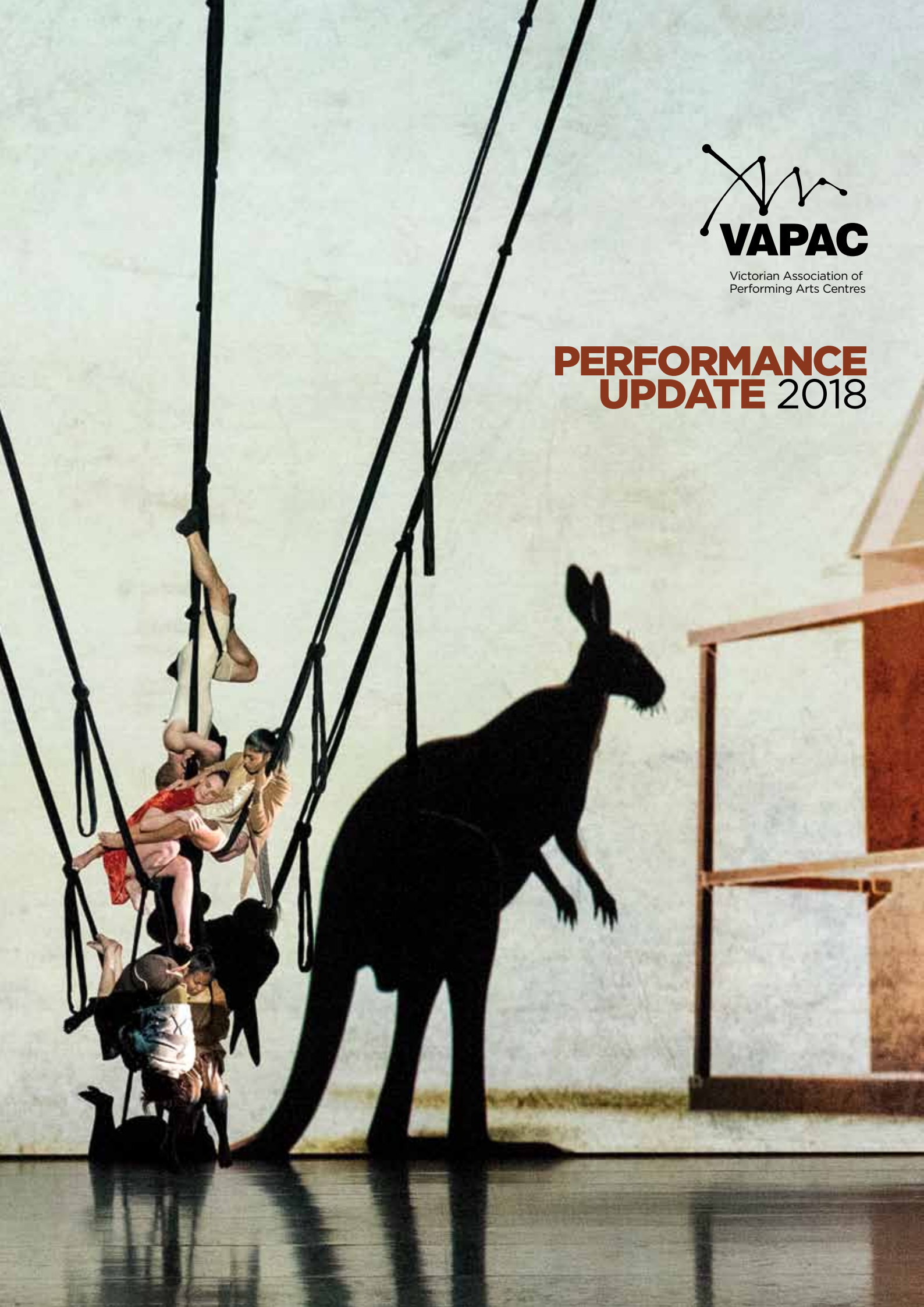


VAPAC

Victorian Association of
Performing Arts Centres

PERFORMANCE UPDATE 2018

EXECUTIVE COMMITTEE

ANDREW THOMSON
Chair VAPAC Executive
The Wedge, Sale

ROB ROBSON
Deputy Chair VAPAC Executive
West Gippsland Arts Centre

JENNY RYSSENBEEK
Executive Director, VAPAC

PENNY HARGRAVE
Treasurer
Wangaratta Performing Arts Centre

SHAYNE PRICE
VAPAC Secretary
Whitehorse Centre, Nunawading

JANICE HAYNES
The Forge Arts Hub and Theatre,
Bairnsdale

ROBYN BIRRELL
Arts Centre, Melbourne

KEN CAMERON
Riverlinks Venues, Shepparton

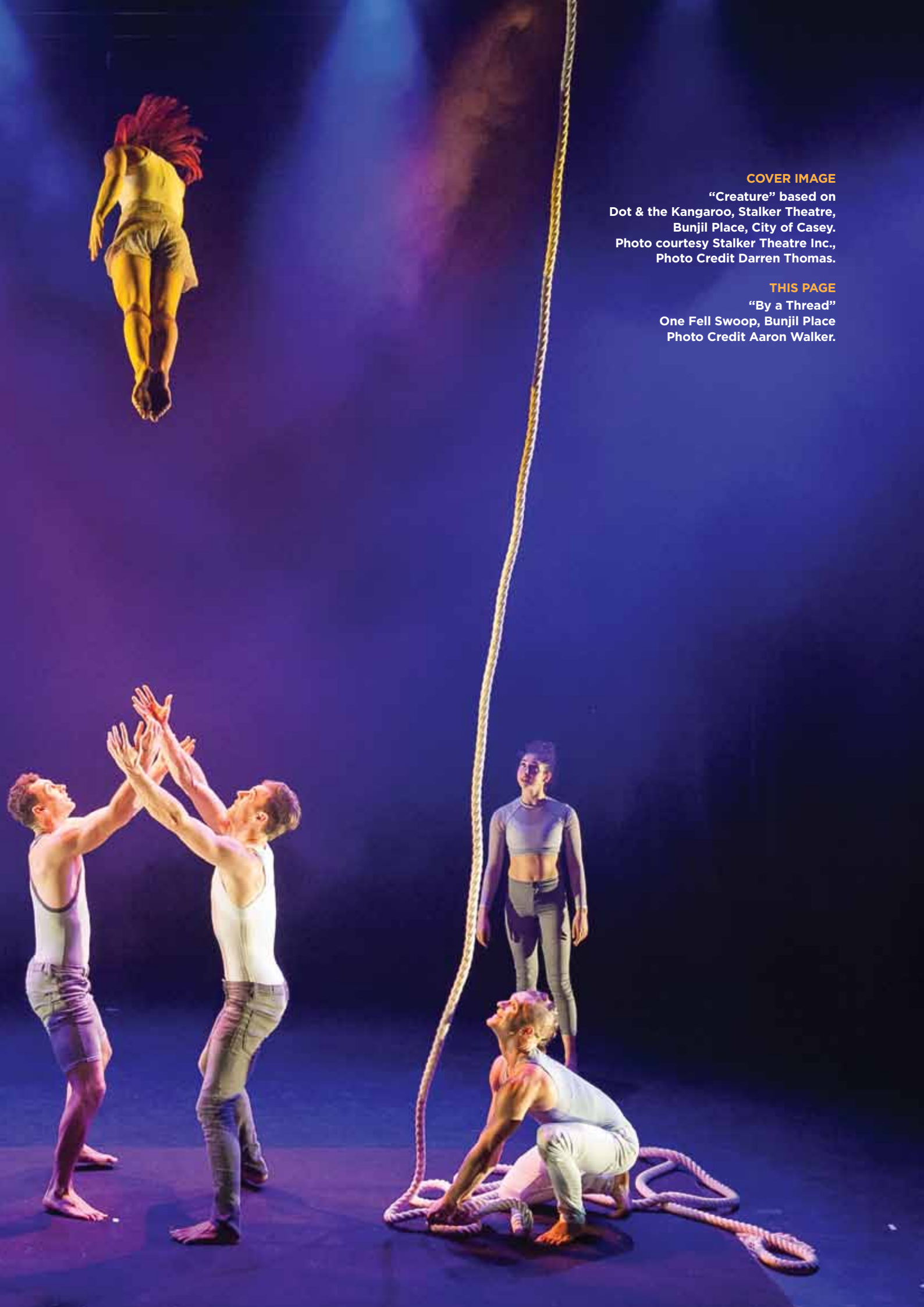
GREG DIAMANTIS
Head of Operations, MAPA
Clayton

ROBYN TILL
Director Arts & Culture
Macedon Ranges Shire

SHANA MIATKE
Venue Manager
Horsham Town Hall

TAMMY RYAN
Coordinator Arts Programming
& Development
Frankston Arts Centre

YVETTE MYHILL
Venue Manager
Swan Hill Town Hall and PAC



COVER IMAGE
"Creature" based on Dot & the Kangaroo, Stalker Theatre, Bunjil Place, City of Casey. Photo courtesy Stalker Theatre Inc., Photo Credit Darren Thomas.

THIS PAGE
"By a Thread" One Fell Swoop, Bunjil Place Photo Credit Aaron Walker.

Capital Theatre, Bendigo.

VAPAC CHAIR'S REPORT

When you consider that Advocacy, Support of the Touring System, Audience Development and Membership were the four recommended priorities to come out of the VAPAC 2018 Strategic Review in January last year, then it is fair to conclude that our organisation has had a good year, has held its direction and has achieved what it set out to achieve.

Showcase 2018 was a great success with 273 attendees and 63 shows presented resulting in 28 shows gaining enough interest to mount a tour. Out of the 28 producers with potential tours, only 18 were either able to coordinate their own tour or partner with an existing tour coordinator. To address this shortfall VAPAC was able to step in and secure the services of MILKE to mentor the producers prepared to coordinate their own tours. This is a great example of VAPAC acting to support the touring industry but also a reminder that there are some issues in the sector that need addressing.

Our members meetings held at the Bunjil Place and Kyneton Town Hall (thank you to those venues for accommodating us) continued to provide us with excellent professional development from the varied and challenging speakers as well as the ever-important opportunity to network with our colleagues. Thankyou to our Executive Director Jenny Ryssenbeek for continuing to deliver engaging and relevant programs for these meetings. It is from the discussions held at these meetings as well as on our online forums that VAPAC is able to monitor the trends and current needs of members and where possible provide support. In August VAPAC partnered with the Public Galleries Association of Victoria to facilitate a forum on cafes / food and beverage services in our centres. The forum examined a range of models from lease agreements through to social enterprise and both leading industry consultants and our own members presented their different experiences to the attendees. 30 representative of galleries and PACs from across the state attended. In December, in response to the fallout of SeatGeek ceasing operations in Asia Pacific, VAPAC engaged Ian English to facilitate a ticketing forum where venues could discuss and share their requirements and priorities to move forward with ticketing; 47 member representatives attended this forum.

One theme that followed us throughout the year was touring. As Creative Victoria took on the extremely daunting task of reviewing Touring and Engagement within our state, VAPAC and its members attended and contributed to forums and workshops, filled out surveys and partook in interviews, the Executive met face to face with consultants to provide further feedback, the Executive Director and Producer spent considerable time sharing their extensive knowledge of the touring landscape and the Executive Director also represented VAPAC on a working party consisting of representatives from Theatre Network Australia, Regional Arts Victoria, Creative Victoria and VAPAC. We look forward to receiving the results, recommendations and actions that come out of this review and working with Creative Victoria to continue to contribute to the development of touring and ultimately delivering our audiences a culturally enriching, entertaining and well patronised program of performing arts.

Arts Centre Melbourne and the Betty Amsden Participation Program brought Play Me, I'm Yours back to Melbourne's streets in 2018. Photo Credit Sarah Walker.

NUMBER OF THEATRE PERFORMANCES IN OUR VENUES

2018	2017	2016	2015
1,553	1,729	2,330	1,904

TOTAL INCOME THROUGH THE BOX OFFICE

2018
$106,110,115

2016
$95,999,507

2017
$92,131,420

2015
$95,994,905

In June we were made aware of the One Music Australia proposal, a joint initiative of APRA AMCOS and PPCA to refine how we pay for music licensing. We consulted with our members and with the Municipal Association of Victoria and presented our feedback. I am pleased that our joint efforts resulted in some positive amendments to the proposal that reflected several of the issues we raised.

2018 also saw VAPAC undertake a major review of our flagship publication "Oh You Beautiful Stage" resulting in the release of the fourth edition. This was the first review of this valuable resource in six years and the third review since we first developed it in 1997. A testament to the resolve our organisation to invest in best practice, Oh You Beautiful Stage is recognised as the leading benchmarking document in Australia for the development of performing arts centres and is currently attracting considerable international interest as well. We acknowledge the significant contribution to this update, by James Buick, Artefact Consulting; Virginia Ross, Williams Ross; Craig Gamble, Setting Line; and Mike Heine, Heine Jones; this team of professionals have enabled us to deliver the updated document to the standard that the sector expects of this key tool for our industry.

7.5 million people visited VAPAC venues to attend events in 2018, this represents an outstanding growth of 16% from 2017, especially when you consider two of our larger venues were closed for renovations for the majority of the year. This activity has created a milestone for VAPAC venues as it generated over $106 Million in revenue or an increase of 13% on the previous year, this is the first time we have collectively generated over $100 Million at the box office. It is clear from these figures that our audiences are developing and we are delivering programs that are well received, well done to all.

I would like to acknowledge the outstanding work of our Executive Director, Jenny Ryssenbeek and our Executive Producer, Gemma Robertson. Much of VAPAC's success is due to Jenny's commitment to our organisation and the time and expertise she puts into visiting venues and Councils, organising events and representing and advocating for VAPAC at every level. Gemma's skilled production and management of Showcase has seen our flagship event refine and improve each year, as shown by the diversity and number of successful tours on the road right now from previous showcases.

Thank you to our Executive for their valuable commitment and counsel this year and special thanks to Penny Hargrave for fulfilling the role of Treasurer during a very busy 2018 and to VAPAC Statesman and Deputy Chair Rob Robson for his ever-valuable sage advice and for his good cheer and friendship over the past 30 years.

Lastly thankyou to the people who make up the membership, to the Theatre Managers, the Technical Managers, the Box Office and Marketing Managers, and also to their line managers, the General Managers, the Directors, the Councillors, the CEOs, the Board Members and the Mayors. Thank you for understanding that the Performing Arts is integral to the wellbeing and the liveability of our communities. Thank you for having the passion to share the work of our creatives, the passion to entertain people, to move people, to make them laugh, and to make them think. Thank you for having PASSION for the Performing Arts.

ANDREW THOMSON
Chair VAPAC Executive
The Wedge, Sale

Circus Oz
Model Citizens
Theatre Royal, Hobart.

Victor Hu, pianist, Australian National Piano Awards Opening night, Riverlinks, Shepparton Photo Credit Liz Arcus.

EXECUTIVE DIRECTOR'S REPORT

BEST PRACTICE

During 2018 VAPAC delivered 2 two-day workshops which delivered professional development experiences for its membership. The first meeting for the year was held at Bunjil Place, the exciting new venue for the rapidly growing community in Narre Warren. The focus for the meeting, was "Maximising the opportunities with other stakeholders". We were delighted to have the meeting commence with a presentation by Sophie Galaise the CEO of MSO; she outlined their plans for building stronger relationships with the network and discussed the constraints and opportunities they were facing what impact they would have for future touring. This excellent presentation was followed by terrific updates from Daniel Henderson Director of Her Majesty's' Ballarat; Rob McLeod & Lisa Harvey from the Potato Shed, Drysdale, both of whom outlined the mechanisms they use to create a viable venue within a LGA context. Finally we had two great presentations from DR Jen Whelan on "Unconscious Bias in the workplace" and CDP describing the process they use to select shows to tour.

The second meeting for the year was at Kyneton Town Hall in the Macedon Ranges where the focus was on the issues of making your venue accessible and engaging with diverse multicultural communities when programming and marketing cultural events. The conversation was well started by the new CEO of Arts Access, Carolyn Bowditch, who really challenged the Managers to recognise the audience potential when working with people with disabilities; then Jodee Mundy outlined the process she uses to engage such audiences in her cultural practice of building shows as a performer. Shana Miatke from Horsham Town Hall delivered a case study of her work with her local indigenous community and the response she had received from both the elders and the local government. Finally Dr Fiona Swee Lin Price presented a half day workshop on understanding and acknowledging the challenges of working with and marketing to other cultural communities.

A key component of these meetings is the networking and information sharing by all the participants which allows for great learning experiences from both highly skilled and new members of our network.

VAPAC encourages members to attend national and interstate conferences and events and during 2018 we directly supported member representation from the following venues at these events:

- Angela Cole, Theatre North and Emma Van Swale, Portland Arts Centre to attend the National marketing Summit in Sydney.
- We also supported the Chair of Tech West, WA and the Chair of the Tech network in NSW to attend one of our Technical Managers Meetings in Warragul.

Showcase Victoria 2018 was delivered at the Darebin Arts and Entertainment Centre in Preston, Gemma Robertson, as Showcase Coordinator, with support from RAV delivered an exciting program of diverse works which, following the voting by the network for shows to tour, challenged the capacity of the state to support all the shows requiring Touring Coordination. Once again we were delighted to have the entertaining but experienced guidance of Christine Dunstan as MC. (See the specific report on Showcase Victoria 2018 for further outcome details).

Showcase Victoria 2019 was launched at a modified Touring Workshop hosted by VAPAC, Regional Arts Victoria at the Malthouse in November 2018. 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 Circuit West's Showcase in May, and also attended the PAC (Aust) conference and PAX in Karratha, WA.

Towards the end of 2018 the revised edition of our benchmarking publication "Oh You Beautiful Stage" review brief was launched with great response from the industry Australia wide.

We are most grateful to the small team who so capably updated and edited this important publication -James Buick, Artefact Consulting, Virginia Ross, Williams Ross Architects and Craig Gamble, Setting Line, theatre consultants, plus Mike Heine, Heine Jones, Graphic Designer.

During 2018, many of our members were challenged by significant changes to the Ticketing industry, with suppliers changing their support structure for the Australian marketplace. VAPAC took a leadership position and delivered two significant events for our members – firstly a full workshop with Ian English (previously from TicketServ, and Seat Geek) to understand key players in the marketplace for ticketing software and what the opportunities are for the future; this will be followed by an intensive Scoping Project to identify what the networks' needs are in early 2019. We hope this initiative will assist in supporting the network to identify the best ways forward in this challenging environment.

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

Our updated website and relatively new Discussion Board software continues to offer good opportunities for sharing, archiving and searching for useful operational and other information for the network as a whole.

VAPAC has spent a considerable part of 2018 actively contributing to the Creative Victoria Touring Review which commenced in April. Undertaken by Tandi Palmer Williams from Patternmakers in NSW and Peter Matthews, Victoria- this challenging project required considerable input from the sector, and from our organisation as a whole to address the ongoing issues facing the Touring Coordination delivery for our industry.

We continue to participate as a committee member of the Arts Industry Council of Victoria (AICV) work closely with Francesca Valmorbida, the Arts & Culture Policy Officer attached to MAV (Municipal Association Victoria).

During 2018 in partnership with PGAV (The Public Galleries Association of Victoria) we delivered a Café Forum – looking at the key strengths and options for incorporating such a facility into either a Gallery or Performing Arts space.

Opera Australia & the Community Choir, Horsham Town Hall.

Lip Service by John Misto. Presented by Strange Duck Productions at Southbank Theatre, The Lawler, Melbourne – July 2018. Set Design by Richard Roberts.

There is much similarity in the issues we face and it was very stimulating useful to hear presentations from both sides of the cultural industry, and see the opportunities and benefits which several of the key venues have experienced.

WE have maintained strong connections with Regional Arts Victoria (RAV) and Theatre Network Australia (TNA) particularly through the joint projects we are contributing to with Creative Victoria, and also through Showcase Victoria, which is delivered in partnership with RAV

VAPAC provided input into the Great Southern Coast Strategic Review in Warrnambool undertaken by that region in conjunction with Creative Victoria

We continue to benefit from information sharing with other state based associations in relation to areas of mutual interest and benefit, and look forward to moving into a more structured phase with the adoption of an MOU between all state PAC organisations and Performing Arts Connections (Australia).

During 2018 the network has continued to be under significant pressure from key stakeholders and funders to justify the investment in delivering programs, and to expand the community engagement components for the activities offered. Several new appointments have been made during 2018 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.

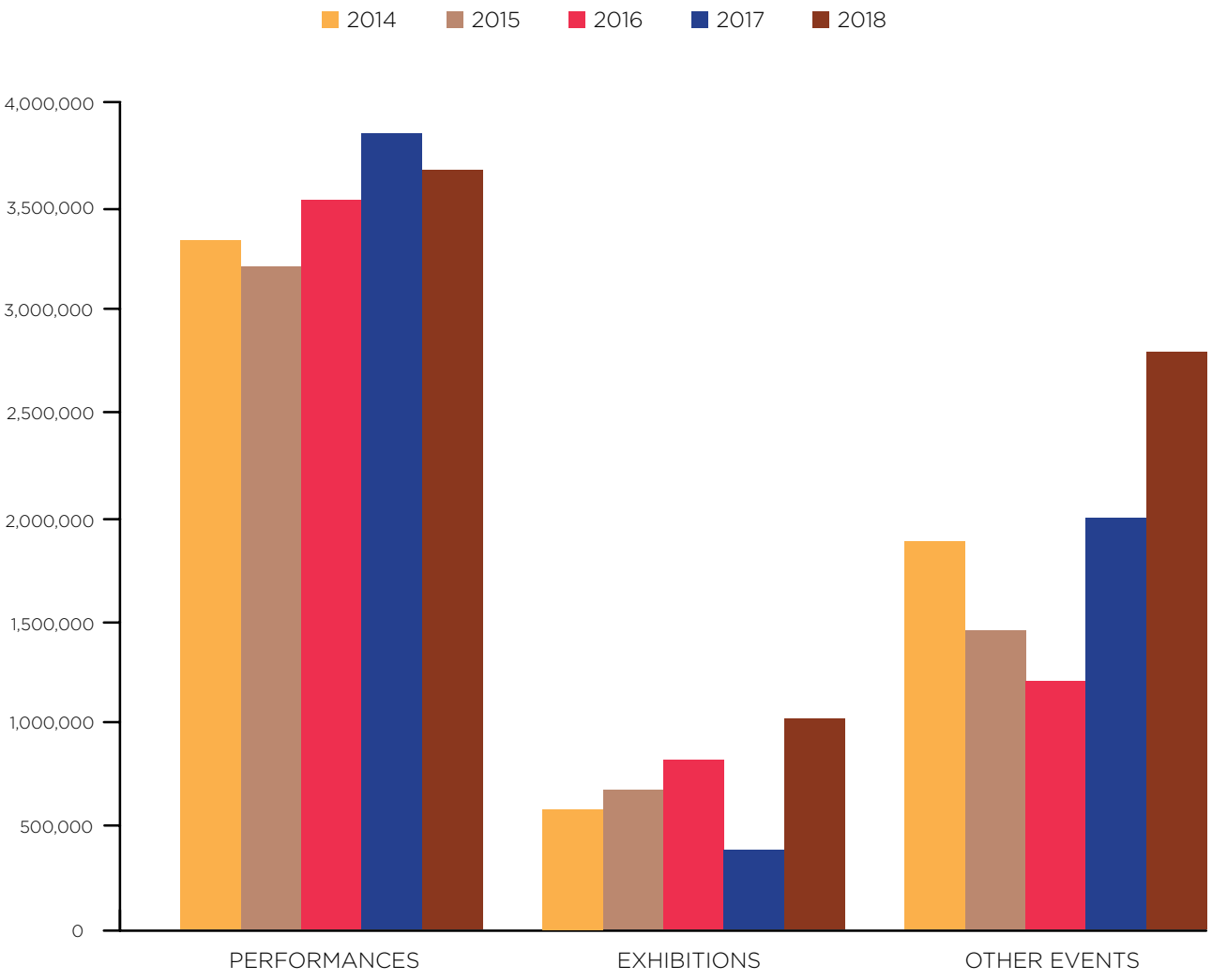
AUDIENCE DEVELOPMENT

Our meetings and professional development workshops have been well attended with most meetings generating registrations from over 70% of the membership. We welcomed two new members in 2018, as an Associate Member the Civic Theatre in Wagga Wagga and Associate Member Non Venue – Charcoal Blue consultants – we welcome their input to our network and look forward to collaboratively sharing our collective knowledge.

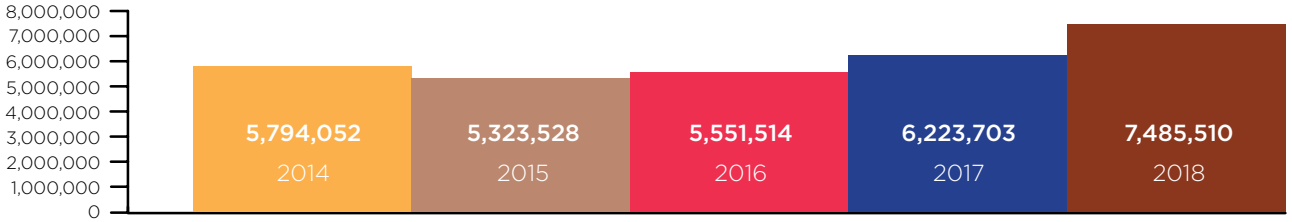
As always my sincere thanks go to the network of VAPAC members, I feel privileged to work with such committed and experienced individuals who are delivering wonderful outcomes for their communities. My thanks go to Gemma Robertson, who has not only added significantly to Showcase Victoria as its Coordinator, 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

Planning for the 2018 BOMNet meetings started with the decision to proceed with 3 single day meetings, with the understanding that the National Ticketing Conference would be returning. Unfortunately the Conference did not get off the ground as a standalone event, and was included in the Arts Marketing Summit.

The first meeting for 2018 was held at The National Theatre, St Kilda. The familiar theme of resale ticketing was discussed in depth, with amazing input from Kim Tran (LPA), Tom Kane & Jenny Peacock (both Arts Centre Melbourne). The topic has hit many of the venues, but thanks to guidance provided through these meetings, we are more prepared to deal with the issue when it comes up, and even take a proactive approach, putting systems in place and getting the message out to our patrons about only buying through authorised channels.

We also had the ever enthusiastic Richard Fitzgerald blow our minds with the Future of Ticketing presentation. Richard then came back to where we are now, so we can look at what we can put in place today to help us on the track to future-proofing our systems.

The June meeting in Kyneton for BOMNet was unfortunately cancelled due to a lack of member numbers to justify the meeting going ahead.

In the meantime, the box office community had been thrown into a tailspin, with the news that SeatGeek were withdrawing their product from the Asia Pacific market. Many venues were already using the system, and others were in the process of contracting them for their ticketing. It also highlighted the issue that the amount of different products available in the Australian market is limited, with some systems no longer able to cope with the modern expectations of flexibility required in ticketing.

Jordi Savall
Melbourne Recital Centre
Photo Credit Dan Aulsebrook.

Twilight, Mildura Arts Centre.

The issue that this has raised within the ticketing community was reflected in the October meeting at Karralyka, with our largest attendance since the 2017 Expo.

Our meeting at Karralyka started with our ticketing service providers running a 2hr user group session which is always popular. After these sessions there was time to contact other service providers present over morning tea, and many of our members were using this time 'shopping around' comparing ticketing systems.

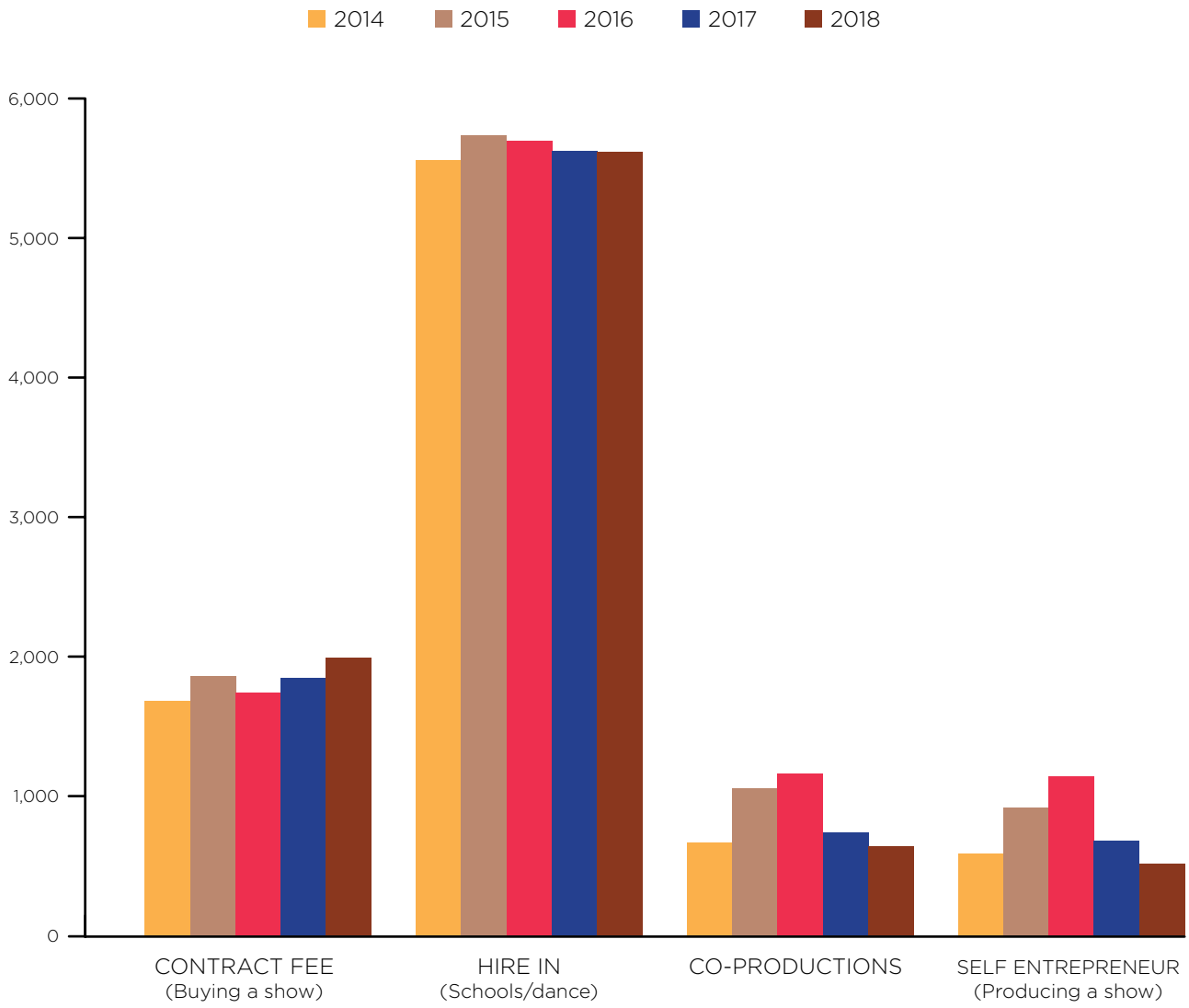
Merryn Carter attended to talk to us about how to choose the right ticketing system for your venue, emphasising that there is no 'one size fits all' when it comes to our individual needs. This was a very popular session which sparked a lot of discussion, with close to 75% of the room currently looking for a new ticketing system.

Ric Birkett from Aitken partners spoke to us about managing our databases under the new privacy laws. There was a lot to think about with Ric's talk, and some concerns around keeping patron data long term, as well as some shortcomings in the current technology of our ticketing systems in relation to keeping the transactional data but being able to delete the patron data.

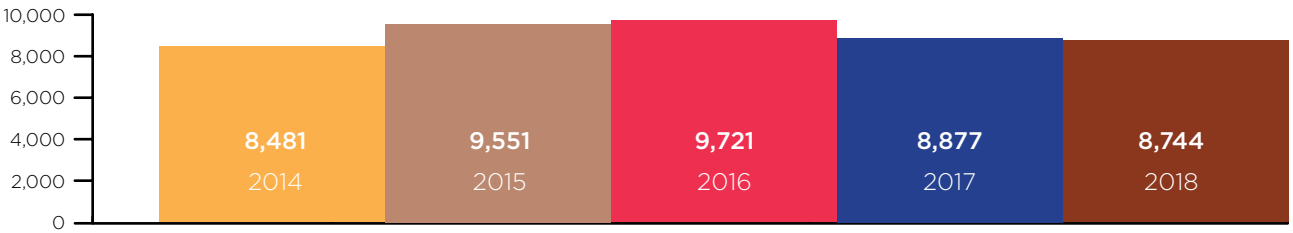
I would like to close by acknowledging the venues that host our meetings – without their support we would not be able to come together and support each other, share information, and learn about the endless possibilities in our industry. We appreciate all the members who attend and extend a sincere thank you for your willingness to share experiences and knowledge with the network. I would also like to thank VAPAC for its support. What we learn and achieve from BOMNet gatherings comes back to the venues in many ways, not just in the box office.

VANESSA DWYER
Chair of BOMNet
Customer Service Coordinator,
Albury Entertainment Centre

HOW PERFORMANCES ARE PRESENTED IN OUR VENUES



TOTAL NUMBER OF PERFORMANCES PRESENTED IN OUR VENUES



TECHNICAL MANAGER'S REPORT

What a very successful year for the Technical Managers Network! The first meeting which was held at Horsham Town Hall was very well attended, as was the tradeshow & meeting at Darebin Arts Centre, and the final meeting for the year out at the West Gippsland Arts Centre in Warragul.

The first meeting of 2018 at Horsham Arts Centre in late February, was attended be approximately 25 members. With the focus being on Multicultural Awareness. Dr Fiona Lee ran a very informative, interactive and detailed four hour training session on how to work with multicultural persons and better ways to communicate and present information to them. It was very informative and well received by attendees.

In addition we had presentations from CMI with Lee Stevens, and Christian from Fohn – Germany, joined us to present about Acoustic Beam Steering and how the technology is changing the way sound is presented in venues. Michele & Anthony from Jands attended the meeting to discuss Wireless Audio Systems (mics & IEM's) and using various tools to improve their operation and reliability in venues.

Chris Hayes and Murray Johnstone (from Arts Centre Melbourne) presented to the group about the 'Tech Connect' program that was awaiting funding by Creative Victoria and the State Government 'Tech Connect' is a program aimed at providing a Cert III in Entertainment to people living near regional arts hubs, in an attempt to encourage and retain new technical staff. The program runs for 12 weeks and is located at a combination of regional venues plus some sessions at Arts Centre Melbourne. The plan is to have two hubs per year (2 groups) with about 6 core people, with the option to open certain portions to larger groups (such as OH&S/White Card portions). Murray asked group to think about possible hubs. If funded, it was put forward that ideal locations would be:

Year 1: (Pilot Year – Now funded and running beautifully)

- Northern Vic: Shepparton
- Western Vic: Horsham

Year 2: Geelong or Warrnambool and & Warragul.

Chris Hayes and Clare Springett also presented to the group about the International Riggers code of practice and the AESRG. Which unfortunately is no longer being updated, but is a fantastic resource for the industry.

The June Meeting went exceptionally well. We had about 35 tech managers in attendance at the meeting, with some extra techs from a number of venues attending the Tradeshow. There were about 20 vendors that were part of the tradeshow, all displaying and demonstrating amazing equipment and new technology. As always Matt Schroeders did a fantastic job organising the tradeshow site and all of the vendors. Many thanks are due to Matt for going above and beyond for this event each year.

We had great presentations from Show Technology, Riedel, LSC, CMI & Jands.

We had some fantastic round table discussions and talked about the importance of getting as many attendees at the meetings as possible from as many venues as possible.

The October meeting in Warragul was brilliant, with almost 40 Tech managers in attendance. We had delegates from

Capital Theatre, Bendigo.

NSW and WA who were able to offer fantastic insight to how their networks operate. There was quite a few new faces in the room, and thanks to Jenny and VAPAC executive group for providing subsidies for those venues who usually can't attend for whatever reason. It was such a great turn out considering the time of year.

We had two different Theatre consultant groups in the room with us which allowed us to have an open discussion about the role of the theatre consultant and how they can help us be involved with renovations and upgrades.

The Sponsor Presentations were from David from CVP about projectors and display devices, Tony from Lexair talked about the best way to get media from the SM console to display, and SSE about all things safety in regards to rigging equipment.

What is very apparent from the 2018 meetings is that all of our venues suffer the same issues. From lack of staff, retaining staff, budget constraints, lack of training for casuals, venue upgrades, asset maintenance and Health and Safety. We have tried to make sure that we are discussing and finding solutions for these issues at each meeting. We also started allowing time for Wellbeing sessions at the meetings. During these sessions we open up the floor for the members to chat about any issues that may have arisen at their venues or outside of work that affected their mental health or that of their staff.

We created a safe space for people to pause, reflect and share their experiences and the response has been amazing! It's been a great addition to the meetings and huge indication about the importance of positive wellbeing within our industry.

We said goodbye Russell Proud and thank him for the amazing work he did for the Network over the years. We are in a pretty good position thanks to all of his efforts. It has been very interesting trying to fill those very big shoes.

TMN Trade Expo.

Many thanks to the TECH Managers Executive team for their guidance and to Matt Schroeders for his amazing insight into the network. And, as always, huge thanks to Jenny and the VAPAC executives for all of their hard work and support throughout the year. The meetings are such an important opportunity for all of the members to grow and develop as technicians and as people. Here's to 2019 being even bigger and better than 2018.

CLARE SPRINGETT
Supervising Technician
Darebin Arts Centre
Acting Chairperson
for the VAPAC TMN.

VAPAC TMN MINI TRADESHOW

In 2011 the VAPAC TMN representatives who attended NARPACA Technical Managers Conference at QPAC brought back an idea to run a Mini Tradeshow outside of the bigger ones (Entech and Integrate) for the VAPAC TMN as a part of the meeting to enable an open dialogue and close contact with suppliers of the industry.
The first ever event was held at Frankston Arts Centre and is returning there in 2019.

The tradeshow attracts top end companies and their representatives to show there wears in a more informal setting. Every year this has grown from approx. 8 sites to now being around the 22 sites. The revenue raised from these tradeshows goes back into the Technical Managers Network to help fund our major PD sessions. This has helped us from being able to spend $2,000 to up to $4,000 on training for the technical managers.

Running the tradeshow has boosted attendance to the meetings from what used to be around 22 to approximate 30. The added bonus of a tradeshow alongside our meeting adds a value that is noted from venue to venue. The event also has trade sponsorship. This sponsorship helps us cover costs of catering and gives the companies and attendees some time together to discuss "how to" subjects using the company's products as a guide.

MATTHEW SCHROEDERS
Mini Trade Show Coordiator

WEST GIPPSLAND ARTS CENTRE UPGRADE PROJECT 2016 -2018

Honour the Past. Serve the Present. Inspire the future

These three principles underpinned every stage of the recently completed upgrade project which has West Gippsland Arts Centre ready to continue to deliver services to the region for the next thirty years and beyond.

HONOUR THE PAST

West Gippsland Arts Centre was opened in 1982, around the same period as Geelong Performing Arts Centre and the Arts Centre Melbourne. Although the project was strongly driven by Warragul Shire locals at the time, the scale and ambition of the final design was well beyond what might have been expected to be needed to serve a town of (then) around 10,000 people. However, Premier Hamer's vision for provision of regional cultural facilities (to support regional development) saw his government provide very active support for development of a theatre whose stage and seating capabilities would be similar Geelong and the Playhouse, allowing for easy transfer of productions to regions east and west of Melbourne. It was a huge project for a 'small country town' and not without its opponents. In the end, budget pressures led to the elimination of the intended balcony seating but the stage size, full fly tower and orchestra pit were all retained and the venue grew in capability and reach over the next thirty years or so.

The current upgrade project commenced under former manager, Greg McGrath in 2007, with plans developed for expanded seating capacity, improved foyers and accessibility and upgraded amenities, alongside an integrated new Civic Offices.

These plans were put on hold, but revived in 2011 with a master planning exercise to consider the broader arts precinct. Stage one, redevelopment of West Gippsland Arts Centre, was supported by Council in 2014/15 and following tender for design services, Williams Ross Architects were engaged and detailed design continued into 2016, when funding support of $4m was confirmed by the Victorian State Government, alongside a capital budget commitment by Baw Baw Shire. The grant of $4m funding from the Commonwealth Government ensured work could begin in early 2017.

The architect's brief was to improve accessibility, open up the aspect of the venue, expand seating capacity from 490 to 750, and upgrade audience and back-stage amenities. Most importantly, the architect was to 'honour the original architectural form' of this iconic Warragul landmark.

SERVE THE PRESENT

With a near two year shut-down of the theatre in prospect, plans were put in place to provide some degree of continuity of programming for the audience. Local non-professional groups were offered technical support to enable them to present shows in alternative spaces, the important social engagement provided by the 'morning melodies' program was maintained by taking the monthly concerts into the shire's small towns and local halls (with a free bus service offered to help get people to these locations to join the local audience) and partnerships with VAPAC colleague venues enabled us to present some touring productions with our audience travelling to neighbouring towns.

We even hosted the touring production of Opera Australia's 'Madame Butterfly' in a local school's gym. We set up a ticketing office adjacent to Council's customer service centre, took up lodgings as a team in temporary digs alongside other teams, and some team members were deployed to roles in other departments of Council. All this occurred while we oversaw the build (as the 'client rep) and planned for the programme once we had reopened.

(....and managed the outcomes of delays to projected final completion and reopening, but that is another story.)

The site fences finally came down on the morning of November 1, 2018, and that evening we presented our first performance in the refurbished building: The Melbourne Symphony Orchestra. It was a remarkable effort from the perspective of the Operations, tech and FOH teams especially.

The official celebration of the redevelopment completion was held on Saturday 17 November 2018, with a community open day, forecourt entertainment, venue tours and an evening performance by the Gippsland Symphony.

INSPIRE THE FUTURE

Baw Baw Shire is a rapidly growing municipality, which will near double its population in the next ten years or so. With that will come a change in demographics and an increase in cultural diversity. The upgrade project has changed the physical state and dimensions of the venue, but that alone will not address the future needs and demands of our audience.

A new programming policy aims to broaden the audience. As with many colleague venues, the typical audience for WGAC is currently '50 plus' GEDI (Greying, Educated, Discriminating Individuals). We clearly need to better engage younger members of our community, especially the increased number of young families with children.

Diversification of programming, including initiatives to activate the new forecourt area, 'live streaming' of music events and connecting with Council's Youth Services and Freeza projects will assist with this.

The expansion of capacity will enable 'larger shows' to be presented, including more commercial productions which adds to the financial sustainability of the venue and offers greater capacity to take 'artistic risks' in programming.

We will also provide a range of training opportunities, ranging from the usual 'work experience' and VCAL openings through to tertiary student placements. We plan to host workshops and master classes for local creatives and we look forward to working with the Arts Centre Melbourne in their regional training initiatives with the VAPAC TMN team.

Finally, in our brief to 'inspire the future', we are looking forward to working with companies and individuals (both professional and non-professional) to develop and produce works 'in house'.

West Gippsland Arts Centre has grown as the region has developed (and has in many ways contributed to that growth, as an attraction which influences people's decisions about where they locate or relocate their lives, homes and businesses).

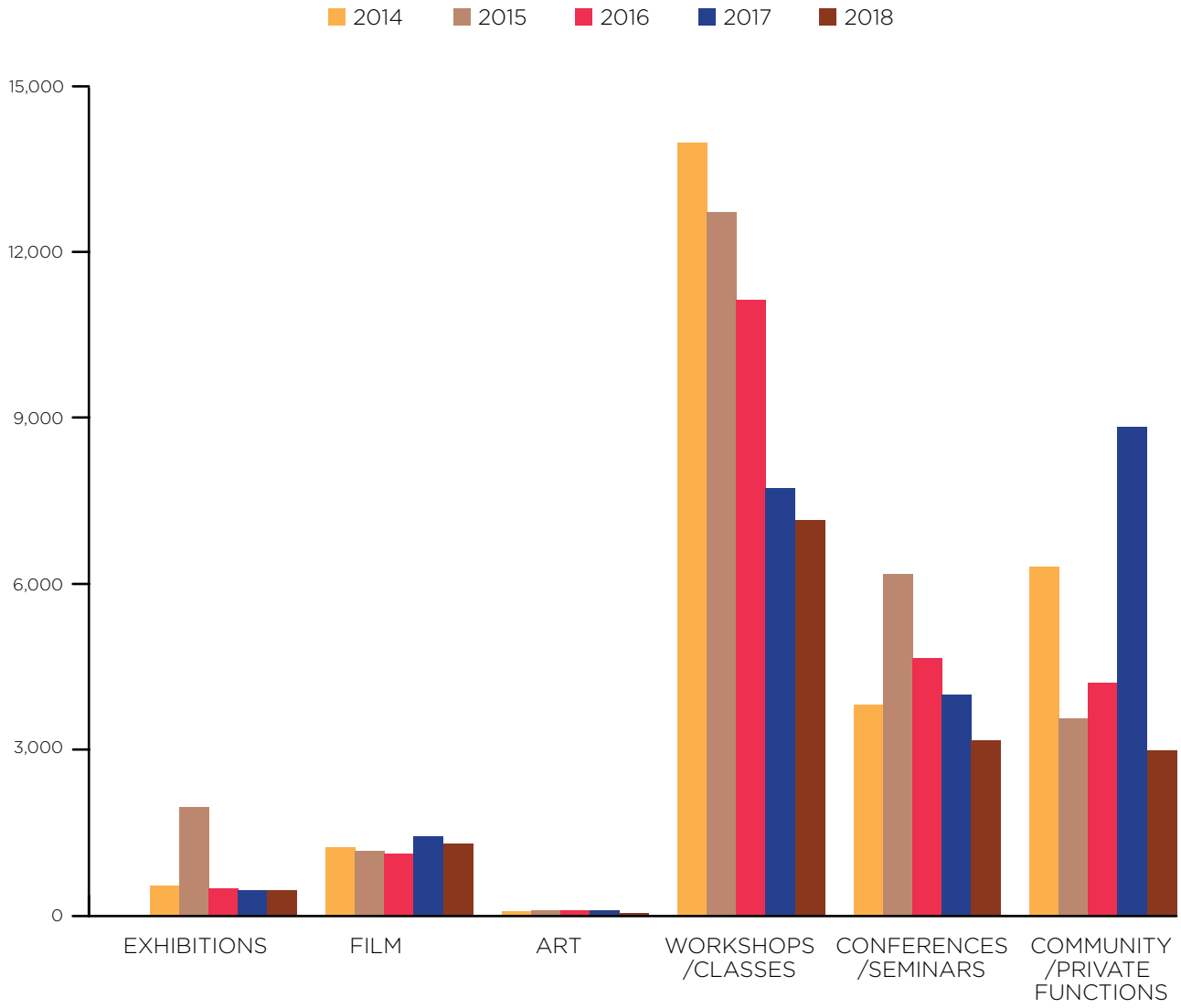
This redevelopment builds on the work done by many since its opening and the investment is a strong reflection of the confidence and enthusiasm of the community and the Baw Baw Shire Council for delivery of high quality arts and cultural services as core purposes.

The final product enhances the original architecture, improves the experience of audiences, attracts great performances into the regions and offers locals a place to see, to share, to learn and to create that will continue to inspire the community as the region develops.

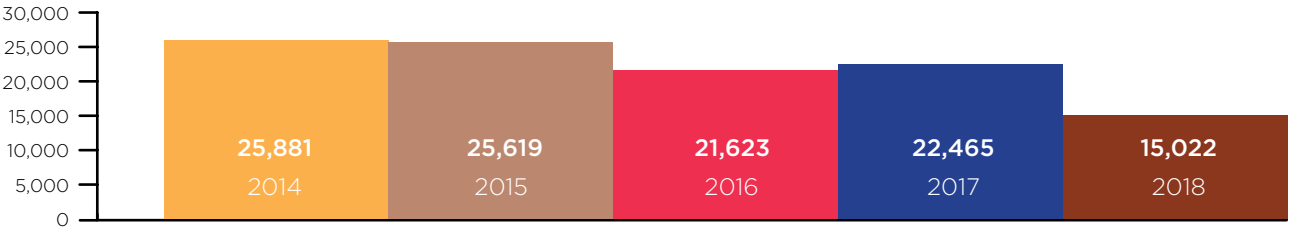
ROB ROBSON
Manager Arts Culture & Events
West Gippsland Arts Centre

Live at Spectrum.
Photo Credit Lauren Murphy Photography.

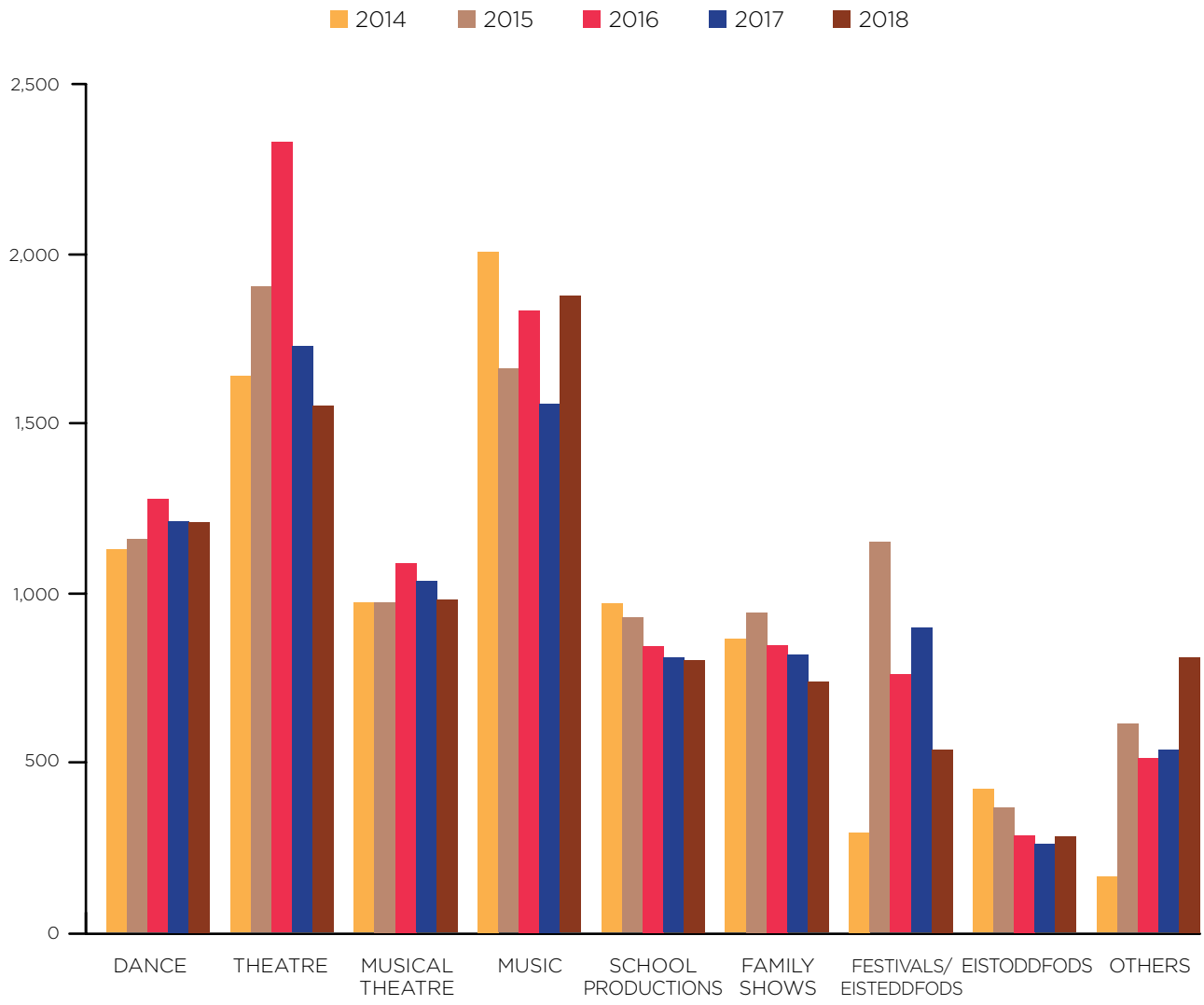
OTHER EVENTS IN OUR VENUES



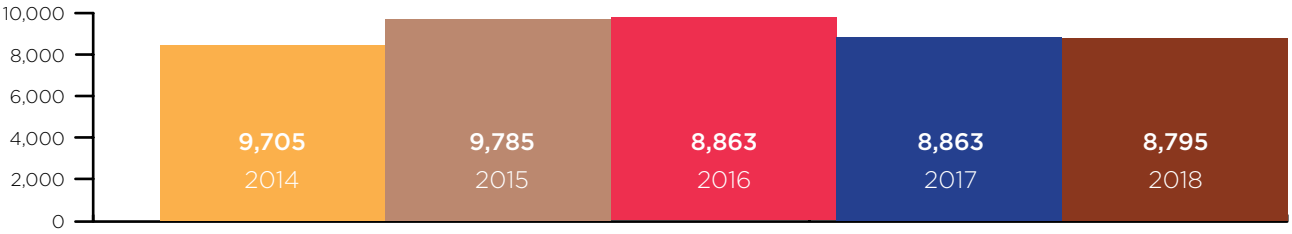
TOTAL NUMBER OF OTHER EVENTS IN OUR VENUES



TYPES OF THEATRE PERFORMANCES IN OUR VENUES



TOTAL NUMBER OF THEATRE PERFORMANCES IN OUR VENUES



2018 SHOWCASE VICTORIA IMPACT REPORT

VAPAC REGIONAL ARTS VICTORIA CREATIVE VICTORIA

Held on April 17 & 18 at the Darebin Arts Centre, Showcase Victoria 2018 was presented by the Victorian Association of Performing Arts Centres (VAPAC) and Regional Arts Victoria (RAV) with support from Creative Victoria.

This Impact Report draws its data from the Showcase Victoria Event Survey and is divided into the following sections –

1. Application process
2. Selection process
3. Event attendance & economic impact
4. What worked; what could be improved
5. Outcomes & observations
6. Appendix of survey results and attendee comments

1. APPLICATION PROCESS

Applications to be part of the 2018 program opened on November 1, 2017 and closed on December 4. This timeframe was half as long as in previous years in order to accommodate the April event date and to allow four weeks for the Selection Panel to deliberate. The shortened timeframe made no significant impact on the number of applications received and as in previous years 85% of applications were submitted on the closing date.

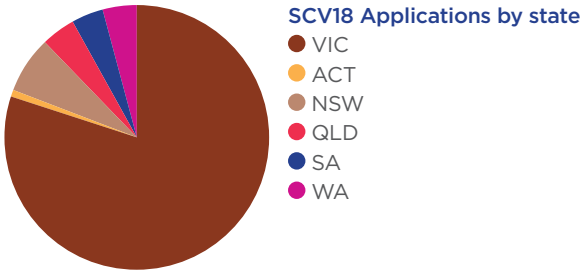
A total of **134** applications were received, broken down as follows-

State	Number of Applications
VIC	104
ACT	1
NSW	9
QLD	6
SA	5
WA	5

Genre	Number of Applications
Cabaret	7
Comedy	11
Children/Family	29
Circus & Physical Theatre	13
Dance	10
Drama	28
Live Music	21
Music Theatre	7
Other	8

Key observation

85% of the applications had not been submitted to any other Australian performing arts marketplaces at the time of application.



2. SELECTION PROCESS

Thirteen industry representatives comprised of managers from a range of VAPAC venues, community presenters and tour coordinators made up the Selection Panel.

The 2018 Showcase Victoria Selection Panel was made up of the following members –

- Tony Smith, Boroondara Arts
- Tammy Ryan, Frankston Arts Centre
- Shana Miatke, Horsham Rural City Council
- Daniel Henderson, Her Majesty's, Ballarat
- Mik Frawley, Lighthouse Theatre, Warrnambool
- Samantha Butterworth, Northcote Town Hall
- Emma Jones, King Valley Arts

Showcase Victoria, Darebin Arts Centre
Photo Credit Lee Sandwith.

" The Whales Tale " Born in a Taxi
Photo Credit Lee Sandwith.

- Selene Bateman, Auspicious Arts Projects
- Beau McCafferty, City of Darebin
- Jenny Ryssenbeek, Victorian Association of Performing Arts Centres
- Dale Packard, Regional Arts Victoria
- Rosie Dwyer, Regional Arts Victoria
- Bindi Green, Regional Arts Victoria

Panel members were asked to assess the applications against the following criteria –

SELECTION GUIDELINES AND SCORING SYSTEM

Showcase Victoria remains a marketplace with extraordinary outcomes for venues/presenters and touring artists/producers. While all manner of connections can be made to fulfil programming and touring ambitions, successful applicants should have a very high chance of attaining real outcomes. The projects outlined in the application should be assessed with reference to the following guidelines -

Artistic Quality and Innovation /5

- Is the work of high artistic calibre?
- Is the work particularly innovative in terms of form, content or genre?
- Does the application involve a new Australian work?

Viability /5

- Does the application include a complete and relevant technical plan or does the panel feel the applicant has the capacity to develop one?
- Does the panel feel the project budget would be appropriate and is in accordance with standard conditions?

Diversity and Accessibility /5

- Does the application involve artists / arts professionals, and / or appeal to audiences, from culturally diverse backgrounds?
- Does the application involve artists / arts professionals, and / or contribute to the development of audiences, who are who are of mixed abilities?

Audience Appeal and Community Engagement /5

- Does the application include a complete and relevant marketing plan & materials or does the panel feel the applicant has the capacity to develop one?
- Has the application clearly identified relevant audiences and target markets?
- Does the application contribute to the development of new and / or existing audiences?

This scoring system, introduced for the first time had three main functions –

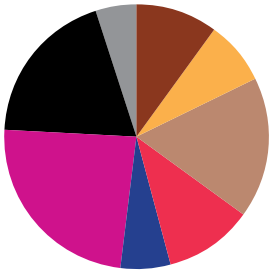
1. To help panel members compare applications more transparently
2. To facilitate focussed discussion at the Selection Panel Meeting
3. To enable the Showcase Victoria Coordinator to provide customised feedback to unsuccessful applicants

After a day of deliberations, the panel selected **63** works for the program broken down into the following sessions –

- 21 Excerpts (live performances of 12 minutes duration)
- 18 Pitches (live presentations of 8 minutes duration)
- 22 Expo stallholders
- 2 Installations

Genre	Successful Applicants #
Comedy	6
Cabaret/Music Theatre	5
Children/Family	11
Circus & Physical Theatre	7
Dance	4
Drama	15
Live Music	12
Puppetry	3

State	Successful Applicants #
NSW	7
QLD	6
SA	2
VIC	44
WA	4



SCV18 Successful applications by state

- Comedy
- Cabaret/music theatre
- Children/Family
- Circus & Physical Theatre
- Dance
- Drama
- Live Music
- Puppetry

3. EVENT ATTENDANCE & ECONOMIC IMPACT

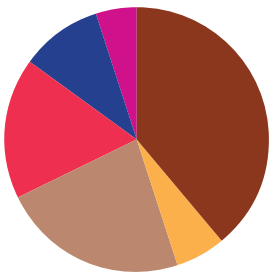
Total Attendees: **273**

31 attendees (14 community presenters & 17 regional producers) received complimentary registration through the Go Pitch Regional Support Fund, supported by Creative Victoria.

2% or **6 attendees** (all producers) identify as Aboriginal or Torres Strait Islanders.

The following tables provide further breakdowns of attendee demographics:

SCV18 Attendees by Registration Type	
Venue/programmers	107
Funded producers	17
Non-funded producers	61
Observers/industry members	46
RAV members/community presenters	28
Staff & Stakeholders	14
TOTAL	**273**



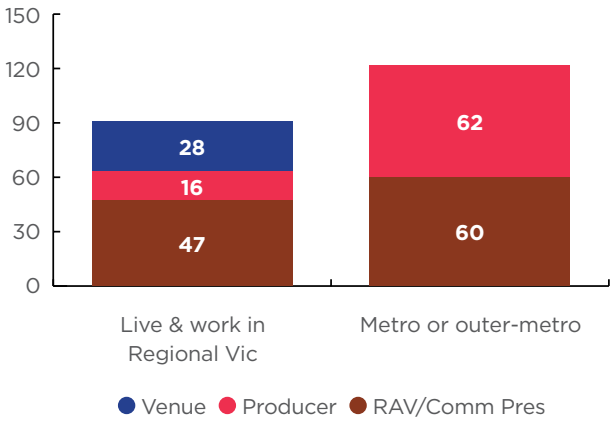
SCV18 Attendees by Registration Type

- Venue/programmers
- Funded producers
- Non-funded producers
- Observers/industry members
- RAV members/ community presenters
- Staff & Stakeholders

SCV18 Attendees by State	
VIC	242
ACT	3
NSW	3
QLD	8
SA	5
TAS	2
WA	5
NZ	1

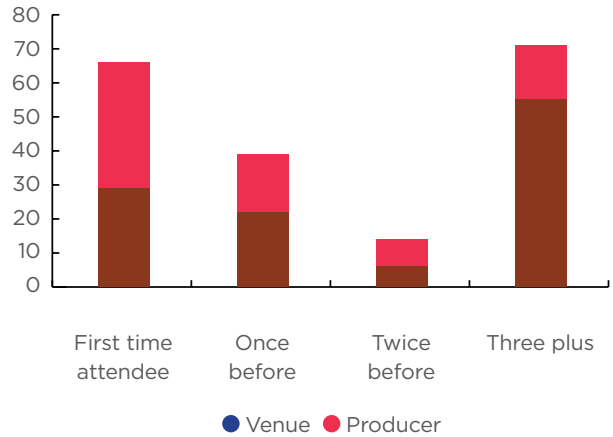
SCV18 Regional Attendance	Venue	Producer	RAV/Community Presenters
Live & work in Regional Vic	47	16	28
Metro or outer-metro	60	62	0

SCV18 Regional Attendance



SCV18 Prior Attendance	Venue	Producer
First time attendee	29	37
Once before	22	17
Twice before	6	8
Three plus	55	16

SCV18 Prior Attendance



"Chores" Cluster Arts
Photo Credit Lee Sandwith.

OBSERVATIONS

The Re-introduction of an Event App and Online Production Profiles

This year in an effort to streamline delivery of program information and to reduce paper usage and printing costs Showcase Victoria invested in an event app by Crowd Compass. Careful research and comparison was carried out in advance of the app purchase, and although the build itself took considerably longer than anticipated, the outcome was well received.

- 92% of attendees downloaded the app
- 85% found it easy to install and user-friendly
- Only 7 % of app users felt it did not add value to their experience
- The schedule, note-taking capacity & attendee list was deemed most valuable

"This is the 8th Showcase I've attended and this app is the best one ever. Fantastic addition."

"I was able to use it during the sessions & not have all the paper copies to deal with"

"Great to read the synopsis before each performance"

"I totally loved it and engaged with all of the functionality of the app. I wished others did too"

SPEED DATING

In response to feedback from the 2017 post-event survey which indicated that attendees would value structured networking opportunities, a speed-dating event was held on the beginning of day two. 24 venues/programmers ("the dates") and 46 artists/producers registered in advance and spent 1.5 hours on a series of 5-minute "dates". Feedback was overwhelmingly positive –

"The speed dating was by far the most useful element for me."

"The Speed dating was great. There should be more of this type of 1 on 1 networking. It's hard to approach people individually whilst they are eating lunch or having morning tea. The speed dating means that you can directly pitch to venues and get a better understanding of organisations that are out there to support you."

GENERAL ORGANISATION

Excellent feedback was received in regards to the overall organisation and delivery of the event which can be attributed both to the experience of the events team, and the professionalism of venue staff at the Darebin Arts Centre.

"This Showcase Victoria was the best ever, well done to all concerned. The pitches were informative, the MC brought out more information from the artists, the technical production was seamless, timing was adhered to, and the new speed dating initiative was excellent. Pairing the expo with the 6pm drinks worked beautifully, broke the ice and made for comfortable and useful conversations. Due to the targeted attendee list I was able to conduct a large number of business conversations at every tea break, and get a lot of work done quickly!! I have been to many Showcases and this was the best format and delivery yet."

"It was an incredible opportunity as self-produced artists to be in the room with the state's venues and producers, to present our work to them directly, to then be able to meet and talk with them directly, and form relationships face to face with the aim of developing tours of our work. Without Showcase Victoria this process would have been incredibly challenging, probably mostly over email without a proper personal connection, and not as effective as the Showcase platform. Being able to present at Showcase was essential to us taking our work to a new level of touring and sustainability."

GEMMA ROBERTSON
Showcase Victoria Coordinator
and Executive Producer

Speed Dating Showcase Victoria 2018
Photo Credit Lee Sandwith.

Tasmania Performs presentsZEB
A Gendery Odyssey
Theatre Royal, Hobart
Photo credit Amy Brown.

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 2018

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 2018.

COMMITTEE MEMBERS

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

Andrew Thomson	Penny Hargrave	Greg Diamantis	Robyn Till
Rob Robson	Shayne Price	Shana Miatke	Tammy Ryan
Jenny Ryssenbeek (Executive Director)	Janice Haynes	Ken Cameron	Yvette Myhill

PRINCIPAL ACTIVITIES

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

SIGNIFICANT CHANGES

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

OPERATING RESULT

The loss amounted to $2,874 (2017: the profit was $8,719).

The Association's cash flows from operating activities for the year were impacted by the Committee's decision not to invoice members their 2019 membership fees in advance of year-end.

Other than the matters described above, it is the opinion of the Committee that the results of the Association's operations during the year were not substantially affected by any other item, transaction or event of a material and unusual nature.

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 2018 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 *Australian Charities and Not-for-Profits Commission 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:

ANDREW THOMSON (CHAIR)

PENNY HARGRAVE (TREASURER)

Dated this 14th day of February 2019

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

AUDITOR'S INDEPENDENCE DECLARATION

To The Victorian Association of Performing Arts Centres Inc.,

In accordance with the requirements of section 60-40 of the *Australian Charities and Not-for-Profits Commission Act 2012*, as lead auditor for the audit of The Victorian Association of Performing Arts Centres Inc. for the year ended 31 December 2018, we declare that, to the best of our knowledge and belief, there have been:

i) No contraventions of the auditor independence requirements of the *Australian Charities and Not-for-Profits Commission Act 2012* in relation to the audit, and;

ii) No contraventions of any applicable code of professional conduct in relation to the audit.

Dated at Frankston on the 18th day of February 2019

SHEPARD WEBSTER & O'NEILL AUDIT PTY LTD

Certified Practising Accountant
Authorised Audit Company No 415478
31 Beach Street Frankston 3199, PO Box 309 Frankston Victoria 3199
Telephone (03) 9781 2633 – Fax (03) 9781 3073
Email – szepfalusy@shepard.com.au

DAVID A SZEPFALUSY
DIRECTOR

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 2018

	Notes	2018	2017
		$	$
CONTINUING OPERATIONS			
Revenue	**2**	287,764	293,777
Less: Expenses	**3**	(290,638)	(285,058)
NET PROFIT / (LOSS) FROM CONTINUING OPERATIONS		(2,874)	8,719
OTHER COMPREHENSIVE INCOME			
Items that may be reclassified subsequently to profit or loss		-	-
Items that will not be reclassified subsequently to profit or loss		-	-
TOTAL COMPREHENSIVE INCOME		(2,874)	8,719

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 2018

	Notes	2018 $	2017 $
CURRENT ASSETS			
Cash and Cash Equivalents	**4**	38,454	93,817
Westpac Term Deposit		75,434	84,842
Trade and Other Receivables	**5**	26,116	32,802
TOTAL CURRENT ASSETS		140,004	211,461
TOTAL ASSETS		140,004	211,461
CURRENT LIABILITIES			
Trade and Other Payables	**6**	2,921	13,650
Income in Advance	**7**	40,000	97,854
TOTAL CURRENT LIABILITIES		42,921	111,504
TOTAL LIABILITIES		42,921	111,504
NET ASSETS		97,083	99,957
EQUITY			
Retained Earnings		97,083	99,957
EQUITY		97,083	99,957

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 2018

	Notes	2018	2017
		$	$
EQUITY			
Retained Earnings			
Balance at the Beginning of the Financial Year		99,957	91,238
Net Profit / (Loss) from Continuing Operations		(2,874)	8,719
Other Comprehensive Income		-	-
Balance at the End of the Financial Year		97,083	99,957

The accompanying notes form part of these financial statement

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 2018

	Notes	2018	2017
		$	$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from members, funding agencies and other sources		291,763	320,800
Payments to suppliers		(359,221)	(313,218)
Interest received		2,687	1,007
Net cash provided by/(used in) operating activities		(64,771)	8,589
Net increase/(decrease) in cash held		(64,771)	8,589
Cash at the beginning of the year		178,659	170,070
Cash at the end of the year		113,888	178,659
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		38,454	93,817
Westpac Term Deposit		75,434	84,842
		113,888	178,659
Reconciliation of Cash Flows from Operations with Operating Profit / (Loss)			
Net Profit / (Loss) from Continuing Operations		(2,874)	8,719
Changes in assets and liabilities:			
(Increase)/Decrease in Trade and Other Receivables		6,686	28,030
Increase/(Decrease) in Trade and Other Payables		(10,729)	1,586
Increase/(Decrease) in Income in Advance		(57,854)	(29,746)
		(64,771)	8,589

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 2018

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 *Australian Charities and Not-for-Profits Commission 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 *Australian Charities and Not-for-Profits Commission 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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

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.

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 2018

	2018 $	2017 $
NOTE 2: REVENUE		
Grants - Creative Victoria	60,000	60,000
Grants - Showcase - Creative Victoria	40,000	40,000
Interest Received	2,687	1,007
Membership Fees	57,982	58,950
Cost Recovery: Members Meetings	15,430	10,235
Cost Recovery: Social Media	906	-
Cost Recovery: Showcase	61,839	57,026
Cost Recovery: TMN Meetings	8,455	8,472
Cost Recovery: BoMnet Meetings	8,728	1,715
Cost Recovery: TMN Expo	15,529	14,627
Cost Recovery: TMN Sponsorship	3,177	4,667
Cost Recovery: Ticket Expo	-	23,941
Cost Recovery: Touring Workshop	800	5,266
Cost Recovery: Marketing Project	-	1,818
Cost Recovery: Marketing Workshop	-	2,803
Cost Recovery: Cafe Forum	538	-
Cost Recovery: PAC Travel Conf	530	-
Ticketing Forum Recoupment	1,698	-
AICV Mem Cont Collected	2,348	-
Sales & Other Income	7,117	3,250
TOTAL REVENUE	287,764	293,777
NOTE 3: EXPENSES		
Sector Development		
Tool Kit Review	-	2,385
Website Resource Update	1,500	-
Meetings		
Member Meetings	15,799	10,498
TMN Meetings	9,373	10,833
BOMnet Meetings	6,526	1,906
Events		
Touring Workshop	944	6,385
Film Ticketing Forum	5,640	-
TMN Tech Expo	4,304	6,530
AICV Expense	1,650	-
BOMnet Ticketing Expo	-	11,430
ED Cluster & Member Development Support	10,924	9,823
Showcase Victoria	96,217	86,936
Professional Development		
TMN Interstate Meetings	3,606	2,504
Members Attend APACA	2,551	3,500
Marketing Project	-	3,874
BOMnet Interstate Meetings	2,000	-

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 2018

	2018 $	2017 $
NOTE 3: EXPENSES (CONTINUED)		
Leadership & Partnership		
Benchmarking		
Review OYBS	13,000	12,000
Research Project	4,080	4,627
Advocacy		
ED Attend National Events/Conference	4,071	3,435
Website Update & Maintenance	1,536	2,262
Annual Performance Update	4,330	4,255
ED Meet with Stakeholders	7,172	8,565
Marketing Workshop	-	2,392
Cafe Forum	410	-
Governance & Management		
ED Salary	66,336	65,040
Project Coordinator	9,560	8,891
Bookkeeper	3,747	4,252
Auditor	2,400	2,300
Insurance	1,484	1,464
Administration	6,298	6,823
Strategic Review	606	-
Subcontractor Superannuation	3,990	-
Exec C'ttee Mtgs & Teleconference	584	2,148
TOTAL EXPENSES	290,638	285,058
NOTE 4: CASH AND CASH EQUIVALENTS		
Westpac Cheque Account	38,402	93,765
Westpac Cash Reserve Account	52	52
	38,454	93,817
NOTE 5: TRADE AND OTHER RECEIVABLES		
Trade Receivables	2,906	15,680
Prepayments - Showcase 2018	-	17,122
Prepayments - Showcase 2019	23,210	-
	26,116	32,802
NOTE 6: TRADE AND OTHER PAYABLES		
Trade Creditors	2,473	2,928
ATO - BAS (GST Payable)	448	10,722
	2,921	13,650
NOTE 7: INCOME IN ADVANCE		
Grants - Creative Victoria - Showcase 2018	-	40,000
Grants - Creative Victoria - Showcase 2019	40,000	-
Membership Fees - 2018	-	57,854
	40,000	97,854

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

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 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 2018, 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 2018 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 *Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013*.

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 *Australian Charities and Not-for-profits Commission Act 2012* and 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 *Australian Charities and Not-for-Profits Commission 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 2018, 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 *Australian Charities and Not-for-Profits Commission 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.

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.

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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

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 22nd day of February 2019

SHEPARD WEBSTER & O'NEILL AUDIT PTY LTD

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DAVID A SZEPFALUSY
DIRECTOR

MEMBER LOCATIONS

2018 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
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
Bunjil Place	Narre Warren	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
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
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
Burnie Arts & Function Centre	Burnie	TAS
Maribyrnong City Council	Maribyrnong	VIC
Meat Market	North Melbourne	VIC
Bowery Theatre at St Albans Community Centre	St Albans	VIC
Civic Theatre	Wagga Wagga	VIC
Associate Members - non venue		
Marshall Day Entertech	Collingwood	VIC
Charcoal Blue	Fitzroy	VIC
Schuler Shook	Richmond	VIC
Reciprocal Members		
PAC (Aust)		

“Kaki King” Melbourne Recital Centre
Photo Credit Dan Aulsebrook.

VAPAC

Victorian Association of
Performing Arts Centres

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VAPAC acknowledges the ongoing support from Creative Victoria

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"The Beginning of Nature" Australian Dance Theatre bump in - Theatre Royal Hobart.