



2011-12 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 WH&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

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## Live Performance Australia™

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

### About LPA

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

Established in 1917, LPA's main focus was to protect and further the interests of its Members, working in conjunction with unions and government to promote a healthy and vibrant live entertainment industry in Australia. Now, almost 100 years later, LPA continues to do this, helping to foster a harmonious policy and industrial relations environment and assisting in creating an industry now worth \$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 (enterprise agreements for commercial and not-for-profit sectors), Work Health and Safety (including maintaining the Safety Guidelines for the Entertainment Industry), employment termination and redundancy issues, preparation of contracts of employment, interpretation of legislation and immigration services to provide support to Members applying for Entertainment Visas for 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 *LPA Ticketing Code of Practice* 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 and advocates for the industry on a range of issues such as copyright, consumer law, taxation, investment, privacy, and child employment.

### Membership Services

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

[www.liveperformance.com.au](http://www.liveperformance.com.au) (including Greener Live Performances environmental sustainability resources)

<http://members.liveperformance.com.au>

[www.liveperformance.com.au/halloffame/](http://www.liveperformance.com.au/halloffame/)

[www.helpmannawards.com.au](http://www.helpmannawards.com.au)

LPA also provides education and skills development to producers wishing to expand their knowledge and experience through the Producer Development Program.

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.

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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 2012.

We delivered a number of significant initiatives in 2012 to support our Members' business activities and to foster broader industry development. Major LPA achievements over the last year include:

- Launch of the first stage of our *online Immigration Insurance Scheme*, providing a travel insurance product to Members with medical benefits that has been approved by the Department of Immigration and Citizenship (DIAC) for Entertainment Visas for stays up to 90 days
- Hosting a *National Summit on Work Health and Safety in the Live Performance and Events Industry* in conjunction with CX Magazine and ENTECH-CONNECT
- Partnership with Virgin Australia which gives all Members access to an *Industry Baggage Allowance for Touring Artists and Companies*
- Release of the 8th annual *Ticket Attendance and Revenue Survey*, which included additional ticketing data from Melbourne Recital Centre and Foxtix plus, for the first time, state based breakdowns for each performance genre
- Continuation of the *Producer Development Program* nationally with full day seminars presented in Melbourne, Sydney and Perth (for the first time)
- Implementation of the revised *LPA Ticketing Code of Practice*, including a national roadshow
- Roll out of the *Greener Live Performances* initiative as a pilot education program for sustainable eco management, including delivery of workshops in Brisbane, Darwin and Melbourne plus providing a range of Member resources including case studies, forum notes, funding sources and accreditation tools

- Development of new member *Guidelines and Policies* including Content Warning Advice, Competition Law Compliance Policy and Summary of Liquor Licensing and Crowd Control Requirements for Outdoor Events
- Presentation of our *12th Helpmann Awards®*, held at the iconic Sydney Opera House and broadcast on Foxtel's STUDIO channel with a record number of entries
- *Member networking functions* nationally with Schmooze evenings and/or dinners in every state where Members, Helpmann Award Panel Members and Voting Collegiate members were invited
- Lodgment of 595 visa applications and *delivery of 4538 Entertainment Visa approvals* on behalf of Members. This represents a 15.4 percent increase in visa approvals on the previous year
- *367 Members* with our membership base remaining strong, diverse and national
- *Further expanded the Members website* to include a greater range of electronic resources plus established a greater presence on Facebook and Twitter.

Operationally, the year end result is a significant achievement. The small deficit is significantly less than Budget and reflects close management of expenses. We have maintained delivery of a broad range of services. Our key challenge remains balancing delivery of LPA's strategic priorities within our available resources.

Our staff structure remains the same. Sadly, our Finance and Membership Services Manager, Neil Collins, passed away in November 2011. We have appointed Les Nemenyi in the role.

Over the past 12 months the industry remains stable after the downward trends seen in 2008. The 2011 Ticketing Survey reported \$1.3 billion in revenue, a slight 1.5 percent decrease while attendances grew 0.6 percent to 17 345 720 tickets.

The global nature of our industry means we remain vulnerable to international market trends. At the same time, the business environment is becoming more complex with increased compliance and other legal and regulatory requirements. This year we have developed a number of new Guidelines for Members as noted above. We expect that in the coming year additional Guidelines and legal advice on a range of taxation and other issues will be required.

At a Government level, we await the release of the Federal Government's National Cultural Policy (NCP). We made a substantial submission as part of the consultation process. When we have the NCP we will be in a better position to identify ways in which we can usefully work with Government on industry development initiatives which support our long term growth and ongoing sustainability.

We gratefully acknowledge and thank LPA's Executive Council, all Members of our working committees, panels, external service providers, 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 in the coming year.

Yours sincerely



**Andrew Kay**  
President



**Evelyn Richardson**  
Chief Executive

# Workplace Relations

## Legislative Changes

The two major legislative changes during the year affecting Members have been:

- Employers became the pay master for the Federal Government under the Paid Parental Leave Scheme for eligible employees who are the primary carer of a child born or adopted from 1 July 2011. The Scheme provides up to 18 weeks' Parental Leave Pay to employees who meet the eligibility criteria
- From 1 January 2013, eligible fathers and partners of a newborn or adopted child will be able to access the new Dad and Partner Pay Scheme. The Scheme will provide two weeks' parental leave pay at the national minimum wage to eligible fathers and partners of a newborn or recently adopted child that are not the primary carer of the child, including parents in same-sex couples. The Government will make payments directly to employees under the Dad and Partner Pay Scheme.

## Modern Awards Review

In accordance with the provisions of the Fair Work Legislation, Fair Work Australia (FWA) has begun to conduct reviews of all Modern Awards.

In accordance with the process developed by FWA to review all Modern Awards, LPA has made Application to review the Live Performance Award 2010 (LP Award) and the Broadcasting & Recorded Entertainment Award 2010 (BRE Award).

Under the timetable set down by FWA, the BRE Award has been reviewed by FWA, and the parties are waiting on the FWA Decision. The BRE Award covers the Cinema sector along with other sectors of the Entertainment Industry. The review process saw the major cinema chains actively engaged in the process, which contrasted markedly to their absence when the BRE Award was

made in 2010. LPA ensured that the voice of independent Cinema Members was heard during the process, and LPA believes that the result of the review process will benefit Cinema Members. It is expected that FWA will hand down its Decision on the BRE Award before the end of the year.

The LP Award Review will not be undertaken by FWA until March 2013. LPA's Application to vary the Award seeks to clarify a number of clauses in the Award, but does not seek to change the Award in any major way.

The Minimum Wage Panel of FWA increased all minimum award rates of pay by 2.9 percent from 1 July 2012. In addition, increases or decreases to loadings and penalty rates as a result of the Award Modernisation process continued to be phased in under the transitional provisions of the Awards.

## Work Health & Safety

The new model Work Health and Safety (WH&S) Act and Regulations came into operation on 1 January 2012 in Queensland, New South Wales, the Australian Capital Territory and the Northern Territory. In areas where there will be significant change, transitional arrangements allow the delay of the commencement of those provisions for up to 12 months. Tasmania will be implementing the model legislative package as of 1 January 2013. In South Australia, the Bill is currently before Parliament and, if passed, the model package will be implemented in that State on 1 January 2013. Although supportive of the harmonisation principle, Victoria has indicated that it will not be adopting the national model framework in its current form. Western Australia is currently undertaking an assessment of the benefits and costs of implementing the model legislation and regulations.

LPA held a National Summit on WH&S in the Live Performance and Events Industry in conjunction with CX Magazine and the ENTECH-CONNECT Tradeshow on 19 July 2012 at Melbourne Park. The Summit discussed whether a Code of Practice and/or Guidelines should be developed for the Industry. It was decided that LPA would coordinate the process to develop new WH&S Guidelines for the Live Entertainment Industry. LPA has convened a Working Party comprising representatives from each sector of the Industry to develop new Guidelines during the 2012-2013 Financial Year.

## Review of the Entertainment Training Package

Innovation and Business Skills Australia (IBSA) has been conducting a review of the Entertainment Training Package. LPA has been a representative on the National Project Reference Group (NPRG) which is overseeing the Review.

The revised Entertainment Training Package has been through a number of validation workshops and will go before the NPRG in October 2012 for endorsement. LPA has been actively advocating that mandatory work health and safety units be included in all qualifications in the new Training Package, along with more optional sustainability units.

## Implementation of the Performers' Collective Agreement 2011-2013

LPA has assisted Members in complying with the new approval processes to register their Performers' Collective Agreements with FWA under the *Fair Work Act 2009* and negotiated specific provisions for Members where required to meet their operational requirements.

## Crew Negotiations

LPA successfully assisted a number of Members with bargaining for Enterprise Agreements on an individual basis for their employees and the Media, Entertainment and Arts Alliance (MEAA).

## Entertainment (Subclass 420) Visa Application Process

LPA's Immigration Services have continued to grow as membership has increased, with some existing Members electing to lodge applications through LPA for the first time. 595 visa applications were lodged during the 2011-2012 Financial Year, resulting in 4538 Entertainment Visas being issued. This represents an increase of 15.4 percent from the 2010-2011 Financial Year, where 3931 Visas were issued.

In mid 2012 the Department of Immigration and Citizenship (DIAC) implemented a new Business Operating Model for Entertainment Visas to increase efficiency, reduce processing times and issue visa approvals more expediently for Entertainment Sponsors. The emphasis of the new Model is on complete applications, assessed according to the date received rather than according to the arrival date of visa applicants in Australia. DIAC's timelines are now less rigid, being 1-2 months for ETA applicants and 2-3 months for non-ETA applicants. DIAC has also advised that it will be moving to online processing of the Entertainment Visa in 2013.

Following a six month detailed, sector wide, consultation process with Members LPA, in June 2012, terminated the *Agreement Governing the Use of Foreign Artists in Live Theatre in Australia* (Agreement) after giving the MEAA 12 weeks written notice. This decision was not taken lightly and was the result of all sectors of the membership confirming that the Agreement was restrictive in terms of meeting their artistic requirements and that more flexible arrangements regarding the importation of international artists were required. There was absolutely no appetite for negotiation of a new industry Agreement. However, in terminating the Agreement we have advised MEAA that LPA remains committed to ensuring the growth and long term sustainability of our local industry and the creation of employment opportunities for our Australian performers and crew. That commitment has been the cornerstone of LPA's operations for 95 years and will continue to be the basis of all our work into the future.

During the year LPA launched the first stage of its Immigration Insurance Scheme, to provide a travel insurance product with medical benefits that has been approved by DIAC for the Entertainment Visa for stays of up to 90 days in Australia. LPA will be working with MCA Insurance Brokers to develop a product for stays of more than 90 days in the 2012-2013 Financial Year.

## Priorities for 2013

- Development of new WH&S Guidelines for the Live Entertainment Industry
- Continued participation in the Review of the Entertainment Training Package
- Implementation of the transitional provisions of the Modern Awards
- Continued participation in the Modern Awards Review
- Implementation of the online Entertainment Visa process
- Implementation of the second stage of the Immigration Insurance Scheme for stays of more than 90 days

# Policy and Strategy

## In 2011-2012, LPA's Policy & Strategy area:

- Launched the fifth edition of the LPA Ticketing Code of Practice, and conducted Member briefings on the key features of the new Code in Melbourne, Sydney, Brisbane, Adelaide and Perth
- Commissioned the Code Reviewer (Jennifer Huby from TressCox Lawyers) to undertake the second annual Survey and report on Member compliance with the LPA Ticketing Code of Practice
- Deepened the understanding of the live performance industry's ticket revenue and attendance through the inclusion of state based genre breakdowns in the 2011 Ticket Attendance and Revenue Survey
- Led industry conversations on environmental sustainability at Greener Live Performances workshops in Brisbane, Darwin and Melbourne, conducted an industry survey of Sustainability and Training and added a range of online resources to the dedicated Greener Live Performances webpage
- Developed new Member Guidelines and Policies including Content Warning Advice, Competition Law Compliance Policy and Summary of Liquor Licensing and Crowd Control Requirements for Outdoor Events
- Continued lobbying for industry infrastructure, particularly in the context of a new musical theatre venue in Sydney and the re-development of the Sydney Entertainment Centre
- Worked with the Australia Council for the Arts on the Music edition of their new ArtsFacts digital statistics resource
- Participated in roundtable conversations with Virgin Australia and other music organisations to improve the touring experiences of musicians and other acts
- Built relationships and shared knowledge at industry events including the NARPACA Ticketing Professionals Conference (Melbourne), Australian Performing Arts Market (APAM) (Adelaide), Australia Council Marketing Summit (Melbourne), Into New Territory APACA Conference (Darwin), Face the Music (Melbourne), BigSound (Brisbane), Making Culture Count Conference (University of Melbourne), Victorian Theatre Meeting (Footscray), NARPACA Managers' meeting (Brisbane), VAPAC Managers' meeting (Frankston) and Greening Our Performance workshops (throughout Melbourne)
- Informed the content of the new Victorian regulation for the Employment of Children in the Entertainment Industry through the Workforce Victoria Child Employment Working Party
- Contributed to the development of ISO 20121: Event Sustainability Management System as a member of the Standards Australia Mirror Committee
- Advocated for the business interests of the industry through:
  - Submission to Federal Minister for the Arts regarding the Australia Council Review Report
  - Submission to Senate Standing Committee regarding the Australian Charities and Not For Profits Commission Bill 2012 – Tax Laws Amendment (Special Conditions for Not-For-Profit Concessions) Bill 2012
  - Submission to Byron Shire Council regarding proposed Local Environment Plan



Dan Sultan performs at the 2012 Helpmann Awards®. Photo - James Morgan



## LPA Ticketing Code of Practice

The fifth edition of the LPA Ticketing Code of Practice (Code) (Previously the LPA Code of Practice for the Ticketing of Live Entertainment Events in Australia) came into effect on 1 February 2012, following an extensive Triennial Review process, conducted in 2011. The Triennial Review was overseen by Ms Jennifer Huby of TressCox Lawyers, who has been appointed as the independent Code Reviewer, in a process designed to ensure that the Code remains compliant with fair trading legislation and relevant to changing industry practices.

On the basis of Ms Huby's recommendations, the Code was significantly re-structured to make it more user-friendly and the distinction between the Consumer and Industry versions of the Code was enhanced. Prior to its release, the Code was also reviewed by the Australian Competition and Consumer Commission (ACCC).

Release of the Code was accompanied by an extensive roll-out process, with information sessions for LPA Members held in Perth, Adelaide, Sydney, Melbourne and Brisbane. The Code was also provided to all state based consumer protection agencies, and over five hundred local city councils. LPA has also requested a meeting with the Australian Local Government Association (ALGA), in an effort to increase understanding of the Code at the local government level.

LPA also developed a high resolution downloadable "Consumer Guide to the Live Performance Australia Ticketing Code of Practice". This is a useful pamphlet that Members can print off and make available to consumers at the point of sale, and is designed to raise consumer awareness of the Code and the role it plays in consumer protection.

Annual compliance monitoring is required by the Code and is important to gauge its effectiveness and reach as an exemplar of industry best practice. The Annual Compliance Survey has been undertaken and the Annual Compliance Review Report is currently being prepared by Ms Huby.

## Greener Live Performances

Greener Live Performances is LPA's new flagship project to provide the industry with sustainability resources, training, accreditation tools and opportunities to share information.

The initial phase of the project has been made possible through funding from the Queensland Government's Department of Environment and Heritage Protection. LPA has been working with a trial group including venues, performing arts companies, festivals and the state touring coordinator (ArTour) on measuring waste, water and energy use and developing improvement plans. In addition, we have conducted workshops for a broader industry audience in Brisbane, Darwin and Melbourne on topics such as Greener Lighting Design and Greener Stage Design. A range of resources have been uploaded to the dedicated project webpage, including case studies, forum notes, funding sources and accreditation tool options.

LPA conducted an Industry Survey on Sustainability and Training in August, to ascertain how far organisations have travelled along the sustainability journey and what training they would like available in this area. The results of the Survey will inform LPA's work in this area in 2013.



## Ticket Attendance and Revenue Survey

The 2011 Report of the LPA Ticket Attendance and Revenue Survey (Survey) was publicly released on 20 August 2012, and once again received strong media coverage.

The Survey showed a slight decline in overall industry revenue when compared with 2010 figures, from \$1.32 billion to \$1.3 billion. This 1.5 percent drop occurred despite a 0.6 percent increase in overall attendance. The apparent anomaly can be explained by a marginal fall in average ticket

price, and an increase in complimentary, sponsor and zero-priced tickets. Overall, the Survey recorded that 17,345,720 tickets were issued for Live Entertainment Events in 2011.

This year's Survey included two new data partners, the Melbourne Recital Centre (MRC) and Foxtix. The inclusion of the MRC was positive for the collection rate in the Opera and Classical Music sectors, while the inclusion of Foxtix broadens the Survey's coverage of Contemporary Music and Festivals (Single Category).

A significant innovation in this year's Survey was the addition of State and Territory based sales and revenue figures for each performance genre. This is the first time such data has been included in the Survey, and it provides a particularly valuable resource for practitioners and other stakeholders, when engaging with State and Territory based funding bodies. Another change to the Survey is the re-naming of the "Non-Classical Music" category, to "Contemporary Music". Contemporary Music is consistently the largest sector by both ticket sales and revenue, and by a considerable margin. Given its importance, it seemed appropriate that the sector be defined on its own terms.

## Priorities for 2013

- Expand the Greener Live Performances project by delivering sustainability training, workshops and webinars nationally
- Further expand the breadth of the Ticket Attendance and Revenue Survey by including data from key regional venues and the Australia Council's Key Organisations
- Prepare new Member Guidelines on Data Sharing and Privacy which reflect the new Australian Privacy Principles, and conduct Member seminars on the topic
- Conduct an Industry Leaders Forum

# Membership Services

## 2012 Helpmann Awards®

LPA launched a National Travel Fund in March 2012. This initiative offers financial assistance to Panel Members allowing them to attend productions outside of Sydney and Melbourne. The fund is open to Producers wishing to invite Panel Members to attend their production to showcase their work and further enhance the opportunity to be nominated for a Helpmann Award®. It is also available to Panel Members wishing to attend a particular production outside of Sydney and Melbourne.

The Travel Fund aims to:

- **Keep Helpmann Award Panel Members informed about productions in their discipline throughout Australia**
- **Assist productions outside of Sydney and Melbourne to receive a greater chance of being nominated through increased visibility and greater attendance by Nominating Panel Members**
- **Assist in ensuring that the best in Live Performance across all Australian states is being nominated and wins Helpmann Awards®.**

The fund is also designed to work in conjunction with the voting system implemented in 2011 which gives Panel Members an increased weighting in determining Award Winners.

In its inaugural year, the Travel Fund has been well received by both LPA Members and Panel Members who have welcomed it as an innovative and pro-active program. Since its launch in March 2012, the Travel Fund has assisted interstate Panel Members to attend 24 productions.

For more information about the Travel Fund please go to the Helpmann Awards® website [www.helpmannawards.com.au](http://www.helpmannawards.com.au)

With each year, the Helpmann Awards® grow in prominence, and their significance within the industry becomes more important. This can be seen in increased industry participation and a growing recognition of the Awards amongst the general public. In 2012, the Helpmann Awards® received 829 entries. This is the highest number of entries over their 12 year history.

2012 also marked a significant year as Jon Nicholls stepped down from his role as Executive Producer after seven years. Jon was instrumental in building the profile of the Awards and establishing partnerships with key sponsors such as Destination New South Wales, Foxtel and the Sydney Opera House.

Liza McLean has been announced as the new Executive Producer in 2013, and we look forward to developing the Helpmann Awards® further under her direction.

## Greening the Helpmann Awards®

Greener Live Performances, launched by LPA in 2011, is our flagship initiative aimed at improving the industry's environmental sustainability by providing online resources, best practice case studies and training and assessment tools to Members and the broader industry.

We are conscious that we must lead by example, and have begun the process of greening the Helpmann Awards® (including waste, water and energy use, audience and artist travel and production transport) through the Sustainable Event Management System ([www.semstoolkit.com](http://www.semstoolkit.com)). We will continue communicating with our Members and stakeholders as we make sustainability improvements in 2013.



## Producer Development Program

LPA's flagship Producer Development Program returned to its full day format in 2012, with seminars conducted in Melbourne, Sydney and, for the first time, Perth. Participants from around the country extended their knowledge of intellectual property, capital raising, crowdfunding, marketing in the mobile age, insurance and international market development from speakers and panelists including TressCox Lawyers, Beazley Underwriters and MCA Insurance Brokers, Stuart Buchanan (The Nest), Fee Plumley (technoevangelist), Christine Dunstan, Fenn Gordon, Greg Randall, Louise Withers, Glynn Nicholas, Phil Bathols, Liza McLean and Andrew Kay. As always, the *Making it as a Producer* panel at the day's end was an honest and humorous insight into what can be a rollercoaster career choice. Each seminar day was rounded out with a Schmoose networking function, where participants and panelists traded stories and project plans over a cool beverage.

Our thanks to TressCox Lawyers, whose valuable partnership makes the Producer Development Program possible.

## Website Updates

In 2012, LPA continued to expand the number of resources available to Members online.

One of the most significant resources to be launched was the online Immigration Insurance Scheme. The Scheme allows Members to purchase travel insurance with medical benefits for international artists working in Australia on the Entertainment (Subclass 420) Visa. The insurance product meets the requirements of the Department of Immigration and Citizenship (DIAC) for stays of up to 90 days, and can be purchased online at any time. Members can access the Immigration Insurance Scheme by logging onto the LPA Members-Only site <http://members.liveperformance.com.au>

With the launch of the Greener Live Performance initiative in late 2011, a number of online resources relating to sustainability within the live performance industry and findings from the program have been made available on the LPA public website. Members can find information regarding case studies, sustainability workshops, events, funding/

finance sources, slides and other useful links by accessing the dedicated project webpage via [www.liveperformance.com.au](http://www.liveperformance.com.au)

In addition to these major resources, Members can find Award updates, contract templates, Guides and other resources on the Members-Only Website. 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 at [nbenson@liveperformance.com.au](mailto:nbenson@liveperformance.com.au)

## Social Media

LPA has established a presence on Facebook and Twitter (@LivePerfAust) and uses these avenues to provide Members with daily updates on industry news, media commentary, policy issues and sustainability tips. Twitter also comes to the fore during industry conferences as we live tweet sessions for those unable to attend, and participate in the event's social media conversation. If you want to stay in the loop - Like or Follow Us today.

## Member Fora

Throughout the year, LPA visited Brisbane, Perth, Adelaide and Hobart for the annual State Member Fora. LPA staff were able to meet with Members to discuss ongoing issues and challenges within the industry, as well as achievements for 2011 and 2012. LPA reported on topics such as the Performers Collective Agreement 2011 - 2013, Crew Negotiations, Work Health and Safety (WH&S), the National Cultural Policy, the Greener Live Performances Initiative, and the LPA Ticketing Code of Practice.

Members were enthusiastic about new LPA initiatives and were engaged with all issues discussed. Members were also very interested to know more about several topics, particularly volunteers, the *Fair Work Act 2009* and WH&S.

Each Forum concluded with a Member Dinner where Members could network and socialise in a more relaxed environment.

## Membership Growth

LPA's membership base remains strong. At a Special General Meeting held on 16 July 2012, the membership of Independent Producers Australia (IPA) voted to wind up IPA and transfer the membership and remaining funds to Live Performance Australia.

LPA has agreed to utilise the IPA funds to conduct an Independent Producers Summit (similar to the inaugural event held in Brisbane in September 2011) in early 2013. These activities are a natural extension of LPA's Producer Development Program, which was established in 2009 to provide professional development, networking and mentoring opportunities for new and established producers.

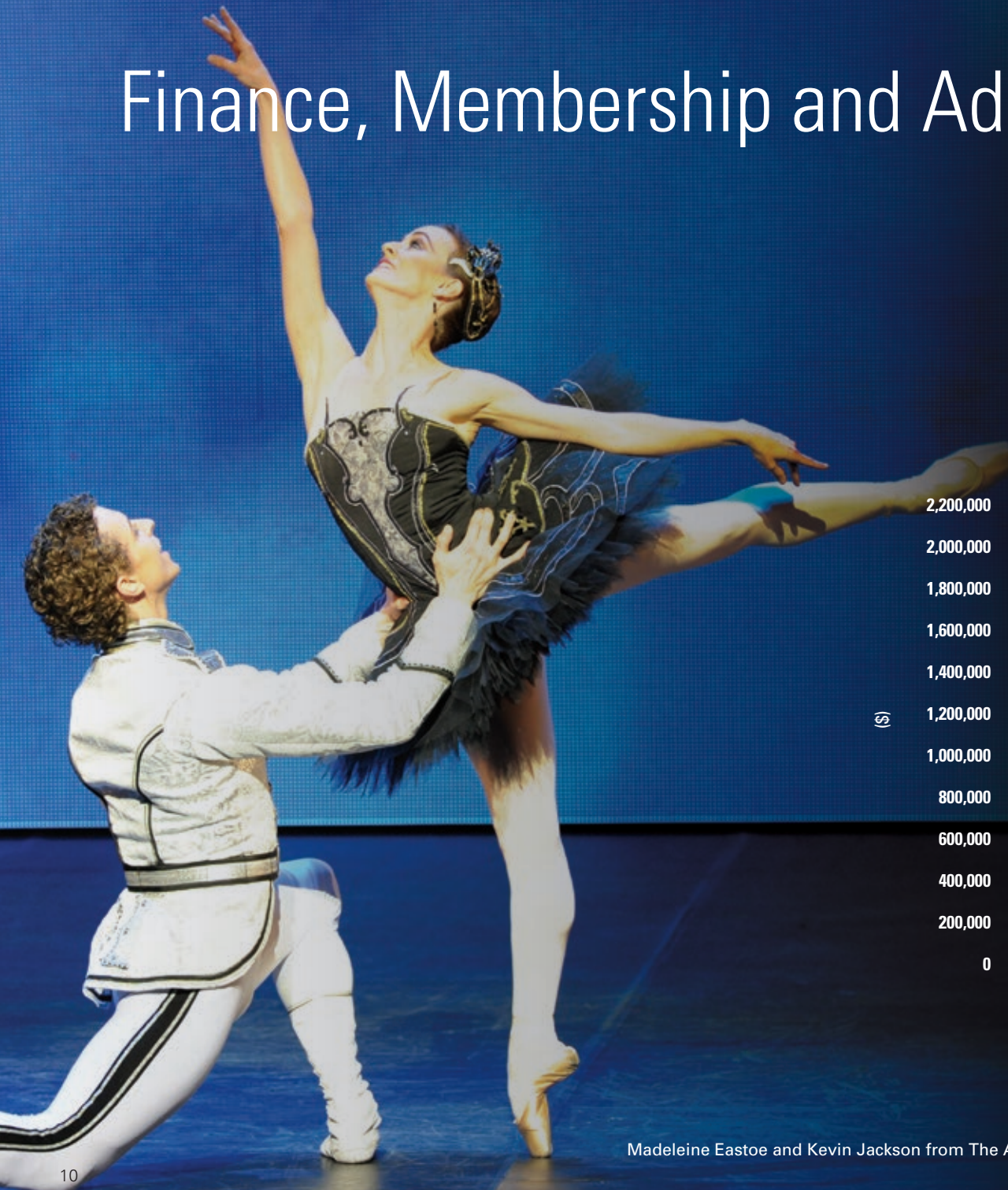
More broadly, LPA has agreed to carry on the work and ambition of IPA regarding the development of Independent Producers. LPA is establishing an IPA working group, comprised of Members of the former IPA Board, to give advice and direction on Independent Producer training and mentorship programs.

As part of the transfer of membership, all current Members of IPA who were not already Members of LPA received a complimentary LPA membership for the Financial Year 2012 - 2013.

## Priorities for 2013

- Host a full day Independent Producers Summit, and present a series of Seminars as part of the Producer Development Program
- Successfully deliver the 2013 Helpmann Awards® and continue to provide support for the Helpmann Awards® Travel Fund
- Continue to make the Helpmann Awards® more environmentally sustainable
- Continue to expand web resources for Members including the development of the Immigration Insurance Scheme for stays of over 90 days

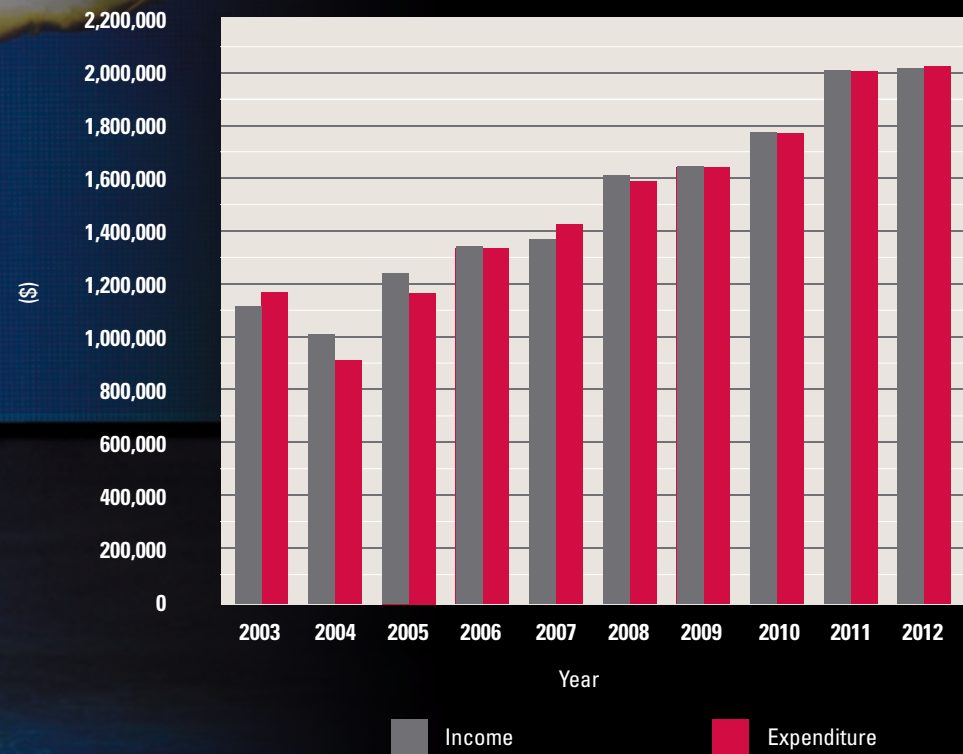
# Finance, Membership and Administration



## Financial Results for 2011 - 12

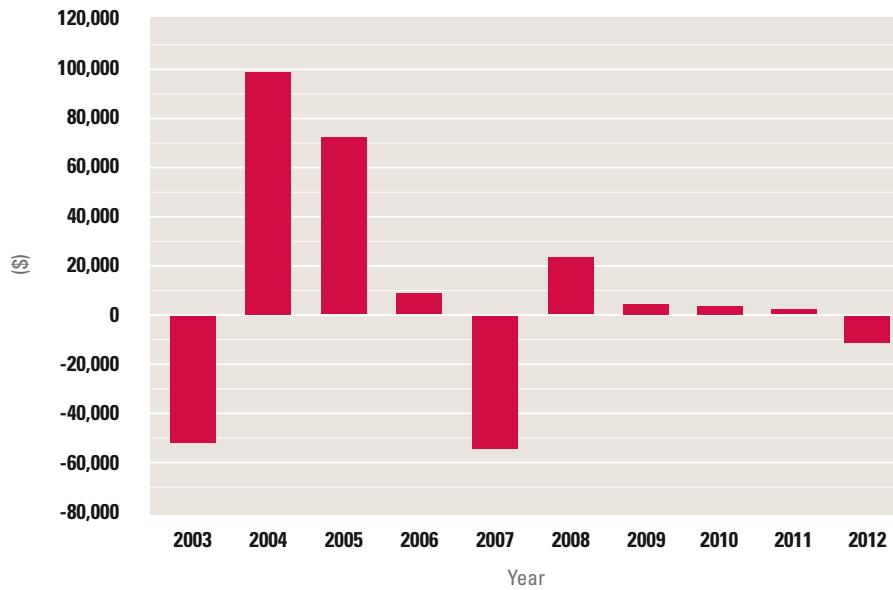
Income	\$2,081,197
Expenditure	\$2,092,030
Loss for the year	(\$10,833)

## Income and Expenditure

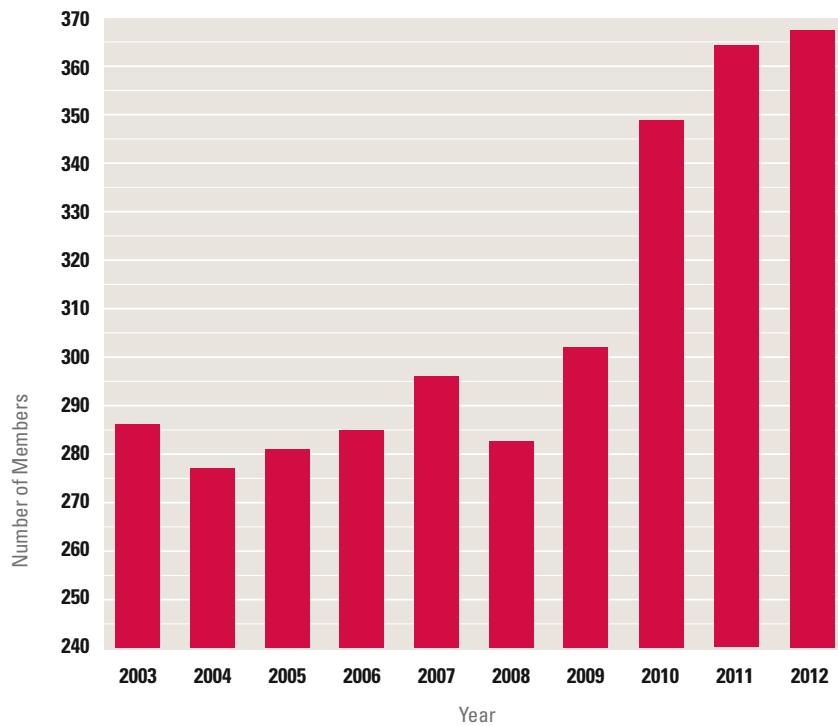


Madeleine Eastoe and Kevin Jackson from The Australian Ballet perform at the 2012 Helpmann Awards®. Photo – James Morgan

## Profit and Loss



## Membership

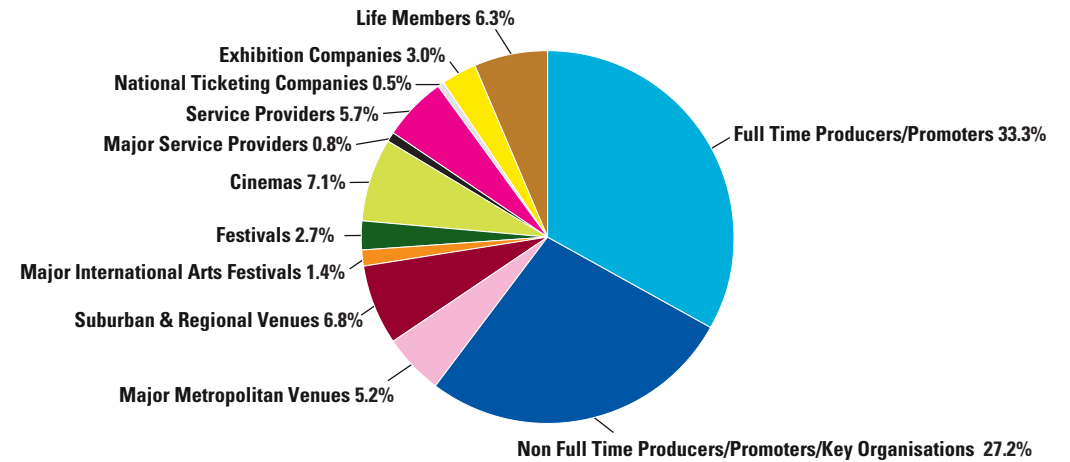


## Membership Base Remains Strong, Diverse and National

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

As at 30 June 2012, LPA had 365 full members. Two further organisations are consultancy service clients, bringing the total membership to 367.

## Membership Coverage



## Priorities for 2013

- 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 2012. LPA staff travelled to Perth, Adelaide, Brisbane and Hobart to host Member Fora and Events, giving LPA Members a chance to network and discuss the state of the industry.

After 4 years, the Producer Development Program continues to provide professional development, networking and

mentoring opportunities to new and established producers. In May, LPA's Suzanne Daley hosted full day seminars in Melbourne and in Sydney. LPA also hosted a Full Day Producer Development Program in Perth for the first time in October. Each Producer Development Program seminar was followed by a Schmooze networking function.

In August, QPAC (in association with LPA) hosted the first Helpmann Awards® Nominations Announcement in Brisbane alongside events in Melbourne and Sydney. It was wonderful to have the support of our Brisbane LPA Member companies and the event proved to be a huge success. The 12th Annual Helpmann Awards® were held in the iconic Sydney Opera House, followed by the After Party at Marquee at The Star.



Rudi Gracias and Sarah McNeil, LPA Member Dinner, Perth



Olivia Stewart and John Kotzas, LPA Member Dinner, Brisbane



Rob D'Orazio, Chris Forbes, Matthew Lazarus-Hall, Ross Cunningham and Jason Marriner, 2012 Helpmann Awards® After Party, Sydney



Suzanne Daley, NARPACA Ticketing Professionals Conference, Melbourne



Bert LaBonte and Alison Whyte, 2012 Helpmann Awards® Nominations Announcement, Melbourne



Jonathan Holloway and Annette Madden, 2012 Helpmann Awards® After Party, Sydney



Teena Munn and Will Sheehan, 2012 Helpmann Awards® After Party, Sydney



Brian Ritchie, Tim Munro and David Hamilton, Best Presentation for Children, Hobart



Bobby Fox, Lucy Maunder, Simon Burke, JC Williamson Award™ Recipient Katharine Brisbane AM, Helen Dallimore and Teddy Tahu Rhodes, 2012 Helpmann Awards® Nominations Announcement, Sydney



Lisa Gasteen and Ross Cunningham, 2012 Helpmann Awards® Nominations Announcement, Brisbane



Evelyn Richardson and Jon Nicholls, 2012 Helpmann Awards® After Party, Sydney



Evelyn Richardson and Rodney Phillips, LPA Member Dinner, Perth



Finegan Kruckemeyer, Mathew Fargher, Jeff Michel, Frank Newman, Greg Methé, Roz Wren and Quinn Griggs, Best Presentation for Children, Hobart



Andrew Kay, Suzanne Daley and Dennis Watkins, 2012 Helpmann Awards® After Party, Sydney



Michael Falzon, Rachel D. Taylor, Martin Crewes and Ken Mackenzie-Forbes AM, 2012 Helpmann Awards® Nominations Announcement, Melbourne



Adam Brunes, Terese Casu, Nicholas Paine, 2012 Helpmann Awards® Nominations Announcement, Brisbane

Photos by:  
Jim Lee  
Alastair Bett  
James Morgan  
Michael Dare  
Nicole Benson  
Anna Muscara

## 2012 Helpmann Awards®

On Monday 24 September, Live Performance Australia™ (LPA) presented the 12th annual Helpmann Awards® at the magnificent Sydney Opera House. Hosted by the charming Simon Burke, the Award Ceremony was broadcast on Foxtel's STUDIO Channel. Simon Burke opened the night with *Another Openin', Another Show* alongside Trevor Ashley, Peter Carroll and Genevieve Lemon whilst being supported by a cast of tiny ballerinas. Other performances on the night included Aston, *South Pacific*, The Australian Ballet, Cirque du Soleil, *A Chorus Line* and the performers from *Long Way to the Top*.

LPA's highest accolade, the JC Williamson Award™ was awarded to Currency Press founder Katharine Brisbane AM and the late Dr Jimmy Little AO. Both were honoured for their outstanding contribution to Australia's live entertainment industry. As a journalist, critic, advocate and independent publisher Katharine Brisbane AM has been integral in allowing Australian stories to be heard. Playwright Joanna Murray-Smith presented the award to Katharine. In a fitting tribute, Bernadette Robinson performed a medley of songs from Murray-Smith's

Photos - James Morgan



Host Simon Burke, Genevieve Lemon and Little Ballerinas perform the opening number *Another Openin', Another Show*



Bernadette Robinson performs a tribute to JC Williamson Award™ recipient Katharine Brisbane AM



Helpmann Awards® Executive Producer Jon Nicholls accepts his Outstanding Contribution Award



Hugh Jackman presents Best Musical



Cate Blanchett accepts the award for Best Female Actor in a Play



The cast of *A Chorus Line*

critically acclaimed *Songs for Nobodies*. The late Dr Jimmy Little AO was also honoured on the night by musician Dan Sultan who performed a beautiful cover of Little's *Royal Telephone*.

LPA President Andrew Kay took to the stage to present an honorary Helpmann Award to Jon Nicholls for his outstanding contribution as the show's Executive Producer. After seven years, Jon has decided to stand down from the role to pursue other projects. Jon's vision for the Awards has been inspiring and with him at the helm, the Helpmann Awards® have grown to become one of the industry's most important honours to receive. We wish Jon all the best in his future endeavors.

A variety of well known presenters generously gave their time to present 43 Awards. They included Amanda Bishop, Blake Bowden, Bille Brown AM, Bryan Brown AM, Darcey Bussell CBE, Daniel Carter, Kate Ceberano, Gerry Connolly, Li Cunxin, Cameron Daddo, Lucy Durack, Marta Dusseldorp, Amanda Harrison, Marcia Hines, Verity Hunt-Ballard, Matt Lee, Genevieve Lemon, David McAllister AM, Lisa McCune, Rob Mills, Eddie Perfect, Simon Phillips, Teddy Tahu Rhodes, Leo Schofield AM, The Honorable George Souris NSW Minister for the Arts,

Jon Stevens, Stuart Wagstaff AM and John Waters. A highlight of the night came when Hugh Jackman made a surprise appearance to present the final award of the evening, Best Musical. The top honour went to *A Chorus Line* which was produced by Tim Lawson in association with the Adelaide Festival Centre. At the Awards' conclusion, guests were transported via cruise ferry to The Star's Marquee for the official After Party.

We would like to extend our thanks to Associate Producer Will Sheehan, Director Stuart Maunder and all the performers, presenters, crew members and volunteers who gave their time to making the 12th 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. Finally, we extend our thanks to the Helpmann Awards® Administrative Committee (HAAC) and all our Panel Members.

### Live Performance Australia™ would like to thank our 2012 Helpmann Awards® Sponsors

#### Destination New South Wales

Foxtel

Ticketmaster

Sydney Opera House

Fairfax Media

The Star

Showbiz International

Media Super

TressCox Lawyers

MCA Insurance Brokers

Molly's Cradle Wines

APRA/AMCOS

BDO

Gordon Frost Organisation

House of Tickets

AEG Ogden

Adelaide Festival Centre

Perth Theatre Trust

#### Arts Centre Melbourne

Moves Travel

Sydney Entertainment Centre

The Capitol/Sydney Lyric

Disney Theatrical Productions

Queensland Performing Arts Centre

Toga Hospitality

ACMN

Playbill

IDS

EPIC Event Support

Chameleon Touring Systems

Big Picture

ATS Logistics

JPJ Audio/Jands

Hendrik Forster

Opera Australia

# Acknowledgements

## Executive Council

**Andrew Kay (President)**  
Andrew Kay & Associates

**Maria O'Connor (Vice President)**  
Ticketmaster

**John Kotzas (Vice President)**  
*(Since September 2012)*  
Queensland Performing Arts Centre Trust

**Phil Bathols**  
Spiritworks

**Bruce Carmichael**  
Canberra Theatre Centre

**Michael Cassel**  
Global Creatures

**Adrian Collette AM**  
Opera Australia

**Michael Coppel**  
Live Nation Australasia  
(formally Michael Coppel Ventures)

**Richard Fitzgerald**  
Darwin Entertainment Centre

**Douglas Gautier**  
Adelaide Festival Centre Trust

**Judith Isherwood**  
Arts Centre Melbourne

**Matthew Lazarus-Hall**  
Chugg Entertainment

**Patrick McIntyre**  
Sydney Theatre Company

**Liza McLean**  
Tinderbox Productions

**Craig McMaster**  
Showbiz International

**Teena Munn**  
Windmill Theatre

**Rodney Phillips**  
AEG Ogden (Perth)

## Observers

**Ross Cunningham**  
Queensland Performing Arts Centre Trust

**Cameron Hoy**  
Ticketek

**Virginia Lovett**  
Melbourne International Comedy Festival

**Jon Nicholls**  
Jon Nicholls Productions

**Louise Withers**  
Louise Withers and Associates

## Life Members

Kenn Brodziak OBE	1979
Paul Riomfalvy	1985
Frank Baden-Powell	1988
Noel Blackburn	1988
George Fairfax	1988
Arthur William Parlour	1988
Frederick Gibson	1989
Lloyd Martin AM	1992
John Ernest Graham	1993
Greg Innes	2003
Tim McFarlane	2003
Sue Natrass AO	2003
Jan Stoneham	2003
Rodney Rigby	2005
Kelvin McWhinnie	2005
Ross Cunningham	2007
Kate Brennan	2007
Ian Fraser	2007
Andrew Guild	2007
Ian McRae	2007
Jim Cranfield	2009

Donald McDonald AC	2009
Craig McGovern	2009
Jon Nicholls	2009
Eric Robinson	2009
Sue Hunt	2011
Ann Tonks	2011

## Representation on Committees and Boards

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

- ACCI Employment and Workplace Relations Committee
- ACCI Employment Education and Training Working Group
- ACCI Occupational Health and Safety Committee
- Contemporary Music Working Group
- Child Employment Working Party (Workforce Victoria)
- IBSA Sector Advisory Committee
- ISO Mirror Committee for the Event Sustainability Management System

## Industry Partners

- ArtsPeak
- Auspicious Arts
- Australia Business Arts Foundation (ABaF)
- Australia Council for the Arts
- Australian Chamber of Commerce and Industry (ACCI)

- Australian Major Performing Arts Group (AMPAG)
- Australian Music Industry Network (AMIN)
- Australian Performing Arts Centres Association (APACA)
- Australasian Performing Right Association/Australasian Mechanical Copyright Owners Society (APRA/AMCOS)
- Broadway Green Alliance
- Green Arts Project (NSW)
- Greening Our Performances (VIC)
- EC3 Global
- Innovation & Business Skills Australia (IBSA)
- Julie's Bicycle
- Media Super
- Northern Australia Performing Arts Centres Association (NARPACA)
- PEARLE\*, the Performing Arts Employers Associations League Europe, Brussels
- Performing Arts Touring Alliance (PATA)
- Screen Producers' Association of Australia (SPAA)
- Sustainable Event Alliance
- Theatre Network Victoria (TNV)
- The Broadway League, USA
- The Society of London Theatre/Theatre Managers Association, UK (SOLT)

- Venue Management Association (VMA)
- Victorian Association of Performing Arts Centres (VAPAC)
- Young People and the Arts Australia (YPAA)

## Management Committee

**Andrew Kay (Chair)**  
Andrew Kay & Associates

**Judith Isherwood**  
Arts Centre Melbourne

**Maria O'Connor**  
Ticketmaster

**Evelyn Richardson**  
Live Performance Australia™

## Workplace Relations Committee

**Andrew Kay (Chair)**  
Andrew Kay & Associates

**Bernadette Hayes (Deputy Chair)**  
Executive Producer

**John Bayley**  
Sydney Festival

**Alicia Dodds**  
Queensland Performing Arts Centre Trust

**Tony Dolk**  
Opera Australia

**David Hamilton**  
Live Performance Australia™

**Soolin Ong Tan (Secretary)**  
Live Performance Australia™



**Evelyn Richardson**  
Live Performance Australia™

**Rodney Rigby**  
Newtheatricals

**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**  
Arts Centre Melbourne  
(until May 2012)

**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**  
(until March 2012)  
LPA Life Member

**Venue Infrastructure  
Taskforce**

**Donald McDonald AC (Chair)**  
LPA Life Member

**Jonathan Bielski**  
Sydney Opera House

**Adrian Collette AM**  
Opera Australia

**Suzanne Daley (Secretary)**  
Live Performance Australia™

**Wayne Harrison**  
Independent

**Graeme Kearns**  
Capitol Theatre

**Greg Khoury**  
Century Venues

**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**

**Jennifer Huby**  
TressCox Lawyers

**Clare Mirabello**  
TressCox Lawyers

**Robert McCormack**  
TressCox Lawyers

**Migration Agents**

**Philip Mitchell**  
TressCox Lawyers

**Silke Koernicke**  
TressCox Lawyers

**Insurance**

**John Christoffelsz**  
MCA Insurance Brokers

**Auditor  
BDO**

**Accountant**

**Leah Supple**  
Abound Business Solutions

**Information Technology**

**Paul Flynn**  
Net Service

**Amanda Roberts**  
Perform Group

**Val Eimutis**  
Re-Fresh Web Services

**Public Relations and Media**

**Susan Fitzpatrick - Napier**  
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**

**Sustainability**

**Lisa Erhart**  
Dynamic Eco Solutions

## Financials

### Financial Report For The Year Ended 30 June 2012

#### 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 2012.**

## Councillors

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

B. Carmichael*	P McIntyre	(appointed 02/12/11)
A. Collette*	R Fitzgerald	(appointed 02/12/11)
M. Coppel*	T Munn	(appointed 02/12/11)
D. Gautier*	J Isherwood	(appointed 02/12/11)
A. Kay*	P Foulkes	(resigned 02/12/11)
J. Kotzas*	A. Moon	(resigned 02/12/11)
M. Lazarus-Hall*	A. Tonks	(resigned 02/12/11)
L. McLean*	R. Rigby	(resigned 02/12/11)
M. O'Connor*	M. Barker	(resigned 02/12/11)
R. Phillips*	P. Prendergast	(resigned 02/12/11)
P Bathols	R. Blackwell	(resigned 02/12/11)
M Cassel	V. Lovett	(resigned 02/12/11)
C McMaster	R. Evans	(resigned 31/01/12)

*\*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 2011-2012 AEIA undertook 5 new initiatives. These included: Triennial Review and Implementation of the LPA Ticketing Code of Practice; launch of the Greener Live Performances pilot project in Brisbane; delivery of the Producer Development Program; review of the industry implications of the new model Work Health and Safety Legislation and regulations; and completion of the first stage of the Immigration Insurance Scheme for Members.

- These major initiatives have resulted in;
  - A strong, diverse and national membership base
  - Successful negotiation and registration of enterprise agreements on behalf of producers and performing arts companies
  - National review and implementation of the revised LPA Ticketing Code of Practice; including 5 seminars in Sydney, Melbourne, Brisbane, Perth and Adelaide
  - 3 Producer Development workshops/seminars in Melbourne, Sydney and Brisbane
  - 2 Greener Live Performances seminars in Brisbane
  - 5 Work Health and Safety seminars in Sydney, Melbourne, Brisbane, Perth and Adelaide.

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 loss of \$10,833 (2011: profit \$2,487).

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

## After Balance Date Events

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

## Future Developments

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

## Indemnifying Officers, Executives or Auditors

The Association has obtained insurance in respect of councillors, officers and executives against all liabilities to other persons that may arise from their positions as councillors, officers or executives. A premium of \$12,183 (2011: \$11,791) 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 2012 the Association had 367 members (2011: 364 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 permanent Employees 10, (2011: 10).

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**



**Maria O'Connor**  
**Vice President**

19 October 2012

## Executive Council Statement for the Year Ended 30 June 2012

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 2012 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 2012, 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 2012 on 19 October 2012.

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



**Andrew Kay**  
**President**

19 October 2012



**Maria O'Connor**  
**Vice President**

## Statement of Comprehensive Income for the Year Ended 30 June 2012

	Notes	2012 (\$)	2011 (\$)
<b>Revenue</b>	4	<u>2,081,197</u>	<u>2,016,129</u>
<b>Expenses</b>			
AEIA - Administration Expenses		(1,531,496)	(1,480,809)
Depreciation and Amortisation Expenses		(15,596)	(22,320)
Helpmann Awards®		<u>(544,938)</u>	<u>(510,513)</u>
	5	(2,092,030)	(2,013,642)
<b>Profit/(Loss) before Income Tax expense</b>		<u>(10,833)</u>	<u>2,487</u>
Income tax expense	1(d)	-	-
<b>Profit/(Loss) after Income Tax expense</b>		<u>(10,833)</u>	<u>2,487</u>
Other Comprehensive Income, net of tax		-	-
<b>Total Comprehensive Income for the Year</b>		<u>(10,833)</u>	<u>2,487</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 2012

	Notes	2012 (\$)	2011 (\$)
<b>Current Assets</b>			
Cash and cash equivalents	6	976,619	595,841
Trade and other receivables	7	396,716	274,652
Other	8	<u>124,250</u>	<u>138,145</u>
<b>Total Current Assets</b>		<u>1,497,585</u>	<u>1,008,638</u>
<b>Non-Current Assets</b>			
Property, Plant and Equipment	9	30,188	34,822
Intangibles	10	<u>4,630</u>	<u>4,630</u>
<b>Total Non-Current Assets</b>		<u>34,818</u>	<u>39,452</u>
<b>Total Assets</b>		<u>1,532,403</u>	<u>1,048,090</u>
<b>Current Liabilities</b>			
Trade and other payables	11	1,053,886	583,538
Provisions	12	<u>100,046</u>	<u>80,562</u>
<b>Total Current Liabilities</b>		<u>1,153,932</u>	<u>664,100</u>
<b>Non-Current Liabilities</b>			
Provisions	13	<u>40,018</u>	<u>34,704</u>
<b>Total Non-Current Liabilities</b>		<u>40,018</u>	<u>34,704</u>
<b>Total Liabilities</b>		<u>1,193,950</u>	<u>698,804</u>
<b>Net Assets</b>		<u>338,453</u>	<u>349,286</u>
<b>MEMBERS' EQUITY</b>			
<b>Retained Profits</b>		<u>338,453</u>	<u>349,286</u>
<b>TOTAL MEMBERS' EQUITY</b>		<u>338,453</u>	<u>349,286</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 2012

	2012 (\$)	2011 (\$)
Retained Profits at the beginning of year 1 July	349,286	346,799
Total Comprehensive Income/(Loss) for the year	(10,833)	2,487
Retained Profits at the end of year 30 June	<u>338,453</u>	<u>349,286</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 2012

	Notes	2012 (\$)	2011 (\$)
<b>Cash Flows from Operating Activities</b>			
Receipts from Members and Non Members		2,487,620	2,027,593
Payments to suppliers and employees		(2,130,454)	(1,997,304)
Interest received		35,732	49,508
<b>Net Cash Provided By Operating Activities</b>	<b>15(b)</b>	<b>392,898</b>	<b>79,797</b>
<b>Cash Flows From Investing Activities</b>			
Purchase of Property, Plant and Equipment		(12,120)	(12,019)
<b>Net Cash Used In Investing Activities</b>		<b>(12,120)</b>	<b>(12,019)</b>
<b>Net Increase in Cash Held</b>		<b>380,778</b>	<b>67,778</b>
Cash at the beginning of the financial year		595,841	528,063
<b>Cash at the End of the Financial Year</b>	<b>15(a)</b>	<b>976,619</b>	<b>595,841</b>

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

## Notes to the Financial Statements for the Year Ended 30 June 2012

### 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 the 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 from July to June. The membership fees are invoiced a month prior to 1 July each year and Membership Fee income is recognised in equal monthly instalments over the twelve month period ending June.

#### (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 2012. 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

	2012 (\$)	2011 (\$)
<b>Operating Activities</b>		
Members Subscription	386,478	382,598
Non-Members Subscription	-	16,806
Loose Leaf Industrial Award Update Subscription	8,947	514
Helpmann Awards®	537,774	507,792
Industry Service Fee	1,009,497	1,014,275
	<u>1,942,696</u>	<u>1,921,985</u>
<b>Non-Operating Activities</b>		
Interest	26,268	39,512
Other	<u>112,233</u>	<u>54,632</u>
	138,501	94,144
<b>Total Revenue</b>	<u>2,081,197</u>	<u>2,016,129</u>



## 5. Expenses

	2012 (\$)	2011 (\$)
Expenses include the following items:		
Affiliation Fees	-	-
Auditors remuneration – Audit Services	12,860	11,720
Auditors remuneration – Other Services	-	-
Communication Expenses	23,472	29,757
Computer Expenses	17,160	6,177
Consultancy	55,055	21,635
Depreciation and Amortisation expenses	15,596	22,320
Loss on disposal of asset	1,158	-
Employment Benefits paid to Employees	891,636	860,505
Employment Benefits paid to Office Holders	-	-
Helpmann Awards® Expenses	544,938	510,513
Levies Imposed	-	-
Grants or Donations	-	-
Capitation Fees or Membership Subscriptions (Aust Chamber Commerce \$8,712, CCH \$8,663 & other Performing Arts related publications under \$1,000)	20,346	25,889
Subscription Fees to Political Parties or Industrial Bodies	-	-
Conference Expenses	1,827	8,697
Meeting Expenses - Executive Council	818	5,334
Meeting Expenses - Annual General	8,249	2,555
Meeting Expenses - Members Fora	18,743	11,675
Meeting Expenses – Other	-	-
Penalties	-	-
Legal Expenses	5,559	3,687
Insurance Expenses	28,134	21,141
Membership Development	84,945	175,071
Project DERM	37,254	-
Rent Payments	85,604	76,590
Other Expenses	127,315	114,127
Printing and Stationery	18,060	30,712
Travel and Entertainment	74,429	72,748
Advertising	10,545	1,729
Doubtful Debts	8,327	1,060
	<b>2,092,030</b>	<b>2,013,642</b>

## 6. Cash and Cash Equivalents

	2012 (\$)	2011 (\$)
Cash at Bank	366,419	185,641
Cash on Hand	200	200
Short-term Deposit	600,000	400,000
Rent Guarantee – Term Deposit	<u>10,000</u>	<u>10,000</u>
	<b>976,619</b>	<b>595,841</b>

The short term deposits mature on 6 August 2012 (\$400,000) and 16 September 2012 (\$200,000). The effective interest rate on the short term deposit is 5.62% (2011: 6.2%).

## 7. Trade and Other Receivables (Current)

	2012 (\$)	2011 (\$)
Trade Debtors	408,716	277,379
Allowance for Doubtful Debts	(12,000)	(2,727)
	<b>396,716</b>	<b>274,652</b>

## Allowance for Impairment Loss

Trade receivables are non-interest bearing and are generally on 30-60 day terms. A provision for impairment loss is recognised when there is objective evidence that an individual trade receivable is impaired. An impairment loss of \$15,806 (2011: \$3,385) has been recognised by the entity in the current year.

Movements in the provision for impairment loss were as follows:

	2012 (\$)	2011 (\$)
Opening Balance	2,727	5,052
Additional Provision	25,079	1,060
Amounts Written off	(15,806)	(3,385)
Amounts Recovered	-	-
Closing Balance	<u>12,000</u>	<u>2,727</u>

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

	As at 30 June 2012		As at 30 June 2011	
	Gross (\$)	Allowance (\$)	Gross (\$)	Allowance (\$)
Current	181,634	-	111,049	-
31 – 60 days	69,684	(4,576)	31,262	(2,727)
61 – 90 days	137,330	(1,009)	2,603	-
91 days and over	20,068	(6,415)	132,465	-
<b>Closing Balance</b>	<b>408,716</b>	<b>(12,000)</b>	<b>277,379</b>	<b>(2,727)</b>

As at 30 June 2012 the Association had debts that were past due but not doubtful in the amount of \$215,082 (2011: \$163,603). These trade receivables comprise trade receivables that have a reasonable paying history and are considered recoverable.

The Association also had debts that were past due and are recognised as doubtful so the provision has been adjusted accordingly to provide for those debtors \$12,000 (2011: \$2,727).

## 8. Other (Current)

	2012 (\$)	2011 (\$)
Prepayments	124,250	138,145

## 9. Property, Plant and Equipment

	2012 (\$)	2011 (\$)
Office Equipment - At Cost	57,319	99,133
Less: Accumulated Depreciation	(34,026)	(73,863)
	23,293	25,270
Furniture and Fittings - At Cost	20,089	20,685
Less: Accumulated Depreciation	(13,194)	(11,133)
	6,895	9,552
<b>Total Property, Plant &amp; Equipment</b>	<b>77,408</b>	<b>119,818</b>
<b>Total Accumulated Depreciation</b>	<b>(47,220)</b>	<b>(84,996)</b>
	<b>30,188</b>	<b>34,822</b>

	Opening Written Down Value (\$)	Additions (\$)	Disposals (\$)	Depreciation (\$)	Transfers (\$)	Closing Written Down Value (\$)
Office Equipment	25,270	12,120	(1,158)	(13,212)	273	23,293
Furniture & Fittings	9,552	-	-	(2,384)	(273)	6,895
	<b>34,822</b>	<b>12,120</b>	<b>(1,158)</b>	<b>(15,596)</b>	<b>-</b>	<b>30,188</b>

## 10. Intangibles

	2012 (\$)	2011 (\$)
Trademarks – At Cost	4,630	4,630
Website – At Cost	58,400	58,400
Less : Accumulated Amortisation - Website	(58,400)	(58,400)
	4,630	4,630

	Opening Written Down Value (\$)	Additions (\$)	Amortisation (\$)	Disposals (\$)	Closing Written Down Value (\$)
Trademarks	4,630	-	-	-	4,630
Website	-	-	-	-	-
	<b>4,630</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>4,630</b>

## 11. Trade and Other Payables

	2012 (\$)	2011 (\$)
<b>Non Interest Bearing</b>		
Trade and Other Payables	311,209	265,347
Accruals	9,188	7,500
Membership Subscriptions in Advance	446,865	12,757
Income in Advance - Helpmann's Sponsorship	282,959	292,208
Income in Advance - LPA	3,665	5,726
	<b>1,053,886</b>	<b>583,538</b>

## 12. Provisions (Current)

	2012 (\$)	2011 (\$)
Annual Leave	37,260	39,985
Long Service Leave	62,786	40,577
	<b>100,046</b>	<b>80,562</b>

### 13. Provisions (Non - Current)

	2012 (\$)	2011 (\$)
Long Service Leave	<u>40,018</u>	<u>34,704</u>

### 14. Lease Commitments

	2012 (\$)	2011 (\$)
Non-Cancellable Operating Leases Payable: Premises Rental		
Payable no later than one year	91,746	94,165
Payable later than one year but not later than five years	246,678	389,763
	<u>338,424</u>	<u>450,928</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:

	2012 (\$)	2011 (\$)
Cash at Bank and on hand	366,619	185,841
Short Term Deposit	610,000	410,000
	<u>976,619</u>	<u>595,841</u>

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

	2012 (\$)	2011 (\$)
(Loss)/Profit after Income Tax	(10,833)	2,487
Depreciation of Property, Plant & Equipment	15,596	17,240
Amortisation of Intangibles	-	5,080
Loss on Disposal of Assets	1,158	-
<b>Changes in Assets and Liabilities</b>		
(Increase)/Decrease in trade and other receivables	(131,337)	66,024
Increase/(Decrease) in allowance for doubtful debts	9,273	(2,325)
Decrease /(Increase) in other assets	13,895	(91,516)
Increase in trade and other payables	470,348	74,266
Increase in provisions	24,798	8,541
Net Cash Provided By Operating Activities	<u>392,898</u>	<u>79,797</u>

### 16. Executive Council

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

#### Held office for the full Financial Year

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

#### Resigned:

P. Foulkes (resigned 02/12/11)  
A. Moon (resigned 02/12/11)  
A. Tonks (resigned 02/12/11)  
R. Rigby (resigned 02/12/11)  
M. Barker (resigned 02/12/11)  
P. Prendergast (resigned 02/12/11)  
R. Blackwell (resigned 02/12/11)  
V. Lovett (resigned 02/12/11)  
R. Evans (resigned 31/01/12)

#### Appointed:

P Bathols (appointed 02/12/11)  
M Cassel (appointed 02/12/11)  
C McMaster (appointed 02/12/11)  
P McIntyre (appointed 02/12/11)  
R Fitzgerald (appointed 02/12/11)  
T Munn (appointed 02/12/11)  
J Isherwood (appointed 02/12/11)

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 \$23,389 (2011: \$14,501) for venue and staging hire.

**A. Moon – Executive, Victorian Arts Centre Trust.** This entity received \$84 (2011: \$988) for parking charges and venue hire.

**L. McLean – Director, Tinderbox Productions Pty Ltd.** This entity received \$5,728 (2011: \$10,328) 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 \$941 (2011: \$1,380) for venue hire.

**D. Gautier – CEO, Adelaide Festival Centre.** This entity received \$827 (2011: \$1,285) for venue hire.

**J.Kotzas – Chief Executive, Queensland Performing Arts Centre.** This entity received \$4,660 (2011: \$1,902) for Venue Hire.

**A. Collette – Chief Executive, Opera Australia.** This entity received \$2,489 (2011: \$1,503) for Staging Hire.

**P. McIntyre – General Manager, Sydney Theatre Company.** This entity received \$2,330 (2011: Nil) for Venue Hire.

**A. Tonks – General Manager, Melbourne Theatre Company.** This entity received \$1,364 (2011: Nil) for Venue Hire.

**M. Barker – General Manager, Ten Days on the Island.** This entity received \$63 (2011: Nil) for reimbursement of expenses for the Helpmann Awards®.

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:

	2012 (\$)	2011 (\$)
Short term employee benefits	183,580	170,452
Post employment benefits - superannuation	19,443	14,631
<b>Total remuneration</b>	<b><u>203,023</u></b>	<b><u>185,083</u></b>

## 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, and short-term deposits. 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:

	2012 (\$)	2011 (\$)
<b>Financial Assets</b>		
Cash and cash equivalents	976,619	595,841
Trade and other receivables	396,716	274,652
<b>Total Financial Assets</b>	<b><u>1,373,335</u></b>	<b><u>870,493</u></b>
<b>Financial Liabilities</b>		
Trade and other payables	1,053,886	583,538
<b>Total Financial Liabilities</b>	<b><u>1,053,886</u></b>	<b><u>583,538</u></b>
<b>Net exposure</b>	<b><u>319,449</u></b>	<b><u>286,955</u></b>

## 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 table below analyses 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 2012	< 6 months (\$)	6-12 months (\$)	1 - 5 years(\$)	> 5 years (\$)	Total (\$)
<b>Financial assets</b>					
Bank	976,619	-	-	-	976,619
Trade and other receivables	396,716	-	-	-	396,716
	<u>1,373,335</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>1,373,335</u>
<b>Financial liabilities</b>					
Trade and other payables	830,454	223,432	-	-	1,053,886
	<u>830,454</u>	<u>223,432</u>	<u>-</u>	<u>-</u>	<u>1,053,886</u>
<b>Net maturity</b>	<u>542,881</u>	<u>(223,432)</u>	<u>-</u>	<u>-</u>	<u>319,449</u>



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## INDEPENDENT AUDITOR'S REPORT

To the members of The Australian Entertainment Industry Association

### Report on the Financial Report

We have audited the accompanying financial report of The Australian Entertainment Industry Association, which comprises the statement of financial position as at 30 June 2012, 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 presents fairly 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 presents fairly and 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.

#### 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 2012 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.

#### BDO East Coast Partnership

James Mooney  
 Partner

Registered Company Auditor #311052  
 Melbourne, 19 October 2012

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3ct International	Brown's Mart	Future Entertainment Pty Ltd	McCann Cinemas Pty Ltd	Polyglot Puppet Theatre Ltd	Sydney Theatre Company - NSW Cultural Management Ltd
ACMN Pty Ltd	Bunbury Regional Entertainment Centre	Garry Van Egmond Enterprises	McManus Entertainment Pty Ltd	Port Fairy Spring Music Festival	Synthesis Design & Display Pty Ltd
Adelaide Festival	Burswood Entertainment Complex	GC Event Hire	McPherson Ink	Pro Musica Inc - Canberra International Music Festival	Tasdance Ltd
Adelaide Festival Centre Trust	Buzz Dance Theatre Limited	Buzz Dance Theatre Limited	MEI Live Pty Ltd	Production Resource Group	Tasmanian Theatre Company
Adelaide Fringe Incorporated	Cam Cinemas Pty Ltd - Gladstone Cinemas	George Cass Productions	Melbourne & Olympic Parks Trust	ProMoThis	Taz Entertainment
Adelaide Symphony Orchestra	Cameo Cinemas	Glen Street Theatre	Melbourne International Comedy Festival Ltd	Queensland Ballet (The)	TBL Services (Kids Promotions)
Adrian Bohm Presents Pty Ltd	Cameron Mackintosh Pty Ltd	Glenorchy City Council	Melbourne International Festival of the Arts	Queensland Conservatorium (Griffith University)	Teambeat Pty Ltd
AEG Ogden (Brisbane) Pty Ltd - Brisbane Entertainment Centre	Campfire Collective	Global Creatures Pty Ltd	Melbourne Jazzy Ltd	Queensland Music Festival	Ten Days on the Island
AEG Ogden (Cairns) Pty Ltd	Canberra Symphony Orchestra	Global Market Communications P/L	Melbourne Recital Centre	Queensland Performing Arts Trust	Terrapin Puppet Theatre Ltd
AEG Ogden (Newcastle) Pty Ltd - Newcastle Entertainment Centre	Canberra Theatre Centre	Glynn Nicholas Group Pty Ltd	Melbourne Stadiums Limited - Etihad Stadium	Queensland Theatre Company	Terrasphere Productions
AEG Ogden (Perth) - Albany Entertainment Centre	Capitol Theatre Management Pty Limited	Gordon Frost Organisation - GFO	Melbourne Symphony Orchestra	Rainbow Management Pty Ltd T/A Garry Ginivan Attractions	Terry Gordon Promotions
AEG Ogden (Perth) Pty Ltd - Perth Theatre Trust	CarriageWorks	Grand Theatre Co	Melbourne Theatre Company	Randall Arts Management P/L	The Arts Centre Gold Coast
AEG Ogden (Perth) State Theatre Centre of WA AKA Australia	Cartell Music	Grayboy Pty Ltd	Mercator Supply Company (QLD) Pty Ltd	Really Useful Company Asia Pacific Pty Ltd	The Australian Conservatoire of Ballet
Albury Entertainment Centre	Centenary of Canberra	Griffin Theatre Company Ltd	Mess Around	Red Curtain Enterprises - McLaren House	The Cinergy Group t/a Metro Cinemas Boronia
Albury Regent Cinemas Partnership	Century Entertainment Pty Ltd	Ha Ha Industries	Metro Arts	Regent Entertainment Pty Ltd - T/A Regent Cinemas	The Helix Project
A-List Entertainment	Chinatown Cinema Corporation	Halmak Music	Metro Cinemas	Ringling Bros. - Barnum & Bailey International	The Production Company (Aust) Ltd
All Access Crewing Pty Ltd	Christine Dunstan Productions	Harlem Dukes	Metropolis Touring P/L	Rocksoup	The Roots Music Agency
Andrew Bleby and Associates Pty Ltd	Chugg Entertainment	Harvest Rain Theatre Company	Millmaine Entertainment Marketing	Rockwiz Pty Ltd	The Star
Andrew Kay and Associates Pty Ltd	Chunky Move	Hayden Attractions Pty Ltd	Mistlstone Enterprises	Room 8 Pty Ltd	The Walt Disney Company (Australia) Pty Ltd
Andrew McKinnon Presentations Pty Ltd	Cinema 300 Pty Ltd - Nelson Bay Cinema	Hayden Theatres Pty Ltd	Mizuya Entertainment Pty Ltd	Rosebud Cinema Pty Ltd	Theatre North Inc
Arena Theatre Company Ltd	Circa	Hit Productions	Monkey Baa Theatre For Young People Ltd	Royalty Investment & Management Group - JMS Production House	Theatre of Image Ltd
Arena Touring Pty Ltd	Circus Oz	Hothouse Theatre	Moonshadow Australia Pty Ltd	Sale Twin Cinema	Theatre Royal Management Board
Arts Centre Melbourne	Circus Royale Australia Unit Trust	Hutchison Entertainment Group	Moorilla Estate Pty Ltd - Mona Foma	Savannah Group	Theatre Royal Sydney
Arts on Tour - NSW	Civic Precinct Newcastle Civic Theatre	Ilbjerri Theatre Company	Morgana Expo Hire Pty Ltd	Savcor Ballet	Theatre Works Limited
Arts Projects Australia	Clearlight Shows Pty Ltd	Illawarra Performing Arts Centre Ltd - Merrigong Theatre Company	Mousetrap Australia Pty Ltd	SBX Pty Ltd	Ticketek Pty Ltd
Arts Radar Pty Ltd	Cole Bishop Trustee for The Bishop Family Trust	Innovative Lighting and Sound Pty Ltd	Musica Viva Australia	Schomac Arts Pty Ltd	Ticketmaster Pty Ltd
Artslink Queensland	Cole Horsfall Productions	Insite Arts	National Institute of Circus Arts (NICA)	Sean McKenna Presents	Tinderbox Productions Pty Ltd
AusAsia Arts & Sports Promotion Pty Ltd	Comedy Lounge Pty Ltd	Interactive Theatre Intl	National Institute of Dramatic Art (NIDA)	Shakespeare WA Ltd	TML Enterprises Pty Ltd
Australian Art Orchestra Pty Ltd	Complete Works Theatre Company Pty Ltd	Interstar Pty Ltd (Regal Theatre)	Neil Gooding Productions Pty Ltd	Shallue David	Tony Bones Entertainment
Australian Ballet (The)	Country Arts WA (Inc)	Intimate Spectacle Pty Ltd	Newline Productions Pty Ltd	Shaun Parker & Company Limited	Top Shelf Productions
Australian Brandenburg Orchestra	CreBion Pty Ltd	J & R Adventures	News Ticketing Pty Ltd	Short+Sweet Productions Ltd	Troubadour Music Australia
Australian Chamber Orchestra	Creative Festival Entertainment (Big Day Out)	Jon Nicholls Productions Pty Ltd	Newtheatricals Pty Ltd	Showbiz International Pty Ltd	Trouble Artists Pty Ltd t/a Subterragency
Australian Dance Theatre	Critical Stages	Julia Stone Pty Ltd	Next Level Agency	Showcall Crewing Pty Ltd	University of Queensland Union - Schonell
Australian Festival for Young People	Crown Limited	Jupiters Hotel & Casino	Niche Productions	Showpro Pty Ltd	University of Tasmania Conservatorium of Music
Australian Festival of Chamber Music Nth QLD Ltd	Dainty Group	JUTE Theatre Company	Nine Live Pty Ltd	Slingsby Theatre Company Limited	Urban Theatre Projects
Australian Performing Arts Centre Association (APACA)	Darwin Entertainment Centre	KAGE	North Queensland Ballet & Dance Company (Dancenorth)	Smoked Recordings Australia	Van Den Berg Design Team Pty Ltd
Australian Shakespeare Company	David Atkins Enterprises Pty Ltd	Kermond Creative Pty Ltd	Nova Cinema Pty Ltd	Snuff Puppets Inc	Version 1.0 inc
Australian Theatre for Young People	Deakin Cinema Complex	La Boite Theatre Inc.	Oktoberfest Brisbane Pty Ltd	Spare Parts Puppet Theatre	Victorian Opera Company Ltd
Awesome Arts Australia Ltd	Deckchair Theatre Inc	La Mama Inc	On Site Labour Hire Sydney Pty Ltd	Spectre Films ITF Sun Theatre Trust	Village Sounds Pty Ltd (Splendour in the Grass)
Back to Back Theatre Inc	Dendy Cinemas Pty Ltd	Landmark Cinemas Pty Ltd	One Entertainment	Spiritworks Pty Ltd	Viv Lees Presents
Backrow Productions (Aust) Pty Ltd	Down Under Promotions	Lasttix	Opera Australia (NSW)	Spoon Tree Productions Pty Ltd	Wangaratta Festival of Jazz
Backstage Productions Pty Ltd	Dumaresq Street Twin Cinema	Legally Blonde Australia Pty Ltd	Opera Queensland	Sports & Entertainment Ltd - SEL	Warehouse Sound Systems Pty Ltd
Balletlab Association Inc	East Coast Blues and Roots Festival	Les Currie Presentations	PACT Centre for Emerging Artists Incorporated	Stadiums Pty Ltd - Festival Hall Melbourne	Weber Bros Circus & Logistics Ltd
Bangarra Dance Theatre	Echelon Productions Pty Ltd	Life Like Touring	Palace Nova Cinemas Adelaide	Stage & Audio Pty Ltd	West Australian Ballet Inc
Barking Gecko Theatre Company	Econobirt Pty Ltd	Live Nation Australasia	Palais Theatre Management Pty Ltd	Stage by Stage Productions Pty Ltd	West Australian Opera (The)
Beef Records t/a Amazon Recovery	Ensemble Productions Pty Ltd	Louise Withers and Associates Pty Ltd	Parramatta City Council	Stalker Theatre Inc	West Australian Symphony Orchestra Pty Ltd
Bell Shakespeare Company (The)	Entertainment Marketing Services - Mollison Communications	Luckiest Productions	Patch Theatre Company Inc	State Opera of South Australia (The)	Westside Circus
Belvoir	Erin Voth Productions	Lucy Guerin Association Incorporated	Peace & Love Promotions	State Orchestra of Victoria	When The Lion Roars P/L
Bendigo Cinemas Pty Ltd	Event Personnel Australia Pty Ltd	Luna Cinemas	Pegasus Venue Management Pty Ltd	State Theatre Company of South Australia	William Patrick Blake
Big hART	Exhibit Systems Pty Ltd	Lunar Drive-in Theatre Dandenong	Penrith Performing & Visual Arts Ltd	Straightup Agency	Windmill Theatre
Billions Australia	Expo Solutions	Lunchbox Theatrical Productions	Performance Space	Strange Fruit	World's Biggest Screens Pty Ltd
Birnbaum Phil	ExpoNet Pty Ltd	Mackay Entertainment & Convention Centre	Performing Arts Centre Society Inc (The) (Blue Room)	Strut & Fret Production House	Yahoo! 7 Pty Limited
Black Swan State Theatre Company	Expressions Dance Company	Mad Heckler	Performing Lines Ltd	Sydney Dance Company	Yirra Yaakin Aboriginal Corporation
Bluehawk Presents	Fed Square Pty Ltd	Maggie Gerrand Presents Pty Ltd	Perth Expo Hire & Furniture Group	Sydney Entertainment Centre	Zaccaria Group
Bonniemike Pty Ltd (Trading as Colac Cinemas)	Feel Presents Pty Ltd	Malcolm C Cooke & Associates Pty Ltd	Perth International Arts Festival	Sydney Festival (The)	Zen Zen Zo Physical Theatre
Breast Wishes Pty Ltd	Festival of Voices	Malthouse Theatre	Perth Theatre Company	Sydney Opera House Trust	
Brink Productions Limited	Finucane & Smith	Marguerite Pepper Productions	Peter Harper Pty Ltd	Sydney Superdome Pty Ltd - Allphones Arena	
Brisbane Festival	Force Majeure Ltd	Marriner Group - Princess Theatre/Comedy/Regent/Forum	Picnic Touring & Events Pty Ltd	Sydney Symphony Orchestra	
	Fortyfive Downstairs	Martin Production Pty Ltd	Pinewood Cinema Pty Ltd		
	Frontier Touring Company	Mary Tobin Presents	Platform Youth Theatre		
	Future Classic Pty Ltd	MCA Insurance Brokers	Playbill Pty Ltd		

NB. Member listing accurate as at 17 October 2012



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