



Live Performance Australia
2008 - 2009 Annual Report

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Live Performance Australia™

Evelyn Richardson	Chief Executive
David Hamilton	Director, Workplace Relations
Soolin Ong Tan	Workplace Relations Advisor
Suzanne Daley	Policy & Strategy Advisor
Kitsa Athanasiou	Immigration Services Officer
Claire Harris	Membership Services Manager
Anna Muscara	Membership Services Officer
Neil Collins	Finance & Membership Manager
Nicole Benson	Administration Officer

LPA Vision

The vision of Live Performance Australia™ centres on the long-term wellbeing and sustainability of the Australian live performance industry.

It strives to position Live Performance Australia™ as a key player in maximising the value government, business and the Australian people attach to the Australian live performance industry on the basis of the significant contribution our industry makes to the cultural, commercial and economic prosperity of our nation.

LPA Mission

1. Peak Body

Be the peak body for the Australian live performance industry

2. Influence

Present a strong, united and influential voice on behalf of our industry

3. Membership

Provide outstanding representation, advice and service to our members

4. Citizenship

Encourage the highest standards of professionalism and corporate citizenship in the management and conduct of our industry

5. "Live"

Promote the value of live performance, and

6. Industry

Foster our industry's wellbeing.

About LPA

Live Performance Australia™ (LPA) is the peak representative body for the live entertainment industry in Australia. Our members include producers, performing arts companies, arenas, stadiums and performing arts centres, ticketing agencies, cinemas and exhibition companies from across the country.

Established in 1917, LPA's main focus was to protect and further the interests of its members, working in conjunction with unions and government to promote a healthy and vibrant live entertainment industry in Australia. Now, almost 100 years later, LPA continues to do this, fostering a harmonious policy and industrial relations environment and assisting in creating an industry now worth over \$1 billion annually. Working across 3 platforms, LPA supports its members and fosters the industry through:

Workplace Relations

Providing members with assistance with union negotiations (collective agreements for commercial and not-for-profit sectors), Occupational Health and Safety (including maintaining the OH&S Code for Live Entertainment), employment termination and redundancy issues, preparation of contracts and employment, interpretation of legislation and immigration, entertainment visas and importation of foreign artists.

Policy & Strategy

LPA works alongside members to create standards of 'best practice' which are beneficial to the industry. Codes and guidelines created and maintained by LPA include the Code of Practice for the Ticketing of Live Entertainment in Australia and Companion Card and Discrimination Guidelines. LPA also undertakes research on behalf of its members such as the annual Ticket Attendance and Revenue Survey: Live Entertainment Industry in Australia, and the Economic Size and Scope of the Live Entertainment Industry. In addition to this, LPA provides advice on a range of issues such as copyright, trade practices, taxation, investment, privacy, and child employment.

Membership Services

LPA members are provided with the latest industry news and information through its many publications, newsletters and circular updates. Information, member resources and research tools are also accessible from our websites:

www.liveperformance.com.au
<http://members.liveperformance.com.au>
www.liveperformance.com.au/halloffame
www.helpmannawards.com.au
www.claimsmart.com.au

LPA also provides education and skills development for producers wishing to expand their knowledge and experience through the Producer Development Program which offers training and mentoring opportunities.

Members have the opportunity to network with others within the industry through the many events and functions that are hosted by LPA such as seminars, fora, meetings and 'Schmooze' functions.

Each year LPA presents the Helpmann Awards®. Inaugurated in 2001, these awards recognise and celebrate distinguished artistic achievement and excellence, and are considered the pinnacle event in the live performance industry calendar.

Contact us:

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President and Chief Executive Report

Dear Member

On behalf of the Executive Council of Live Performance Australia™ (LPA), we are pleased to present the Annual Report for the year ended 30 June 2009.

The impact of the global financial crisis in the last 12 months has challenged us all. However, early indicators suggest that we have so far weathered the storm better than many other industry sectors. Our Ticketing Attendance and Revenue Survey 2008 showed that the live entertainment market is still strong with revenues exceeding \$A1 billion. While ticket sales declined overall, they returned to 2005 levels reflecting that 2006 and 2007 were peak years in the current economic cycle.

2009 has seen a roll out of a number of significant initiatives that we believe will support further industry growth and development. Some LPA achievements over the last year include:

- A review of LPA's governance structure and effectiveness which indicated that the organisation was well run and structurally sound. Strategies for more effectively engaging with industry leaders were suggested and LPA will be hosting a CEO Forum early in 2010
- The successful development and submission of a draft Live Performance Award to the Australian Industrial Relations Commission (AIRC) as part of the award modernisation process. The AIRC has based the new award to take effect on 1 January 2010, on LPA's submission
- Establishment of an Industry Taskforce to review the Ticketing Code's provisions dealing with Monies Received from Consumers in Advance of Events. The recommendations of the Taskforce have been included in an Options Paper provided to members for feedback prior to the Executive Council ratifying those changes in December

- Launching the Producer Development Program which comprised: one day seminars being run in Melbourne and Sydney, Schmooze networking functions, online resources and a Pitching Service for producers. This program will be further developed in 2010
- Completion of the first ever report on the economic size and scope of Australia's live performance industry. LPA partnered with Ernst and Young to produce this report which will be used for lobbying purposes in 2010
- Hosting our first international industry networking event in New York in January with 100 guests including members and business associates based in the US
- Presentation of the 9th annual Helpmann Awards®, held for the first time at the Sydney Opera House and broadcast live on Foxtel's Bio channel
- Implementing the new Entertainment (Subclass 420) Visa Application Process
- Lodging 271 visa applications and delivering 3022 entertainment visa approvals on behalf of members. This represents a 14 percent increase in visa applications on the previous year
- Ten percent growth in membership, 80 percent of which are emerging producers
- Successful implementation of the Members' website which includes electronic resources and information for all members.

Operationally, the year end result is a significant achievement. With the introduction of a revised revenue model on 1 July 2008, management paid close attention to containing expenses and improving collection of the Industry Service fee to balance the reduction in membership fees. This will continue to be the case for 2009-10. Our staff structure reflects increased resources in both workplace relations and membership services.

We would like to acknowledge and thank LPA's Executive Council, all members of our working committees, panels and the Ticketing Code Taskforce and the Executive team for their significant contribution over the past year. We also gratefully acknowledge the commitment and ongoing support of our members. While we anticipate further challenges over the next 12 months, we are confident that LPA will continue to work effectively as the industry's peak body. Our role is to represent and promote the interests of our industry. We look forward to working with our members to pursue these goals.

Yours sincerely



Andrew Kay
President



Evelyn Richardson
Chief Executive

Workplace Relations

Fair Work Act 2009

On 1 July 2009, the majority of the Fair Work Act 2009 (the Act) came into operation and replaced the Workplace Relations Act 1998, provisions of which were preserved as the Workplace Relations Amendment (Transition to Forward with Fairness) Act 2008 and the Fair Work (Registered Organisations) Act 2009. The Act provides various institutional and substantive changes, including but not limited to:

- Creation of Fair Work Australia (FWA) to replace the Australian Industrial Relations Commission (AIRC) and other government industrial relations bodies as a “one stop shop”. FWA has a new discrimination jurisdiction which puts the onus of proof on an employer to show that an alleged discrimination did not occur
- The Fair Work Ombudsman replaced the Workplace Ombudsman in advising, educating, and ensuring compliance with the Act
- Good faith collective bargaining for all parties in the agreement making process which prohibits capricious or unfair conduct
- A requirement that all enterprise agreements contain a consultation, dispute resolution and flexibility clause
- Reintroduction of unfair dismissal, which prevents the ‘harsh, unjust or unreasonable’ termination of an employee who has worked at the business for at least 12 months for a “small business employer” and at least 6 months for other businesses
- Introduction of the Small Business Fair Dismissal Code, and
- A requirement that an employee could not reasonably have been redeployed within the business or an associated entity and that consultation requirements be met before there is a “genuine redundancy”.

WICKED Photo: Jeff Busby

On 1 January 2010, the remaining provisions of the Act will commence and will include provisions for:

- A new safety net for all federal employees, known as the National Employment Standards (NES)
- New modern awards which commence operation from the first pay period on or from 1 January 2010
- A new test for enterprise agreements, the “better off overall” (BOO) test, which requires that employees be better off overall under the agreement in comparison to the relevant modern award, and
- A new requirement that an employer state their ABN (if any) on records and pay slips and that they ensure the accuracy of records from 1 January.

Award Modernisation

On 4 September 2009, the AIRC handed down four new modern awards for the Entertainment and Broadcasting Industry (other than Racing) as part of Stage 3 of the Award Modernisation process, including:

- Sporting Organisations Award 2010, which does not apply to our industry;
- Amusement, Events and Recreation Award 2010, which contains provisions from the Exhibition Industry Award 2001;
- Broadcasting and Recorded Entertainment Award 2010, which contains provisions from the Cinema Award 1998 and the Theatre Managers – Cinema Award 1998; and
- the Live Performance Award 2010, which contains provisions from the following Awards:

Live Theatre & Concert Award 1998
Actors (Theatrical) Award 1998
Performing Arts Centres Award 2001
Dance Company Award 1998
Ticketing Agencies Award 2001
Musicians’ (General) Award 1998
Theatre Managers-Live Theatre-Award 1998

Orchestral Musicians Award 2001
Entertainment & Presentation Services Award 2000
Musicians (Opera & Ballet) Orchestral Award 1998
Concert & Event Crewing Services Award 2000
Arts Administration Award 2001
Clerical & Administrative Employees (Victorian) Award 1995

The AIRC accepted the majority of LPA’s submissions with regard to the content and layout of the new Modern Awards, which generally reflect the rates of pay and conditions of employment that presently apply. The major changes contained in the Award Modernisation process which affect Members are:

- The casual loading will increase to 25 percent, which will be phased in over a period of 5 years from 1 July 2010;
- Only the NES will apply to employees earning \$100,000 per annum (\$1,925 per week) or more (pro rata for less than 1 year), who will be award-free.

Performers’ Enterprise Agreement Negotiations

The present Performers’ Collective Agreement is due to expire on 31 December 2009. In advance of negotiations for a new agreement, LPA has compiled Member feedback and the Workplace Relations Committee will discuss strategies for the upcoming negotiations with MEAA based on this feedback.

New Entertainment (Subclass 420) Visa Application Process

The process to apply for an Entertainment (Subclass 420) Visa has changed in accordance with a review conducted by the Department of Immigration and Citizenship (DIAC). The new process involves new forms and a 3 step process that is the same as the rest of the 400 visa series, involving:

- 1) Sponsorship
- 2) Nomination
- 3) Visa application

Sponsorship has changed so that if a person or organisation is approved as an Entertainment Sponsor (Form 1377), they can make unlimited nominations for a period of 3 years. Once approved, the Sponsor can nominate an overseas artist for Subclass 420 visa (Form 1379). Nomination involves matching a visa applicant to a position or activity to be filled in Australia according to their skills and qualifications, union consultation and the Net Employment Benefit statement. An amended version of Form 147 is now used for the actual visa application.

Every applicant must now be covered by health insurance, whether obtained individually or by the Sponsor. Furthermore, DIAC must now be notified of changes to the itinerary including previously unscheduled television appearances. LPA has been working with members to implement these changes.

Immigration Services

LPA continued to process a large number of tours in the financial year. In total, 271 visa applications were lodged and 3022 entertainment visas were approved. This represents a 14 percent increase in visa applications on 2007-2008.

Priorities for 2010

- Negotiate the Performers’ Enterprise Agreement
- Implement the new Modern Awards
- OH&S issues including the planned introduction of a national OH&S system.
- Deliver Immigration Services

Policy and Strategy

In 2008-2009, LPA's Policy and Strategy area:

- Continued to build a picture of the value of the industry by producing the first ever study of the economic size and scope of the industry, along with the 5th annual Ticket Attendance and Revenue Survey
- Reviewed the industry's approach to the protection of advance ticket sales monies and proposed a new standard industry protocol
- Established a Policy Committee to guide LPA's research program and contribute to the development of future policy platforms
- Undertook a Governance Review to critically assess the effectiveness of the LPA governance structure, and identify possible strategies to improve engagement with industry leaders.

Industry Research

The 2008 Ticket Attendance and Revenue Survey was released on the same day as the 2009 Helpmann Awards® ceremony, which resulted in significant media coverage around Australia. The Survey now includes 5 years of data, and the efforts of Ernst & Young and the data partners ensured that it was the most robust data to date.

While ticket sales declined overall on the previous survey, the live entertainment market maintained revenues exceeding \$1 billion despite the global economic downturn.

Revenue and attendance declined overall returning to 2005 trends, reflecting 2006-2007 were peak years in the current economic cycle. Many of the categories driven by the not-for-profit sector (such as ballet and dance, theatre and opera) experienced decreases, reiterating the need for current levels of government support to be maintained in these challenging market conditions.

LPA also partnered with Ernst & Young this year to produce the first ever study of the size and scope of the live performance industry.

Andrew Stockdale from Wolfmother - 2009 Sound Relief Concert

The industry's value was estimated by calculating the economic contribution of the Australian Major Performing Arts Group (AMPAG) companies based on actual figures from 2008, and estimating the economic contribution of the remaining industry using event profiles based on the 2008 Ticketing Survey data and member feedback.

LPA will present the report as part of the CEO Forum planned for early 2010. It will also be used as a lobbying tool for the upcoming Federal election.

We plan to repeat the research every two years so that longitudinal comparisons can be made in time.

Governance Review

In advance of the 2009 Executive Council election and as part of an ongoing commitment to improve the organisation, LPA commissioned respected arts consultant, Kathie Massey, to undertake a Governance Review.

Part One of the Review analysed the governance structure of LPA in order to assess its effectiveness and to identify options, if any, for a more appropriate structure.

The Report concluded that while there are a range of tactics and strategies that could be introduced to improve aspects of LPA's governance, operations and influence, the solutions to the issues LPA faces are not structural. It was found that overall LPA is carrying out important work in a professional manner with limited resources. It was also confirmed that the Management Committee and Policy Committee are consistent with good governance practice. The report concluded that the benefits of the current structure and size of the Executive Council outweigh the disadvantages.

Part Two of the review identified structural and other means in which LPA might more effectively engage with industry leader members. The Executive Council considered these suggestions at their June meeting and agreed that a CEO Forum for industry leaders should be convened in early 2010.

Taskforce Review of the Code of Practice for the Ticketing of Live Entertainment in Australia

The third revision of Live Performance Australia's Code of Practice for the Ticketing of Live Entertainment Events in Australia (the Code) became effective on 1 October 2008, and members were briefed on the key changes during the Member Fora held in the first quarter of 2009.

However, serious issues were brought to LPA's attention in 2009 that raised questions as to whether the Code provisions dealing with Monies Received from Consumers in Advance of Events (clauses 62-64):

- adequately protect the financial interests of all parties, and
- whether the current self-regulatory approach is effective and/or sustainable.

While the Code states that it should be reviewed every 3 years, there was industry support for this particular issue to be re-examined immediately. A Taskforce was established to consider the issue and the membership appears on page 15.

After a series of meetings, the Taskforce endorsed an Options Paper which was informed by advice prepared by legal advisors at TressCox and Herbert Geer.

The Options Papers proposed that a new industry protocol for the treatment of advance ticket monies be incorporated into the Code. The proposed protocol is based on the following four principles:

1. Consumers have an interest in advance ticket sale monies until such time as an event is successfully presented.
2. To protect the consumer's interest in those monies, a separate account should be maintained for advance ticket sales monies and the monies should not be mixed with operating revenue.
3. The body holding the advance ticket sales monies should have a transparent investment policy so that those parties with an interest in the monies know how and where the monies are being invested.

4. The other parties with an interest in the money will have the reasonable right to request an audit or other legally binding assurance to verify that the sum of money in the account matches the advance monies liability of the body holding the monies.

At the time of writing, the Options Paper was due to be released to the LPA membership for feedback, with a view to the protocol being formally adopted at the December Executive Council meeting.

Policy Committee

LPA established a Policy Committee in November with six objectives:

1. Input into LPA's policy position for State and Federal Elections
2. Develop the strategic direction for the industry based on successful approaches taken by other industries locally and internationally
3. Review existing LPA research and identify strategic research priorities to be pursued by LPA from 2010-12
4. Develop strategies which emphasise the significance of the industry with business and government
5. Address the absence of cultural policy at a Federal and State level where required, and
6. Consider any other matters referred to the Committee by the LPA Executive Council.

Priorities for 2010

- Conduct a CEO Forum for industry leaders in early 2010
- Develop Industry Best Practice Guidelines for Data Sharing
- Roll out the new Industry Protocol for the treatment of advance ticket monies within the revised Code of Practice for the Ticketing of Live Entertainment in Australia
- Undertake further strategic research as guided by the Policy Committee.

Membership Services

Producer Development Program

In 2009, LPA introduced the Producer Development Program, which was specifically designed to provide training and support to producers. The program was the result of research which found that despite there being resources and training courses for those wanting to become Performers, Directors, Crew Practitioners and Arts Managers in the live performance industry, very little is available for people wanting to pursue careers as Producers. Comprising five elements, the program aims to provide participants with tools for training, career development and networking opportunities as well as opportunities to be mentored by those who are firmly established in the industry. These elements include:

- **Producer Development Seminar** - a day-long seminar program pitched at new Producers, which covers topics including creating and protecting intellectual property, marketing, national and international touring advice and exploiting your product. The seminar was held in Sydney and Melbourne in 2009
- **Schmooze networking events** - functions for LPA Members to make connections in an informal environment - held in Sydney and Melbourne four times a year
- **Seminar Series** - 1 hour seminars on a range of topics of interest to all producers
- **Downloadable Resources** - the LPA Members-Only website contains a range of helpful resources for Producers including copies of presentations made at each Producer Development Seminar, and
- **Pitching Service** - on request from a member, LPA convenes a panel of industry representatives to hear their 'pitch' for a new show and provide them with feedback. No investment money is offered as part of the service, but it provides mentoring opportunities for those trying to stage a new work, as well as practical suggestions regarding next steps.

Brink Productions When The Rain Stops Falling by Andrew Bovell
Photo: Jeff Busby

The first Producer Development Seminars were held in Melbourne and Sydney during 2009 and both proved to be a resounding success. There was a high level of interest from both LPA Members and Non-Members from around Australia with 27 participants attending in Melbourne and a further 30 participants in Sydney. Each seminar was filled to capacity with many more expressions of interest. Guest speakers included Andrew Kay, Jon Nicholls, Rodney Rigby, Ross Mollison, Carmen Pavlovic, Liza McLean, Simone Parrott, Phil Bathols, Sue Hunt, Rachel Healy, Ed Nelson, Louise Withers and Tim McFarlane as well as representatives from Austrade and TressCox Lawyers.

Feedback from both seminars was strong and positive. We look forward to improving and evolving the program in 2010, enhancing the tools, resources and benefits provided to Producers with particular attention being given to export development.

Schmooze

In conjunction with the Producer Development Seminars, LPA also hosted Schmooze networking functions. Designed to be a casual forum where LPA members and industry peers can convene to catch up and establish new contacts, both these functions were highly successful.

LPA will host regular Schmooze functions in 2010.

New York Networking Function

On 20 January 2009, LPA hosted a networking function in New York as part of the G'day USA activities promoting trade relations between Australia and the US. The event, hosted at the Russian Tea Room, included guests from both the Australian and American entertainment industries, as well as LPA Members and Government representatives.

The networking function was followed by the Australia Plays Broadway Concert at Carnegie Hall which featured performances from Olivia Newton-John, Adelaide Symphony Orchestra, David Campbell, Amanda Harrison and Geoffrey Gurrumul Yunupingu.

Members-Only Website

Since its creation in December 2008, the Members-Only Website has made it easier for members to access important industry resources and information. In addition to member circulars and news bulletins, members are also able to access immigration forms, standard contracts and industry guidelines with a simple click of a button. These pages have also been expanded to include resources and updates from each Producer Development Seminar, as well as upcoming Member events.

In 2010, LPA plans to further expand on these electronic resources to continue to make important industry information accessible to Members.

To access these resources, log on <http://members.liveperformance.com.au> and enter your username and password. If you are unsure of these details or have problems accessing the site, please contact Anna Muscara amuscara@liveperformance.com.au

Member Fora

Earlier in the year, LPA visited Perth, Adelaide, Brisbane and Hobart to touch base with Members and discuss the live entertainment industry in each state.

Members reported on a range of challenges which they face over 2009-2010 including the potential decline in ticket sales, philanthropy and sponsorship. Members were also able to comment on many positive and exciting developments such as the additional funding West Australian Ballet received from the Department of Culture and the Arts to increase the number of dancers and its repertoire, as well as the launch of the newly renovated Queensland Performing Arts Centre. Each forum concluded with a dinner where members could enjoy some valuable social time together.

Priorities for 2010

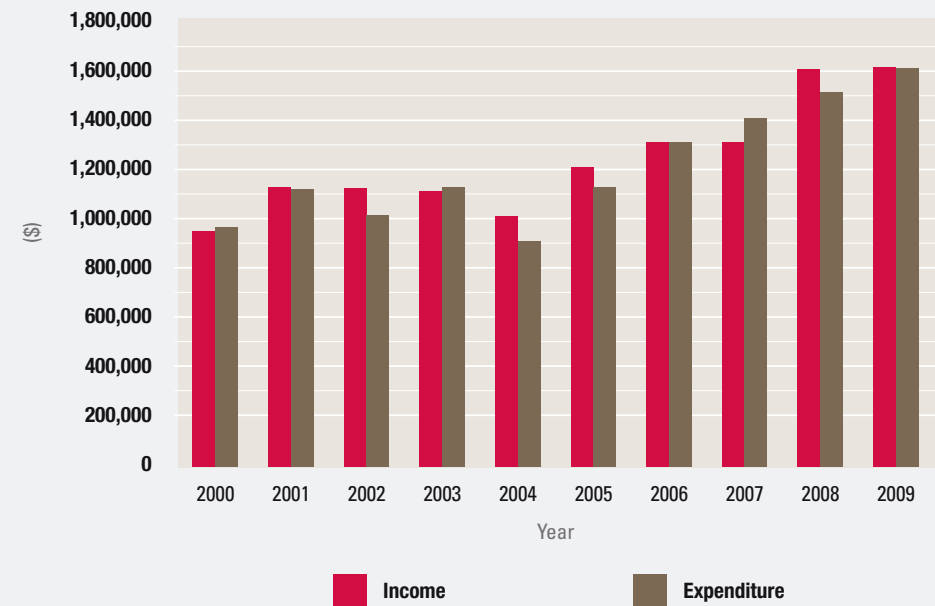
- Expand the Producer Development Program to improve resources and training for Producers, increase the number of Schmooze networking events that are hosted as part of this program, and deliver a regular seminar series
- Expand existing web based resources for Members
- Successfully present the Helpmann Awards®, celebrating its 10th Anniversary
- Increase LPA's Membership base through a carefully targeted membership drive.

Finance, Membership and Administration

Financial Results for 2009

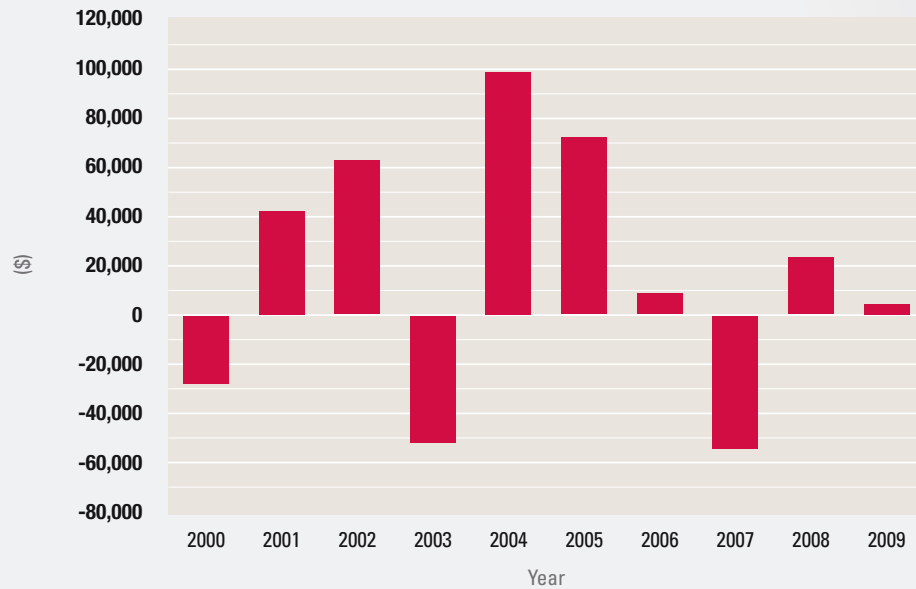
Income	\$1,658,296
Expenditure	\$1,654,114
Profit for the year	\$4,182

Income and Expenditure

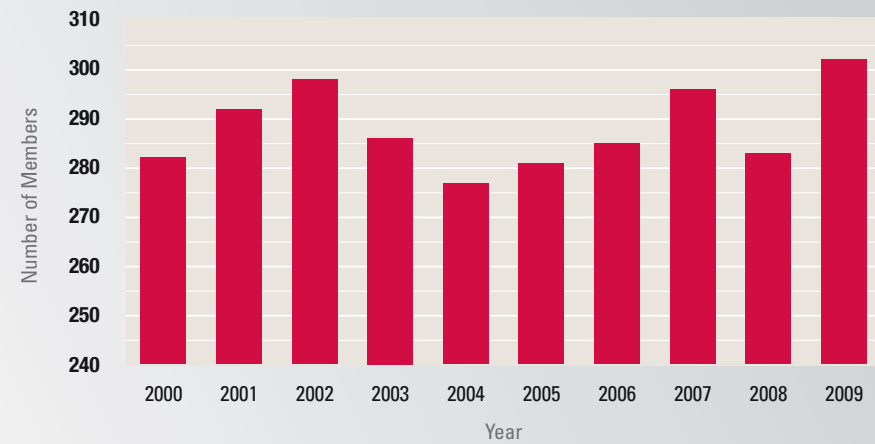


we unfold - Sydney Dance Company in Rafael Bonachela's we unfold.
Photo: Tim Richardson

Profit and Loss



Membership

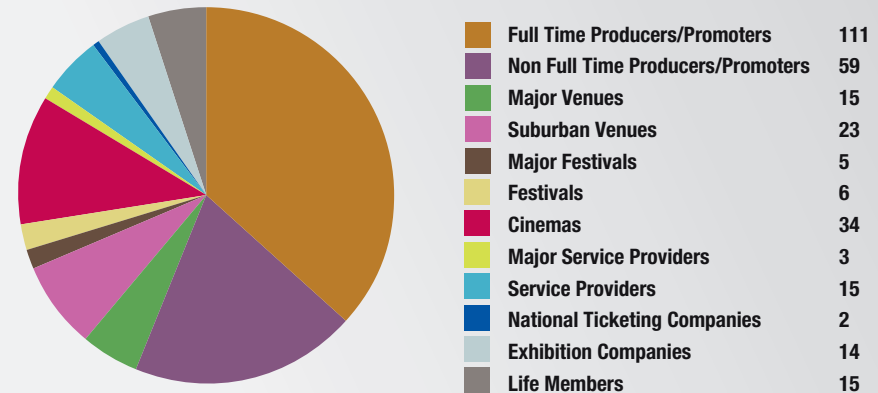


Membership Base Remains Strong, Diverse and National

Membership of the LPA remains strong and, importantly, reflects the national, artistic and commercial diversity of the Australian live entertainment industry.

As at 30 June 2009, LPA had 292 full members, an increase of 21 on the previous year. Ten further organisations belong to LPA as consultancy service members, bringing the total membership to 302.

Membership Coverage



Priorities for 2010

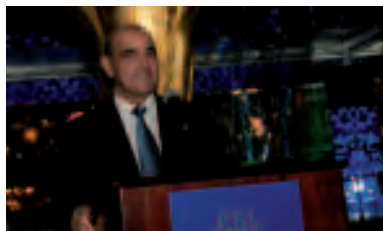
- To maintain and build a strong presence in the live entertainment industry, both within Australia and internationally
- To continue to manage our finances and utilise our resources to maintain our strong financial position.

Membership Events

LPA delivered a successful program of events in 2009. The Producer Development Program was successfully launched in both Sydney and Melbourne. Members also got a chance to meet and chat over a glass of wine at the

Schmooze networking events. LPA hosted member fora in Perth, Brisbane, Adelaide and Hobart providing a great opportunity for LPA staff to meet with members and discuss the state of the industry in each state.

This year also marked the move of the Helpmann Awards® to the Sydney Opera House which was followed by a wonderful after-show party at The Argyle.



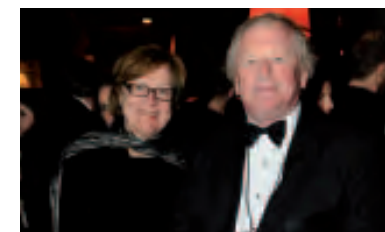
Consul General, John Olsen, LPA New York Networking Function.



Richelle Brookman & Suzanne Daley, LPA Member Dinner, Adelaide.



Ross Mollison, John Olsen, Andrew Kay & Evelyn Richardson, LPA New York Networking Function.



Justice Paddi Bergen & Jon Nicholls, 2009 Helpmann Awards® After Party, Sydney.



LPA Member Forum, Perth.



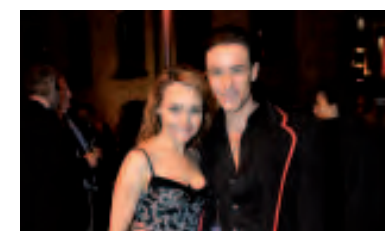
Cristian Pilditch & Kris Stewart, Schmooze, Melbourne.



Walter Van Nieuwkuyk & Teena Munn, 2009 Helpmann Awards® After Party, Sydney.



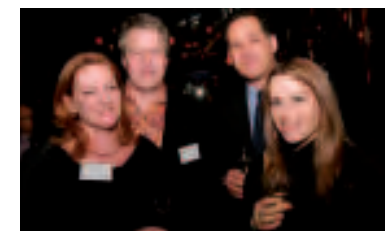
Lisa Leguillou, Kellie Dickerson & Justin Bohon at the LPA New York Networking Function.



Sharon Millerchip & Ryan Stewart, 2009 Helpmann Awards® After Party, Sydney.



2009 Helpmann Awards® After Party at The Argyle, Sydney.



Susan Gaylor, Andrew Moon, Mark Maluso & Sarah Borok, LPA New York Networking Function.



Andrew Dyer, Adam Jon Fiorentino, Deone Zanotto, The Hon. Tim Holding & Keith Baxter, LPA New York Networking Function.



Casey Burgess & Matthew Newton, 2009 Helpmann Awards® After Party.



Belinda McQueen, Amanda Jones & David Hamilton, LPA Member Dinner, Adelaide.

2009 Helpmann Awards®

On Monday 27 July, Live Performance Australia™ celebrated its 9th Annual Helpmann Awards®. The Awards, celebrating the best in Australia's live entertainment industry, made its debut at the iconic Sydney Opera House.

Host of RockWiz and all round funny woman, Julia Zemiro kick-started the evening as the Host of Act I, introducing performances from Scared Weird Little Guys and the casts of Candy Man, Metro Street, Jerry Springer - The Opera and Monty Python's Spamalot.

Jonathan Biggins continued through Act II, keeping audiences entertained with his on and off stage antics. The Awards also featured performances from the cast from Wicked, Avenue Q, Sydney Dance Company, Shane Warne The Musical and Chicago as well as a special performance from Canadian circus troupe 7 Fingers.

Tyler Coppin paid tribute to the man himself, acting as Sir Robert Helpmann in celebration of the centenary of his birth. The Australian Ballet also acknowledged Sir Robert, performing a pas des deux from Don Quixote – a ballet that Sir Robert Helpmann made uniquely his own.

A star-studded line-up of presenters also helped make the evening special. They included Alison Bell, Bille Brown, Marta Dusseldorp, Craig McLachlan, Bojana Novakovic, Tim Rogers, Liv Ullmann, Stephen Page, Grant Piro, Sharon Millerchip and UK comedians Hale and Pace.

The highlight of the evening saw two industry greats awarded JC Williamson Awards, for their continuing contribution to the Australian Live Entertainment Industry.

Anna Volska and Jackie Weaver spearheaded a funny and witty tribute to John Bell AO AM OBE along with daughters Lucy and Hilary Bell and performers Drew Forsythe and Darren Gilshenan. John was awarded the JC Williamson Award for his outstanding work in Australian theatre.

Michael Gudinski AM also received a JC Williamson Award for his significant contribution to our Live Music Industry. Molly Meldrum presented the award, and there was a surprise appearance from Diesel, Jimmy Barnes and members of Skyhooks who performed a foot-stomping rendition of 'Women in Uniform'.

Both JC Williamson recipients have been inducted into LPA's Hall of Fame which can be viewed online at www.liveperformance.com.au/halloffame

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

We are also grateful to 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 9th 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.

The success of the 2009 Helpmann Awards® was only made possible due to the tremendous support of our sponsors, particularly our Strategic Partners Events New South Wales and Foxtel and the Helpmann Awards® Administration Committee.

We look forward to presenting the 10th Annual Helpmann Awards® in 2010.

Live Performance Australia™ would like to thank our 2009 Helpmann Awards® Sponsors

Events New South Wales	APRA
Foxtel Digital	Moves Travel
Arena Management	Royale Limousines
Star City	IDS Displays
Ticketmaster	ACMN
Fairfax Media	Playbill
QANTAS	Jands Production Services
Media Super	Chameleon Touring Systems
Sydney Opera House	ATS Logistics
Showbiz	TDC
The Argyle	Medina + Vibe Hotel
Tress Cox Lawyers	Hendrik Forster
MCA Insurance Brokers	PKF Chartered Accountants
Ticketek	Molly's Cradle
Jon Nicholls Productions	Lion Nathan
	Mondial Neuman



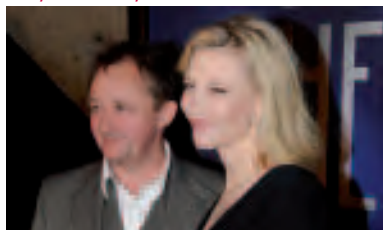
John Bell AO AM OBE with Anna Volska and Lucy and Hilary Bell.



Host, Jonathan Biggins.



Host, Julia Zemiro.



Andrew Upton and Cate Blanchett.



Molly Meldrum and Michael Gudinski AM.



The cast of Avenue Q.

Acknowledgements

Executive Council

Andrew Kay (President)

Andrew Kay & Associates Pty Ltd

Sue Hunt (Vice President)

CarriageWorks

Ann Tonks (Vice President)

Melbourne Theatre Company

Daniel Ballantyne

Civic Precinct Newcastle

Adrian Collette

Opera Australia

Michael Coppel

Michael Coppel Ventures Pty Ltd

Richard Fitzgerald

Industry Consultant

Pamela Foulkes

State Theatre Company of South Australia

Douglas Gautier

Adelaide Festival Centre Trust

Rachel Healy

Sydney Opera House Trust

Bicci Henderson

Star City

Geoff Jones

Ticketek Pty Ltd

John Kotzas

Queensland Performing Arts Centre Trust

Liza McLean

Tinderbox Productions Pty Ltd

Andrew Moon

Victorian Arts Centre Trust

Jon Nicholls

Jon Nicholls Productions Pty Ltd

Maria O'Connor

Ticketmaster Pty Ltd

Rodney Phillips

AEG Ogden (Perth) Pty Ltd

Observer

Ross Cunningham

Queensland Performing Arts Centre Trust (Chair, HAAC)

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 and 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

Child Employment Working Party (Workforce Victoria)

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 Media 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 (SOLT)

PEARLE*, the Performing Arts Employers Associations League Europe, Brussels.

Management Committee

Andrew Kay (Chair)

Andrew Kay & Associates Pty Ltd

Sue Hunt

CarriageWorks

Maria O'Connor

Ticketmaster Pty Ltd

Evelyn Richardson

Live Performance Australia™

Ann Tonks

Melbourne Theatre Company

Workplace Relations Committee

Andrew Kay (Chair)

Andrew Kay & Associates Pty Ltd

Bernadette Hayes (Deputy Chair)

Executive Producer

Rob Brookman

Sydney Theatre Company

Alicia Dodds

Queensland Performing Arts Centre Trust

Glenn Hall

AEG Ogden (Perth) Pty Ltd

David Hamilton (Secretary)

Live Performance Australia™

Andrew Moon

Victorian Arts Centre Trust

Evelyn Richardson

Live Performance Australia™

Christopher Tooher

Bell Shakespeare Company

Louise Withers

Louise Withers and Associates Pty Ltd

Helpmann Awards

Administrative Committee (HAAC)

Ross Cunningham (Chair)

Queensland Performing Arts Centre Trust

Ann Tonks (Deputy Chair)

Melbourne Theatre Company

Len Amadio

Industry Consultant

Daniel Ballantyne

Civic Precinct Newcastle

Rob D'Orazio

Ticketmaster Pty Ltd

Rachel Healy

Sydney Opera House Trust

Sue Hunt

CarriageWorks

Liza McLean

Tinderbox Productions Pty Ltd

Craig McMaster

Showbiz International Pty Ltd

Jon Nicholls

Jon Nicholls Productions Pty Ltd

Maria O'Connor

Ticketmaster Pty Ltd

Susan Provan

Melbourne International Comedy Festival Ltd

Evelyn Richardson

Live Performance Australia™

Rodney Rigby

newtheatricals Holdings Pty Ltd

Jan Stoneham

LPA Life Member

Kelvin McWhinnie

Theatre Royal

Exhibition and Events Committee**Les Laity (Chair)**

Synthesis Design and Display Pty Ltd

Jim Delahunty

Exhibition Hire Services Pty Ltd

David Hamilton

Live Performance Australia™

Tim Morgan

Morgan Expo Hire Pty Ltd

Ticketing Code Taskforce**Sue Natrass (Chair)**

Industry Specialist

Michael Coppel

Michael Coppel Ventures Pty Ltd

Ross Cunningham

Queensland Performing Arts Centre Trust

Suzanne Daley

Live Performance Australia™ (Secretary)

Camilla Ella

Independent Consultant

Darren Hayes

Etihad Stadium

Andrew Kay

Andrew Kay & Associates Pty Ltd

Michael Lynch

Industry Specialist

Maria O'Connor

Ticketmaster Pty Ltd

Rod Pilbeam

AEG Ogden (Brisbane) Pty Ltd

Evelyn Richardson

Live Performance Australia™

JC Williamson Award Committee**Andrew Kay (Chair)**

Andrew Kay & Associates Pty Ltd

Ross Cunningham

Queensland Performing Arts Centre Trust

Sue Hunt

CarriageWorks

Tim McFarlane

Really Useful Company Asia Pacific Pty Ltd

Sue Natrass

Industry Specialist

Jon Nicholls

Jon Nicholls Productions Pty Ltd

Maria O'Connor

Ticketmaster Pty Ltd

Evelyn Richardson

Live Performance Australia™

Ann Tonks

Melbourne Theatre Company

Frank van Straten

Official LPA Historian

Consultants**Legal****Robert McCormack**

TressCox Lawyers

Clare Mirabello

TressCox Lawyers

Jennifer Huby

TressCox Lawyers

William Fazio

Herbert Geer

David Lieberman

Thomson Playford Cutlers

Insurance**John Christoffelesz**

MCA Insurance Brokers

Auditor**PKF Chartered Accountants & Business Advisers****Accountant****Leah Supple**

Abound Business Solutions

Information Technology**Paul Flynn**

Net Service

Cathy Bryceland

Sportal

Val Eimutis

Re-Fresh Web Services

Public Relations and Media**Susan Fitzpatrick**

Dateline Media

Graphic Design**Piers Buxton**

tommy gun

Research**Reece Lamshed**

Binary Blue

Ernst & Young**Governance****Kathie Massey****Official LPA Historian****Frank van Straten**

Financials

Financial Report For The Year Ended 30 June 2009

Australian Entertainment Industry Association
ABN 43 095 907 857
Registered Office - Level 1
15-17 Queen Street, Melbourne VIC 3000

Councillors' Report For The Year Ended 30 June 2009

Councillors

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

D. Ballantyne (appointed 30/11/07) *
A. Collette (appointed 30/11/07) *
M. Coppel (appointed 30/11/07) *
P. Foulkes (appointed 30/11/07) *
R. Fitzgerald (appointed 30/11/07) *
D. Gautier (appointed 30/11/07) *
R. Healy (appointed 30/11/07) *
S. Hunt (appointed 30/11/07) *
G. Jones (appointed 30/11/07) *
A. Kay (appointed 30/11/07) *
L. McLean (appointed 31/05/08) *
A. Moon (appointed 30/11/07) *
J. Nicholls (appointed 30/11/07) *
M. O'Connor (appointed 30/11/07) *
R. Phillips (appointed 30/11/07) *
A. Tonks (appointed 30/11/07) *
B. Henderson (appointed 2/09/08)
M. Jacobsen (resigned 2/05/09)
J. Kotzas (appointed 19/06/09)

*All held office for the full Financial Year

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.
- In 2009 AEIA undertook five new initiatives. These included: review of governance structure; introduction of a Producers Development Program to support practical training and mentoring opportunities for individuals to make the transition to Producers; hosting its first international networking event in New York for members and LPA member's business associates; completion of a report on the economic size and scope of Australia's live performance industry; and submissions to the Australian Industrial Relations Commission as part of the award modernization process.

There are no other 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 \$4,182 (2008: \$23,202).

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.

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 \$14,353 (2008: \$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 2009 the Association had 292 members (2008: 271 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 member may resign from membership of the Association by written notice addressed and delivered to the Chief Executive.
 - A notice of resignation from membership shall take effect:
 - where a member ceases to be eligible to become a member of the Association:
 - on the day on which the notice is received by the Association; or
 - 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
- in any other case:
 - at the end of two weeks after the notice is received by the Association; or
 - on the day specified in the notice;

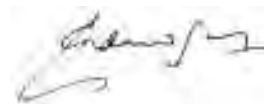
whichever is later.

- 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.
- 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.
- 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.

- 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.
- Number of Employees 8 Full time & 1 Part time (equivalent to 0.8 full time), (2008: 7 Full time & 1 Part time)
- E. Richardson, the Chief Executive of AEIA, is a Director of Media Super ABN. 30 059 502 948. AEIA received \$10,800 (2008: \$9,350) for her services on the Board of Media 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



Ann Tonks
Vice President

23 October 2009

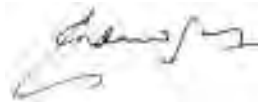
Executive Council Statement for the Year Ended 30 June 2009

In the opinion of the Councillors, the financial report as set out on pages 6 to 25:

1. Presents a true and fair view of the financial position of the Australian Entertainment Industry Association as at 30 June 2009 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 2009, 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) in accordance with the requirements of the reporting guidelines of the Industrial Registrar there was no recovery of wage activities in this financial year; and
 - b) prior to engaging in any recovery of wages activity, the organisation will disclose 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 2009 on 23 October 2009.

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



Ann Tonks
Vice President

23 October 2009

Income Statement for the Year Ended 30 June 2009

	Notes	2009 (\$)	2008 (\$)
Revenue	4	1,713,296	1,609,087
Expenses			
AEIA – Administration expenses		(1,299,295)	(1,105,508)
Depreciation and Amortisation Expenses		(36,147)	(35,469)
Helpmann Awards		(373,672)	(329,908)
Workcover Project Expenses		-	(115,000)
	5	(1,709,114)	(1,585,885)
Profit before Income Tax expense		4,182	23,202
Income tax expense	1(d)	-	-
Profit after Income Tax Expense		4,182	23,202

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

Balance Sheet as at 30 June 2009

	Notes	2009 (\$)	2008 (\$)
Current Assets			
Cash and cash equivalents	6	653,926	560,585
Trade and other receivables	7	210,548	211,303
Other financial assets	8	10	10
Other	9	64,955	84,229
Total Current Assets		929,439	856,127
Non-Current Assets			
Property, Plant and Equipment	10	46,896	49,697
Intangibles	11	25,310	41,280
Total Non-Current Assets		72,206	90,977
Total Assets		1,001,645	947,104
Current Liabilities			
Trade and other payables	12	569,681	541,765
Provisions	13	85,358	37,598
Total Current Liabilities		655,039	579,363
Non-Current Liabilities			
Provisions	14	3,845	29,162
Total Non-Current Liabilities		3,845	29,162
Total Liabilities		658,884	608,525
Net Assets		342,761	338,579
MEMBERS' EQUITY			
Retained Profits		342,761	338,579
TOTAL MEMBERS' EQUITY		342,761	338,579

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

Statement of Changes in Equity for the Year Ended 30 June 2009

	2009 (\$)	2008 (\$)
Retained Profits at the beginning of year 1 July	338,579	315,377
Profit Attributable to the members	4,182	23,202
Retained Profits at the end of year 30 June	342,761	338,579

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

Cash Flow Statement for the Year Ended 30 June 2009

	Notes	2009 (\$)	2008 (\$)
Cash Flows from Operating Activities			
Receipts from members and non members		1,601,596	1,380,060
Payments to suppliers and employees		(1,487,680)	(1,515,938)
Interest received		26,332	27,106
Net Cash Provided By/(Used In) Operating Activities	16(b)	140,248	(108,772)
Cash Flows From Investing Activities			
Purchase of Property, Plant and Equipment		(17,376)	(20,605)
Payment for Intangibles		-	(8,930)
Net Cash Used In Investing Activities		(17,376)	(29,538)
Net Increase/(Decrease) in cash held		93,341	(138,307)
Cash at the beginning of the financial year		560,585	698,892
Cash at the End of the Financial Year	6,16(a)	653,926	560,585

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

Notes to the Financial Statements for the Year Ended 30 June 2009

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%

(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 the assets employment 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.

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.

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 July 1 each year and income is recognised in equal monthly instalments over the twelve month period.

Government grants are recognised initially as deferred income and recorded 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 Association 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.

(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 2009. 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 or 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.

4. Revenue From Continuing Activities

	2009 (\$)	2008 (\$)
Operating Activities		
Members Subscription	321,323	439,022
Non-Members Subscription	26,176	42,299
Loose Leaf Industrial Award Update Subscription	17,715	17,774
Helpmann Awards	370,848	290,763
Industry Service Fee	805,534	661,330
Immigration Service Fee	60,000	-
Workcover Project Funding	-	115,000
	1,601,596	1,566,188
Non-Operating Activities		
Interest	26,332	27,106
Confederation of Australian Arts Centres and Music Foundation	58,684	
Other	26,684	15,793
	111,700	42,899
Total Revenue	1,713,296	1,609,087

5. Expenses

	2009 (\$)	2008 (\$)
Expenses include the following items:		
Affiliation Fees	-	-
Auditors remuneration – Audit Services	9,018	11,675
Auditors remuneration – Other Services	-	-
Communication Expenses	37,453	21,547
Computer Expenses	17,575	17,422
Depreciation and Amortisation expenses	36,147	35,469
Employment Benefits paid to Employees	685,306	598,106
Employment Benefits paid to Office Holders	-	-
Helpmann Awards Expenses	373,672	329,908
Levies Imposed	-	-
Grants or Donations	-	-
Capitation Fees or Membership Subscriptions (Aust Chamber Commerce \$8,528, CCH \$8,528 & other performing Arts related publications under \$1,000)	27,572	22,807
Subscription Fees to Political Parties or Industrial Bodies	-	644
Conference Expenses	6,126	1,268
Meeting Expenses - Management Council	828	899
Meeting Expenses - Executive Council	2,258	408
Meeting Expenses - Annual General	2,704	1,591
Meeting Expenses - Members Forums	4,239	2,560
Meeting Expenses - Other	5,930	508
Penalties	-	-
Legal Expenses	5,226	650
Insurance Expenses	19,548	21,997
Membership Development	170,763	122,688
Operating Lease Payments	63,169	61,572
Other Expenses	123,165	92,081
Printing and Stationery	9,633	19,183
Travel and Entertainment	96,450	90,802
Workcover Project Expenses	-	115,000
Hall of Fame Website	-	17,100
Doubtful Debts	12,332	-
	<u>1,709,114</u>	<u>1,585,885</u>

6. Cash and Cash Equivalents

	2009 (\$)	2008 (\$)
Cash at Bank	400,944	325,073
Cash on Hand	200	200
Car Park Deposit	592	592
Short-term Deposit	252,190	234,720
	<u>653,926</u>	<u>560,585</u>
The short term deposit matures on 21 December 2009.		
The effective interest rate on the short term deposit is 4.55% (2008: 7.5%).		

7. Trade and Other Receivables (Current)

	2009 (\$)	2008 (\$)
Trade Debtors	224,548	216,957
Allowance for Doubtful Debts	(14,000)	(5,654)
	<u>210,548</u>	<u>211,303</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 \$3,986 (2008: \$8,040) has been recognised by the entity in the current year.

Movements in the provision for impairment loss were as follows:

	2009 (\$)	2008 (\$)
Opening Balance	5,654	13,694
Additional Provision	12,332	-
Amounts Written off	(3,986)	(8,040)
Amounts Recovered	-	-
Closing Balance	<u>14,000</u>	<u>5,654</u>

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

	As at 30 June 2009		As at 30 June 2008	
	Gross (\$)	Allowance (\$)	Gross (\$)	Allowance (\$)
Current	142,972	-	101,188	-
31 – 60 days	38,933	-	16,566	-
61 – 90 days	17,568	-	63,170	-
91 days and over	25,074	(14,000)	36,033	(5,654)
Closing Balance	224,548	(14,000)	216,957	(5,654)

As at 30 June 2009 the Association had debts that were past due but not doubtful in the amount of \$68,341 (2008: \$110,115). These trade receivables comprise trade receivables that have a reasonable paying history and are considered recoverable.

The Association also had debts that were past due and are recognised as doubtful so the provision has been increased to provide for those debtors \$13,234 (2008: Nil).

8. Other Financial Assets (Current)

	2009 (\$)	2008 (\$)
Investment in Endeavour Credit Union	10	10

9. Other (Current)

	2009 (\$)	2008 (\$)
Prepayments	64,955	84,229

10. Property, Plant and Equipment

	2009 (\$)	2008 (\$)
Office Equipment - At Cost	82,358	168,584
Less: Accumulated Depreciation	(42,881)	(125,659)
	39,479	42,925
Furniture and Fittings - At Cost	13,827	12,833
Less: Accumulated Depreciation	(6,408)	(6,061)
	7,419	6,772
Total Property, Plant & Equipment	96,185	181,417
Total Accumulated Depreciation	(49,289)	(131,720)
	46,896	49,697

	Opening Written Down Value (\$)	Additions	Depreciation and Amortisation	Transfers (\$)	Closing Written Down Value (\$)
Office Equipment	42,925	13,400	(18,542)	1,694	39,477
Furniture and Fittings	6,772	3,976	(1,635)	(1,694)	7,419
	49,697	17,376	(20,177)	-	46,896

11. Intangibles

	2009 (\$)	2008 (\$)
Trademarks – At Cost	4,630	4,630
Website – At Cost	58,400	58,400
Less : Accumulated Amortisation - Website	(37,720)	(21,750)
	25,310	41,280

	Opening Written Down Value (\$)	Additions (\$)	Depreciation & Amortisation (\$)	Disposals (\$)	Closing Written Down Value (\$)
Trademarks	4,630	-	-	-	4,630
Website	36,650	-	(15,970)	-	20,680
	41,280	-	(15,970)	-	25,310

12. Trade and Other Payables

	2009 (\$)	2008 (\$)
Non Interest Bearing		
Trade Creditors	243,365	206,579
Accruals	10,250	12,000
Subscriptions in Advance	-	31,627
Income in Advance - Helpmann's Sponsorship	316,066	281,779
	569,681	531,985

13. Provisions (Current)

	2009 (\$)	2008 (\$)
Non Interest Bearing		
Annual Leave	37,181	34,287
Long Service Leave	48,177	8,819
	85,358	43,106

14. Provisions (Non - Current)

	2009 (\$)	2008 (\$)
Non Interest Bearing		
Long Service Leave	3,845	33,434

15. Expenditure Commitments

	2009 (\$)	2008 (\$)
Non-Cancellable Operating Leases Payable: Premises Rental		
Payable no later than one year	66,588	69,575
Payable later than one year but not later than five years	33,866	108,634
	<u>100,454</u>	<u>178,209</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	401,144	325,865
Short Term Deposit	252,782	234,720
	<u>653,926</u>	<u>560,585</u>

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

Profit after Income Tax	4,182	23,202
Depreciation of Property, Plant & Equipment	20,177	18,069
Amortisation of Intangibles	15,970	17,400
Changes in Assets and Liabilities		
(Increase) in trade and other receivables	(7,591)	(53,925)
Increase/(Decrease) in allowance for bad debts	8,346	(8,040)
Decrease/(Increase) in other assets	19,275	(24,957)
Increase/(Decrease) in trade and other payables	27,916	(85,767)
Increase/(Decrease) in current provisions	47,760	(3,852)
Increase in non current provisions	4,213	9,098
Net Cash Provided By/(Used In) Operating Activities	<u>140,248</u>	<u>(108,772)</u>

17. Executive Council

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

D. Ballantyne
A. Collette
M. Coppel
P. Foulkes
R. Fitzgerald
D. Gautier
R. Healy
S. Hunt
G. Jones
A. Kay
L. McLean
A. Moon
J. Nicholls
M. O'Connor
R. Phillips
A. Tonks

Resigned:

M. Jacobsen (resigned 2 May 2009)

Appointed:

B. Henderson (appointed 2 September 2008)
J. Kotzas (appointed 19 June 2009)

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:

E. Richardson – Chief Executive of AEIA sits on the Board of Media Super. In consideration of her services AEIA received \$10,800 (2008: \$9,350).

J Nicholls – Managing Director, Jon Nicholls Productions Pty Ltd. This company received \$34,577, (2008: \$66,000) for services contracted as the Executive Producer of the Helpmann Awards.

R. Healy – Director Performing Arts, Sydney Opera House. This entity received \$3,260 (2008: \$1,750) for venue hire.

A. Moon – Executive, Victorian Arts Centre Trust. This entity received \$3,484 (2008: \$150) for parking charges and venue hire.

L. McLean – Director, Tinderbox Productions Pty Ltd. This entity received \$27,166 (2008: \$25,850) for services contracted as the Associate Producer of the Helpmann Awards.

D. Gautier – CEO/Artistic Director, Adelaide Festival Centre. This entity received \$318 (2008: Nil) for venue hire.

R. Phillips – Chief Executive, AEG Ogden (Perth) Pty Ltd. This entity received \$460 (2008: Nil) for venue hire.

S. Hunt – Chief Executive Officer, CarriageWorks. This entity received \$74 (2008: Nil) for reimbursement of expenses.

A.Collette – Chief Executive, Opera Australia. This entity received \$480 (2008: Nil) for reimbursement of expenses.

B. Henderson – Entertainment Services Manager, Star City Casino. This entity received \$27,816 (2008: \$10,554) for the supply of accommodation and venue hire.

R. Fitzgerald – General Manager, Her Majesty's Theatre. This entity received \$2,036 (2008: Nil) for venue hire.

The above transactions were on normal commercial terms and conditions.

18. Key Management Personnel Compensation

The following table discloses the aggregate of Key Management personnel compensation:

	2009 (\$)	2008 (\$)
Short term employee benefits	154,391	144,107
Post employment benefits - superannuation	19,910	12,080
Termination benefits	-	-
Total remuneration	174,301	156,187

19. Contingent Liabilities

AEIA maintains a security deposit of \$10,000 as part of the lease agreement of the office premises at 15-17 Queen Street, Melbourne.

18. 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:

	2009 (\$)	2008 (\$)
Financial Assets		
Cash and cash equivalents	653,926	560,585
Trade and other receivables	210,548	211,303
Total Financial Assets	864,474	771,888
Financial Liabilities		
Trade and other payables	569,681	541,765
Total Financial Liabilities	569,681	541,765
Net exposure	294,793	230,123

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.

Maturities of financial assets and 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 2009	< 6 months (\$)	6-12 months (\$)	1 - 5 years(\$)	> 5 years (\$)	Total (\$)
Financial assets					
Bank	653,926	-	-	-	653,926
Trade and other receivables	210,548	-	-	-	210,548
	864,474	-	-	-	864,474
Financial liabilities					
Trade and other payables	569,681	-	-	-	569,681
	569,681	-	-	-	569,681
Net maturity	294,793	-	-	-	294,793

**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 2009, 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 2009 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

23 October 2009
Melbourne

J A Mooney
Partner
Registered Company Auditor # 311052

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LPA Members

3ct International	Bonniemike Pty Ltd (Trading as Colac Cinemas)	Econobirt Pty Ltd	La Boite Theatre Inc.	Palace Cinema Joint Venture (The)	Star City
A-List Entertainment	Breast Wishes Pty Ltd	Ensemble Productions Pty Ltd	Landmark Cinemas Pty Ltd	Palais Theatre Management Pty Ltd	State Opera of South Australia (The)
ACMN Pty Ltd	Brennan, Kate	Essee Entertainment Pty Ltd	Live Touring Pty Ltd	Parramatta City Council	State Theatre Company of South Australia
Adelaide Festival	Brink Productions Limited	Euro Marketing Pty Ltd	Lorne Theatre	Patch Theatre Company Inc	Stetson Productions Ltd
Adelaide Festival Centre Trust	Bunbury Regional Entertainment Centre	Event Personnel Australia Pty Ltd	Louise Withers and Associates Pty Ltd	Pegasus Venue Management Pty Ltd	Stoneham, Jan
Adrian Bohm Presents Pty Ltd	Burswood Entertainment Complex	Exhibit Systems Pty Ltd	Lucy Guerin Association Incorporated	Penrith Performing & Visual Arts Ltd	Strange Fruit
AEG Ogden (Brisbane) Pty Ltd - Brisbane Entertainment Centre	Buzz Dance Theatre Limited	Luna Cinemas	Luna Cinemas	Performing Arts Centre Society Inc (The Blue Room)	Streetparty
AEG Ogden (Cairns) Pty Ltd	Bytecraft Entertainment Pty Ltd	Mad Racket	Mad Racket	Performing Lines Ltd	Sydney Dance Company
AEG Ogden (Perth) Pty Ltd	Cam Cinemas Pty Ltd	Maggie Gerrand Presents Pty Ltd	Maggie Gerrand Presents Pty Ltd	Perth Expo Hire & Furniture Group	Sydney Festival (The)
AEGThemeSTAR Australia Pty Ltd	Cameo Cinemas	Malcolm C Cooke & Associates Pty Ltd	Malcolm C Cooke & Associates Pty Ltd	Perth International Arts Festival	Sydney Opera House Trust
Albury Performing Arts & Convention	Cameron Mackintosh Pty Ltd	Malthouse Theatre	Malthouse Theatre	Perth Theatre Company	Sydney Superdome Pty Ltd - Acer Arena
Albury Regent Cinemas Partnership	Can Do That Pty Ltd	Marriner Theatres	Marriner Theatres	Pinewood Cinema Pty Ltd	Sydney Symphony Orchestra
Andrew Kay and Associates Pty Ltd	Canberra Theatre Centre	Martin Production Pty Ltd	Martin Production Pty Ltd	Playbill Pty Ltd	Sydney Theatre Company
Andrew McKinnon Presentations Pty Ltd	Capitol Theatre Management Pty Limited	Matman Promotions	Matman Promotions	Polyglot Puppet Theatre Ltd	Symphony Services Australia Limited
Andrew McManus Presents	Carriage Works	McCann Cinemas Pty Ltd	McCann Cinemas Pty Ltd	Producing Services Australia Pty Ltd	Synthesis Design & Display Pty Ltd
Arena Theatre Company Ltd	Cartell Music	McFarlane, Tim	McFarlane, Tim	Queensland Arts Council	Tasmanian Theatre Company
Arts Asia Pacific Pty Ltd	Cascade Management - Full House Events Management	McPherson Inc	McPherson Inc	Queensland Ballet (The)	TBL Services
Arts on Tour - NSW	Century Entertainment Pty Ltd	McRae, Ian	McRae, Ian	Queensland Conservatorium	Teambeat Pty Ltd
Arts Projects Australia	Chinatown Cinema Corporation	McWhinnie, Kelvin	McWhinnie, Kelvin	Queensland Music Festival	Ten Days on the Island
Aust Centre for the Moving Image - ACMI	Christine Dunstan Productions	Melbourne & Olympic Parks Trust	Melbourne & Olympic Parks Trust	Queensland Performing Arts Trust	Terrapin Puppet Theatre Ltd
Australian Art Orchestra Pty Ltd	Chunky Move	Melbourne International Comedy Festival Ltd	Melbourne International Comedy Festival Ltd	Queensland Theatre Company	The Cinerigy Group T/A Metro Cinemas Boronia
Australian Ballet (The)	Cinema 300 Pty Ltd	Melbourne International Festival of the Arts	Melbourne International Festival of the Arts	Rainbow Management Pty Ltd T/A Garry Ginivan Attractions	The Marketing Group Australia Pty Ltd
Australian Brandenburg Orchestra	Circus Oz	Melbourne Jazz Ltd	Melbourne Jazz Ltd	Really Useful Company Asia Pacific Pty Ltd	The Production Company (Aust) Ltd
Australian Children's Performing Arts Company (Windmill Performing Arts)	Circus Royale Australia Unit Trust	Melbourne Theatre Company	Melbourne Theatre Company	Red Ant Touring	Theatre of Image Ltd
Australian Dance Theatre	City of Geraldton/ Queens Park Theatre	Melbourne Workers Theatre	Melbourne Workers Theatre	Regent Multiplex Cinema	Theatre Royal Management Board
Australian Festival for Young People	Civic Precinct Newcastle Civic Theatre	Mercator Supply Company (QLD) Pty Ltd	Mercator Supply Company (QLD) Pty Ltd	Rigby, Rodney	Theatre Royal, Sydney
Australian Festival of Chamber Music Nth QLD Ltd	Civil Society Pty Ltd	Metro Cinemas	Metro Cinemas	Ringling Bros. - Barnum & Bailey International	Ticketek Pty Ltd
Australian Multiplex Cinemas Pty Ltd	Clearlight Shows Pty Ltd	Michael Chugg Entertainment	Michael Chugg Entertainment	Riomfalvy, Paul	Ticketmaster Pty Ltd
Australian Performing Arts Centre Association (APACA)	Cole Bishop Trustee for The Bishop Family Trust	Michael Coppel Ventures Pty Ltd	Michael Coppel Ventures Pty Ltd	Ritz Cinema Pty Ltd	Tinderbox Productions Pty Ltd
Awesome Arts Australia Ltd	Condon Sports & Entertainment Group	Monkey Baa Theatre For Young People Ltd	Monkey Baa Theatre For Young People Ltd	Rosebud Cinema Pty Ltd	TML Enterprises Pty Ltd
Back to Back Theatre Inc	Conrad Jupiters	Morgan Expo Hire Pty Ltd	Morgan Expo Hire Pty Ltd	Roseville Cinemas Pty Ltd	Top Shelf Productions
Backstage Productions Pty Ltd	Country Arts WA (Inc)	Musica Viva Australia	Musica Viva Australia	RPJ Promotions Pty Ltd	UNE Services
Bangarra Dance Theatre	Cre8ion Pty Ltd	MyTickets	MyTickets	Salt X Touring Pty Ltd	University of Queensland Union - Schonell
Barking Gecko Theatre Company	Creative Festival Entertainment	National Institute of Circus Arts (NICA)	National Institute of Circus Arts (NICA)	Savannah Group	University of Tasmanian, Conservatorium of Music
BB Touring	Crown Limited	National Institute of Dramatic Art (NIDA)	National Institute of Dramatic Art (NIDA)	SBX Pty Ltd	Urban Theatre Projects
Bell Shakespeare Company (The)	Cunningham, Ross	Nattrass, Sue AO	Nattrass, Sue AO	Shakespeare WA Ltd	Van Den Berg Design Team Pty Ltd
Belle Promotions Pty Ltd	Curious Works	Neil Gooding Productions Pty Ltd	Neil Gooding Productions Pty Ltd	Shallue, David	Victorian Arts Centre Trust
Belvoir Street Theatre	Dainty Consolidated Entertainment	Newcastle Entertainment Centre	Newcastle Entertainment Centre	Showbiz International Pty Ltd	Victorian Opera Company Ltd
Bendigo Cinemas Pty Ltd	Darwin Entertainment Centre	Newtheatricals Holdings Pty Ltd	Newtheatricals Holdings Pty Ltd	Skarda Pty Ltd	Village Sounds Pty Ltd
Bernie Stahl Management	David Atkins Enterprises Pty Ltd	Niche Productions	Niche Productions	Snuff Puppets Inc	Voidsound
Big Tunes Music Pty Ltd	Deckchair Theatre Inc	North Queensland Ballet & Dance Company	North Queensland Ballet & Dance Company	Southern Star Entertainment	Wangaratta Festival of Jazz
Billions Australia	Dendy Cinemas Pty Ltd	Nova Cinema Pty Ltd	Nova Cinema Pty Ltd	Spare Parts Puppet Theatre	Warehouse Sound Systems Pty Ltd
Birnbaum, Phil	Disney Theatrical Productions Australia & New Zealand	On Q Theatre Touring	On Q Theatre Touring	Spectre Films ITF Sun Theatre Trust	Weber Bros Circus & Logistics Ltd
Black Swan State Theatre Company	DMA Insurance Brokers Pty Ltd	On Site Labour Hire Sydney Pty Ltd	On Site Labour Hire Sydney Pty Ltd	Spiegelent International Pty Ltd	West Australian Ballet Inc
Blackbird Productions	Down Under Promotions	One Entertainment	One Entertainment	Spiritworks Pty Ltd	West Australian Opera (The)
Blackburn, Noel	Dumaresq Street Twin Cinema	Opera Australia	Opera Australia	Sports & Entertainment Ltd - SEL	Westside Circus
Bline TV	East Coast Blues and Roots Festival	Opera Queensland	Opera Queensland	Stadiums Pty Ltd - Festival Hall Melbourne	World's Biggest Screens Pty Ltd
	Echelon Productions Pty Ltd			Stage by Stage Productions Pty Ltd	Yirra Yaakin Aboriginal Corporation
		Knowledge Touring			



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