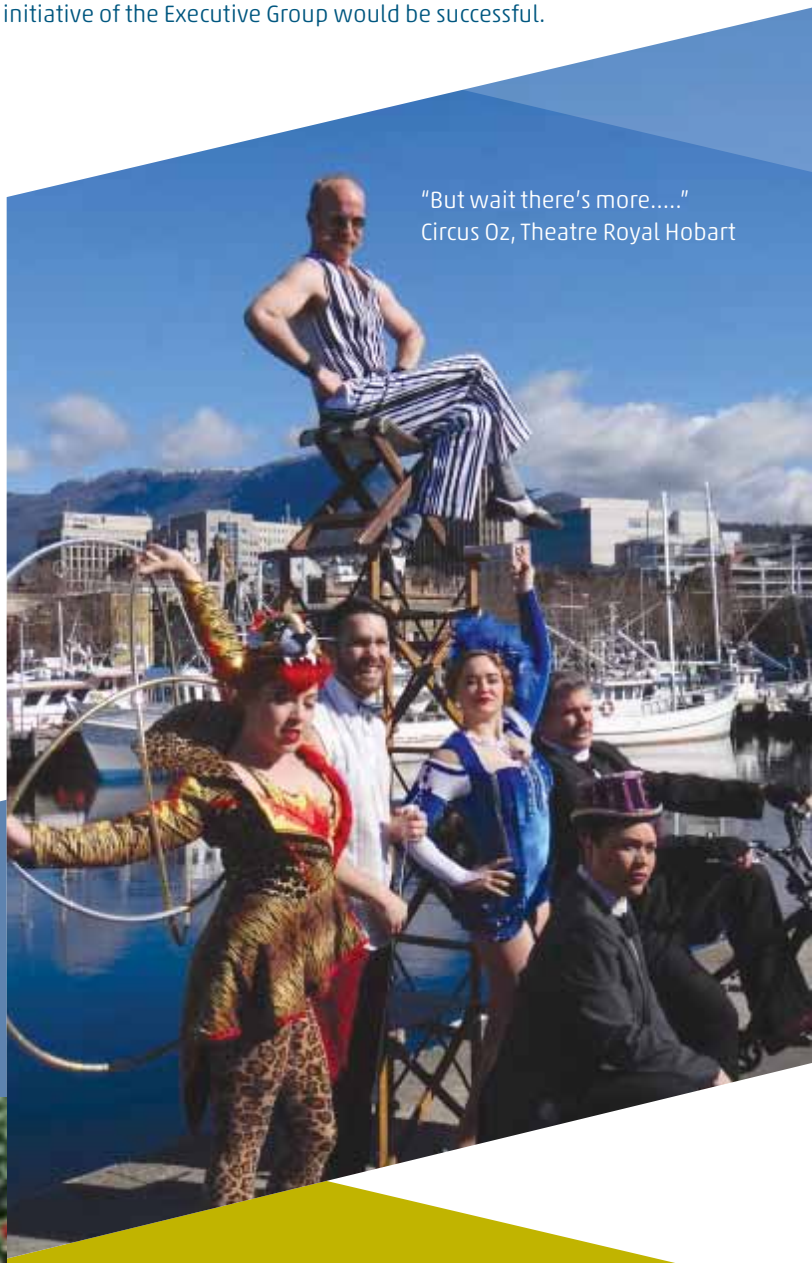
Goulburn Valley Concert Orchestra,
Eastbank Centre, Shepparton

At the federal level, VAPAC continues to enjoy a strong relationship with other state based peak bodies as well as our 'federal' colleague body, Australian Performing Arts Centres Association (APACA). On the national scene we also face the challenges of change. Together we have faced changes in the manner in which potential touring productions are brought through development and into the national market place. We have seen development of the new role of The Australia Council for the Arts in providing direction and administration of a variety of funding initiatives supporting touring, audience development and community engagement in the arts. Working together we are best able to navigate our way through each new challenge.

VAPAC does not see this period of change ending any time soon, nor does it shirk from the challenges it brings. In a sense, as a peak body aiming to ensure it continues to be relevant and providing excellent value for the cost of membership, it has taken on the challenges as opportunities. In the past year, VAPAC has not only delivered an annual program of member services and events responsive to what is immediately before us, but has also looked at the future to ensure we can continue to be a relevant and useful peak organisation.

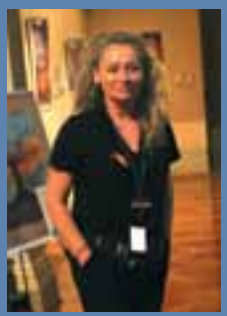
A detailed account of some of our specific projects follows under our key strategic objectives.

However, it is worth noting in all of the examples provided, the real power and quality of this organisation is the people who represent the venues and Councils who are the members. Their collective knowledge and preparedness to share and support others is without doubt, the greatest asset of this organisation and without that, no action or initiative of the Executive Group would be successful.



"But wait there's more....."
Circus Oz, Theatre Royal Hobart

Streef Scholars



Andrea MacDonald

Macedon Ranges Shire

Karen Doyle

Mildura Arts Centre

Marisa Cesario

Kingston Arts

Paul Streefkerk was a dear colleague in our network, when he died in February 2009 it was decided to provide a perpetual scholarship program in his memory, to assist building the skills of the industry, an area about which Paul was passionate. These staff in our member venues, are the inaugural recipients and have been studying the Graduate Certificate in Arts Management at Deakin University, with Streef Scholarship support.

Best Practice

During 2014 VAPAC has continued the practice of holding two Managers meetings, which were held in Plenty Ranges in March and in Healesville in October, addressing the issues of social media and values based marketing, branding and the complexity of challenges the role of venue manager now expects to be able to manage. Our network of 60 venues is diverse in its scale, location, resources and even in the role and responsibilities of the managers in each venue, this provides a broad range of opportunities for developing agendas, including case studies and professional development workshops, to ensure the relevance and usefulness of the materials presented.

Building on changing geography for touring shows coming to venues VAPAC together with Regional Arts Victoria and Theatre Network Victoria hosted a full day Touring Workshop, through presentations, panel discussions and facilitated conversations with presenters and producers together sharing views and issues continuing progress was made to understand each other's challenges and the structure of the day encouraged networking and partnerships. It is widely recognised that many touring schedules are now built on direct relationships which come out of meetings such as this and VAPAC strongly supports facilitating conversations which benefit all stakeholders in our industry.

Also building the capacity of our industry is a program initiated by VAPAC in 2013 to support members of our network to embark on additional education through a programming in the name of our dearly missed colleague, Paul Streefkerk. Our inaugural Streef Scholars, undertook studies at Deakin University in the Arts Management Graduate Certificate, they excelled in their studies, with Karen Doyle, graduating in 2015, and Andrea and Marissa continuing their course in 2015 with support from their employers.

VAPAC again supported members to attend Interstate Conferences, either as technical managers presenting and representing on behalf of the VAPAC network, or as managers extending their knowledge and understanding of the national sector. We recognise the multiplicity of roles that all managers are fulfilling and any opportunity they can have to build their knowledge and share experiences with colleagues is beneficial for all concerned.

Leadership and Strategic Partnerships

During 2014 I completed my term as Chair of the Australian Performing Arts Centres Association and APACA called for nominations from Victoria for a representative for the Executive Committee, and VAPAC was particularly delighted when Rob Robson, ex Chair of VAPAC nominated and was elected. Rob's broad experience and capacity to contribute will be beneficial for all parties.

2014 also saw a change of Executive Committee membership for VAPAC, with Rob Robson reaching the end of his term as Chair of our organisation and I nominating and being elected, capably supported by a new Deputy Chair in Tamara Jungwirth from Gasworks Arts Park. We have good representation from network on our small committee and acknowledge the contribution they all make to our organisations planning and operational delivery.

As part of our national network role VAPAC recognises developments coming from other states, and looks for opportunities to incorporate these into our Victorian network. As part of this process the new NARPACA Hire Agreement was reviewed and updated to meet Victorian regulations and requirements and we are extremely indebted to Ric Birkett of Aitkin Partners Solicitors for his invaluable contribution to this process.

Our partners are a key strength in what VAPAC is able to deliver and one such organisation with whom we work closely with to deliver programs for touring is Regional Arts Victoria. Following the changes to funding through Creative Victoria (previously Arts Victoria) VAPAC and Regional Arts Victoria spent some quality time tailoring a Memorandum of Understanding between our two organisations to recognise our contribution to joint events as partners and to document the roles we both play in their delivery. We thank Esther Anatolis, CEO of RAV for her assistance in the development and delivery of this key document.

Recognising the changing environment in which are all operating VAPAC committed to undertaking one of the most significant Strategic Reviews of our organisation in 2014 to identify what challenges we need to inform our future direction to best support our membership. It is interesting to note that since the establishment of VAPAC in the 1970's as a network of 12 regional venues, we have grown and broadened in geographic spread and diversity to a network of 60 venues with nearly 40% of our membership based in metropolitan and outer metropolitan Melbourne. We appointed James Buick from Artefact Consulting to undertake the Strategic Review and following extensive consultation with members and key stakeholders we anticipate a final outcome in mid-2015.

Audience Development

Showcase Victoria was established in 1998 by VAPAC to streamline the process for producers and presenters to discuss and negotiate touring productions to perform at venues within the VAPAC network. Since 1998 Showcase has grown in stature, scale and diversity of the structure and range of productions on offer, this is not in small part due to the strengthening role of Regional Arts Victoria in partnership with VAPAC delivering the event, most especially in the past 5 years. However in the light of the critical nature of this event in the touring calendar for Victorian Presenters and producers in early 2014 a review of Showcase was undertaken to assess its capacity to deliver the relationships, productions and opportunities for the sector. As a direct result the structure of Showcase Victoria for 2014 was updated and improved with greater numbers of registrants participating and many more opportunities for relationships to be formed and conversations to be initiated– see the full report for further details.

In addition in response to our changing industry the VAPAC network has formed strategic groupings along geography and scale. This initiative has proven particularly beneficial for programming and marketing in regional areas, but also has opened opportunities for building tours which have greater longevity through geographically close venues which extends the activity for the producer but also allows for greater momentum and anticipation for audiences as well as presenters as the tour progresses. This model is also relevant to those venues operating with a hub and spoke model where they are touring into the smaller towns and community halls in their region, as this additionally is part of the extended touring program. Collaboration is a key strength of our industry and this is a classic example of how such supportive and cooperative relationships work to provide strength and direction to the outcomes for all communities when applied in a creative manner.

Wangaratta PAC
Photographer John Mitchell

Clare Bowditch
- Art is Layers of
Times Festival,
Wesley PAC, Horsham,
Photographer
Melissa Powell

Drum Theatre, Dandenong

Total income through the Box Office:

2014 $88,484,465

2013 $68,670,900

2014 Total Box Office Income reflecting Hamer Hall, Arts Centre Melbourne, fully back in operation after its renovation, plus the addition of Melbourne Recital Hall to our network.

"The Harbinger" Critical Stages & Dead Puppet Society Production, Moving Parts Season, Gasworks Arts Park, Photographer Al Caerio

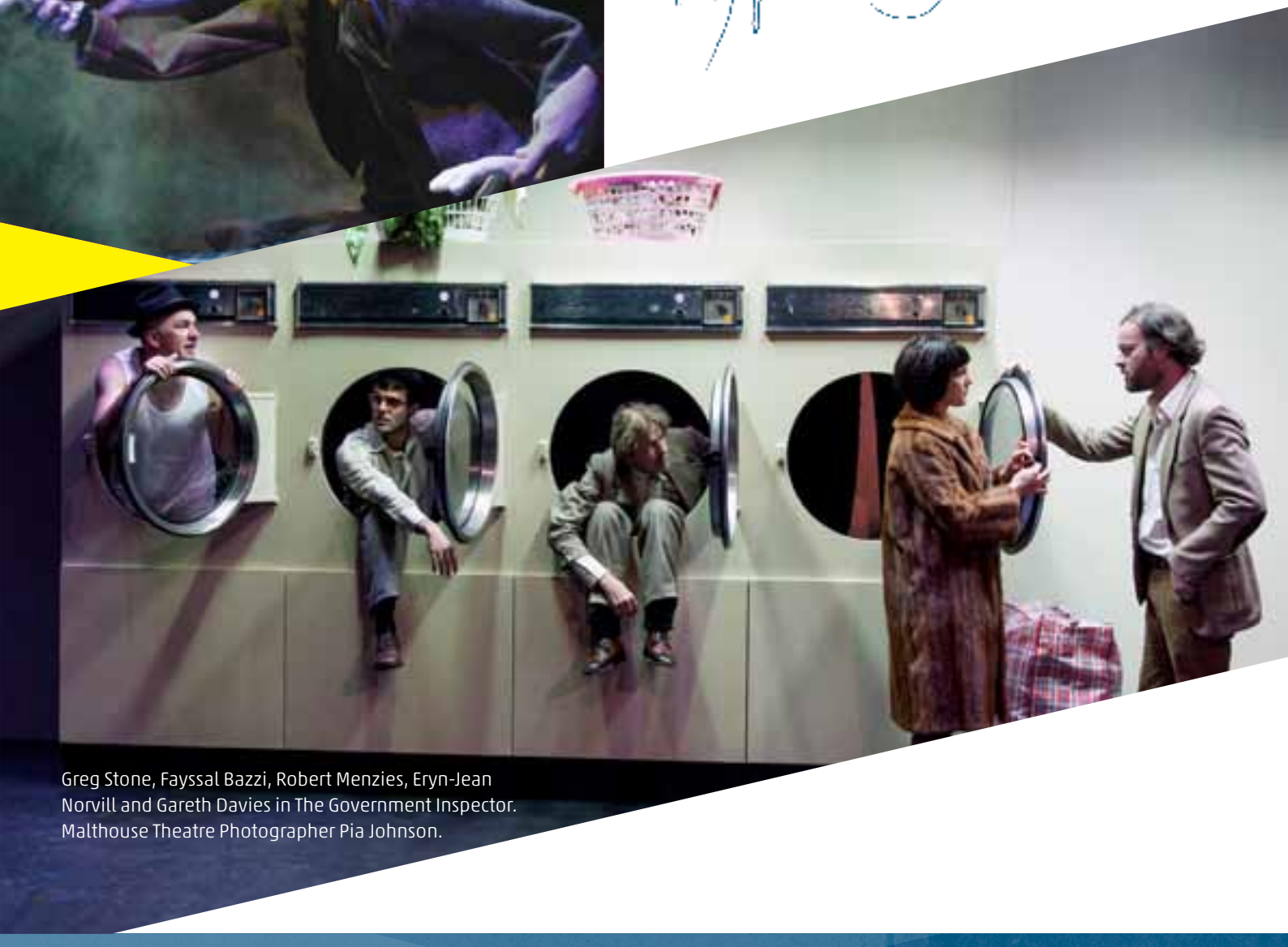
2014 was an extremely busy year for me personally in the lead up to the opening of the new Ulumbarra Theatre in Bendigo. I would personally like to thank Jenny and the whole executive especially Tamara and Rob for their support and assistance to me in my role as Chair. VAPAC is an incredibly collegiate and supportive network and it is my privilege to be its chair.

David Lloyd

Chair VAPAC

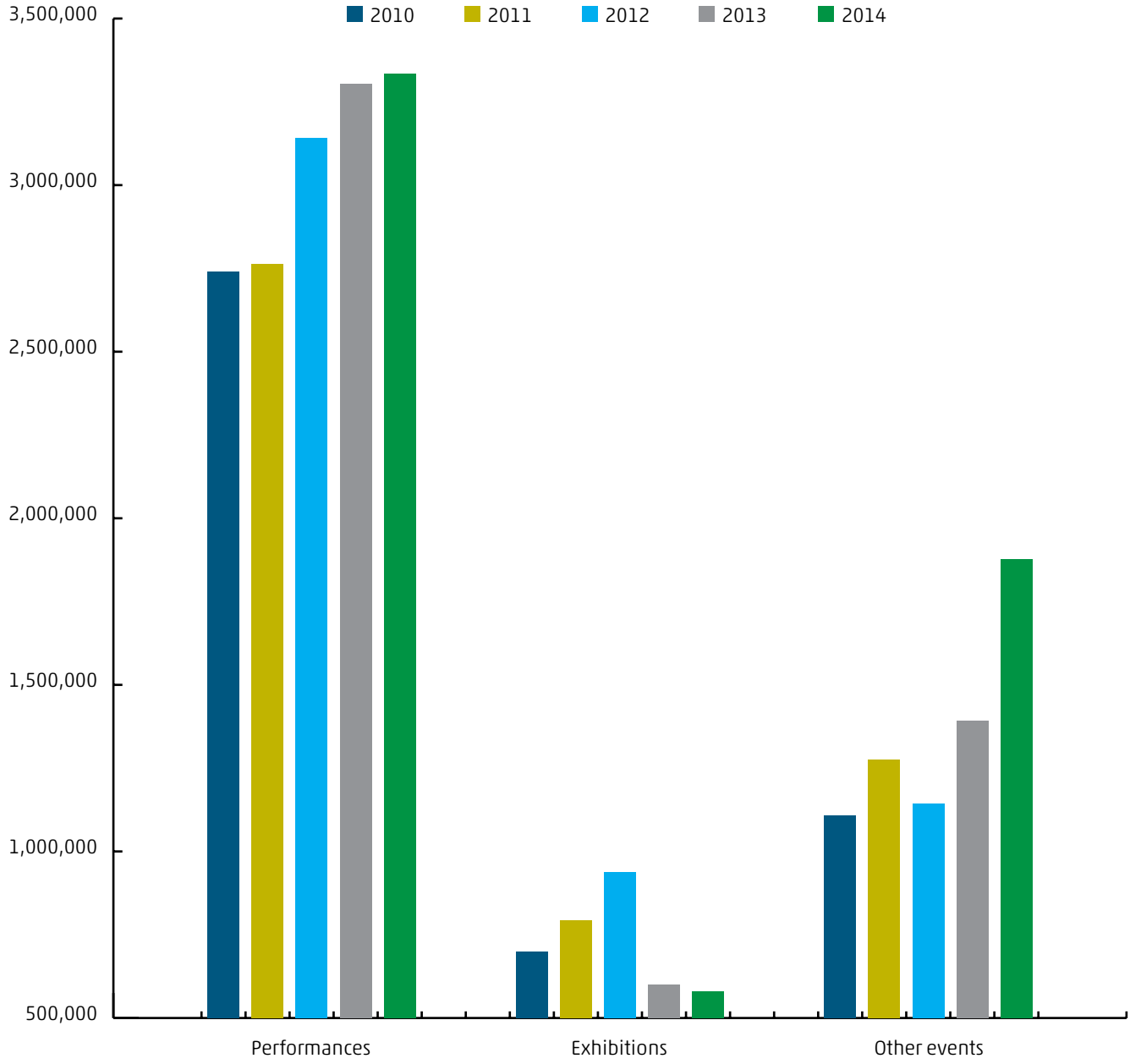
Jenny Ryssenbeek

Executive Officer VAPAC

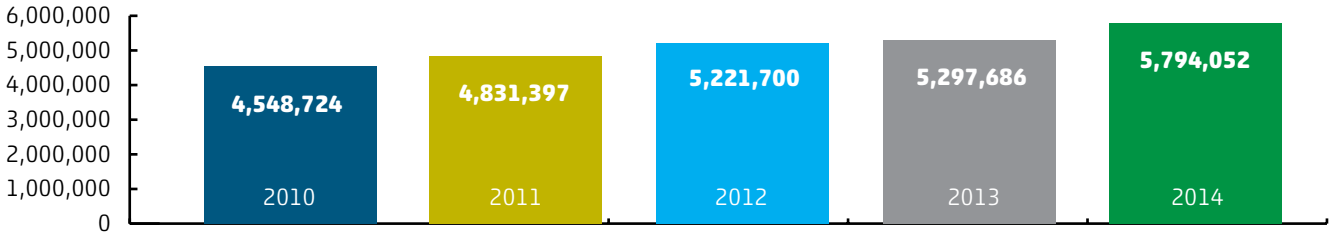


Greg Stone, Fayssal Bazzi, Robert Menzies, Eryn-Jean Norvill and Gareth Davies in The Government Inspector. Malthouse Theatre Photographer Pia Johnson.

Attendance in our venues



Total attendance in our venues



Box Office Managers Network

BOMnet – originally it stood for Box Office Managers Network. In our meetings we have quite often discussed the true meaning of what we do and how broad our job descriptions truly are, the spectrum of our jobs now need to change with the times, hence our thinking is now that the network should be called Box Office & Marketing Network. Some venues are still able to utilise marketing departments who deal with the designing and creating of materials, advertising and interview grabs. But many venues face the dilemma of having to handle the social marketing side of our industry, and because of the personal contact with patrons, and the knowledge of what sells to whom, this unenviable task usually comes down to box office staff or managers. Our marketing departments are now learning from us what works for some shows and not for others, we try to encourage the marketing departments of all venues to send along a staff member to our meetings, a lot can be learnt from shared activities and real life examples.

To start off 2014 we had the annual NARPACA Ticketing Professionals Conference, it was held in February in sunny Brisbane. We greatly appreciate the financial support of VAPAC to assistant our members who had not previously been to a ticketing conference. 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 get advice on how to best deal with it. It makes us proud to know that our jobs hold such high esteem nationally and internationally.

The take home messages from this conference were loud and clear. When looking at strategies to implement in ticketing and marketing campaigns, firstly you must consider what your aim is. Various strategies were introduced as ways to increase yield of ticket sales, increase revenue from ticket sales and getting customers to return, all of which are only worth the time and effort if they are going to fulfil your business aims.

Sadly in April the event organiser and driver of the NARPACA Ticketing Professionals Conference, Tim Roberts passed away. His passing is a huge loss to many of us who knew him personally, and an unsurmountable loss to the ticketing and marketing industry. The wealth of wisdom and internationally acclaimed experience that Tim held will never be met again. In June another announcement was made from NARPACA to advise that the annual conference would no longer be a national event for all to attend; loss of the event organiser and funding cuts forced their hand, and they decided to return to their state origins of being a Queensland state based ticketing event.

Segway to our first BOMnet meeting in July, held at The Cube Wodonga, which was a two day meeting incorporating tours of the three border venues, The Cube Wodonga, HotHouse Theatre, and Albury Entertainment Centre. The main agenda topic for this meeting was "Marketing and ticketing festivals". At this meeting, amongst guest speakers and presentations, a lengthy discussion was had on the contribution to our industry of the annual ticketing conference, and a unanimous decision was made to initiate a Victorian event to partially provide the information sharing experience that the Ticketing Professional national conference had offered. So we decided to develop our own annual "Ticketing Expo", with the support of VAPAC, servicing Victorian/Tasmania, only 2 days in length and to be in a Melbourne metropolitan venue for greater access, with the first one to be scheduled for February 2015. We intend on inviting as many ticketing providers as we can get (there are 5-6 major ones nationwide), and will be asking for sponsorship from them to make this event at least a cost neutral venture with the outlook for future expo's to be able to create income to be used to attract specialists in our field to speak at our other two meetings later in the year. The organising committee is Fiona Oakes, Fiona Kennan, Natalie Reid and myself.

Our metropolitan meeting for 2014 was a one day meeting at Hobson's Bay Town Hall. Agenda items were ticketing terms & conditions, and surveys and how we learn from them. We try to alternate our two meetings a year between regional and metropolitan venues so as many box office and marketing staff can attend. We understand the frontline role that our members play in our venues is a hard place to be absent from, but we do stress the importance of these meetings for the wealth of knowledge that can be attained and shared with others.

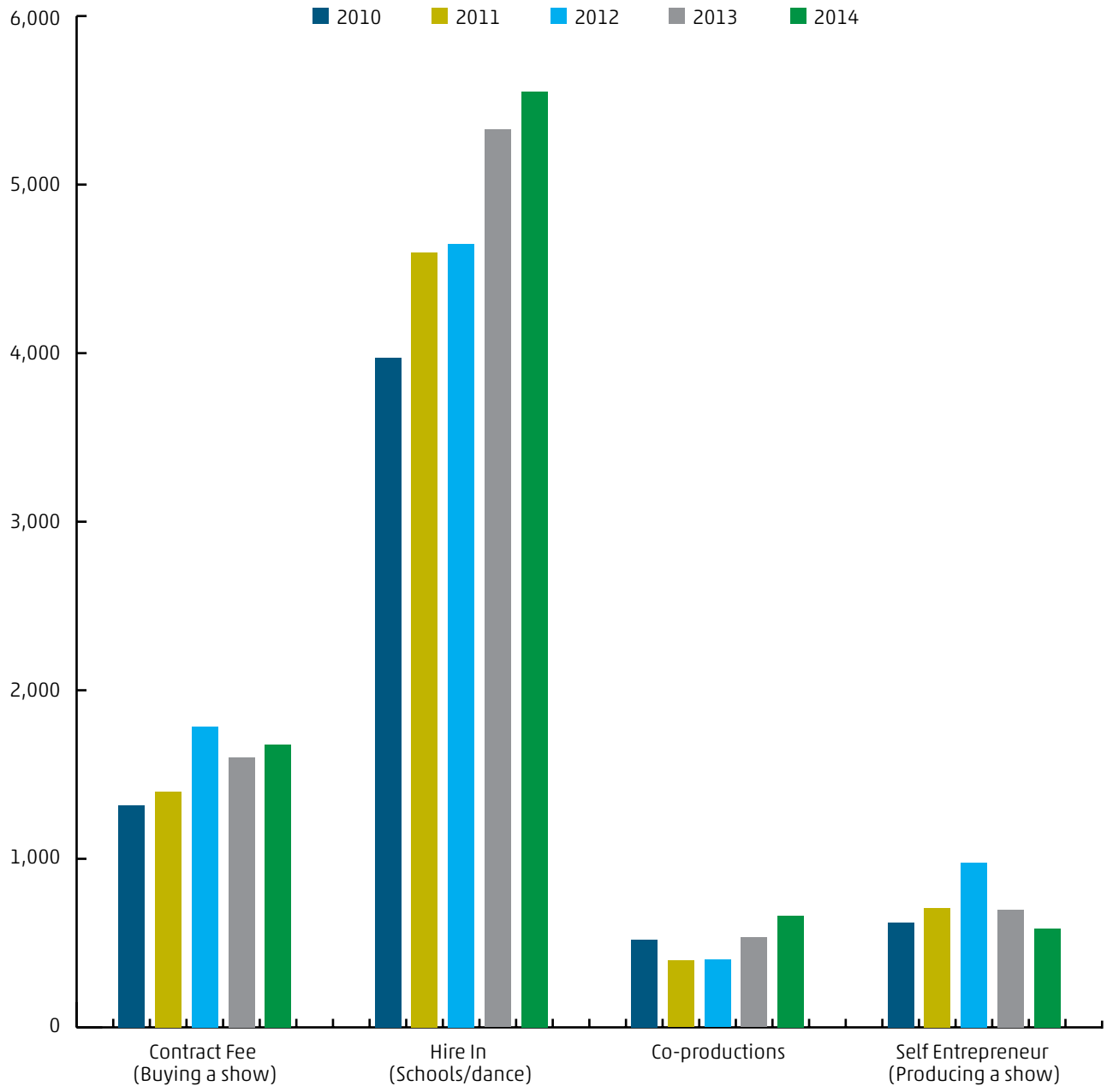
As Box Office Managers, we face daily battles of best practice in keeping up with industry standards, budget pressures, social media and conventional marketing, developing new audiences and helping to support new innovative ideas for and within our venues. The collective wisdom and range of experience 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, friendships 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.

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. I would also like to thank VAPAC for its support; the network we have created is invaluable. What we learn and achieve from BOMnet meetings comes back two fold in advancements, knowledge and confidence at the box office.

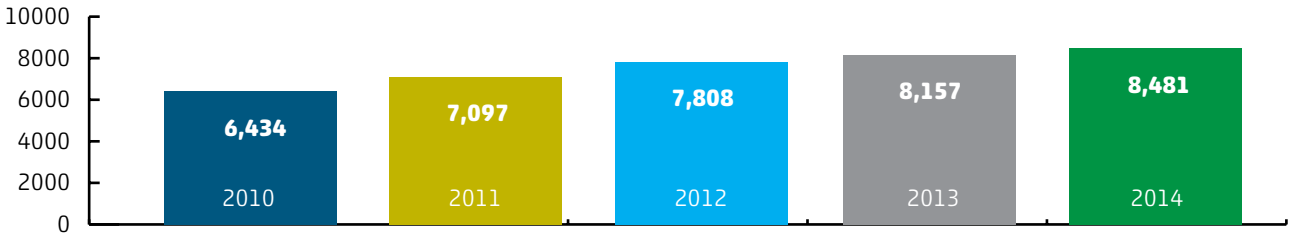
Cheers

Fiona Elliott
Chair of BOMnet
Box office & Front of House Coordinator at The Cube Wodonga

How performances are presented in our venues



Total number of performances presented in our venues



Technical Managers Network

2014 has been a big year for the technical managers network. We have had a lot of technical managers' move between venues and some that have even moved on to other states or overseas. In keeping with our strategic plan we again sent representatives to Queensland and NSW to the Technical Managers Network meetings in each state. Russell Proud attended INAPAC at the Glasshouse Theatre Port Macquarie and I attended NARPACA at the Gladstone Entertainment Centre. It is great to be able to attend these state based conferences as it helps to build a better industry through knowledge sharing. I also had the pleasure of Skyping in on TechWest's meeting, the first under the new name; with Western Australia now forming a network, they were keen to have some guidance on how we run our network. It is so enriching to have other states interested in how we operate, as they take on some of our methods it makes you think we are doing it right.

The networks first meeting in 2014 was in Bendigo at the Capital. At this meeting we continued with the management training we had at The Cube 12 months earlier; this time Lifeworks delivered "Difficult but Necessary Conversations". This half day professional development session was well received and all participants left with better knowledge of management techniques and how to recognise and address particular situations. The delegates were then given a very informative talk on hearing induction/assisted listening standards and equipment. The second day we had a very personal and in depth session delivered by Beyond Blue about 'Manager awareness, impact and action: mental health in the workplace'. All of the attendees got so much out of this session and I believe took this information back to their venues to discuss further with their staff. We have found that depression is high in the arts sector and running sessions like this for our members really helps to break down the barriers and stigma associated with mental illness in the workplace. We all also had the privilege of doing a site visit to the new Ulumbarra theatre site, the 1000 seat venue being constructed on the Bendigo gaol site. The technical managers really enjoyed this venue tour as it was great to see the build taking place; most of the attendees are keen to return to view the finished venue in operation.

Our successful mini tradeshow took place at the Gasworks Theatre in June. We were restricted a little bit with the layout this time, but stripping it back and having it onstage proved to be a great way to gain access to all the suppliers. The outcome was well received by all attendees including the suppliers who all asked to be on the list for 2015. The tradeshow has become a place to connect with technical suppliers on a small scale. Each site is more interpersonal and there is a lot of emphasis on catching up and discussing rather than selling/buying new technology.

The tradeshow is designed for theatre technical managers but also makes any audio or other technician welcome as they too can see products and participate in the conversations. The Expo has provided a demonstrable benefit to the network as it provides a viable alternative to attending the bigger technical trade shows in Sydney and Melbourne.

2014 saw the national conference, Entech Connect, return to Melbourne at the Royal Exhibition Building. VAPAC was again involved having a site with information about our network and the Oh You Beautiful Stage benchmarking publication. As part of the conference we ran a session on working in the industry, with panellists from Staging Connections, Crew Pass and VAPAC, the session was full of enthusiastic up and coming techs and the panel received great feedback. This year alongside Entech Connect VAPAC also helped host the 5th annual Australian Interstate Technical Managers Summit, by working closely with NARPACA, INAPAC and TechWest to bring together the networks for the summit. Our network sees great benefit in involvement in events such as this as it keeps the communication open between the state bodies/networks, enabling a greater future for the industry as a whole.

Our last meeting for the year was held at COPACC in Colac. We utilised this meeting to get in house training from our own members. We held a session on rostering, de-mystifying lighting consoles and terminology, dealing with community/school groups, fatigue management and fire system isolation. The attendees found all of these sessions very rewarding and we hope to run similar sessions like these again in the future.

Our network participated in the 2015 Touring Forum held at Clocktower Arts Centre. We have presented the same session over the past few years and each year there is a great turn out with people taking the information back to companies to reflect on the process they use when they are planning a production to tour. Following on from these sessions we have also started to assist some production companies with tours to have the right information available. This is a critical improvement in the touring model providing benefit for all parties involved in delivering touring productions to ensure the relevance, accuracy and timeliness of the technical information being shared before the actual arrival of the production at the venue.

The network is committed to our mission "To share information, discuss current topics and formulate recommendations for the betterment of the theatre industry in Victoria and Tasmania" and this drives our focus on seeking continuous improvement and as part of this process it is interesting to consider the challenges that we face within our network which in many ways reflect the diversity of the network and changing requirements of our key stakeholders.

Whilst the VAPAC network is predominantly based on council owned venues, the structure and reporting location of the operation of the venue can vary significantly from council to council, with many based within the Economic Development division or in the Tourism services division or strongly linked with the Cultural Development division.

Each of these areas have different reporting kpi's and processes which demonstrate their contribution to the council overall and therefore the demands on the management team may differ significantly from venue to venue; because of these significant requirements we have certainly moved on from the era when a Technical Manager simply delivered a show to a venue. In the current environment, the role fills a more strategic place in the operation of the venue team, and is called on to comment and contribute to budgetary, O H & S concerns and other more process driven issues which keep the technical staff far more desk bound than before. This also requires our network to expand our strategic thinking when we are planning our professional development programs to endeavour to meet the needs of a developing role which has increasing responsibilities. The diversity of our network is a key strength from the point of view of information and experience sharing and that is the best mechanism we can use to continue to build the capacity of our members to meet new and expanding demands.

This is my last report as Chairperson and I wish to thank the Jenny Ryssenbeek and the executive team, Brendan, Phillip, Adam, Jayson, Russell and Stuart, who supported me and helped us to achieve such great things.

Matthew Schroeders
VAPAC TMN Executive – Chairperson
(Riverlinks Venues)

Entech Connect Conference
– Clean Stage

TMN Meeting site inspection
Ulumbarra Theatre Bendigo

Ballarat Cabaret

In 2014, Ballarat Cabaret marked the third Festival by presenting the first ever visit by a Spiegeltent to regional Australia. The festival ran across eight venues with up to 10 performances per day.

Held over eight days in October, the festival featured over 50 performances by artists from across the country including Michael Griffiths (Adelaide), Judy Hainswsorth (Brisbane), Your Theatrics International Cabaret Contest winner Melody Beck (Sydney) and festival favourites Geraldine Quinn and Trevor Jones (Melbourne).

The partnership with Federation University Arts Academy was strengthened with the inclusion of a full production of Kander and Ebb's Cabaret presented in the Deluxe Spiegeltent as well as the annual In Development program featuring a selection of shows devised by members of the Graduating Music Theatre class.

The inclusion of the Spiegeltent was made possible by increased support from the City of Ballarat and a partnership with Strut n Fret Production House for import and building expertise.

For the first time in its history, Ballarat Cabaret Festival had access to Her Majesty's Theatre which became a second feature venue hosting Tina Arena's RESET Tour and the inimitable Rhonda Burchmore's naughty show Vinyl Viagra in its only Victorian performance in 2014.

Returning an increased attendance of 265% on the second festival in 2013, Ballarat Cabaret is here to stay!

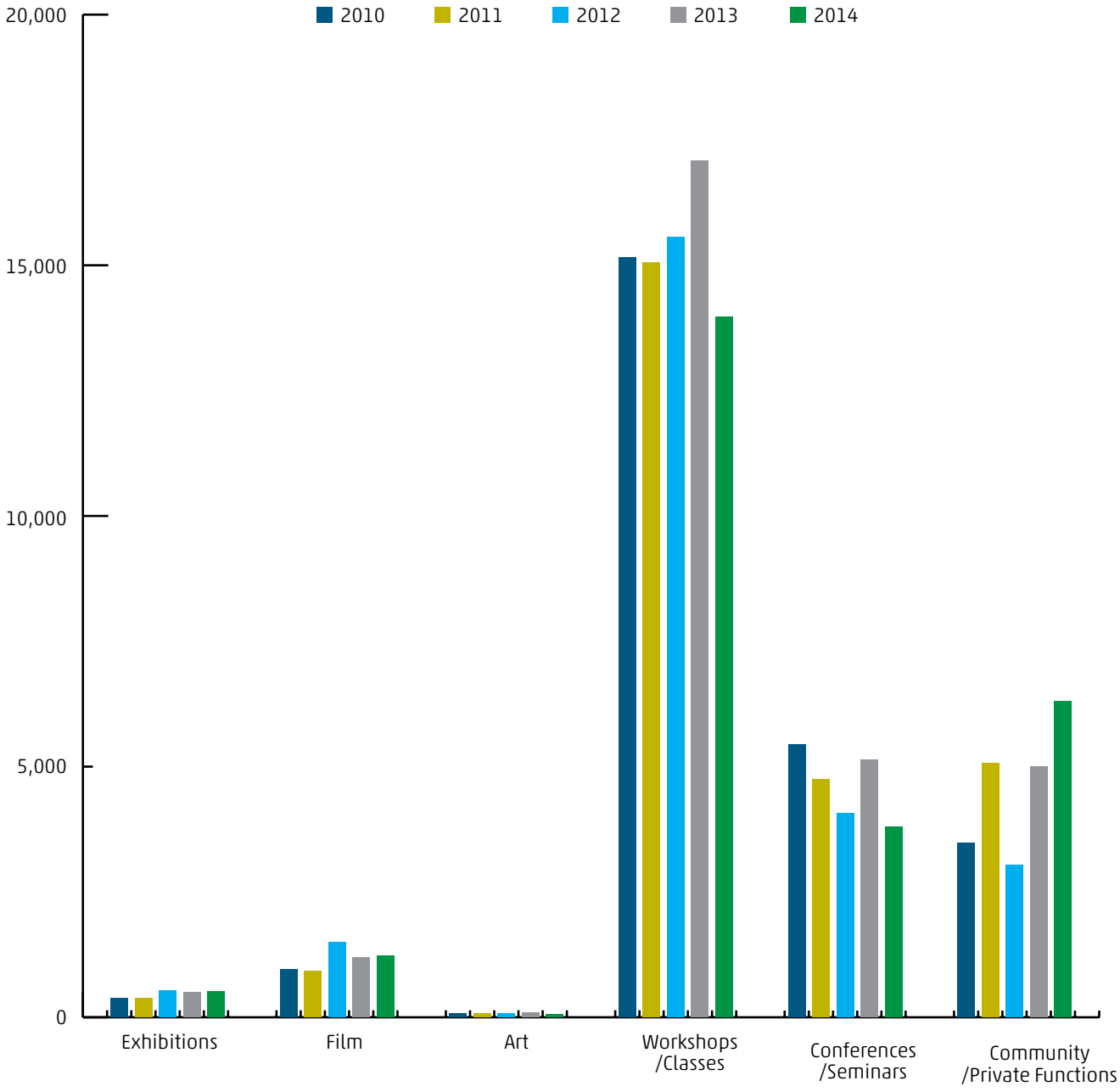
Graeme Russell
Her Majesty's Ballarat

Melody Beck, Winner "Your Theatrics International Cabaret Competition", Bluestone Cellar, Craigs Hotel, Ballarat

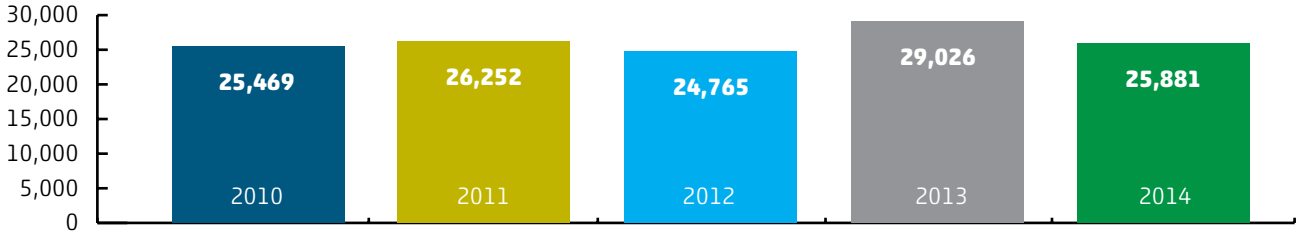
Michael Peavey, Technician, Photographer Ian Wilson

Spiegeltent, Ballarat, Photographer Ian Wilson

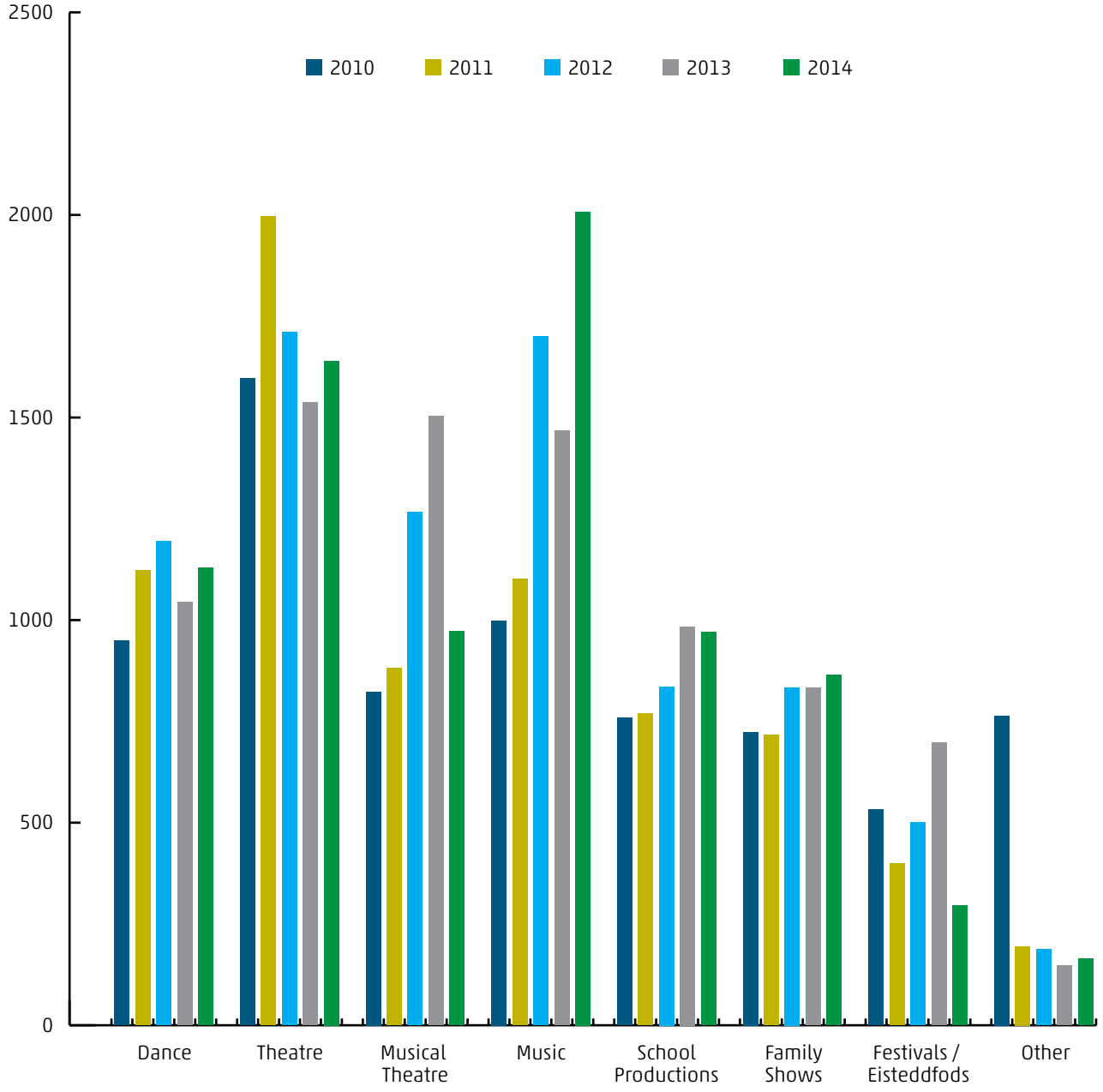
Other events in our venues



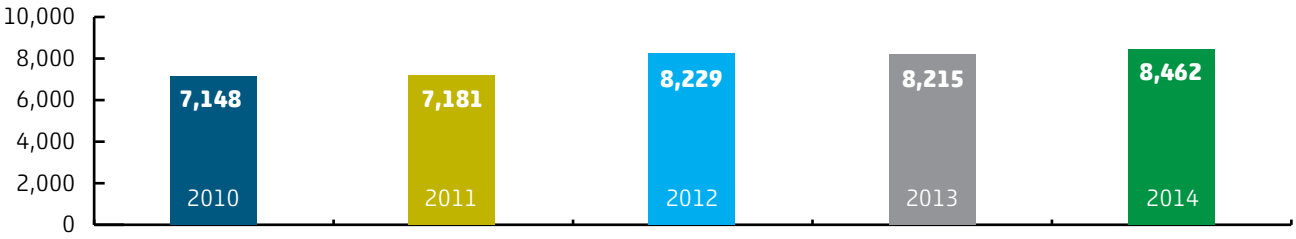
Total number of other events in our venues



Types of theatre performances in our venues



Total number of theatre performances in our venues



"Lake" Lisa Wilson - Moving Parts season,
Gasworks Arts Park. Photographer Fen Lan Chuan

Shepparton Brass & Wind
at Victory Hall Tatura

Showcase Victoria 2014

"Ya Ear" Site specific work devised by Renee Shadler

If you've heard of Showcase Victoria, but haven't had the opportunity to attend, it's a vital annual market place for performing arts producers and programmers.

Initiated in 1998 by VAPAC, Showcase has been delivered for the past 10 years via a long-term and continuing partnership between VAPAC and Regional Arts Victoria.

No two showcases are the same due to VAPAC and RAV's determination to constantly meet the dynamic nature of the arts - reflecting new and emerging art forms, popular culture, venue budgets and technical capabilities.

Showcase has become such an integral part of the Victorian performing arts scene that this two day event, traditionally held in May, sells out.

Programmers from professional performing arts centres across Victoria and interstate consider Showcase key to informing their programming decisions.

Volunteer presenters, who may programme just a couple of shows each year, some for little halls in remote communities also rely on Showcase.

"Drowning in Veronica Lake" Liz Ellis, Photographer Pamela Reid

Producers, actors, directors, physical theatre performers, musicians, singers, ensemble companies, opera companies, poets, dance companies and comedians also rate Showcase as an important place to market existing works, discuss their artistic visions, and form working relationships with other creatives and programmers.

One of the most keenly anticipated aspects of Showcase is live pitches.

This is a highly competitive process where producers are invited to apply to present a live excerpt of their performance.

A peer based panel reviews more than 150 applications based on artistic quality, innovation and legacy, projected budget and technical specifications.

Consideration of cultural diversity, accessibility, community engagement and audience development are also key considerations.

Marketing collateral and plans are also rated.

To ensure a vibrant two-day programme of pitches the Showcase selection panel searches for a strong representation of genres, a good rang of productions of scale suitable for performance spaces ranging from tiny town halls to thousand seat auditoriums.

In recent years Showcase has also incorporated an Expo where producers, who are known to the VAPAC network or have multiple shows on offer, man a stall for face-to-face conversations with presenters.

Last year Showcase introduced Connection Sessions – facilitated discussions on new ideas relating to touring, programming, residencies, creative developments and co-producing.

The outcomes of Showcase are extremely varied and overwhelmingly positive.

RAV creates tours of Victorian venues for the most popular shows – some are dependent on touring funding others are able to tour without.

Some producers create their own tours, and several regional consortiums of presenters create small scale tours.

Other presenters choose to engage a company directly for a small towns tour within their own region as part of an outreach programme.

Powerful networking is undertaken at every Showcase – conversations begin and have often culminated in hugely successful tours which have entertained many thousands of Victorians.

Showcase is not a one-stop-shop for producers or presenters but it provides a vital and vibrant pop-up shop once a year which is a springboard for a huge amount of creative and economic endeavour.

MTC Southbank Theatre – venue for Showcase Victoria 2014.
Photographer Benjamin Healley

The Impact of Showcase Victoria 2014

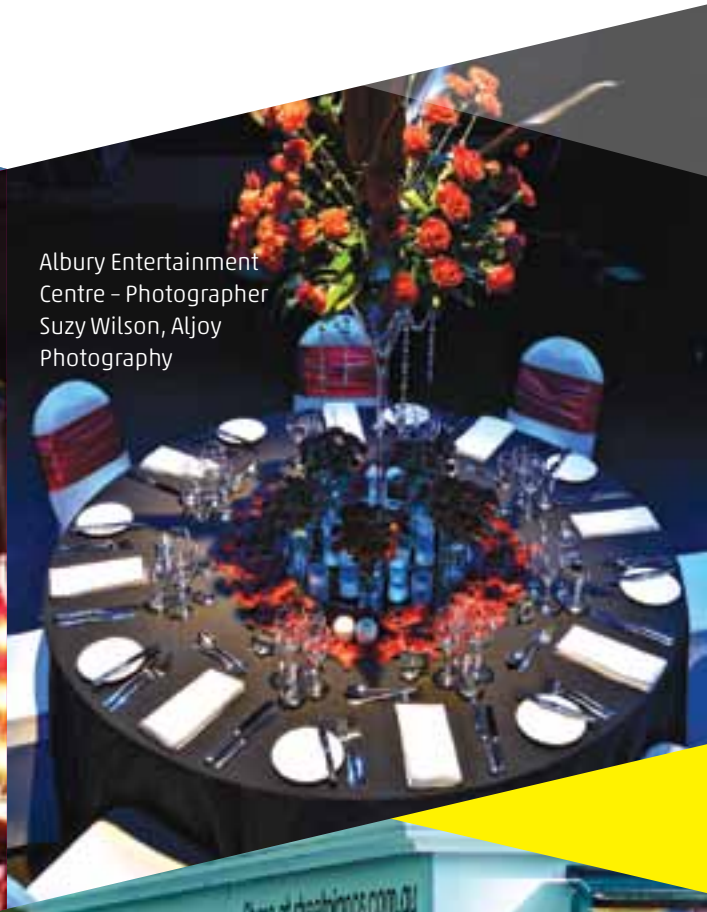
Showcase Victoria is the annual event bringing Producers and Presenters together to build relationships and foster discussion about touring performing arts throughout Victoria. Showcase Victoria 2014 was an initiative of the Victorian Association of Performing Arts Centres and Regional Arts Victoria and was supported by Arts Victoria.

2 days | 29 Pitches and Excerpts | 51 Observer delegates (most venue staff) gained Professional Development| 53 Presenter delegates expressed interest in 363 performances | 73 producer, artist and maker delegates showcased 59 productions or ran Connection Sessions | 125 delegates from all backgrounds attended the Victorian Touring Forum | 9 Volunteers gained real skills and connections

Diagram: Kane Forbes, Manager Performing Arts Touring, Regional Arts Victoria

Pants Down Circus Rock,
Riverlinks Launch Shepparton

Albury Entertainment Centre – Photographer Suzy Wilson, Aljoy Photography



"Play me I'm yours"
Arts Centre Melbourne,
Photographer Ben King

"The Magic Flute" Australia Opera Regional Children's Chorus, Lighthouse Theatre Warrnambool, Photographer, Penny McCabe

"Calpurnia Descending" Paul Capsis and Ash Flanders, MalthouseTheatre Photographer Brett Boardman.

Hamilton Symphony Orchestra- Conductor Angus Christie, Hamilton PAC, Photographer Felicia Edge

VAPAC

Victorian Association of Performing Arts Centres

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

FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2014

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 2014.

COMMITTEE MEMBERS

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

D Lloyd
K Patterson
P Hargrave (Appointed 28 May 2014)
A Thomson (Appointed 28 May 2014)
T Jungwirth
S Price
K Roberts
R Robson
A Nunes
J Haynes

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 profit amounted to $208 (2013: the loss was $2,175).

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 2014 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.

....

DAVID LLOYD (CHAIR) ROB ROBSON (TREASURER)

Dated this 16th day of March 2015

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 2014

	Notes	2014 $	2013 $
CONTINUING OPERATIONS			
Revenue	2	214,175	215,948
Less: Expenses	3	(213,967)	(218,123)
NET PROFIT / (LOSS) FROM CONTINUING OPERATIONS		208	(2,175)
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		208	(2,175)

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 2014

	Notes	2014 $	2013 $
CURRENT ASSETS			
Cash and Cash Equivalents	4	50,461	42,268
Westpac Term Deposit		85,606	83,030
Trade and Other Receivables	5	24,315	21,561
TOTAL CURRENT ASSETS		160,382	146,859
NON-CURRENT ASSETS			
Property, Plant and Equipment		863	1,762
TOTAL NON-CURRENT ASSETS		863	1,762
TOTAL ASSETS		161,245	148,621
CURRENT LIABILITIES			
Trade and Other Payables	6	16,433	5,358
Monies in Advance		55,582	54,241
TOTAL CURRENT LIABILITIES		72,015	59,599
TOTAL LIABILITIES		72,015	59,599
NET ASSETS		89,230	89,022
EQUITY			
Retained Earnings		89,230	89,022
EQUITY		89,230	89,022

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 2014

	Notes	2014	2013
		$	$
EQUITY			
Retained Earnings			
Balance at the Beginning of the Financial Year		89,022	91,197
Net Profit / (Loss) from Continuing Operations		208	(2,175)
Other Comprehensive Income		-	-
Balance at the End of the Financial Year		89,230	89,022

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 2014

	Notes	2014 $	2013 $
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from members, funding agencies and other sources		208,587	203,661
Payments to suppliers		(200,652)	(218,295)
Interest Received		2,834	3,141
Net cash provided by/(used in) operating activities		10,769	(11,493)
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		10,769	(13,220)
Cash at the beginning of the year		125,298	138,518
Cash at the end of the year		136,067	125,298

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	50,461	42,268
Westpac Term Deposit	85,606	83,030
	136,067	125,298

Reconciliation of Cash Flows from Operations with Operating Profit / (Loss)

Net Profit / (Loss) from Continuing Operations	208	(2,175)
Non Cash Flows in Operating Profit / (Loss)		
Depreciation	899	840
Changes in assets and liabilities:		
(Increase)/Decrease in Trade and Other Receivables	(2,754)	(9,146)
Increase/(Decrease) in Trade and Other Payables	11,075	(2,353)
Increase/(Decrease) in Monies in Advance	1,341	1,341
	10,769	(11,493)

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 FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2014

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 Incorporation 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 Incorporation 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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2014 (CONTINUED)

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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2014 (CONTINUED)

	2014 $	2013 $
NOTE 2: REVENUE		
Grants - Arts Victoria	53,600	53,533
Interest Received	2,834	3,141
Membership Fees	53,300	52,805
Touring Workshop Income	5,818	-
Cost Recovery: Managers' Meetings	12,649	10,031
Cost Recovery: ShowCase	45,564	60,396
Cost Recovery: TMN	6,000	6,556
Cost Recovery: BoMnet	3,662	3,357
Cost Recovery: TMN Expo	7,608	10,121
Cost Recovery: TMN Sponsorship	2,480	-
Cost Recovery: ShowDates	13,750	2,744
Cost Recovery: Hire Agreement	2,810	-
Cost Recovery: Tour Development	-	2,899
Cost Recovery: Other	-	660
Publication Sales & Other Income	4,100	9,705
TOTAL REVENUE	214,175	215,948
NOTE 3: EXPENSES		
Best Practice		
Managers Mtgs	13,802	9,602
Subnetwork Mtgs - TMN	7,862	4,076
Subnetwork Mtgs - BOMNet	2,803	1,491
EO Membership Support & Develo	9,301	7,461
Professional Support		
Managers - APACA/LP/NMS/APAM	2,920	2,327
Deakin Uni Streefkerk Scholars	7,841	-
TMN - Interstate Mtgs	3,218	3,357
BOMNet - Tickg Prof Conf	618	2,210
EO APAM,Long Paddock,APACA,NMS	5,221	5,703
TCC	22	-
Annual Report	3,708	6,450
ShowCase Victoria	47,101	65,386
Touring Workshop Expense	6,622	3,268
Industry Rep - TCC etc.	-	752
ShowDates	-	15,808

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2014 (CONTINUED)

	2014 $	2013 $
EXPENSES (CONTINUED)		
Leadership & Strategic Partner		
PATA Representation	270	1,313
Exec Mtgs & Teleconferences	809	-
Website Develop & Maintenance	1,452	1,572
TMN Trade Expo	4,113	2,882
Executive Officer	61,980	57,972
Administration Overheads	7,918	6,679
Insurance	1,334	1,384
Bookkeeping	4,026	5,008
Auditor	2,100	2,000
Strategic Review - VAPAC	12,480	-
Managers Mtgs Admin	-	6,902
Audience Development		
Advocacy with Stakeholders	5,547	3,680
Other		
Depreciation	899	840
TOTAL EXPENSES	213,967	218,123

NOTE 4: CASH AND CASH EQUIVALENTS		
Westpac Cheque Account	50,410	42,268
Westpac Cash Reserve Account	51	-
	50,461	42,268
NOTE 5: TRADE AND OTHER RECEIVABLES		
Trade Receivables	21,288	21,561
Prepayments	3,027	-
	24,315	21,561
NOTE 6: TRADE AND OTHER PAYABLES		
Trade Payables	8,502	60
ATO - BAS	7,931	5,298
	16,433	5,358

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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC REGISTERED NO: A0005511W ABN: 82 578 774 451

Report on the Financial Report

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 2014, 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.

INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE MEMBERS OF THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC
REGISTERED NO: A0005511W
ABN: 82 578 774 451

Auditor's Opinion

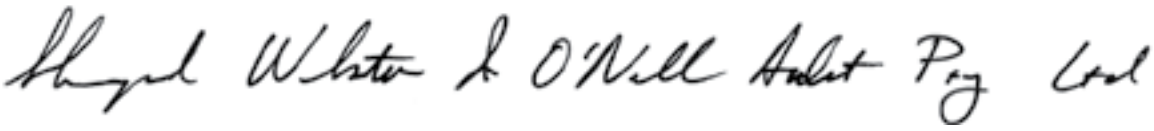
In our opinion, because of the existence of the limitation on the scope of our work as described in the qualification paragraph, and the effect of such adjustments, if any, as might have been determined to be necessary had the limitation in scope not existed, we are unable to and do not express an opinion 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 2014 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 17th day of March 2015



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DAVID A SZEPFALUSY
DIRECTOR

Member locations

Meet the company event
with "Lake" Lisa Wilson,
Theatre Royal Hobart

goodone.net.au

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CREATIVE VICTORIA

State Government Victoria

VAPAC acknowledges the ongoing support from Creative Victoria