



**Annual  
Report  
2009-  
2010**



**Live  
Performance  
Australia™**

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# Live Performance Australia™

<b>Evelyn Richardson</b>	Chief Executive
<b>David Hamilton</b>	Director, Workplace Relations
<b>Soolin Ong Tan</b>	Workplace Relations Advisor
<b>Suzanne Daley</b>	Policy & Strategy Advisor
<b>Kitsa Daskalakis</b>	Immigration Services Officer
<b>Claire Harris (until end March 2010)</b>	Membership Services Manager
<b>Amy Barry-Macaulay (until end Sept 2010)</b>	Membership Services Manager
<b>Anna Muscara</b>	Membership Services Officer
<b>Neil Collins</b>	Finance & Membership Manager
<b>Nicole Benson</b>	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, helping to foster 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*, as well as the *Size and Scope of the Live Entertainment Industry*. In addition to this, LPA represents the interests of the industry on issues such as wireless spectrum, ticket scalping, cultural policy and venue infrastructure and provides advice on 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://www.liveperformance.com.au)  
<http://members.liveperformance.com.au>  
[www.liveperformance.com.au/halloffame/](http://www.liveperformance.com.au/halloffame/)  
[www.helpmannawards.com.au](http://www.helpmannawards.com.au)  
[www.claimsmart.com.au](http://www.claimsmart.com.au)

LPA also provides education and skills development to 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 2010.

Over the past 12 months we have seen the industry bounce back from downward trends in 2008-2009. The 2009 Ticketing Survey shows that our industry remained strong and exceeded \$A1 billion in revenue and while ticket sales were down slightly, this can be attributed to some flow on effect from the global financial crisis. Based on current indicators, we would expect to see an upward trend in 2010.

For some sectors of our industry, Australia is currently viewed as highly attractive in global terms for international product. This is particularly the case for Contemporary Music where we are seeing a large number of international acts attracted to Australia driven by the strength of our dollar and the appetite of our local market for product. The Musical Theatre sector is also experiencing growth with a number of new shows in development and a slate of product performing in major capital cities.

At a Government level, it has been a year of instability Federally with more changes imminent as various state governments go to the polls. This scenario provides an opportunity for our industry to strengthen its relationship with Government at all levels in the coming year with a view to pursuing industry development initiatives which support our long term growth and ongoing sustainability. The Executive Council is about to develop LPA's Strategic Plan for the next 3-5 years. This strategic review is intended to guide both LPA's strategic priorities for the future and to provide clear direction for our engagement with Government.

In 2010 we have delivered a number of significant initiatives to support our members' business activities and to foster broader industry development. Some LPA achievements over the last year include:

- Implementation of the new Modern Awards, four of which apply to our industry

- Implementation of the new Industry Protocol for the treatment of advance ticket monies in the revised *Code of Practice for the Ticketing of Live Entertainment* ("the Ticketing Code")
- Public release of Australia's first ever report on the *Economic Size and Scope of the Live Entertainment Industry*. This received significant media coverage and has been used for lobbying purposes
- Launch of the 6th annual *Ticket Attendance and Revenue Survey*, which included two new categories – Comedy and Circus & Physical Theatre - and also incorporated state based breakdowns for the first time
- Expansion of the Producer Development Program nationally with one day seminars hosted in Brisbane and Hobart; an extended two day workshop in Melbourne; and the introduction of a Morning Seminar Series in Sydney and Melbourne
- Establishment of a Venue Infrastructure Taskforce to examine concerns raised by producers and venue managers regarding the availability of venue space in Sydney and its impact on national activity; commission of a Business Case by Ernst and Young for a new 'Broadway style' theatre in Sydney
- Presentation of our 10th anniversary Helpmann Awards®, held again at the iconic Sydney Opera House and broadcast live on Foxtel's STVDIO channel
- Expansion of the number of Member networking functions nationally with additional Schmooze evenings and/or dinners in every state
- Lodgement of 271 visa applications and delivery of 3313 entertainment visa approvals on behalf of Members. This represents a 10 percent increase in visa approvals on the previous year
- 346 Members which is a record in our 93 year history. This financial year saw an 18.5 percent growth in membership, with growth across most categories. It should also be noted that over the past 2 years LPA has increased its overall membership significantly by 28 percent
- Further expansion of the Members website to include a greater range of electronic resources, including the Modern Awards' Overviews and additional Producer Development information.

Operationally, the year end result is a significant achievement. With the introduction of a revised revenue

model on 1 July 2008, management has paid close attention to containing expenses and improving collection of the Industry Service Fee to balance the reduction in membership fees. Over the past two years we have been successful in achieving these goals. We will continue to manage expenses closely in 2011. However, the extent to which we can further increase revenue is limited and we are also vulnerable to market volatility. Given this, we will be examining alternative funding models for the organisation. These will be considered in the context of development of a Strategic Plan which will identify our strategic priorities for the next 3-5 years. Our staff structure has also been reviewed and in the coming year we will be employing an additional person in the Policy and Strategy area. We are also reviewing future resourcing requirements for supporting the Helpmann Awards®.

We gratefully acknowledge and thank LPA's Executive Council, all members of our Working Committees, Panels, the Venue Infrastructure Taskforce and the Executive team for their significant contribution over the past year. We also acknowledge the commitment and ongoing support of our members. 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

The Fair Work Act 2009 (the Act) came into effect on 1 July 2009 with the majority of provisions of the Act commencing on 1 January 2010. The major changes introduced by the Act included:

- A new safety net of 10 minimum conditions of employment applying to all federal employees, known as the National Employment Standards (NES);
- 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;
- Changes to the keeping of employee records and payslips; and
- A new modern award system applying to the majority of employees.

## Award Modernisation

All new Modern Awards came into operation from the first pay period on or from 1 January 2010. There are four Modern Awards that LPA administers including:

- Live Performance Award 2010;
- Amusement, Events and Recreation Award 2010;
- Broadcasting and Recorded Entertainment Award 2010; and
- Clerks – Private Sector Award 2010.

The Live Performance Award 2010 is an amalgamation of 15 old industry Awards covering performers, musicians, dancers, backstage crew, front of house employees, ticketing agency employees, sound, lighting and crewing services employees.

The Amusement, Events and Recreation Award 2010 applies to a number of industries including the Exhibition Industry.

The Broadcasting and Recorded Entertainment Award 2010 applies in the main to the television, film and recorded entertainment industries including the Cinema Industry.

The Clerks – Private Sector Award 2010 applies to the majority of private sector clerical employees inclusive of the exhibition and cinema industries but exclusive of those employed in terms of the Live Performance Award 2010.

LPA contributed significantly to the Award Modernisation process. However, the final Awards that came into operation from 1 January 2010 were ultimately determined by Fair Work Australia (FWA), the new industrial regulator replacing the Australian Industrial Relations Commission (AIRC).

Upon implementation of the new Modern Awards, it became apparent that the Live Performance Award 2010 and the Broadcasting and Recorded Entertainment Award 2010 contained a number of inconsistencies, omissions and/or ambiguities which needed to be rectified.

LPA made Applications to FWA to vary these Awards to remove the inconsistencies, omissions and ambiguities.

The Broadcasting and Recorded Entertainment Award 2010 was varied by FWA in line with LPA's Application except for junior employees. The variation to the Award reinstated the 8 percent penalty averaging component that had applied in the old Cinema Award as well as reinstating meal break provisions.

LPA also made Application to vary the Live Performance Award in order to clarify provisions for performers and company dancers, musicians and production and support staff and crewing services employees. The Media, Entertainment and Arts Alliance (MEAA) and the Musicians' Union of Australia (MUA) have both supported LPA's Application. FWA has yet to make a determination on the Application.

The MUA also made an Application to vary the Live Performance Award in order to reinstate lost recording allowances for musicians. The Application had the potential to extend payment of these allowances to archival recordings which have never before attracted any payment. LPA sought to maintain the status quo and together with the MUA and the MEAA, constructed a new definition of an archival and/or reference recording that would not require payment to musicians or performers for archival recordings. FWA is still considering this matter.

The Minimum Wage Panel of FWA made its first Minimum Wage Order to increase award rates of pay to take effect

from 1 July 2010. This was the first increase to award rates of pay since October 2008 and was the first decision on wage movements under the new industrial regulator. FWA increased all minimum award rates of pay by \$26.00 per week. In addition, FWA had determined during the Award Modernisation process that:

- **The casual loading would be set at 25 percent for all Modern Awards;**
- **Any increase to wage rates, loadings and penalty rates which resulted from the Award Modernisation process could be phased in over a 5 year period commencing 1 July 2010; and**
- **Any decrease to wage rates, loadings and penalty rates which resulted from the Award Modernisation process could be phased out over a 5 year period commencing 1 July 2010.**

With the completion of the Award Modernisation process and the handing down of the first Minimum Wage Order, LPA relaunched its Loose Leaf Industrial Award Service (LLIAS) for the live performance, exhibition and cinema sectors of the membership in July 2010. The LLIAS contains the Modern Award, LPA commentary, wages and allowances summaries, a quick index and updates.

## Performers' Enterprise Agreement Negotiations

Negotiations for a new Performers' Enterprise Agreement are presently being undertaken with MEAA.

## Crew Negotiations

A consequence of the Live Performance Award 2010 Award Modernisation process was the reduction of the minimum casual call from 4 hours to 3 hours for production and support staff (mainly crew and front of house employees). MEAA sought to reinstate the 4 hour casual minimum call through an Application to FWA. The Application was rejected. Subsequently, MEAA has sought to negotiate Enterprise Agreements with Members seeking to retain the 4 hour minimum casual call in those agreements. LPA is assisting Members in these negotiations.

## New Entertainment (Subclass 420) Visa Application Process

It has been 12 months since the Department of Immigration and Citizenship (DIAC) introduced the changed Entertainment (Subclass 420) Visa application process. The process still provides challenges for Members especially with regard to the rigid timelines set down by DIAC for the processing of Entertainment Visas. LPA's Immigration Services area continued to process a large number of applications (271) during the financial year resulting in 3313 approved visas. This represents a 10 percent increase in visa approvals on the 2009-2010 financial year. LPA continues to monitor the visa application process and is working with DIAC to ensure that a high standard of service delivery is maintained.

## Priorities for 2011

- Implement the new Performers' Enterprise Agreement when negotiations have been completed
- Implement the transitional provisions of the Modern Awards
- Implement the Paid Parental Leave Scheme which comes into effect on 1 January 2011
- Implement the new definition of a "small business" on 1 January 2011
- OH&S issues including the planned introduction of a national OH&S system
- Deliver Immigration services including consideration of a Health Insurance Scheme for LPA Members.

# Policy and Strategy



## In 2009-2010, LPA's Policy and Strategy area:

- Improved protection of the interests of consumers and industry by incorporating the new Industry Protocol for the treatment of advance ticket monies in the revised *Code of Practice for the Ticketing of Live Entertainment Events in Australia* ("the Ticketing Code")
- Commissioned the Independent Code Reviewer to undertake the first annual Survey of Member compliance with the provisions of the Ticketing Code
- Continued tracking the value of the industry in the 6th annual *Ticket Attendance and Revenue Survey*, which included two new categories – Comedy and Circus & Physical Theatre – and also incorporated state based breakdowns for the first time
- Released the first ever major report measuring the *Size and Scope of the Australian Live Entertainment Industry*, which received broad media coverage
- Advocated for the interests of the industry in submissions to the three levels of government on policy issues such as ticket scalping, the digital dividend, the proposed Foreign Music Acts Certification Scheme, child employment and temporary residence visas
- Contributed to the National Cultural Policy consultation conducted by the Federal Minister for the Arts
- Undertook joint advocacy with the Australian Performing Arts Centres Association (APACA) and the Australian Major Performing Arts Group (AMPAG) during the federal election campaign
- Established the Venue Infrastructure Taskforce and commissioned a preliminary business case for a new commercial theatre in Sydney
- Became an industry partner in the bid led by QUT to establish a Cooperative Research Centre for Arts and Entertainment Futures
- Supported the campaign to secure the future of the Victorian College of the Arts and Music
- Built relationships at industry events such as the Australian Performing Arts Market, the APACA Conference and forums conducted by VAPAC and Theatre Network Victoria
- Represented the industry on consultative committees including the Victorian Child Employment Working Party and the Standards Australia Mirror Committee for the development of the new ISO Event Sustainability Management System.

## Report on the Size and Scope of the Live Entertainment Industry

In June 2010, LPA released the first ever major study measuring the *Size and Scope of the Live Entertainment Industry*. Conducted by Ernst & Young, the study found that the industry generated revenues of \$1.88 billion in 2009 and contributed \$1.1 billion to the Australian economy, making it larger than film and video production, sports and physical recreation, book publishing and horse and dog racing.

The study analyses the 2009 *Ticket Attendance and Revenue Survey*, combined with an estimation approach, to calculate the industry's economic contribution. The dearth of economic data reflecting the entire industry eco-system (ie commercial and government assisted sectors) was the primary driver for initiating this research. Going forward, we hope to expand the analysis further by broadening the range of data collected via the Ticketing Survey and examining in more detail the employment aspects of our industry. This will enable us to track trends in our own industry plus allow some international comparisons.

## Venue Infrastructure Taskforce

LPA is aware that nationally, infrastructure gaps exist in various capital cities. As a first step, LPA established a Venue Infrastructure Taskforce in June 2010 in response to considerable concerns voiced by producers and venue managers regarding availability of venue space in Sydney. This concern is particularly acute amongst commercial producers of musicals but is not confined to those producers alone. The venue shortage in Sydney has major implications for future activity in Sydney and Melbourne in particular, with flow-on effects to producers nationally, venues in all states and investment locally and internationally.

There have also been concerns raised regarding future venue availability in the event that the Sydney Opera House closes for refurbishment. While closure is not imminent, the likely impact on both Government supported companies and commercial producers is significant.

Separate meetings of LPA Venue and Service Provider and Producer Members were convened on 13 May 2010, and it was agreed that a Taskforce should be established to ensure the industry addresses this issue in a united manner. The Taskforce, independently chaired by Donald McDonald AC, includes producer representatives from the commercial and government assisted sectors, along with key Sydney venues. The Taskforce membership appears on page 15 of this Report.

The Taskforce commissioned the Economic Advisory Group of Ernst & Young to prepare a preliminary business case for a new "Broadway style" theatre in Sydney. The business case identifies the new Barangaroo development as the preferred site for the theatre. The business case demonstrates that the development has a Benefit-Cost Ratio of 1.3 and would have an estimated economic impact to the NSW economy of \$223.1 million. There are also a range of social and cultural benefits identified.

Members of the Taskforce have met with the Barangaroo Development Authority and the City of Sydney to discuss the need for a new theatre in Sydney. A lobbying strategy has been developed to present the results of the business case to key NSW stakeholders throughout November 2010.

## Revised Ticketing Code of Practice Incorporating the Consumer Monies Protocol

The revised *Code of Practice for the Ticketing of Live Entertainment Events in Australia* became effective from 1 July 2010. The revised Code incorporates the new Industry Protocol for Monies Received in Advance of the Event which was developed by the Ticketing Code Taskforce and legal advisors in late 2010. The revised Code also reflects recent changes in trade practices law around component pricing and the introduction of optional ticket insurance for consumers. The triennial review of the Code in its entirety will be conducted in 2011.

## Federal Election Advocacy

LPA joined with the Australian Major Performing Arts Group (AMPAG) and the Australian Performing Arts Centres Association (APACA) in the lead up to the Federal Election to develop key messages for the performing arts. The messages acknowledged that it is not the role of Government to ensure the sustainability of the sector. However with comparatively small additional funds, inefficiencies in the current system of support could be addressed, improving outcomes for communities throughout Australia.

Our messages focused on increased support for the development and presentation of new Australian work, increased support for national and international touring and investing in people.

## Priorities for 2011

- Develop a Strategic Plan for LPA for the next 3-5 years
- Complete *Industry Best Practice Guidelines for Data Sharing* and conduct member briefings on their use
- Further expand the breadth of the *Ticket Attendance and Revenue Survey* by including data from additional sources, the Australia Council for the Arts ADVICE project and new APRA research
- Undertake the triennial review of the *LPA Code of Practice for the Ticketing of Live Entertainment Events in Australia*
- Establish a productive working relationship with the new Federal government, particularly the Minister for the Arts and the Minister for Immigration, and pursue the priorities identified in the election campaign
- Support the Venue Taskforce in their continued lobbying efforts for Sydney, and identify priorities in other states
- Conduct a CEO Forum for Industry Leaders.



# Membership Services



## Producer Development Program

In 2010, LPA continued to expand its Producer Development Program, hosting one day seminars for the first time in Brisbane and Hobart. An extended two day version of the seminar was also hosted in Melbourne. These seminars proved to be a success with 25, 27 and 30 participants respectively from both LPA Member and Non-Member organisations. Guest speakers included Ann Tonks, Jo Porter, Jon Nicholls, Andrew Kay, John Frost, Liza McLean, Glynn Nicholas, Wayne McKenna, Kay Jamieson, as well as representatives from Austrade, TressCox Lawyers and I-Spy Style.

Feedback from these seminars was both positive and encouraging. LPA looks forward to using this feedback to further improve the Program in 2011.

In addition to these seminars, LPA also introduced a Morning Seminar series in both Melbourne and Sydney. Designed to be short, intensive forums, these seminars allowed participants to delve deeper into specific topics to gain an in-depth knowledge which could be harnessed in the day to day running of their respective organisations. This year the topics included Intellectual Property for Producers and Social Media from the Ground Up. This program was positively received as participants used this opportunity to actively ask questions and engage in conversation and problem solving.

LPA plans to expand the number of sessions in the series. It is anticipated that seminars next year will focus on topics such as Ticketing and International Touring in addition to marketing and legal issues.

## Schmooze

As was the case in 2010, LPA continued to host Schmooze Networking events in conjunction with the Producer Development Seminars. In addition to Melbourne and Sydney, LPA hosted functions in Hobart and Brisbane. These functions were a success as Members took the opportunity to meet and expand their networks in a relaxed and casual environment. It also gave participants from the Producer Development Seminars an opportunity to chat with Seminar Speakers to continue conversations that were had throughout the day.

LPA looks forward to hosting these events in 2011 with a view to increasing the number of member networking functions around Australia.

## Members – Only Website and Downloadable Resources

LPA significantly expanded the resources available to Members in 2010. The addition of the Modern Awards Overviews on the Members Only Website has made it easier for all Members to access general information regarding the implementation of these new Awards. For the first time, they are also available in their entirety online for those who subscribe to the Loose Leaf Industrial Award Service (LLIAS).

Resources for the Producer Development Program have also been expanded. Members can now find more documents and presentations from the Morning Seminar series as well as updated chapters from our Producer Kit.

Our aim is to continue to add to these resources in the coming year to make the site more interactive for Members.

To access these resources, log onto **<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](mailto:amuscara@liveperformance.com.au)**

## Members' Campaign

This year has seen a significant increase in LPA Membership. This is due in part to our campaign to add more Key Organisations and Major Venues to our Membership base. In addition to this, LPA has acquired Members from other areas of the industry including Contemporary Music, Dance and Classical Music sectors. Many new Members joined as a result of LPA's increased visibility in the industry as well as increased awareness of the services that LPA offers, in particular Workplace Relations and Immigration assistance. Many who have joined have also utilised the services that are available as part of the Producer Development Program.

In 2011, LPA intends to build further on this growth to encourage more organisations to become part of our association.

## Member Fora

Earlier in the year, LPA visited Brisbane, Perth, Adelaide and Hobart to touch base with members and discuss issues and new developments within the live performance industry.

This was a great opportunity for LPA to find out about the new, innovative and exciting projects that our Members are undertaking around the country. Members also discussed the many challenges that they were facing such as venue infrastructure, the global financial crisis and its impact on arts funding and philanthropy, as well as the new Modern Awards which came into effect at the beginning of the year.

Each forum concluded with an industry dinner where members were able to meet and network in a relaxed atmosphere.

## New Publications

In January, LPA launched a new publication called *Musical Chairs*. This monthly email bulletin aims to keep members abreast of any changes and breaking news within the live performance industry. The central focus of this e-bulletin is the LPA Musical Chairs column which documents the career changes and movements of members within the industry

as they move from one position to another. The secondary 'In the Spotlight with...' column focuses on one Member each month who has recently moved positions within the industry, highlighting the new challenges that they face as well as questions which illuminate their work style.

This publication has received a warm response from Members, many of whom have encouraged this initiative as a way of keeping connected to the industry and as an opportunity to see other Members in a different light outside of their professional capacity.

## Priorities for 2011

- Continue expanding the Producer Development Program nationally with increased seminars and Schmooze networking functions around Australia
- Enhance web resources for members by adding topics such as child employment, access, environmental sustainability and international visas and taxation
- Successfully deliver the 11th Annual Helpmann Awards®
- Develop 'See It Live' concept
- Increase LPA's Membership base through a carefully targeted campaign.

# Finance, Membership and Administration



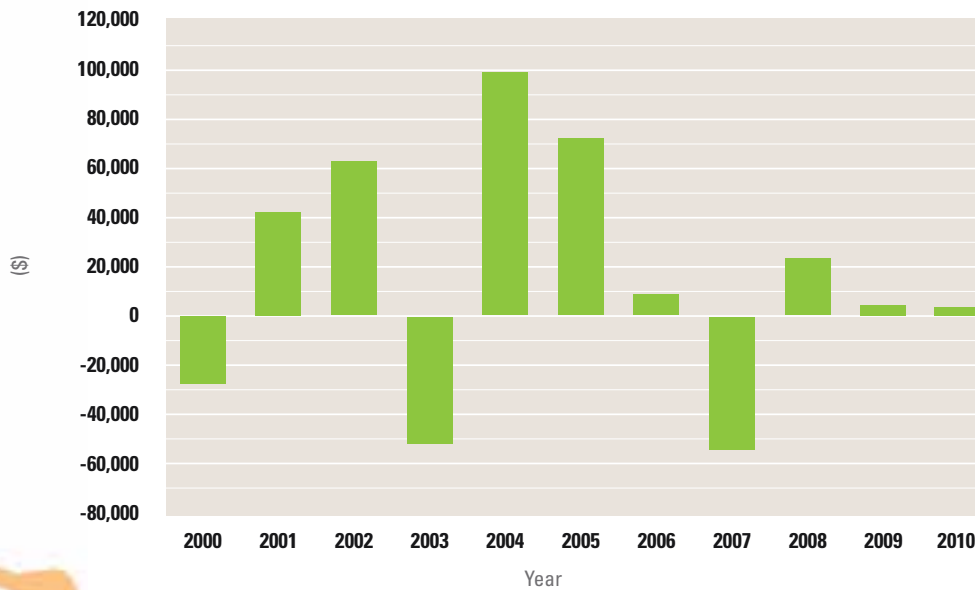
## Financial Results for 2010

Income	\$1,766,059
Expenditure	\$1,762,020
Profit for the year	\$4,039

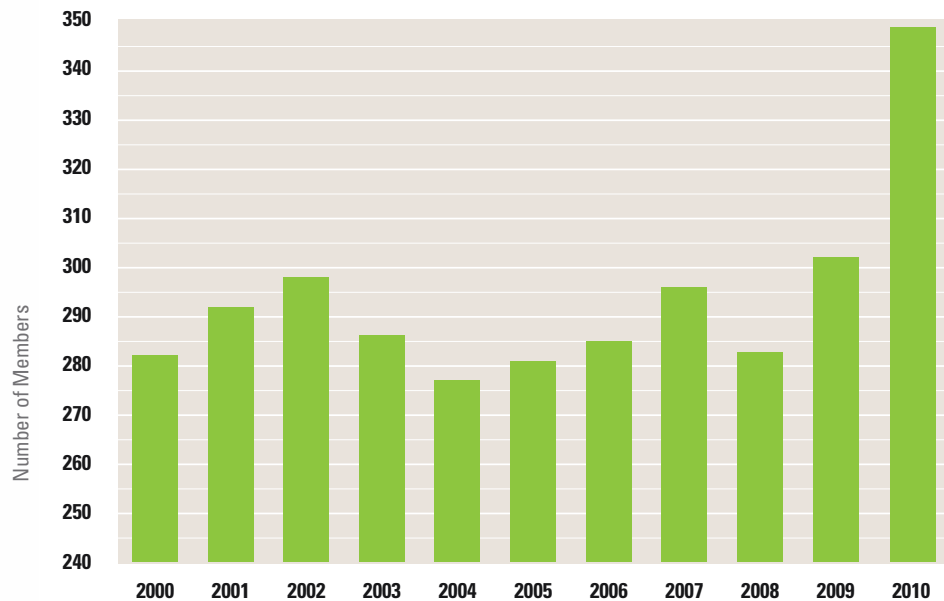
## Income and Expenditure



## Profit and Loss



## Membership

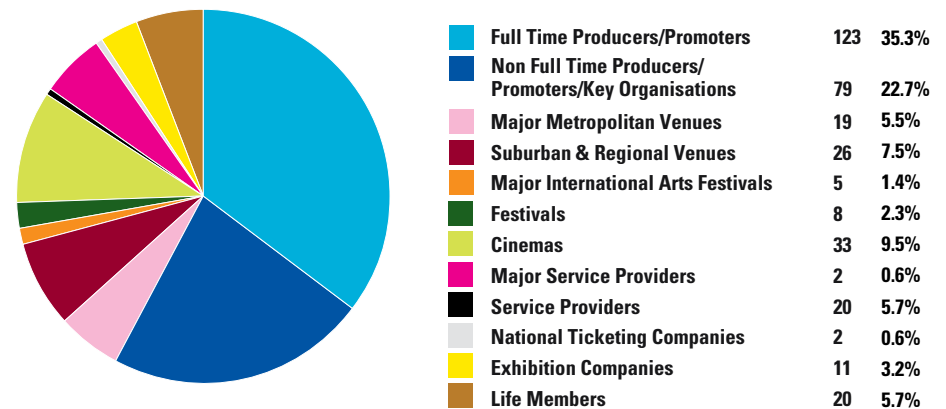


## Membership Base Remains Strong, Diverse and National

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 2010, LPA had 346 full members, an increase of 54 or 18.5 percent on the previous year. Two further organisations belong to LPA as consultancy service members, bringing the total membership to 348.

## Membership Coverage



## Priorities for 2011

- Maintain and build a strong presence in the Live Entertainment Industry, both within Australia and internationally
- Continue to manage our finances and utilise our resources to maintain our strong Financial position
- Review alternative funding models in the context of the Strategic Plan.

# Membership Events

LPA delivered a successful program of events in 2010. Producer Development Seminars were held for the first time in Hobart and Brisbane, and an extended 2 day seminar was hosted in Melbourne. Members also got a chance to meet and

chat at the Schmooze Networking events hosted around the country. Member Fora were held in Perth, Brisbane, Adelaide and Hobart which provided Members with an opportunity to meet with LPA Staff to discuss the industry environment in each state.

LPA also successfully hosted the 2010 Helpmann Awards®. Members networked at both the Nominations Announcement functions in Melbourne and Sydney as well as the Helpmann Awards® After Party which was held at The Argyle in Sydney.



2010 Helpmann Awards® After Party at The Argyle, Sydney



Ann Tonks, 2010 Helpmann Awards® Nominations Announcement, Melbourne



Brendan Maher and Robyn Birrell 2010 Helpmann Awards® Nominations Announcement, Sydney



Troy Sussman, Fem Belling, Luke Gallagher and Rachel Fothergill Helpmann Awards® Nominations Announcement, Melbourne



Garry Van Egmond, Neil Croker, Nicole Benson and Fred Hunter Helpmann Awards® Nominations Announcement, Melbourne



Janine Eckert, Julie-Ann Willems and David Anderson, Helpmann Awards® Nominations Announcement, Melbourne



Jon Nicholls and The Hon. Virginia Judge, 2010 Helpmann Awards® Nominations Announcement, Sydney



James Robertson, Penny Watts and Robert Stoker Helpmann Awards® Nominations Announcement, Sydney



Marcus Barker and Anna Muscara, 2010 Helpmann Awards® After Party, Sydney



Marion Potts and David McAllister 2010 Helpmann Awards® Nominations Announcement, Melbourne



Pamela Rabe, Rhonda Burchmore and Moira Finucane Helpmann Awards® Nominations Announcement, Melbourne



Rob Brookman, Richelle Brookman and Torben Brookman Helpmann Awards® Nominations Announcement, Sydney



Rodney Rigby and Geoff Parmenter 2010 Helpmann Awards® Nominations Announcement, Sydney



Samantha Lau and Soolin Ong Tan, 2010 Helpmann Awards® After Party, Sydney

## 2010 Helpmann Awards®

On Monday 6 September, Live Performance Australia™ (LPA) celebrated a milestone with the 10th Anniversary of the Helpmann Awards®. Hosted at the Sydney Opera House and broadcast live on STUDIO channel, the Awards were bigger and brighter than ever as the industry came together to celebrate the best in Australian live entertainment.

The evening began with a bang as slick MC David Campbell stepped out on stage to perform *Luck Be a Lady*. Other performances in Act I included the casts of *The Wizard of Oz*, *The Drowsy Chaperone* and *Avenue Q*.

Act II continued to keep audiences entertained as more winners were announced. The cast of *Jersey Boys* performed a medley from the hit musical showing why it won this year's Helpmann Award® for Best Musical. Performances from other Helpmann Award winning shows such as *The Man in Black* and *Fire* (Bangarra Dance Theatre) were also featured. David Campbell took a trip down memory lane commemorating ten fantastic years of the Awards.

To help mark this special milestone, Helpmann Award® alumni from the last 10 years stepped in to present the

Awards to this year's Winners. They included Kelley Abbey, John Bell, Cate Blanchett, Darren Gilshenan, Emma Matthews, Steven Heathcote, Marion Potts, David Williamson, Amanda Harrison and iOTA.

This year we also celebrated the introduction of the Helpmann Award® for Best Cabaret Performer which boasted a nominee shortlist of some of the nation's finest including iOTA, Moira Finucane, Meow Meow and the Cast of *A Company of Strangers*.

The highlight of the evening saw two industry greats awarded JC Williamson Awards™ for their outstanding contribution to the Australian Live Entertainment Industry. LPA Life Member, Donald McDonald AC presented the Award to Brian Nebenzahl OAM RFD for his entrepreneurial leadership in establishing Playbill – Australia's premier performing arts program publishers and merchandisers.

The second JC Williamson recipient, Tony Gould AM D UNIV, was awarded for his contribution as an Arts Administrator. Actor, Bille Brown paid tribute to his many achievements including helping to establish the Brisbane Festival and his leadership as the first Director of the Queensland Performing Arts Centre.

Both recipients have been inducted into the LPA Hall of Fame. <http://liveperformance.com.au/halloffame/>

Award winners from all 42 categories reflect the diversity and talent across Australia in our live entertainment industry and we congratulate them all.

We are very grateful to our Executive Producer, Jon Nicholls, Associate Producer, Simone Parrott, Director Stuart Maunder and all performers, presenters, crew members and volunteers who gave their time to make our 10th Annual Helpmann Awards® such a success.

The success of the 2010 Helpmann Awards® was only made possible due to the tremendous support of our sponsors, particularly our Strategic Partners Events NSW and Foxtel and the Helpmann Awards® Administration Committee.

Having now celebrated our 10th Anniversary show, it is timely to strategically review all aspects of the Awards with a view to identifying any major changes to be made going forward.

### Live Performance Australia™ would like to thank our 2010 Helpmann Awards® Sponsors

Events New South Wales	Chugg Entertainment
Foxtel Digital	Imagetec
Star City	Medina & Vibe Hotel
Ticketmaster	ACMN
Ticketek	Playbill
Fairfax Media	Jands Production Services
Sydney Opera House	Chameleon Touring Systems
Showbiz International	Bytecraft Entertainment
Media Super	ATS Logistics
The Argyle	TDC
Tress Cox Lawyers	Molly's Cradle
MCA Insurance Brokers	Hendrik Forster
APRA/AMCOS	IDS Displays
PKF Chartered Accountants & Business Advisors	Moves Travel
Dainty Consolidated Entertainment	Royale Limousines
	Lion Nathan
	Opera Australia



Host, David Campbell



JC Williamson Recipient, Brian Nebenzahl OAM RFD



JC Williamson Recipient, Tony Gould AM D UNIV



Adam Murphy and Rhonda Burchmore



The cast of Jersey Boys



The cast of Mary Poppins

## Acknowledgements

### Executive Council

#### Andrew Kay (President)

Andrew Kay & Associates Pty Ltd

#### Sue Hunt (Vice President until end June 2010)

CarriageWorks

#### Ann Tonks (Vice President)

Melbourne Theatre Company

#### Maria O'Connor (Vice President from June 2010)

Ticketmaster Pty Ltd

#### Marcus Barker

Ten Days on the Island

#### Torben Brookman

Arts Asia Pacific Pty Ltd

#### Bruce Carmichael

Canberra Theatre Centre

#### Adrian Collette AM

Opera Australia

#### Michael Coppel

Michael Coppel Ventures Pty Ltd

#### Pamela Foulkes

State Theatre Company of South Australia

#### Douglas Gautier

Adelaide Festival Centre Trust

#### Rachel Healy

Sydney Opera House Trust

#### John Kotzas

Queensland Performing Arts Centre Trust

#### Matthew Lazarus-Hall

Chugg Entertainment

#### Liza McLean

Tinderbox Productions Pty Ltd

#### Andrew Moon

Victorian Arts Centre Trust

#### Rodney Phillips

AEG Ogden (Perth) Pty Ltd

#### Patrick Prendergast

When the Lion Roars Pty Ltd

#### Rodney Rigby

Newtheatricals Pty Ltd

### Observers

#### Robert Blackwell

Ticketek Pty Ltd

#### Ross Cunningham

Queensland Performing Arts Centre Trust

#### Jon Nicholls

Jon Nicholls Productions Pty Ltd

### 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
Jim Cranfield	2009
Donald McDonald AC	2009
Craig McGovern	2009
Jon Nicholls	2009
Eric Robinson	2009

### 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)

ISO Mirror Committee for the Event Sustainability Management System

In accordance with disclosure obligations under Section 254(2)(d)(i) of the *Fair Work (Registered Organisations) Act (Cth) 2009*, 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)

Australasian Performing Right Association/Australasian Mechanical Copyright Owners Society (APRA/AMCOS)

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

#### Rachel Healy (from July 2010)

Sydney Opera House Trust

#### Sue Hunt (until end June 2010)

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

#### John Bayley

Sydney Festival

#### Rob Brookman

Sydney Theatre Company

#### Alicia Dodds

Queensland Performing Arts Centre Trust

#### Tony Dolk

Opera Australia

#### Patrick Gracey

Disney Theatrical Productions Australia & New Zealand

#### Glenn Hall

AEG Ogden (Perth) Pty Ltd

#### David Hamilton (Secretary)

Live Performance Australia™

#### Andrew Moon

Victorian Arts Centre Trust

#### Evelyn Richardson

Live Performance Australia™

#### Rodney Rigby

Newtheatricals Pty Ltd

**Christopher Tooher**

Bell Shakespeare Company

**Louise Withers**

Louise Withers and Associates Pty Ltd

**Helpmann Awards®  
Administration Committee****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

**Julia Holt**

Industry Consultant

**Sue Hunt (until end June 2010)**

CarriageWorks

**Liza McLean**

Tinderbox Productions Pty Ltd

**Craig McMaster**

Showbiz International Pty Ltd

**Kelvin McWhinnie**

Theatre Royal

**Jon Nicholls**

Jon Nicholls Productions Pty Ltd

**Maria O’Connor**

Ticketmaster Pty Ltd

**Susan Provan**

Melbourne International Comedy Festival

**Evelyn Richardson**

Live Performance Australia™

**Rodney Rigby**

Newtheatricals Pty Ltd

**Jan Stoneham**

LPA Life Member

**Exhibition & 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

**Venue Infrastructure  
Taskforce****Donald McDonald AC (Chair)**

LPA Life Member

**Adrian Collette AM**

Opera Australia

**Suzanne Daley (Secretariat)**

Live Performance Australia™

**Wayne Harrison**

Independent

**Rachel Healy**

Sydney Opera House Trust

**Graeme Kearns**

Capitol Theatre Pty Ltd

**Greg Khoury**

Enmore Theatre

**Philippe Magid**

The Australian Ballet

**Tim McFarlane**

Really Useful Group Asia Pacific Pty Ltd

**Patrick McIntyre**

Sydney Theatre Company

**Kelvin McWhinnie**

Theatre Royal

**Jon Nicholls**

Jon Nicholls Productions Pty Ltd

**Evelyn Richardson**

Live Performance Australia™

**Rodney Rigby**

Newtheatricals Pty Ltd

**Lesley Shaw**

Gordon Frost Organisation

**James Thane**

Disney Theatrical Productions Australia &amp; New Zealand

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

Andrew Kay &amp; Associates Pty Ltd

**Ross Cunningham**

Queensland Performing Arts Centre Trust

**Sue Hunt (until end June 2010)**

CarriageWorks

**Tim McFarlane**

Really Useful Company Pty Ltd

**Sue Natrass AO**

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****Insurance****Robert McCormack**

TressCox Lawyers

**Clare Mirabello**

TressCox Lawyers

**Jennifer Huby**

TressCox Lawyers

**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

**Nathan Lessels**

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

**Economic Advisory Group –  
Sports, Events & Venues**

Ernst &amp; Young

**Official LPA Historian****Frank van Straten**



# Financials

## Financial Report For The Year Ended 30 June 2010

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

**Your Councillors submit the financial report of the Australian Entertainment Industry Association for the year ended 30 June 2010.**

## Councillors

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

T. Brookman (appointed 4/12/09) +	M. O'Connor (appointed 4/12/09) *
B. Carmichael (appointed 4/12/09) +	R. Phillips (appointed 4/12/09) *
A. Collette (appointed 4/12/09) *	R. Rigby (appointed 4/12/09) +
M. Coppel (appointed 4/12/09) *	A. Tonks (appointed 4/12/09) *
P. Foulkes (appointed 4/12/09) *	D. Ballantyne (resigned AGM 4/12/09) #
D. Gautier (appointed 4/12/09) *	R. Fitzgerald (resigned AGM 4/12/09) #
R. Healy (appointed 4/12/09) *	B. Henderson (resigned AGM 4/12/09) #
A. Kay (appointed 4/12/09) *	J. Nicholls (resigned AGM 4/12/09) #
J. Kotzas (appointed 4/12/09) *	G. Jones (resigned 5/03/10)
M. Lazarus-Hall (appointed 4/12/09) +	S. Hunt (resigned 4/06/10)
L. McLean (appointed 4/12/09) *	M. Barker (appointed 11/06/10)
A. Moon (appointed 4/12/09) *	P. Prendergast (appointed 11/06/10)

*\*All held office for the full Financial Year*  
*+ Held Office since AGM 4/12/09*  
*# Held Office from 1/07/09 to AGM 4/12/09*

## 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 industry related issues.
- In 2010 AEIA undertook five new initiatives. These include: review of the industry protocol for the treatment of advance ticket monies within the revised Code of Practice

for the Ticketing of Live Entertainment in Australia; establishment of a Venue Infrastructure Taskforce; expansion of the Producer Development Program to Brisbane and Hobart; and launch of the Size and Scope of the Live Entertainment Industry Report nationally.

- These major initiatives have resulted in;
  - Increased membership, particularly emerging producers and promoters who require industrial relations, immigration and business support
  - Increased awareness amongst members following our National Roadshow on the new Fair Work Act and changes to workplace relations environment
  - Successful negotiation of agreements on behalf of producers and performing arts' companies
  - Implementation of the revised Code of Practice for the Ticketing of Live Entertainment in Australia nationally. The Code has been provided to all levels of Government and the broader Industry; compliance is mandatory for all AEIA members
  - Review of infrastructure (venue) requirements in Sydney and commissioning of a business case, being prepared by Ernst and Young, to be presented to NSW Government
  - Four major Producers Workshops hosted in Sydney, Brisbane, Hobart and Melbourne plus two morning seminars in Sydney and Melbourne
  - Public release of the Size and Scope of the Live Entertainment Industry report which received national media coverage.

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 \$4,039 (2010: \$4,182).

There have been no significant changes in the financial affairs of the association.

## 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 \$12,098 (2009: \$10,585) 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 2010 the Association had 346 members (2009: 292 members).

Under section 174 of the *Fair Work (Registered Organisations) Act 2009* 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.

- 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.

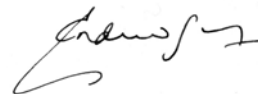
## Personnel

Number of Employees 8 Full time & 1 Part time (equivalent to 0.8 full time), (2009: 8 Full time & 1 Part time)

E. Richardson, the Chief Executive of AEIA, was a Director of Media Super ABN. 30 059 502 948. AEIA received \$10,800 (2009: \$10,800) for her services on the Board of Media Super. Resigned 30 June 2010.

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

22 October 2010

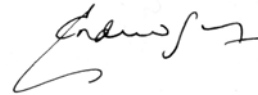
## Executive Council Statement for the Year Ended 30 June 2010

In the opinion of the Councillors, the financial report as set out on pages 19 to 27:

1. Presents a true and fair view of the financial performance, financial position and cash flows of the Australian Entertainment Industry Association as at 30 June 2010 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 2010, 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 *Fair Work (Registered Organisation) Act 2009*; 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 *Fair Work (Registered Organisations) Act 2009*, and any order for inspection of financial records made by the Commission under Section 273 of the Act has been complied with. 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 2010 on 22 October 2010.

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



**Andrew Kay**  
**President**



**Ann Tonks**  
**Vice President**

22 October 2010

## Statement of Comprehensive Income for the Year Ended 30 June 2010

	Notes	2010 (\$)	2009 (\$)
<b>Revenue</b>	4	<b><u>1,766,059</u></b>	<b><u>1,713,296</u></b>
<b>Expenses</b>			
AEIA - Administration Expenses		(1,322,666)	(1,299,195)
Depreciation and Amortisation Expenses		(34,068)	(36,147)
Helpmann Awards		(405,286)	(373,672)
	5	(1,762,020)	(1,709,114)
<b>Profit before Income Tax expense</b>		<b><u>4,039</u></b>	<b><u>4,182</u></b>
Income tax expense	1(d)	-	-
<b>Profit after Income Tax Expense</b>		<b><u>4,039</u></b>	<b><u>4,182</u></b>
Other Comprehensive Income, net of tax		-	-
<b>Total Comprehensive Income for the Year</b>		<b><u>4,039</u></b>	<b><u>4,182</u></b>

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

## Statement of Financial Position as at 30 June 2010

	Notes	2010 (\$)	2009 (\$)
<b>Current Assets</b>			
Cash and cash equivalents	6	528,063	653,926
Trade and other receivables	7	338,351	210,548
Other financial assets	8	-	10
Other	9	46,629	64,955
<b>Total Current Assets</b>		<b><u>913,043</u></b>	<b><u>929,439</u></b>
<b>Non-Current Assets</b>			
Property, Plant and Equipment	10	40,043	46,896
Intangibles	11	9,710	25,310
Total Non-Current Assets		49,753	72,206
<b>Total Assets</b>		<b><u>962,796</u></b>	<b><u>1,001,645</u></b>
<b>Current Liabilities</b>			
Trade and other payables	12	509,272	569,681
Provisions	13	98,583	85,358
<b>Total Current Liabilities</b>		<b><u>607,855</u></b>	<b><u>655,039</u></b>
<b>Non-Current Liabilities</b>			
Provisions	14	8,142	3,845
Total Non-Current Liabilities		8,142	3,845
<b>Total Liabilities</b>		<b><u>615,997</u></b>	<b><u>658,884</u></b>
<b>Net Assets</b>		<b><u>346,799</u></b>	<b><u>342,761</u></b>
<b>MEMBERS' EQUITY</b>			
<b>Retained Profits</b>		<b><u>346,799</u></b>	<b><u>342,761</u></b>
<b>TOTAL MEMBERS' EQUITY</b>		<b><u>346,799</u></b>	<b><u>342,761</u></b>

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

## Statement of Changes in Equity for the Year Ended 30 June 2010

	2010 (\$)	2009 (\$)
Retained Profits at the beginning of year 1 July	342,760	338,579
Total Comprehensive Income for the year	4,039	4,182
Retained Profits at the end of year 30 June	<u>346,799</u>	<u>342,761</u>

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

## Statement of Cash Flows for the Year Ended 30 June 2010

	Notes	2010 (\$)	2009 (\$)
<b>Cash Flows from Operating Activities</b>			
Receipts from members and non members		1,600,371	1,601,596
Payments to suppliers and employees		(1,728,171)	(1,517,211)
Interest received		13,552	26,332
<b>Net Cash (Used In)/Provided By Operating Activities</b>	<b>16(b)</b>	<b>(114,248)</b>	<b>110,717</b>
<b>Cash Flows From Investing Activities</b>			
Purchase of Property, Plant and Equipment		(11,615)	(17,376)
<b>Net Cash Used In Investing Activities</b>		<b>(11,615)</b>	<b>(17,376)</b>
<b>Net (Decrease)/ Increase in cash held</b>		<b>(125,863)</b>	<b>93,341</b>
Cash at the beginning of the financial year		653,926	560,585
<b>Cash at the End of the Financial Year</b>	<b>16(a)</b>	<b><u>528,063</u></b>	<b><u>653,926</u></b>

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

## Notes to the Financial Statements for the Year Ended 30 June 2010

### 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 Fair Work (Registered Organisations) Act 2009.

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 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                    37.5% - 40%
- Furniture and Fittings            19.0% - 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 1 July each year and income is recognised in equal monthly instalments over the twelve month period.

### (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 where necessary so as to be consistent with the figures presented in the current year.

### (p) Accounting Standards Not Yet Effective

AEIA has applied all accounting standards that are effective at 30 June 2010. 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 Section 253 of the *Fair Work (Registered Organisations) Act 2009*, 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 a reporting unit, or the General Manager, may apply to the reporting unit for specified prescribed information in relation to the reporting unit to be made available to the person making the application.

(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 unit.

(3) A reporting unit must comply with an application made under subsection (1).

## 4. Revenue From Continuing Activities

	2010 (\$)	2009 (\$)
<b>Operating Activities</b>		
Members Subscription	342,514	321,323
Non-Members Subscription	30,077	26,176
Loose Leaf Industrial Award Update Subscription	8,870	17,715
Helpmann Awards	406,336	370,848
Industry Service Fee	927,527	805,534
Workplace Relations Fee	10,400	60,000
	<u>1,725,724</u>	<u>1,601,596</u>
<b>Non-Operating Activities</b>		
Interest	13,552	26,332
Confederation of Australian Arts Centres and Music Foundation	-	58,684
Other	<u>26,783</u>	<u>26,684</u>
	40,335	111,700
<b>Total Revenue</b>	<b><u>1,766,059</u></b>	<b><u>1,713,296</u></b>

## 5. Expenses

	2010 (\$)	2009 (\$)
Expenses include the following items:		
Affiliation Fees	-	-
Auditors remuneration – Audit Services	10,800	9,018
Auditors remuneration – Other Services	-	-
Communication Expenses	29,574	37,453
Computer Expenses	9,003	17,575
Depreciation and Amortisation expenses	34,068	36,147
Employment Benefits paid to Employees	793,541	685,306
Employment Benefits paid to Office Holders	-	-
Helpmann Awards Expenses	405,286	373,672
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)	24,574	27,572
Subscription Fees to Political Parties or Industrial Bodies	-	-
Conference Expenses	6,992	6,126
Meeting Expenses - Management Council	-	828
Meeting Expenses - Executive Council	4,764	2,258
Meeting Expenses - Annual General	2,847	2,704
Meeting Expenses - Members Fora	13,329	4,239
Meeting Expenses - Other	2,868	5,930
Penalties	-	-
Legal Expenses	8,144	5,226
Insurance Expenses	18,060	19,548
Membership Development	134,237	170,763
Operating Lease Payments	66,509	63,169
Other Expenses	113,581	123,165
Printing and Stationery	12,140	9,633
Travel and Entertainment	61,692	96,450
Advertising	300	-
Doubtful Debts	9,711	12,332
	<b>1,762,020</b>	<b>1,709,114</b>

## 6. Cash and Cash Equivalents

	2010 (\$)	2009 (\$)
Cash at Bank	117,271	400,944
Cash on Hand	200	200
Car Park Deposit	592	592
Short-term Deposit	410,000	252,190
	<b>528,063</b>	<b>653,926</b>
The short term deposit matures on 4 February 2011.		
The effective interest rate on the short term deposit is 6.6% (2009: 4.55%).		

## 7. Trade and Other Receivables (Current)

	2010 (\$)	2009 (\$)
Trade Debtors	343,403	224,548
Allowance for Doubtful Debts	(5,052)	(14,000)
	<b>338,351</b>	<b>210,548</b>

## 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 \$18,659 (2009: \$3,986) has been recognised by the entity in the current year.

Movements in the provision for impairment loss were as follows:

	2010 (\$)	2009 (\$)
Opening Balance	14,000	5,654
Additional Provision	9,711	12,332
Amounts Written off	(18,659)	(3,986)
Closing Balance	<b>5,052</b>	<b>14,000</b>



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

	As at 30 June 2010		As at 30 June 2009	
	Gross (\$)	Allowance (\$)	Gross (\$)	Allowance (\$)
Current	205,037	-	142,972	-
31 – 60 days	49,651	(5,052)	38,933	-
61 – 90 days	87,022	-	17,568	-
91 days and over	1,693	-	25,074	(14,000)
<b>Closing Balance</b>	<b><u>343,403</u></b>	<b><u>(5,052)</u></b>	<b><u>224,548</u></b>	<b><u>(14,000)</u></b>

As at 30 June 2010 the Association had debts that were past due but not doubtful in the amount of \$133,314 (2009: \$67,575). 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 \$5,052 (2009: \$14,000).

## 8. Other Financial Assets (Current)

	2010 (\$)	2009 (\$)
Investment in Endeavour Credit Union	-	<u>10</u>

## 9. Other (Current)

	2010 (\$)	2009 (\$)
Prepayments	<u>46,629</u>	<u>64,955</u>

## 10. Property, Plant and Equipment

	2010 (\$)	2009 (\$)
Office Equipment - At Cost	91,645	82,358
Less: Accumulated Depreciation	(59,885)	(42,881)
	<u>31,761</u>	<u>39,479</u>
Furniture and Fittings - At Cost	16,154	13,827
Less: Accumulated Depreciation	(7,872)	(6,408)
	<u>8,282</u>	<u>7,419</u>
<b>Total Property, Plant &amp; Equipment</b>	<b>96,230</b>	<b>96,185</b>
<b>Total Accumulated Depreciation</b>	<b><u>(56,187)</u></b>	<b><u>(49,289)</u></b>
	<b><u>40,043</u></b>	<b><u>46,896</u></b>

	Opening Written Down Value (\$)	Additions	Depreciation	Closing Written Down Value (\$)
Office Equipment	39,477	9,288	(17,004)	31,761
Furniture and Fittings	7,419	2,327	(1,464)	8,282
	<u>46,896</u>	<u>11,615</u>	<u>(18,468)</u>	<u>40,043</u>

## 11. Intangibles

	2010 (\$)	2009 (\$)
Trademarks – At Cost	4,630	4,630
Website – At Cost	58,400	58,400
Less : Accumulated Amortisation - Website	(53,320)	(37,720)
	<u>9,710</u>	<u>25,310</u>

	Opening Written Down Value (\$)	Additions (\$)	Amortisation (\$)	Disposals (\$)	Closing Written Down Value (\$)
Trademarks	4,630	-	-	-	4,630
Website	20,680	-	(15,600)	-	5,080
	<u>25,310</u>	-	<u>(15,600)</u>	-	<u>9,710</u>

## 12. Trade and Other Payables

	2010 (\$)	2009 (\$)
<b>Non Interest Bearing</b>		
Trade and Other Payables	242,595	243,365
Accruals	8,250	10,250
Subscriptions in Advance	22,750	-
Income in Advance - Helpmann's Sponsorship	235,677	316,066
	<u>509,272</u>	<u>569,681</u>

## 13. Provisions (Current)

	2010 (\$)	2009 (\$)
Annual Leave	39,965	37,181
Long Service Leave	58,618	48,177
	<u>98,583</u>	<u>85,358</u>

## 14. Provisions (Non - Current)

	2010 (\$)	2009 (\$)
Long Service Leave	<u>8,142</u>	<u>3,845</u>

## 15. Lease Commitments

	2010 (\$)	2009 (\$)
Non-Cancellable Operating Leases Payable: Premises Rental		
Payable no later than one year	33,788	66,588
Payable later than one year but not later than five years	-	33,866
	<u>33,788</u>	<u>100,454</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	117,471	401,144
Short Term Deposit	410,592	252,782
	<u>528,063</u>	<u>653,926</u>

### (b) Reconciliation Of Net Cash Provided By Operating Activities to Profit After Income Tax

Profit after Income Tax	4,039	4,182
Depreciation of Property, Plant & Equipment	18,468	20,177
Amortisation of Intangibles	15,600	15,970
<b>Changes in Assets and Liabilities</b>		
(Increase) in trade and other receivables	(118,855)	(7,591)
(Decrease)/Increase in allowance for bad debts	(8,948)	8,346
Decrease in other assets	18,336	19,275
(Decrease)/Increase in trade and other payables	(60,409)	37,696
Increase in current provisions	13,225	42,252
Increase/(Decrease) in non current provisions	4,296	(29,590)
Net Cash (Used In)/Provided By Operating Activities	<u>(114,248)</u>	<u>110,717</u>

## 17. Executive Council

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

T. Brookman  
 B. Carmichael  
 A. Collette  
 M. Coppel  
 P. Foulkes  
 D. Gautier  
 R. Healy  
 A. Kay  
 J. Kotzas  
 M. Lazarus-Hall  
 L. McLean  
 A. Moon  
 M. O'Connor  
 R. Phillips  
 R. Rigby  
 A. Tonks

### Resigned:

D. Ballantyne (resigned AGM 4/12/09)  
 R. Fitzgerald (resigned AGM 4/12/09)  
 B. Henderson (resigned AGM 4/12/09)  
 J. Nicholls (resigned AGM 4/12/09)  
 G. Jones (resigned 5/03/10)  
 S. Hunt (resigned 4/06/10)

### Appointed:

M. Barker (appointed 11/06/10)  
 P. Prendergast (appointed 11/06/10)

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 (2009: \$10,800).

J Nicholls – Managing Director, Jon Nicholls Productions Pty Ltd. This company received \$92,882, (2009: \$34,577) for services contracted as the Executive Producer (\$38,500) and reimbursement of expenses (\$54,382) for the Helpmann Awards®.

R. Healy – Director Performing Arts, Sydney Opera House. This entity received \$29,561 (2009: \$3,260) for venue hire.

A. Moon – Executive, Victorian Arts Centre Trust. This entity received \$221 (2009: \$3,484) for parking charges and venue hire.

L. McLean – Director, Tinderbox Productions Pty Ltd. This entity received \$12,141 (2009: \$27,166) for services contracted as the Associate Producer and reimbursement of expenses for the Helpmann Awards®.

R. Phillips – Chief Executive, AEG Ogden (Perth) Pty Ltd. This entity received \$2,196 (2009: \$460) for venue hire.

T. Brookman – Managing Director, Arts Asia Pacific. This entity received \$402 (2009: Nil) for reimbursement of expenses.

J.Kotzas – Chief Executive, Queensland Performing Arts Centre. This entity received \$3,247 (2009: Nil) for Venue Hire.

B. Henderson – Entertainment Services Manager, Star City Casino. This entity received \$4,827 (2009: \$27,816) for the supply of accommodation.

R. Rigby – Managing Director, Newtheatricals. This entity received \$863 (2009: Nil) for reimbursement of expenses.

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:

	2010 (\$)	2009 (\$)
Short term employee benefits	167,709	154,391
Post employment benefits - superannuation	21,397	19,910
<b>Total remuneration</b>	<b><u>189,106</u></b>	<b><u>174,301</u></b>

## 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.

## 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:

	2010 (\$)	2009 (\$)
<b>Financial Assets</b>		
Cash and cash equivalents	528,063	653,926
Trade and other receivables	338,351	210,548
<b>Total Financial Assets</b>	<b><u>866,414</u></b>	<b><u>864,474</u></b>
<b>Financial Liabilities</b>		
Trade and other payables	509,272	569,681
<b>Total Financial Liabilities</b>	<b><u>509,272</u></b>	<b><u>569,681</u></b>
<b>Net exposure</b>	<b><u>357,142</u></b>	<b><u>294,793</u></b>

## 21. 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 2010	< 6 months (\$)	6-12 months (\$)	1 - 5 years(\$)	> 5 years (\$)	Total (\$)
<b>Financial assets</b>					
Bank	528,063	-	-	-	528,063
Trade and other receivables	338,351	-	-	-	338,351
	<u>866,414</u>	-	-	-	<u>866,414</u>
<b>Financial liabilities</b>					
Trade and other payables	509,272	-	-	-	509,272
	<u>509,272</u>	-	-	-	<u>509,272</u>
<b>Net maturity</b>	<u>357,142</u>	-	-	-	<u>357,142</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 statement of financial position as at 30 June 2010, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the period ended on that date, a summary of significant accounting policies, other explanatory notes and the executive council statement.

*The Responsibility of the 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 Fair Work (Registered Organisations) Act 2009. 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.

The financial report has been prepared for distribution to members. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

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 2010 and of its performance and its cash flows for the year ended on that date, and is in accordance with:

- (a) the Fair Work (Registered Organisations) Act 2009, including complying with Accounting Standards in Australia and the requirements of the Fair Work (Registered Organisations) Act 2009, Schedule 1, Chapter 8, Part 3 -- Accounts and Audit; and
- (b) other mandatory financial reporting requirements in Australia.

  
PKF

  
J A Mooney  
Partner

Registered Company Auditor # 311052

22 October 2010

Melbourne

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3ct International	Brisbane Festival	Essential Economics Pty Ltd	La Mama Inc.	Palace Cinema Joint Venture (The)	State Opera of South Australia (The)
A-List Entertainment	Brink Productions Limited	Essgee Entertainment Pty Ltd	Landmark Cinemas Pty Ltd	Palais Theatre Management Pty Ltd	State Theatre Company of South Australia
Aaron Rice Williams	Bunbury Regional Entertainment Centre	Etiihad Stadium	Lasttix	Parramatta City Council	Stetson Productions Ltd
ACMN Pty Ltd	Burswood Entertainment Complex	Event Personnel Australia Pty Ltd	Laugh Productions Pty Ltd	Patch Theatre Company Inc	Stoneham, Jan
Adam Lowe Group Pty Ltd	Buzz Dance Theatre Limited	Exhibit Systems Pty Ltd	Live Touring Pty Ltd	Peace Music Pty Ltd	Strange Fruit
Adelaide Festival	Bytecraft Entertainment Pty Ltd	Expo Solutions	Lorne Theatre	Pegasus Venue Management Pty Ltd	Streetparty
Adelaide Festival Centre Trust	Cam Cinemas Pty Ltd	ExpoNet Pty Ltd	Louise Withers and Associates Pty Ltd	Penrith Performing & Visual Arts Ltd	Sydney Dance Company
Adelaide Fringe Incorporated	Cameo Cinemas	Federation Square Management	Luckiest Productions	Performing Arts Centre Society Inc (The Blue Room)	Sydney Entertainment Centre
Adelaide Symphony Orchestra	Cameron Mackintosh Pty Ltd	Feel Presents	Lucy Guerin Association Incorporated	Performing Lines Ltd	Sydney Festival (The)
Adrian Bohm Presents Pty Ltd	Canberra Symphony Orchestra	Feld Entertainment Inc - Ringling Brothers Barnum	Luminary Events	Perth Expo Hire & Furniture Group	Sydney Opera House Trust
AEG Ogden (Brisbane) Pty Ltd - Brisbane Entertainment Centre	Canberra Theatre Centre	Fibra Entertainment Pty Ltd	Luna Cinemas	Perth International Arts Festival	Sydney Superdome Pty Ltd - Acer Arena
AEG Ogden (Cairns) Pty Ltd	Capitol Theatre Management Pty Ltd	Fidelity Corporation	M&J Dream Productions Pty Ltd	Perth Theatre Company	Sydney Symphony Orchestra
AEG Ogden (Perth) Pty Ltd	Carriage Works	Finucane & Smith	Mad Racket	Peter Harper Pty Ltd	Sydney Theatre Company
AEGThemeSTAR Australia Pty Ltd	Cartell Music	Force Majeure Ltd	Maggie Gerrand Presents Pty Ltd	Pinewood Cinema Pty Ltd	Symphony Services Australia Limited
Albury Performing Arts & Convention	Cascade Management - Full House Events Management	Foreigndub Pty Ltd	Malcolm C Cooke & Associates Pty Ltd	Playbill Pty Ltd	Synthesis Design & Display Pty Ltd
Albury Regent Cinemas Partnership	Century Entertainment Pty Ltd	Fox in the Snow Pty Ltd	Malthouse Theatre	Polyglot Puppet Theatre Ltd	Tasmanian Theatre Company
All Access Crewing Pty Ltd	Chapel Off Chapel – City of Stonnington	Fraser, Ian	Marriner Theatres	Producing Services Australia Pty Ltd	Taz Entertainment
Andrew Kay and Associates Pty Ltd	Chinatown Cinema Corporation	Frontier Touring Company	Martin Production Pty Ltd	Pro Musica (Canberra International Music Festival)	TBL Services
Andrew McKinnon Presentations Pty Ltd	Christine Dunstan Productions	Future Classic Pty Ltd	Matman Promotions	Queensland Arts Council	Teambeat Pty Ltd
Andrew McManus Presents	Chunky Move	Garry Van Egmond Enterprises	McCann Cinemas Pty Ltd	Queensland Ballet (The)	Ten Days on the Island
Arena Theatre Company Ltd	Cinema 300 Pty Ltd	GC Event Hire	McDonald, Donald	Queensland Conservatorium	Terrapin Puppet Theatre Ltd
Arts Asia Pacific Pty Ltd	Circus Oz	Geelong Performing Arts Centre Trust	McFarlane, Tim	Queensland Music Festival	The Australian Conservatoire of Ballet
Arts on Tour – NSW	Circus Royale Australia Unit Trust	George Cass Productions	McGovern, Craig	Queensland Performing Arts Trust	The Cinery Group t/a Metro Cinemas Boronia
Arts Project Australia	City of Geraldton/ Queens Park Theatre	Gibson, Frederick	McPherson Inc	Queensland Theatre Company	The Marketing Group Australia Pty Ltd
AusAsia Arts & Sports Promotion Pty Ltd	Civic Precinct Newcastle Civic Theatre	Glen Street Theatre	McRae, Ian	Quentron Pty Ltd	The Production Company (Aust) Ltd
Aust Centre for the Moving Image - ACMI	Civil Society Pty Ltd	Glenorchy City Council	McWhinnie, Kelvin	Rainbow Management Pty Ltd T/A Garry Ginivan Attractions	Theatre North Inc
Australian Art Orchestra Pty Ltd	Clearlight Shows Pty Ltd	Global Creatures Pty Ltd	Melbourne & Olympic Parks Trust	Really Useful Company Asia Pacific Pty Ltd	Theatre of Image Ltd
Australian Ballet (The)	Cole Bishop Trustee for The Bishop Family Trust	Glynn Nicholas Group Pty Ltd	Melbourne Chamber Orchestra Inc	Red Ant Touring	Theatre Royal Management Board
Australian Brandenburg Orchestra	Comedy Lounge Pty Ltd	Gold Coast Arts Centre	Melbourne International Comedy Festival Ltd	Regent Multiplex Cinema	Theatre Royal, Sydney
Australian Chamber Orchestra	Company B Belvoir	Gordon Frost Organisation – GFO	Melbourne International Festival of the Arts	Rigby, Rodney	Ticketek Pty Ltd
Australian Children's Performing Arts Company	Condon Sports & Entertainment Group Pty Ltd	Graham, John Ernest	Melbourne Jazz Ltd	Riomfalvy, Paul	Ticketmaster Pty Ltd
Australian Dance Theatre	Conrad Jupiters	Grand Theatre Co	Melbourne Recital Centre	Ritz Cinema Pty Ltd	Tinderbox Productions Pty Ltd
Australian Festival for Young People	Country Arts WA (Inc)	Grayboy Pty Ltd	Melbourne Theatre Company	Robinson, Eric	TML Enterprises Pty Ltd
Australian Festival of Chamber Music Nth QLD Ltd	Cranfield, Jim	Griffin Theatre Company Ltd	Melbourne Workers Theatre	Rockwiz Pty Ltd	Topy Bones Entertainment
Australian Multiplex Cinemas Pty Ltd	Cre8ion Pty Ltd	Guild, Andrew	Mercator Supply Company (QLD) Pty Ltd	Rosebud Cinema Pty Ltd	Topshelf Productions
Australian Performing Arts Centre Association	Creative Festival Entertainment	Ha Ha Industries	Metro Cinemas	Roseville Cinemas Pty Ltd	Troubadour Music Australia
Australian Shakespeare Company	Crown Limited	Halmak Music	Michael Chugg Entertainment	RPJ Promotions Pty Ltd	TSK Eventure Pty Ltd
Australian Theatre for Young People	Cunningham, Ross	Hayden Attractions Pty Ltd	Michael Coppel Ventures Pty Ltd	Sale Twin Cinema	UNE Services
Awesome Arts Australia Ltd	Curious Works	Hayden Theatres Pty Ltd	Mistleton Enterprises	Salt X Touring Pty Ltd	University of Queensland Union – Schonell
Back to Back Theatre Inc	Dainty Consolidated Entertainment	Hocking & Vigo	Monkey Baa Theatre For Young People Ltd	SBX Pty Ltd	University of Tasmania Conservatorium of Music
Backstage Productions Pty Ltd	Darwin Entertainment Centre	Hothouse Theatre	Morgan Expo Hire Pty Ltd	Shakespeare WA Ltd	Urban Theatre Projects
Bangarra Dance Theatre	David Atkins Enterprises Pty Ltd	Ilbjerri Theatre Company	Moshtix Pty Ltd	Shallue, David	Van Den Berg Design Team Pty Ltd
Barking Gecko Theatre Company	Deakin Cinema Complex	Illawarra Performing Arts Centre Ltd	Musica Viva Australia	Showbiz International Pty Ltd	Version 1.0 Inc.
BB Touring	Deckchair Theatre Inc	Innes, Greg	National Institute of Circus Arts (NICA)	Showcall Crewing Pty Ltd	Victorian Arts Centre Trust
Bell Shakespeare Company (The)	Dendy Cinemas Pty Ltd	Innovative Lighting and Sound Pty Ltd	National Institute of Dramatic Art (NIDA)	Silvers Circus – A + A Gasser	Victorian Opera Company Ltd
Belle Promotions Pty Ltd	DFP Entertainment	Instep Management Group Pty Ltd	Natrass, Sue AO	Skarda Pty Ltd	Village Sounds Pty Ltd
Bendigo Cinemas Pty Ltd	Dion and Randall	International Music Concepts	Neil Gooding Productions Pty Ltd	Smoked Recordings Australia	Voidsound
Bernie Stahl Management	Disney Theatrical Productions Australia & New Zealand	Interstar Pty Ltd (Regal Theatre)	Newcastle Entertainment Centre	Snuff Puppets Inc	Wangaratta Festival of Jazz
Big Tunes Music Pty Ltd	DMA Insurance Brokers Pty Ltd	J & R Adventures	Newtheatricals Holdings Pty Ltd	Southern Star Entertainment	Warehouse Sound Systems Pty Ltd
Billions Australia	Down Under Promotions	Jacobsen Entertainment Presents Pty Ltd	Niche Productions	Spare Parts Puppet Theatre	Weber Bros Circus & Logistics Ltd
Birnbaum, Phil	Dumaresq Street Twin Cinema	Jands Production Services	Nicholls, Jon	Spectre Films ITF Sun Theatre Trust	West Australian Ballet Inc
Black Swan State Theatre Company	East Coast Blues and Roots Festival	Jarrold Carland Enterprises	Nomad	Spiegelent International Pty Ltd	West Australian Opera (The)
Blackbird Productions	Echelon Productions Pty Ltd	JGR Management	North Queensland Ballet & Dance Company	Spiritworks Pty Ltd	West Australian Symphony Orchestra Pty Ltd
Blackburn, Noel	Econobirt Pty Ltd	JMS Productions Australia Pty Ltd	North Street Music	Sports & Entertainment Ltd - SEL	West Side Story Australasia Pty Ltd
Blaze Fire Music	Edge Productions Inc.	John Humphrey and Associates Pty Ltd - Bairnsdale Cinema Centre	Nova Cinema Pty Ltd	Stadium Australia Operations Pty Ltd (ANZ Stadium)	Westside Circus
Bline TV	Ellis Productions	Jon Nicholls Productions Pty Ltd	On Q Theatre Touring	Stadiums Pty Ltd - Festival Hall Melbourne	When the Lion Roars Pty Ltd
Bonniemike Pty Ltd (Trading as Colac Cinemas)	Ensemble Productions Pty Ltd	Just Us Theatre Ensemble	On Site Labour Hire Sydney Pty Ltd	Stage & Audio Pty Ltd	World's Biggest Screens Pty Ltd
Breast Wishes Pty Ltd	Entertainment Marketing Services – Mollison Communications	Kermond Creative Pty Ltd	One Entertainment	Stage by Stage Productions Pty Ltd	Yirra Yaakin Aboriginal Corporation
Brennan, Kate	Entertainment Store Group	Kino Cinemas	Opera Australia (NSW)	Star City	
		Knowledge Touring Pty Ltd	Opera Queensland		
		La Boite Theatre Inc.	Ovation Media Pty Ltd		



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