VAPAC

Victorian Association of
Performing Arts Centres

PERFORMANCE UPDATE 2017

EXECUTIVE COMMITTEE

DAVID LLOYD
Chair VAPAC
Capital Venues & Events, Bendigo

JENNY RYSSENBEEK
Executive Director, VAPAC

TAMARA JUNGWIRTH
Deputy Chair, VAPAC
Gasworks Arts Park, Port Melbourne

ROBYN BIRRELL
Arts Centre, Melbourne

GRAHAM RUSSELL
Her Majesty's Theatre, Ballarat

COVER IMAGE
Arts Centre Melbourne
Ecosdance Company - *Balabala*
Photography Mark Gambi

The Cube, Wodonga
Victorian Opera - *The Snow Queen*
Photography John Russell

SHAYNE PRICE
Secretary
Whitehorse Centre, Nunawading

JANICE HAYNES
The Forge Arts Hub and Theatre, Bairnsdale

PENNY HARGRAVE
Treasurer
Wangaratta Performing Arts Centre

KATHLEEN ROBERTS
La Trobe Performing Arts Centre, Traralgon

ANDREW THOMSON
The Wedge, Sale

KEN CAMERON
Riverlinks Venues, Shepparton

GREG DIAMANTIS
Melbourne Recital Centre, Southbank

Ulumbarra Theatre, Bendigo
Creatibility - *No Hands*

CHANGING AND CHALLENGING TIMES

VAPAC Venue members continued to deliver great outcomes in 2017. Over 6.3 million people attended almost 10,000 performances and over 20,000 exhibitions, films, workshops, conferences and functions in VAPAC member venues, a growth of 15% from 2016. This activity generated over $90 Million in box office revenue. This is an enormous achievement and members should be proud of their contribution to the liability and artistic vibrancy of our communities.

This success comes within an environment of change and challenge at the national, State and Local level. These challenges have been the key drivers and focus for the VAPAC executive team over the last 12 months in our work.

The effects of rate capping continue to have a negative effect on Local Government for the third year, with the economic impact getting stronger with each year it remains in place. This has led to great uncertainty across local government and has resulted directly in significant structural reviews in many Councils across Victoria. Most evident for us has been lengthy vacancies when Managers move on while reviews are undertaken of positions. In some instances, positions have either not been filled or there has been a diminution of the role and its level. VAPAC sees this as a big threat to strong advocacy into Councils about the important role of the Arts Centre in these communities. The less senior the Manager's role within the organisation's structure, the less ability there is for that role to be heard and to influence the direction and thinking at the executive level. In order to advocate for the importance of the Centre Manager's role myself, Jenny and other members of the executive continue to communicate with Councils when vacancies come available and, as often as possible we are sitting on selection panels to ensure great candidates are selected. While all of us agree, in the era of rate capping none of us are immune to the impacts, we need to ensure that these wonderful community assets that are our arts centres in Victoria are, are used to maximum benefit.

As is always the case, 2017 saw a number of departures and arrivals throughout the membership. I would like to thank all of our colleagues who have moved on for their contribution to the network and welcome all of the new faces around the meeting tables. I say it every year but VAPAC is a very strong and collaborative organisation. The feedback I get especially from new members to this effect makes me proud for the part I have played in this network over the last 14 years.

Our strategic direction to support the clustering of venues in various forms continues to develop with some groups thriving in their collaborations. The more that we can do this, the more beneficial and efficient we can become as a network. This is especially true as it pertains to the touring network around shared marketing, productions, etc.

In 2017 VAPAC, for the first time, with the assistance of Regional Arts Victoria (RAV) fully took control of Showcase. I'd like to thank our Executive Director, Jenny and our Executive Producer, Gemma for so seamlessly overseeing this transition over the last few years. This event continues to be highly awaited marketplace and one

of our key deliverables annually. It does not only support our members it is a key contributor to the success of the performing arts ecology particularly across the State but increasingly beyond.

Creative Victoria continue to generously fund this program however their main measure of success and the determinant of whether they continue to fund Showcase is the number of tours developed out of it. It is vital that we ensure that the most suitable works for venue touring are presented at this event to maximise the success of this program. To that end I would like to thank all of the people who have generously given of their time to assist in the curation of the Showcase works. It is an enormous task to undertake.

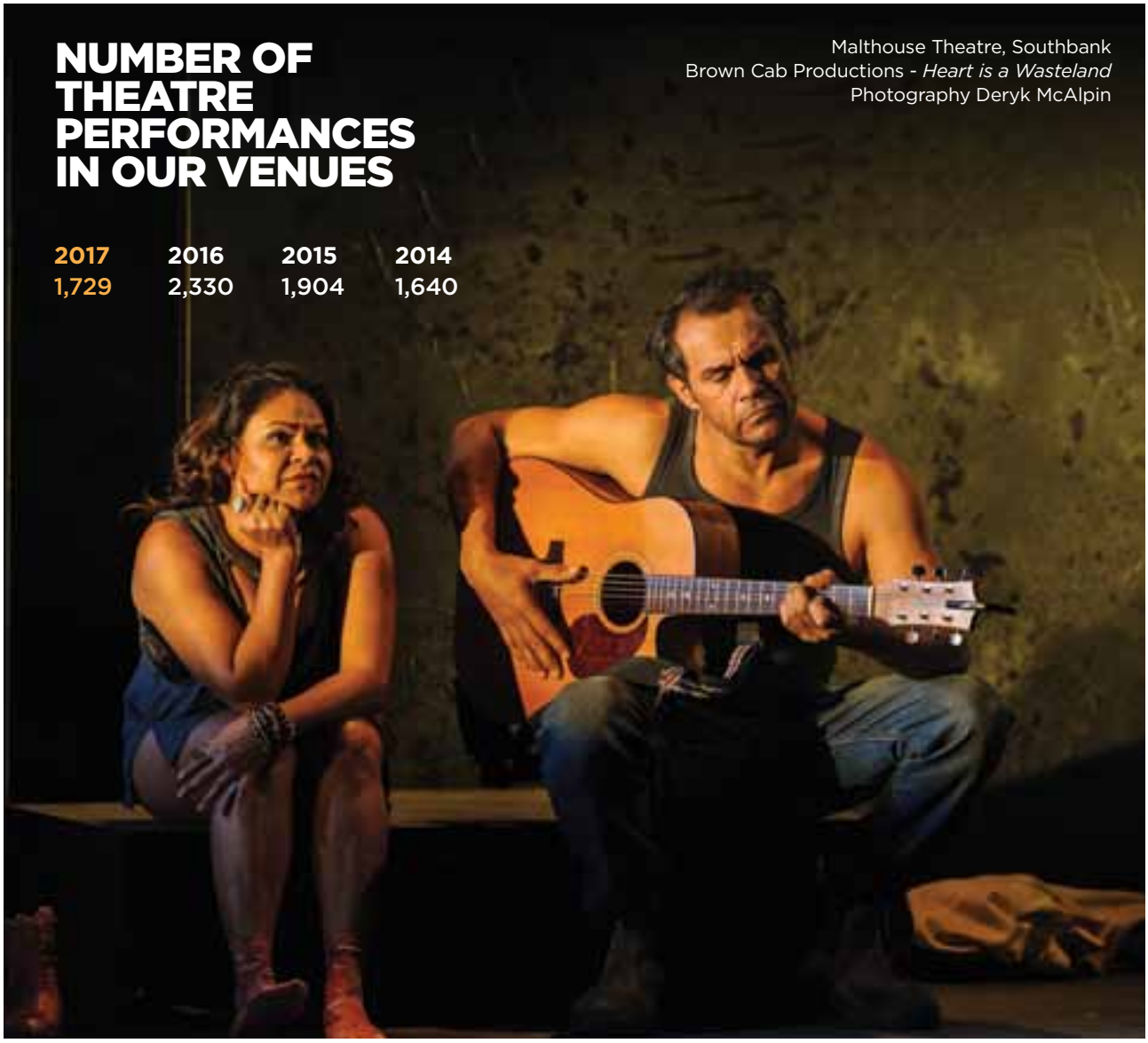
The October 2016 announcement by RAV in relation to State wide touring triggered more than a year of work by the executive team to play a key role in the ongoing viability of touring to the network. In the immediate, it put enormous pressure on the 2017 Showcase and for the longer term on the future of touring through Victoria particularly by Victoria companies.

TOTAL INCOME THROUGH THE BOX OFFICE

2017	2015
$92,131,420	$95,994,905
2016	**2014**
$96,000,000	$88,484,465

NUMBER OF THEATRE PERFORMANCES IN OUR VENUES

2017	2016	2015	2014
1,729	2,330	1,904	1,640



Malthouse Theatre, Southbank
Brown Cab Productions - *Heart is a Wasteland*
Photography Deryk McAlpin

We have been working closely with RAV, Creative Victoria and other key stakeholders to develop a short and long term solution. Thank you for everyone who has contributed so constructively to this process.

These discussions have led to Creative Victoria providing RAV with additional support for an 18 month period to ensure the short term viability of touring. It also led to Creative Victoria, in December 2017, calling for tenders for the full review of Touring Engagement in Victoria. The major focus for the review is the identification and recommending options for new touring and funding investment models covering both the performing arts and visual arts sectors. They will be seeking ideas and recommendations regarding new approaches to exchange and engagement between Victorian producers (companies and artists) and presenters (professional and community) as well as audiences and communities.Tenders closed in January 2018. We look forward to working closely with the successful tenderer to ensure the needs of members are met through the review.

We continue to foster strong relationships with key stakeholders. Through our Executive Director we continue to meet with members in their venues to gather information on what issues are affecting them; this information is invaluable to the executive in shaping its direction and what issues we bring to the table when we advocate on behalf of our membership. At the state level we regularly engage with Creative Victoria, RAV, Theatre Network Australia (TNA) and the Municipal Association of Victoria (MAV) on matters affecting our industry and our members.

At the National level we continue to work closely with the Australian Performing Arts Centres' Association (APACA). Rob Robson stepped down from the APACA Board in 2017. I'd like to thank him for his time in that role and also thank Robyn Birrell who very ably stepped into his shoes. It is a vitally important role and we continue to develop and contribute to the relationship between these two vital organisations. VAPAC actively encourages representation from our network at the various national industry events held annually, by representation directly from our network and also through supported attendance to enable broad participation with the national network.to continue to foster a strong relationship and regular communication with our State peers across Australia. As ever National Touring is front of mind in these discussions.

I, again thank our Executive Director, Jenny Ryssenbeek and our Executive Producer, Gemma Robertson for the great work they do on behalf of us all and thanks also to our Executive for their contribution in 2017. I would especially like to thank our deputy chair, Tamara Jungwirth and our Treasurer, Penny Hargrave. This is my last year as Chair of VPAC. It has been an incredibly rewarding term for me and I look forward to contributing to the network well into the future.

DAVID LLOYD
Chair VAPAC
Capital Venues & Events, Bendigo

MAC, Mildura
The Shared Affair - *Twilight*

EXECUTIVE DIRECTOR REPORT STRATEGIC REVIEW

BEST PRACTICE

During 2017 VAPAC delivered 2 two-day workshops which delivered professional development workshops for its membership. Initially at The Bowery Theatre at The Altona Community Centre in St Albans. The focus for the meeting at this really exciting new venue in the western suburbs of Melbourne, was "Managing risk and it included sessions on Asset Management, Staffing Structures, working with other stakeholders in your venue. We were delighted to have a great panel discussion facilitated by Greg Diamantis with panel members representing the venue, the council and the consultants involved in managing asset funding development and delivery. The second meeting for the year was at The Cube in Wodonga where the focus was on diversification of income streams with great presentations from John Paul Fischbach, Auspicious Arts and Stephen Richardson from Creative Partnerships, plus some key strategic case studies from members within the network. These two day meetings are valuable networking events, but also key learning is delivered through the quality speakers and case studies.

VAPAC encourages members to attend national and interstate conferences and events and during 2017 we directly supported member representation from the following venues at these events:

- Claire Springett from Darebin Arts Centre attended the Tech West conference in WA;
- Shana Miatke from Horsham Town Hall attended the Performing Arts Exchange (PAX) preceding the APACA conference in Chatswood Concourse in Sydney
- David Gagliardi, from Hamilton PAC, attended the APACA conference in Chatswood Concourse, Sydney.
- Russell Proud, as Chair of the TMN, represented VAPAC at the Stage Queensland Technical Manager's Conference

Showcase Victoria 2017 was delivered at the Malthouse Theatre in South Melbourne, under the capable management of Gemma Robertson, as Showcase Coordinator, and the Showcase Victoria Executive, plus the entertaining but experienced guidance of Christine Dunstan as MC. (See the specific report on Showcase Victoria 2017 for further outcome details).

Showcase Victoria 2018 was launched at a Touring Workshop hosted by VAPAC, Regional Arts Victoria and TNA at Darebin Arts Centre in November 2017. Providing strategic information sessions for new producers seeking to tour in Victoria this well attended event is a key component of the Showcase program. Through case studies, professional development workshops and information sessions the event seeks to de-mystify touring processes.

The Executive Director represented VAPAC at the inaugural ShowBroker event in Adelaide, and also attended the APACA conference and PAX in Sydney.

During 2017 our benchmarking publication "Oh You Beautiful Stage" review brief was finalised and a small team comprising James Buick, Artefact Consulting, Virginia Ross, Williams Ross Architects and Craig Gamble, Setting Line, theatre consultants was appointed to project manage the update which is expected to be completed by the second half of 2018.

VAPAC also undertook some significant marketing professional development workshops in 2017 with Richard Fitzgerald. In March he delivered a one day workshop for Producers and Presenters seeking to build the bridge of understanding between the two stakeholders as to the logistics and responsibilities for marketing shows to audiences. Then in October he undertook some intensive marketing workshops with ten small regional presenters – these sessions were intended to build skills and tools for the venues with less resources to market more effectively. Templates and other documents from these sessions are on our website.

Again our annual statistical data collection and analysis, as outlined in this publication, has shown the changing trends in the industry and continues to demonstrate the value and breadth of the activity in our venues.

LEADERSHIP & STRATEGIC PARTNERSHIPS

VAPAC has undertaken some significant updates to our information access with our website in 2017, better access to the resources and clearer messaging to events and industry activities will make the site more user friendly and more viable for information sourcing. Together with the updated Discussion Board installed in late 2016, we have noticed a strong lift in information sharing from all members.

VAPAC has actively contributed to the ongoing Performing Arts touring discussion in Victoria in 2017. The Round Table discussion hosted by Creative Victoria had strong VAPAC representation and we have participated in several other forum discussions on this topic, including hosting a panel discussion (together with Regional Arts Victoria) as part of Showcase Victoria at the Touring Forum session in May.

- We have had several key strategic discussions with Francesca Valmorbida, the Arts & Culture Policy Officer attached to MAV (Municipal Association Victoria) and VAPAC had several members represented at a Cultural Assets Working Party meeting hosted by MAV
- PGAV (The Public Galleries Association of Victoria) has several similar areas of interest to VAPAC; several of our member venues also have Visual Arts exhibition spaces in their facilities, so we work closely with Anne Robertson, The Executive Officer of this organisation, seeking areas of mutual benefit.
- We have representation on the Arts Industry Council of Victoria (AICV) which represents a broad range of cultural organisations and has a strong relationship with Creative Victoria and Arts Minister Foley.

Geelong PAC
MTC- *Minnie & Liraz*
Photography Jeff Busby

- VAPAC provided input into the Regional Participation Review undertaken by Creative Victoria
- We have met face to face and electronically with other state based associations in relation to areas of mutual interest and benefit, and have participated in discussions re the initial draft of an MOU between all state PAC organisations and Performing Arts Connections (Australia) – previously APACA.
- At the May AGM Robyn Birrell from Arts Centre Melbourne was elected as the Victorian representative on the APACA Executive Committee.

VAPAC members adopted the updated Constitution in March 2017 which will provide opportunities for the Executive Committee role and membership structure and criteria to be updated, plus VAPAC was accepted for Deductible Gift Recipient (DGR) status in late 2017 which will provide greater scope for additional funding to support our activities.

During 2017 there has continued to be significant upheaval in the network with several Local Government Authorities reviewing their activities which has resulted in restructures and in some instances redundancies. The Performing Arts Centres are particularly vulnerable due to the number of casual staff utilised in the venues and the source of funding for programming and other operational activities, not being tied to CPI. Several new appointments have been made during 2017 and the network has worked hard through the Executive Director and the Executive Committee to provide guidance and strategic assistance to ensure that the venue management is valued and effective in its outcomes for its stakeholders – in particular the council or shire and the community it supports.

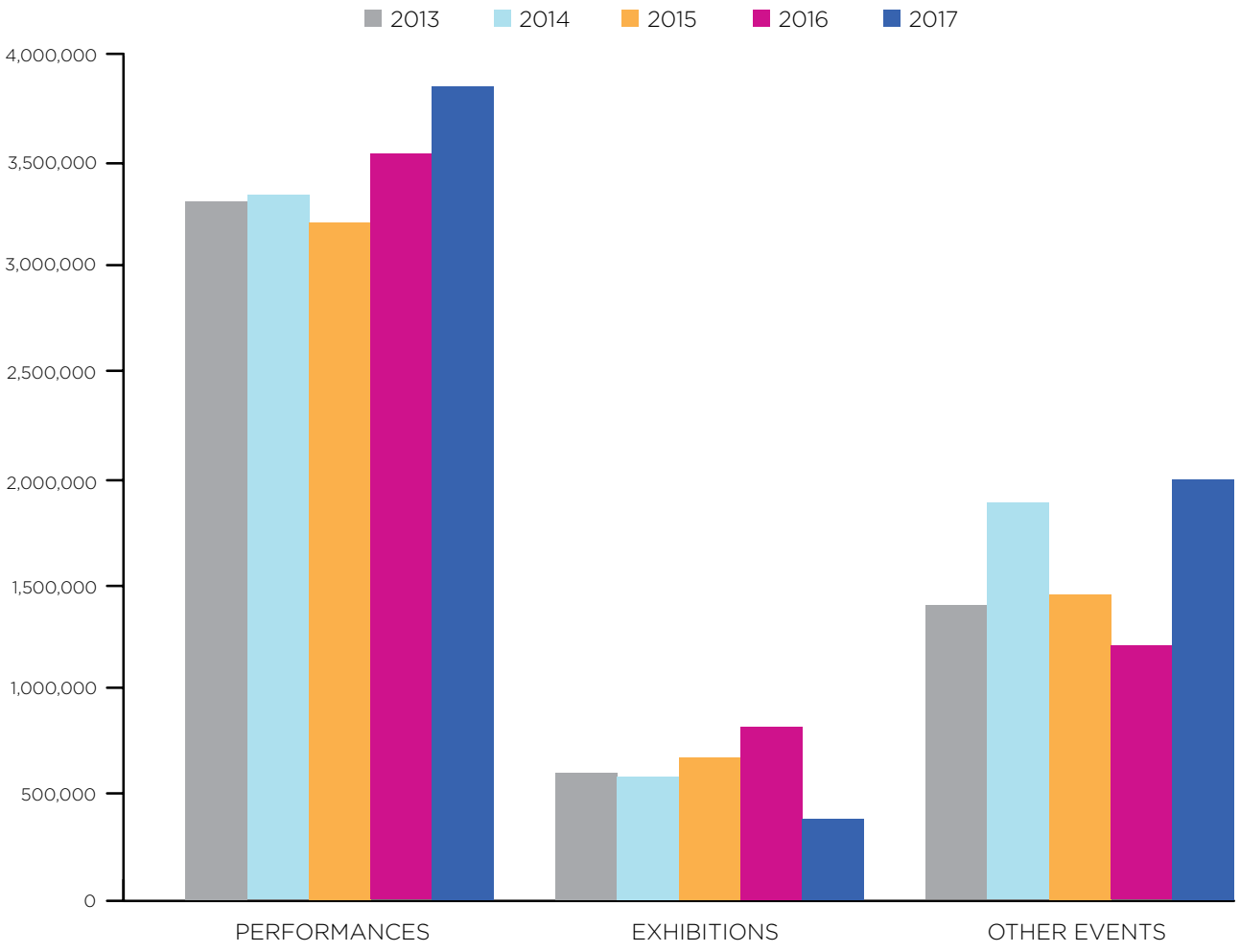
AUDIENCE DEVELOPMENT

Our meetings and professional development workshops have been well attended with most meetings generating registrations from over 60% of the membership. We welcomed two new members in 2017, as an Associate Member Non Venue – Schuler Shook consultants and as an Associate Member Presbyterian Ladies College – both of these are will extend the diversity of the network and come with exciting new activity for our network.

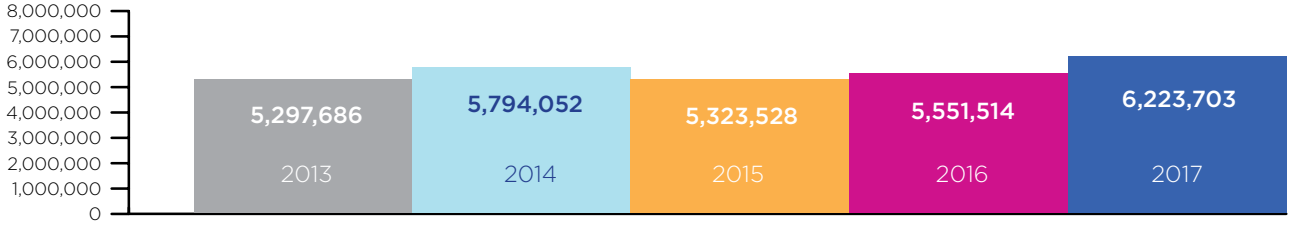
As always my sincere thanks go to the network of VAPAC members, I feel privileged to work with such committed and experienced individuals who are delivering wonderful outcomes for their communities. My thanks go to Gemma Robertson, who has not only added significantly to Showcase Victoria as its Coordinator, but she has also extended the capacity of VAPAC to deliver better services to our membership. Finally I acknowledge with heartfelt thanks to the Executive Committee who continue to provide great support and direction for the activities and focus of our organisation.

JENNY RYSSENBEEK
Executive Director VAPAC

ATTENDANCE IN OUR VENUES



TOTAL ATTENDANCE IN OUR VENUES



BOX OFFICE AND MARKETING NETWORK

What a year 2017 was, learning, adapting, creating, networking and achieving. All things to be very proud of in every venue.

Kingston Arts Centre in February was our first meeting of the year, we used this meeting to convene an Expo committee, delegate jobs for the expo and source speakers.

Due to unforeseen circumstances the Ticketing and Marketing Expo for 2017 had to be relocated from Karralyka Cultural Centre to Kingston Arts Centre. With the help from venue staff, emails and mobile phones we managed in just two days to contact and speak to all the delegates, presenters, sponsors and accommodation providers and move the whole event across town.

This year we had a huge uptake on the sponsor packages with 1 x A Reserve Sponsor, 3 x B reserve Sponsors, as well as trade stall holders and user groups. Tina Retke from GPAC was our MC, with her many years of experience in our world she was an asset and fountain of knowledge, and can tell a joke or two as well.

Swan Hill Town Hall
Victorian State Ballet - *Cinderella*
Photography Swan Hill Performing Arts & Conference Centre

Marketing was covered extensively in our expo this year with speakers such as our opening keynote, Gillian Thompson, speaking on Alignment to brand and the customer experience, Chris Brown from MooMedia gave us a run down on how to get the most out of our social media, and Ben Starick from Starling Communications helped us understand the concept of expanding our audience reach.

We also had a session on the Arts Wellbeing Project with Tracy Margison (of which we held a follow up session in our October meeting to expand on that), we got a run down on data and how to use it from Jade Moore of the Arts Centre Melbourne, we had the latest info and case studies from Kim Tran of LPA, followed by a panel discussion with the ticketing providers, Kim Tran and a special guest Mark Rowe, the general Manager of Her Majesties Theatre in Melbourne, regarding ticket re-selling and the damage it can do to customers and the venue reputation. Lastly but not at all leastly our closing keynote speakers was Richard Fitzgerald who looked into the future of ticketing and box office.

To close the expo we had a visit from Jo Michel who is an industry freelancer, and she advised that in 2018 her company with support from the Australia Council and ticketing providers national and internationally will be bringing back the National Ticketing expo not dis-similar to the one that was once delivered by NARPACA. This new annual conference will include Ticketing along with Marketing.

BOMNet AGM was held in October at Darebin Performing Arts Centre. The long standing outgoing executive committee were commended on their hard work, and the newly elected Chairperson, Vanessa Dwyer from Albury Entertainment Centre, and Secretary, Rebecca McCrindle from Riverlinks Shepparton, were both welcomed to the executive committee with a support committee elected to assist during the year with events.

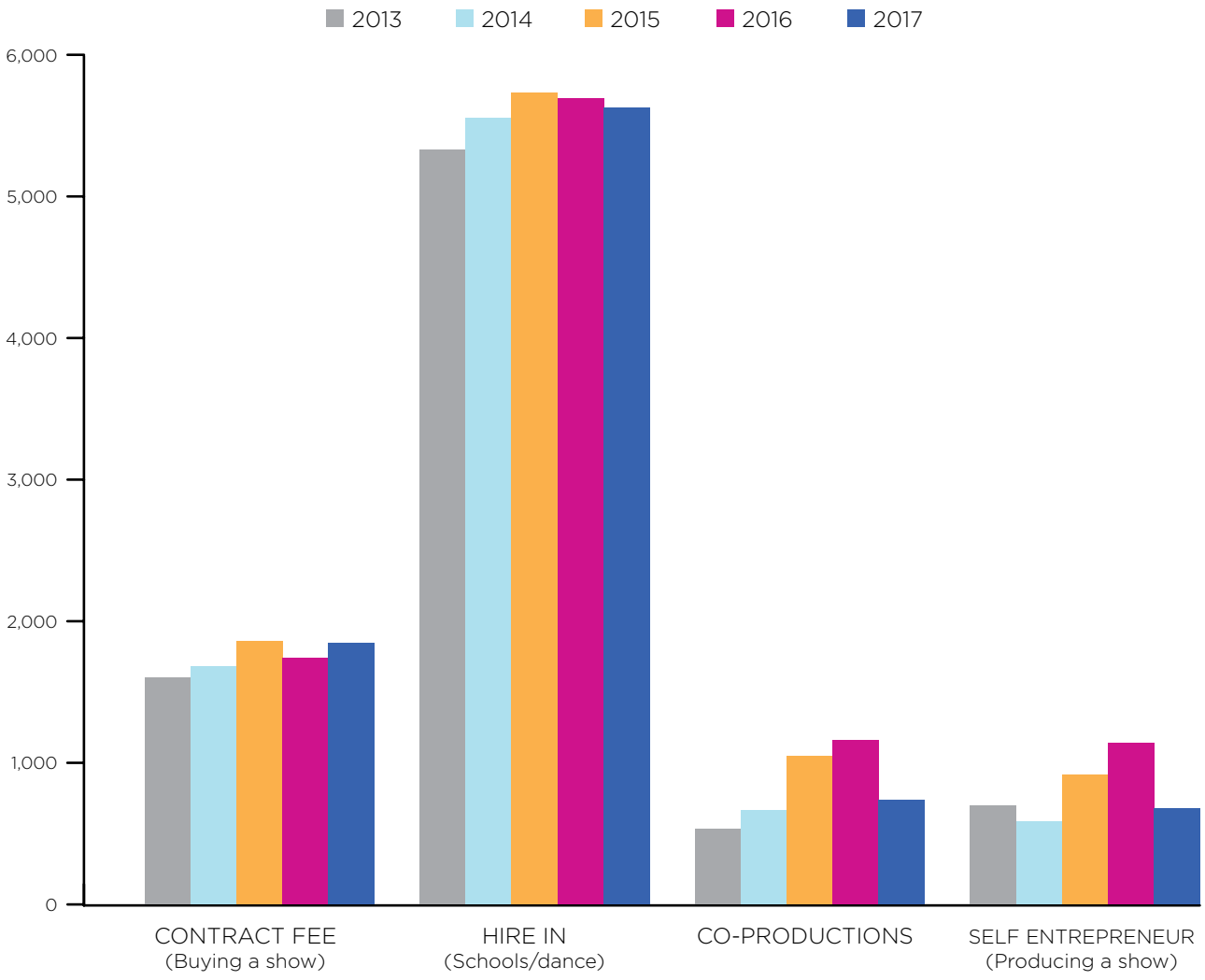
With the new National Ticketing Conference on the cards for 2018, the Box office and marketing network decided that they will revert back to 3 one day meetings per year, with one of them combining a user group session from the major ticketing providers.

I close with acknowledging the venues that host our meetings and our annual Expo. We appreciate all the members who attend and acclaim their willingness to share their experiences and their acquired knowledge with the network. I would also like to thank VAPAC for its support; the network we have created is invaluable. What we learn and achieve from BOMnet gatherings comes back two fold in advancements, knowledge and confidence at the box office.

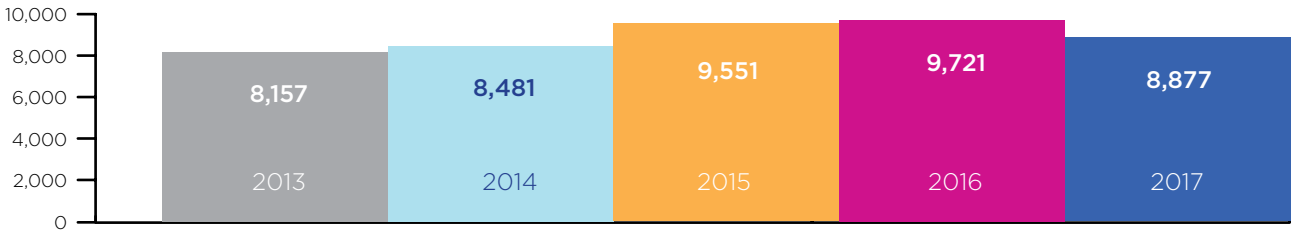
I hand the reins over to Vanessa Dwyer, the network will thrive with new ideas and new members always coming on board. There are great plans afoot for 18/19, the future is open for advancement and growth.

FIONA ELLIOTT
Outgoing Chairperson of BOMnet
Box Office & FOH Coordinator,
The Cube Wodonga

HOW PERFORMANCES ARE PRESENTED IN OUR VENUES



TOTAL NUMBER OF PERFORMANCES PRESENTED IN OUR VENUES



TECHNICAL MANAGERS REPORT

2017 has been an exceptional year for the Tech managers Network, with three very well attended meetings, expanding tradeshow and election of a new Executive team.

Following the elections held during the February meeting the makeup of the Executive team is-

- Russell Proud – Chairperson, MAPA
- Clare Springett - Vice Chair, Darebin City Council
- Xavier Dannock – Secretary, Lighthouse Theatre
- Chris Hayes - Training Coordinator, Arts Centre Melbourne
- Jayson Bowles - OH&S Coordinator, West Gippsland Arts Centre
- Matthew Schroeders - Mini Tradeshow Coordinator, Riverlinks venues
- Stuart McKellar, Drum Theatre; Rob Foard, Portland Arts Centre and Ash Whelan, Whitehorse Centre - committee members.

The first meeting of 2017 was held at the Mildura Arts Centre in late February, with the focus of the meeting on Wellbeing. Following on from the Members meeting held in October 2016 the Tech Managers Network also had Entertainment Assist present the Intermission, Mental Health Training. This was extremely well received and to try and make the most out of this training the group followed up this with a session on how "Wellbeing" can continued in all meetings going forward with overwhelming support to have Wellbeing on every agenda. We were very lucky to have Susan Cooper and Simone Shaw join the group for this session that was relocated outside into the sunshine.

There was also general discussion on Enterprise Agreements and how different member venues employee technical staff. It was found that there was basically three different models being adopted:

- Variable Time/Casual (i.e.: Arts Centre Model)
- Special Engagement Loadings (i.e.: 25% loading on all shifts, no OT or penalties)
- Standard Council overtime provisions (i.e.: OT after 8 or 10 hours, working hours defined)

Once again our network participated in the NARPACA Technical Managers meeting in Toowoomba with Russell Proud as the successful recipient to attend the meeting on our behalf; he detailed his findings at the meeting and presented a report. The connection we have with our other state bodies is forever growing and through these opportunities to attend we help shape the industry across Australia. Also Clare Springett attended TechWest in April as a VAPAC TMN representative further establishing relationships across Australia.

The TMN Tradeshow and mid-year meeting was held at Hawthorn Arts Centre. The meeting and tradeshow was a huge success with 30 Members attending, 21 companies exhibiting with many others attending just for the show. The tradeshow is a great opportunity for our network to engage with suppliers on a more interpersonal level and connect with our network's venue needs, rather than the more generic large tradeshow format. The TMN also invited technical staff from our venues (at no cost) to attend the tradeshow portion of the meeting; this allowed these staff to also forge important industry connections and share knowledge with their peers.

Fruitful discussions were had regarding venue challenges and successes along with the sharing of knowledge and experiences. This meeting continued the themed meetings with a group of presentations on the continued developments of LED lighting for use on stage and houselights.

The Potato Shed, Drysdale
Blues Boot Camp
Photography Kerrie Reynolds

Latrobe PAC, Traralgon
Khristian Mizzi
Photography Craig Wakker

We had presentations from Show Technologies, Jands and LSC, which provided the group an update on LED lighting use in performing arts.

Day 2 gave us a chance to follow up with some general business and the latest on the OH&S regulation changes and the changes to the WWCC Card along with how we plan to shift documents onto a Cloud based system to get all the information held by our network into one place.

Rob Foard and Rob Appleton who were successful applicants to attend Showcase Victoria on behalf of the TMN, presented their experience plus learnings from the event. Others who attended also shared some experiences and those who registered felt that it gave them a better understanding of how the show selection process works.

The third and final meeting for 2017 was held at Southbank Arts Precinct with Day 1 at the Arts Centre Melbourne and Day 2 at both the MTC & MRC. This was a jam pack 2 days with a focus on Fly systems and automation in theatre. We again had over 30 members attend with some non-venue members attending (Marshall Day and Schulershook). We started the Fly and automation session out with Chris Hayes (Arts Centre Melbourne) giving an overview and history followed by presentation by State Automation and Tait Show technologies. On day 2 we finished off this theme with a presentation by SSE on compliance reports; plus we also had a presentation on latency in digital comms by Riedel and got a chance to touch and feel their new Bolero Comms system.

A really useful part of this meeting was a chance to see around these great venues with the Arts Centre Melbourne tour winding up after a very long day 1. On day 2 we not only were treated to a tour of both the MTC & MRC but had presentations by Jasja (MRC) on “Lighting an Acoustic Space”. The Salon has just been upgraded and Jasja shared his experience in the process undertaken. Frank Stoffels and his team gave the group an overview of each of the departments within the MTC, this included being treated to a part run of their current show which integrated the Automated Fly system and automated Set built by MTC.

On behalf of the TMN Executive, I want to thank Jenny Ryssenbeek and the VAPAC Executive for their continued support of our network and we also thank the venue managers for continuing to acknowledge the value of this network and enabling their technical manager’s time to attend these important meetings. I am a strong believer that the more members put in the more they get back from this network.

I am most appreciative of the wonderful support from the TMN Executive team; all the Tech members feel that we have achieved a significant amount in 2017 which positions our network well to move forward in 2018.

RUSSELL PROUD
Chairperson VAPAC TMN

CREATING A HAVEN: SOCIALLY ENGAGED ART FOR DIFFICULT TIMES

2017's Marriage Equality Survey was a time of intense public and personal pressure for members of the Lesbian, Gay, Bisexual, Transgender, Intersex and diverse (LGBTI+) communities. Against a background of rainbow flags, protests and opinion, Referral rates for LGBTI+ counselling and support services spiked, particularly in regional areas.

HAVEN was a socially engaged artistic response to this climate, borne of connection to community, a chance conversation over coffee and a fortuitous gap in scheduling.

Lighthouse Theatre Manager Mik Frawley was contacted by community organisation Brophy to discuss ways to use some modest funds from a Victorian Government LGBTI+ wellbeing support initiative. That same day, Warrnambool Art Gallery Curator Ren Gregoric quipped over coffee about an empty exhibition slot; and all three organisations soon had the outline of a plan.

WAG's vacant Gallery was to become a pop up focal point for positive community dialogues around LGBTI+ issues. Between Mental Health Awareness Day (12 Oct) and the final day of the Marriage Equality Survey (15 Nov) this space would host exhibitions, performances and public programs in partnership with LGBTI+ artists and the local community.

TOP, ABOVE, RIGHT & FAR RIGHT
Lighthouse Theatre, Warrnambool
Haven
Photography Hustle and Bank Photography

With less than two weeks to open, things moved quickly. Available funds were matched by Warrnambool City Council's Health and Wellbeing Plan. Additional support was secured from local business allies, with Fantastic Furniture donating use of display furniture to create the space and Quest Apartments pledging free accommodation support.

Community consultation saw plans for the space swell to encompass a comprehensive, almost daily program with many events being planned and delivered by the community. Lighthouse Theatre, Warrnambool Art Gallery & Brophy divided efforts on this broad spanning program effectively.

Mik secured partnership with The Wheeler Centre and Tristan Meecham of All the Queen's Men for a forum on Elder LGBTI+ issues and the "*Coming Back Out Ball*" project.

Contacts within Melbourne's LGBTI+ art scene soon produced two cabaret evenings; *Dani Boi's Art of Drag*, a gender diverse Cabaret of Drag & Activism from the producer of Melbourne's *Cocoa Butter Club*; and *The YUMMY! Salon* from James Welsby/Valerie Hex.

Mik also worked with local spoken word event *Proudspoken* to develop a special LGBTI+ open mic with Melbourne poet Ed Carslyle.

In each case, workshops and education opportunities were planned to support community engagement with the artists and their programs.

For WAG, Ren designed the space including an exhibition and associated education program from the Australian Lesbian and Gay Archives. WAG programs included arts workshops and classes, Sunday music programs, and 'Rainbow Picnics' each weekend for LGBTI+ families. Ren personally facilitated and spoke on panels and forums, provided interpretation and community contact for the space, and managed social media, marketing and administration of the project.

Brophy led engagement with LGBTI+ community and provided bridges to other services. Their connections led to program activities from Rainbow Families Victoria, YACVic, Headspace, and the Victorian AIDS Council.

Brophy workers delivered diversity and inclusion training sessions for local organisations, supported local youth support network YUMCHA in hosting their own community discussion panel, and facilitated a range of different weekly community support groups in the space..

OUTCOMES

- All together, more than 4,500 people attended events at HAVEN over it's 34 day program of events.
- HAVEN was responsible for a significant positive change in the tone of local media reporting and community conversation around LGBTI+ issues during the Postal Survey, through the sheer volume of positive activities and human interest stories it generated.
- An initial $7,000 State Government Grant was matched by Council, and matched again with in-kind support from local businesses and generously reduced performance fees by LGBTI+ artists in support of the project.

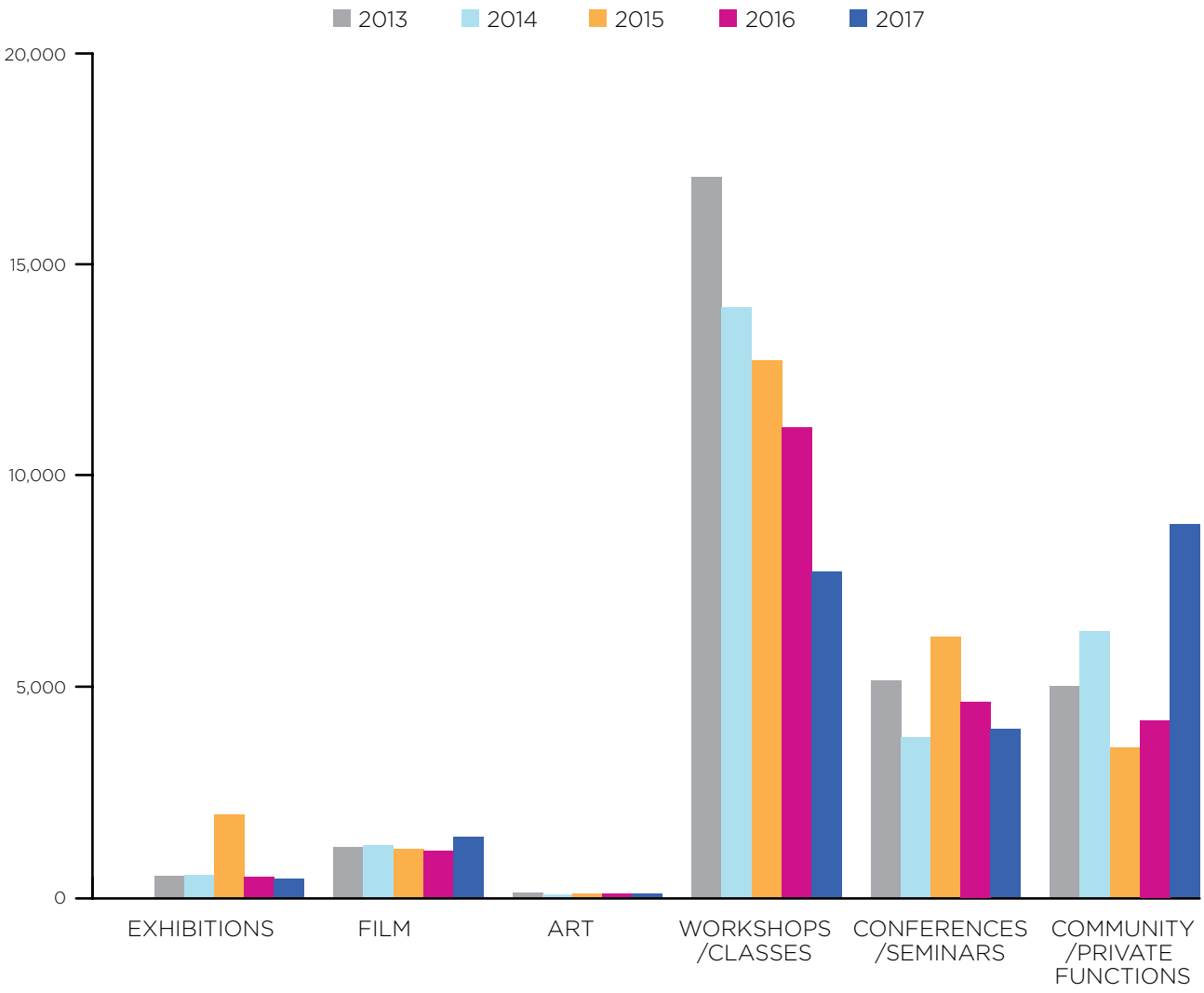
POSITIVE COMMUNITY OUTCOMES FROM THE PROJECT CANNOT BE OVERSTATED

- HAVEN participants reported improved social connection and stabilising effects on mental and physical wellbeing as a result of the project.
- Allies reported deeper understanding of and solidarity with LGBTI+ experiences.
- Older LGBTI+ community members shared powerful stories with younger generations, including their experiences coming out in less tolerant times and the impact of the emergence of HIV/AIDS on their communities.
- Younger LGBTI+ community members articulately answered questions from members of the public and their elders, on the expanding and changing politic and language of LGBTI+ identity, and of their lived experiences.
- One transgender teenager with a love of performing had previously avoided LGBTI+ events and venues for fear of transphobic attitudes/stereotypes in Drag performance. Upon attending *Dani Boi's Art of Drag*, she became open to and interested in opportunities to express her own gender authentically through drag as a medium.
- A number of individuals who were "not yet out" expressed gratitude for using a public space like the Art Gallery. Fears of disclosing or being outed were allayed by the other exhibitions running concurrently, and this cover provided these individuals with opportunity to engage with resources, information and programs they would not have otherwise encountered in a designated LGBTI+ space.
- Victorian Gender and Sexuality Commissioner Ro Allen offered strong praise for HAVEN, saying "*Warrnambool's support for LGBTI residents is unprecedented for a regional town*".
- The return of the Victorian Government's LGBTI+ Equality Roadshow in the wake of HAVEN showed marked improvements in connection across the local LGBTI+ community. Roadshow participants expressed a desire for a permanent LGBTI+ space and ongoing programs.

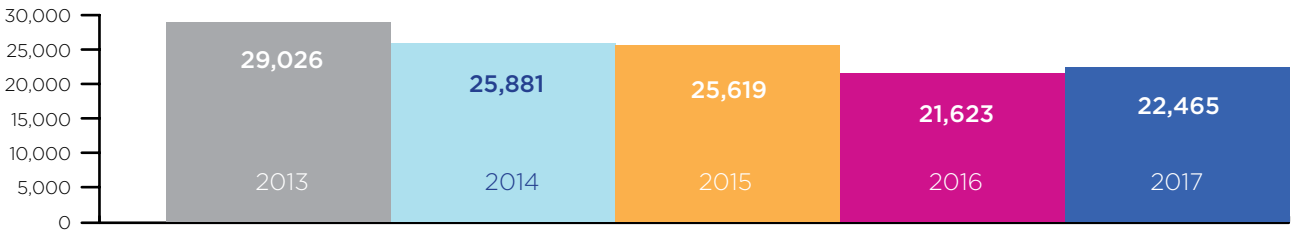
MIK FRAWLEY
Lighthouse Theatre Warnambool

Lighthouse Theatre, Warrnambool
Haven
Photography Hustle and Bank Photography

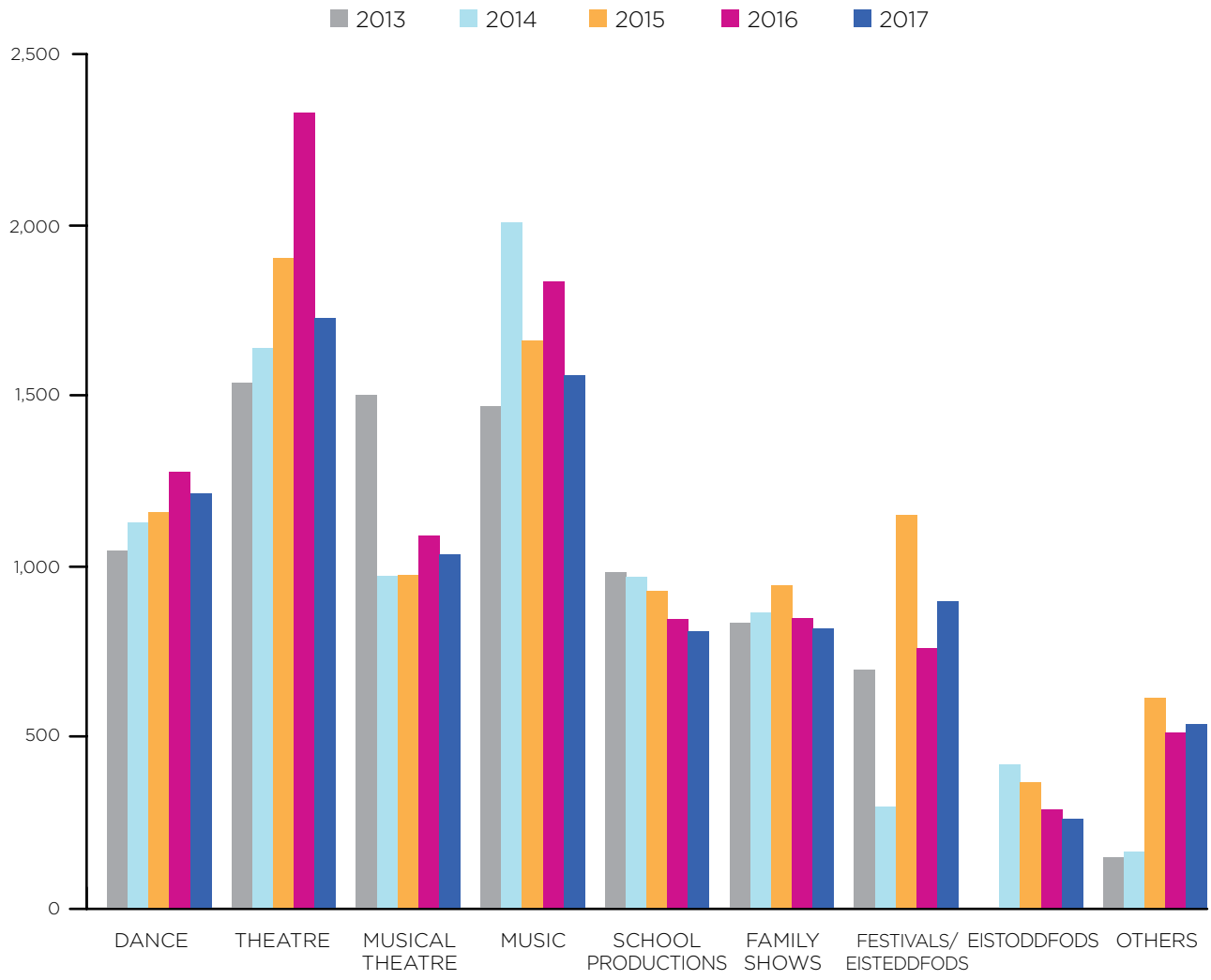
OTHER EVENTS IN OUR VENUES



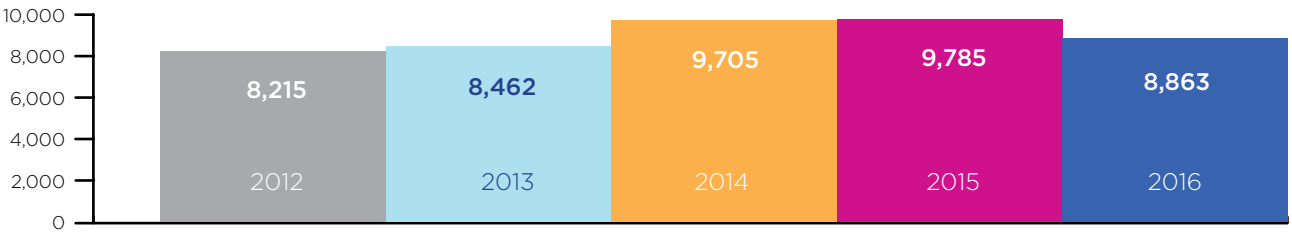
TOTAL NUMBER OF OTHER EVENTS IN OUR VENUES



TYPES OF THEATRE PERFORMANCES IN OUR VENUES



TOTAL NUMBER OF THEATRE PERFORMANCES IN OUR VENUES



2017 SHOWCASE VICTORIA EVENT IMPACT REPORT

Showcase Victoria is the performing arts marketplace! Delivered by the Victorian Association of Performing Arts Centres (VAPAC) and Regional Arts Victoria with support from Creative Victoria, this annual event brings together producers, presenters, artists, venue & festival managers, community development workers and programmers of all kinds, to experience an exciting and diverse range of high quality work, and ultimately to facilitate touring.

Now in its 19th year, Showcase Victoria 2017 was held on 31 May & 1 June at the Malthouse Theatre in the heart of Melbourne's arts precinct.

REGISTRATIONS

The event attracted **301 delegates**, marking a 16% increase from 2016 and 43% of those delegates had not attended before. The following tables provide a further breakdown of registrations.

State	
Victoria	268
New South Wales	15
South Australia and Tasmania	6 each
Queensland	3
Australian Capital Territory and West Australia	1 each

Metro vs Regional	
Metro Victoria	147
Regional Victoria	121
Metro other states	31
Regional other states	2

Registration Type	
Producers (venues)	120
Producers (artists)	112
Other (observers/ staff/volunteers)	69

KEY TRENDS

- Delegates rated their Showcase Victoria 2017 experience very highly. In particular, positive feedback has been received regarding the general organisation and the quality and diversity of works featured in the program. Survey results indicate that 94% of attendees plan to return next year (an increase of 14%).

  "The organisation of Showcase was superb and I gained so much insight into our industry and of course made some most valuable contacts."

  "It was a fantastic experience, and HUGE kudos to your Showcase team – everyone we dealt with was fantastic and it was really well organised!"

- Showcase Victoria 2017 is a significant programming event with 93% of Presenters indicating that they are interested in presenting something from the program in their venue.

  "Excellent program. Well done to all involved."

  "Loved the diverse range of shows and works being presented."

- Program participants (artists and producers) felt informed and supported throughout the application and performing processes and 92% indicated that based on their experience they would apply to be part of the program again in the future.

  "I enjoyed myself very much! I attended as a first timer and couldn't find any faults. Great work!"

  "My expectations were met. This isn't a mark down as I had high expectations."

RIGHT
Showcase Victoria
Anna Lumb - *Super Amazing Giant Girl*
Photography Lee Sandwith

Showcase Victoria
Batton & Broadway - *One & Another*
Photography Lee Sandwith

- Feedback indicates that some delegates would like to explore further networking opportunities and means of identifying each other.

"I'd love to see some more structured networking – perhaps a day either side of the Showcase where Producers and Presenters can sit down for short pre-arranged meetings."

"Headshots for delegates – being new to the process, I spent lots of time researching what the people I wanted to connect with looked like so I could catch them in the foyer."

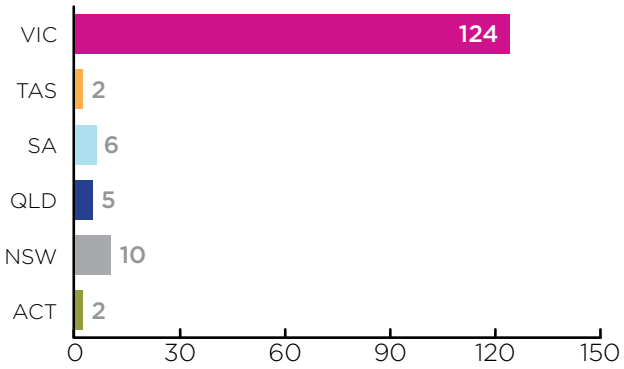
WHAT WORKED?

APPLICATION PROCESS

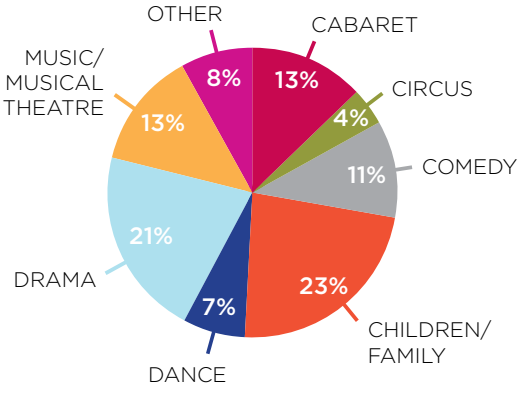
In line with industry standards, the 2017 application process for program participants (artists and producers) was changed to an online system and the timeline was shortened significantly meaning that applications were open for one month rather than three. The revamped form meant all applicant information was captured from the beginning, negating the need to request further program information from successful applicants and significantly reducing the administrative workload.

There were no negative outcomes as a result of these changes and Showcase Victoria's significance within the performing arts touring landscape remained evident with a total of 149 applications received from artists and organisations throughout the country. Seventy eight of these applicants made it on to the program via the selection process.

SHOWCASE VICTORIA 2017 APPLICATIONS BY STATE



SHOWCASE VICTORIA 2017 APPLICATIONS BY GENRE



NETWORKING OPPORTUNITIES

In response to feedback from the 2016 Delegate and Programming Survey, networking opportunities were extended to include a Networking Breakfast, Community Presenter meeting and longer break times in addition to the Networking Drinks & Nibbles held during the Expo session.

"It was a great idea to hold the Expo at evening drinks. This ensured delegates actually attended."

VENUE

Delegates appreciated the central location of the venue, particularly its proximity to public transport which 44% of survey respondents ranked as the most important aspect of the event's location.

"The Malthouse was an excellent venue."

MC

Considerable effort was made to engage and brief an MC with performing arts touring industry experience. This resulted in a highly professional yet friendly and entertaining atmosphere throughout the event and also helped put program participants at ease prior to their stage time.

"I think it was put together really well, and LOVED Christine Dunstan as an MC."

"In my opinion, Christine Dunstan was the best MC in the history of Showcase. Give her another gig next year!"

Photography Lee Sandwith

301 DELEGATES ATTENDED SHOWCASE VICTORIA 2017 (AN INCREASE OF 17% SINCE 2016)

93% OF VENUES ARE INTERESTED IN PRESENTING SOMETHING FROM THE PROGRAM

94% OF ATTENDEES INDICATED THEY WILL RETURN NEXT YEAR (14% INCREASE)

149 APPLICATIONS WERE RECEIVED TO BE PART OF THE PROGRAM

25 REGIONAL ARTISTS & COMMUNITY PRESENTERS WERE FINANCIALLY SUPPORTED TO ATTEND VIA THE GO PITCH FUND

78 PRODUCTIONS WERE FEATURED IN THE PROGRAM

LOGISTICS

The technical elements of the two days were "*logistically tight*" and all sessions ran to time. This was largely due to the calm and experienced technical crew and the professional front of house team who ensured that delegates returned to their seats on time.

REGISTRATION

The registration process went smoothly using the template set-up last year in Trybooking. A small number of delegates requested invoices after their bookings had been finalised. This feature is not currently available but Trybooking has assured event organisers that it will be by 2018.

CONTACT INFORMATION

Many delegates want access to contact information for those attending Showcase Victoria and as a result of feedback from last year, this was made available a week prior to the event and included contact details for those delegates who gave permission for it to be shared.

IDEAS FOR THE FUTURE

- The event organisers will look into models for additional networking sessions such as "speed networking" and "fast mentoring".
- Consideration will be given to delivering Showcase Victoria through the National Touring Selector (NTS) with a view to further streamlining the application system, providing an interactive platform for the event program and enabling live voting for Presenters.
- A cost and time effective method for allowing delegates to identify each other at the event will be researched.

INITIAL OUTCOMES

In the month following Showcase Victoria 2017, initial results indicate that at least 20 tours are being developed as a result of the event, with Regional Arts Victoria collaborating on the delivery of 12 of those tours. (see Regional Arts Victoria's 2018/2019 Tours in Development here).

It's important to remember that if a production did not receive support from Regional Arts Victoria's program, it does not mean a tour is not likely. There are also a number of tours and one-off performances being managed either by other tour coordinators, or through direct approaches by venues as a result of the Delegate Survey.

With 93% of venues indicating that they would like to present something from the Program, these numbers will continue to rise as venues plan for the years ahead.

ADDITIONAL NOTES

Please note: feedback has also been received regarding the 2017 Victorian Touring Forum held during the afternoon on day one of Showcase Victoria 2017. This feedback will be addressed in a separate report covering the forum and its outcomes.

GEMMA ROBERTSON
Showcase Victoria Coordinator
and Executive Producer

Showcase Victoria
Polyglot - *Boats*
Photography Lee Sandwith

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 2017

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 2017.

COMMITTEE MEMBERS

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

D Lloyd	T Jungwirth	P Hargrave	S Price
G Diamantis	K Roberts	J Haynes	A Thomson
R Till	Y Myhill	K Cameron	R Birrell

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 $8,719 (2016: the loss was $1,478).

COMMITTEE'S STATEMENT

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 described in Note 1 to the financial statements.

In the opinion of the Committee, the financial statements:

1. Give a true and fair view of the financial position of the Association as at 31 December 2017 and of its financial performance for the year then ended, in accordance with the accounting policies described in Note 1 to the financial statements and the requirements of the *Associations Incorporation Reform Act 2012*; and
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.

This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by:

David Lloyd (Chair)

Penny Hargrave (Treasurer)

Dated this 21st day of February 2018

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 2017

	Notes	2017 $	2016 $
CONTINUING OPERATIONS			
Revenue	**2**	293,777	270,256
Less: Expenses	**3**	(285,058)	(271,734)
NET PROFIT / (LOSS) FROM CONTINUING OPERATIONS		8,719	(1,478)
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		8,719	(1,478)

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 2017

	Notes	2017 $	2016 $
CURRENT ASSETS			
Cash and Cash Equivalents	**4**	93,817	86,143
Westpac Term Deposit		84,842	83,927
Trade and Other Receivables	**5**	32,802	60,832
TOTAL CURRENT ASSETS		211,461	230,902
NON-CURRENT ASSETS			
Plant and Equipment		-	-
TOTAL NON-CURRENT ASSETS		-	-
TOTAL ASSETS		211,461	230,902
CURRENT LIABILITIES			
Trade and Other Payables	**6**	13,650	12,064
Income in Advance	**7**	97,854	127,600
TOTAL CURRENT LIABILITIES		111,504	139,664
TOTAL LIABILITIES		111,504	139,664
NET ASSETS		99,957	91,238
EQUITY			
Retained Earnings		99,957	91,238
EQUITY		99,957	91,238

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 2017

	Notes	2017 $	2016 $
EQUITY			
Retained Earnings			
Balance at the Beginning of the Financial Year		91,238	92,716
Net Profit / (Loss) from Continuing Operations		8,719	(1,478)
Other Comprehensive Income		-	-
Balance at the End of the Financial Year		99,957	91,238

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 2017

	Notes	2017 $	2016 $
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from members, funding agencies and other sources		320,800	225,393
Payments to suppliers		(313,218)	(194,927)
Interest Received		1,007	2,041
Net cash provided by/(used in) operating activities		8,589	32,507
Net increase/(decrease) in cash held		8,589	32,507
Cash at the beginning of the year		170,070	137,563
Cash at the end of the year		178,659	170,070
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		93,817	86,143
Westpac Term Deposit		84,842	83,927
		178,659	170,070
Reconciliation of Cash Flows from Operations with Operating Profit / (Loss)			
Net Profit / (Loss) from Continuing Operations		8,719	(1,478)
Changes in assets and liabilities:			
(Increase)/Decrease in Trade and Other Receivables		28,030	(42,822)
Increase/(Decrease) in Trade and Other Payables		1,586	5,798
Increase/(Decrease) in Income in Advance		(29,746)	71,009
		8,589	32,507

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 2017

NOTE 1: SUMMARY OF SIGNIFICANT 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 1048	Interpretation of Standards
AASB 1054	Australian Additional Disclosures.

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.

THE VICTORIAN ASSOCIATION OF PERFORMING ARTS CENTRES INC

REGISTERED NO: A0005511W
ABN: 82 578 774 451

NOTE 1: SUMMARY OF SIGNIFICANT 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.

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.

INCOME 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 FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2017

	2017	2016
	$	$
NOTE 2: REVENUE		
Grants - OIP - Creative Victoria	60,000	53,600
Grants - Showcase - Creative Victoria	40,000	40,000
Interest Received	1,007	2,041
Membership Fees	58,950	58,573
Cost Recovery: Members Meetings	10,235	13,051
Cost Recovery: Showcase	57,026	46,560
Cost Recovery: TMN Meetings	8,472	7,665
Cost Recovery: BoMnet Meetings	1,715	2,104
Cost Recovery: TMN Expo	14,627	8,100
Cost Recovery: TMN Sponsorship	4,667	3,476
Cost Recovery: Ticket Expo	23,941	24,548
Cost Recovery: Touring Workshop	5,266	3,674
Cost Recovery: Recouped Exp	-	885
Cost Recovery: Marketing Project	1,818	-
Cost Recovery: Marketing Workshop	2,803	-
Publication Sales & Other Income	3,250	5,979
TOTAL REVENUE	293,777	270,256
NOTE 3: EXPENSES		
Sector Development		
Tool Kit Review	2,385	-
Meetings		
Member Meetings	10,498	16,991
TMN Meetings	10,833	8,304
BOMNet Meetings	1,906	1,902
Events		
Touring Workshop	6,385	5,604
TMN Tech Expo	6,530	3,322
BOMNet Ticketing Expo	11,430	13,736
ED Cluster & Member Development Support	9,823	13,216
Showcase Victoria	86,936	88,370
Professional Development		
TMN Interstate Meetings	2,504	2,760
Members Attend APACA	3,500	5,751
Marketing Project	3,874	5,299

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 2017

	2017 $	2016 $
NOTE 3: EXPENSES (CONTINUED)		
Leadership & Partnership		
Benchmarking		
Review OYBS	12,000	-
Research Project	4,627	8,000
Advocacy		
ED Attend National Events/Conference	3,435	3,760
Website Update & Maintenance	2,262	1,692
Annual Performance Update	4,255	4,812
ED Meet with Stakeholders	8,565	7,054
Marketing Workshop	2,392	-
Governance & Management		
ED Salary	65,040	64,554
Project Coordinator	8,891	-
Bookkeeper	4,252	4,357
Auditor	2,300	2,200
Insurance	1,464	1,455
Administration	6,823	6,113
Executive Committee Meetings & Teleconference	2,148	2,482
TOTAL EXPENSES	285,058	271,734
NOTE 4: CASH AND CASH EQUIVALENTS		
Westpac Cheque Account	93,765	86,092
Westpac Cash Reserve Account	52	51
	93,817	86,143
NOTE 5: TRADE AND OTHER RECEIVABLES		
Trade Receivables	15,680	52,464
Prepayments - Showcase 2017	785	8,368
Prepayments - Showcase 2018	16,337	-
	32,802	60,832
NOTE 6: TRADE AND OTHER PAYABLES		
Trade Creditors	2,928	-
ATO - BAS (GST Payable)	10,722	12,064
	13,650	12,064
NOTE 7: INCOME IN ADVANCE		
Grants - Creative Victoria - Showcase 2017	-	40,000
Grants - Creative Victoria - Showcase 2018	40,000	-
Grants - Creative Victoria - OIP	-	30,000
Membership Fees - 2017	57,854	57,600
	97,854	127,600

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

REGISTERED NO: A0005511W
ABN: 82 578 774 451

SHEPARD WEBSTER & O'NEILL AUDIT PTY LTD
Certified Practising Accountant,
Authorised Audit Company
ABN: 89 154 680 190

Report on the Audit of the Financial Report

OPINION

We have audited the financial report of The Victorian Association of Performing Arts Centres Inc., which comprises the Statement of Financial Position as at 31 December 2017, 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 Committee's Report.

In our opinion, the accompanying financial report gives a true and fair view of the financial position of The Victorian Association of Performing Arts Centres Inc. as at 31 December 2017 and of its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements and the requirements of the *Associations Incorporation Reform Act 2012*.

BASIS FOR OPINION

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Association in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110: Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

EMPHASIS OF MATTER – BASIS OF ACCOUNTING

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 Association to meet the requirements of *Associations Incorporation Reform Act 2012*. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

INFORMATION OTHER THAN THE FINANCIAL REPORT AND AUDITOR'S REPORT THEREON

The Committee of the Association is responsible for the other information. The other information comprises the information included in the Association's annual report for the year ended 31 December 2017, but does not include the financial report and our auditor's report thereon. Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon. In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

RESPONSIBILITIES OF THE COMMITTEE FOR THE FINANCIAL REPORT

The Committee of the Association is responsible for the preparation of the financial report that gives a true and fair view in accordance with the *Associations Incorporation Reform Act 2012* and for such internal control as the Committee determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Committee is responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Committee either intends to liquidate the Association or to cease operations, or have no realistic alternative but to do so.

The Committee of the Association is responsible for overseeing the Association's financial reporting process.

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

SHEPARD WEBSTER & O'NEILL AUDIT PTY LTD
Certified Practising Accountant,
Authorised Audit Company
ABN: 89 154 680 190

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL REPORT

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Committee.
- Conclude on the appropriateness of the Committee's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Association to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Committee regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Dated at Frankston on the 21st of February 2018

SHEPARD WEBSTER & O'NEILL AUDIT PTY LTD
Certified Practising Accountant
Authorised Audit Company No 415478

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DAVID A SZEPFALUSY
DIRECTOR

MEMBER LOCATIONS

2016 MEMBER VENUES

Full Members	City	State
Gasworks Arts Park	Albert Park	VIC
Altona Theatre	Altona	VIC
Williamstown Town Hall	Altona	VIC
Mechanics Institute	Altona	VIC
Ararat Performing Arts Centre	Ararat	VIC
Her Majesty's Theatre	Ballarat	VIC
Knox Community Arts Centre	Bayswater	VIC
Benalla Performing Arts & Convention Centre	Benalla	VIC
Capital Events and Venues	Bendigo	VIC
Plenty Ranges Arts & Convention Centre	South Morang	VIC
Theatre Royal	Camperdown	VIC
Colac Otway Performing Arts Centre	Colac	VIC
Drum Theatre	Dandenong	VIC
Doncaster Playhouse	Doncaster	VIC
The Paramount Arts Centre	Echuca	VIC
Frankston Arts Centre	Frankston	VIC
Courthouse Youth Arts	Geelong	VIC
The Potato Shed	Drysdale	VIC
Geelong Performing Arts Centre	Geelong	VIC
Hamilton Performing Arts Centre	Hamilton	VIC
Horsham Town Hall	Horsham	VIC
Kyneton Town Hall	Kyneton	VIC
Arts Centre, Melbourne	Melbourne	VIC
MAC (Mildura Arts Centre)	Mildura	VIC
MAPA (Monash Academy of Performing Arts)	Monash University	VIC
Clocktower Centre	Moonee Ponds	VIC
Kingston Arts Centre	Moorabbin	VIC
Latrobe Regional Performing Arts Centre	Traralgon	VIC
Whitehorse Centre	Nunawading	VIC
Cardinia Cultural Centre	Pakenham	VIC
Portland Arts Centre	Portland	VIC
Karralyka Centre	Ringwood East	VIC
The Wedge	Sale	VIC
Riverlinks Complex of Performing Arts Centres	Shepparton	VIC
Southbank Theatre	Southbank	VIC
National Theatre	St Kilda	VIC
Swan Hill PACC	Swan Hill	VIC
Burrinja Cultural Centre	Upwey	VIC
Wangaratta Performing Arts Centre	Wangaratta	VIC
Upper Yarra Arts Centre	Warburton	VIC
MEMO	Healesville	VIC
West Gippsland Arts Centre	Warragul	VIC
Lighthouse Theatre	Warrnambool	VIC
Wyndham Cultural Centre	Werribee	VIC
Wonthaggi Union Community Arts Centre	Wonthaggi	VIC
Hothouse Theatre	Wodonga	VIC
The Forge Arts Hub & Theatre	Bairnsdale	VIC
The Cube	Wodonga	VIC
Melbourne Recital Centre	Southbank	VIC
Darebin Arts & Entertainment Centre	Preston	VIC
Northcote Town Hall	Preston	VIC
Associate Members		
Theatre North	Launceston	TAS
Malthouse Theatre	Southbank	VIC
Albury Entertainment Centre	Albury	NSW
Devonport Entertainment & Convention Centre	Devonport	TAS
Hawthorn Town Hall / Kew Court House	Camberwell	VIC
Theatre Royal	Hobart	TAS
Presbyterian Ladies College	Burwood	VIC
Phee Broadway Theatre	Castlemaine	VIC
Melton City Council	Melton	VIC
Burnie Arts & Function Centre	Burnie	TAS
Bunjil Place	Narre Warren	VIC
Meat Market	North Melbourne	VIC
Bowery Theatre at St Albans Community Centre	St Albans	VIC
Associate Members - non venue		
Marshall Day Entertech	Collingwood	VIC
Schuler Shook	Elsternwick	VIC
Reciprocal Members		
APACA		

VAPAC

Victorian Association of
Performing Arts Centres

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CREATIVE VICTORIA

VAPAC acknowledges the ongoing
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Melbourne Recital Centre, Southbank
Great Perfomers 2017- *Daniil Trinofov*
Photography Michael Christian