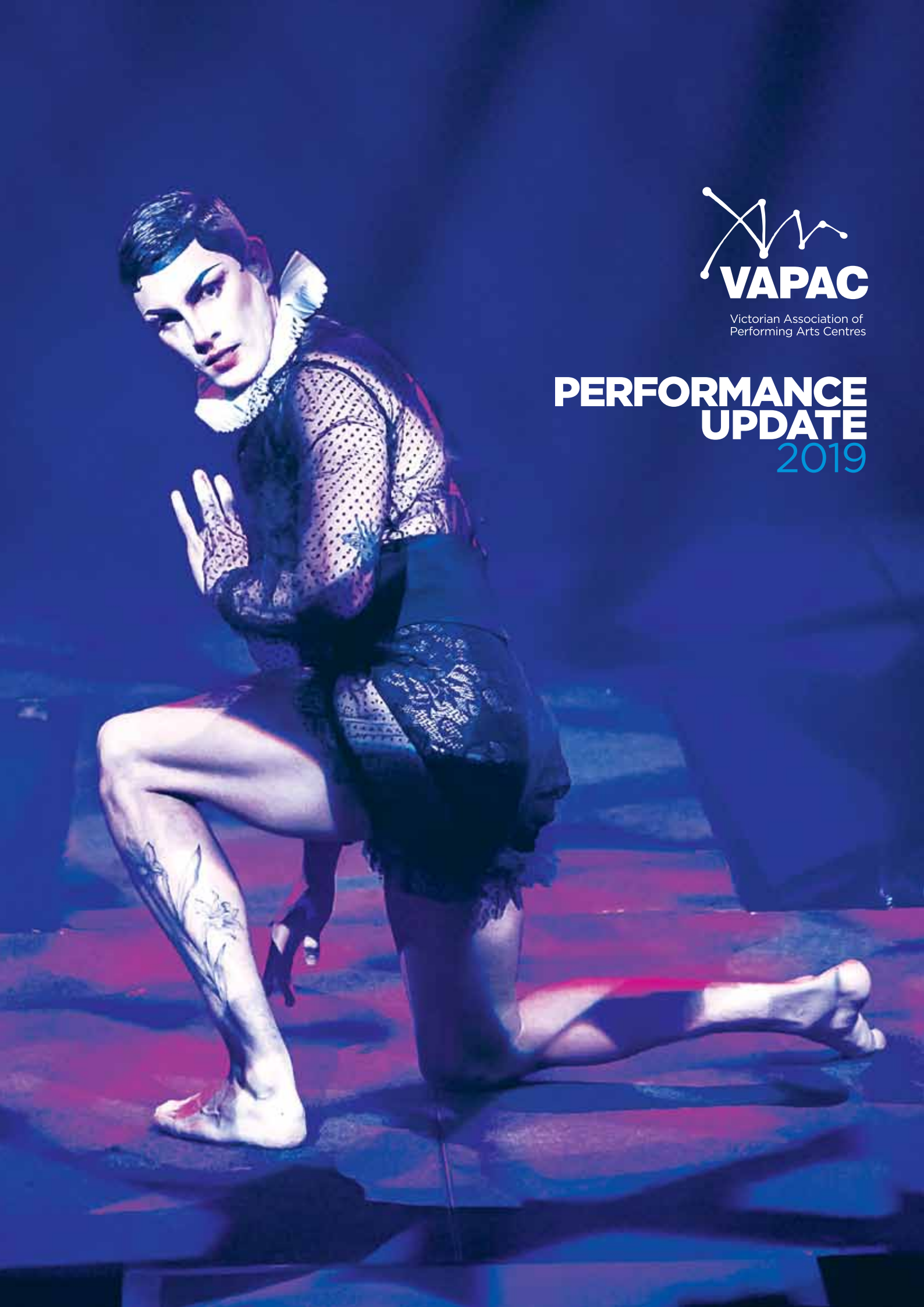


VAPAC

Victorian Association of
Performing Arts Centres

PERFORMANCE UPDATE 2019

EXECUTIVE COMMITTEE

ROB ROBSON
Chair VAPAC Executive
Manager Arts Culture and Events
West Gippsland Arts Centre

JENNY RYSSENBEEK
Executive Director, VAPAC

TAMMY RYAN
Deputy Chair
Head of Programming
Frankston Arts Centre

PENNY HARGRAVE
Treasurer
Manager Arts Culture and Events
Wangaratta Performing Arts and Convention Centre

SHANA MIATKE
Venue Manager
Horsham Town Hall, Horsham

SUSIE LYONS
Arts and Culture Manager
Portland Arts Centre, Portland

REBECCA BENNELL
Team Leader
The Cube, Wodonga

JOEL MCGUINNESS
CEO
Geelong Arts Centre, Geelong

ROBYN TILL
Secretary
Arts and Cultural Coordinator
Macedon Ranges Shire

GREG DIAMANTIS
Head of Operations, MAPA
Clayton

SHAYNE PRICE
Manager Arts and Cultural Services
Whitehorse Centre, Nunawading

ANDREW THOMSON
Performing Arts Director
The Wedge, Sale

TAMARA JUNGWIRTH
Director & CEO, Gasworks Arts Park,
Port Melbourne

COVER IMAGE **Yummy De Luxe, Potato Shed, Drysdale. Photographer: Ivan Kemp**
THIS PAGE **Anthem, Arts Centre Melbourne. Photographer: Pia Johnson**

IMAGE: Queen Forever, The Capital Bendigo.
Photographer: Alistair Kernnedy

VAPAC CHAIR'S REPORT

Over the last twelve months, the VAPAC Executive team has been reviewing the 'mission' of the organisation and developing a new strategic plan to give us our direction for the next five years or so.

We have had some very useful feedback from our members, indicating the services and functions they would be expecting from their 'peak body'. Three key themes emerge consistently.

Our members are looking for leadership to assist them to achieve their own 'mission' with their specific community. In particular, they are looking for support in making the case for the value they bring to their community through the various services they offer. From within the sector, we understand that activating places where the arts can be experienced and shared is vital to the social and economic well-being of communities. We are seeing a growing awareness of the important role our centres play in providing a place for communities to be actively engaged in the arts, as creators and participants, not just spectators. Having that understanding more widely shared is often a challenge, and the power of a peak body to advocate on behalf of its members is clearly important.

Secondly, our members are looking to the future and seeking assurance we will have strong training networks, good succession planning, and a solid, well-resourced store of research and knowledge, all to ensure our sector is sustainable, effective and forward looking. VAPAC is certainly well positioned to take a lead in this way.

Thirdly, we are conscious of the important role our member venues play in providing the stages from which professional performing artists engage with their audience. A network of regional and national centres provides a means whereby productions reach a wider audience than they can just playing in their capital city base. This opportunity for engagement with the arts is critical for audiences, especially in regional centres. The 'touring landscape' is evolving and VAPAC has an important role to play in audience development and supporting structures that enable touring to occur.

Underpinning all this is the usual goal of organisational governance and sustainability. We are pleased to say our membership continues to grow. Opening up our membership to 'non-venue' members has enabled us to engage with others who are also contributing to the sector beyond the immediate roles of venue operation and management. This diversification strengthens our position, giving us a broader perspective while remaining focussed on our core purpose of delivering to Performing Arts Centres.

Once again, our organisation has been wonderfully served by our Executive Director Jenny Ryssenbeek, and the program of members' professional development and training meetings has been principally planned and delivered by her offices and has been much appreciated by members. In addition, Jenny has been a tireless advocate for our sector and has maintained strong relationships on VAPAC's behalf with many other peak organisations. Most important of all, Jenny has maintained significant 'on the ground' support for members, visiting them at their venues and learning first-hand what the key issues are.

Similarly, our headline annual arts market event 'Showcase Victoria' has gone from strength to strength, providing a crucial meeting place for producers, artists and presenters, including volunteer presenters. Many of the shows being toured to Victorian venues (big and small) have originated from presentations and encounters at Showcase. Showcase Victoria 2019, held in May at the Karralyka Centre, Ringwood, welcomed 304 attendees and featured 42 works that were 'ready to tour', making it one of the biggest and most effective performing arts market-places in the country.

NUMBER OF THEATRE PERFORMANCES IN OUR VENUES

2019	2018	2017	2016
1,561	1,553	1,729	2,330

TOTAL INCOME THROUGH THE BOX OFFICE

2019
$104,737,756

2017
$92,131,420

2018
$106,110,115

2016
$95,999,507

IMAGE: Kilter, By a Thread, Rosalind Park, Bendigo. Photographer: Peter Weaving

The amount of work leading up to (and delivering) this event is enormous and we pay tribute to our Showcase Producers, Gemma Robertson (for Showcase 2019) and Celia Wordsworth (who worked alongside Gemma for 2019 and taken the lead ahead of our 2020 Showcase in Bendigo). We also acknowledge the considerable work of our event partner, Regional Arts Victoria, with whom we have presented Showcase for a remarkable 20 years.

Showcase would not be possible without funding support and we especially thank Creative Victoria (Victorian State Government) and 2019 event sponsors, Maroondah City Council and Vivaticket.

Finally, in terms of our organisation's sustainability, we recognise the important work done by our Box Office Network and Technical Managers' Network. Our venue team members working in these highly specialised areas gain so much from the training, mentoring and knowledge sharing that comes both from their meetings and the on-line contact they maintain. In particular, we thank Brett Tippet and Melissa Forlano for their leadership of these vital networks over the last year.

As I said on opening, VAPAC is reviewing its 'mission' to ensure we remain relevant in an ever-changing environment. However, the last twelve months has shown me that one thing does not change and remains at the very centre of our purpose.

The simple word 'network' drapes gently over the beating heart of our organisation; we share knowledge and experience and support each other to achieve our very best for our communities. But our network goes well beyond that; we are passionate about our work and we care about each other.

Last year many colleagues in our network faced challenges, from the usual things that emerge in a dynamic workplace, to left-of-field blows such as bush fires, illness and personal tragedy. What was clear was how ready the network was to rally round and help. The personal contacts built through membership of VAPAC are so valuable and quite extraordinary.

So, in conclusion, I would like to say to you all, thank you for the support you have given me in my time as your Chair, but more, thank you for the support you have offered to each other.

ROB ROBSON
Chair VAPAC Executive
Manager Arts Culture and Events
West Gippsland Arts Centre

IMAGE: Sing into Spring, Geelong Harmony Chorus, Potato Shed, Drysdale. Photographer: Ivan Kemp

EXECUTIVE DIRECTOR'S REPORT

IMAGE: Twilight, Mildura Arts Centre

BEST PRACTICE

During 2019 VAPAC delivered 2 two-day workshops which delivered professional development experiences for its membership. The first meeting for the year was held at Arts Centre Melbourne early in February. The focus for the meeting, was "working within your community and the opportunities it can offer. We were delighted to have good attendance for a broad range of speakers representing Local Government through Gannewarre Shire, Neuroscience, through Dr Peter Steidl, and University of Adelaide through a presentation by Julian Meyrick and Dr Tully Barnett.

The second meeting for the year was at West Gippsland arts centre, Warragul where we had a stellar line up of speakers and case studies both from within the network and also including Guy Boyce from Mandurah PAC, Western Australia plus Ann Tonks ex CEO MTC now recognised as a leading academic on theatre studies. 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 provides support for professional development learning at events.

In 2019 we directly supported member representation from the following venues at these events:

Clare Springett
Darebin Arts Centre • Tech Mtg Stage Qld

Stuart McKellar
Capital Events Bendigo • Tech West

Tanya Camplin
Wangaratta PAC • Ticketing Professionals Conference

Helen Piscioneri
Mildura Arts Centre • Ticketing Professionals Conference

Paula Phillip
The Drum, Dandenong • Ticketing Professionals Conference

Virginia Winter
Portland Arts Centre • Ticketing Professionals Conference

Marisa Cesario
Gasworks Arts Park • PAX

Rob Robson
WGAC • PAX & PAC (Aust) conference

Antonette Zema
MAC • PAC (Aust) conference

Ilana Russell
Courthouse Youth arts • PAX & PAC (Aust) conference

IMAGE: String Symphony, Arts Centre Melbourne.
Photographer: Sarah Walker

Showcase Victoria 2019 was delivered at the Karralyka Centre in Ringwood, by Gemma Robertson, as Showcase Coordinator. The program included a range of installations and for the first time two new components in the program - a Meet the Majors session which provided a great interactive space for key major touring companies to inform the network what initiatives they were taking in the next two years which would impact on their relationship with the network. We also for the first time offered a specific Music Makers Session which was skilfully facilitated by David Gagliardi, it is recognised that music is a key component of many venues programming strategy so this session was warmly welcomed by the attendees.

The Small Stages session MC was Nicole Beyer, Executive Director of TNA, and we were once again fortunate to Christine Dunstan at the initial session guiding us with great knowledge and humour through a large program with informative discussions and light hearted banter. (See the specific report on Showcase Victoria 2019 for further impact reports and statistics).

LEADERSHIP & STRATEGIC PARTNERSHIPS

VAPAC continues to work actively in the sector, building relationships both within our state and also nationally with other organisations working in similar membership roles.

During 2019 VAPAC together with the South Australian Presenters Association (SAPA); Circuit West, Stage Queensland; NSW Performing Arts Association (NAPACA) and PAC (Australia) entered into a Memorandum of Understanding to providing clearer strategies for working together and sharing research, projects and resources. It is exciting to have finally reached this stage as we all believe there are many opportunities for working more effectively together, so we look forward to building on the signed agreement.

We also continued to work with Theatre Network Australia (TNA) Regional Arts Victoria (RAV) and Creative Victoria to address the continuing issue re Touring Coordination capacity in Victoria. Despite several options and the best intentions of all parties involved the issue is still unresolved and continues to create challenges for touring works out of Showcase Victoria to the network and beyond, disadvantaging both presenters and producers and impacting on the life of shows available to tour. We are appreciative of the capacity of Critical Stages in NSW and Performing Lines to undertake tours in support of Victorian Producers, which has assisted in breaching the shortfall which is most evident after Showcase Victoria.

Once again in 2019 we have worked closely with Francesca Valmorbida from the Municipal Association of Victoria (MAV). Francesca has provided clear strategic input into several key planning areas that VAPAC has been exploring, particularly where we have been working in conjunction with Anne Robertson at the Public Galleries Association Victoria, PGAV. Together we are continuing to explore additional mechanisms for building understanding and support for our members and seeking opportunities to jointly promote each other's role and purpose.

AUDIENCE DEVELOPMENT

Once again our network events have been well attended by our Membership with good feedback to the topics covered and the professional development opportunities provided.

During 2019 we reviewed the categories of membership to see if we could extend our network to include other significant contributors to the industry. As a result we added Associate Member (Non Venue) with several tiers of membership which has attracted several key industry consulting firms to join and add their knowledge and expertise to, particularly, the Technical Managers Network. We also invited several key independent theatres to join and were delighted when Red Stitch Theatre and Theatreworks were happy to accept our offer to acknowledge their contribution and relationship with our network and the sector at large.

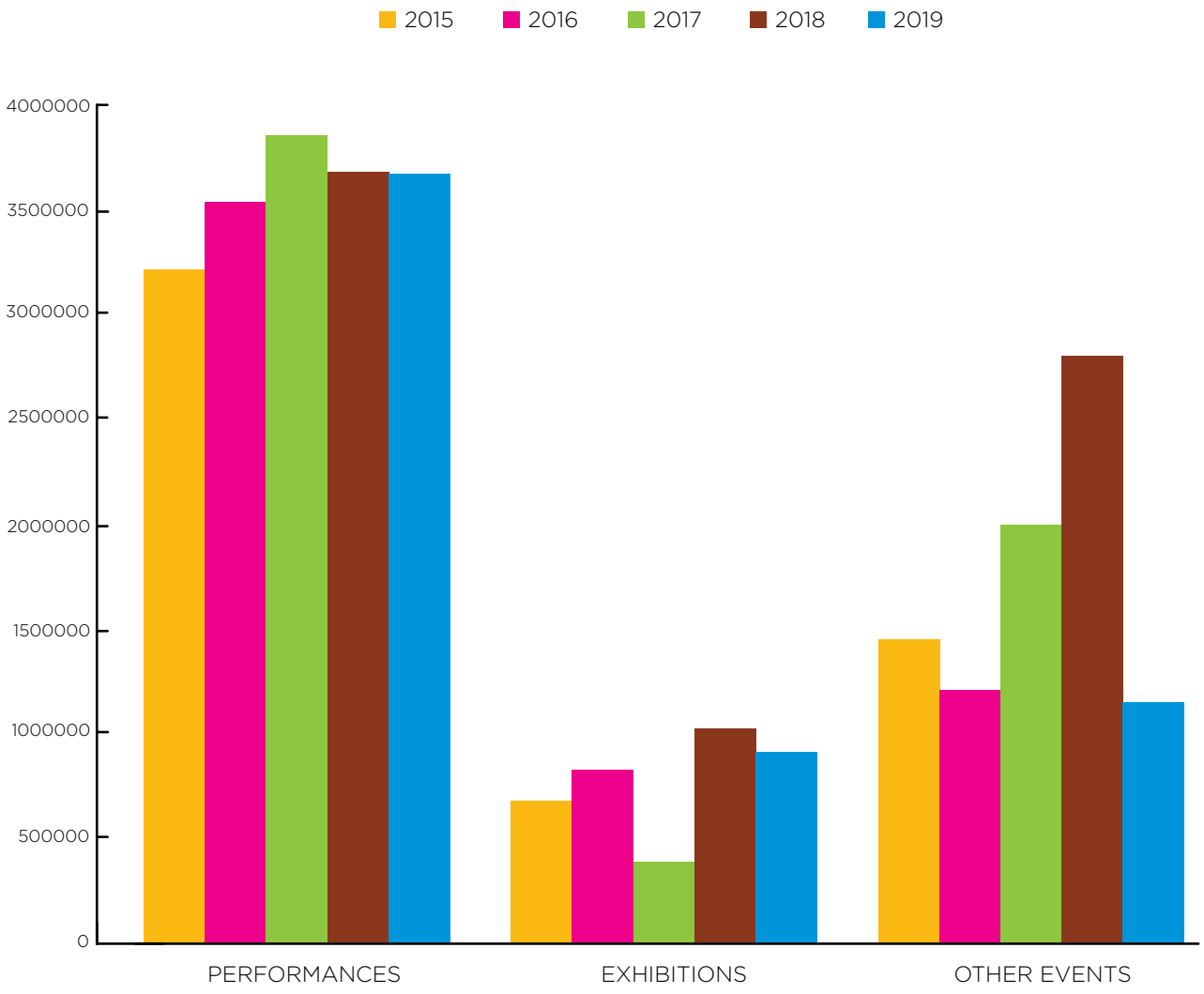
As always my sincere thanks go to the network of VAPAC members and their delegates, I feel privileged to work with such committed and experienced individuals who are delivering wonderful outcomes for their communities. My thanks once again goes to Gemma Robertson, who has continued to raise the bar for Showcase Victoria in many ways with her creativity and enthusiasm, as she finishes up working with Showcase Victoria at the end of June 2019, we will miss her contribution and wish her the very best in her future pursuits.

Finally I acknowledge my heartfelt thanks to Rob Robson, our Chair, and the Executive Committee who continue to provide great support and direction for the activities and focus of our organisation

JENNY RYSSENBEEK
Executive Director VAPAC

IMAGE: Swansong, Potato Shed Drysdale.
Photographer: Ivan Kemp

ATTENDANCE IN OUR VENUES



TOTAL ATTENDANCE IN OUR VENUES

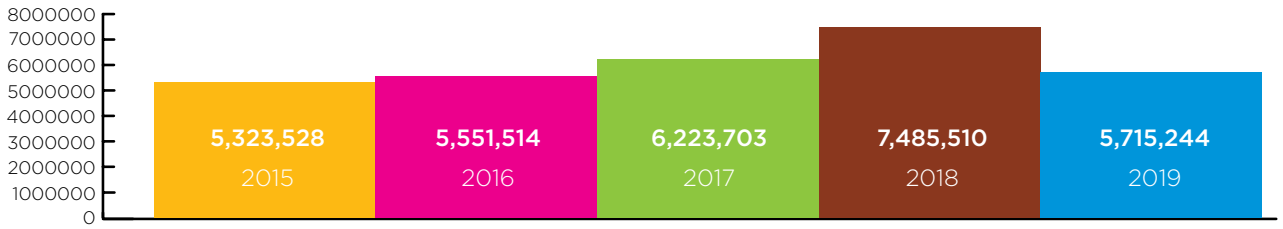


IMAGE: Supersense, Arts Centre Melbourne.
Photographer: Mark Gambino

BOX OFFICE AND MARKETING NETWORK REPORT

2019 was a busy year for our network with many venues still feeling the effects of Ticket Servs exit from the market. It was a year of research and change as many of the venues who were using the software were now in a tight position to change over to a different system. The year saw new vendors enter the market providing more options and some news ideas on functionality and challenging the way in which we view the customer experience.

We began the year with an engaging meeting focusing on diversity and accessibility, how we connect with a diverse audience at the Frankston Arts Centre. Dr Fiona Price, Director of Globalise Consulting provide an informative presentation customer service focusing on providing a great experience for those from different cultures.

There was also a presentation from Arts Access Victoria around how we provide the best experience to those in our audience living with a disability and how to make small changes to our venues and services to ensure we have an open and inclusive environment.

June took us to the Kyneton Town Hall for a discussion on connecting with your audience, which included a session from Creative Victoria showcasing the new Audience Engagement Toolkit and how that can be implemented into our work. Two highly informative presentations from the team at Arts Centre Melbourne on working with school audiences and data diving for member engagement.

Our final meeting for 2019 at the Cardinia Cultural Centre began with the AGM and the announcement that the current committee of Chair, Vanessa Dwyer and Secretary, Rebecca McCrindle. I would like to take this opportunity to thank them for their commitment, hard work and dedication for the past 2 years. A new committee was elected, and I would like to thank Jade Moore and Paul Lim for coming on board and for all their help in getting 2020 organised.

The September meeting focused on showcasing the various ticketing vendors and included the highly valuable ticketing user group sessions. Social media and the use of business intelligence tools to influence the way we market to various audiences.

It is an absolute pleasure to have been elected the current chair of this network, like both the members and tech managers networks, the value of networking together has been insurmountable. It is a privilege to be a part of such an inclusive and generous group of people, the open discussions around problems we each face, the sharing of solutions and new ideas and innovations is unlike any other. Our strength and worth is in our people and because of this our aim for the new committee is to involve as many people within the network as possible, not only will many hands make lighter work, it will also bring new perspectives and suggestions, ensuring a fresh and dynamic agenda for each meeting.

IMAGE: WOWALK: A Fashion Show to Save the World (A Collaboration between Arts Access & All The Queen's Men, as part of the Be Bold Festival). Bowery Theatre, St Albans. Photographer: Arts Access

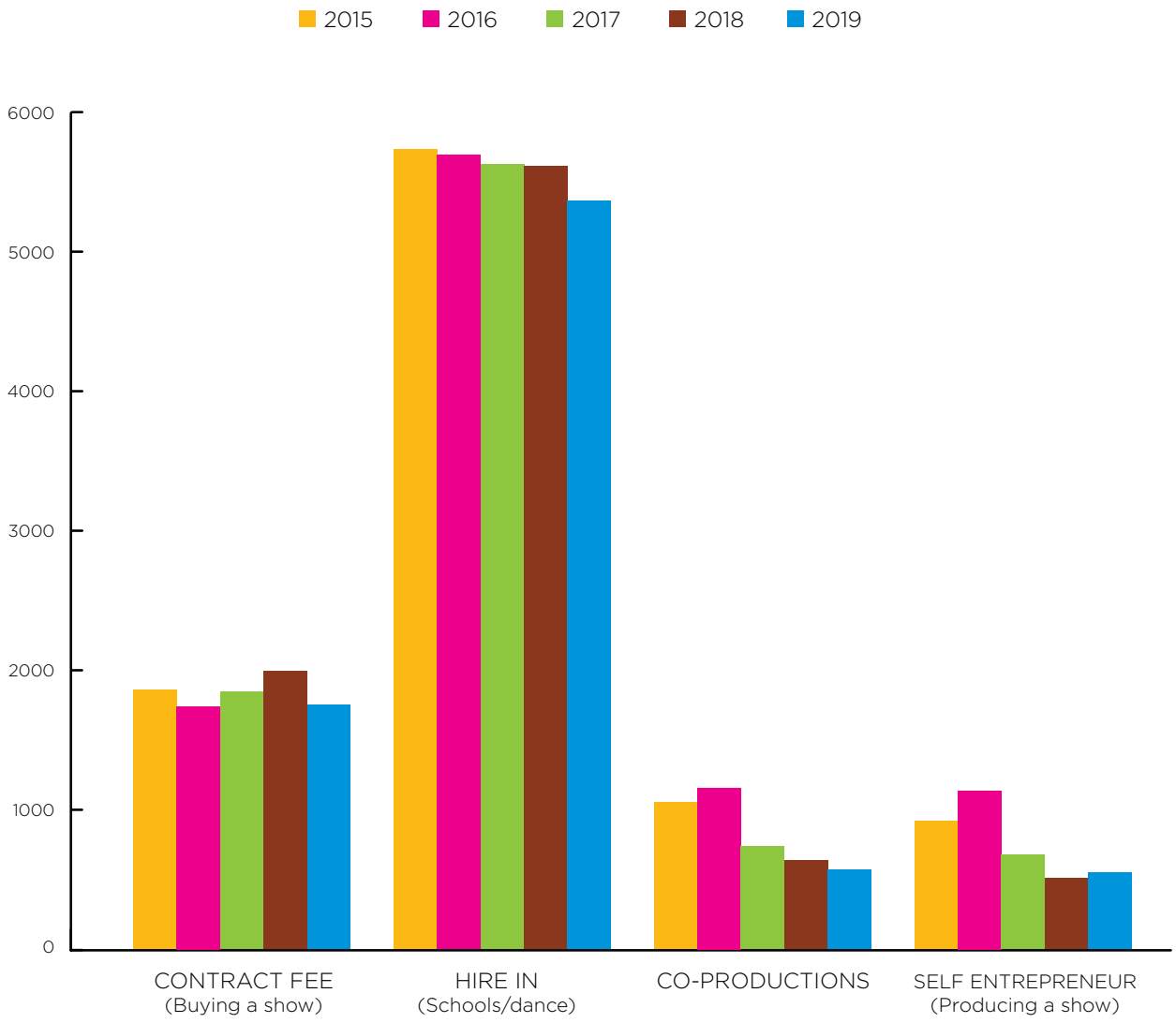
I want to take the opportunity to thank our first sponsors for BOMnet, at the top tier, John Goodwin and the team from Vivaticket and Ian English and all the team from Red 61 and at the second tier, Brad Morris and crew from PatronBase. To each of you, I thank you for not only your financial support but your expertise and support you bring to our network, we look forward to a long and happy relationship with you all.

Lastly, I want to pay tribute to my colleague and friend, Brendan Peters. Brendan was an integral part of not only The Wedge team but for the technical managers network, he was reliable, friendly, kind, passionate and provided a quiet strength and care to all he did. Brendan is sorely missed, and I know his loss has had a great effect on the entire industry. Next time you are enjoying the ends of a successful show, please take a moment to raise a glass to our friend.

MELISSA FORLANO
Chair BOMnet Executive
Coordinator Theatre Administration,
The Wedge Sale

IMAGE: Anya Anastasia, The Executioner, Potato Shed, Drysdale. Photographer: Ivan Kemp

HOW PERFORMANCES ARE PRESENTED IN OUR VENUES



TOTAL NUMBER OF PERFORMANCES PRESENTED IN OUR VENUES

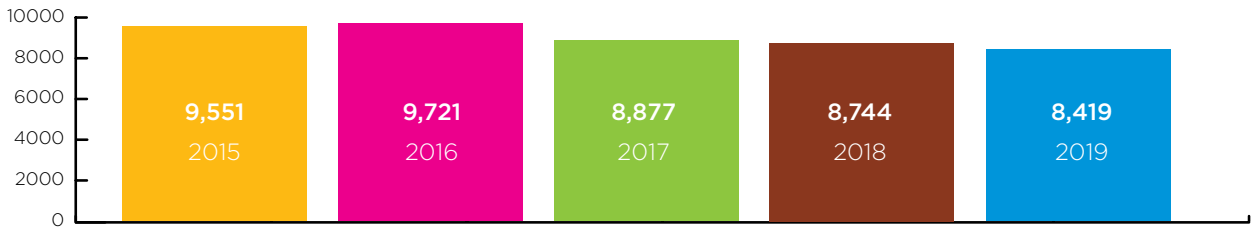


IMAGE: Issi Dye, Potato Shed, Drysdale.
Photographer: Ivan Kemp

TECHNICAL MANAGERS NETWORK REPORT

2019 was another year of growth for the VAPAC Technical managers network, with a strong contribution from our members throughout the year.

The first meeting of 2019, at the Lighthouse Theatre, was attended by approximately 30 delegates. During the meeting we discussed Asset Management, Test & Tag, Tech-Connect, Maintenance.

Both CMI and JANDS sponsored a dinner each and presented to the network.

Murray Johnstone from, The Melbourne Arts Centre, presented on the Tech Connect pilot which is to run in both Shepparton and Horsham in 2019.

There was great interest from all Tech Managers who see this as an extremely valuable pathway towards upskilling the industry.

Our wellbeing session is a continued part of our meetings and continues to be an area we want to grow to support our workforce and colleagues.

The June meeting was held at Frankston Arts Centre, along with our midyear tradeshow. 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. Numbers were strong, plus lots of extras attended just the tradeshow component, which filled the full stage of the main theatre space.

We had presentations from Show Technology and Reidel, each offered a unique insight into new technologies.

Stuart McKeller reported on his recent TechWest experience, further enforcing the importance of connecting our networks as our challenges remain consistent nationwide.

Due to departing members in the executive, as election was held where the following executive was established.

Chair - Brett Tippet (Latrobe Performing Arts)

Dep Chair - Stuart McKeller (Bendigo Events)

Secretary - Michelle Bingham (Frankston Arts Centre)

OH&S - Jayson Bowles (Warragul Arts Centre)

Training - Murray Johnstone (Melbourne Arts Centre)

Tradeshow - Matt Schroeders (Riverlinks Shepparton)

General Members – Ash Whelan / Shane Podolski / Brendan Peters / Luke Vare / Kirsty Kearney

The final meeting for 2019 was held at the recently built, Bowery Theatre in St Albans with approximately 30 delegates attending with presentations from Specialized Stage Equipment and CMI.

Murray Johnstone presented the results of the Tech Connect Pilot, which gave some amazing statistics and demonstrated the value of this program. After a hiatus in 2020 to run Metro Connect, we really hope to see it back in 2021 for a guaranteed 3 year commitment.

IMAGE: CrossXPolination, COPACC

We continued our wellbeing session and we fortunate enough to be able to have Tracy Margieson from the Arts Welbeing Collective present a session to our techs. This was extremely industry focused and well received.

Our takeaway for 2019 is that we are venues of varying capacities, yet our challenges remain the same. We hope to build on the skill shortages and bring more staff into the industry

The Tech Managers Network meetings remain an invaluable resource for our network and we encourage all venues to continue to advocate for the staff to attend and contribute.

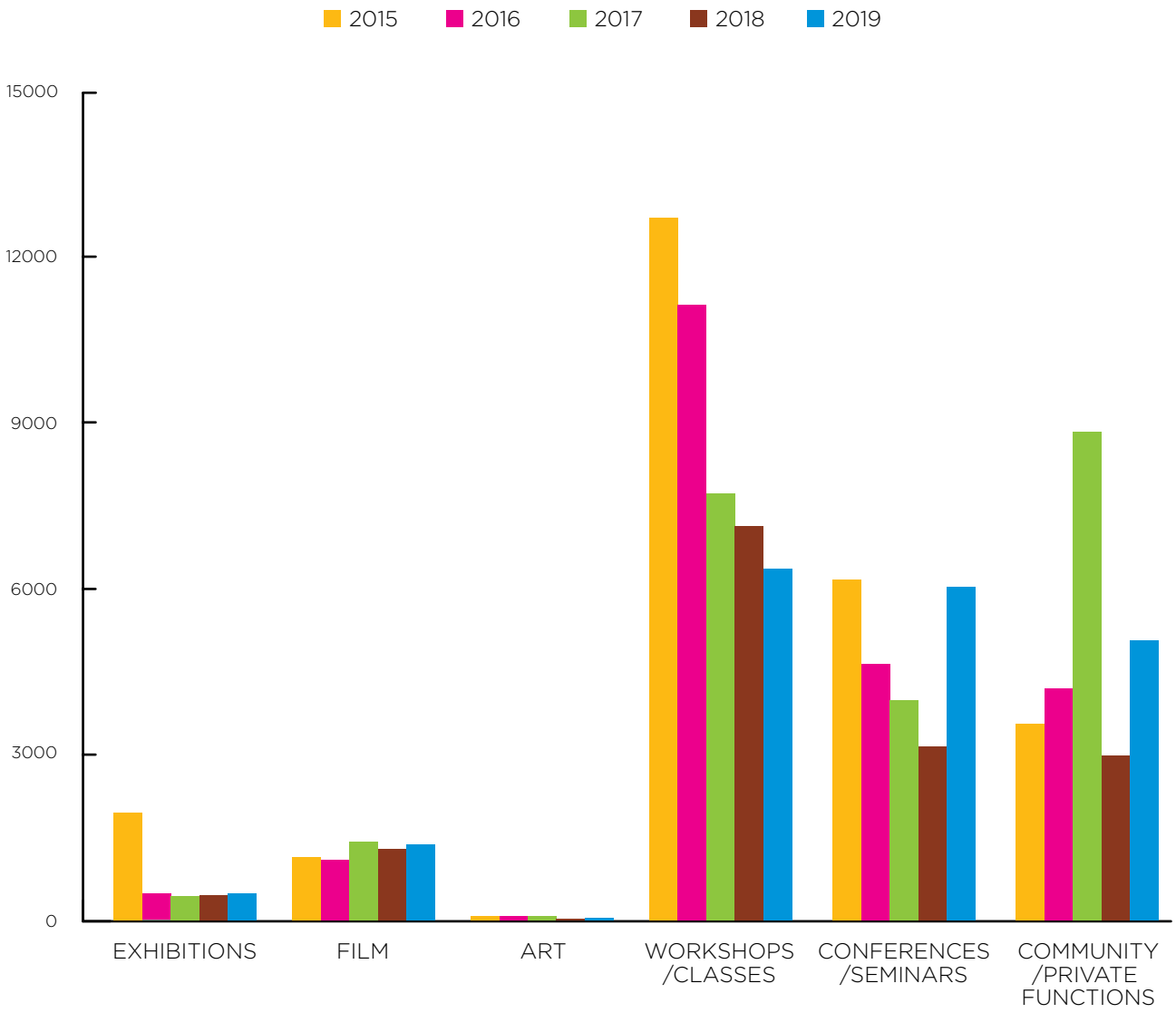
Looking forward to growing the network in 2020.

Regards

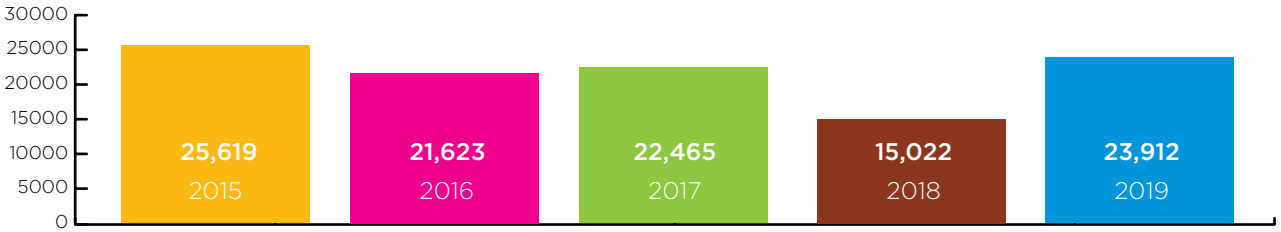
BRETT TIPPET
Supervising Technician
Latrobe Performing Arts
Chairperson for the VAPAC TMN.

IMAGE: Circus Oz, Frankston Arts Centre
Photographer: Steve Brown

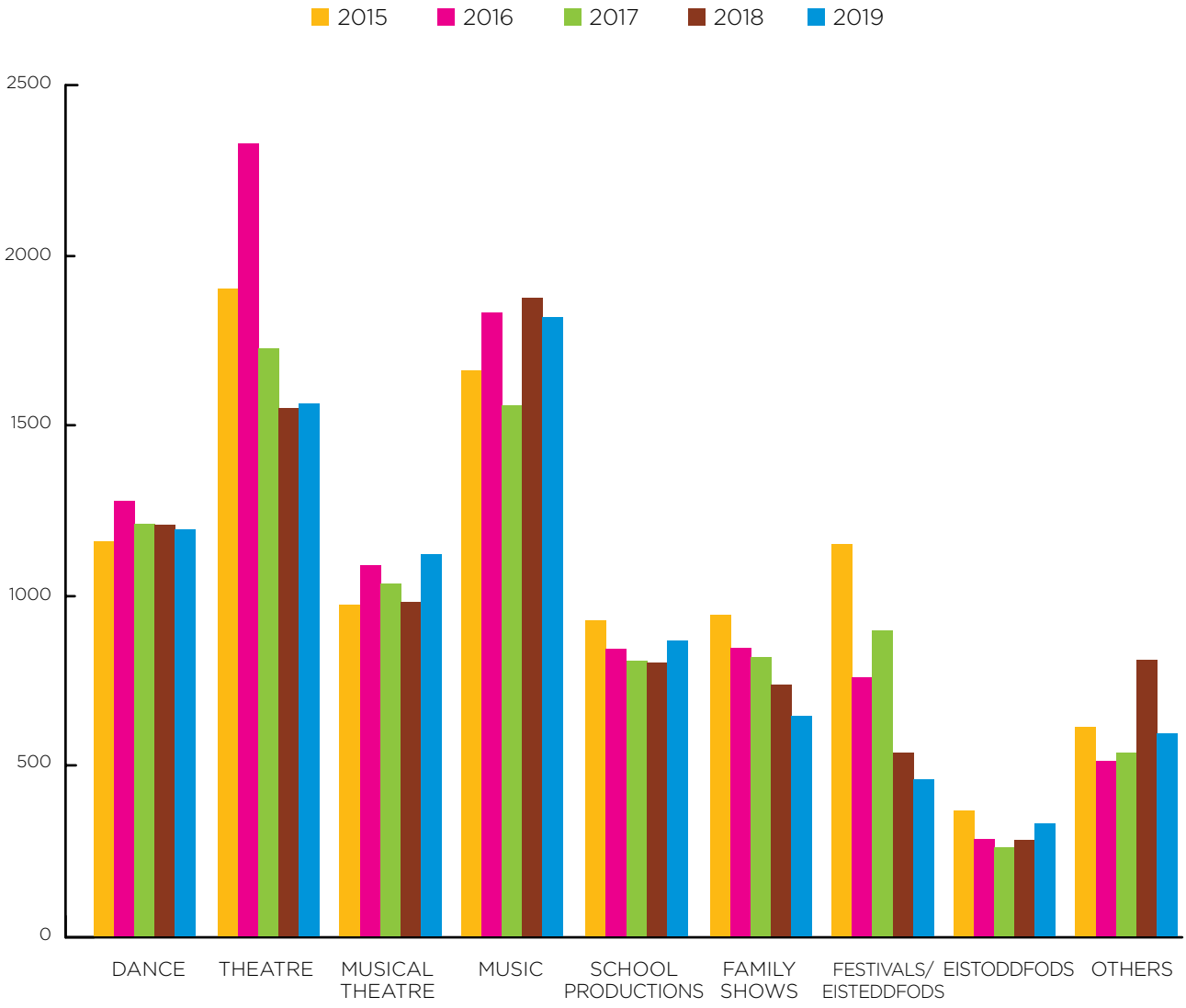
OTHER EVENTS IN OUR VENUES



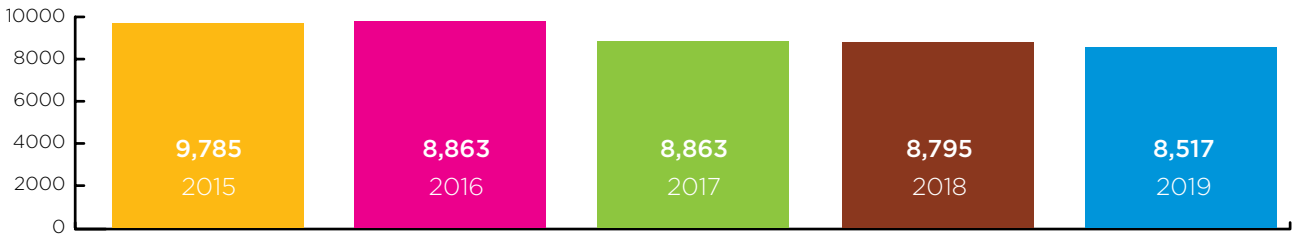
TOTAL NUMBER OF OTHER EVENTS IN OUR VENUES



TYPES OF THEATRE PERFORMANCES IN OUR VENUES



TOTAL NUMBER OF THEATRE PERFORMANCES IN OUR VENUES



2019 SHOWCASE VICTORIA IMPACT REPORT

CONNECTING ARTISTS WITH VENUES ACROSS THE STATE

Held from 13 – 15 May at Karralyka in Melbourne's north-east, Showcase Victoria 2019 was presented by the Victorian Association of Performing Arts Centres (VAPAC) and Regional Arts Victoria (RAV) with support from Creative Victoria.

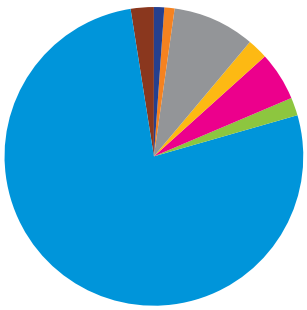
This Impact Report draws its data from the Showcase Victoria post-event survey and is divided into the following sections –

1. Application process
2. Selection process
3. Event attendance
4. What worked; what could be improved
5. Outcomes & observations
6. Appendix

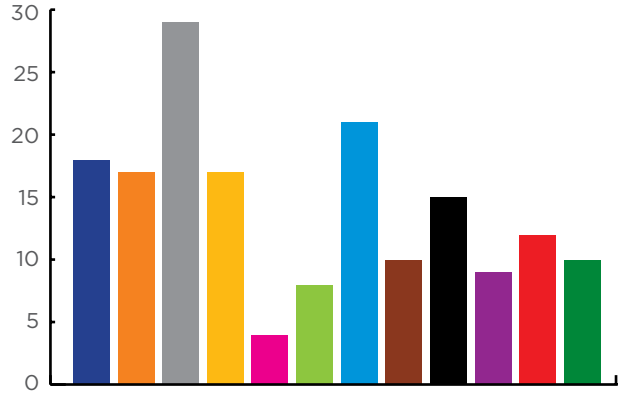
1. APPLICATION PROCESS

Applications to be part of the 2019 program opened on 10 December 2018 and closed on 22 January 2019. A total of 170 applications were received, an increase of 36 from the previous year.

State	Number of Applications
ACT	2
INT	2
NSW	15
QLD	4
SA	9
TAS	3
VIC	131
WA	4



Genre	Number of Applications
Cabaret	18
Comedy	17
Children/Family	29
Circus & Physical Theatre	17
Classical Music / Opera	4
Dance	8
Drama	21
Installations	10
Live Music	15
Music Theatre	9
Other	12
Storytelling	10



Key observations

21% of applications had previously been part of a Melbourne Fringe Festival program

12% of applicants had previously applied to Showcase Victoria with the same work

2. SELECTION PROCESS

Ten industry representatives comprised of managers from a range of VAPAC venues, community presenters and tour coordinators made up the Selection Panel. This year also included representation from the Melbourne Fringe Festival.

The 2019 Showcase Victoria Selection Panel was made up of the following members –

Jenny Ryssenbeek - VAPAC

Rosie Dwyer - Regional Arts Victoria

Dale Packard - Regional Arts Victoria

Stephen Henderson - Capital Venues & Events

Andrew Thomson - The Wedge PAC

Marisa Cesario - Gasworks Arts Park

Kirsty Orr - Gannawarra Shire Council

Shana Miatke - Horsham Town Hall

Malcolm Russell - Yarra Ranges Council

Danny Delahunty - Melbourne Fringe Festival

Selection Guidelines and Scoring System

Showcase Victoria remains a marketplace with extraordinary outcomes for venues/programmers 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 were 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?
- Does the application involves artists / arts professionals, and / or contribute to the development of audiences, who are located in a remote or regional location?

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?

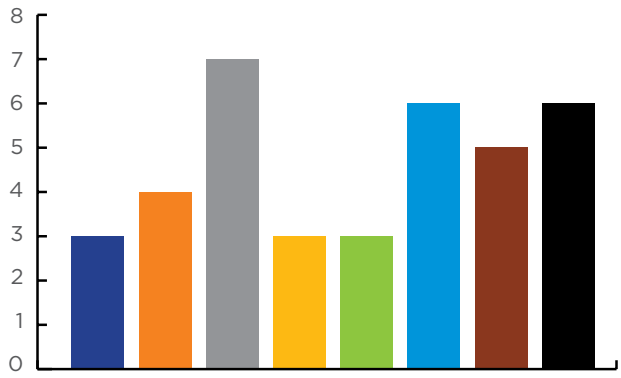
This scoring system has three main functions –

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 Executive Producer to provide specific feedback to unsuccessful applicants

Having received applications two week prior, after a day of deliberations, the panel selected **42** works for the program broken down into the following sessions –

- **12 Mainstage Excerpts** live performance sessions of 12 minutes' duration
- **10 Mainstage Pitches** live spoken presentation sessions of 8 minutes' duration
- **6 Smaller Stage Excerpts** live performance sessions of 12 minutes' duration
- **5 Smaller Stage Pitches** live spoken presentation sessions of 8 minutes' duration
- **5 Music Makers Excerpts** live music performances of 12 minutes' duration
- **4 Installations** – site specific participatory works

Genre	SuccessfulApplicants #
Cabaret	3
Comedy	4
Children/Family	7
Circus & Physical Theatre	3
Dance	3
Drama	6
Installations	4
Live Music	6



Key observations

The Selection Panel feels that 170 applications is the limit to how many can be carefully considered within the allotted timeframe. This needs to be taken into account in future years if the trend in rising application numbers continues to grow.

IMAGE: Ukelele Death Squad. Photographer: Alex Sibbison

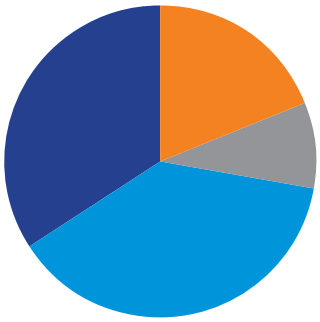
3. EVENT ATTENDANCE

Total Attendees: 304

- **2%** identify as Aboriginal or Torres Strait Islander
- **28%** live and/or work in regional Victoria

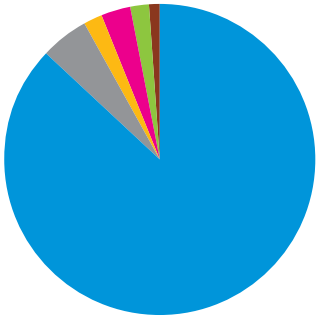
ATTENDEES BY TICKET TYPE

- FUNDED ORGS **19%**
- STAFF/STAKEHOLDERS **9%**
- UNFUNDED ORGS/INDS **38%**
- VAPAC MEMBERS **34%**



ATTENDEES BY STATE

- VIC **87%**
- NSW **5%**
- QLD **2%**
- SA **3%**
- TAS **2%**
- WA **1%**



PRIOR ATTENDANCE

- FIRST TIME ATTENDEE **31%**
- ONCE BEFORE **21%**
- TWICE BEFORE **13%**
- THREE BEFORE **11%**
- FOUR PLUS **24%**

4. WHAT WORKED? COULD BE IMPROVED?

What Worked

New program format

Designed to encourage a greater diversity of work, a new streamed program format included works that don't necessarily fit into the traditional "main stage" category. It was also designed to allow venues and programmers greater flexibility around which sessions to attend depending on individual programming needs.

The new program streams were as follows -

Meet the Majors - updates from a selection of major performing arts organisations

Main Stage - works of scale of all genres suitable for the main stages of performing arts centres

Small Stage – one to three handers suitable for a variety of spaces including black boxes, halls, galleries, libraries and festivals

Music Makers – original and/or contemporary music suitable for a range of spaces

Site Specific – installations dotted around the venue for attendees to experience

Feedback to these changes was overwhelming positive –

"Really strong and diverse selection of shows/ programming this year. Congrats to the team!

Very much appreciated the programming of small stage acts together - made it much more efficient for our small hall volunteers to come and see what was relevant to them.

The meet the majors event was a great inclusion to the program. Please keep doing it.

Great diversity and quality of content.

Loved the concept of Meet the Majors - felt like a really supportive room and a chance to talk openly.

Really liked the way it was broken down in terms of content."

Key observations

97% of attendees with programming responsibilities indicated interest in the featured works via the survey

92% of all attendees agree they would attend again based on their 2019 experience, 7% were unsure and 1% disagreed

Eliminating barriers to access for artists and attendees

In 2019 a number of new initiatives were introduced to enable participants and attendees to better access Showcase Victoria. These included fully subsidised registration for a representative from each work in the program (made possible for regional Victorian artists through the support of Creative Victoria); heavily subsidised registration fees for unfunded organisations and individuals; backstage access to a meditation coach and mental health toolkit provided by The Arts Centre Melbourne's Arts Wellbeing Collective; the introduction of a post-Showcase Victoria *What Happens Next?* workshop for program participants wishing to tour independently; and the introduction of Auslan interpretation for audience members.

Again, feedback was overwhelmingly positive and whilst none of the program participants acknowledged the introduction of fully subsidised registrations, for the first time there were no complaints about financial barriers to participating.

IMAGE: Xani Kolac.
Photographer: Alex Sibbison

"As a performer, I felt really respected and cared for. I loved the info given about Mental health and performing. Everyone that I came into contact with was helpful and friendly. Thank you showcase team....you're brilliant!

Everyone involved was very patient with any questions I had, and the environment felt very warm and not stressful which helped, especially being there as a performer and producer."

Key observations

100% of program participants indicated they would apply to be part of the program again based on their experience.

The provision of Auslan interpretation attracted two applications from members of the deaf community and one deaf person attended the event. Whilst Showcase Victoria intends to carry on engaging Auslan interpreters, it is at considerable extra cost for which extra funding will be sought to ensure continued viability.

What could be improved?

Capacity for attendees to locate pitching artists

Although the Crowd Compass attendee app worked well again this year and enjoyed a user rate of 76%, a significant proportion of users did not upload their photo and/or set their profile to private. This meant that finding people in the crowd could sometimes be difficult. A designated meeting area for pitching artists and attendees could help solve this problem.

"Would have liked a space where I could go and meet the artists to chat. Difficult to find them in the crowd."

Format of Speed Dating

Speed Dating was again a very popular and appreciated event with over 80 people taking part on lunchtime of the final day. However, the logistics remain difficult, especially in terms of people being able to hear each other. Whilst it will always be a somewhat chaotic session, depending on the space, there may be scope to have fewer people at each table and/or hold it over two sessions.

"Speed dating was incredible and really needed to be a bit longer. Took the pressure of both presenters and producers as you could get to the point very quickly.

Also the speed dating was fantastic. A little hectic and a little loud, but I wouldn't change either of those things if it meant meeting fewer people or there being less people who could participate. The speed dating is definitely one of the most important features for me in terms of getting to build relationships, so I really appreciate that it is there, and really appreciate that you squeezed me in! The host of the speed dating could've done with less talking, it added to the noise levels and distractions, he did a great job, but quick comments about the time is plenty, just to bring the noise levels down as much as is possible in such a space."

5. OUTCOMES & FINAL OBSERVATIONS

- As a result of the programming survey, **35 works** out of the **42 in the program** received interest from five or more venues, (five being regarded as the minimum number for a viable tour). In comparison to previous years, this is a strong result and reflects the high quality and diversity of the 2019 program.
- Under the limited temporary Creative Victoria funding arrangement in place until the end of 2020, Regional Arts Victoria currently has the capacity to coordinate a total of 9 tours across 2020 and 6 across 2021. In order to facilitate as many outcomes as possible, this will happen across all three of RAV's touring arms – Touring Services, Connecting Places and Arts & Education.
- Out of the remaining works not picked up by RAV, **18 producers** have indicated that they believe they have the capacity to coordinate tours either independently, or via interstate tour coordinating organisations.

6. APPENDIX

a) Link to event images (credit Alex Sibbison)

b) Link to event footage (credit Masterworks Media Production)

c) Link to Production Profiles (works in the program)

d) Survey Panel results (over page)

Gemma Robertson June 2019

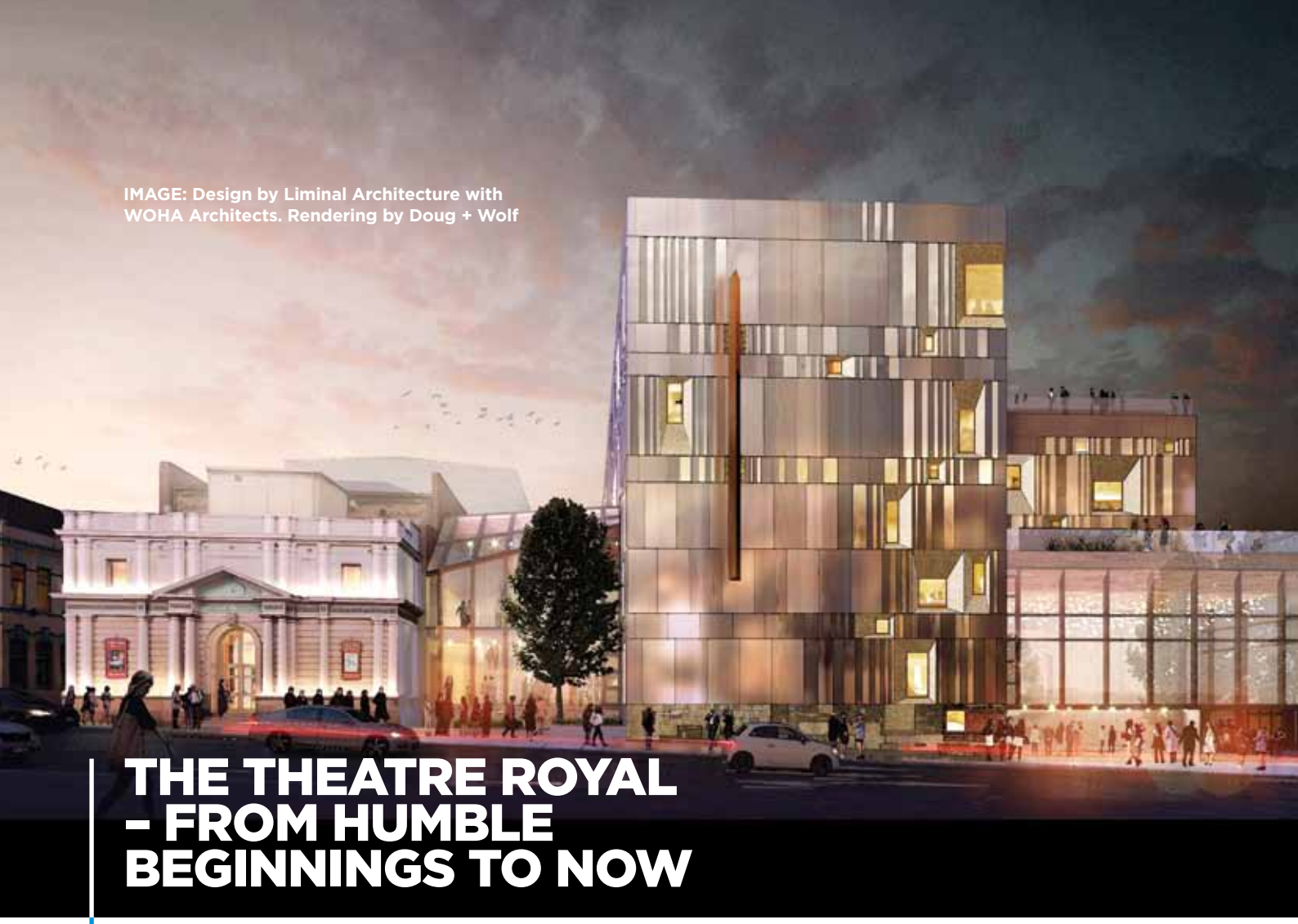


IMAGE: Design by Liminal Architecture with WOHA Architects. Rendering by Doug + Wolf

THE THEATRE ROYAL – FROM HUMBLE BEGINNINGS TO NOW

The Theatre Royal, as Australia's oldest working theatre, is a much- loved part of our Tasmanian history and culture. Each year our annual programme is a highly anticipated display of live theatre, contemporary music, dance and entertainment.

The Theatre Royal opened in early Van Diemen's Land for the rapidly expanding colony. The building was designed by Peter Degraves, founder of Cascade, Australia's oldest brewery, and was built among the public houses, brothels, factories and tiny workers' cottages of Wapping, opening in 1837. There has long been fascination within our community and beyond regarding the seedy tavern that operated beneath the Theatre's auditorium – The Shades. This intriguing tavern was complete with its own entrance into the theatre pit. Amongst the drinking, prostitutes and sailors would frequent the pit and were believed to have created dramas of their own!

Over its 183 years, the Theatre Royal has seen many changes including being saved from demolition several times – most notably in the late 1940s when a passionate Sir Laurence Olivier was among the many to leap to its defence. A devastating fire also destroyed much of the stage area in 1984 and there was extensive smoke and water damage. A fundraising appeal was launched to raise the $1 million and this allowed the theatre to undergo major reconstruction and refurbishment, reopening in March 1986.

We're proud of the leading figures of Australian and international theatre who have graced our stage: J.C.Williamson, Laurence Olivier, Noel Coward, Vivien Leigh, Jack Davey, Roy 'Mo' Rene, Sybil Thorndike, Roger Woodward, Michael Redgrave, Lillian Gish, Peter Ustinov, Marcel Marceau, June Bronhill, Paul Mercurio, Ruth Cracknell, Ronnie Corbett, Ray Barrett, John Bell, Hugo Weaving, Charles 'Bud' Tingwell ..... the list could go on and on ..... It was once dubbed by Noel Coward as "a dream of a theatre".

THE THEATRE ROYAL - Planning for our creative future

Now, as part of a $110 million investment and with a project timeline spanning over 15 years since its conception, we are excited to move forward as The Theatre Royal forms part of The Hedberg Performing Arts Centre. This partnership will allow the Theatre Royal to continue to flourish and ensure its cultural creative future.

The Hedberg is a state-of-the-art space that will offer world-class opportunities for collaborating, rehearsing, performing and recording. This building links to our existing heritage Theatre Royal building via a glass atrium. Many welcome improvements for theatre patrons include better access for those with disability, more toilets, bar space, ticketing, a cloakroom and replacement of the old staircase.

While the Theatre Royal needed room to expand, we are thrilled with the way in which the existing heritage has been honoured and highlighted. An example is the stunning new outdoor space 'Shakespeare Garden' – featuring walls made from the original convict stone foundations from Shakespeare's Tavern – believed to

original name for The Shades Tavern. The result is great aesthetic appeal and an ideal space for pre or post performance launches.

The Hedberg project has been a collaborative partnership between the Theatre Royal, the Australian and Tasmanian Governments and the University of Tasmania. The remaining costs were most generously funded by the University and philanthropic donations including from Sir Ian Potter, Claudio Alcorso Foyer and Dr Vanessa Goodwin.

The University of Tasmania now occupy The Hedberg building and offer various courses of study in the Creative Arts; all within a world- class learning space. The outside of the building is an opalescent sparkle, inspired by a Tasmanian abalone shell. The building stands on the lands of the muwinina and palawa peoples, who cared for and protected the land for thousands of years, and this design feature is one of many that honours local landscape and heritage. Additionally, the Hedberg Performing Arts Centre has been named after The Hedberg Brothers Garage, built on the site in 1925. The project has incorporated elements of the original double storey garage façade and was led by Tasmanian firm Liminal Architecture and designed by WOHO.

The Theatre Royal will continue to manage both the Main Stage (seating up to 700 patrons) and additionally, The Studio within The Hedberg Performing Arts Centre.

The Studio

The Studio Theatre is the brand new, contemporary performance space for up to 300 audience members. This space will offer audiences and performers a substantially upgraded experience from the Backspace that the Theatre Royal had until last year's refurbishments. The Theatre Royal will present their first home- grown Tasmanian performances in in April, commencing with the family-friendly Terrapin produced A Not So Traditional Story written by Indigenous playwright Nathan Maynard. In May this space welcomes the highly anticipated The Bleeding Tree by husband and wife team Ben Winspear and Marta Dusseldorp of Archipelago and Blue Cow.

THE HEDBERG PERFORMING ARTS CENTRE - SPACES

The Ian Potter Recital Hall is a professional performance venue accommodating 289 patrons. It features a first-class variable acoustic that enables a reverberation field between 0.6 and 15 seconds. (one of a few in the world) offering an environment that allows for cutting-edge compositions. The latest live streaming technology will allow audiences to watch performances virtually from around the island and the world!

The Salon features full acoustic treatment, sound and lighting capability, and flexible staging and seating. As it features many of the same acoustic capabilities of The Ian Potter Recital Hall, it's an ideal place for students, industry and community members to workshop their creative ideas. It also makes the ideal space for recording, rehearsals and smaller performances.

Recording Suite was built with a world-class recording experience in mind. The space is built around the ground-breaking API Legacy AXS recording and mixing console (48 channels and an all-analogue signal path) It features the control room and several recording spaces including dedicated drum and vocal booth Additionally, the Recording Suite offers full connectivity to The Ian Potter Recital Hall and the Salon, allowing professional recordings of any size and scale.

Other spaces include the Vanessa Goodwin City Room which has a capacity for 50 people and features a stunning roof-top space with backdrop city views over Hobart. Rehearsal spaces also feature on levels five and six of The Hedberg, which are fully sound-proofed and also allow storage for equipment and large instruments such as cellos and double basses.

The team at the Theatre Royal are proud of our theatre's past and what we have overcome, and we now look forward to being an integral part of the shared vision with The Hedberg in promoting the creative arts within Tasmania and far and wide.

IMAGE: Casting Off, Cluster Arts.
Photographer: Alex Sibbison

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 2019

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 year ended 31 December 2019.

COMMITTEE MEMBERS

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

Rob Robson	Tammy Ryan	Penny Hargrave
Shayne Price	Shana Miatke	Joel McGuiness
Rebecca Bennell	Susie Lyons	Tamara Jungwirth
Robyn Till	Greg Diamantis	Andrew Thomson

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 $98 (2018: the loss was $2,874).

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:

Give a true and fair view of the financial position of the Association as at 31 December 2019 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

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:

ROB ROBSON (CHAIR)

PENNY HARGRAVE (TREASURER)

Dated this 13th day of March 2020

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 2019, 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 13th day of March 2020

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 2019

	Notes	2019	2018
		$	$
CONTINUING OPERATIONS			
Revenue	**2**	329,777	287,764
Less: Expenses	**3**	(329,679)	(290,638)
NET PROFIT / (LOSS) FROM CONTINUING OPERATIONS		98	(2,874)
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		98	(2,874)

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 2019

	Notes	2019	2018
		$	$
CURRENT ASSETS			
Cash and Cash Equivalents	**4**	100,707	38,454
Westpac Term Deposit		76,740	75,434
Trade and Other Receivables	**5**	84,164	26,116
TOTAL CURRENT ASSETS		261,611	140,004
TOTAL ASSETS		261,611	140,004
CURRENT LIABILITIES			
Trade and Other Payables	**6**	12,182	2,921
Income in Advance	**7**	152,248	40,000
TOTAL CURRENT LIABILITIES		164,430	42,921
TOTAL LIABILITIES		164,430	42,921
NET ASSETS		97,181	97,083
EQUITY			
Retained Earnings		97,181	97,083
EQUITY		97,181	97,083

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 2019

	Notes	2019	2018
		$	$
EQUITY			
Retained Earnings			
Balance at the Beginning of the Financial Year		97,083	99,957
Net Profit / (Loss) from Continuing Operations		98	(2,874)
Other Comprehensive Income		-	-
Balance at the End of the Financial Year		97,181	97,083

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 2019

	Notes	2019	2018
		$	$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from members, funding agencies and other sources		270,334	291,763
Payments to suppliers		(208,170)	(359,221)
Interest received		1,395	2,687
Net cash provided by/(used in) operating activities		63,559	(64,771)
Net increase/(decrease) in cash held		63,559	(64,771)
Cash at the beginning of the year		113,888	178,659
Cash at the end of the year		177,447	113,888
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		100,707	38,454
Westpac Term Deposit		76,740	75,434
		177,447	113,888
Reconciliation of Cash Flows from Operations with Operating Profit / (Loss)			
Net Profit / (Loss) from Continuing Operations		98	(2,874)
Changes in assets and liabilities:			
(Increase)/Decrease in Trade and Other Receivables		(58,048)	6,686
Increase/(Decrease) in Trade and Other Payables		9,261	(10,729)
Increase/(Decrease) in Income in Advance		112,248	(57,854)
		63,559	(64,771)

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 2019

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 significant accounting policies, which are consistent with the previous reporting 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 2019

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 2019

	2019	2018
	$	$
NOTE 2: REVENUE		
Grants - Creative Victoria	60,000	60,000
Grants - Showcase - Creative Victoria	48,000	40,000
Interest Received	1,395	2,687
Membership Fees	80,869	57,982
Cost Recovery: Members Meetings	21,279	15,430
Cost Recovery: Social Media	-	906
Cost Recovery: Showcase	61,109	61,839
Cost Recovery: TMN Meetings	13,749	8,455
Cost Recovery: BoMnet Meetings	11,422	8,728
Cost Recovery: TMN Expo	14,710	15,529
Cost Recovery: TMN Sponsorship	3,955	3,177
Cost Recovery: BoMnet Sponsorship	2,809	-
Cost Recovery: Touring Workshop	-	800
Cost Recovery: Cafe Forum	-	538
Cost Recovery: PAC Travel Conf	-	530
Cost Recovery: ED Meet with Stakeholders	1,293	-
Ticketing Forum Recoupment	-	1,698
AICV Mem Cont Collected	-	2,348
Sales & Other Income	9,187	7,117
TOTAL REVENUE	329,777	287,764
NOTE 3: EXPENSES		
Sector Development		
Website Resource Update	-	1,500
Tool Kit	1,000	-
Meetings		
Member Meetings	22,199	15,799
TMN Meetings	11,421	9,373
BoMnet Meetings	7,452	6,526
Events		
Touring Workshop	203	944
Film Ticketing Forum	-	5,640
TMN Tech Expo	5,544	4,304
AICV Expense	400	1,650
ED Cluster & Member Development Support	11,182	10,924
Showcase Victoria	118,224	96,217
Professional Development		
TMN Interstate Meetings	3,518	3,606
Members Attend APACA	7,308	2,551
BoMnet Interstate Meetings	5,089	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 2019

NOTE 3: EXPENSES (CONTINUED)		
ED & EP attend National Events/Conf	5,699	4,071
Leadership & Partnership		
Benchmarking		
Review OYBS	-	13,000
Research Project	5,000	4,080
Advocacy		
Website Update & Maintenance	1,260	1,536
Annual Performance Update	4,632	4,330
ED Meet with Stakeholders	6,127	7,172
Cafe Forum	-	410
Governance & Management		
ED Salary	67,332	66,336
Administration Assistant	6,475	-
Project Coordinator	9,985	9,560
Bookkeeper	5,437	3,747
Auditor	2,500	2,400
Insurance	1,481	1,484
Administration	7,729	6,298
Strategic Review	-	606
Subcontractor Superannuation	5,475	3,990
Exec C'ttee Mtgs & Teleconference	7,007	584
TOTAL EXPENSES	329,679	290,638
NOTE 4: CASH AND CASH EQUIVALENTS		
Westpac Cheque Account	100,655	38,402
Westpac Cash Reserve Account	52	52
	100,707	38,454
NOTE 5: TRADE AND OTHER RECEIVABLES		
Trade Receivables	72,026	2,906
Prepayments - Showcase 2019	-	23,210
Prepayments - Showcase 2020	12,138	-
	84,164	26,116
NOTE 6: TRADE AND OTHER PAYABLES		
Trade Creditors	-	2,473
ATO - BAS (GST Payable)	12,182	448
	12,182	2,921
NOTE 7: INCOME IN ADVANCE		
Grants - Creative Victoria - Showcase 2019	-	40,000
Grants - Creative Victoria - Showcase 2020	40,000	-
Grants - Creative Victoria	30,000	-
Membership Fees - 2020	82,248	-
	152,248	40,000

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 2019, 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 2019 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 2019, 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

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

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.

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 13th day of March 2020.

SHEPARD WEBSTER & O'NEILL AUDIT PTY LTD

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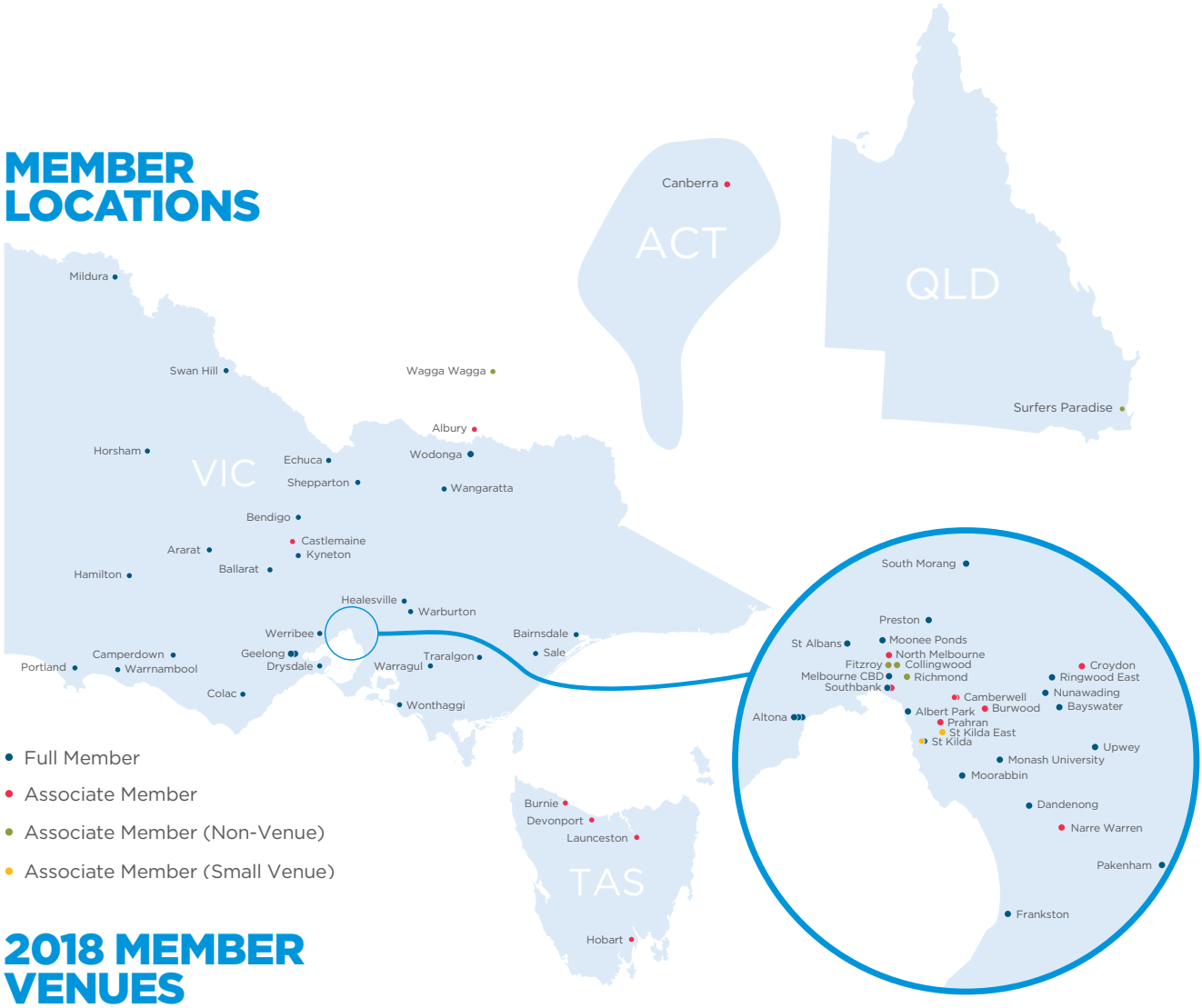
DAVID A SZEPFALUSY
DIRECTOR

MEMBER LOCATIONS



- Full Member
- Associate Member
- Associate Member (Non-Venue)
- Associate Member (Small Venue)

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
Bendigo 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
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	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
Camberwell Grammar School	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
Belconnen Arts Centre	Canberra	ACT
Chapel off Chapel	Prahran	VIC
Associate Members - non venue		
Marshall Day Entertech	Collingwood	VIC
Charcoal Blue	Fitzroy	VIC
Schuler Shook	Richmond	VIC
Rob Gebert Arts Consultancy	Croydon	VIC
Setting Line	Surfers Paradise	QLD
Associate Members - small venue		
Red Stitch Actors	St Kilda East	VIC
Theatreworks	St Kilda	VIC
Reciprocal Members		
PAC (Aust)		

IMAGE: Supersense, Arts Centre Melbourne.
Photographer: Mark Gambino

IMAGE: Jessie Lloyd - Mission Song, Mildura Arts Centre

VAPAC

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