



2010-2011 Annual Report
Live Performance Australia™

Vision

Ensure the growth and long term sustainability of the Australian live performance industry

Strategic Intent

As the peak body for the broad live performance industry LPA will continue to meet the needs and interests of members through the delivery of core services, communication and influence.

The strategic flagship areas for LPA in the next three years are:

✧ Use industry knowledge to position and influence

Use the knowledge we have developed and continue to build this resource to represent and advance the business interests of the industry

✧ Lead industrial relations development that reflects the global nature of our industry

Recognising the global nature of our industry, LPA's role is to ensure industrial arrangements are in place to support the business objectives of the Australian live performance industry

✧ Engage members and celebrate the industry

Engage members in strategic initiatives that strengthen and celebrate the industry

Strategic Priorities

Workplace Relations

- ✧ Lead industrial vision and policy for the industry
 - Develop our long range industrial relations policy position
 - Negotiate new industrial agreements consistent with our policy position and which reflect the global and digital environment
- ✧ Develop best practice frameworks
 - Support industry OH&S compliance and practice
 - Advise and support members on new industrial relations best practice

Policy and Strategy

- ✧ Build knowledge and information about the industry
 - Research and understand digital developments and their impact and relevance for our industry
 - Track and measure economic and cultural indicator data
- ✧ Take a leadership role in representing industry interests
 - Actively engage in the Government policy arena, with a particular focus on:
 - *National Cultural Policy*
 - *Immigration*
 - *Industrial environment and conditions*
 - *Infrastructure*

- ✧ Develop and review Industry Codes and Guidelines
 - Consumer education & protection

Membership Services, Communications and Events

- ✧ Strengthen membership engagement
 - Ensure members are well informed about, and can easily access, LPA resources
 - Encourage member engagement around key industry issues and policy positions
- ✧ Continue to provide quality membership services
- ✧ Deliver Professional Development including a national Producer Development Program
- ✧ Present the annual Helpmann Awards®
- ✧ Host an annual Industry Leaders Forum

Governance, Compliance and Finance

- ✧ Strong governance and compliance
 - Maintain Executive Council balance between governance oversight and strategy development
- ✧ Financial sustainability
 - Review and develop new revenue model that supports LPA's strategic priorities

Contents

Strategic Intent and Priorities	<i>Inside front cover</i>
About LPA	2
President and Chief Executive Report	3
Workplace Relations	4
Policy and Strategy	6
Membership Services	8
Finance, Membership and Administration	10
Membership Events	12
Helpmann Awards®	13
Acknowledgements	14
Financials	16
Independent Auditors Report	28
Members List	<i>Inside back cover</i>

Live Performance Australia™

Evelyn Richardson	Chief Executive
David Hamilton	Director, Workplace Relations
Soolin Ong Tan	Workplace Relations Advisor
Suzanne Daley	Director, Policy & Programs
Zac Gillam	Policy Advisor
Kitsa Daskalakis	Immigration Services Officer
Anna Muscara	Membership Services Coordinator
Nicole Benson	Membership Services Officer
Neil Collins	Finance & Membership Manager
Elsa Greguric	Administration Officer

About LPA

Live Performance Australia™ (LPA) is the peak representative body for the live performance industry in Australia. Our Members include producers, promoters, performing arts companies, festivals, 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 \$1.3 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), Workplace 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 international 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 provides advice on a range of issues such as copyright, trade practices, taxation, investment, privacy, and child employment.

Membership Services

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

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

LPA also provides education and skills development 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 2011.

In 2011 we have delivered a number of significant initiatives to support our members' business activities and to foster broader industry development. Major LPA achievements over the last year include:

- Development of LPA's *Strategic Plan 2011-2014*
- Finalisation of the new template *Performers' Collective Agreement* for the period 2011 – 2013. This concludes an 18 month negotiation with MEAA on the terms, conditions of employment and wage increases
- Launch of the *7th Annual Ticket Attendance and Revenue Survey*, which included additional ticketing data from Moshtix and Darwin Entertainment Centre
- Support for commissioning and launch of the first ever study of the *Economic Contribution of the Venue Based Live Music Industry*
- Expansion of the *Producer Development Program* nationally with the Morning Seminar Series hosted in Melbourne, Sydney and Brisbane; and a full day Producer Development Program presented in Adelaide
- *Lobbying for infrastructure* which included presenting to the New South Wales Government a Business Case for a new 'Broadway style' theatre in Sydney; and high level discussions regarding the proposed Sydney Entertainment Centre redevelopment
- Launch of the *Greener Live Performances* initiative as a pilot education program for sustainable eco-management
- Presentation of our *11th Helpmann Awards®*, held again at the iconic Sydney Opera House and broadcast live on Foxtel's STVDIO channel with a record number of entries

- *Expansion of the number of member networking functions nationally* with additional Schmooze evenings and/or dinners in every state where members, Helpmann Awards® Panel Members and Voting Collegiate members were all invited
- *Lodgement of 296 visa applications and delivery of 3931 entertainment visa approvals* on behalf of Members. This represents an 18.5 percent increase in visa approvals on the previous year
- *364 Members which is a record* in our 93 year history. This financial year saw a 4.6 percent growth in membership, with growth across most categories. It should also be noted that over the past three years LPA has increased its overall membership significantly by 33 percent
- *Further expanded the Members website* to include a greater range of electronic resources, including the Modern Industrial Awards, the Performers' Collective Agreement 2011-2013, templates for Archival Recording Release Forms, immigration resources, policy guidance and additional Producer Development information.

Operationally, the year end result is a significant achievement. Over the past three years we have been successful in managing expenses closely while delivering a notable increase in services. In 2011 we have been examining various revenue options for the future. These are being considered in the context of the Strategic Plan developed by the Executive Council in March. The key challenge going forward will be balancing delivery of LPA's strategic priorities with our resources.

Our staff structure was reviewed and we employed an additional person in the Policy and Strategy area. We also reviewed future resourcing requirements for supporting the Helpmann Awards®. However, additional resources in this area will be dependent on budget.

Over the past 12 months we have seen the industry continue to stabilise after the downward trends in 2008. The 2010 Ticketing Survey reported a record \$1.3 billion in revenue, representing 22.6 percent growth while attendances grew 13.5 percent to 17.2 million tickets.

The extent to which we will see further growth remains to be seen. While we continue to be highly regarded internationally we remain vulnerable, like all sectors, to global trends. As our industry continues to grow and mature there will also be an increasing need for Industry Codes and Guidelines for an array of business, legal, and regulatory related issues.

At a Government level, we have seen various State Government changes and Federal Government has called for submissions into its National Cultural Policy. These provide the opportunity for our industry to strengthen Government relationships and pursue industry development initiatives which support our long term growth and ongoing sustainability. LPA's Strategic Plan for 2011 – 2014 identifies our vision and strategic priorities for the next three years and will provide clear direction for our engagement with Government.

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. As always, 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 Regime

There have been a number of changes under the Fair Work regime that have been introduced from 1 January 2011. These changes include:

- A new definition of a “small business employer” with respect to unfair dismissal; and
- A new entitlement to Paid Parental Leave for children born or adopted on or from 1 January 2011. From 1 July 2011, employers became responsible for providing Parental Leave Pay to an eligible employee who has a child born or adopted from 1 July 2011.

Awards

There are four Modern Awards that LPA administers including:

Live Performance 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.

Amusement, Events and Recreation Award 2010

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

Broadcasting and Recorded Entertainment Award 2010

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

Clerks – Private Sector Award 2010

- 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.



In 2010, Applications were made to Fair Work Australia (FWA) to vary the Live Performance Award (the Award) to remove inconsistencies, omissions and ambiguities from the Award. FWA issued a Determination approving a majority of variations sought by LPA in April 2011. The Determination approved variations that clarified provisions for Performers and Company Dancers, Musicians and Production and Support Staff.

In February 2011, FWA issued a Determination with regard to the Musicians' Union of Australia's (MUA) Application to reinstate lost broadcast allowances for Musicians. The Determination inserted a new definition of an "archival and/or reference recording" for all employees covered by the Award and new broadcast allowances for Musicians. The status quo was retained with regard to archival and/or reference recordings, which do not attract a payment if it is specified in the contract of employment.

FWA also issued a Determination with regard to an Application by the Media, Entertainment and Arts Alliance (MEAA) to vary the Award. FWA reinstated the missed meal penalty payable to casual Production and Support Staff employees who work continuously in excess of five hours and amended the transmission and recording allowance provisions to reflect the pre-reform Entertainment and Broadcasting Industry – Live Theatre and Concert – Award 1998 provisions.

The Minimum Wage Panel of FWA made its second Minimum Wage Order, increasing all minimum award rates of pay by 3.4 percent from 1 July 2011. In addition, under the transitional provisions of the Awards, any increases or decreases to loadings and penalty rates as a result of the Award Modernisation process continued to be phased in.

From the start of 2011, LPA made the online version of the Industrial Award Service accessible to all Members free of charge.

Workplace Health & Safety

The Federal Government is in the process of developing a harmonised Workplace Health and Safety (WH&S) "Blueprint" to be adopted by all Australian States and Territories. A Working Party comprising representatives from all State and Territory Governments and the peak union and Employer Associations is developing "model" legislation to be enacted by all Governments.

In association with the development of the model Regulations, the Working Party is also drafting voluntary "Codes of WH&S Practice" to complement the Regulations.

The Federal Government anticipates that the new Act and Regulations would be operative from 1 January 2012.

Performers' Collective Agreement 2011-2013

After 18 months of negotiations, LPA and the MEAA agreed on the terms, conditions of employment and wage increases for the new template Performers' Collective Agreement 2011-2013 (PCA). MEAA's membership endorsed the new PCA with an overwhelming majority of 99 percent of valid votes. LPA has been assisting Members to comply with the new approval processes under the Fair Work Act 2009 and register their PCAs in FWA.

Crew Negotiations

LPA has successfully assisted a number of Members with bargaining for Enterprise Agreements for Production and Support Staff on an individual basis with MEAA.

Entertainment (Subclass 420) Visa Application Process

LPA's Immigration Services area has continued to grow in 2011 and has processed 296 visa applications during the 2010-2011 financial year, resulting in 3931 visa approvals. This represents an 18.5 percent increase in visa approvals from the 2009-2010 financial year.

The application process still provides challenges for members with regard to the Department of Immigration and Citizenship's (DIAC) processing timelines and the insurance requirement for Entertainment Visas. However, LPA is liaising with an insurance broker to establish a scheme for Members to purchase travel/health insurance that meets DIAC's requirements for Entertainment Visas. This will be available in late 2011/early 2012. LPA is continuing to work with DIAC to maintain a high standard of service and to obtain visa approvals in a timely manner.

Priorities for 2012

- Implementation of the new Performers' Collective Agreement 2011-2013
- Implementation of the transitional provisions of the Modern Awards
- Implementation of the Insurance Scheme for Entertainment (Subclass 420) Visa applications
- WH&S issues including the planned introduction of a national WH&S system
- Deliver Immigration Services

Policy and Strategy

In 2010-2011, LPA's Policy & Strategy area:

- Worked with the LPA Executive Council to develop the LPA Strategic Plan 2011-2014
- Contributed to the once in a generation opportunity to develop a National Cultural Policy
- Developed a more comprehensive picture of the live performance industry's annual ticket revenue and attendance through the addition of new data partners to the *Annual Ticket Attendance and Revenue Survey*
- Partnered with APRA, Arts NSW, Arts Victoria and the Australia Council for the Arts to commission Ernst & Young to produce the first ever study of the *Economic Contribution of the Venue-based Live Music Industry*
- Commissioned the Code Reviewer to undertake the first annual Survey of Member compliance with the *Code of Practice for the Ticketing of Live Entertainment Events in Australia*, and oversaw the Code's Triennial Review
- Continued lobbying for industry infrastructure, particularly around a new musical theatre venue in Sydney and the proposed re-development of the Sydney Entertainment Centre
- Provided further information to the Minister for the Arts to inform implementation of the Government's compulsory Australian support act policy
- Built relationships and shared knowledge at industry events such as the Ticketing Professionals Conference, LIVE! Singapore, the Venue Management Association Congress, the 25th Annual APACA Conference, the Australian Theatre Forum and the Association of Asia Pacific Performing Arts Centres (AAPPAC) Annual Conference
- Launched the *Greener Live Performances* project in Queensland
- Contributed to the development of *ISO 20121: Event Sustainability Management System* as a member of the Standards Australia Mirror Committee
- Worked with a group of organisations led by the Australian Music Industry Network (AMIN) to negotiate a partnership arrangement with Virgin Australia to reduce excess baggage costs on tours
- Became an industry partner in a new bid led by QUT to establish an Australian Creative Futures Cooperative Research Centre
- Advocated for the interests of the industry in submissions to state, territory and federal government on the:
 - Barangaroo Community Plan Consultation
 - Arts ACT Review
 - 2011-2012 Federal Budget
 - ACMA Discussion Paper – Spectrum Reallocation in the 700 MHz Digital Dividend Band
 - Consultation Paper on Scoping Study for a National Not-for-profit Regulator
 - Mitchell Review of Private Sector Support for the Arts
 - Sydney Entertainment Centre Redevelopment Proposal
 - National Classification Scheme Review

LPA Strategic Plan 2011-2014

The LPA Executive Council (EC) met for a day in March to develop LPA's Strategic Plan 2011-2014. The plan was finalised over the ensuing months and provided to all Members in July. In developing this Plan, the EC examined challenges and opportunities for LPA and the broader industry. Specifically, changes in investment models, digital media and the global nature of the live entertainment industry were considered.



Ticket Attendance and Revenue Survey

The 2010 Report of the *LPA Ticket Attendance and Revenue Survey* was publicly released on 1 August and received strong media coverage.

The Survey shows that revenue grew 22.6 percent to a record \$1.3 billion, while attendances grew 13.5 percent to 17.2 million paid and unpaid tickets.

The addition of two new data partners this year further improved the Survey. The inclusion of data from Darwin Entertainment Centre gives a more comprehensive picture of tickets sales and attendances in the Northern Territory. Similarly, the inclusion of Moshtix figures ensures that music festivals and contemporary music events in smaller venues like pubs and clubs are better represented this year.

LPA also further progressed discussions with the Australia Council ADVICE project with a view to including ticketing data from regional venues and the small-to-medium sector in the 2011 Survey.

Ticketing Code: Annual Report and Triennial Review

The first Annual Report of the *LPA Code of Practice for the Ticketing of Live Entertainment Events in Australia* (Code) was delivered to LPA in May 2011, reviewing the effectiveness of the Code for the 2010 calendar year. The Annual Report was conducted by Ms Jennifer Huby of TressCox Lawyers, who has been appointed as the independent Code Reviewer as required by the Code.

The Code Reviewer found that although there was a high level of Member compliance with the Code, Members could do more to promote Consumer awareness and understanding of rights and obligations when attending Live Performance Events.

This year was also the first time that the Code has undergone the new Triennial Review process, again conducted by the independent Code Reviewer. The Code has since been revised on the basis of the recommendations made in the Code Reviewer's Triennial Report. The revised version of the Code will now be provided to consumer protection regulators to ensure legislature compliance, before final endorsement is sought from the LPA Executive Council. At this stage, it is anticipated that the new version of the Code will be finalised by late 2011.

National Cultural Policy

On 12 August 2011, the Minister for the Arts, the Hon Simon Crean MP, released a National Cultural Policy Discussion Paper. The new National Cultural Policy is likely to be the most significant overhaul of arts and culture policy in Australia since the Creative Nation reforms of 1994.

LPA's submission to the Discussion Paper called for a broadening of the Federal arts policy agenda to embrace demand side measures to generate sustained and ongoing growth in demand for all cultural product, including live performance. This would set a new direction in Australian cultural policy, which has traditionally focused on supply side policy.

A demand side policy focus naturally lends itself to an emphasis on arts education, with the goal of encouraging aesthetic engagement, creative thinking, and innovation amongst young people.

LPA's submission also called for more support for international touring, and financial support for the development of new works. In addition, the submission called for a fund to support live theatre captioning, as a practical measure to significantly improve arts access for the hearing impaired.

The submission called on the Federal Government to encourage more private sector investment in the live performance industry, via arts investment rather than just arts philanthropy. Finally, the submission emphasised the importance of contemporary music in the development of a national cultural policy.

Sustainability

LPA increased its engagement with the issue of environmental sustainability over the past year. Firstly, we continued to participate in the Standards Australia Mirror Committee for the development of the *ISO 20121: Sustainable Event Management System*. The Standard is anticipated to be finalised in 2012 and the Mirror Committee will then play a role in educating the industry about the use of the Management System.

Secondly, in September, LPA was successful in obtaining funding from the Queensland Department of Environment and Resource Management (DERM) to undertake a "*Greener Live Performances*" project. Our aim over the course of the 18-month project is to provide industry with meaningful support mechanisms to address environmental sustainability. We look forward to updating Members on the progress of the project throughout 2012.

Priorities for 2012

- Conduct member briefings on the revised *LPA Code of Practice for the Ticketing of Live Entertainment Events in Australia* and *Best Practice Guidelines for Data Sharing*
- Undertake the *Greener Live Performances* project with the objective to utilise the findings from an eco-efficiency pilot program in Queensland to develop a suitable education program supported by online materials for all LPA Members
- Further expand the breadth of the *Ticket Attendance and Revenue Survey* by including data from additional sources including ADVICE project participants and music festivals
- Conduct an Industry Leader's Forum

Membership Services



2011 Helpmann Awards®

In 2011, amendments to the Helpmann Awards® voting process which determines Award recipients were introduced following a comprehensive review of the Helpmann Awards® and its processes in 2010. This new system was introduced as a response to concerns that there was a bias towards Victorian and New South Wales nominees being selected as Award Winners, with a lesser proportion coming from other states. Networking functions to explain these enhancements were hosted in conjunction with state Member Fora early in 2011 for Panel Members and the Voting Collegiate. Both Panel Members and members of the Voting Collegiate welcomed these changes as a pro-active initiative by LPA. Communications regarding these changes will continue throughout 2012.

To further complement the enhancements to the Voting System, a National Travel Fund will be established in 2012 which will provide financial assistance to Panel Members enabling them to attend a greater number of interstate productions. It is intended that this initiative will provide Panel Members with extra resources to keep them more fully informed about productions that are occurring outside of their home states, assisting them during the Award nomination and voting periods. Travel Fund Guidelines will be provided to Members shortly.

Producer Development Program

The Producer Development Program expanded further in 2011, with the focus shifting to topics which provided professional development opportunities for all Members. Morning Seminars were held in Melbourne, Sydney and Brisbane on the topics *Standard Form Contracts in Ticketing* and *Force Majeure and Responding to Emergency Situations*. The latter topic was presented in partnership with the Australian Performing Arts Centres' Association (APACA), and proved particularly topical in light of the natural disasters which befell parts of the country and the broader region in the past 12 months. The Force Majeure session was also presented at the annual APACA Conference in Perth in September, along with a session on Best Practice Customer Data Sharing. Thanks are due to TressCox Lawyers who provided venues and speakers for the Morning Seminars.

LPA also conducted a full day Producer Development Program in Adelaide for the first time in August with Guest Speakers and panelists including TressCox Lawyers, MCA Insurance Brokers, Greg Randall, Teena Munn, Torben Brookman, Kris Stewart, Pamela Foulkes and Ian Scobie. Based on the level of Member interest in the program in other states, it is planned to hold full day seminars in Melbourne, Sydney and Perth in 2012.

Virgin Baggage Deal

Throughout the year LPA, in association with a number of contemporary music industry bodies, participated in talks with Virgin Australia to address the growing problem of excess luggage costs for musicians on domestic Australian flights.

The talks culminated on 6 September when Virgin Australia announced a new arrangement for Members of participating organisations.

Under the deal, Virgin will allow LPA Members to carry 32kg of luggage per person, with an additional 32kg available for purchase for \$15. Small groups (less than 10 people) will be permitted to use Virgin's group check-in process, and baggage allowances may be pooled over the whole of the group.

Importantly for LPA Members, the deal is not restricted to musicians and their instruments, but applies to all sectors of the industry eg. sets, props and costumes if required. The deal also provides the potential for discounted airfares (provided bench-marked spend levels are met).

Although the details of how LPA Members will access the deal are yet to be finalised (for example, it may require that an LPA code be provided for Members to quote to Virgin when booking), once operational, the deal is expected to deliver significant savings for Members.

This is particularly true for Members in the contemporary music and/or festivals sector.

Member Fora

Throughout March and April this year, LPA visited Hobart, Brisbane, Adelaide and Perth for its Annual State Member Fora. This was an opportunity for LPA Staff to meet with Members and discuss issues and new developments in the Live Performance Industry.

Members were enthusiastic about new LPA initiatives and were engaged with all issues discussed. Members also reported on a range of challenges that they were facing as well as exciting new projects and developments such as the official opening of the Museum of Old and New Art (MONA) in Tasmania.

Each Forum concluded with a Schmooze function and a dinner where Members could network and socialise in a more relaxed environment.

Members Only Website and Downloadable Resources

In 2011, LPA significantly increased the amount of resources for Members on the Members-Only Website. In particular, the Modern Awards are now available electronically to all Members in full. Previously a paid subscription service, the Industrial Awards Service includes the Modern Awards as well as LPA commentary and Wages and Allowances Summaries. The Awards are still available in hard copy for those who wish to subscribe to this service.

Also available to Members is the new *Performer's Collective Agreement 2011 - 2013* as well as other associated materials and resources. Other significant updates to the Members-Only Website include the addition of an Individual Flexibility Agreement Proposal, templates for Archival Recording Release Forms, and an Employer Information Update for Paid Parental Leave.

LPA has also worked hard to include a variety of additional immigration resources. Members are now able to access resources pertaining to health, character and age requirements, as well as information and resources relating to superannuation for overseas artists. In addition to this,

LPA has provided overviews for those applying for visas in the United Kingdom, United States of America, China and New Zealand.

Comprehensive guides and information regarding Child Employment and Arts Access are also available to Members on the site.

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 Nicole Benson **nbenson@liveperformance.com.au**

Membership Growth

LPA's Membership base has continued to grow throughout 2011. At 30 June 2011, LPA had 364 members which is the highest number in the association's history. Many new Members joined as a result of the industry's increased awareness of the services LPA offers, especially in relation to Immigration assistance and Workplace Relations advice. In particular, the biggest growth has been in Emerging Promoter/Producer categories.

In 2012, LPA will continue to further grow and support members.

Priorities for 2012

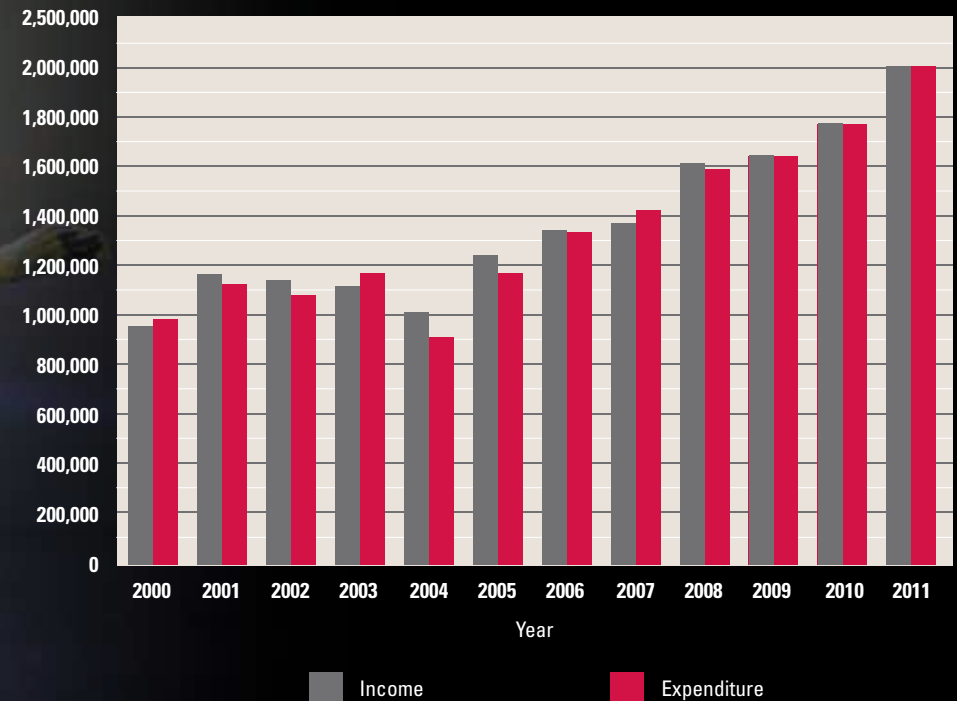
- Host full day Producer Development Seminars in Melbourne, Sydney and Perth
- Successfully implement the introduction of a National Travel Fund to enable Nominating Panel Members to travel to attend productions interstate
- Successfully deliver the 2012 Helpmann Awards®
- Continue expanding web resources for Members including information on environmental sustainability

Finance, Membership and Administration

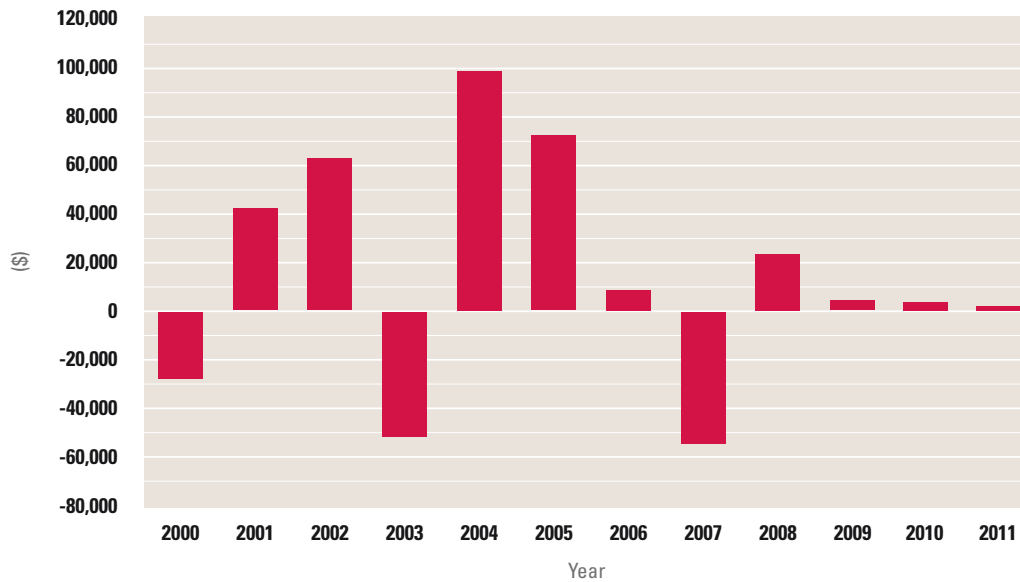
Financial Results for 2010-2011

Income	\$2,016,129
Expenditure	\$2,013,642
Profit for the year	\$2,487

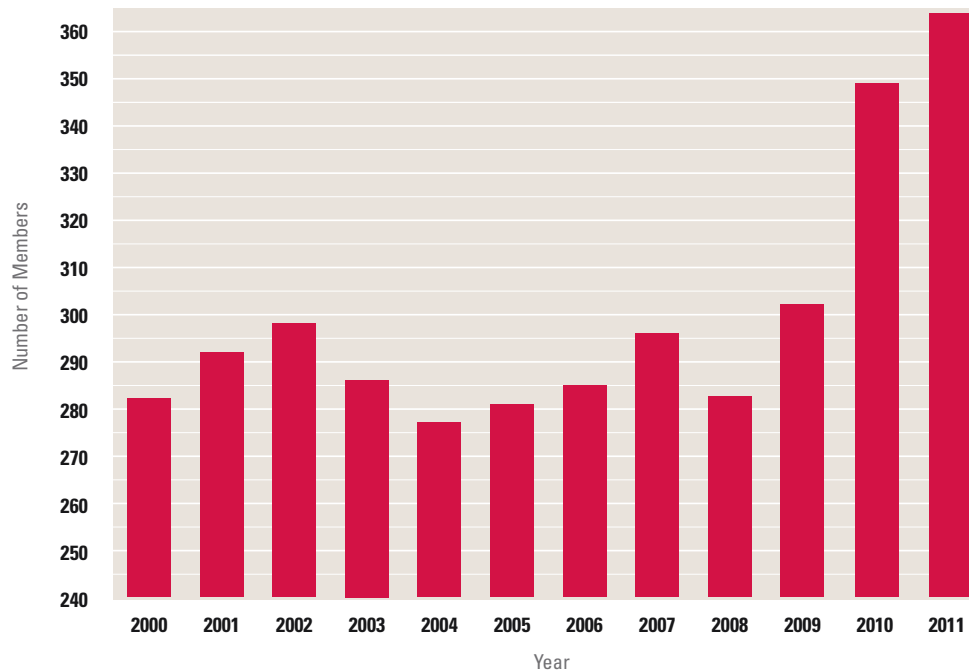
Income and Expenditure



Profit and Loss



Membership

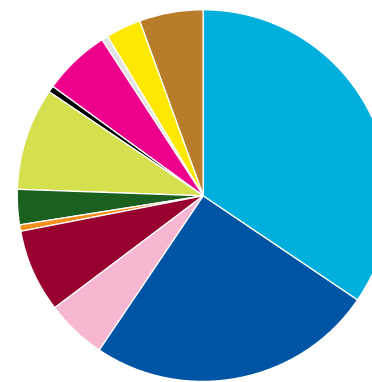


Membership Base Remains Strong, Diverse and National

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 2011, LPA had 364 full Members, an increase of 16 or 4.6 percent on the previous year. Two further organisations belong to LPA as consultancy service members, bringing the total membership to 366.

Membership Coverage



Full Time Producers/Promoters	126	34.4%
Non Full Time Producers/Promoters/Key Organisations	90	24.6%
Major Metropolitan Venues	19	5.2%
Suburban & Regional Venues	27	7.4%
Major International Arts Festivals	5	1.4%
Festivals	11	3.0%
Cinemas	32	8.7%
Major Service Providers	2	0.5%
Service Providers	21	5.7%
National Ticketing Companies	2	0.5%
Exhibition Companies	11	3.0%
Life Members	20	5.5%

Priorities for 2012

- Maintain and build a strong presence in the Live Performance 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 2011. Functions for the Helpmann Awards® Voting Collegiate and Panel Members were hosted in each state giving all participants an opportunity to network and discuss highlights from the Helpmann Awards® Season and changes for the 2011 Awards.

LPA Members also had a chance to meet and chat at LPA Member Dinners earlier in the year, which were held in conjunction with Member Fora in Brisbane, Perth, Adelaide and Hobart.

The Producer Development Program continued to expand with the introduction of Morning Seminars in Melbourne and Sydney in 2011. LPA also hosted a full day Producer

Development Program in Adelaide for the first time in August.

In addition to these events, LPA hosted its 11th Annual Helpmann Awards® in Sydney at the Sydney Opera House. Members networked at the Nominations Announcements in Sydney and Melbourne as well as at the Awards After Party at The Argyle, Sydney.



Pamela Foulkes, Torben Brookman, Zac Gillam and Anne Wiberg, LPA Member Dinner, Adelaide



David Hamilton, Libby Anstis and Evelyn Richardson, LPA Member Dinner, Brisbane



Andrew Kay, Evelyn Richardson, Ross Cunningham, 2011 Helpmann Awards® After Party, Sydney



Patricia Wyn-Jones, Paige Newmark and Katie Kent, LPA Member Dinner, Perth



Pamela Creed, Evelyn Richardson and Julie-Ann Willems, 2011 Helpmann Awards® Nominations Announcement, Melbourne



Bruce Carmichael, Suzanne Daley and Andrew Moon, 2011 Helpmann Awards® After Party, Sydney



Kerry Comerford and Moira Hay, 2011 Helpmann Awards® Panel Member Function, Sydney



Suzanne Daley and Teena Munn, LPA Member Dinner, Adelaide



David Hamilton, Wayne McKenna and Patrick McIntyre, 2011 Helpmann Awards® After Party, Sydney



Jon Nicholls and Andrew Kay, 2011 Helpmann Awards® After Party, Sydney



Jo Turner, Sharon Millerchip and Ewen Leslie, 2011 Helpmann Awards® Nominations Announcement, Melbourne



John Kotzas and Anna Muscara, LPA Member Dinner, Brisbane



Ross Cunningham, John Montgomery, The Hon. George Souris and James Thane, 2011 Helpmann Awards® Nomination Announcement, Sydney



Mitchell Butel, Bobby Fox, James Pratt, Jonathan Biggins, Amanda Muggleton, and Gary Scale, 2011 Helpmann Awards® Nominations Announcement, Sydney



Luiz Gomez Sui and Shaun Parker, 2011 Helpmann Awards® Nominations Announcement, Sydney



Soolin Ong Tan and Janelle Christofis, LPA Member Dinner, Brisbane

2011 Helpmann Awards®

On Monday 1 August, Live Performance Australia™ (LPA) presented the 11th annual Helpmann Awards® at the iconic Sydney Opera House. Hosted by political satirist Jonathan Biggins, the show was broadcast live on Foxtel's STVDIO Channel. Once again, the Awards Ceremony shone a bright light on Australia's strong and vibrant live entertainment industry.

The cast of *Mary Poppins* opened the show with the toe tapping number *Step In Time*. The audience was treated to performances by Expressions Dance Company, Slava and Leonard Grigoryan, The Opera Australia Chorus the casts of *Love Never Dies*, *Hairspray*, *Doctor Zhivago*, *Rock of Ages* as well as The Ten Tenors and STOMP.

We thank all the presenters who generously gave their time to present all 41 awards. They included Paul Capsis, Baby T-Rex, Cheryl Barker, Rachael Beck, Debra Byrne, Martin Crewes, Lucy Durack, Moira Finucane, Jaz Flowers, David Hobson, Chris Horsey, Scott Irwin, Alan Jones, Trevor Jones, Julian Morrow, Craig Reucassel, Ralph Myers, Robyn Nevin, Katie

Noonan, Caroline O'Connor, Paco Peña, James Pratt, Michael Falzon, Melinder Schneider, Marina Prior, Ian Stenlake, Yael Stone, Helen Thomson, Leigh Warren, Natalie Weir, John Wood, Ursula Yovich, Rafael Bonachela, Darcy Bussell CBE, Mitchell Butel, Todd McKenney, Geoff Morell, Miranda Otto, Simon Phillips, Geoffrey Rush and The Honorable George Souris NSW Minister for the Arts.

The highlight of the evening was when Todd McKenney presented the industry's highest accolade, the JC Williamson Award™ to Nancye Hayes OAM, Toni Lamond AM and Jill Perryman AM MBE. They were all honoured for their outstanding contribution to Australia's live entertainment industry. Sharon Millerchip, Caroline O'Connor and Amanda Harrison performed a special tribute in their honour.

In 2011, the Helpmann Awards® recorded the highest number of entries since its inception in 2001. We also continue to grow and expand our Voting Collegiate.

Our sincere thanks go to our Executive Producer Jon Nicholls, Associate Producer Will Sheehan, Director Stuart Maunder and all the performers, presenters, crew members and volunteers who gave their time to making the 11th Annual Helpmann Awards® a huge success. We would like to acknowledge all our Sponsors, without whom this event would not be possible. In particular, we would like to thank our Strategic Partners, Destination NSW and Foxtel. Moreover, we would also like extend our thanks to the Helpmann Awards® Administration Committee (HAAC).

Live Performance Australia™ would like to thank our 2011 Helpmann Awards® Sponsors

Destination New South Wales (formerly Events NSW)	AEG Ogden
Foxtel	Adelaide Festival Centre
Ticketmaster	Perth Theatre Trust
Ticketek	The Arts Centre, Melbourne
Sydney Opera House	Queensland Performing Arts Centre
Fairfax Media	Toga Hospitality
Showbiz International	Moves Travel
Media Super	ACMN
The Argyle	Playbill
TressCox Lawyers	IDS Displays
MCA Insurance Brokers	Chameleon Touring Systems
APRA/AMCOS	Big Picture
PKF Chartered Accountants & Business Advisers	ATS Logistics
Zonte's Footstep	JPJ Audio
HVK	Hendrik Forster
Chugg Entertainment	Capitol Theatre
Tinderbox Productions	Opera Australia
Jersey Boys Australia Joint Venture	Her Majesty's Theatre
Lasttix	Royale Limousines
	Lion Nathan



Host, Jonathan Biggins



Sharon Millerchip, Caroline O'Connor and Amanda Harrison perform a tribute to the JC Williamson Award™ Award Recipients



The cast of *Hairspray*



The cast of *Rock of Ages*



Geoffrey Rush



Toni Lamond AM, Jill Perryman AM MBE and Nancye Hayes OAM

Acknowledgements

Executive Council

Andrew Kay (President)
Andrew Kay & Associates

Ann Tonks (Vice President)
Melbourne Theatre Company

Maria O'Connor (Vice President)
Ticketmaster

Marcus Barker
Ten Days on the Island

Bruce Carmichael
Canberra Theatre Centre

Adrian Collette AM
Opera Australia

Michael Coppel
Michael Coppel Ventures

Richard Evans
Sydney Opera House

Pamela Foulkes
State Theatre Company
of South Australia

Douglas Gautier
Adelaide Festival Centre Trust

John Kotzas
Queensland Performing Arts
Centre Trust

Matthew Lazarus-Hall
Chugg Entertainment

Virginia Lovett
Melbourne International
Comedy Festival

Liza McLean
Tinderbox Productions

Andrew Moon
The Arts Centre, Melbourne

Rodney Phillips
AEG Ogden (Perth)

Patrick Prendergast
When the Lion Roars

Rodney Rigby
Newtheatricals

Observers

Neil Croker
Palais Theatre Management

Ross Cunningham
Queensland Performing Arts
Centre Trust

Judith Isherwood
The Arts Centre, Melbourne

Jon Nicholls
Jon Nicholls Productions

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 Nattrass 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:

- IBSA – Innovation and Business Skills Australia
- ACCI Employment and Workplace Relations Committee
- ACCI Employment Education and Training Working Group
- ACCI Workplace Health and Safety Committee
- Contemporary Music Working Group
- Child Employment Working Party (Workforce Victoria)
- ISO Mirror Committee for the Event Sustainability Management System
- Skills Hub – Creative and Leisure Industries Council

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)
- Innovation and Business Skills Australia (IBSA)
- Media Super
- Australian Chamber of Commerce and Industry (ACCI)
- The Broadway League, USA
- The Society of London Theatre (SOLT)/Theatre Managers Association, UK (TMA)
- PEARLE*, the Performing Arts Employers Associations League Europe, Brussels.

Management Committee

Andrew Kay (Chair)
Andrew Kay & Associates

Maria O'Connor
Ticketmaster

Evelyn Richardson
Live Performance Australia™

Ann Tonks
Melbourne Theatre Company

Workplace Relations Committee

Andrew Kay (Chair)
Andrew Kay & Associates

Bernadette Hayes (Deputy Chair)
Executive Producer

Libby Anstis
Queensland Theatre Company

John Bayley
Sydney Festival

Rob Brookman (Until end June 2011)
Sweet Reason

Alicia Dodds
Queensland Performing Arts
Centre Trust

Tony Dolk
Opera Australia

Patrick Gracey
The Walt Disney Company
(Australia)

Glenn Hall
AEG Ogden (Perth)

David Hamilton
Live Performance Australia™

Patrick McIntyre
Sydney Theatre Company

Andrew Moon
The Arts Centre, Melbourne

Soolin Ong Tan (Secretary)
Live Performance Australia™

Evelyn Richardson
Live Performance Australia™

Rodney Rigby
Newtheatricals

Christopher Tooher
Bell Shakespeare

Louise Withers
Louise Withers and Associates

Helpmann Awards® Administration Committee (HAAC)

Ross Cunningham (Chair)
Queensland Performing Arts
Centre Trust

Ann Tonks (Deputy Chair)
Melbourne Theatre Company

Len Amadio AO
Industry Consultant

Rob D'Orazio
Ticketmaster

Carla Hartog
The Arts Centre, Melbourne

Simon Hinton
Merrigong Theatre Company,
Wollongong

Julia Holt
Industry Consultant

Liza McLean
Tinderbox Productions

Craig McMaster
Showbiz International

Jon Nicholls
Jon Nicholls Productions

Maria O'Connor
Ticketmaster

Susan Provan
Melbourne International
Comedy Festival

Evelyn Richardson
Live Performance Australia™

Rodney Rigby
Newtheatricals

Ian Scobie
Arts Projects Australia

Jan Stoneham
LPA Life Member

Venue Infrastructure Taskforce

Donald McDonald AC (Chair)
LPA Life Member

Adrian Collette AM
Opera Australia

Suzanne Daley (Secretary)
Live Performance Australia™

Wayne Harrison
Independent

Jonathan Bielski
Sydney Opera House

Graeme Kearns
Capitol Theatre

Greg Khoury
Enmore Theatre

Phillipe Magid
The Australian Ballet

Tim McFarlane
Really Useful Group Asia Pacific

Patrick McIntyre
Sydney Theatre Company

Jon Nicholls
Jon Nicholls Productions

Evelyn Richardson
Live Performance Australia™

Rodney Rigby
Newtheatricals

Lesley Shaw
Gordon Frost Organisation

James Thane
The Walt Disney Company
(Australia)

JC Williamson Award™ Committee

Andrew Kay (Chair)
Andrew Kay & Associates

Ross Cunningham
Queensland Performing Arts
Centre Trust

Tim McFarlane
Really Useful Group Asia Pacific

Sue Natrass AO
Industry Specialist

Jon Nicholls
Jon Nicholls Productions

Maria O'Connor
Ticketmaster

Evelyn Richardson
Live Performance Australia™

Ann Tonks
Melbourne Theatre Company

Frank van Straten
Official LPA Historian

Honours Committee

Andrew Kay (Chair)
Andrew Kay & Associates

Tim McFarlane
Really Useful Group Asia Pacific

Donald McDonald AC
LPA Life Member

Sue Natrass AO
Industry Specialist

Evelyn Richardson
Live Performance Australia™

Consultants

Legal

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

Matthew Woods
Sportal

Val Eimutis
Re-Fresh Web Services

Public Relations and Media

Susan Fitzpatrick
Dateline Media

Bruce Pollack
Pollack Consulting

Graphic Design

Piers Buxton
Tommy Gun

Research

Reece Lamshed
Binary Blue

Economic Advisory Group - Sports, Events & Venues

Ernst & Young

Official Historian

Frank van Straten

Cover Photography

Lynton Crabb
(Photo montage Piers Buxton)

Financials

Financial Report For The Year Ended 30 June 2011

Australian Entertainment Industry Association

ABN: 43 095 907 857

Registered Office – Level 1

15-17 Queen Street VIC 3000

Your Councillors submit the financial report of the Australian Entertainment Industry Association for the year ended 30 June 2011.

Councillors

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

B. Carmichael (appointed 4/12/09) *	R. Phillips (appointed 4/12/09) *
A. Collette (appointed 4/12/09) *	A. Tonks (appointed 4/12/09) *
M. Coppel (appointed 4/12/09) *	R. Rigby (appointed 4/12/09) *
P. Foulkes (appointed 4/12/09) *	M. Barker (appointed 11/06/10) *
D. Gautier (appointed 4/12/09) *	P. Prendergast (appointed 11/06/10) *
A. Kay (appointed 4/12/09) *	T. Brookman (resigned 2/12/10)
J. Kotzas (appointed 4/12/09) *	R. Healy (resigned 5/11/10)
M. Lazarus-Hall (appointed 4/12/09) *	R. Blackwell (resigned 31/12/10)
L. McLean (appointed 4/12/09) *	R. Blackwell (appointed 17/09/10)
A. Moon (appointed 4/12/09) *	R. Evans (appointed 18/11/10)
M. O'Connor (appointed 4/12/09) *	V. Lovett (appointed 14/03/11)

**All held office for the full Financial Year*

Principal Activities

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

- The provision of benefits and support to members in the areas of industrial relations, human resource services and a broad range of other industry related issues.
- In 2011 AEIA undertook five new initiatives. These include: Executive Council development of a 3 year Strategic Plan 2011-2014; Triennial Review of the Ticketing Code of Practice for the Ticketing of Live Entertainment in Australia; delivery of the Producer Development Program; support for the Venue and Live Music research commissioned by APRA; and scoping of a Medical and Health Insurance Scheme for members.

- These major initiatives have resulted in;
 - Increased membership, particularly emerging producers and promoters who require industrial relations, immigration and business support
 - Successful negotiation of agreements on behalf of producers and performing arts' companies, including the Performers Collective Agreement with MEAA
 - National review of key issues in relation to the Code of Practice for the Ticketing of Live Entertainment in Australia
 - Provision of Strategic Plan to all members which outlines strategic goals of AEIA for the next 3 years
 - Eight Producer workshops/seminars held in Melbourne, Sydney, Brisbane, Adelaide and Perth.

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 \$2,487 (2010: \$4,039).

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 \$11,791 (2010: \$12,098) 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 2011 the Association had 364 members (2010: 346 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.

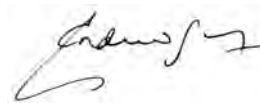
- d) A notice delivered to the Chief Executive in accordance with subsection (a) of this Rule shall be taken to have been received by the Association when it was delivered.
- e) A notice of resignation that has been received by the Association is not invalid because it was not addressed and delivered 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 9 Full time & 1 Part time (equivalent to 0.9 full time), (2010: 9 Full time & 1 Part time).

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

21 October 2011

Executive Council Statement for the Year Ended 30 June 2011

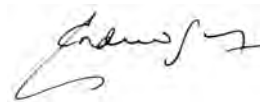
In the opinion of the Councillors, the financial report as set out on pages 19 to 27:

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 2011 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 2011, 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.
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 2011 on 21 October 2011.

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

21 October 2011



Andrew Kay
President



Ann Tonks
Vice President

Statement of Comprehensive Income for the Year Ended 30 June 2011

	Notes	2011 (\$)	2010 (\$)
Revenue	4	<u>2,016,129</u>	<u>1,766,059</u>
Expenses			
AEIA - Administration Expenses		(1,480,809)	(1,322,666)
Depreciation and Amortisation Expenses		(22,320)	(34,068)
Helpmann Awards		(510,513)	(405,286)
	5	(2,013,642)	(1,762,020)
Profit before Income Tax expense		<u>2,487</u>	<u>4,039</u>
Income tax expense	1(d)	-	-
Profit after Income Tax Expense		<u>2,487</u>	<u>4,039</u>
Other Comprehensive Income, net of tax		-	-
Total Comprehensive Income for the Year		<u>2,487</u>	<u>4,039</u>

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 2011

	Notes	2011 (\$)	2010 (\$)
Current Assets			
Cash and cash equivalents	6	595,841	528,063
Trade and other receivables	7	274,652	338,351
Other	8	<u>138,145</u>	<u>46,629</u>
Total Current Assets		<u>1,008,638</u>	<u>913,043</u>
Non-Current Assets			
Property, Plant and Equipment	9	34,822	40,043
Intangibles	10	<u>4,630</u>	<u>9,710</u>
Total Non-Current Assets		<u>39,452</u>	<u>49,753</u>
Total Assets		<u>1,048,090</u>	<u>962,796</u>
Current Liabilities			
Trade and other payables	11	583,538	509,272
Provisions	12	<u>80,562</u>	<u>98,583</u>
Total Current Liabilities		<u>664,100</u>	<u>607,855</u>
Non-Current Liabilities			
Provisions	13	<u>34,704</u>	<u>8,142</u>
Total Non-Current Liabilities		<u>34,704</u>	<u>8,142</u>
Total Liabilities		<u>698,804</u>	<u>615,997</u>
Net Assets		<u>349,286</u>	<u>346,799</u>
MEMBERS' EQUITY			
Retained Profits		<u>349,286</u>	<u>346,799</u>
TOTAL MEMBERS' EQUITY		<u>349,286</u>	<u>346,799</u>

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 2011

	2011 (\$)	2010 (\$)
Retained Profits at the beginning of year 1 July	346,799	342,760
Total Comprehensive Income for the year	2,487	4,039
Retained Profits at the end of year 30 June	<u>349,286</u>	<u>346,799</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 2011

	Notes	2011 (\$)	2010 (\$)
Cash Flows from Operating Activities			
Receipts from members and non members		2,027,593	1,600,371
Payments to suppliers and employees		(1,997,304)	(1,728,171)
Interest received		49,508	13,552
Net Cash (Used In)/Provided By Operating Activities	15(b)	<u>79,797</u>	<u>(114,248)</u>
Cash Flows From Investing Activities			
Purchase of Property, Plant and Equipment		(12,019)	(11,615)
Net Cash Used In Investing Activities		<u>(12,019)</u>	<u>(11,615)</u>
Net (Decrease)/ Increase in cash held		67,778	(125,863)
Cash at the beginning of the financial year		528,063	653,926
Cash at the End of the Financial Year	15(a)	<u>595,841</u>	<u>528,063</u>

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 2011

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 2011. 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

	2011 (\$)	2010 (\$)
Operating Activities		
Members Subscription	382,598	342,514
Non-Members Subscription	16,806	30,077
Loose Leaf Industrial Award Update Subscription	514	8,870
Helpmann Awards	507,792	406,336
Industry Service Fee	1,014,275	927,527
Workplace Relations Fee	-	10,400
	<u>1,921,985</u>	<u>1,725,724</u>
Non-Operating Activities		
Interest	39,512	13,552
Other	<u>54,632</u>	<u>26,783</u>
	94,144	40,335
Total Revenue	<u>2,016,129</u>	<u>1,766,059</u>

5. Expenses

	2011 (\$)	2010 (\$)
Expenses include the following items:		
Affiliation Fees	-	-
Auditors remuneration – Audit Services	11,720	10,800
Auditors remuneration – Other Services	-	-
Communication Expenses	29,757	29,574
Computer Expenses	6,177	9,003
Depreciation and Amortisation expenses	22,320	34,068
Employment Benefits paid to Employees	860,505	793,541
Employment Benefits paid to Office Holders	-	-
Helpmann Awards Expenses	510,513	405,286
Levies Imposed	-	-
Grants or Donations	-	-
Capitation Fees or Membership Subscriptions (Aust Chamber Commerce \$8,610, CCH \$8,134 & other performing Arts related publications under \$1,000)	25,889	24,574
Subscription Fees to Political Parties or Industrial Bodies	-	-
Conference Expenses	8,697	6,992
Meeting Expenses - Management Council	-	-
Meeting Expenses - Executive Council	5,334	4,764
Meeting Expenses - Annual General	2,555	2,847
Meeting Expenses - Members Fora	11,675	13,329
Meeting Expenses - Other	-	2,868
Penalties	-	-
Legal Expenses	3,687	8,144
Insurance Expenses	21,141	18,060
Membership Development	175,071	134,237
Operating Lease Payments	76,590	66,509
Other Expenses	135,762	113,581
Printing and Stationery	30,712	12,140
Travel and Entertainment	72,748	61,692
Advertising	1,729	300
Doubtful Debts	1,060	9,711
	2,013,642	1,762,020

6. Cash and Cash Equivalents

	2011 (\$)	2010 (\$)
Cash at Bank	185,641	117,271
Cash on Hand	200	200
Car Park Deposit	-	592
Short-term Deposit	410,000	410,000
	595,841	528,063
The short term deposit matures on 4 February 2012.		
The effective interest rate on the short term deposit is 6.2% (2010: 6.0%).		

7. Trade and Other Receivables (Current)

	2011 (\$)	2010 (\$)
Trade Debtors	277,379	343,403
Allowance for Doubtful Debts	(2,727)	(5,052)
	274,652	338,351

Allowance for Impairment Loss

Trade receivables are non-interest bearing and are generally on 30-60 day terms. A provision for impairment loss is recognised when there is objective evidence that an individual trade receivable is impaired. An impairment loss of \$3,385 (2010: \$18,659) has been recognised by the entity in the current year.

Movements in the provision for impairment loss were as follows:

	2011 (\$)	2010 (\$)
Opening Balance	5,052	14,000
Additional Provision	1,060	9,711
Amounts Written off	(3,385)	(18,659)
Amounts Recovered	-	-
Closing Balance	2,727	5,052

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

	As at 30 June 2011		As at 30 June 2010	
	Gross (\$)	Allowance (\$)	Gross (\$)	Allowance (\$)
Current	111,049	-	205,037	-
31 – 60 days	31,262	(2,727)	49,651	(5,052)
61 – 90 days	2,603	-	87,022	-
91 days and over	132,465	-	1,693	-
Closing Balance	<u>277,379</u>	<u>(2,727)</u>	<u>343,403</u>	<u>(5,052)</u>

As at 30 June 2011 the Association had debts that were past due but not doubtful in the amount of \$163,603 (2010: \$133,314). 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 adjusted accordingly to provide for those debtors \$2,727 (2010: \$5,052).

8. Other (Current)

	2011 (\$)	2010 (\$)
Prepayments	<u>138,145</u>	<u>46,629</u>

9. Property, Plant and Equipment

	2011 (\$)	2010 (\$)
Office Equipment - At Cost	99,133	91,645
Less: Accumulated Depreciation	(73,863)	(59,885)
	<u>25,270</u>	<u>31,761</u>
Furniture and Fittings - At Cost	20,685	16,154
Less: Accumulated Depreciation	(11,133)	(7,872)
	<u>9,552</u>	<u>8,282</u>
Total Property, Plant & Equipment	119,818	96,230
Total Accumulated Depreciation	<u>(84,996)</u>	<u>(56,187)</u>
	<u>34,822</u>	<u>40,043</u>

	Opening Written Down Value (\$)	Additions	Depreciation	Closing Written Down Value (\$)
Office Equipment	31,761	7,488	(13,979)	25,270
Furniture and Fittings	8,282	4,531	(3,261)	9,552
	<u>40,043</u>	<u>12,019</u>	<u>(17,240)</u>	<u>34,822</u>

10. Intangibles

	2011 (\$)	2010 (\$)
Trademarks – At Cost	4,630	4,630
Website – At Cost	58,400	58,400
Less : Accumulated Amortisation - Website	(58,400)	(53,320)
	<u>4,630</u>	<u>9,710</u>

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

11. Trade and Other Payables

	2011 (\$)	2010 (\$)
Non Interest Bearing		
Trade and Other Payables	265,347	242,595
Accruals	7,500	8,250
Subscriptions in Advance	12,757	22,750
Income in Advance - Helpmann's Sponsorship	292,208	235,677
Income in Advance - Awards	5,726	-
	<u>583,538</u>	<u>509,272</u>

12. Provisions (Current)

	2011 (\$)	2010 (\$)
Annual Leave	39,985	39,965
Long Service Leave	40,577	58,618
	<u>80,562</u>	<u>98,583</u>

13. Provisions (Non - Current)

	2011 (\$)	2010 (\$)
Long Service Leave	<u>34,704</u>	<u>8,142</u>

14. Lease Commitments

	2011 (\$)	2010 (\$)
Non-Cancellable Operating Leases Payable: Premises Rental		
Payable no later than one year	94,165	33,788
Payable later than one year but not later than five years	389,763	-
	<u>450,928</u>	<u>33,788</u>

15. 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	185,841	117,471
Short Term Deposit	410,000	410,592
	<u>595,841</u>	<u>528,063</u>

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

Profit after Income Tax	2,487	4,039
Depreciation of Property, Plant & Equipment	17,240	18,468
Amortisation of Intangibles	5,080	15,600
Bad Debts	2,727	5,052
Changes in Assets and Liabilities		
Decrease(Increase) in trade and other receivables	60,972	(132,855)
(Increase)/Decrease in other assets	(91,516)	18,336
Increase/(Decrease) in trade and other payables	74,266	(60,409)
Increase in provisions	8,541	17,521
Net Cash (Used In)/Provided By Operating Activities	<u>79,797</u>	<u>(114,248)</u>

16. Executive Council

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

B. Carmichael
A. Collette
M. Coppel
P. Foulkes
D. Gautier
A. Tonks
A. Kay
J. Kotzas
M. Lazarus-Hall
L. McLean
A. Moon
M. O'Connor
R. Phillips
R. Rigby

Resigned:

T. Brookman (resigned 2/12/10)
R. Healy (resigned 5/11/10)
R. Blackwell (resigned 31/12/10)

Appointed:

R. Blackwell (appointed 17/09/10)
R. Evans (appointed 18/11/10)
V. Lovett (appointed 14/03/11)

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

Related Party Transactions

The following related party transactions occurred during the financial year:

R. Evans – Chief Executive, Sydney Opera House. This entity received \$14,501 (2010: \$29,561) for venue hire.

A. Moon – Executive, Victorian Arts Centre Trust. This entity received \$988 (2010: \$221) for parking charges and venue hire.

L. McLean – Director, Tinderbox Productions Pty Ltd. This entity received \$10,328 (2010: \$12,141) for services contracted as the Strategic Manager and reimbursement of expenses for the Helpmann Awards®.

R. Phillips – Chief Executive, AEG Ogden (Perth) Pty Ltd. This entity received \$1,380 (2010: \$2,196) for venue hire.

D. Gautier – CEO, Adelaide Festival Centre. This entity received \$1,285 (2010 Nil) for venue hire.

J. Kotzas – Chief Executive, Queensland Performing Arts Centre. This entity received \$1,902 (2010: \$3,247) for Venue Hire.

The above transactions were on normal commercial terms and conditions.

17. Key Management Personnel Compensation

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

	2011 (\$)	2010 (\$)
Short term employee benefits	170,452	167,709
Post employment benefits - superannuation	14,631	21,397
Total remuneration	<u>185,083</u>	<u>189,106</u>

18. 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.

19. 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:

	2011 (\$)	2010 (\$)
Financial Assets		
Cash and cash equivalents	595,841	528,063
Trade and other receivables	274,652	338,351
Total Financial Assets	<u>870,493</u>	<u>866,414</u>
Financial Liabilities		
Trade and other payables	583,538	509,272
Total Financial Liabilities	<u>583,538</u>	<u>509,272</u>
Net exposure	<u>286,955</u>	<u>357,142</u>

20. 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 (\$)
Financial assets					
Bank	595,841	-	-	-	595,841
Trade and other receivables	274,652	-	-	-	274,652
	<u>870,493</u>	-	-	-	<u>870,493</u>
Financial liabilities					
Trade and other payables	583,538	-	-	-	583,538
	<u>583,538</u>	-	-	-	<u>583,538</u>
Net maturity	<u>286,955</u>	-	-	-	<u>286,955</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 2011, 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 of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Fair Work (Registered Organisations) Act 2009* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the councillors, as well as evaluating the overall presentation of the financial report.

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

Independence

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

Auditor's Opinion

In our opinion, the financial report presents fairly, in all material respects, the financial position of the Australian Entertainment Industry Association as of 30 June 2011 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
PKF


J A Mooney
Partner

Registered Company Auditor # 311052

21 October 2011
Melbourne

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A-List Entertainment	Burswood Entertainment Complex	Fox in the Snow	Marriner Theatres - Princess Theatre/ Comedy/Regent/Forum	(Blue Room)	Sydney Entertainment Centre
Aaron Rice Williams	Buzz Dance Theatre Limited	Fraser, Ian	Martin Production Pty Ltd	Performing Lines Ltd	Sydney Festival (The)
ACMN Pty Ltd	Cam Cinemas Pty Ltd - Gladstone Cinemas	Frontier Touring Company	Matman Promotions	Perth Expo Hire & Furniture Group	Sydney Opera House
Adelaide Festival	Cameo Cinemas	Future Classic Pty Ltd	McCann Cinemas Pty Ltd	Perth International Arts Festival	Sydney Superdome Pty Ltd - Allphones Arena
Adelaide Festival Centre Trust	Cameron Mackintosh Pty Ltd	Future Entertainment Pty Ltd	McDonald, Donald	Perth Theatre Company	Sydney Symphony Orchestra
Adelaide Fringe Incorporated	Canberra Mackintosh Pty Ltd	Garry Van Egmond Enterprises	McFarlane, Tim	Peter Harper Pty Ltd	Sydney Theatre Company - NSW Cultural Management Ltd
Adelaide Symphony Orchestra	Campfire Collective	GC Event Hire	McGovern, Craig	Picnic Touring & Events Pty Ltd	Synthesis Design & Display Pty Ltd
Adrian Bohm Presents Pty Ltd	Canberra Symphony Orchestra	Geelong Performing Arts Centre Trust	McManus Entertainment Pty Ltd	Pinewood Cinema Pty Ltd	Tasdance Ltd
AEG Ogden (Brisbane) Pty Ltd - Brisbane Entertainment Centre	Canberra Theatre Centre	George Cass Productions	McPherson Ink	Playbill Pty Ltd	Tasmanian Theatre Company
AEG Ogden (Cairns) Pty Ltd	Capitol Theatre Management Pty Limited	Gibson, Frederick	McRae, Ian	Polyglot Puppet Theatre Ltd	Taz Entertainment
AEG Ogden (Perth) - Albany Entertainment Centre	Carriage Works	Glen Street Theatre	McWhinnie, Kelvin	Port Fairy Spring Music Festival	TBL Services
AEG Ogden (Perth) Pty Ltd - Perth Theatre Trust	Cartell Music	Glenorchy City Council	Melbourne & Olympic Parks Trust	Production Resource Group	Teambeat Pty Ltd
AEG Ogden (Perth) State Theatre Centre of WA	Century of Canberra Festival	Global Creatures Pty Ltd	Melbourne International Comedy Festival Ltd	Queensland Arts Council	Ten Days on the Island
Albury Entertainment Centre	Chapel Off Chapel - City of Stonnington	Glynn Nicholas Group Pty Ltd	Melbourne International Festival of the Arts	Queensland Conservatorium (Griffith University)	Terrapin Puppet Theatre Ltd
Albury Regent Cinemas Partnership	Chinatown Cinema Corporation	Gordon Frost Organisation – GFO	Melbourne Jazz Ltd	Queensland Music Festival	The Arts Centre Gold Coast
All Access Crewing Pty Ltd	Christine Dunstan Productions	Graham, John Ernest	Melbourne Recital Centre	Queensland Performing Arts Trust	The Australian Conservatoire of Ballet
Andrew Kay and Associates Pty Ltd	Chugg Entertainment	Grand Theatre Co	Melbourne Stadiums Limited - Etihad Stadium	Queensland Theatre Company	The Cinergy Group (Metro Cinemas Boronia)
Andrew McKinnon Presentations Pty Ltd	Chunky Move	Griffin Theatre Company Ltd	Melbourne Symphony Orchestra	Rainbow Management Pty Ltd (Garry Ginivan Attractions)	The Production Company (Aust) Ltd
Arena Theatre Company Ltd	Cinema 300 Pty Ltd - Nelson Bay Cinema	Guild, Andrew	Melbourne Theatre Company	Randall Arts Management Pty Ltd	The Roots Music Agency
Arena Touring Pty Ltd	Circa	Gympie Muster Ltd	Mercator Supply Company (QLD) Pty Ltd	Really Useful Company Asia Pacific Pty Ltd	The Walt Disney Company (Australia) Pty Ltd
Arts on Tour – NSW	Circus Oz	Halmak Music	Metro Cinemas	Red Curtain Enterprises - McLaren House	Theatre North Inc
Arts Projects Australia	Circus Royale Australia Unit Trust	Harvest Rain Theatre Company	Michael Coppel Ventures Pty Ltd	Regent Entertainment Pty Ltd – (Regent Cinemas)	Theatre of Image Ltd
AusAsia Arts & Sports Prmotion Pty Ltd	Civic Precinct Newcastle Civic Theatre	Hayden Attractions Pty Ltd	MJS Investments Pty Ltd	Rigby, Rodney	Theatre Royal Management Board
Australian Art Orchestra Pty Ltd	Clearlight Shows Pty Ltd	Hayden Theatres Pty Ltd	Monkey Baa Theatre For Young People Ltd	Ringling Bros. - Barnum & Bailey International	Theatre Royal
Australian Ballet (The)	Cole Bishop Trustee for The Bishop Family Trust	Hocking & Vigo	Moorilla Estate Pty Ltd – MONA FOMA	Riomfalvy, Paul	Ticketek Pty Ltd
Australian Brandenburg Orchestra	Comedy Lounge Pty Ltd	Hothouse Theatre	Morgan Expo Hire Pty Ltd	Robinson, Eric	Ticketmaster Pty Ltd
Australian Chamber Orchestra	Complete Works Theatre Company Pty Ltd	Hutchison Entertainment Group	Moshtix Pty Ltd	Rocksoup	Tinderbox Productions Pty Ltd
Australian Chamber Orchestra	Conrad Jupiters	Ilbijerri Theatre Company	Musica Viva Australia	Rockwiz Pty Ltd	TML Enterprises Pty Ltd
Australian Children's Performing Arts Company (Windmill Performing Arts)	Country Arts WA (Inc)	Illawarra Performing Arts Centre Ltd - Merrigong Theatre Company	Musiktrafik Pty Ltd	Roland Rocchiccioli	Tony Bones Entertainment
Australian Dance Theatre	Cranfield, Jim	Innes, Greg	National Institute of Circus Arts (NICA)	Rosebud Cinema Pty Ltd	Top Shelf Productions
Australian Festival of Chamber Music Nth QLD Ltd	Cre8ion Pty Ltd	Innovative Lighting and Sound Pty Ltd	National Institute of Dramatic Art (NIDA)	Royalty Investment & Management Group - JMS Production House	Troubadour Music Australia
Australian Performing Arts Centre Association (APACA)	Creative Festival Entertainment (Big Day Out)	Interstar Pty Ltd (Regal Theatre)	Natrass, Sue	SBX Pty Ltd	Trouble Artists Pty Ltd (Subterragency)
Australian Shakespeare Company	Crown Limited	J & R Adventures	Neil Gooding Productions Pty Ltd	Sean McKenna Presents	University of Tasmania
Australian Theatre for Young People	Cunningham, Ross	Jack Productions Ltd	Newcastle Entertainment Centre	Shakespeare WA Ltd	Urban Theatre Projects
Awesome Arts Australia Ltd	Dainty Consolidated Entertainment	Jarrold Carland Enterprises	Newline Productions Pty Ltd	Shaun Parker & Company Limited	V8 Supercar Events Pty Ltd
Back to Back Theatre Inc	Darwin Entertainment Centre	Jason Coleman's Ministry of Dance Pty Ltd	Newtheatricals Pty Ltd	Showbiz International Pty Ltd	Van Den Berg Design Team Pty Ltd
Backstage Productions Pty Ltd	David Atkins Enterprises Pty Ltd	Jon Nicholls Productions Pty Ltd	Next Level Agency	Showcall Crewing Pty Ltd	Version 1.0 inc
Balletlab Association Inc	Deakin Cinema Complex	JPJ Audio	Niche Productions	Smoked Recordings Australia	Victorian Arts Centre Trust
Bangarra Dance Theatre	Deckchair Theatre Inc	Kermond Creative Pty Ltd	Nicholls, Jon	Snuff Puppets Inc	Victorian Opera Company Ltd
Barking Gecko Theatre Company	Dendy Cinemas Pty Ltd	La Boite Theatre Inc.	North Queensland Ballet & Dance Company	Spare Parts Puppet Theatre	Village Sounds Pty Ltd
BB Touring	Down Under Promotions	La Mama Inc	Nova Cinema Pty Ltd	Spectre Films ITF Sun Theatre Trust	VIP Entertainment & Concepts Pty Ltd
Beef Records (Amazon Recovery)	Dumaresq Street Twin Cinema	Landmark Cinemas Pty Ltd	On Site Labour Hire Sydney Pty Ltd	Spiritworks Pty Ltd	Wangaratta Festival of Jazz
Bell Shakespeare Company (The)	East Coast Blues and Roots Festival	Lasttix	Opera Australia	Spoon Tree Productions Pty Ltd	Warehouse Sound Systems Pty Ltd
Belvoir	Echelon Productions Pty Ltd	Laugh Productions Pty Ltd	Opera Queensland	Stadiums Pty Ltd - Festival Hall Melbourne	Weber Bros Circus & Logistics Ltd
Billions Australia	Edge Productions Inc - Short+Sweet	Legally Blonde Australia Pty Ltd	PACT Centre for Emerging Artists Incorporated	Stage & Audio Pty Ltd	West Australian Ballet Inc
Birnbaum, Phil	Ensemble Productions Pty Ltd	Les Currie Presentations	Palace Nova Cinemas Adelaide	Stage by Stage Productions Pty Ltd	West Australian Opera (The)
Black Swan State Theatre Company	Entertainment Marketing Services - Mollison Communications	Live Nation Australia Pty Ltd	Palais Theatre Management Pty Ltd	Stalker Theatre Inc	West Australian Symphony Orchestra Pty Ltd
Blackburn, Noel	Event Personnel Australia Pty Ltd	Louise Withers and Associates Pty Ltd	Parramatta City Council	Star City	Westside Circus
Bluehawk Presents	Exhibit Systems Pty Ltd	Luckyest Productions	Patch Theatre Company Inc	State Opera of South Australia (The)	When The Lion Roars Pty Ltd
Bonniemike Pty Ltd (Trading as Colac Cinemas)	Expo Solutions	Lucy Guerin Association Incorporated	Peace & Love Promotions	State Orchestra of Victoria	William Patrick Blake
Breast Wishes Pty Ltd	ExpoNet Pty Ltd	Luna Cinemas	Pegasus Venue Management Pty Ltd	State Theatre Company of South Australia	World's Biggest Screens Pty Ltd
Brennan, Kate	Expressions Dance Company	Lunar Drive-in Theatre Dandenong	Performance Space	Stoneham, Jan	Yirra Yaakin Aboriginal Corporation
Brink Productions Limited	Fed Square Pty Ltd	Lunchbox Theatrical Productions	Performing Arts Centre Society Inc (The)	Straightup Agency	Zaccaria Group
Brisbane Festival	Feel Presents	Mad Racket		Sydney Dance Company	
Bunbury Regional Entertainment Centre	Folsom Prison Productions Pty Ltd	Maggie Gerrand Presents Pty Ltd			
	Force Majeure Ltd	Malcolm C Cooke & Associates Pty Ltd			
	Fortyfive Downstairs	Malthouse Theatre			

*NB. Member listing accurate
as at 13 October 2011*



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