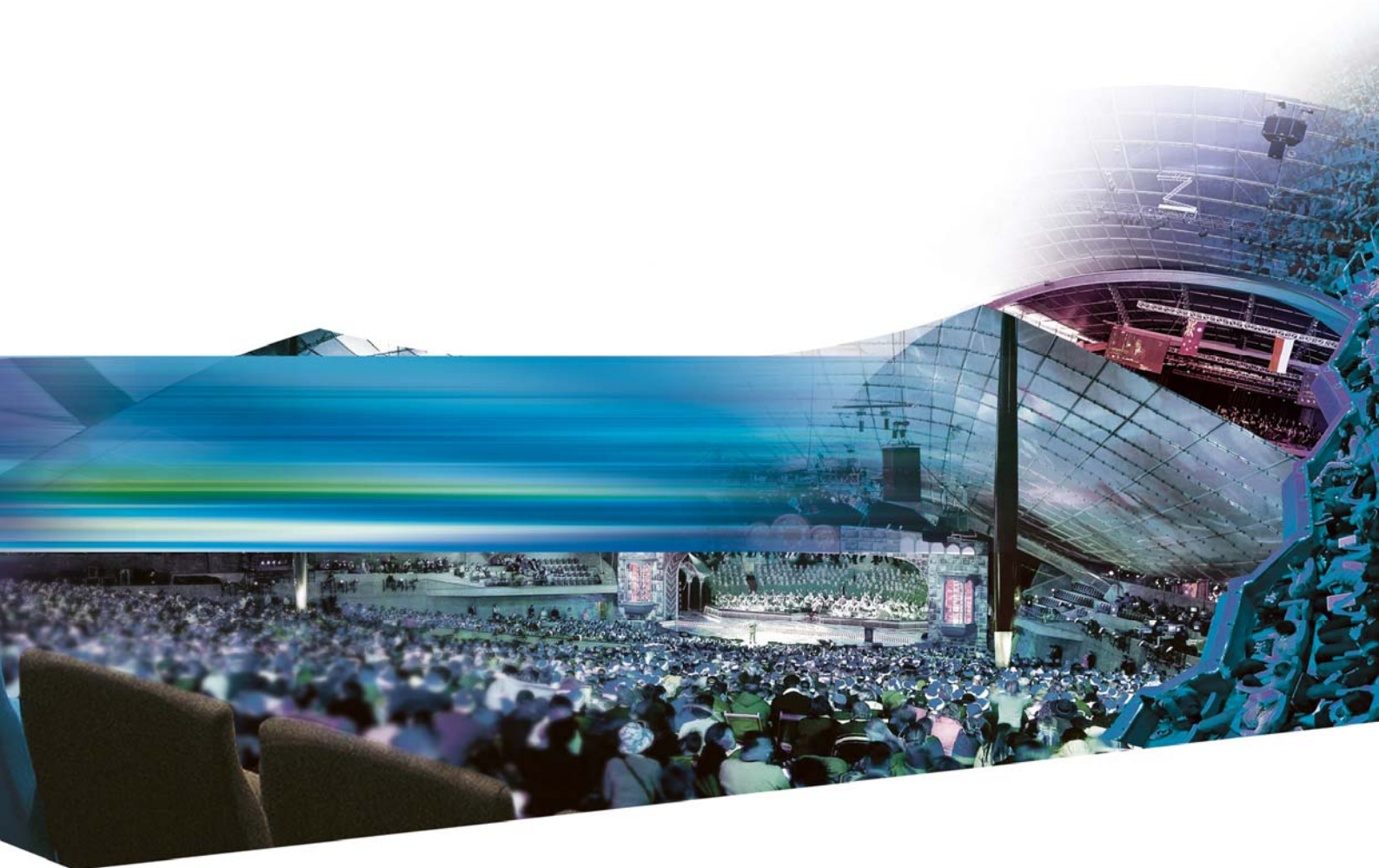


Live Performance Australia
Annual Report
2007 - 08



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Live Performance Australia (LPA) is the trading name of the Australian Entertainment Industry Association (AEIA).

This Annual Report is prepared under Section 254, Schedule 1B of the *Workplace Relations Act (Cth) 1996*

Cover design by Piers Buxton, Tommy Gun

President's Report



Dear Member

On behalf of the Executive Council of Live Performance Australia (LPA), I am pleased to present the Annual Report of LPA for the year ended 30 June 2008.

The 2007-08 year has been one of growth and change in our industry. Significant LPA achievements over the last year include:

- Highlighting the enormous economic and cultural value of live performance through results presented in our third annual Ticket Attendance and Revenue Survey. Our 2007 data shows that Australia's live performance industry generated revenue well over \$A1 billion with more than 20 million tickets sold
- Successfully negotiating a number of commercial agreements including Wicked, High School Musical, Mikado, Shane Warne The Musical, Buddy Holly, Avenue Q and Chicago
- Providing advice and support to members on key changes to the Workplace Relations Act, including Member Briefings nationally
- Establishing an Occupational Health and Safety Committee to address the impacts of new OH&S legislation on our industry
- Successfully completing a major review of the Code of Practice for the Ticketing of Live Entertainment in Australia, production of a Complaints Handling and Dispute Resolution Policy brochure and appointment of an independent external Code Reviewer
- Significantly increasing the provision of immigration services to members with 235 applications and 3 195 entertainment visas approved; a 12 percent increase from 2007 in applications and 40 percent increase in the number of visas granted
- Lobbying Government on proposed changes to immigration regulations in relation to the importation of foreign artists
- Successfully managing the implementation of a revised Membership and Industry Service Fee model
- Presenting the 8th annual Helpmann Awards® at the Lyric Theatre, Star City in Sydney and broadcast live on Foxtel's Bio Channel, and

- Launching the Hall of Fame which pays tribute to those individuals who have made a major contribution to our industry.

Operationally, the year end result reflects tight internal management, particularly of expenditure. Changes in staff structure reflect the needs of the organisation with emphasis on greater resources in both workplace relations and membership services.

With the introduction of a revised revenue structure effective 1 July 2008, management will continue to closely monitor expenses in the coming year. At the same time, greater attention will focus on efficient collection of the Industry Service Fee to balance the reduction in membership fees.

In a global environment experiencing a financial meltdown, we can expect many challenges in the next 12-24 months. The full impact of this financial crisis is not yet known and it may be another 12 months before our industry feels the full impact. However, we know from historical experience that our industry is cyclical and any global downturn will have flow-on effects to the Australian industry. With this in mind, LPA is looking at ways in which we, as an industry, can sustain and grow activity across all sectors going forward. This will require finding new and innovative ways to develop and present compelling product that audiences will respond to. At the same time, we will continue to seek appropriate opportunities to work with Government at every level.

I would like to acknowledge and thank LPA's Executive Councilors, all members of our LPA committees and the executive team for their contribution and hard work over the last 12 months. The ongoing support and commitment of our members is also gratefully acknowledged. As always, we look forward to continuing to work with and on behalf of members in the coming year.

Yours sincerely



Andrew Kay
President
Live Performance Australia

Chief Executive Report



It is with pleasure that I present this summary overview of LPA's activities over the past 12 months. It has been a year of considerable activity across our industry with both the commercial and not-for-profit sectors presenting a diverse array of product nationally. Our recent Ticket Attendance and Revenue Survey clearly indicates that over the past

four years the live performance industry has grown significantly with \$1 228 658 664 revenue generated in 2007 and 20 887 365 tickets sold. This growth is substantial but must be seen within the broader global market where live performance has grown in most major territories around the world.

However in an industry that is cyclical, such as ours, these trends must be viewed in context. This is particularly the case in an environment of great economic uncertainty where we are already seeing contraction of investment internationally and review of production slates for 2010 and 2011. The commercial markets of Broadway and the West End both report a decline in investment and box office and this is expected to remain as markets remain volatile. At the same time producers are reviewing production schedules and there is a strong trend towards 'battening down the hatches' with it much less likely that we will see a lot of new or 'risky' product.

For the not-for-profit sector, this environment presents challenges for sustaining and growing sponsorship and non-government sources of revenue whilst at the same time continuing to present programs that excite and engage audiences.

These challenges are not new to us but clearly the global financial crisis will have an impact on our industry in all kinds of ways, some of which cannot be assessed at this point in time. This is all the more reason for LPA to continue to focus on our three core areas: workplace relations, policy and strategy and membership services.

Our small team (compared with our international counterparts) has continued to deliver significant outcomes for members over the past 12 months. These achievements are presented in this report. However, it is worth noting that with a new Federal Government in late 2007, considerable time has been devoted to assessing and advising members of the implications of new workplace reforms. This included national briefings, regular circulars and member specific advice.

We also spent considerable time building relationships with the new Government and associated agencies. As with any change at this level, we have seen restructuring of departments and assessment of a range of policies and programs that have required us to pro-actively engage. This has required preparing a large number of submissions, particularly since early 2008, on a range of issues relevant to members. These included: review of temporary visas, changes to the availability of wireless spectrum, child employment, export policies and programs,

review of national innovation, superannuation, and the possible transfer of Government programs to the Australia Council for the Arts. Our industry was also invited to participate in the Prime-Minister's 2020 Summit and several Executive Councilors attended as individuals.

In late July, we presented our eighth annual Helpmann Awards®, hosted at the Lyric Theatre, Star City in Sydney and broadcast live on Foxtel's Bio Channel. The evening was a huge success and we were again extremely fortunate to have a wonderful team work with us this year to present 41 awards across the major performing arts genres. We are particularly grateful to the Helpmann Awards® Administration Committee, chaired by Ross Cunningham, Jon Nicholls our Executive Producer, Stuart Maunder our Director, and our two Associate Directors, Simone Parrott and Liza McLean for their unerring professionalism and commitment. We also appreciate the time and expertise provided by our 134 Panel members. As always, our awards night would not be possible without the support of our Premier Partners – Arena Management, Foxtel Digital, Showbiz, Star City, Ticketek and Ticketmaster – and other generous sponsors including QANTAS, proud partner of the 2008 JC Williamson Award and official airline for the awards.

Going forward, we expect to devote resources to the national award modernisation process slated for completion by the end of 2009. We will also begin negotiations for a new collective performers' agreement. In the policy and strategy area, our priorities are developing and implementing an Emerging Producers Program and completing a business case based on our industry case studies and analysis of the economic and cultural impact of the live performance industry. This will be utilised to seek future support for our activities. We also plan to leverage the Ticketing Survey data more effectively. With completion of the Members section on the LPA website we will be providing more information online directly to members and will be exploring other ways we can better deliver member services.

There is no question that the next 12 months will be challenging. However, where there are challenges, there are also opportunities and this is an industry with a long history of riding out cyclical market conditions. There has been a view for some time that we need to prepare for a downturn and look for ways to ensure our ongoing sustainability and growth. In association with LPA staff, I look forward to working with members in the coming year to leverage opportunities to address the many challenges ahead.

A handwritten signature in black ink, appearing to read 'E. Richardson'.

Evelyn Richardson
Chief Executive
Live Performance Australia

Workplace Relations

Award Modernisation

The Federal Government amended the Workplace Relations Act 1998 (the Act) in March 2008. In conjunction with the amendments, the Minister for Employment and Workplace Relations signed an award modernisation request pursuant to the Act requiring the Australian Industrial Relations Commission (AIRC) to complete the award modernisation process. The award modernisation request charges the AIRC to deliver modern awards that must be simple to understand and easy to apply, must be of a safety net character, must promote flexible modern work practices and efficient and productive workplaces and must be in a form that promotes collective bargaining.

The request required the AIRC to complete three priority tasks by 30 June 2008. The first task was to establish a list of priority industries or occupations to undergo the modernisation process before December 2008. The second was to publish a model award flexibility clause to be included in modern awards and the third was to publish a timetable for the completion of the award modernisation process.

The President of the AIRC issued a Statement outlining a draft list of priority industries to first undergo the award modernisation process, draft award flexibility clauses and a draft timetable for completion of the process.

The AIRC also convened a number of Full Benches to sit and hear submissions on the three priority tasks.

In accordance with the Minister's request, one of the results of award modernisation is to minimise the number of awards that may apply to a particular employee or employer. The AIRC has indicated that it will seek, where possible, to create one industry modern award, that will apply to that particular industry. This could mean that one industry modern award could replace a number of awards that have operated in that industry.

The AIRC determined 18 industry awards would form the priority list of awards to undergo the initial modernisation process. The only industry in the priority list which had any connection to the Entertainment and Broadcasting Industry was the Racing Industry.

During the course of the modernisation process, the Full Bench of the AIRC determined that all priority industry awards would include a casual loading rate of 25 percent. LPA made submissions to the AIRC that the increased casual loading would impose additional costs to employers, and that each industry award should be dealt with on a case by case basis, having regard to the particular circumstances of each industry particularly the effect on employers' bottom line and employment within such industries. At the time of writing, the AIRC had not handed down its decision with regard to the priority industries award modernisation.

LPA will again be able to address the decision of the AIRC to increase the casual loading during the award modernisation process of the Entertainment and Broadcasting Industry.

The Entertainment and Broadcasting Industry award modernisation process is to officially commence in the AIRC on 23 March 2009 with the final modern award for the industry to be made by the AIRC on 4 September 2009.

Proposed Changes to the Migration Regulations

Based on information received from the Department of Immigration and Citizenship (DIAC) and our members, we were aware that in response to Minister Garrett's election announcement re mandating international touring acts to have a local support act, the Department was preparing a draft change to take effect on 1 July 2008. The Media Entertainment and Arts Alliance had also intimated to members that the Migration Regulations would be changed from such date.

We were led to believe that the proposed changes were concerned with the Immigration Regulations, Schedule 2, Subclass 420 (entertainment visa).

LPA urgently sought a meeting with both the Minister for Immigration, Senator Chris Evans and the Minister for the Environment, Water, Heritage and the Arts, the Honorable Peter Garrett regarding the proposed changes.

LPA and members met with Minister Evans on 8 April 2008 in Perth and with Minister Garrett on 8 May, 2008.

On 18 April the LPA Chief Executive, Director Workplace Relations and Michael Coppel met with Minister Garrett's Arts Advisor, for a briefing on the issues to be discussed with the Minister.

Prior to our meeting with Minister Garrett, LPA requested members with an interest in this issue, to complete a pro forma letter to send to Minister Garrett outlining the impact on members' operations should the proposed changes to the Migration Regulations proceed.

On 8 May, a meeting with Minister Garrett and his Advisor was attended by the LPA Chief Executive, Director Workplace Relations and Matthew Lazarus-Hall (Chugg Entertainment).

The Minister indicated that going forward, LPA will be consulted regarding the proposed regulatory change.

The next step in the process will be for DIAC to draft amending Regulations to the net employment criteria and then consult with appropriate stakeholders for comment. To date no amending Regulations have been drafted.

Workplace Relations

Payment for Archival Recordings

In January 2008, the Musicians' Union of Australia (MUA) sought payment to musicians, from the producers of Phantom of the Opera for an archival recording undertaken during the Melbourne season of the show.

On behalf of the producers, LPA advised the MUA that it had been a long standing practice not to pay musicians for archival recordings where the contract of employment provided for the recording of the show for archival purposes without payment.

The MUA insisted that in accordance with the provisions of the Musicians' General Award 1998, musicians were entitled to be paid for any type of recording, and therefore, the employer was in breach of the Award. LPA advised the MUA that the Award did not provide for payment of archival recordings and therefore the musicians would not receive payment.

In March 2008, the MUA made an application to the Australian Industrial Relations Commission (AIRC) to have a dispute resolution process conducted between the MUA and LPA with regard to a dispute about the application of the Award and in particular whether the Award provided for payment for archival recordings.

The matter came before Deputy President Ives of the AIRC on 23 April 2008, wherein the MUA sought the assistance of the AIRC on the interpretation of the relevant clauses in the Award. The AIRC advised the MUA that it did not have the jurisdiction to interpret award provisions as this was the domain of the Federal Court, unless the parties agree to the AIRC arbitrating the matter.

LPA advised the AIRC that it had been the practice for well over 15 years not to pay musicians for archival recordings. Such a practice was based on the fact that the Award did not provide for payment for archival recordings and that in 1991, the MUA and the EIEA (as we were then) had agreed to amend the Award to provide for arrangements governing the recording of archival and reference recordings. This agreement had been approved by the AIRC on 2 October 1991. Unfortunately the parties had not amended the Award in accordance with this agreement.

The AIRC advised the parties that unless there was agreement for the AIRC to arbitrate this matter, the Workplace Relations Act does not allow the AIRC to arbitrate matters with regard to the interpretation of Award provisions. The AIRC also indicated that this issue could be resolved in the forthcoming Award Modernisation process, as the parties would have the opportunity to clarify any ambiguous provisions during this process.

LPA advised the AIRC and MUA that instructions from the LPA Executive Council would need to be sought before any agreement (if any) be given for the AIRC arbitrate this matter.

OH&S

Background

In 2005 the National Occupational Health and Safety Commission (NOHSC) issued the National Standard for Construction Work following consultation with the major participants in the Building and Construction Industry. NOHSC documents are instruments of an advisory character, and it is usually left to State and Territory Governments to adopt such documents into legislation which then makes them mandatory in such State or Territory. The National Standard for Construction Work has been or is in the progress of being implemented as law in each State and Territory through their Occupational and Health and Safety Acts.

From 1 July 2008, the Victorian OH&S legislation was amended to incorporate the National Standard for Construction Work.

Interpretation of "Construction Work"

State Governments, and in particular the Victorian State Government has given a broad interpretation to the meaning of "construction work", to the extent that our Members have been advised that the work associated with "bump in", "pre production" and "bump out" falls within the meaning of "construction work" as it is considered "high risk".

In Victoria, the consequences of this interpretation will require all employees involved with "stage work", to undertake the "Working Safely in the Construction Industry" training program, to obtain a "CI" certificate (formerly the "red card"). Worksafe Victoria has deemed that this is the minimum requirement for employees who undertake "construction work", and will therefore comply with the training requirements required under the OH&S Act.

Action Undertaken Thus Far

On 3 June 2008, LPA in conjunction with Andrew Moon of the Arts Centre, held a meeting of Members to discuss the ramifications of Worksafe Victoria's interpretation of "construction work" on our industry. The meeting endorsed the LPA to seek an exemption from the provisions of the Victorian Legislation and to continue the development of an industry specific induction training program by officers from the Arts Centre and that the LPA, on behalf of the industry, seek to have such program recognised by Worksafe Victoria as a matter of urgency.

In addition, LPA sought legal advice from Meghan Bare, Special Counsel at Baker McKenzie Lawyers. Unfortunately, the advice indicates that the legislation with regard to "construction work" would cover the work performed in our industry, and that in their opinion it would be difficult to seek an industry exemption from the legislation.

Workplace Relations

Worksafe Victoria has advised that a blanket exemption for our industry would not be granted unless:

- The development of a national training program for the performing arts industry was mapped against the training elements contained within the Construction Industry (CI) Card
- The national training program for the performing arts industry would provide a more relevant induction training program to our industry whilst still meeting the standards of the CI card, and
- Our industry would not be seeking an exemption from other employer duties related to site induction and preparation of Safe Work Method Statements.

The Arts Centre's OH&S unit is presently developing an induction training program specific to our industry, to replace the requirements for employees in our industry to obtain the CI card. It is anticipated that LPA will be in a position to seek an exemption on behalf of our industry from the CI card provisions in the next two months. In the meantime, Worksafe Victoria has indicated that our members do not need to gain CI card accreditation at this point especially if our members are undertaking specific on site induction training and keeping relevant documentation of such, due to the discussions with Worksafe Victoria.

Other Actions Taken

Executive Councillor Andrew Moon and LPA's Director of Workplace Relations have conducted Member Meetings in Melbourne, Sydney, Brisbane and Perth with regard to this issue and have sought member's views on the development of a national induction training program for our industry. The meetings have been well attended and there has been an overwhelming response in favour of a national induction training program for our industry.

Contact has also been made with the Screen Producers Association of Australia (SPAA) who has advised that they will support the path taken by LPA.

MEAA will also be involved in the development of the induction training program and support the role LPA is taking.

Priorities for 2009

- Award Modernisation
- OH&S
- Negotiation of Commercial Touring Crew Agreement, and
- Negotiation of Performers' Collective Agreement.

Policy and Strategy

LPA Code of Practice for the Ticketing of Live Entertainment in Australia

The new LPA *Code of Practice for the Ticketing of Live Entertainment in Australia* came into effect on 1 October 2008. This third edition of the Code is the result of an extensive review by the Executive Review Committee and the LPA Executive Council, in consultation with the Australian Competition and Consumer Commission and David Liebermann of Thomson Playford lawyers.

A key feature of the new Code is the introduction of the LPA Endorsement Mark (pictured below). The Mark is only permitted to be used by LPA members, and will assist LPA members to combat ticket scalping and build consumer confidence. Members are encouraged to use the Mark at all outlets (including online) and in promotional or advertising material controlled by the member.



Tickets are sold in accordance with Live Performance Australia's Code of Practice for the Ticketing of Live Entertainment Events in Australia

www.liveperformance.com.au

Under the new Code, LPA also now has a formal role to play in addressing consumer complaints that cannot be promptly resolved by the Venue, Promoter or Ticketing Service Provider. Members have been sent hard copies of the LPA *Complaints Handling and Dispute Resolution Policy* which can be provided to consumers who are dissatisfied with how their complaint has been addressed in the first instance.

The Code is required to be reviewed triennially. As required by the Review provisions in the new Code, LPA will shortly be appointing a Code Reviewer.

LPA Ticket Attendance and Revenue Survey 2006 & 2007

The 2006 and 2007 LPA *Ticket Attendance and Revenue Survey* will be launched at the Industry Briefing following the AGM. The Survey results show that there was a significant increase in gross revenue of 38.8 percent in 2006 and a further 6.1percent increase in 2007.

The industry box office in 2007 was in excess of \$1.2 billion, with over 20 million tickets issued. These are the strongest results since the first Survey was completed in 2004.

The top three revenue generating categories in both years were Non-Classical Music, Musical Theatre and Theatre. We expect the current economic downturn will cause revenue and attendance to decrease in future surveys.

This is the first Survey prepared by Ernst & Young, with whom we are exploring a number of other industry research opportunities. The first project of this nature will develop a business case outlining the size, scope and economic impact of the Australian live performance industry.

Emerging Producer's Program

LPA is committed to developing an Emerging Producer's Program to provide support, practical training and mentoring opportunities for individuals seeking to make the transition to producer. LPA's Chief Executive visited London and New York in September, and met with a number of industry colleagues to discuss their producer development initiatives. The Program will be developed by an external consultant in consultation with LPA Members from late 2008.

Industry Case Studies Project

LPA engaged Craig McGovern, former LPA Vice-President, to undertake a research project examining the business model and economic contribution of specific live performance events. Craig has interviewed a range of members and industry colleagues for the project, which will produce case studies focussed on the following challenges:

- Raising capital for the development phase and initial staging of a new Australian work
- Australia's capacity to compete for international licences for Broadway and West End hits
- The costs associated with staging and touring live events on a commercial basis, and
- Extending the life of an Australian product after the initial investment phase through export.

The case studies will inform LPA's efforts to encourage greater investment in the live performance industry and provide greater government support for commercial production.

Craig will present the preliminary results of the project at the LPA Industry Briefing in late November.

Australia 2020 Summit

The Australia 2020 Summit was held in Canberra on the weekend of 19 and 20 April. The future of the arts, film and design was considered as part of the *Towards a Creative Australia* panel, which was co-chaired by Cate Blanchett, Julianne Schulz and the Hon Peter Garrett AM MP, Minister for the Arts.

LPA suggested a number of industry identities to participate in the Creative Australia stream, and LPA President, Andrew Kay, Executive Councillor Rachael Healy and Life Member, Sue Natrass, were invited to attend. Live performance was well

Policy and Strategy

represented in the 100 delegates chosen for the panel, with other delegates including Neil Armfield, Stephen Armstrong, David McAllister, Helen O'Neil and Adam Simpson.

Delegates were expected to participate in the Summit as individuals, not representatives of a particular organisation. Unions, employer bodies and business associations were encouraged to make a written submission of 500 words. LPA's submission argued that the current Government structure for the performing arts industry does not reflect the nature of the industry ecosystem today and called for a National Strategy for the performing arts industry that takes a "whole of industry approach" to the development of live performance in Australia.

The Towards a Creative Australia stream traversed an extremely broad range of ideas over the 2 day Summit. Some of the "top ideas" were:

- Create a National Endowment Fund for the Arts – incorporating public endowment and private philanthropy (including patronage), and provide a wide range of support including loans and grants; a review of philanthropy and tax incentives to support organisations and individual artists and expand the scope of Prescribed Private Funds
- Mandate creative, visual and performing arts subjects in national curricula with appropriate reporting requirements for schools, and
- A whole of government approach to the arts, culture, design and the creative economy across all sectors, including improved resourcing, linkages and access by using broadband connections and including building connections between sports and arts.

The final report of the Summit can be found at www.australia2020.gov.au/final_report/index.cfm

Contemporary Music Working Group

LPA has been a member of the Contemporary Music Working Group (CMWG) since 2005. The original objective of the CMWG was to obtain Government endorsement for an Industry Action Agenda (IAA). Since the change in Federal Government, IAAs are no longer being pursued. However, the new Government incorporated portions of the CMWG's IAA submission into its Arts Policy and the Cultural Minister's Council has identified contemporary music as a priority area. As a result, the CMWG is in the strongest position vis-à-vis Government relations since its inception.

The Arts Support team in DEWHA (led by Dr Matty McConchie) has been assigned the task of drafting a Contemporary Music Industry Strategy. The plan will address issues including live music performance, export market development and industry

presence in international markets. It is anticipated that the Strategy will be launched in 2009.

Arts Access

In February 2008, Ministers responsible for culture and the arts in Australia agreed that the Cultural Ministers Council (CMC) should develop a National Arts and Disability Strategy. The national strategy is intended to improve coordination and collaboration across Governments, helping to ensure that all Australians with a disability have the opportunity to engage fully in arts and cultural activities.

With arts access a growing focus for Government, LPA was pleased to accept an invitation to join the Arts Access Industry Reference Group. The Group comprises key representatives from the Victorian Arts Industry including: facility and festival management, front of house and visitor services, government representatives, marketing personnel, those involved in theatre design and technology, audience development and assistive media technologies.

In September, representatives from LPA increased their understanding of best practice in this area by attending a seminar and ticketing masterclass given by Betty Siegal, Director of Accessibility at the Kennedy Center for the Performing Arts in Washington D.C.

LPA also continued its long standing support for the Companion Card scheme in 2008. The scheme has now been introduced in most states, with NSW announcing plans to introduce the Card in the near future. It is also Federal Government policy to develop a National Companion Card and we await the details of the scheme with interest.

Child Employment

LPA has continued to provide advice to members throughout 2008 on the applicable Child Employment laws in each State. We also made a submission to Safework SA's Discussion Paper: Proposed Child Employment Legislation for South Australia. LPA's submission highlighted existing industry practice with regard to child employment and emphasised the need for South Australia's approach to have sufficient flexibility to cater for the unique nature of child employment in the entertainment industry.

Changes to the Availability of Wireless Spectrum

The Australian Communications and Media Authority (ACMA) is continuing to explore options for the future allocation of radio frequency spectrum, particularly when bandwidth is freed up by the move to digital television in December 2012. If the bandwidth currently occupied by free-to-air TV is auctioned off to the highest bidder (telecommunications companies, Microsoft and Google are all possible bidders) this will be detrimental for the current users of ultra high frequency (UHF) radio microphones, in ear monitoring systems, communication systems and other radio transmitting devices used with guitars and other musical instruments. These and other devices are used heavily by LPA members. Depending on what future uses this spectrum is applied towards, it may be necessary to remove 100,000+ existing wireless units from the market.

This problem also exists in the UK, Europe, Canada and the US. No market yet has a settled solution. As wireless products are produced for the global market; a global solution would be preferable.

The Australian Music Association is leading the Australian Wireless Audio Group (AWAG) – a coalition of wireless audio manufacturers, retailers and end users to work cooperatively with key regulatory bodies and Government in order to find a solution to this issue. Live Performance Australia is supporting the work of the AMA in this regard. LPA has also written to relevant Federal Government Ministers to argue for a spectrum allocation for our industry and the need for Government to find a workable solution to the issue.

Review of Temporary Residence Visas

The Department of Immigration and Citizenship (DIAC) released a Discussion Paper in June around proposed changes to sponsorship arrangements that will apply to users of the Subclass 457 visa program and other visas in the “400 series”, including 420 Entertainer visas.

In our response to the Discussion Paper, LPA expressed concerns about the additional financial and administrative burden that would be placed on sponsors by some the proposals including:

- Sponsors of 457 visa holders being obliged to pay income protection insurance for visa holders
- Sponsors of 457 and 420 visa holders being made directly liable for public hospital health insurance premiums for visa holders
- Sponsors of 457 visa holders being liable for the public education costs of any minors residing in Australia with a 457 visa holder, and
- Sponsors being responsible for fees associated with migration agent services.

LPA also made the suggestion that the existing obligation for sponsors to cover the public hospital expenses of visa holders should not apply where the visa holder has failed to disclose pertinent medical information on their visa form.

We await the outcomes of the Review.

Submissions Made to Government

In addition to those mentioned elsewhere in this report, LPA made submissions to a number of Government reviews and inquiries in 2008, including:

- *Mortimer Review of Export Policies and Programs*: LPA's submission mainly focused on the barriers to export faced by the contemporary music industry, and was informed by the work of the Contemporary Music Working Group and Member feedback. The submission also expressed concern about the withdrawal of Australia International Cultural Council funding, which members have previously utilised to undertake international touring
- *Review of the National Innovation System*: LPA's submission called for the expansion of the Research and Development Tax Concession program to the development of new Australian live performance product. We also emphasised the importance of arts education in schools in response to the review question “How do we educate and equip our people to be creative and innovative lifelong?”
- *Review of the Exemptions and Exceptions to the Equal Opportunity Act (Vic)*: Our submission highlighted the need for existing exceptions used by our industry to be maintained
- *Review of DEWHA Programs*: LPA was invited to submit comments on the possible transfer of a number of arts funding programs (including Playing Australia and the Contemporary Music Touring Program) from the Department of Environment, Water, Heritage and the Arts to the Australia Council. The Government agreed with LPA's submission that the programs should remain within DEWHA, and
- *Temporary Residents and Superannuation Consultation Paper*

Policy and Strategy and Immigration Services

LPA also proactively engaged with Government, by writing letters on topics of industry concern.

- To Hon Peter Garrett MP, Minister for the Arts and Senator Chris Evans, Minister for Immigration, regarding proposed changes to the Migration Regulations which would make it compulsory for touring international artists to have an Australian support act. Members were also encouraged to write their own letters on this issue, and a number chose to do so. We are still awaiting the Consultation Draft of the legislation and/or Regulations which will bring this policy change into effect
- To the Australian Taxation Office and relevant Ministers regarding changes to the Tax File Number Registrations requirement for touring overseas artists
- To Lynne Kosky, Victorian Minister for the Arts, regarding a proposal by the Australian Medical Association that the Victorian Government amend arts funding guidelines to prohibit support for projects that “glamorise, feature or promote smoking”, and
- To Byron Shire Council regarding their Draft Policy and Guidelines on events in Byron Shire, and their likely impact on musical festivals held in the Shire.

Priorities for 2009

In addition to actively engaging with and responding to Government, and advising Members on policy issues, the priorities for Policy and Strategy in 2009 will be:

- Development and implementation of the LPA Emerging Producer’s Program
- Presenting the Business Case for the Australian live performance industry to Government and the business sector, and
- Developing a more complete picture of the economic contribution of our industry by undertaking an analysis of existing data, commissioning further research through Ernst & Young and expanding the number of participating companies in the LPA *Ticket Attendance and Revenue Survey*.

Immigration Services

Immigration services provided by LPA continued to be well utilised by members this year.

Based on our figures for the financial year, 235 visa applications were lodged with 3195 visas approved. This reflects a 12 percent increase from 2007 in applications and a 40 percent increase in the number of visas granted..

Quarterly figures are shown in the table below.

	Q 1	Q2	Q3	Q 4	Total 07/08
Visa Applications	66	52	54	63	235
Visa Approvals	557	522	781	1335	3195

This significant increase in visa approvals is due in part to the incoming Andre Rieu Tour where 619 performers and support staff are coming to Australia.

In addition, we have processed a number of large tours this year including the Israeli Philharmonic Orchestra, Mickey on Ice, High School Musical, Edward Scissorhands, Kiev Ballet, Andy Lua and Shaolin in the Wind.

LPA's ability to manage this volume of work while continuing to provide our other immigration services is a major achievement and reflects firstly, the commitment of staff to ensure members are properly supported and secondly, our positive working relationship with the Department of Immigration and Citizenship.

The Department of Immigration and Citizenship increased visa and sponsorship fees which became effective on 1 July 2008.

A circular was sent out to inform members of this increase.

Finance, Membership and Administration

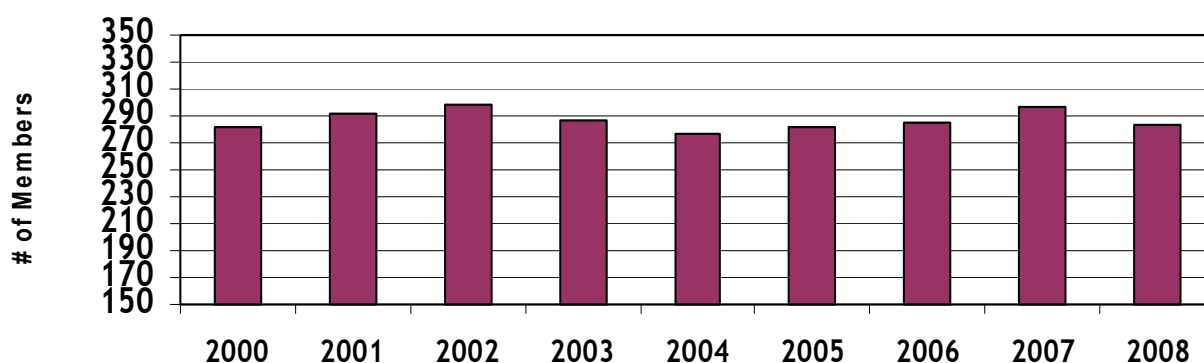
Membership Base Remains Strong, Diverse and National

The membership of the LPA remains strong and, importantly, reflective of the national, artistic and commercial diversity of the Australian live entertainment industry.

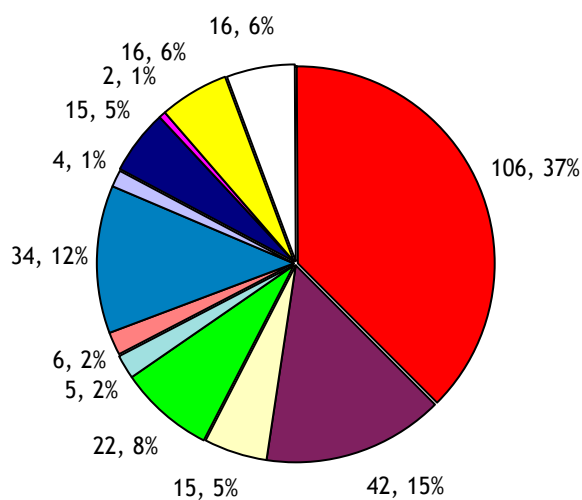
As at 30 June 2008, LPA had 271 full members. As part of LPA's review of membership, 6 members were identified as unrecoverable debts and written off. 7 members resigned and 12 further organisations belong to LPA as consultancy service members, bringing the total membership to 283.

Membership, 2000-2008

The total membership is 283 and this includes consultancy services members



Member Coverage, 2008



- Full Time Producers/Promoters
- Non Full Time Producers/Promoters
- Major venues
- Suburban Venues
- Major Festivals
- Festivals
- Cinemas
- Major Service Providers
- Service Providers
- National Ticketing Companies
- Exhibition Companies
- Life Members

Finance and Membership Goals for 2009

To maintain and build a strong presence in the Live Entertainment Industry, both within Australia and abroad.

To continue to manage our finances and utilise our resources to maintain our strong Financial position.

To increase efficient collection of Industry Service Fees.

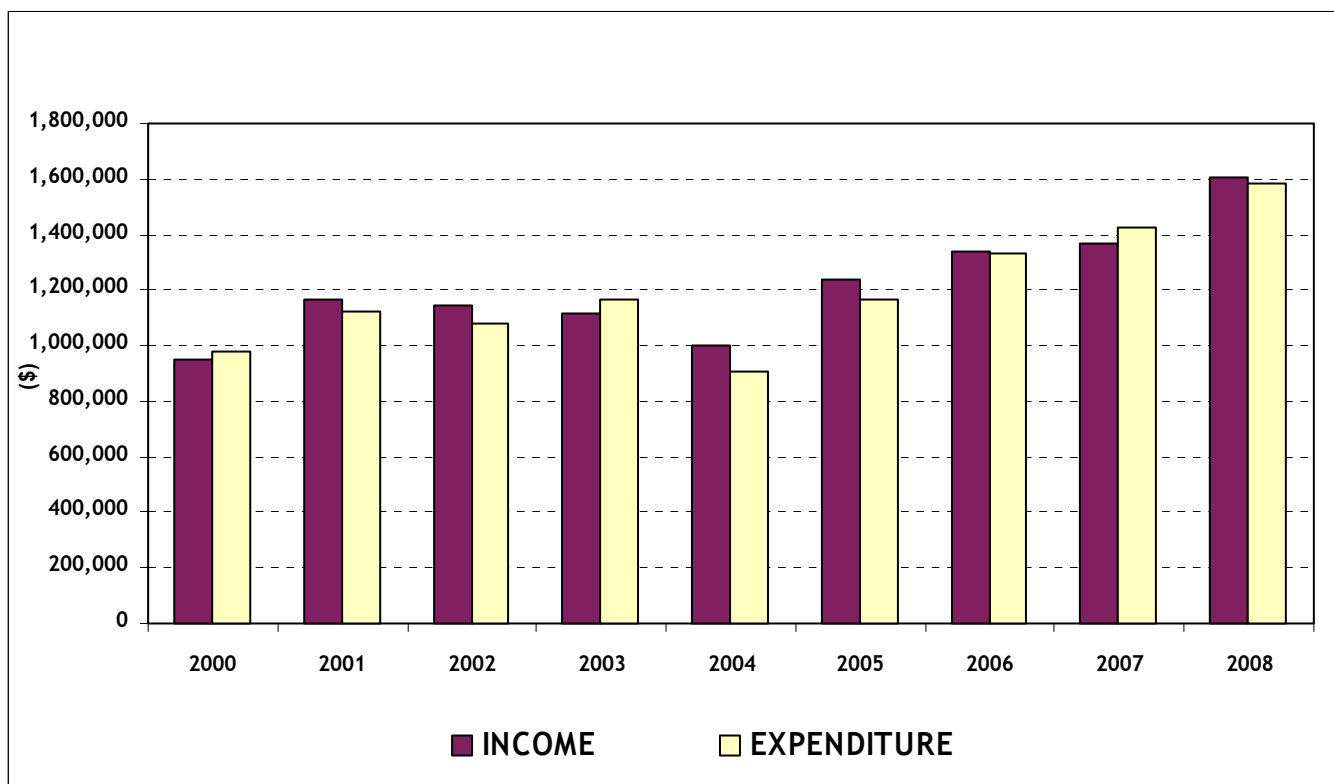
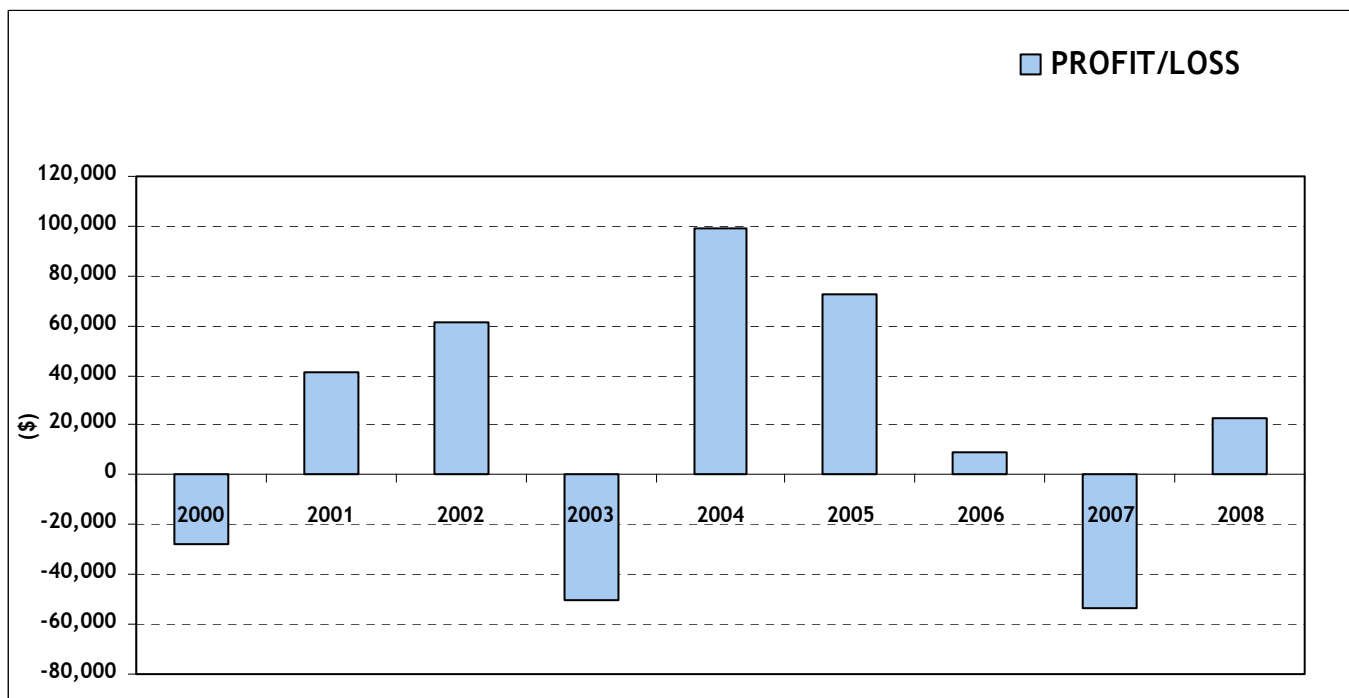
Finance, Membership and Administration

Financial Results for 2008

Income \$1,609,087

Expenditure \$1,585,885

Profit for the year \$23,202



Membership Services

LPA Website Members Section

We recently developed a Members Only Section to our website. This enables members to log on and access industry information including:

- Pro forma contracts
- Loose Leaf Industrial Awards (for subscribers)
- Industry guidelines
- Codes of practice
- Immigration services forms and requirements
- LPA Circulars, and
- LPA newsletters and media releases.

All LPA Members have a designated username and password distributed to the Primary contact within each organisation. By utilising the Members Only Section members can log on and access news and information from anywhere in the world at any time.

Log on from our home page at www.liveperformance.com.au

For more information please contact Claire Harris, Membership Services Manager on (03) 9614 1111 ext 2.

We All Play A Part

In April 2008, LPA partnered with the Australian Major Performing Arts Group (AMPAG), and the Media, Entertainment and Arts Alliance (MEAA) to launch "We All Play a Part" an advocacy campaign designed to promote the business, cultural and national identity value of the industry for all Australians.

The launch, held at the Sydney Opera House, brought together Australians from across the industry, including campaign ambassadors Louise Withers, Don Spencer and Leah Purcell along with other commercial producers, non-profit companies, performers, set designers, school students, school teachers and tradespeople. Other ambassadors supporting the campaign include commercial producer John Frost, music promoters Michael Coppel and Vivian Lees, and Chief Executive of the Sydney Opera House, Richard Evans.

For more information and to register your support for this campaign please log onto www.weallplayapart.com.au



From left to right: Simon Whipp (MEAA), Derek Young (AMPAG), Evelyn Richardson (LPA), The Hon. Peter Garrett, Leah Purcell and Don Spencer (Australian Children's Music Foundation)

LPA Support Save La Mama Campaign

Many members would be aware of La Mama Theatre's place in Australia's history and its central role in the development of Australian playwrights including David Williamson, Jack Hibberd, John Romeril to name a few. In early 2008 La Mama Theatre building gave La Mama Management notice of their intention to sell the building, which the theatre has occupied since 1967.

In response to this notice, the Board of La Mama sought to purchase the building for the required price of \$1.7m and raised the required 10 percent deposit.

There was a significant gap in the funding required to purchase the property so as a consequence our Executive Council reviewed how best the industry, through LPA, might assist.

Supporting capital appeals is not something LPA has ever been involved with. However, the EC agreed that in this instance there were at least three reasons why it was appropriate for LPA to participate:

- La Mama's national role in the development of an Australian theatre sector
- Its size, and
- The immediacy of the problem it faces.

We invited members to support the campaign during August and September 2008 in any way that they could. Many of our members jumped on board to support the Save La Mama Campaign. We are very pleased to report that La Mama has raised the revenue needed, and is safe for the future.

Priorities for 2009

In addition to servicing the needs of LPA members on a day to day basis Membership Services' priorities for 2009 are to:

- Host a successful networking event in New York on 20 January for members and New York/US business associates
- To present the 9th Annual Helpmann Awards® focusing on building our voting collegiate and engaging external stakeholders, and
- Expand our membership base with a focus on Regional Venues and Emerging Producers.

Membership Services - 2008 Helpmann Awards®

Helpmann Awards®

The 2008 Helpmann Awards®, the pinnacle event for live entertainment in Australia, were successfully held on Monday 28 July at Star City's Lyric Theatre in Sydney.

The night was enjoyed by all who attended and our Award recipients once again reinforced the fact that Australia's live entertainment industry is filled to the brim with talent.

The 2008 Award winners from all 41 categories reflect the diversity and talent across Australia in our live entertainment industry and we congratulate them all.

We were delighted to present the J C Williamson Award to two highly regarded industry veterans. Co-recipients of the Award were Sue Nattrass AO and Barry Humphries AO CBE (please see pages 16 and 17 for biographies). They have both contributed so much to our industry and it is with this prestigious award that we acknowledge them.

The pre-broadcast was hosted by funny woman Julia Zemiro who kept the awards rolling along while thoroughly entertaining the audience.

The broadcast was hosted by Jonathan Biggins. Jonathan was joined by a star-studded list of presenters including Kelley Abbey, Vanessa Amorosi, Cate Blanchett, Russell Dykstra, Leah Purcell, Virginia Trioli, Googie Withers, John McCallum, Kate Ceberano, Lisa McCune and Paulini, just to name a few.

The entertainment program for the evening included the cast of the Rocky Horror Show performing "Sweet Transvestite" and "The Time Warp", the cast of The Phantom Of The Opera performing "Masquerade", Vanessa Amorosi performing her new hit "Perfect" and after such success at the 2007 Helpmann Awards, "Unusualist" Raymond Crowe performed two delightful acts for us again.

There were also performances by the cast of Guys and Dolls and My Fair Lady and dance pieces by Sydney Dance Company and The Australian Ballet.

We warmly thank and acknowledge our Executive Producer Jon Nicholls, Associate Producers Simone Parrott and Liza McLean, Director Stuart Maunder and all performers, presenters, crew members and volunteers who gave their time to make our 8th Annual Helpmann Awards® a success.

This year we received a record number of votes and with our voting collegiate expanding every year we are delighted that the Helpmann Awards® continue to grow and are so highly valued and supported by our industry. Voting is now completely online so for more information please go to www.helpmannawards.com.au

The success of the 2008 Helpmann Awards® was only made possible due to the tremendous support of our sponsors and the Helpmann Awards® Administration Committee.

In 2009 we look forward to presenting the 9th Annual Helpmann Awards®.

2008 Helpmann Awards® Red Carpet



Clockwise from top: Jason Coleman with the girls from Billy Elliot, Cate Blanchett and Andrew Upton, The Umbilical Brothers on the red carpet and Kate Ceberano.

LPA would like to thank all our 2008 Helpmann Awards® sponsors:

Arena Management, Foxtel Digital, Star City, Ticketek, Ticketmaster, Showbiz, QANTAS, Media Super, MCA Insurance Brokers, Australia Council for the Arts, APRA, TressCox Lawyers, Royale Limousines, IDS Displays, Fairfax, ACMN, Playbill, Bytecraft, Chameleon Touring Systems, System Sound, TDC, Medina, Vibe Hotels, Hendrik Forster, PKF, ATS Logistics, Moet Hennessey, Tooheys, Molly's Cradle, Mondial Newman, Suzie Howie - Howie and Taylor Publicity, Bruce Pollack - Pollack Consulting.

Membership Services - 2008 Hall of Fame Inductees

LPA Proudly Induct Co-recipients of the 2008

J C Williamson Award into our Hall of Fame.

www.liveperformance.com.au/halloffame



Sue Natrass AO

Sue Natrass's professional arts career began when entrepreneur Clifford Hocking asked her to operate the lighting for Barry Humphries' first one-man show, *A Nice Night's Entertainment*, at the Assembly Hall in Melbourne in 1962. This was the start of her long, continuing contribution to the commercial and publicly-funded sectors of the Australian entertainment industry.

Sue had dabbled in theatre while studying Commerce at the University of Melbourne. Though she tried acting, she was far more comfortable working behind the scenes or front-of-house with the various university dramatic societies and the fledgling Union Theatre Repertory Company – today's Melbourne Theatre Company.

Sue's first permanent theatre job was at the Melbourne home of vaudeville and revue, the Tivoli, initially as assistant stage manager and then as stage manager. From there she graduated to the position of stage director and occasional lighting designer for J.C. Williamson Theatres Ltd. In 1975 she joined entrepreneur Kenn Brodziak, who had bought the Williamson name for his production company, Aztec Services.

In November 1983 Sue was recruited by George Fairfax to become Operations Manager at the nearly-completed Victorian Arts Centre; one of her first Arts Centre jobs was to 'steer' the hugely successful Concert Hall production of *The Pirates of Penzance*; this launched the Centre's continuing tradition of family-oriented summer musicals. After five years as Operations Manager and a year as Deputy General Manager, in 1989 Sue became the Arts Centre's General Manager, a position she held until 1996. She later served as acting CEO of the Melbourne and Olympic Parks Trust and the Sydney Opera House Trust.

Sue was the Artistic Director of the 1998 and 1999 Melbourne Festivals. In February 2000 she joined Melbourne-based Millmaine Entertainment as Executive Director–Producer Services, consulting to a wide range of arts organisations. During this time she was called on to serve as Interim CEO and Artistic Director in a dramatic 'rescue mission' for the floundering 2002 Adelaide Festival of the Arts.

Sue is a Fellow of the Australian Institute of Management. She has served on the Council and as President of the Victorian College of the Arts, Chairs the Confederation of Australian International Arts Festivals, the Collections Council of Australia and the Cultural Development Advisory Board of the Melbourne City Council. She is a member of the Melbourne and Olympic Parks Trust, a Trustee of the Sydney Opera House, a Director of Federation Square Management Pty Ltd, the Theatre Royal in Hobart, the Harold Mitchell Foundation, the John Truscott Design Foundation and the Brian Stacey Memorial Trust. Her past board appointments include VicHealth, the Melbourne Football Club, Leadership Victoria and the Australia Indonesia Institute. Sue also chaired the Cultural Working Group for the 2006 Commonwealth Games and the cultural program of the 2007 World Swimming Championships

In 1996 Sue was awarded the St Michael's Medal for service to the community and, in 1999, the Victoria Day Award for Community and Public Service. In the 2002 Queen's Birthday Honours she was appointed an Officer of the Order of Australia, and in 2003 she was awarded the Centenary Medal.

In October 2006, Sue received the Dame Elisabeth Murdoch Cultural Leadership Award from the Australia Business Arts Foundation, acknowledging her 'contribution to the arts, and her impact and authority in many aspects of Australia's cultural life over four decades.'

In April 2007, Sue was presented with a Lifetime Achievement Award by the Green Room Awards Association. This acknowledged her leadership and support for all aspects of the performing arts sector and the wider arts community.

Sue was President of the AEIA/Live Performance Australia Executive Council from 1995 until 2003. She was awarded Life Membership in 2003.

Membership Services - 2008 Hall of Fame Inductees



Barry Humphries AO CBE

Born in the Melbourne suburb of Kew in 1934, John Barry Humphries grew up in a 'clean, tasteful and modern home'. He matriculated from Melbourne Grammar School with brilliant results in English, Art and

British History, earning a Commonwealth scholarship to the University of Melbourne. There, he studied law, philosophy and fine arts, and became notorious for his experiments in Dadaist art, his provocative public pranks, and for the songs and sketches he wrote and performed in university revues.

Humphries joined the fledgling Union Theatre Repertory Company, and it was during a UTRC country tour that he created what has become his best-known character, the gloriously garrulous Moonee Ponds housewife, Edna Everage. Edna made her public debut in the UTRC revue Return Fare on 13 December 1955.

In 1957, after two seasons in Sydney in the warmly-remembered Phillip Street revues, Humphries appeared in the first Australian production of Beckett's *Waiting for Godot* and in *The Bunyip* and the *Satellite*, a children's musical to which he contributed lyrics. The following year he featured Edna in the revue *Rock 'n' Reel* at the New Theatre in Melbourne.

In 1959 Humphries settled in London. After appearing in the original production of the musical *Oliver* in the West End, he returned home to present his first one-man show, *A Nice Night's Entertainment*, in 1962. Back in London he performed at Peter Cook's comedy venue *The Establishment*, appeared in Lionel Bart's musical *Maggie May*, and in Spike Milligan's *The Bed-Sitting Room*. He wrote the 'Barry McKenzie' cartoon strip in the satirical magazine *Private Eye*.

In the early seventies the McKenzie comic strip inspired two successful films directed by Bruce Beresford. And his own film debut came in 1967: he was 'Envy' in *Bedazzled* with Peter Cook, Dudley Moore and Raquel Welsh.

Humphries went on to present a succession of hugely successful one-man shows in Britain and

Australia and in the last decade, the United States. In these the ubiquitous Edna appears with a range of other Humphries characters, most notably and consistently the nostalgic ghost of Australian suburbia past, Sandy Stone, and the appallingly rough-hewn, charismatic diplomat and Republican pioneer, Sir Les Patterson.

The longevity of Humphries' career – and the characters he created – is unique. After more than fifty years, neither he nor the characters show signs of flagging. Edna's adoring 'possums' still crowd theatres, still wave their 'gladdies' in joyous unison, and still eagerly submit to her barbed but good humoured reproaches.

Humphries has appeared in numerous British and Australian films, and has created many TV series, mostly starring Edna, who through the years has progressed from the dowdy winner of a 'Lovely mother' contest, to 'Housewife-Superstar', then Dame, and now International Gigastar.

Author - Frank Van Straten

Frank's interest in the performing arts started when he was still at school. Over the years he has amassed a vast collection of Australian theatre memorabilia and has researched and written extensively on the subject. He was the first archivist of the Victorian Arts Centre's Performing Arts Museum, and its director from 1984 until 1993. The Museum is Australia's principal performing arts repository and one of the few of its kind in the world.

For fifteen years from 1986 Frank researched and presented ABC Radio's popular Nostalgia feature over Melbourne's 774 and the Victorian Regional Network.

*In 1999 Frank researched and presented *The Sound of Melbourne*, a ninety-minute audio documentary celebrating the 75th anniversary of 774/3LO that achieved 'best-seller' status on CD and cassette and won one of the Victorian Community History Awards in 2000. Over the past 35 years he has conducted hundreds of oral history interviews with members of the performing arts community.*

*Frank contributes historical articles to many theatre programs and journals, including *On Stage*, published quarterly by the Victoria Theatres Trust. His books include *National Treasure: The Story of Gertrude Johnson and the National Theatre (1994)*, *The Regent Theatre: Melbourne's Palace of Dreams (1996)*, *Tivoli (2003)* and *Huge Deal: The Fortunes and Follies of Hugh D. McIntosh (2004)*. Frank acted as Historical Consultant for Graeme Murphy's spectacular 'dance musical' *Tivoli*, which premiered at the State Theatre in Melbourne in 2002.*

Frank is a patron of the Cinema and Theatre Historical Society (Victoria) and a long-serving member of the Board of the National Theatre. He is a founding member and committee member of the Victoria Theatres Trust, which is dedicated to promoting Australian theatre heritage. He is on the judging panels of the Green Room and Helpmann Awards®, both of which reward excellence in the performing arts.

In 1999 Frank Van Straten was awarded the Medal of the Order of Australia (OAM) in recognition of his services to the performing arts in Australia.

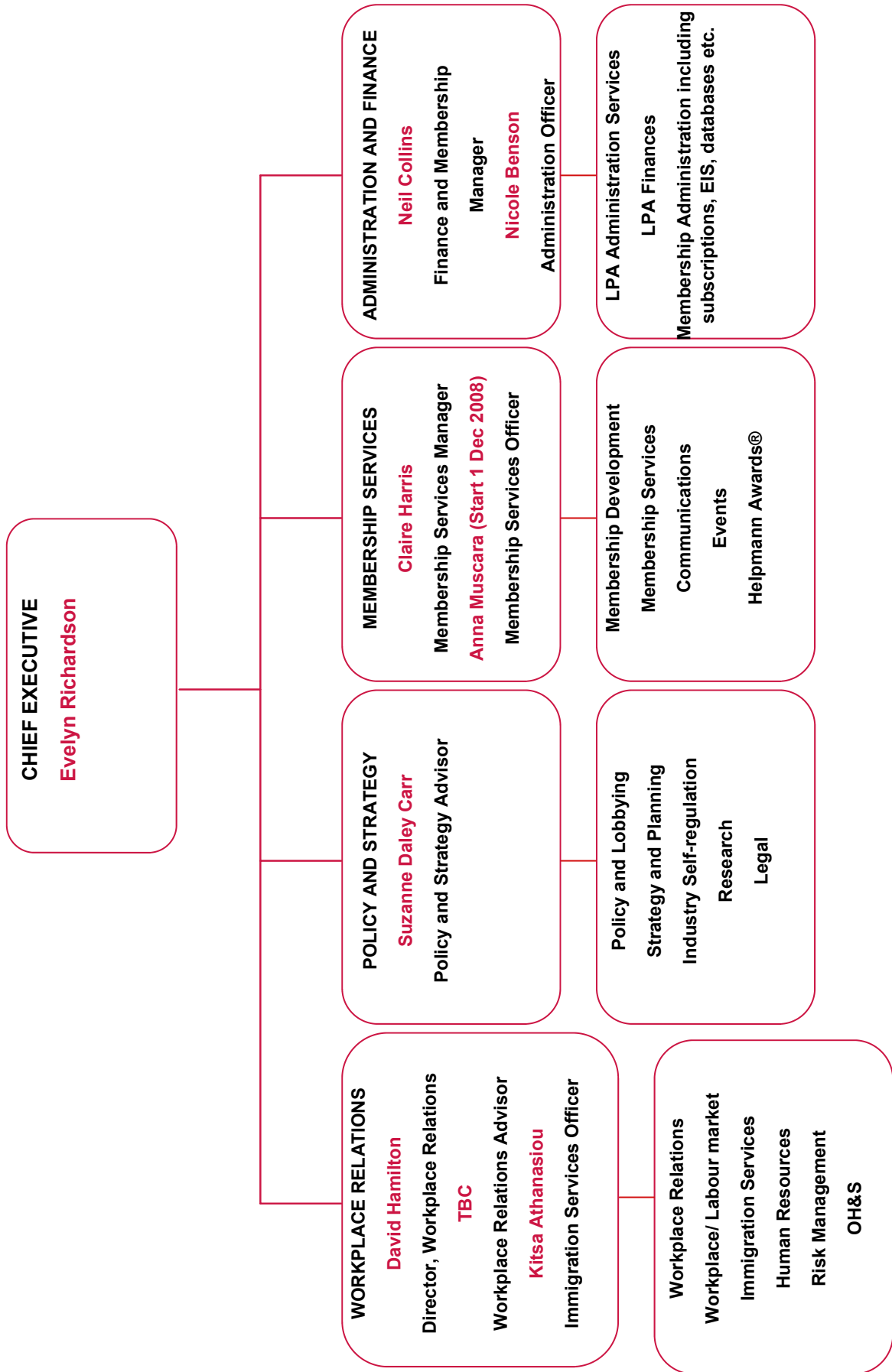
In 2007 Frank was appointed LPA's Official Historian.

2008 Circulars

- 1 - 8th Feb 2008
 - 2 - 14th February 2008
 - 3 - 26th February 2008
 - 4 - 28th February 2008
 - 5 - 3rd March 2008
 - 6 - 3rd March 2008
 - 7 - 3rd March 2008
 - 8 - 3rd March 2008
 - 9 - 3rd March 2008
 - 10 - 3rd March 2008
 - 11 - 12th March 2008
 - 12 - 17th March 2008
 - 13 - 17th March 2008
 - 14 - 17th March 2008
 - 15 - 28th March 2008
 - 16 - 31st March 2008
 - 17 - 6th May 2008
 - 18 - 13th May 2008
 - 19 - 15th May 2008
 - 20 - 21st May 2008
 - 21 - 5th June 2008
 - 22 - 2nd June 2008
 - 23 - 18th June 2008
 - 24 - 24th June 2008
 - 25 - 25th June 2008
 - 26 - 26th June 2008
 - 27 - 27th June 2008
 - 28 - 1st July 2008
 - 29 - 3rd July 2008
 - 30 - 8th July 2008
 - 31 - 9th July 2008
 - 32 - 22nd July 2008
 - 33 - 23rd October 2008
 - 34 - 23rd October 2008
 - 35 - 23rd October 2008
 - 36 - 23rd October 2008
 - 37 - 23rd October 2008
 - 38 - 23rd October 2008
 - 39 - 23rd October 2008
 - 40 - 23rd October 2008
 - 41 - 23rd October 2008
 - 42 - 23rd October 2008
 - 43 - 23rd October 2008
 - 44 - 23rd October 2008
 - 45 - 23rd October 2008
 - 46 - 15th September 2008
 - 47 - 23rd October 2008
 - 48 - 25th September 2008
 - 49 - 2nd October 2008
 - 50 - 23rd October 2008
 - 51 - 23rd October 2008
- Cinema Operation on Good Friday, 21st March 2008
- Public Holidays for Easter and Anzac
- Responsible Officer Training Obligations in South Australia
- PPCA Cinema Licence Fees: New Agreement to be Negotiated
- Forum Information
- Melbourne Members' Forum
- Sydney Members' Forum
- Queensland Members' Forum
- Adelaide Members' Forum
- Perth Members' Forum
- Reminder: QLD Forum
- Reminder: Sydney Forum
- Reminder: Adelaide Forum
- Reminder: Melbourne Forum
- Workplace Relations Amendment (Transition to Forward Fairness) Act 2008
- Reminder: Perth Forum
- Workplace Information Sessions
- National Safety Work Australian Awards
- DEWHA Greenhouse Gas Emissions Assessment
- OH & S Meeting, The Arts Centre
- Major Production Fund Call for Proposals
- Outcomes of the LPA OH & S Meeting
- OH & S Meeting - Sydney
- OH & S Meeting Reminder
- OH & S Meeting QLD
- OH & S Meeting WA
- Increase to Sponsorship and Visa fees for imported artists and personnel
- Ordinary Time Earnings Superannuation changes commence
- Proposed changes to sponsor obligations for Subclass 457 (Business Long Stay) and 420 (Entertainment) Visas
- OH & S Meeting Reminder
- Australian Fair Pay Commission Grants Wage Increase from 1st October 2008
- OH & S Meeting Reminder
- New Approach for Temporary Residents' Superannuation
- Amendments to the *Equal Opportunity Act 1995 (Vic)*
- New Code of Practice for the Ticketing of Live Entertainment Events in Australia
- Increase to Rates of Pay for the Actor's Award
- Increase to Rates of Pay for the Live Theatre and Concert Award
- Increase to Rates of Pay for the Musician's Award
- Increase to Rates of Pay for the Cinema Award
- Increase to Rates of Pay for the Theatre Manager's - Cinema Award
- Increase to Rates of Pay for the Entertainment and Broadcasting Industry - Dance Company Award 1998
- Increase to Rates of Pay for the Exhibition Industry Award
- Increase to Rates of Pay for the Entertainment and Broadcasting Industry (Ticketing Agencies Award 2001)
- Increase to Rates of Pay for the Performing Arts Centres' Award
- Increase to Rates of Pay for the Entertainment Industry (Entertainment and Presentation Services) Award
- Occupational Health and Safety Development of an Industry Specific Induction Training Program
- Update on Executive Council of LPA
- Increase to Travel Allowances from 1 October 2008
- Reminder: New Code of Practice for the Ticketing of Live Entertainment Events in Australia now applies
- New TFN Registrations Requirement for Touring Overseas Artists
- National Arts and Disability Strategy Discussion Paper – Member Feedback Sought

**Members of Live Performance
Australia receive all circulars via
email. If you did not receive any
of these please email:
charris@liveperformance.com.au**

LPA - Organisational Structure



LPA Staff, Executive Council, Life Members, Representation and Affiliates

LPA Staff

Evelyn Richardson

Chief Executive
03 9614 1111 Office Ext 1
erichardson@liveperformance.com.au

David Hamilton

Director, Workplace Relations
03 9614 1111 Office Ext 3
dhamilton@liveperformance.com.au

Suzanne Daley Carr

Policy & Strategy Advisor
03 9614 1111 Office Ext 6
sdaley carr@liveperformance.com.au

Kitsa Athanasiou

Immigration Services Officer
03 9614 1111 Office Ext 7
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Claire Harris

Membership Services Manager
03 9614 1111 Office Ext 2
charris@liveperformance.com.au

Neil Collins

Finance & Membership Manager
03 9614 1111 Office Ext 5
ncollins@liveperformance.com.au

Nicole Benson

Administration Officer
03 9614 1111 Office Ext 0
nbenson@liveperformance.com.au

Executive Council

Andrew Kay - President

Andrew Kay & Associates

Sue Hunt - Vice President

CarriageWorks

Craig McGovern - Vice President

QPAC (resigned June 2008)

Ann Tonks - Vice President

Melbourne Theatre Company

Daniel Ballantyne

Civic Precinct Newcastle

Adrian Collette

Opera Australia

Michael Coppel

Michael Coppel Ventures

Richard Fitzgerald

Her Majesty's Theatre

Pamela Foulkes

Black Swan Theatre Company

Douglas Gautier

Adelaide Festival Trust

Rachel Healy

Sydney Opera House

Bicci Henderson

Star City

Michael Jacobsen

Arena Management

Geoff Jones

Ticketek

Liza McLean

Tinderbox Productions

Andrew Moon

Victorian Arts Centre Trust

Jon Nicholls

Jon Nicholls Productions P/L

Maria O'Connor

Ticketmaster

Rodney Phillips

Ogden AEG (Perth)

Observers to the Executive Council

Ross Cunningham

Ross Cunningham Consulting

John Kotzas

Queensland Performing Arts Centre

Life Members

Kenn Brodziak OBE 1979

Paul Riomfalvy 1985

Frank Baden-Powell 1988

Noel Blackburn 1988

George Fairfax 1988

Arthur William Parlour 1988

Frederick Gibson 1989

Lloyd Martin AM 1992

John Ernest Graham 1993

Greg Innes 2003

Tim McFarlane 2003

Sue Natrass AO 2003

Jan Stoneham 2003

Rodney Rigby 2005

Kelvin McWhinnie 2005

Ross Cunningham 2007

Kate Brennan 2007

Ian Fraser 2007

Andrew Guild 2007

Ian McRae 2007

Representation on Committees & Boards

LPA staff and representatives participate on industry boards and committees including:

- CREATE Australia & Innovation and Business Industry Skills Council
- ACCI Employment and Workplace Relations Committee
- ACCI Employment Education and Training Working Group
- ACCI Occupational Health and Safety Committee
- Contemporary Music Working Group

In accordance with disclosure obligations under Section 254(d)(i) of the *Workplace Relations Act (Cth)* 1996, we advise that Evelyn Richardson was a trustee of JUST SUPER Pty Ltd.

Affiliates

- Australia Council for the Arts
- Australian Major Performing Arts Group (AMPAG)
- Australian Performing Arts Centres Association (APACA)
- Screen Producers' Association of Australia (SPAA)
- Venue Management Association (VMA)
- CREATE Australia & Innovation and Business Industry Skills Council
- MEDIA SUPER
- Australian Chamber of Commerce and Industry (ACCI)
- The Broadway League, USA
- The Society of London Theatre/Theatre Managers Association, UK
- PEARLE*, the Performing Arts Employers Associations League Europe, Brussels.

Committees and Consultants

Committees

Management Committee

Andrew Kay (Chair)

Andrew Kay & Associates

Sue Hunt (From Sep. 2008)

CarriageWorks

Craig McGovern (Until June 2008)

QPAC

Maria O'Connor

Ticketmaster

Evelyn Richardson

Live Performance Australia

Ann Tonks

Melbourne Theatre Company

Workplace Relations Committee

Andrew Kay (Chair)

Andrew Kay and Associates

Bernadette Hayes (Deputy Chair)

Executive Producer

Rob Brookman

Sydney Theatre Company

Denis Daniels

Symphony Services Australia

Alicia Dodds

Queensland Performing Arts Centre

Glenn Hall

Ogden IFC (Perth)

David Hamilton (Secretary)

Live Performance Australia

Andrew Moon

The Arts Centre

Cath O'Brien

Sydney Opera House

Evelyn Richardson

Live Performance Australia

Christopher Tooher

Bell Shakespeare

Vernon Winley

Opera Australia

Louise Withers

Louise Withers and Associates

Helpmann Awards®**Administration Committee (HAAC)****Ross Cunningham (Chair)**

Ross Cunningham Consulting

Ann Tonks (Deputy Chair)

Melbourne Theatre Company

Len Amadio

Arts Consultant

Daniel Ballantyne

Civic Precinct Newcastle

Rachel Healy

Sydney Opera House

Sue Hunt

Carriageworks

Liza McLean

Tinderbox Productions

Craig McMaster

Showbiz

Jon Nicholls

Jon Nicholls Productions

Maria O'Connor

Ticketmaster

Susan Provan

Melbourne International Comedy Festival

Evelyn Richardson

Live Performance Australia

Rodney Rigby

newtheatricals

Jan Stoneham

LPA Life Member

Kelvin McWhinnie

Theatre Royal

Key Organisations Committee

Cathcart Weatherly (Chair)

Spare Parts Puppet Theatre

Sam Cook

Yirrayakin

Nicole Lauder

La Boite Theatre

Belinda MacQueen

Patch Theatre Company

Alice Nash

Back to Back Theatre

Exhibitions & Events Committee

Les Laity (Chair)

Synthesis Design and Display

Jim Delahunty

Exhibition Hire Services

Con Fountas

Expo Hire

David Hamilton

Director, Workplace Relations - LPA

Keith Lydon

AE Displays

Tim Morgan

Morgan Expo Hire

OH & S Committee

Andrew Moon, Victorian Arts Centre Trust

(Chair)

David Hamilton, Live Performance

Australia (Secretary)

Committee to be Advised

Consultants

Legal

Robert McCormack, TressCox Lawyers

David Lieberman, Thomson Playford Cutlers

Insurance

John Christoffelsz, MCA Insurance Brokers

Auditor

PFK Chartered Accountants & Business

Advisers

Accountant

Leah Supple, Abound Business Solutions

Taxation

Michael Roseby, Roseby, Rosner & Young

Information Technology

Paul Flynn, Net Service

Murray Brust, Sportal

Val Eimutis, Re-Fresh Web Services

Reece Lamshed, Binary Blue

Public Relations and Media

Susan Fitzpatrick, Dateline Media

Graphic Design

Piers Buxton, Tommy Gun

Appendix A

AUSTRALIAN ENTERTAINMENT
INDUSTRY ASSOCIATION

ABN 43 095 907 857

FINANCIAL REPORT

FOR THE YEAR ENDED 30 JUNE 2008

**AUSTRALIAN ENTERTAINMENT
INDUSTRY ASSOCIATION**

Registered Office

**Level 1
15-17 Queen Street
MELBOURNE VIC 3000**

**FINANCIAL REPORT
FOR THE YEAR ENDED 30 JUNE 2008**

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Balance Sheet	7
Statement of Changes in Equity	8
Cash Flow Statement	9
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Independent Audit Report	25

AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION

COUNCILLORS' REPORT

FOR THE YEAR ENDED 30 JUNE 2008

Your councillors submit the financial report of the Australian Entertainment Industry Association for the year ended 30 June 2008.

COUNCILLORS

The names of the Councillors during the year and up to the date of this report are:

A. Collette (appointed 30/11/07)	D. Gautier (appointed 30/11/07)
M. Coppel (appointed 30/11/07)	P. Faulkes (appointed 30/11/07)
A. Tonks (appointed 30/11/07)	M. Jacobsen (appointed 30/11/07)
A. Kay (appointed 30/11/07)	G. Jones (appointed 30/11/07)
C. McGovern (appointed 30/11/07)	
J. Nicholls (appointed 30/11/07)	B. Nebenzahl (resigned 10/09/07)
R. Phillips (appointed 30/11/07)	R. Cunningham (resigned 30/11/07)
A. Moon (appointed 30/11/07)	E. Robinson (resigned 30/11/07)
M. O'Connor (appointed 30/11/07)	C. McMaster (resigned 30/11/07)
S. Hunt (appointed 30/11/07)	L. Withers (resigned 30/11/07)
R. Healy (appointed 30/11/07)	D. Daniels (resigned 31/05/08)
D. Ballantyne (appointed 30/11/07)	L. McLean (appointed 31/05/08)
D. Daniels (appointed 30/11/07)	C. McGovern (resigned 18/06/08)
R. Fitzgerald (appointed 30/11/07)	

PRINCIPAL ACTIVITIES

The principal activities of the Association during the financial year were:

- The provision of benefits and support to members in the areas of industrial relations, human resource services and a broad range of other issues.

There are no significant changes in the nature of the Association's principal activities during the financial year.

OPERATING RESULTS

The net result for the year amounted to a profit of \$23,202 (2007: \$53,564 loss).

AFTER BALANCE DATE EVENTS

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Association, the results of those operations, or the state of affairs of the Association in future financial years.

FUTURE DEVELOPMENTS

The Association expects to maintain the present status and level of operations and hence there are no likely developments in the Association's operations.

AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION

COUNCILLORS' REPORT (CONT'D)

FOR THE YEAR ENDED 30 JUNE 2008

INDEMNIFYING OFFICERS, EXECUTIVES OR AUDITORS

The Association has obtained insurance in respect of councillors, officers and executives against all liabilities to other persons that may arise from their positions as councillors, officers or executives. A premium of \$13,358 (2007: \$13,358) has been paid for this insurance.

The Association has not during or since the end of the financial year, in respect of an auditor of the Association:

- Indemnified or made any relevant agreement for indemnifying a liability, including costs and expenses in successfully defending legal proceedings; or
- Paid or agreed to pay a premium in respect of a contract insuring against a liability for the costs or expenses to defend legal proceedings.

MEMBERSHIP

As at 30 June 2008 the Association had 271 members (2007: 278 members).

Under section 174 of the *Workplace Relations Act 1996* members have the right to resign from Australian Entertainment Industry Association by providing written notice.

Under AEIA's Rules – Rule 9 Retirement and expulsion of members:

- a) A member may resign from membership of the Association by written notice addressed and delivered to the Chief Executive.
- b) A notice of resignation from membership shall take effect:
 - (i) where a member ceases to be eligible to become a member of the Association:
 - (1) on the day on which the notice is received by the Association; or
 - (2) on the day specified in the notice, which is a day not earlier than the day when the member ceases to be eligible to become a member;whichever is later; or
 - (ii) in any other case:
 - (1) at the end of two weeks after the notice is received by the Association; or
 - (2) on the day specified in the notice;whichever is later.

AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION

COUNCILLORS' REPORT (CONT'D)

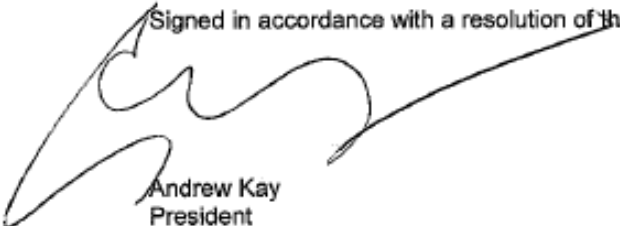
FOR THE YEAR ENDED 30 JUNE 2008

MEMBERSHIP (CONT.)

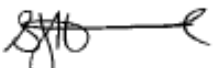
- c) Any dues payable but not paid by a former member in relation to a period before such resignation takes effect, may be sued for and recovered in the name of the Association, in a court of competent jurisdiction, as a debt due to the Association.
- d) A notice delivered to the Chief Executive in accordance with subsection (a) of this Rule shall be taken to have been received by the Association when it was delivered.
- e) A notice of resignation that has been received by the Association is not invalid because it was not addressed and delivered in accordance with subsection (a) of this Rule.
- f) A resignation from membership of the Association is valid even if it is not effected in accordance with this Rule if the member is informed in writing by or on behalf of the Association that the resignation has been accepted.
- g) Number of Employees 7 Full time & 1 Part time, (2007: 8 Full time)
- h) E. Richardson, the Chief Executive of AEIA, is a Director of Just Super Pty Ltd A.C.N. 006 457 996 (Just Super). AEIA received \$9,350 (2007: \$2,800) for her services to the Board of Just Super.

No other officer or member of the reporting unit holds a position as a trustee or director of a superannuation entity or exempt public sector superannuation scheme where the criterion for holding such position is that they are an officer or member of an organisation.

Signed in accordance with a resolution of the Councillors.



Andrew Kay
President



Sue Hunt
Vice President

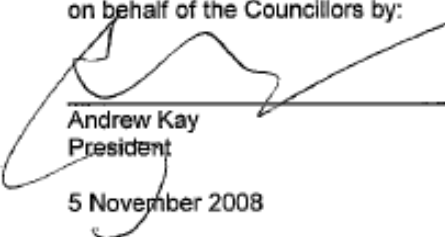
5 November 2008

**AUSTRALIAN ENTERTAINMENT
INDUSTRY ASSOCIATION
EXECUTIVE COUNCIL STATEMENT
FOR THE YEAR ENDED 30 JUNE 2008**

In the opinion of the Councillors, the financial report as set out on pages 6 to 24:

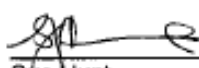
1. Presents a true and fair view of the financial position of the Australian Entertainment Industry Association as at 30 June 2008 and its performance for the year ended on that date in accordance with reporting guidelines of the Industrial Registrar, Australian Accounting Standards, mandatory professional reporting requirements and other authoritative pronouncements of the Australian Accounting Standards Board;
2. During and since the end of the financial year ended 30 June 2008, the;
 - a) meetings of the Executive Council were held in accordance with the rules of the Association;
 - b) financial affairs have been managed in accordance with the rules of the Association and financial records have been kept and maintained in accordance with the *Workplace Relations Act 1996*; and
 - c) information sought in any request of a member of the Australian Entertainment Industry Association or a Registrar has been provided to the member or Registrar in accordance with the *Workplace Relations Act 1996*, and any order for inspection of financial records made by the Commission under Section 273 of the Act has been complied with.
3. In relation to recovery of wages activity:
 - a) the financial report on recovery of wages activity has been fairly and accurately prepared in accordance with the requirements of the reporting guidelines of the Industrial Registrar; and
 - b) that prior to engaging in any recovery of wages activity, the organisation has disclosed to members by way of a written policy all fees to be charged or reimbursement of expenses required for recovery of wages activity, and any likely request for donations or other contributions in acting for a worker in recovery of wages activity.
4. At the date of this statement, there are reasonable grounds to believe that the Australian Entertainment Industry Association will be able to pay its debts as and when they fall due.
5. The Committee of Management of AEIA passed the resolution to approve and accept the Financial Statements for the year ended 30 June 2008 on 5 November 2008.

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



Andrew Kay
President

5 November 2008



Sue Hunt
Vice President

**AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION
INCOME STATEMENT FOR THE YEAR ENDED 30 JUNE 2008**

	Notes	2008 \$	2007 \$
Revenue	4	<u>1,609,087</u>	<u>1,369,535</u>
Expenses			
AEIA – Administration Expenses		(1,105,508)	(1,074,712)
Depreciation and Amortisation Expenses		(35,469)	(20,203)
Helpmann Awards		(329,908)	(328,184)
Workcover Project Expenses		(115,000)	-
	5	<u>(1,585,885)</u>	<u>(1,423,099)</u>
Profit/(Loss) before Income Tax Expense		<u>23,202</u>	<u>(53,564)</u>
Income tax expense	1(d)	<u>-</u>	<u>-</u>
Profit/(Loss) after Income Tax Expense		<u>23,202</u>	<u>(53,564)</u>

The above Income Statement is to be read in conjunction with the notes to the financial statements.

**AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION
BALANCE SHEET AS AT 30 JUNE 2008**

	NOTES	2008 \$	2007 \$
CURRENT ASSETS			
Cash and cash equivalents	6	560,585	698,892
Trade and other receivables	7	211,303	149,338
Other financial assets	8	10	10
Other	9	84,229	59,272
TOTAL CURRENT ASSETS		<u>856,127</u>	<u>907,512</u>
NON-CURRENT ASSETS			
Property, Plant and Equipment	10	49,697	47,161
Intangibles	11	41,280	49,750
TOTAL NON-CURRENT ASSETS		<u>90,977</u>	<u>96,911</u>
TOTAL ASSETS		<u>947,104</u>	<u>1,004,423</u>
CURRENT LIABILITIES			
Trade and other payables	12	541,765	627,532
Provisions	13	37,598	33,758
TOTAL CURRENT LIABILITIES		<u>579,363</u>	<u>661,290</u>
NON-CURRENT LIABILITIES			
Provisions	14	29,162	27,756
TOTAL NON-CURRENT LIABILITIES		<u>29,162</u>	<u>27,756</u>
TOTAL LIABILITIES		<u>608,525</u>	<u>689,046</u>
NET ASSETS		<u>338,579</u>	<u>315,377</u>
MEMBERS' EQUITY			
Retained Profits		338,579	315,377
TOTAL MEMBERS' EQUITY		<u>338,579</u>	<u>315,377</u>

The above Balance Sheet is to be read in conjunction with the notes to the financial statements.

AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION
STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 30 JUNE 2008

	2008 \$	2007 \$
Retained Profits at the beginning of year 1 July	315,377	368,941
Profit/(Loss) Attributable to the members	<u>23,202</u>	<u>(53,565)</u>
Retained Profits at the end of year 30 June	<u>338,579</u>	<u>315,376</u>

The above Statement of Changes in Equity is to be read in conjunction with the notes to the financial statements.

**AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION
CASH FLOW STATEMENT
FOR THE YEAR ENDED 30 JUNE 2008**

	Notes	2008 \$	2007 \$
Cash Flows from Operating Activities			
Receipts from members and non members		1,380,060	1,428,884
Payments to suppliers and employees		(1,515,938)	(1,410,088)
Interest received		27,106	24,630
Net Cash (Used in)/Provided By Operating Activities	16(b)	<u>(108,772)</u>	<u>43,426</u>
Cash Flows From Investing Activities			
Purchase of Property, Plant and Equipment		(20,605)	(24,320)
Payment for Intangibles		(8,930)	(52,000)
Net Cash used in Investing Activities		<u>(29,535)</u>	<u>(76,320)</u>
Net (decrease) in cash held		(138,307)	(32,894)
Cash at the beginning of the financial year		698,892	731,786
Cash at the End of the Financial Year	6,16(a)	<u>560,585</u>	<u>698,892</u>

The above Cash Flow Statement is to be read in conjunction with the notes to the financial statements.

**AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008**

INTRODUCTION

The Australian Entertainment Industry Association (AEIA) is an incorporated association, incorporated and domiciled in Australia. AEIA's principal activities are the provision of benefits and support to its members in the areas of industrial relations, human resource services and a broad range of other issues.

The registered office and principal place of business is Level 1, 15-17 Queen Street, Melbourne, Victoria. The financial statements are presented in Australian dollars.

The financial report was authorised for issue by the Executive Council of AEIA on the date shown on the Executive Council Statement attached to the Financial Statements.

The financial report is a general purpose financial report that has been prepared in accordance with Australian Accounting Standards, including Australian Accounting Interpretations and other authoritative pronouncements of the Australian Accounting Standards Board and the Workplace Relations Act 1996.

The financial report has been prepared on a going concern and an accrual 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. Cost is based on the fair values of the consideration given in exchange for assets.

The AEIA is considered to be a Not for Profit entity and has prepared the financial statements in accordance with the requirements regarding Not for Profit entities as contained in Australian Accounting Standards.

The following is a summary of the material accounting policies adopted by the company in the preparation of the financial report. The accounting policies have been consistently applied, unless otherwise stated.

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

(a) Depreciation and Amortisation

Items of property plant and equipment are depreciated/amortised using the reducing balance method and the straight line method over their useful lives.

The depreciation rates used for each class of asset are as follows:

- Office Equipment	18.75% - 40%
- Furniture and Fittings	18.75% - 37.5%

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008**

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (Cont'd)

(b) Plant and Equipment

Plant and equipment is measured on the cost basis less depreciation and impairment losses.

The carrying amount of plant and equipment is reviewed annually by councillors to ensure it is not in excess of the recoverable amount from the assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from these assets employed and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

(c) Intangibles

Trademarks

Trademarks are stated at cost and are not amortised as the Councillors believe they have an indeterminate life and are not expected to diminish in value over time. The carrying amounts of the trademarks are reviewed at the end of each accounting period to ensure they are not valued in excess of their recoverable amounts.

Websites

The AEIA Members' website is initially measured at cost. Following initial recognition it is carried at cost less accumulated amortisation and any accumulated impairment losses. The useful life of the website is amortised over three years.

(d) Income Tax

No provision for income tax has been made in the Financial Statements, as income earned by the Association is considered to be exempt from income tax in accordance with Section 50-15 of the Income Tax Assessment Act, 1997.

(e) Leases

A distinction is made between finance leases which effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership of the leased property, and operating leases under which the lessor effectively retains all such risks and benefits.

Where fixed assets are acquired by means of finance leases, the present value of minimum lease payments, including any guaranteed residual value, are established as assets at the beginning of the lease term and are amortised on a straight line basis over their expected economic life. A corresponding liability is also established and each lease payment is allocated between such liability and interest expense.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008**

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (Cont'd)

(e) Leases (Cont'd)

Operating lease payments are charged to expense on a basis which is representative of the pattern of benefits derived from the leased property.

Payments under a non-cancellable operating lease for surplus leased space are recognised as a liability and expense when it is probable that a loss will be incurred. The amount recognised is the total expected outlay, net of sub-lease revenue, discounted at the interest rate implicit in the lease.

(f) Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks and other short term liquid investments.

(g) Goods and Service Tax

Revenue, expenses and assets are recognised net of the amount of GST, except where the amount of GST is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the balance sheet are shown inclusive of GST.

(h) Employee Benefits

Wages, Salaries and Annual Leave

The provisions for employee benefits to wages, salaries and annual leave represents the amount which the Association has a present obligation to pay resulting from employees' services provided up to the balance date. The wages and salaries provisions have been calculated at undiscounted amounts based on current wage and salary rates and include related on-costs. The annual leave provision has been calculated at undiscounted amounts based on wage and salary rates expected at settlement and include related on-costs.

(i) Long Service Leave

The liability for employees' benefits to long service leave represents the present value of the estimated future cash outflows to be made by the Association resulting from employees' services provided up to the balance date.

Liabilities for employee benefits which are not expected to be settled within twelve months are discounted using the rates attaching to national government securities at balance date, which most closely match the terms of maturity of the related liabilities.

FOR THE YEAR ENDED 30 JUNE 2008

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (Cont'd)

(i) **Long Service Leave (Cont'd)**

In determining the liability for employee benefits, consideration has been given to future increases in wage and salary rates, and the Association's experience with staff departures. Related on-costs have also been included in the liability.

(j) **Allowance for Doubtful Debts**

The collectability of debts is assessed at year-end and allowance is made if required for any specific doubtful debts.

(k) **Trade and other receivables**

Trade accounts receivable, amounts due from related parties and other receivables represent the principal amounts outstanding at balance date plus accrued interest and less, where applicable, any unearned income and allowances for doubtful accounts.

(l) **Trade and other payables**

Accounts payable represent the principal amounts outstanding at balance date plus, when applicable, any accrued interest.

(m) **Revenue recognition**

Memberships are generally for a period of twelve months. The membership fees are invoiced on the anniversary of membership and income is recognised in equal monthly instalments over the term of the membership.

Government grants are recognised initially as deferred income and taken to income when there is reasonable assurance that they will be received and that the Association will comply with the conditions of the grant.

(n) **Impairment**

At each reporting date the company reviews the carrying amounts of assets to determine whether there is any indication that those assets have suffered an impairment loss. If such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss if any. The Councillors are satisfied that the carrying amounts of assets do not exceed the net amounts that are expected to be recovered through the cash inflows and outflows arising from the continued use and subsequent disposal of the assets.

**AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008**

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (Cont'd)

(o) Comparative Figures

Comparatives have been reclassified so as to be consistent with the figures presented in the current year. Australian equivalents to International Financial Reporting Standards have been applied to all current and comparative figures consistently.

(p) Accounting Standards not yet effective

AEIA has applied all accounting standards that are effective at 30 June 2008. Accounting standards and amendments to Accounting Standards that have been issued, but not effective until later dates have not been applied. The Councillors believe there will be no significant impact on AEIA's accounting policies.

2. EVENTS SUBSEQUENT TO BALANCE DATE

No matter of circumstance has arisen since the end of the financial year that has significantly affected or may significantly affect the operations of the Association, the results of those operations, or the state of the affairs of the Association in future financial reports.

3. INFORMATION TO BE PROVIDED TO MEMBERS OR REGISTRAR

In accordance with the requirements of Schedule 1 of Section 253 of the Workplace Relations Act 1996, the attention of members is drawn to the provisions of sub-sections (1), (2) and (3) of section 272, which read as follows: -

- (1) a member of the Association, or a Registrar, may apply to the Association for specified prescribed information in relation to the Association to be made available;
- (2) this application must be in writing and must specify the period within which, and the manner in which, the information is to be made available. The period must not be less than 14 days after the application is given to the Association; and
- (3) the Association must comply with an application made under this subsection.

AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

	2008 \$	2007 \$
4. REVENUE FROM CONTINUING ACTIVITIES		
Operating Activities		
Members Subscription	439,022	426,784
Non-Members Subscription	42,299	42,353
Loose Leaf Industrial Award Update Subscription	17,774	18,140
Helpmann Awards	290,763	238,144
Entertainment Industry Service Fee	661,330	538,643
Sponsorship	-	25,000
Workcover Project Funding	115,000	-
	<u>1,566,188</u>	<u>1,289,064</u>
Non-Operating Activities		
Interest	27,106	24,630
Confederation of Australian Arts Centres and Music Foundation	-	39,123
Other	15,793	16,718
	<u>42,899</u>	<u>80,471</u>
Total Revenue	<u>1,609,087</u>	<u>1,369,535</u>

**AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008**

5. EXPENSES	2008	2007
	\$	\$
Expenses include the following items:		
Affiliation Fees	-	-
Auditors remuneration – Audit Services	11,675	14,500
Auditors remuneration – Other Services	-	-
Communication expenses	21,547	30,648
Computer expenses	17,422	24,342
Depreciation and Amortisation expenses	35,469	21,447
Employment Benefits paid to Employees.	598,106	652,280
Employment Benefits paid to Office Holders	-	-
Helpmann Awards expenses	329,908	328,125
Levies imposed	-	-
Grants or Donations	-	2,084
Capitation Fees or Membership Subscriptions	22,807	20,395
Subscription Fees to Political Parties or Industrial Bodies	644	-
Conference Expenses	1,268	-
Meeting Expenses - Management Council	899	2,603
Meeting Expenses - Executive Council	408	2,654
Meeting Expenses - Annual General	1,591	1,468
Meeting Expenses - Members Forums	2,560	3,676
Meeting Expenses - Other	508	1,586
Penalties	-	-
Legal Expenses	650	2,415
Insurance expenses	21,997	22,402
Membership Development	122,688	39,123
Operating lease payments	61,572	59,297
Other expenses	92,081	108,771
Printing and stationery	19,183	19,719
Travel and entertainment	90,802	65,564
Workcover Project expenses	115,000	-
Hall of Fame Website	17,100	-
	<u>1,585,885</u>	<u>1,423,099</u>

6. CASH AND CASH EQUIVALENTS

Cash at Bank	325,073	465,670
Cash at Bank – Workcover NSW	-	11,060
Cash on Hand	200	200
Car Park Deposit	592	592
Short-term Deposit	234,720	221,370
	<u>560,585</u>	<u>698,892</u>

The short term deposit matures on 21 December 2008.
The effective interest rate on the short term deposit is
7.5% (2007:6.3%)

AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION

**NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008**

7. TRADE AND OTHER RECEIVABLES (CURRENT)	2008 \$	2007 \$
Trade debtors	216,957	163,032
Accrued revenue	-	-
	<u>216,957</u>	<u>163,032</u>
Allowance for Doubtful Debts	(5,654)	(13,694)
	<u>211,303</u>	<u>149,338</u>

Allowance for impairment loss

Trade receivables are non-interest bearing and are generally on 30-60 day terms. A provision for impairment loss is recognised when there is objective evidence that an individual trade receivable is impaired. An impairment loss of \$8,040 (2007: \$Nil) has been recognised by the entity in the current year.

Movements in the provision for impairment loss were as follows:

	2008 \$	2007 \$
Opening Balance	13,694	13,694
Additional Provision	-	-
Amounts Written off	(8,040)	-
Amounts Recovered	-	-
	<u>5,654</u>	<u>13,694</u>
Closing Balance	5,654	13,694

At 30 June, the ageing analysis of trade receivables is as follows:

	As at 30 June 2008		As at 30 June 2007	
	Gross \$	Allowance \$	Gross \$	Allowance \$
Current	101,188	-	104,567	-
31 – 60 days	16,566	-	23,973	-
61 – 90 days	63,170	-	1,540	-
91 days and over	36,033	(5,654)	32,952	(13,694)
	<u>216,957</u>	<u>(5,654)</u>	<u>163,032</u>	<u>(13,694)</u>
Closing Balance	216,957	(5,654)	163,032	(13,694)

As at 30 June 2008 the Association had debts that were past due but not doubtful in the amount of \$110,115 (2007: \$44,771). These trade receivables comprise trade receivables that have a good debt history and are considered recoverable.

AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION
 NOTES TO THE FINANCIAL STATEMENTS
 FOR THE YEAR ENDED 30 JUNE 2008

	2008 \$	2007 \$
8. OTHER FINANCIAL ASSETS (CURRENT)		
Investment in Endeavour Credit Union	<u>10</u>	<u>10</u>
9. OTHER (CURRENT)		
Prepayments	<u>84,229</u>	<u>59,272</u>
10. PROPERTY, PLANT AND EQUIPMENT		
Office Equipment - At Cost	168,584	186,674
Less: Accumulated Depreciation	<u>(125,659)</u>	<u>(147,854)</u>
	42,925	38,820
Furniture and Fittings - At Cost	12,833	12,833
Less: Accumulated Depreciation	<u>(6,061)</u>	<u>(4,492)</u>
	6,772	8,341
Total Property, Plant & Equipment	181,417	199,507
Total Accumulated Depreciation	<u>(131,720)</u>	<u>(152,346)</u>
	<u>49,697</u>	<u>47,161</u>

	Opening Written Down Value \$	Additions \$	Depreciation and Amortisation \$	Disposals \$	Closing Written Down Value \$
Office Equipment	38,820	20,605	(16,500)	-	42,925
Furniture and Fittings	8,341	-	(1,569)	-	6,772
	<u>47,161</u>	<u>20,605</u>	<u>(18,069)</u>	<u>-</u>	<u>49,697</u>

AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION
 NOTES TO THE FINANCIAL STATEMENTS
 FOR THE YEAR ENDED 30 JUNE 2008

11. INTANGIBLES	2008 \$	2007 \$
Trademarks – At Cost	4,630	2,100
Website – At Cost	58,400	52,000
Less : Accumulated Amortisation - Website	(21,750)	(4,350)
	<u>41,280</u>	<u>49,750</u>

	Opening Written Down Value \$	Additions \$	Depreciation and Amortisation \$	Disposals \$	Closing Written Down Value \$
Trademarks	2,100	2,530	-	-	4,630
Web site	47,650	6,400	(17,400)	-	36,650
	<u>49,750</u>	<u>8,930</u>	<u>(17,400)</u>	<u>-</u>	<u>41,280</u>

12. TRADE AND OTHER PAYABLES	2008 \$	2007 \$
Non Interest Bearing		
Trade Creditors	216,359	221,099
Accruals	12,000	11,100
Subscriptions in Advance	31,627	218,266
Income in Advance –Helpmann’s Sponsorship & Confederation of Australian Arts	281,779	167,500
Unexpended Workcover NSW Funding	-	9,667
	<u>541,765</u>	<u>627,532</u>
13. PROVISIONS (CURRENT)		
Non Interest Bearing		
Annual Leave	29,906	33,758
Long Service Leave	7,692	-
	<u>37,598</u>	<u>33,758</u>
14. PROVISIONS (NON-CURRENT)		
Non Interest Bearing		
Long Service Leave	<u>29,162</u>	<u>27,756</u>

AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

	2008 \$	2007 \$
15. EXPENDITURE COMMITMENTS		
Non-Cancellable Operating Leases Payable: Premises Rental		
Payable no later than one year	69,575	55,952
Payable later than one year but not later than five years	<u>108,634</u>	<u>211,430</u>
	<u>178,209</u>	<u>267,381</u>

16. NOTES TO CASH FLOW STATEMENT

(a) Reconciliation of cash

For the purposes of the cash flow statement, cash includes cash on hand and in banks, net of outstanding bank overdrafts. Cash at the end of the financial year as shown in the cash flow statement is reconciled to the related items in the balance sheet as follows:

Cash at Bank and on hand	325,865	486,992
Short Term Deposit	<u>234,720</u>	<u>211,900</u>
	<u>560,585</u>	<u>698,892</u>

(b) Reconciliation of net cash provided by operating activities to profit after income tax

Profit/(Loss) after Income Tax	23,202	(53,564)
Depreciation of Property, Plant & Equipment	18,069	17,096
Amortisation of Intangibles	17,400	4,350
Changes in Assets and Liabilities		
(Increase)/Decrease in trade and other receivables	(53,925)	98,492
(Decrease) in allowance for bad debts	(8,040)	-
(Increase) in other assets	(24,957)	(14,513)
(Decrease) in trade and other payables	(85,767)	(5,202)
(Decrease) in current provisions	(3,852)	(5,297)
Increase in non current provisions	<u>9,098</u>	<u>2,064</u>
Net Cash (Used in)/provided by Operating Activities	<u>(108,772)</u>	<u>43,426</u>

AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2008

17. EXECUTIVE COUNCIL

Members of the Executive Council in office at any time during the financial year were:

A. Collette	Resigned:
M. Coppel	R. Cunningham (resigned 30 Nov 2007)
A. Tonks	E. Robinson (resigned 30 Nov 2007)
A. Kay	C. McMaster (resigned 30 Nov 2007)
J. Nicholls	L. Withers (resigned 30 Nov 2007)
R. Phillips	B. Nebenzahl (resigned 10 Sept 2007)
A. Moon	D. Daniels (resigned 31 May 2008)
R. Fitzgerald	C. McGovern (resigned 18 June 2008)
D. Gautier	
P. Faulkes	Appointed:
M. Jacobsen	L. McLean (appointed 31 May 2008)
G. Jones	
M. O'Connor	
S. Hunt	
R. Healy	
D. Ballantyne	

No members of the Executive Council received any remuneration for services as Executive Councillors.

Related Party Transactions

The following related party transactions occurred during the financial year:

R. Cunningham – Entertainment General Manager, Star City Casino. This entity received \$10,554 (2007: \$28,450) for the supply of accommodation and venue hire.

E. Richardson – Chief Executive of AEIA sits on the Board of Just Super Pty Ltd trustee for Just Super. In consideration of her services AEIA received \$9,350 (2007: \$2,800).

J Nicholls – Director, Jon Nicholls Productions Pty Ltd. This company received \$66,000 (2008 Helpmann's \$33,000 and 2007 Helpmann's \$33,000), (2007: \$25,000 2006 Helpmann's) for services contracted as the Executive Producer of the Helpmann Awards.

R. Healy – Director, Sydney Opera House. This entity received \$1,750 (2007: Nil) for venue hire.

A. Moon – Executive, Victorian Arts Centre Trust. This entity received \$150 (2007: Nil) for parking charges.

L. McLean – Director, Tinderbox Productions Pty Ltd. This entity received \$25,850 (2008 Helpmann's \$20,350 and 2007 Helpmann's \$5,500) contracted as the Associate Producer of the Helpmann Awards.

The above transactions were on normal commercial terms and conditions.

**AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008**

18. KEY MANAGEMENT PERSONNEL COMPENSATION

	2008	2007
	\$	\$
The following table discloses the aggregate of Key Management personnel compensation:		
Short term employee benefits	144,107	124,178
Post employment benefits - superannuation	12,080	10,551
Termination benefits	-	80,924
Total remuneration	<u>156,187</u>	<u>215,653</u>

19. CONTINGENT LIABILITIES

AEIA maintains a security deposit of \$9,470 as part of the lease agreement of the office premises at 15-17 Queen Street, Melbourne.

20. FINANCIAL RISK MANAGEMENT OBJECTIVES AND POLICIES

The Association's principal financial instruments comprise receivables, payables, cash, short-term deposits and investment in Building Society shares. These activities expose the Association to a variety of financial risks: market risk (including interest rate risk and price risk), credit risk and liquidity risk.

Although the Association does not have documented policies and procedures, the Councillors manage the different types of risks to which it is exposed by considering risk and monitoring levels of exposure to interest rate risk and by being aware of market forecasts for interest rates. Ageing analyses and monitoring of specific credit allowances are undertaken to manage credit risk, liquidity risk is monitored through general business budgets and forecasts.

The Association holds the following financial instruments:

	2008	2007
	\$	\$
Financial Assets		
Cash and cash equivalents	560,585	698,892
Trade and other receivables	211,303	149,338
Total Financial Assets	<u>771,888</u>	<u>848,230</u>
Financial Liabilities		
Trade and other payables	541,765	627,532
Total Financial Liabilities	<u>541,765</u>	<u>627,532</u>
Net exposure	<u>230,123</u>	<u>220,698</u>

AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

21. FINANCIAL RISK MANAGEMENT OBJECTIVES AND POLICIES (Cont'd)

RISK EXPOSURE AND RESPONSES

Interest rate risk

The Association's exposure to market interest rates relates primarily to the entity's short term deposits held. The effect of volatility of interest rates within expected reasonable possible movements would not be material.

Credit risk

The maximum exposure to credit risk, excluding the value of any collateral or other security, at balance date to recognised financial assets is the carrying amount of those assets, net of any allowance for doubtful debts, as disclosed in the balance sheet and notes to the financial report.

The Association trades only with recognised, creditworthy third parties, and as such collateral is not requested nor is it the entity's policy to securitise its trade and other receivables. It is the Association's policy to consider the credit worthiness of all customers who wish to trade on credit terms.

In addition, receivable balances are monitored on an ongoing basis with the result that the Association's exposure to bad debts is not significant. There are no significant concentrations of credit risk.

Price risk

The Association's exposure to commodity and equity securities price risk is minimal.

Liquidity Risk

The Association manages liquidity risk by monitoring cash flow and maturity profiles of financial assets and liabilities.

FOR THE YEAR ENDED 30 JUNE 2008

21. FINANCIAL RISK MANAGEMENT OBJECTIVES AND POLICIES (Cont'd)

Maturities of financial liabilities

The tables below analyse the Association's financial liabilities, net and gross settled derivative financial instruments into relevant maturity groupings based on the remaining period at the reporting date to the contractual maturity date. The amounts disclosed in the table are the contractual undiscounted cash flows.

Year ended 30 June 2008	< 6 months \$	6 – 12 months \$	1 – 5 years \$	> 5 years \$	Total \$
Financial assets					
Bank	560,585	-	-	-	560,585
Trade and other receivables	211,303	-	-	-	211,303
	<u>771,888</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>771,888</u>
Financial liabilities					
Trade and other payables	541,765	-	-	-	541,765
	<u>541,765</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>541,765</u>
Net maturity	<u>230,123</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>230,123</u>



Chartered Accountants
& Business Advisers

**INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF THE AUSTRALIAN ENTERTAINMENT INDUSTRY ASSOCIATION**

We have audited the accompanying financial report of The Australian Entertainment Industry Association, which comprises the balance sheet as at 30 June 2008, and the income statement, statement of changes in equity and cash flow statement for the year then ended, a summary of significant accounting policies and other explanatory notes.

The Responsibility of Councillors for the Financial Report

The councillors are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Workplace Relations Act 1996. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the councillors, as well as evaluating the overall presentation of the financial report.

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

Independence

In conducting our audit, we have complied with the independence requirements of the Australian professional accounting bodies.

Auditor's Opinion

In our opinion, the financial report presents fairly, in all material respects, the financial position of the Australian Entertainment Industry Association as of 30 June 2008 and of its performance and its cash flows for the year ended on that date; and is in accordance with:

- (a) the Workplace Relations Act 1996, including complying with Accounting Standards in Australia and the requirements of the Workplace Relations Act 1996, Schedule 1, Chapter 8, Part 3 – Accounts and Audit; and
- (b) other mandatory financial reporting requirements in Australia.

PKF
East Coast Practice

5 November 2008
Melbourne

J A Mooney
Partner

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