



2012-13 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™

Evelyn Richardson	Chief Executive
David Hamilton	Director, Workplace Relations
Charlotte St Clair Wilson	Workplace Relations Advisor
Kitsa Daskalakis	Immigration Services Officer
Suzanne Daley	Director, Policy & Programs
Holly Crain (23/09/13)	Policy Advisor
Niki Williams	Helpmann Awards Manager
Rita Dimasi (16/10/13)	Digital Strategy & Communications Manager
Les Nemenyi	Finance & Membership Manager
Elsa Greguric	Office Manager

About LPA

Live Performance Australia™ (LPA) is the peak representative body for the live performance industry in Australia. Our Members include producers, promoters, performing arts companies, 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 performance 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 \$1.2 billion annually. Working across 3 platforms, LPA supports its members and fosters the industry through:

Workplace Relations

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

Policy & Programs

LPA works with 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* and the *Size and Scope of the Live Entertainment Industry*. Research is then drawn upon when engaging with government around issues such as venue infrastructure and industry investment. In addition to this, LPA provides members with advice on a range of issues such as consumer law, copyright, taxation, investment, privacy, and child employment. The Policy & Programs area also manages LPA's flagship environmental sustainability project, *Greener Live Performances*.

Membership Services

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

www.liveperformance.com.au (including Greener Live Performances environmental sustainability resources)

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

www.liveperformance.com.au/halloffame/

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 and the Independent Producers Summit.

Members have the opportunity to network with others within the industry through the 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 2013.

A number of significant initiatives were delivered in 2013 to support our members' business activities and to foster broader industry development. Major LPA achievements over the last year include:

- Commenced drafting *Work Health and Safety Guidelines in the Live Performance and Events Industry*
- Resolved with Department of Treasury that the live performance industry would not be negatively impacted by changes to the *Fringe Benefits Tax Assessment Act*
- Taking over the membership and responsibilities of Independent Producers Australia and hosting the second *Independent Producers Summit* in Adelaide
- Release of the 9th annual *Ticket Attendance and Revenue Survey*, which included additional ticketing data from Seat Advisor Box Office and Cirque du Soleil plus, for the first time, an analysis of revenue and attendance on a per capita basis
- Continuation of the *Producer Development Program* nationally with a full day seminar presented in Perth for the first time
- Briefings about Member rights and obligations under the *LPA Ticketing Code of Practice* during our national roadshow
- Development of *Policy Priorities for the 2013 Federal Election*
- Completion of the pilot *Greener Live Performances* initiative as an education program for sustainable eco management. A range of online Member resources were produced plus a consultation version of the planned Greener Live Performance Recognition Program
- LPA and Dynamic EcoSolutions received the *Visy Environmental Sustainability Award* in the Queensland Creative Partnership Awards, in recognition of the pilot Queensland project

- Expanded Greener Live Performances nationally through receiving a Federal Government *Energy Efficiency Information Grant (EEIG)* and commenced industry engagement
- Development of new Member *Guidelines and Policies* including Child Employment Resource Kit, Arts Access Information Kit and a Social Media policy template
- Presentation of our *13th Helpmann Awards*, held at the iconic Sydney Opera House and broadcast live on Foxtel's Arena channel
- *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 639 visa applications and *delivery of 4724 entertainment visa approvals* on behalf of Members. This represents a 7.4 percent increase in visa approvals on the previous year
- A record *392 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 surplus 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 saw some changes during the year. Our Workplace Relations Advisor, Soolin Ong Tan, left us after four years to pursue further study. Our Policy Adviser, Zac Gillam, moved on after more than two years to pursue his film career. We also welcomed Niki Williams as our first full-time Helpmann Awards Manager.

Over the past 12 months the industry remained stable with only slight declines in revenue and attendance despite a poor year of consumer confidence across Australia. The 2012 Ticketing Survey reported \$1.2 billion in revenue, an 8 percent decrease while attendances declined by 6.2 percent with 16.2 million tickets issued.

In the year ahead, we will continue to focus on strategic priorities that support the business activities of our Members. While global pressures are a fact of life for our industry, at the domestic level increased legal compliance and regulatory requirements mean that LPA has a critical role in ensuring that Members across all sectors of our industry understand these major changes.

At a Government level, while the National Cultural Policy was released, the change in Federal Government in September requires us to build new relationships that support key industry development initiatives. There are also a range of strategic issues at the state level where Members require our assistance as the peak body. These include venue infrastructure, ticketing compliance and various policy objectives.

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

Fringe Benefit Tax Assessment Act 1986

In October 2012, legislative changes began to operate on the way Living Away from Home Allowances (LAFHA) were treated for fringe benefit tax by amendments to the *Fringe Benefit Tax Assessment Act 1986* (FBTAA).

The changes to the FBTAA created confusion and uncertainty in the live performance industry. Members had independently received advice from their accountants that the changes to the FBTAA would significantly increase the tax burden of Members who engaged in touring of productions and paid the travel allowances under the *Live Performance Award 2010* and the Performers' Collective Agreement (PCA). It had been estimated that the cost of touring productions would almost double under the changes to the FBTAA.

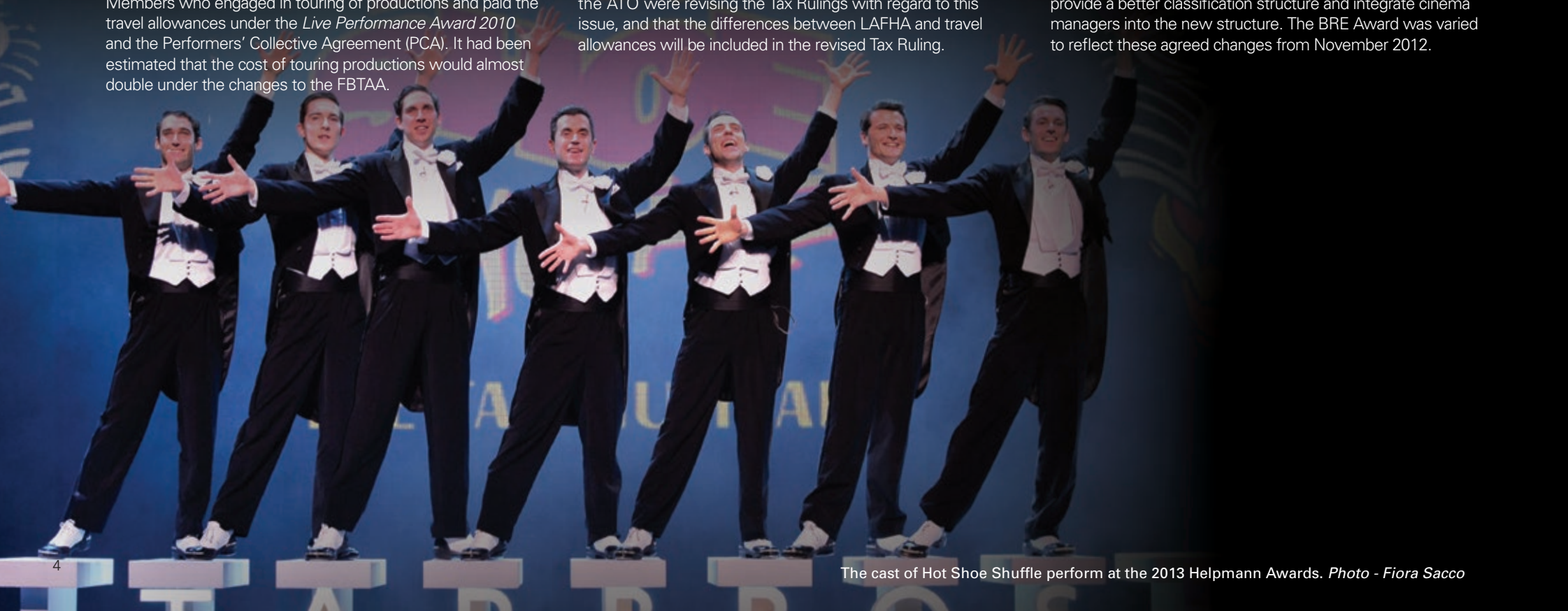
LPA received its own independent advice on this issue, and it could not equivocally state that the changes to the FBTAA would not affect our industry, especially touring. LPA sought a meeting with the then Minister for the Arts, the Honourable Simon Crean. Minister Crean advised that the changes to the FBTAA should not affect our industry and that we should confirm that advice with Treasury.

LPA met with Treasury representatives regarding the issues. Following that meeting, the Assistant Treasurer wrote and advised LPA that the changes to the FBTAA do not affect the treatment of travel allowances provided by employers to employees who are travelling for work purposes, that the ATO were revising the Tax Rulings with regard to this issue, and that the differences between LAFHA and travel allowances will be included in the revised Tax Ruling.

Modern Awards Review

In accordance with the provisions of the Fair Work legislation, the Fair Work Commission (FWC) is in the process of reviewing all Modern Awards.

The Broadcasting and Recorded Entertainment Award 2010 (BRE Award) was the first of our Awards to undergo the review. LPA and the major cinema chains sought to vary the existing classification structure to better reflect the operations of a cinema. The FWC convened a number of conferences between the employers and the union, and it was agreed between all parties that the BRE Award should be varied to provide a better classification structure and integrate cinema managers into the new structure. The BRE Award was varied to reflect these agreed changes from November 2012.



The Minimum Wage Panel of the FWC increased all minimum award rates of pay by 2.6 percent from 1 July 2013. 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 and Review of the Entertainment Training Package

Following the National Summit on WH&S in the Live Performance and Events Industry held in conjunction with CX Magazine and the ENTECH-CONNECT tradeshow on 19 July 2012 at Melbourne Park, LPA convened a Working Party comprising representatives from each sector of the Industry to develop new Guidelines for the Industry.

LPA also engaged Ms Susan Gaylor to coordinate the review and development of new Guidelines. It is anticipated that Draft Guidelines will be available in October 2013 and that the new Guidelines will be operational by the end of 2013.

Entertainment Training Package

Innovation and Business Skills Australia (IBSA) conducted a review of the Entertainment Training Package during 2012. LPA was a representative on the National Project Reference Group (NPRG) which oversaw the review.

The revised Entertainment Training Package had been through a number of validation workshops and was endorsed by the NPRG in October 2012. LPA has been actively advocating that mandatory work health and safety units be included in all qualifications in the new Package. The Package was due to be endorsed early in 2013, however, due to a number of technical problems, the revised training package will now be endorsed in late 2013.

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 in FWC under the *Fair Work Act* 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 with Media, Entertainment and Arts Alliance (MEAA) and their employees.

Entertainment (Subclass 420) Visa Application Process

LPA'S Immigration Service has continued to grow steadily as membership increased. This financial year, LPA has submitted 639 applications and successfully processed 4724 visas compared to 4538 for 2011-12, an increase of 186 visas (7.4 percent increase). The visas comprised 1695 performers, 227 singer musicians, 960 musicians, 135 artistic personnel and 1707 crew.

The Department of Immigration ('DIAC') conducted 5 stakeholder meetings this year in different states. At these meetings, DIAC emphasised the importance of maintaining their current Business Operating Model for Temporary Work (Entertainment) subclass 420 visas ('420 Entertainment visas'), introduced in 2012, focusing on supplying DIAC with complete applications. Other topics discussed were the character requirements and the introduction of new visa application charges for dependants and family members.

Important changes to Australia's Visitor visa arrangements were introduced on 23 March 2013. Visitors seeking a new visa to enter Australia for non-work purposes now need to apply for one of three new classes of visa: the *Visitor (Subclass 600) visa*, the *Electronic Travel Authority (Subclass 601) or the eVisitor (Subclass 651) visa*. These visas allow for tourism, family visits and business visitor activities (eg undertaking business enquiries and contractual negotiations, attending conferences etc). These visas will not, however, allow business visitors to perform work.

An issue with regard to whether the new business short stay or entertainment visas should be issued for "speakers" has been raised with DIAC. It is anticipated that this issue will be resolved late in 2013.

Visa application fees increased from 1 September 2013 to \$360, an increase of \$45. DIAC also increased the newly introduced dependent fees to \$90 and the partners' fee to \$360. However, the Nomination fee (\$170) and Sponsorship fee (\$420) were not increased. DIAC has advised that online processing of the 420 Entertainment visas will not commence this year as planned as there are still a number of issues for them to work through.

The LPA Immigration Insurance Scheme, implemented last year, continues to be successfully used by Members. The reduced rate and ease of access has been welcomed by Members who have used the service.

Priorities for 2014

- Completion and national implementation of new WH&S Guidelines for the Live Performance and Events Industries
- Negotiation of a Casual Production Crew Agreement for the commercial sector
- Negotiation of a new Performers' Collective Agreement
- Continued implementation of the transitional provisions of the Modern Awards, and
- Participation in the 4 yearly Modern Awards Review

Policy and Programs

In 2012-2013, LPA's Policy & Programs area:

- Took over the membership and responsibilities of Independent Producers Australia and hosted the second ever Independent Producers Summit in Adelaide in March
- Completed the pilot phase of the *Greener Live Performances* initiative in Queensland and added to the online resources on Greener Staging Design, Lighting and Energy Efficiency, Funding and Finance, Measurement and Accreditation and Case Studies
- *Expanded Greener Live Performances* nationally after successfully applying for an Australian Government Energy Efficiency Information Grant and commenced industry engagement through conferences, events and one on one meetings
- Developed policy priorities for the 2013 Federal Election and met with the (now) Minister for the Arts, Senator George Brandis, to discuss our agenda
- Deepened the understanding of the live performance industry's ticket revenue and attendance patterns through additional analysis of revenue changes in state based genre breakdowns and spend per capita per state in the *2012 Ticket Attendance and Revenue Survey*
- Commissioned EY to conduct the second ever Study of the *Size and Scope of the Live Performance Industry*
- Represented the interests of licensees in the ACCC process for the Reauthorisation of APRA and the Copyright Collecting Societies Code of Conduct Annual Review
- Commissioned the Code Reviewer (Jennifer Huby from TressCox Lawyers) to undertake the third annual Survey and report on Member compliance with the *LPA Ticketing Code of Practice*
- Provided advice to members and responded to complaints and queries from the general public regarding their rights and obligations under the *LPA Ticketing Code of Practice*
- Developed new and updated Member Guidelines and Policies including *Child Employment Resource Kit*, *Arts Access Information Kit* and a *Social Media* policy template
- Continued lobbying for better industry infrastructure, particularly new or redeveloped musical theatre and contemporary music venues in Sydney and Perth
- Maintained dialogue with our airline partner, Virgin Australia, around improving the touring experiences of musicians and other acts
- Built relationships and shared knowledge at industry events including the *Fear No Art* APACA Conference (Canberra), *To the Heart of It* 2013 Australian Theatre Forum (Canberra), *TippingPoint* 2013 (Canberra), *Ticketing Professionals Conference* (Sydney), *Victorian Theatre Meeting* (Melbourne), *ENTECH Conference* and *Tradeshaw* (Sydney) and *Long Paddock National Touring Fora* (Melbourne and Brisbane)
- Contributed to the development of the National Performing Arts Touring Action Plan 2013-2015 at the *Tour Programming Forum* convened by the *Performing Arts Touring Alliance (PATA)*



- Informed the content of the new regulation for the Employment of Children in the Entertainment Industry through the Workforce Victoria Child Employment Working Party
- Contributed to the roll out of *ISO 20121: Event Sustainability Management System* as a member of the Standards Australia Mirror Committee
- Advocated for the business and cultural interests of the industry through submissions to :
 - Senate Committee Review of the Australia Council Bill
 - Victorian Commission for Gaming and Liquor Reform Discussion Paper
 - NSW Creative Industries Draft Action Plan
 - IPART (NSW) Review of Local Government Red Tape
 - City of Sydney Creative City Discussion Paper

Ticket Attendance and Revenue Survey

The 2012 Report of the LPA Ticket Attendance and Revenue Survey (Survey) was publically released on 29 July 2013, and received wide coverage by media outlets. This is the ninth annual Survey presented by LPA, with the results and trends now drawn upon extensively by the industry, government and business.

This year's Survey shows the industry is stable with only a slight decline in revenue and attendance despite a year of poorer consumer confidence across Australia. Overall revenue for the Live Performance Industry declined when compared to 2011, from \$1.3 billion, to \$1.2 billion - a drop of 8%. This decline was largely mirrored by a 6.2% decrease in overall attendance, from 17.3 million tickets in 2011 to 16.2 million in 2012. Overall, the Survey recorded 16, 273, 730 tickets for Live Performance Industry events were issued in Australia in 2012.

New data partners for this year's Survey includes data from Seat Advisor Box office (SABO), which positively impacted the Comedy category, and Cirque du Soleil, whose data

was previously provided by existing data partners. A notable addition to this year's Survey is the inclusion of analysis of revenue and attendance on a per capita basis. The results show that Victoria and New South Wales command a larger share of both revenue and attendances compared to their share of the population.

Following the introduction of breakdowns of State ticket sales and revenue by genre in the 2011 Survey, we were able to include the percentage movements in revenue and attendance in each genre by State/Territory from 2011 to 2012. At the top level, Queensland performed particularly well, increasing its revenue by 10.8% and attendances by 7.1%. There is significant variance in State movements between each genre category however. We hope that as State trends by genre continue to emerge over the coming years, these will prove particularly useful to State and Territory arts and events agencies.

Greener Live Performances

LPA's flagship sustainability initiative, Greener Live Performances, has continued to grow over the past year. The Queensland pilot phase was completed in March 2013, and provided valuable data and improvement strategies for the producing companies, venues, festivals and touring coordinator involved in the trial group. A range of online resources were produced over the course of the project, along with a consultation version of the planned Greener Live Performances Recognition Program (GLPRP). Expressions of Interest have also been sought for the VET based Sustainability Leadership Program.

LPA and Dynamic EcoSolutions (Lisa Erhart) were delighted to receive the Visy Environmental Sustainability Award in the Queensland Creative Partnerships Awards in recognition of our work on the Queensland pilot.



After successfully applying to the Australian Government Energy Efficiency Information Grant (EEIG) program, LPA is rolling out Greener Live Performances Through Energy Efficiency nationally and has commenced industry engagement through conferences, events and one on one meetings. The project will deliver information specifically developed for small to medium enterprises (SMEs) throughout the industry supply chain nationally including:

- Fact sheets
- Checklists
- Energy efficient venue and event design guides
- Management templates
- Case studies
- Greenhouse gas calculator tools

We have chosen some great specialist partners to work with us over the two year project from June 2013 – June 2015. EC3 Global will be translating their local and global learnings from the travel, tourism and convention industry to live performance venues. Festival and event specialists GreenShoot Pacific will be sharing their knowledge of cutting edge practice in the contemporary music and festivals space. And we are delighted that Lisa Erhart from Dynamic EcoSolutions will be continuing on the sustainability journey with us following our successful Queensland pilot.

Priorities for 2014

- 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

Independent Producers Summit

The second ever Independent Producers Summit was hosted by LPA in Adelaide on 7 March, and was well attended by fifty-five producers from across Australia. The full day event consisted of a Keynote address by UK based contemporary theatre and circus producer, Rachel Clare (Crying Out Loud), and panel discussions involving a range of industry practitioners covering the topics of business resilience, and relationship building with presenters.

In her address, Rachel Clare spoke about her career of building and forging relationships, developing and leading networks, and leaving these networks to flourish when she felt that her work had been done. Having moved from being an Independent Producer to now being a triennially funded organisation, Rachel also reflected on the advantages and disadvantages of secure government funding for Crying Out Loud. Above all, through her address, Rachel Clare demonstrated the vision, commitment and leadership required to become a successful Independent Producer.

Panel discussions generated comprehensive and thoughtful discussion, and a strong theme emerged that there is a need for greater inter-connectedness between independent producers. It was agreed that an annual gathering of independent producers would be valuable, and that these should be held (as the Adelaide Summit was) during an arts festival - to enable attendees to engage with shows while attending the event. The idea of a permanent online information exchange for independent producers to facilitate knowledge sharing was also floated.

It was agreed that LPA should endeavour to track the careers and fortunes of independent producers who were the beneficiaries of (now defunct) Australia Council programs such as the Independent Producers' Initiative and Boot Camp, in order that a case can be made for similar initiatives to be funded in the future.

More generally, there is an ongoing need for LPA to continue raising the profile of the producer in the artistic process.

Social Media

LPA has grown its presence on Facebook and Twitter (@LivePerfAust) over the past year and continues to use these channels to update Members and the wider industry on industry news, media commentary, policy issues and #greenerliveperformances. Twitter is particularly useful during industry conferences and events, where we live tweet interesting content for those unable to attend and take part in the event's social media conversation. Why don't you join LPA's 2000 + followers today?

Website Updates

In 2013, LPA commenced building a new LPA and Helpmann Awards website. These will both be launched by the end of 2013.

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 & password. If you are unsure of these details or have problems accessing the site, please contact Elsa Greguric egreguric@liveperformance.com.au



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 2012 and 2013. LPA reported on topics such as Award Modernisation, FBT Law Change and the impact this has on our industry, WH&S Harmonisation (WH&S), the Proposed APRA Licence Review, Privacy Law and the Greener Live Performances Initiative.

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 and Work Health & Safety.

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 30 June 2013, LPA had 392 members which is the highest number in the association's history.



Paul Capsis and Patrick McIntyre at the 2013 Helpmann Awards, Sydney.



Rupert Myer, Tony Grybowski, The Hon. Heidi Victoria MP and Tim McFarlane at the 2013 Helpmann Awards, Sydney.



Ross Cunningham and Andrew Moon at the 2013 Helpmann Awards After Party, Sydney.



Richard Evans, Suzanne Daley and Louise Withers at the 2013 Helpmann Awards After Party, Sydney.



Liz Hawkins, 2013 Helpmann Awards Nominations Announcement, Adelaide.



LPA Members enjoying the 2013 Helpmann Awards Nominations Announcement, Hobart.



Rob Robertson, Evelyn Richardson, Noel Staunton and Andrew Kay at the 2013 Helpmann Awards, Sydney.



Tony Gould AM D UNI and Jon Nicholls at the 2013 Helpmann Awards After Party, Sydney.



The Hon. Peter Blaxell, Jenny Davis and Rodney Phillips at the 2013 Helpmann Awards Nominations Announcement, Perth.



Evelyn Richardson, The Hon. Tony Burke MP, Tony Grybowski, Suzanne Daley and Kirsten Siddle at the 2013 Helpmann Awards, Sydney.



Janelle Christofis and Jennifer Cahill at the 2013 Helpmann Awards Nominations Announcement, Brisbane.



Liza McLean, Catherine McClements and Susan McClements at the 2013 Helpmann Awards Nominations Announcement, Sydney.

Priorities for 2014

- Host a full day Independent Producers Summit, and present a Seminar series as part of the Producer Development Program
- Successfully deliver the 2014 Helpmann Awards and continue to provide support for the Helpmann Awards Travel Fund
- Continue to make the Helpmann Awards more environmentally sustainable
- Develop a new Communications Plan, including LPA's Digital Strategy, for the future

2013 Helpmann Awards

On Monday 29 July, Live Performance Australia (LPA) presented the 13th annual Helpmann Awards at the Joan Sutherland Theatre, Sydney Opera House. The show was hosted by the very talented Eddie Perfect and Christie Whelan Browne. The Award Ceremony was broadcast live on Foxtel's Arena Channel and Eddie Perfect and Christie Whelan Browne opened the night alongside Tim Minchin and the Tap Brothers from *Hot Shoe Shuffle* with a clever number called *Triple Threat*. Further showcasing our diverse live performance industry, additional performances on the night came from Sydney Dance Company, Tim Minchin, the cast of *Grease*, Emma Birdsall, Silvie Paladino and the Sydney Children's Choir, the cast of *Hot Shoe Shuffle* and Timomatic.

LPA's highest accolade, the JC Williamson Award™ was awarded to Kylie Minogue OBE and festival and artistic director, David Blenkinsop CBE AM. Both are recognised as iconic figures within their respective fields and were honoured for their outstanding contribution to Australia's live

entertainment industry. Michael Gudinski AM accepted the Award on behalf of Kylie Minogue with Molly Meldrum, Nick Cave and Danni Minogue all sending congratulatory video messages. Rob Brookman, Chief Executive Officer of The State Theatre Company of South Australia presented the Award to David Blenkinsop CBE AM, noted for his work in nurturing and steering the Festival of Perth for 23 years, taking it from a modest local event to an internationally respected Festival. In a fitting tribute, James Morrison performed *633 Squadron*.

This year, the Industry Panel and Helpmann Awards Administration Committee bestowed two additional Awards. **Best Special Event** was presented to **White Night Melbourne** - Victorian Major Events Company on behalf of the State Government of Victoria. An Award was also given for **Outstanding Theatrical Achievement: For the Design, Creation and Operation of King Kong - The Creature** in recognition of this ground breaking Australian creation, the first of its kind in the world.

A host of well-known industry figures generously gave their time to present the 43 awards, they included Toby Schmitz, Silvie Paladino, David Harris, Alison Bell, Wayne Scott Kermond, Lynette Curran, Carolyn Watson, Christen O'Leary, Russell Dykstra, Chloë Dallimore, Patrick Brammall, Hugh Sheridan, Tina Arena, Baz Luhrmann, Ashley Zukerman, Esther Hannaford, The Hon. George Souris - Minister for Tourism, Major Events and the Arts (NSW), Tim Minchin, Miranda Tapsell, Rob Mills, Sarah Murdoch, Helen Thomson, John Waters, James Morrison, Erika Heynatz, Jennifer Vuletic, Ewen Leslie, Marcus Graham Sharon Millerchip and Elizabeth Debicki.

At the conclusion of the Ceremony, guests enjoyed the official After Party hosted in the Western Foyer of the Sydney Opera House overlooking the spectacular Sydney Harbour.



The cast of Grease perform at the 2013 Helpmann Awards. Photo - Fiora Sacco

2013 saw the continued growth of the Helpmann Awards. For the first time, Helpmann Award Nomination Announcements were held simultaneously in Sydney, Melbourne, Brisbane, Adelaide, Hobart and Perth enabling a wider scope of LPA and industry members to actively participate in the Awards by attending the event in their local cities. Noted industry figures acted as hosts and presenters at each event. We were also lucky enough to feature performances in some cities from Emma Birdsall, Chris Ryan, Lindy Hume with Iain Grandage and Cameron Goodall.

2013 was also the year that we welcomed Liza McLean to the role of Executive Producer. Liza assembled a new Creative Team including Director, Gary Young; Writer, Jo Turner; Musical Director, Vanessa Scammell; Choreographer, Matt Lee; Set Designer, Graeme Haddon; Lighting Designer, Matt Cox; Sound Designer, Michael Waters; and Stylist/Costume Supervisor, Sar Ruddenklau. The Creative Team worked tirelessly in coordination with production associates, crew members, volunteers, performers and presenters to again make this year's Helpmann Awards the true pinnacle 'night of nights', recognising and celebrating the very best of our talented live performance industry.

Now in its second year, the Helpmann Awards Travel Fund continues to thrive with a steady increase in the number of producers and venue presenters inviting Panel Members to attend productions. The initiative offers financial assistance to Panel Members to facilitate their attendance at productions outside of Sydney and Melbourne. During the 2013 Helpmann Award Season, the Fund assisted Panel Members to attend 53 interstate productions.

Members can apply to access the Travel Fund at www.helpmannawards.com.au

As each year passes, the Helpmann Awards grow in prominence and significance within the industry, as reflected by increased industry participation and a growing recognition of the Awards amongst the general public. In 2013, the Helpmann Awards received 822 entries, one of the highest numbers on record. The changes implemented to the Voting System in 2011 and the introduction of the Travel Fund, have also enhanced recognition of the role of Panel Members.

We would like to extend our thanks to the entire Helpmann Awards Creative Team along with all the performers, presenters, crew members and volunteers who gave their time to making the 13th Helpmann Awards a huge success. We would also like to acknowledge each of our Sponsors, without whom this event would not be possible. In particular, we would like to thank our Strategic Partner, Destination NSW. Finally, we extend our thanks to the Helpmann Awards Administrative Committee (HAAC) and all members of the Helpmann Awards Nominating Panels.

Live Performance Australia™ would like to thank our 2013 Helpmann Awards Sponsors

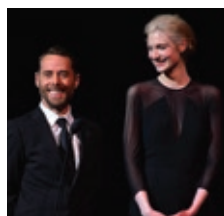
- Destination New South Wales**
- Media Super**
- Sydney Opera House**
- Ticketmaster**
- Foxtel**
- News Ltd**
- Showbiz International**
- ACMN**
- MCA Insurance Brokers**
- TressCox Lawyers**
- Big Picture**
- Chameleon Touring Systems**
- JPJ Audio**
- APRA/AMCOS**
- ARIA Catering**
- BDO**
- Decorative Events**
- The Star**
- Toga Hospitality**
- Winestock**
- ATS Logistics**
- George Aviet Staging**
- AEG Ogden**
- Arts Centre Melbourne**
- Cameron Mackintosh Australia / Michael Cassel Group**
- Disney Theatrical Productions (Australia)**
- Gordon Frost Organisation**
- House of Tickets**
- Kay & McLean Productions**
- Perth Theatre Trust**
- Queensland Performing Arts Centre**
- Sydney Children's Choir**
- Theatre Royal**
- IDS Displays**
- Playbill**
- State Theatre Company of South Australia**
- Adelaide Festival Centre**
- Capitol Theatre Management**
- Forster Studios**
- His Majesty's Theatre**
- Opera Australia**
- Royale Limousines**



Andrew Upton with the Helpmann Award for Best Play.
Photo - Jim Lee.



2013 Helpmann Awards hosts Christie Whelan Browne & Eddie Perfect.
Photo - Fiora Sacco.



Marcus Graham and Elizabeth Debicki present the Award for Best Play.
Photo - Fiora Sacco.



The Hon. George Souris MP.
Photo - Fiora Sacco.



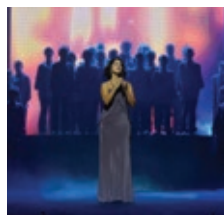
Miranda Tapsell & Rob Mills.
Photo - Fiora Sacco.



Russell Dykstra and Christen O'Leary.
Photo - Fiora Sacco.



Sarah Murdoch presents the Award for Best Ballet or Dance Work.
Photo - Fiora Sacco.



Silvie Paladino with the Sydney Children's Choir.
Photo - Fiora Sacco.



Tim Minchin and Christie Whelan Browne.
Photo - Fiora Sacco.



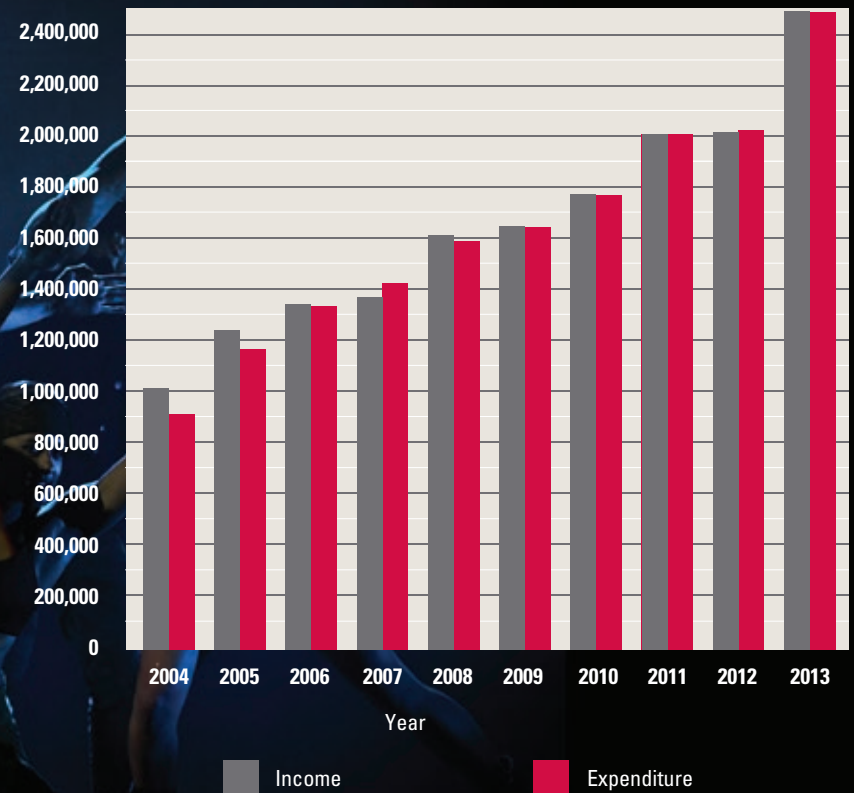
Tina Arena & Baz Luhrmann.
Photo - Fiora Sacco.

Finance, Membership and Administration

Financial Results for 2012 - 13

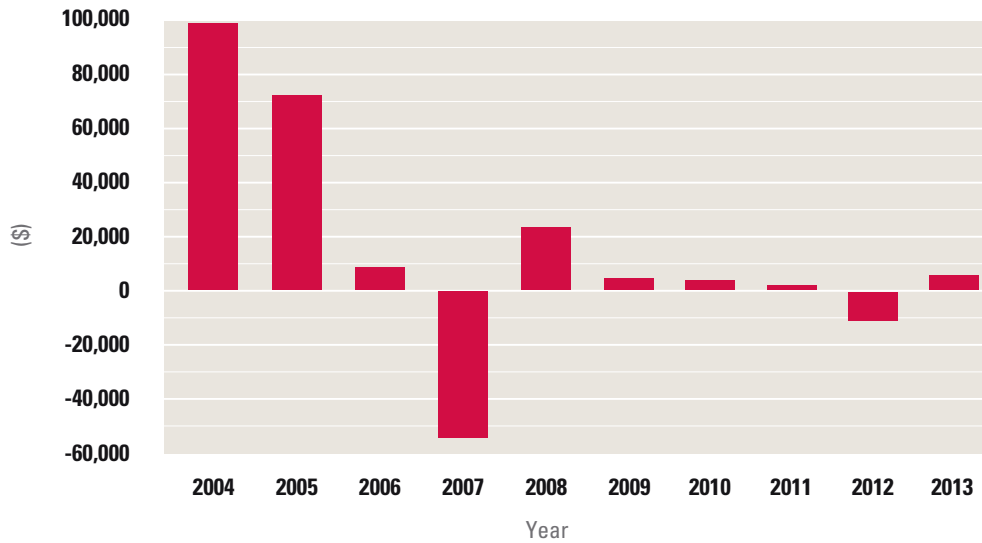
Income	\$2,497,055
Expenditure	\$2,491,651
Profit for the year	\$5,404

Income and Expenditure

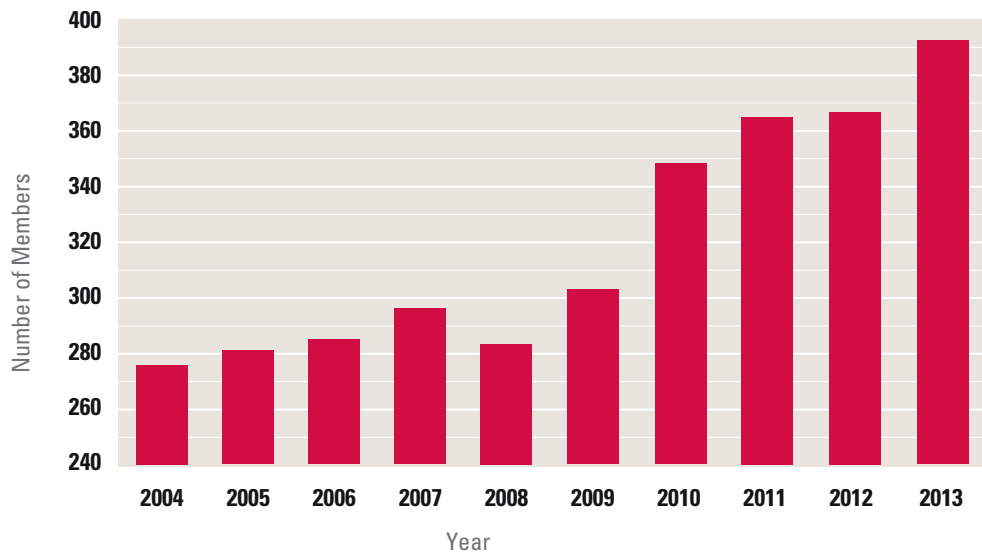


Timomatic performs at the 2013 Helpmann Awards. Photo - Fiora Sacco

Profit and Loss



Membership

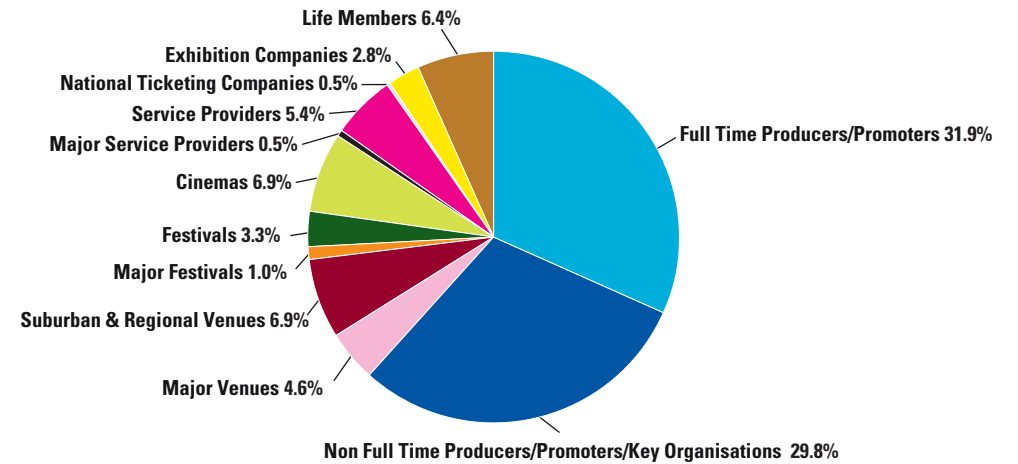


Membership Base Remains Strong, Diverse and National

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

Membership Coverage

As at 30 June 2013, LPA had 392 full members.



Priorities for 2014

- To maintain and build a strong presence in the Live Performance Industry, both within Australia and internationally
- To continue to manage our finances and utilise our resources to maintain our strong Financial position
- To review alternative funding models in the context of the Strategic Plan

Acknowledgements

Executive Council

President

Andrew Kay
Andrew Kay & Associates Pty Ltd

Vice Presidents

Maria O'Connor
Ticketmaster Australasia & NZ

John Kotzas

Queensland Performing
Arts Centre

Executive Councillors

Phil Bathols

Spiritworks Pty Ltd

Bruce Carmichael

Canberra Theatre Centre

Michael Cassel

Cameron Mackintosh
Australia Pty Ltd

Adrian Collette

Opera Australia

Michael Coppel

Live Nation Australasia

Richard Fitzgerald

Theatre & Media Consultant

Douglas Gautier

Adelaide Festival Centre

Cameron Hoy

Ticketek Pty Ltd

Judith Isherwood

Arts Centre Melbourne

Matthew Lazarus-Hall

Chugg Entertainment

Virginia Lovett

Melbourne Theatre Company

Patrick McIntyre

Sydney Theatre Company

Craig McMaster

Showbiz International Pty Ltd

Teena Munn

Windmill Theatre

Rodney Phillips

AEG Ogden (Perth)

Louise Withers

Louise Withers & Associates Pty Ltd

Observers

Ross Cunningham

(Chair of HAAC) – Queensland
Performing Arts Centre

Liza McLean

(2013 Helpmann Awards
Executive Producer) – Tinderbox
Productions

Brian Morris

(President of VMA) – Melbourne
& Olympic Parks Trust

Jon Nicholls

(2012 Helpmann Awards -
Executive Producer)
Jon Nicholls Productions

Life Members

Kenn Brodziak OBE	1979
Paul Riomfalvy	1985
Frank Baden-Powell	1988
Noel Blackburn	1988
George Fairfax	1988

Arthur William Parlour	1988
Frederick Gibson	1989
Lloyd Martin AM	1992
John Ernest Graham	1993
Greg Innes	2003
Tim McFarlane	2003
Sue 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
Adrian Collette AM	2012
Richard Evans	2012
Bernadette Hayes	2012
Andrew Moon	2012

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)
- ISO Mirror Committee for the Event Sustainability Management System
- In accordance with disclosure obligations under section 254(2)(d)(i) of the Fair Work (Registered Organisations) Act (Cth) 2009, we advise that Evelyn Richardson was a trustee of Media Super Pty Ltd

Industry and Government Partners

- ArtsPeak
- Arts SA
- Auspicious Arts Incubator
- Australian Chamber of Commerce and Industry (ACCI)
- Australia Council for the Arts
- 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
- Department of Environment and Heritage Protection (QLD)
- Department of Industry (Australian Government)
- Green Music Australia
- Greening Our Performances (VIC)
- Innovation & Business Skills Australia (IBSA)
- Julie's Bicycle (UK)
- Juliusmedia
- 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)
- 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)

Management Committee

Andrew Kay (Chair)

Andrew Kay & Associates Pty Ltd

Judith Isherwood

Arts Centre Melbourne

Maria O'Connor

Ticketmaster Australasia & NZ

Evelyn Richardson

Live Performance Australia™

Workplace Relations Committee

Andrew Kay (Chair)

Andrew Kay & Associates Pty Ltd

Bernadette Hayes (Deputy Chair)

Executive Producer

John Bayley

Sydney Festival

Alicia Dodds

Queensland Performing Arts
Centre Trust

Tony Dolk

Opera Australia

Judy Fuccilli

Global Creatures

David Hamilton

Live Performance Australia™

Charlotte St Clair Wilson (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)

LPA Life Member

Dr. Catherine Brown-Watt PSM

Industry Consultant

Rob D'Orazio

Ticketmaster

Simon Hinton

Merrigong Theatre Company,
Wollongong

Julia Holt

Arts Centre Melbourne

Liza McLean

Tinderbox Productions

Craig McMaster

Showbiz International

Jon Nicholls

Jon Nicholls Productions

Maria O'Connor

Ticketmaster Australasia
and New Zealand

Susan Provan

Melbourne International
Comedy Festival

Evelyn Richardson

Live Performance Australia™

Ian Scobie

Arts Projects Australia

JC Williamson Award™ Committee

Andrew Kay (Chair)

Andrew Kay & Associates Pty Ltd

Ross Cunningham

Queensland Performing Arts
Centre Trust

Judith Isherwood

Arts Centre Melbourne

Tim McFarlane

Ambassador Theatre Group

Sue Natrass AO

Industry Specialist

Liza McLean

Tinderbox Productions

Maria O'Connor

Ticketmaster

Evelyn Richardson

Live Performance Australia™

Honours Committee

Sue Natrass AO (Chair)

Industry Specialist

Andrew Kay

Andrew Kay & Associates Pty Ltd

Donald McDonald AC

LPA Life Member

Tim McFarlane

Ambassador Theatre Group

Evelyn Richardson

Live Performance Australia™

Consultants

Legal

Jennifer Huby

TressCox Lawyers

Clare Mirabello

TressCox Lawyers

Robert McCormack

TressCox Lawyers

Charles Alexander

Minter Ellison

Migration Agents

Philip Mitchell

TressCox Lawyers

Silke Koernicke

TressCox Lawyers

Insurance

John Christoffelsz

MCA Insurance Brokers

Auditor

BDO

Accountant

Leah Supple

About Business Solutions

Information Technology

Paul Flynn

Net Service

Kate Perrett

Perform Group

Val Eimutis

Re-Fresh Web Services

Andy Hibbert & Jess Taylor

MONKII

Public Relations and Media

Susan Fitzpatrick - Napier

Digital Mantra Group (DMG)

Graphic Design

Piers Buxton

Tommy Gun

Research and Project Management

Reece Lamshed

Binary Blue

Andrew Moon

Economic Advisory Group Sports, Events and Venues

Ernst & Young (EY)

Official Historian

Frank van Straten

Sustainability

Lisa Erhart

Dynamic Eco Solutions

Jane Fullerton Smith and Meegan Jones

GreenShoot Pacific

Mark Olsen

EC3 Global

Financials

Financial Report For The Year Ended 30 June 2013

Australian Entertainment
Industry Association
ABN 43 095 907 857

Registered Office
Level 1
15-17 Queen Street
Melbourne VIC 3000

Councillors' Operating Report For The Year Ended 30 June 2013

Your Councillors submit the financial report of the Australian Entertainment Industry Association for the year ended 30 June 2013.

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 2012-13 AEIA undertook 3 new initiatives. These include: delivery of the Producer Development Program; expansion of the Helpmann Awards; and development of new Workplace Health and Safety Guidelines.
- These major initiatives have resulted in:
 - Membership base remains strong, diverse and national
 - Successful negotiation and registration of agreements on behalf of producers and performing arts companies
 - Hosted our first Independent Producers Summit in Adelaide
 - Hosted the first Producer Development Program in Perth
 - Extended the Helpmann Awards through hosting Media Launches in Brisbane, Sydney, Melbourne, Adelaide, Perth and Hobart
 - Draft Workplace Health and Safety Guidelines prepared.

Significant Changes in Financial Affairs

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

Operating Results

The net result for the year amounted to a profit \$5,404 (2012: loss \$10,833).

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.

Number of Members

As at 30 June 2013 the Association had 392 members (2012: 367 members).

Number of Employees

Number of Employees 10, (2012: 10).

Right of Members to Resign

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.

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.

Committee Of Management - Executive Councillors

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

B. Carmichael*	C McMaster*
M. Coppel*	P McIntyre*
D. Gautier*	R Fitzgerald*
A. Kay*	T Munn*
J. Kotzas*	J Isherwood*
M. Lazarus-Hall*	C Hoy (appointed 14/09/12)
M. O'Connor*	L Withers (appointed 29/11/12)
R. Phillips*	V Lovett (appointed 31/12/12)
P Bathols*	L. McLean (resigned 19/11/12)
M Cassel*	A. Collette (resigned 31/12/12)

*All held office for the full Financial Year

Indemnifying Officers, Executives or Auditors

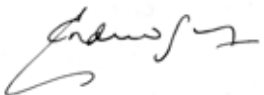
The Association has obtained insurance in respect of councillors, officers and executives against all liabilities to other persons that may arise from their positions as councillors, officers or executives. A premium of \$12,183 (2012: \$12,183) has been paid for this insurance.

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.

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

11 October 2013

Executive Council Statement for the Year Ended 30 June 2013

In the opinion of the Councillors, the financial report as set out on pages 19 to 30:

1. Presents a true and fair view of the financial performance, financial position, cash flows and notes of the Australian Entertainment Industry Association as at 30 June 2013 for the year ended on that date are in accordance with the reporting guidelines of the General Manager, 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 2013, the;
 - a) meetings of the Executive Council were held in accordance with the rules of the Association; and
 - b) financial affairs have been managed in accordance with the rules of the Association; and
 - c) financial records have been kept and maintained in accordance with the Fair Work (Registered Organisation) Act 2009; and
 - d) where information has been sought in any request by a member of the Australian Entertainment Industry Association or General Manager made under section 272 of the RO Act has been provided to the member or General Manager in accordance with the Fair Work (Registered Organisations) Act 2009, and
 - e) any order for inspection of financial records made by the Fair Work Commission under Section 273 of the RO 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 2013 on 11 October 2013.

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



Andrew Kay
President



Maria O'Connor
Vice President

11 October 2013

Statement of Profit or Loss and Other Comprehensive Income for the Year Ended 30 June 2013

	Notes	2013 (\$)	2012 (\$)
Revenue			
Membership subscription *		428,191	386,478
Capitation fees *		-	-
Levies *		-	-
Interest	3A	28,130	26,268
Helpmann Awards		742,596	537,774
Other revenue	3B	<u>1,282,138</u>	<u>1,130,677</u>
Total Revenue		<u>2,481,055</u>	<u>2,081,197</u>
Other Income			
Grants		<u>16,000</u>	-
Total Other Income		<u>16,000</u>	-
Total Income		<u>2,497,055</u>	<u>2,081,197</u>
Expenses			
Employee expenses	4A	1,042,981	932,480
Capitation fees *		-	-
Affiliation fees *		-	-
Administration expenses	4B	582,422	579,439
Grants and/or donations *		-	-
Depreciation and amortisation	4C	21,720	15,596
Legal costs	4D	93,217	5,559
Audit fees	14	13,470	12,860
Net Losses from sale of assets		-	1,158
Other expenses *	4E	-	-
Helpmann Awards		<u>737,841</u>	<u>544,938</u>
Total Expenses		<u>2,491,651</u>	<u>2,092,030</u>
Profit/(Loss) For The Year		<u>5,404</u>	<u>(10,833)</u>
Income tax expense	1(q)		
Profit/(Loss) After Income Tax Expense		<u>5,404</u>	<u>(10,833)</u>
Other comprehensive Income, Net of Tax		-	-
Profit/(Loss) For The Year		<u>5,404</u>	<u>(10,833)</u>

The above Statement should be read in conjunction with the notes. * As required by the reporting Guidelines. Item to remain even if 'nil'

Statement of Financial Position as at 30 June 2013

	Notes	2013 (\$)	2012 (\$)
Current Assets			
Cash and cash equivalents	5A	1,316,932	976,619
Trade and other receivables	5B	635,270	396,716
Other	5C	<u>174,495</u>	<u>124,250</u>
Total Current Assets		<u>2,126,697</u>	<u>1,497,585</u>
Non-Current Assets			
Office equipment	6A	21,787	23,293
Furniture and fittings	6B	6,191	6,895
Intangibles	6C	<u>41,364</u>	<u>4,630</u>
Total Non-Current Assets		<u>69,342</u>	<u>34,818</u>
Total Assets		<u>2,196,039</u>	<u>1,532,403</u>
Current Liabilities			
Trade payables	7A	369,200	199,159
Other payables	7B	1,320,976	854,727
Employee provisions	8A	<u>114,977</u>	<u>100,046</u>
Total Current Liabilities		<u>1,805,153</u>	<u>1,153,932</u>
Non-Current Liabilities			
Employee provisions	8A	47,029	40,018
Other non-current liabilities *	9A	-	-
Total Non-Current Liabilities		<u>47,029</u>	<u>40,018</u>
Total Liabilities		<u>1,852,182</u>	<u>1,193,950</u>
Net Assets		<u>343,857</u>	<u>338,453</u>
Members' Equity			
Retained profits	10A	<u>343,857</u>	<u>338,453</u>
Total Members' Equity		<u>343,857</u>	<u>338,453</u>

The above Statement should be read in conjunction with the notes. * As required by the reporting Guidelines. Item to remain even if 'nil'

Statement of Cash Flows for the Year Ended 30 June 2013

	Notes	2013 (\$)	2012 (\$)
Cash Flows From Operating Activities			
Cash Received			
Receipts from other reporting units/ controlled entity(s) *		-	-
Receipts from members and non members		2,560,523	2,487,620
Interest received		<u>39,108</u>	<u>35,732</u>
Cash Used			
Payment to other reporting units/controlled entity(s) *		-	-
Payments to suppliers and employees		<u>(2,203,074)</u>	<u>(2,130,454)</u>
Net Cash Provided By Operating Activities	11A	<u>396,557</u>	<u>392,898</u>
Cash Flows From Investing Activities			
Cash Used			
Purchase of property, plant and equipment		(19,510)	(12,120)
Purchase of website		<u>(36,734)</u>	-
Net Cash Used In Investing Activities		<u>(56,244)</u>	<u>(12,120)</u>
Net Increase In Cash Held		340,313	380,778
Cash at the beginning of the financial year		976,619	595,841
Cash & Cash Equivalents At The End Of The Financial Year	5A	<u>1,316,932</u>	<u>976,619</u>

The above Statement should be read in conjunction with the notes. * As required by the reporting Guidelines. Item to remain even if 'nil'.

Recovery of Wages Activity * For the Year Ended 30 June 2013

	2013 (\$)	2012 (\$)
Cash assets in respect of recovered money at beginning of year	<u>-</u>	<u>-</u>
	-	-
Total receipts	<u>-</u>	<u>-</u>
Payments		
	-	-
Total payments	<u>-</u>	<u>-</u>
Cash assets in respect of recovered money at end of year	<u>-</u>	<u>-</u>
Number of workers to which the monies recovered relates	-	-
Aggregate payables to workers attributable to recovered monies but not yet distributed		
Payable balance	-	-
Number of workers the payable relates to	-	-
Fund or account operated in recovery of wages	<u>-</u>	<u>-</u>

The above Statement should be read in conjunction with the notes. * As required by the reporting Guidelines. Item to remain even if 'nil'.

Notes to the Financial Statements for the Year Ended 30 June 2013

Note 1. Statement of Significant Accounting Policies

1. (a) 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.

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

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

1(b) Comparative Figures

Comparatives have been reclassified where necessary so as to be consistent with the figures presented in the current financial year.

1(c) Accounting Standards Not Yet Effective

AEIA has applied all accounting standards that are effective at 30 June 2013. 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.

1(d) 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 in the year to which it relates.

1(e) Government Grants

Government grants are not recognised until there is reasonable assurance that AEIA will comply with the conditions attaching to them and that the grants will be received.

Government grants are recognised in profit or loss on a systematic basis over the periods in which AEIA recognises as expenses the related costs for which the grants are intended to compensate.

Government grants that are receivable as compensation for expenses or losses already incurred or for the purpose of giving immediate financial support to AEIA with no future related costs are recognised in profit or loss in the period in which they become receivable.

1(f) Gains

Gains and losses from disposal of assets are recognised when control of the asset has passed to the buyer.

1(g) 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.

1(h) 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

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.

1(i) Employee Benefits

A liability is recognised for benefits accruing to employees in respect of wages and salaries, annual leave, long service leave and termination benefits when it is probable that settlement will be required and they are capable of being measured reliably.

Liabilities for short-term employee benefits (as defined in AASB 119 Employee Benefits) and termination benefits due within twelve months of the end of reporting period are measured at their nominal amounts. The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

Other long-term employee benefits are measured as the present value of the estimated future cash outflows to be made by the reporting unit in respect of services provided by employees up to reporting date.

1(j) 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.

1(k) Cash and Cash Equivalents

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

1(l) Allowance for Doubtful Debts

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

1(m) 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.

1(n) Trade and Other Payables

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

1(o) Depreciation and Amortisation

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

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

- Office Equipment 1 to 5 years
- Furniture and Fittings 4 to 10 years

1(p) Impairment of Non-Financial Assets

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.

1(q) Taxation

AEIA is exempt from income tax under Section 50.1 of the Income Tax Assessment Act 1997 however still has obligation for Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

Revenues, expenses and assets are recognised net of GST except:

- where the amount of GST incurred is not recoverable from the Australian Taxation Office; and
- for receivables and payables.

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables.

Cash flows are included in the cash flow statement on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the Australian Taxation Office is classified within operating cash flows.

1(r) Investment in Associates, Business Combinations.

There were no investments in Associates or any Business Combinations during the Year ended 30 June 2013.

1(s) Levies, Financial Support.

AEIA has not raised any compulsory levies from members or received any financial support from another reporting unit.

1(t) Expenses – Capitation, Affiliation

AEIA has not incurred or paid any capitation fees or any affiliation fees.

1(u) Receivables or Payables With Another Reporting Unit

There have been no receivable or payable transactions with another reporting unit.

Note 2. Events After the Reporting Period

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.

Note 3. Income

	2013 (\$)	2012 (\$)
3A. Interest		
Deposits	28,130	26,268
Total Interest	<u>28,130</u>	<u>26,268</u>
3B. Other Revenue		
Industry Service Fee	1,110,657	1,009,497
Other	171,481	121,180
Total Other Revenue	<u>1,282,138</u>	<u>1,130,677</u>

Note 4. Expenses

4A. Employee Expenses*	2013 (\$)	2012 (\$)
Holders Of Office:		
Wages and salaries	-	-
Superannuation	-	-
Subtotal Employee Expenses Holders Of Office	<u>-</u>	<u>-</u>
Employees Other Than Office Holders:		
Wages and salaries	907,912	818,854
Superannuation	78,819	72,554
Leave and other entitlements	21,942	7,912
Other employee expenses	34,308	33,160
Subtotal Employee Expenses Employees Other Than Office Holders	<u>1,042,981</u>	<u>932,480</u>
Total Employee Expenses	<u>1,042,981</u>	<u>932,480</u>
4B. Administration Expenses		
Consideration to employers for payroll deductions	-	-
Compulsory levies	-	-
Conference expenses	2,820	1,827
Meeting expenses - Executive Council	1,361	818
Meeting expenses - Annual General Meeting	3,204	8,249
Meeting expenses - Members Forum	22,136	18,929
Rent	79,101	85,604
Other expenses	473,800	464,012
Total Administration Expenses	<u>582,422</u>	<u>579,439</u>

* As required by the reporting Guidelines. Item to remain even if 'nil'."

4C. Depreciation And Amortisation	2013 (\$)	2012 (\$)
Depreciation		
Office equipment	16,907	13,212
Furniture & Fittings	4,813	2,384
Total Depreciation	<u>21,720</u>	<u>15,596</u>
Amortisation		
Intangibles	-	-
Total Amortisation	<u>-</u>	<u>-</u>
Total Depreciation And Amortisation	<u>21,720</u>	<u>15,596</u>
4D. Legal Costs*		
Litigation	-	-
Other legal matters	93,217	5,559
Total Legal Costs	<u>93,217</u>	<u>5,559</u>
4E. Other Expenses		
Penalties – via RO Act or RO Regulations *	-	-
Total Other Expenses	<u>-</u>	<u>-</u>

* As required by the reporting Guidelines. Item to remain even if 'nil'.

Note 5. Current Assets

5A. Cash And Cash Equivalents	2013 (\$)	2012 (\$)
Cash at bank	690,118	366,419
Cash on hand	200	200
Short-term deposit	616,614	600,000
Rent guarantee – term deposit	10,000	10,000
Total Cash And Cash Equivalents	<u>1,316,932</u>	<u>976,619</u>

The short term deposits mature on 6 August 2013 (\$307,410) and 15 December 2013 (\$309,204). The effective interest rate on the short term deposit is 3.95% (2012: 5.62%).

5B. Trade And Other Receivables (Current)	2013 (\$)	2012 (\$)
Receivables from other reporting unit(s) *	-	-
Total Receivables From Other Reporting Unit(S)	-	-
Less provision for doubtful debts *		
Total Provision For Doubtful Debts	-	-
Net Receivables From Other Reporting Unit(s)	-	-
Other Receivables		
Trade Debtors	648,977	408,716
Allowance for Doubtful Debts	(13,707)	(12,000)
Net Total Other Receivables	<u>635,270</u>	<u>396,716</u>
Total Trade And Other Receivables	<u>635,270</u>	<u>396,716</u>

* As required by the reporting Guidelines. Item to remain even if 'nil'.

Allowance for Impairment Loss

Trade receivables are non-interest bearing and are generally on 7 - 30 day terms. A provision for impairment loss is recognised when there is objective evidence that an individual trade receivable is impaired. An impairment loss of \$3,333 (2012: \$15,806) has been recognised by the entity in the current year.

Movements in the provision for impairment loss were as follows:

	2013 (\$)	2012 (\$)
Opening Balance	12,000	2,727
Additional Provision	5,040	25,079
Amounts Written off	(3,333)	(15,806)
Amounts Recovered	-	-
Closing Balance	<u>13,707</u>	<u>12,000</u>

At 30 June, the ageing analysis of Trade Receivables is as follows:

	As at 30 June 2013		As at 30 June 2012	
	Gross (\$)	Allowance (\$)	Gross (\$)	Allowance (\$)
Current	472,174	-	181,634	-
31 – 60 days	155,412	-	69,684	(4,576)
61 – 90 days	10,391	(5,000)	137,330	(1,009)
91 days and over	11,000	(8,707)	20,068	(6,415)
Closing Balance	<u>648,977</u>	<u>(13,707)</u>	<u>408,716</u>	<u>(12,000)</u>

As at 30 June 2013 the Association had debts that were past due but not doubtful in the amount of \$163,096 (2012: \$215,082). These trade receivables comprise trade receivables that have a reasonable paying history and are considered recoverable.

The Association also had debts that were past due and are recognised as doubtful so the provision has adjusted accordingly to provide for those debtors \$13,707 (2012: \$12,000).

5C. Other (current)	2013 (\$)	2012 (\$)
Prepayments	<u>174,495</u>	<u>124,250</u>

Note 6. Non-Current Assets

6.A Office Equipment	2013 (\$)	2012 (\$)
Office Equipment - At Cost	72,719	57,319
Less: Accumulated Depreciation	(50,932)	(34,026)
Total Office Equipment	<u>21,787</u>	<u>23,293</u>

Reconciliation of the Opening and Closing Balances of Office Equipment

As At 01 July	2013 (\$)	2012 (\$)
Gross book value	57,319	99,133
Accumulated depreciation	(34,026)	(73,863)
Net Book Value 01 July	23,293	25,270
Additions	15,401	12,120
Depreciation expense	(16,907)	(13,212)
Disposals	-	(1,158)
Transfers	-	273
Net Book Value 30 June	21,787	23,293

Net Book Value As Of 30 June Represented By:

Gross book value	72,719	57,319
Accumulated depreciation	(50,932)	(34,026)
Net Book Value 30 June	21,787	23,293

6B. Furniture And Fittings

Furniture and Fittings - At Cost	24,198	20,089
Less: Accumulated Depreciation	(18,007)	(13,194)
Total Furniture And Fittings	6,191	6,895

Reconciliation of the Opening and Closing Balances of Furniture and Fittings

As at 01 July	2013 (\$)	2012 (\$)
Gross book value	20,089	20,685
Accumulated depreciation	(13,194)	(11,133)
Net Book Value 01 July	6,895	9,552
Additions	4,109	-
Depreciation expense	(4,813)	(2,384)
Disposals	-	-
Transfers	-	(273)
Net Book Value 30 June	6,191	6,895

Net Book Value As Of 30 June Represented By:

Gross book value	24,198	20,089
Accumulated depreciation	(18,007)	(13,194)
Net Book Value 30 June	6,191	6,895

6C. Intangibles	2013 (\$)	2012 (\$)
Trademarks – At Cost	4,630	4,630
Website – at cost	36,734	58,400
Less : accumulated amortisation - website	-	(58,400)
Total Website	36,734	-
Total Website And Trademarks	41,364	4,630

Reconciliation of the Opening and Closing Balances of Website

As At 01 July	2013 (\$)	2012 (\$)
Gross book value	58,400	58,400
Accumulated depreciation	(58,400)	(58,400)
Net Book Value 01 July	-	-
Additions	36,734	-
Depreciation expense	-	-
Disposals	-	-
Transfers	-	-
Net Book Value 30 June	36,734	-

Net Book Value As Of 30 June Represented By:

Gross book value	36,734	58,400
Accumulated depreciation	-	(58,400)
Net Book Value 30 June	36,734	-

Note 7. Current Liabilities

7A. Trade Payables	2013 (\$)	2012 (\$)
Non-Interest Bearing		
Trade creditors	114,532	117,418
Accruals	254,668	81,741
Subtotal Trade Creditors And Accruals	369,200	199,159
Payables To Other Reporting Unit(S)	-	-
Subtotal Payables To Other Reporting Unit(S)	-	-
Total Trade Payables	369,200	199,159

7B. Other Payables	2013 (\$)	2012 (\$)
Wages and salaries	40,294	-
Superannuation	8,108	7,436
Consideration to employers for payroll deductions	-	-
Legal costs	-	-
Prepayments received/ unearned revenue	920,707	733,489
EEIG Project	179,522	-
GST payable	103,608	84,905
Other	68,737	28,897
Total Other Payables	<u>1,320,976</u>	<u>854,727</u>
Total Other Payables Are Expected To Be Settled In:		
No more than 12 months	1,320,976	854,727
More than 12 months	-	-
Total Other Payables	<u>1,320,976</u>	<u>854,727</u>

Note 8. Provisions

8A. Employee Provisions	2013 (\$)	2012 (\$)
Employees Other Than Office Holders		
Annual Leave	49,655	37,260
Long Service Leave	112,351	102,804
Total Employee Provisions	<u>162,006</u>	<u>140,064</u>
Current	114,977	100,046
Non-current	47,029	40,018
Total Employee Provisions	<u>162,006</u>	<u>140,064</u>

Note 9. Non-Current Liabilities

9A. Other Non-Current Liabilities *	2013 (\$)	2012 (\$)
Total Other Non-Current Liabilities	<u>-</u>	<u>-</u>

Note 10. Equity

10A. Retained Earnings	2013 (\$)	2012 (\$)
Retained Profits at the beginning of year 1 July	338,453	349,286
Total Comprehensive Income/(Loss) for the year	5,404	(10,833)
Retained Profits At The End Of Year 30 June	<u>343,857</u>	<u>338,453</u>

Note 11. Statement of Cash Flows

11A. Cash Flow Reconciliation

Reconciliation of cash and cash equivalents as per Balance Sheet to Cash Flow Statement:

	2013 (\$)	2012 (\$)
Cash And Cash Equivalents As Per:		
Statement of Cash Flows	1,316,932	976,619
Statement of Financial Position	1,316,932	976,619
Difference	<u>-</u>	<u>-</u>

Reconciliation of profit/ (deficit) to net cash from operating activities:

	2013 (\$)	2012 (\$)
Profit/(loss) for the year	5,404	(10,833)
Adjustments For Non-Cash Items		
Depreciation of Property, Plant & Equipment	21,720	15,596
Amortisation of Intangibles	-	-
Loss on Disposal of Assets	-	1,158
Changes In Assets And Liabilities		
(Increase)/Decrease in trade and other receivables	(240,261)	(131,337)
Increase/(Decrease) in allowance for doubtful debts	1,707	9,273
Decrease /(Increase) in other assets	(50,245)	13,895
Increase/(Decrease) in trade and other payables	636,290	470,348
Increase/(Decrease) in provisions	21,942	24,798
Net Cash Provided By Operating Activities	<u>396,557</u>	<u>392,898</u>

Note 12. Contingent Liabilities And Commitments

12A. Lease Commitments	2013 (\$)	2012 (\$)
Non-Cancellable Operating Lease Payable:		
Premises Rental		
Payable no later than one year	94,794	91,746
Payable later than one year but not later than five years	241,029	246,678
	<u>335,823</u>	<u>338,424</u>

12B. 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.

Note 13. Related Party Disclosures

13A. Related Party Transactions - Executive Council

Related Party Transactions

The following related party transactions occurred during the financial year:

Revenue Received From:

All Executive Councillors' Organisations pay a membership subscription fee at the standard commercial rates set for the membership.

Expenses Paid To:

	2013 (\$)	2012 (\$)
D. Gautier – CEO, Adelaide Festival Centre. - for Venue Hire.	2,437	827
J.Kotzas – Chief Executive, Queensland Performing Arts Centre. - for Venue Hire.	947	4,660
M. Lazarus-Hall – Managing Director, Chugg Entertainment – Performers	3,750	-
R. Phillips – Chief Executive, AEG Ogden (Perth) Pty Ltd. - for Venue Hire.	2,462	941
P. McIntyre – General Manager, Sydney Theatre Company. - for Venue Hire.	-	2,330

	2013 (\$)	2012 (\$)
J. Isherwood – Chief Executive, Arts Centre Melbourne – for WH&S labour	110	-
Louise Withers - Managing Director – Louise Withers & Associates Pty Ltd – reimbursement of expenses	1,222	-
L. McLean – Director, Tinderbox Productions Pty Ltd. - reimbursement of expenses	-	5,728
A. Collette – Chief Executive, Opera Australia. - for Staging Hire.	1,200	2,489

Terms And Conditions Of Transactions With Related Parties

The sales to and purchases from related parties are made on terms to those that prevail in arm's length transactions. Outstanding balances for sales and purchases at the year-end are unsecured and interest free and settlement occurs in cash. There have been no guarantees provided or received for any related party receivables or payables. For the year ended 30 June 2013, the Australian Entertainment Industry Association has not recorded any impairment of receivables relating to amounts owed by related parties and declared person or body (2012 \$Nil).

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

13B. Key Management Personnel Remuneration	2013 (\$)	2012 (\$)
Short-Term Employee Benefits		
Salary (including annual leave taken)	191,122	183,580
Annual leave accrued	5,987	-
Total Short-Term Employee Benefits	<u>197,109</u>	<u>183,580</u>
Post-Employment Benefits		
Superannuation	13,898	19,443
Total Post-Employment Benefits	<u>13,898</u>	<u>19,443</u>
Other Long-Term Benefits		
Long service leave	20,707	17,152
Total Other Long-Term Benefits	<u>20,707</u>	<u>17,152</u>
Total	<u>231,714</u>	<u>220,175</u>

Note 14. Remuneration of Auditors

	2013 (\$)	2012 (\$)
Financial statement audit services	13,470	12,860
Other services	-	-
Total remuneration of Auditors	13,470	12,860

Note 15. Financial Instruments

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.

15A. Categories of Financial Instruments

	2013 (\$)	2012 (\$)
The Association holds the following financial instruments:		
Financial Assets		
Cash and cash equivalents	1,316,932	976,619
Trade and other receivables	635,270	396,716
Total Financial Assets	1,952,202	1,373,335
Financial Liabilities		
Trade and other payables	1,690,176	1,053,886
Total Financial Liabilities	1,690,176	1,053,886
Net exposure	262,026	319,449

15B. Risk Exposure And Responses

Market 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.

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.

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.

15C. 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 2013	< 6 months (\$)	6-12 months (\$)	1-5 years (\$)	> 5 years (\$)	Total (\$)
Financial assets					
Bank	1,316,932	-	-	-	1,316,932
Trade and other receivables	635,270	-	-	-	635,270
Total Financial Assets	1,952,202	-	-	-	1,952,202
Financial liabilities					
Trade and other payables	1,359,315	330,861	-	-	1,690,176
Total Financial Liabilities	1,359,315	330,861	-	-	1,690,176
Net maturity	592,887	(330,861)	-	-	262,026

Note 16. Section 272 Fair Work (Registered Organisations) Act 2009

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) to (3) of section 272, which reads as follows:

Information to be provided to members or the General Manager of Fair Work Australia:

- (1) A member of a reporting unit, or the General Manager of Fair Work Australia, 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 to the reporting unit.
- (3) A reporting unit must comply with an application made under subsection (1).



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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 2013, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the executive council statement.

The Responsibility of the Councillors for the Financial Report

The Councillors are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the *Fair Work (Registered Organisations) Act 2009*, and for such internal control as the councillors determine is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about 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 at 30 June 2013, and its financial performance and cash flows for the year then ended in accordance with Australian Accounting Standards and the *Fair Work (Registered Organisations) Act 2009*.

BDO East Coast Partnership

James Mooney
Partner

Registered Company Auditor #311052

Melbourne, 11 October 2013

BDO East Coast Partnership ABN 83 236 985 726 is a member of a national association of independent entities which are all members of BDO (Australia) Ltd ABN 77 050 110 275, an Australian company limited by guarantee. BDO East Coast Partnership and BDO (Australia) Ltd are members of BDO International Ltd, a UK company limited by guarantee, and form part of the international BDO network of independent member firms.

	Total Meetings eligible to attend	Meetings attended
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President

Andrew Kay Andrew Kay & Associates	5	5
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Vice-Presidents

John Kotzas Queensland Performing Arts Centre	5	4
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Maria O'Connor Ticketmaster Australasia & NZ	5	2
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Executive Councillors

Phil Bathols Spiritworks Pty Ltd	5	3
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Bruce Carmichael Canberra Theatre Centre	5	5
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Michael Cassel Cameron Mackintosh Australia Pty Ltd	5	3
---	---	---

Adrian Collette Opera Australia	3	1
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Michael Coppel Live Nation Australasia	5	1
---	---	---

Richard Fitzgerald Theatre & Media Consultant	5	5
--	---	---

Douglas Gautier Adelaide Festival Centre	5	3
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Cameron Hoy Ticketek Pty Ltd	3	2
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	Total Meetings eligible to attend	Meetings attended
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Executive Councillors

Judith Isherwood Arts Centre Melbourne	5	3
---	---	---

Matthew Lazarus-Hall Chugg Entertainment	5	2
---	---	---

Virginia Lovett Melbourne Theatre Company	2	1
--	---	---

Patrick McIntyre Sydney Theatre Company	5	3
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Liza McLean Tinderbox Productions	3	3
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Craig McMaster Showbiz International Pty Ltd	5	1 (+1 leave of absence)
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Teena Munn Windmill Theatre	5	3 (+1 leave of absence)
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Rodney Phillips AEG Ogden (Perth)	5	5
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Louise Withers Louise Withers & Associates Pty Ltd	2	2
--	---	---

3ct Presents P/L	Big hART	Fama Publicity Services	Luna Cinemas	Parramatta City Council	State Theatre Company of South Australia
A-List Entertainment	Billions Australia	Fed Square Pty Ltd	Lunar Drive-in Theatre Dandenong	Patch Theatre Company Inc	Straightup Agency
Abstract Entertainment Pty Ltd	Birnbaum Phil	Feel Presents Pty Ltd	Lunchbox Theatrical Productions	Peace & Love Promotions	Strange Duck Productions Pty Ltd
ACMN Pty Ltd	Black Swan State Theatre Company	Festival of Voices	Mackay Entertainment & Convention Centre	Pegasus Venue Management Pty Ltd	Strut & Fret Production House
Adelaide Festival	Bluehawk Presents	Finucane & Smith	Mad Heckler	Penrith Performing & Visual Arts Ltd (Joan Sutherland Performing Arts Centre)	STRUT dance
Adelaide Festival Centre Trust	Bonniemike Pty Ltd (Trading as Colac Cinemas)	Force Majeure Ltd	Maggie Gerrard Presents Pty Ltd	Performing Arts Centre	Sydney Dance Company
Adelaide Fringe Incorporated	Brink Productions Limited	fortyfive downstairs	Malcolm C Cooke & Associates Pty Ltd	Performing Arts Centre Society Inc (The Blue Room)	Sydney Entertainment Centre
Adelaide Symphony Orchestra	Brisbane Festival	Frontier Touring Company	Malthouse Theatre	Performing Lines Ltd	Sydney Festival (The)
Adrian Bohm Presents Pty Ltd	Brown's Mart	Future Classic Pty Ltd	Marguerite Pepper Productions	Perth Expo Hire & Furniture Group	Sydney Improvised Music Assoc Inc (SIMA)
AEG Ogden (Brisbane) Pty Ltd - Brisbane Entertainment Centre	Bunbury Regional Entertainment Centre	FYOOZ Productions Pty Ltd	Marriner Group - Princess Theatre/Comedy/Regent/Forum	Perth International Arts Festival	Sydney Opera House Trust
AEG Ogden (Cairns) Pty Ltd	Butler Brown Touring Trust	Garry Van Egmond Enterprises	GC Event Hire	Perth Theatre Company	Sydney Superdome Pty Ltd - Allphones Arena (AEG Ogden)
AEG Ogden (Newcastle) Pty Ltd - Newcastle Entertainment Centre	Buzz Dance Theatre Limited	Geelong Performing Arts Centre Trust	Martin Production Pty Ltd	Peter Harper Pty Ltd	Sydney Symphony Orchestra
AEG Ogden (Perth Arena) Pty Ltd agent for WA Sports Centre Trust	Cam Cinemas Pty Ltd - Gladstone Cinemas	George Cass Productions	Mary Tobin Presents	Pinewood Cinema Pty Ltd	Sydney Theatre Company Ltd
AEG Ogden (Perth) - Albany Entertainment Centre	Cameo Cinemas	Glen Street Theatre	MCA Insurance Brokers	Playbill Pty Ltd	Synthesis Design & Display Pty Ltd
AEG Ogden (Perth) Pty Ltd - Perth Theatre Trust	Cameron Mackintosh Australia Pty Ltd	Glenorchy City Council	McCann Cinemas Pty Ltd	Polyglot Puppet Theatre Ltd	Tasdance Ltd
AEG Ogden (Perth) State Theatre Centre of WA	Canberra Symphony Orchestra	Global Creatures Pty Ltd	McPherson Ink	Port Fairy Spring Music Festival	Tasmanian Theatre Company
African Beat Pty Ltd	Canberra Theatre Centre	Global Market Communications P/L	MEI Live Pty Ltd	Production Resource Group	Ten Days on the Island
AKA Australia	Capitol Theatre Management Pty Limited	Gordon Frost Organisation - GFO	Melbourne & Olympic Parks Trust	Queensland Ballet (The)	Terrapin Puppet Theatre Ltd
Albury Entertainment Centre	CarriageWorks	Grand Theatre Co	Melbourne International Comedy Festival Ltd	Queensland Conservatorium (Griffith University)	Terrasphere Productions
Albury Regent Cinemas Partnership	Cartell Music	Grayboy Pty Ltd	Melbourne International Festival of the Arts	Queensland Music Festival	Terry Gordon Promotions
All Access Crewing Pty Ltd	Centenary of Canberra	Griffin Theatre Company Ltd	Melbourne Jazz Ltd	Queensland Performing Arts Trust	The Arts Centre Gold Coast
AMIA Production Company Pty Ltd	Century Entertainment Pty Ltd	Ha Ha Industries	Melbourne Recital Centre	Queensland Theatre Company	The Cinery Group t/a Metro Cinemas Boronia
Andrew Bleby and Associates Pty Ltd	Chinatown Cinema Corporation	Halmak Music	Melbourne Stadiums Limited - Etihad Stadium	Rainbow Management Pty Ltd T/A Garry Ginivan Attractions	The Production Company (Aust) Ltd
Andrew Kay and Associates Pty Ltd	Christine Dunstan Productions	Harvest Rain Theatre Company	Melbourne Symphony Orchestra	Randall Arts Management P/L	The Roots Music Agency
Andrew McKinnon Presentations Pty Ltd	Chugg Entertainment	Hayden Attractions Pty Ltd	Melbourne Theatre Company	Really Useful Company Asia Pacific Pty Ltd	The Star
Angelis Productions	Chunky Move	Hayden Theatres Pty Ltd	Memo Group Pty Ltd	Red Curtain Enterprises - McLaren House	Theatre North Inc
Arena Theatre Company Ltd	Circa	Heads with Tales	Mess Around	Regent Entertainment Pty Ltd - T/A Regent Cinemas	Theatre of Image Ltd
Arena Touring Pty Ltd	Circus Oz	Hirano Productions	Metro Arts	Reprise Pty Ltd	Theatre Royal Management Board
Arts Centre Melbourne	Circus Royale Australia Unit Trust	HIT Productions Pty Ltd	Metro Cinemas	Richard Evans and Assoc (REA) Consulting	Theatre Royal Sydney
Arts on Tour - NSW	Civic Precinct Newcastle Civic Theatre	Hobart Baroque	Metropolis Touring P/L	Rocksoup	Theatre Works Limited
Arts Projects Australia	Clearlight Shows Pty Ltd	Hothouse Theatre	Millmaine Entertainment Marketing	Room 8 Pty Ltd	Ticketek Pty Ltd
Arts Radar Pty Ltd	Cole Bishop Trustee for The Bishop Family Trust	Hutchison Entertainment Group	Mistlstone Enterprises	Rosebud Cinema Pty Ltd	Ticketmaster Australasia
Artslink Queensland	Cole Horsfall Productions	Ilbijerri Theatre Company	Monkey Baa Theatre For Young People Ltd	Royalty Investment & Management Group - JMS Production House	Tinderbox Productions Pty Ltd
AusAsia Promotion Pty Ltd	Comedy Lounge Pty Ltd	Illawarra Performing Arts Centre Ltd - Merrigong Theatre Company	Moorilla Estate Pty Ltd - Mona Foma	SBX Pty Ltd	TML Enterprises Pty Ltd
Australian Art Orchestra Pty Ltd	Complete Works Theatre Company Pty Ltd	Innovative Production Services Pty Ltd	Musica Viva Australia	Schomac Arts Pty Ltd	Top Shelf Productions
Australian Ballet (The)	Country Arts WA (Inc)	Insite Arts	Nano Resources t/a Nano Jamz	Sean McKenna Presents	Troubadour Music Australia
Australian Brandenburg Orchestra	Cre8ion Pty Ltd	Instep Management Group Pty Ltd	National Institute of Circus Arts (NICA)	Shake & Stir Theatre Co	University of Tasmania Conservatorium of Music
Australian Chamber Orchestra	Crown Limited	Interactive Theatre Intl	National Institute of Dramatic Art (NIDA)	Shakespeare WA Ltd	Urban Theatre Projects
Australian Dance Theatre	Crown Perth	Interstar Pty Ltd (Regal Theatre)	Neil Gooding Productions Pty Ltd	Shaun Parker & Company Limited	Van Den Berg Design Team Pty Ltd
Australian Festival of Chamber Music Nth QLD Ltd	Dainty Group	Intimate Spectacle Pty Ltd	Nelson Bay Cinemas Pty Ltd	Shopfront Theatre for Young People Co-op Ltd	Version 1.0 inc
Australian Performing Arts Centres Association (APACA)	Darwin Entertainment Centre	J & R Adventures	Nerang Cineplex t/a Nickelodeon Cinemas	Show Partners Pty Ltd	Victorian Opera Company Ltd
Australian Shakespeare Company	David Atkins Enterprises Pty Ltd	James Anthony Productions Pty Ltd	Newline Productions Pty Ltd	Showbuzz International Pty Ltd	Village Sounds Pty Ltd (Splendour in the Grass)
Australian Theatre for Young People	David Shallue & Assoc	Jupiters Hotel & Casino	News Ticketing Pty Ltd	Showcall Crewing Pty Ltd	Viv Lees Presents
Awesome Arts Australia Ltd	Deakin Cinema Complex	JUTE Theatre Company	Newtheatricals Pty Ltd	Showpro Pty Ltd	Wangaratta Festival of Jazz
Back to Back Theatre Inc	Dendy Cinemas Pty Ltd	KAGE	Niche Productions & Touring Pty Ltd	Slingsby Theatre Company Limited	Warner Music Australia Pty Ltd
Backrow Productions (Aust) Pty Ltd	Destination NSW	Kermond Creative Pty Ltd	Nine Live Pty Ltd	Snuff Puppets Inc	West Australian Ballet Inc
Backstage Productions Pty Ltd	Down Under Promotions	Kids Promotions Pty Ltd	Noosa Jazz Festival	Spare Parts Puppet Theatre	West Australian Opera (The)
Balletlab Association Inc	Dumaresq Street Twin Cinema	La Boite Theatre Inc.	North Queensland Ballet & Dance Company (Dancenorth)	Spectre Films ITF Sun Theatre Trust	West Australian Symphony Orchestra Pty Ltd
Bangarra Dance Theatre	East Coast Blues and Roots Festival	La Mama Inc	Nova Cinema Pty Ltd	Spiritworks Pty Ltd	Westside Circus
Barking Gecko Theatre Company	Echelon Productions Pty Ltd	Landmark Cinemas Pty Ltd	Oktoberfest Brisbane Pty Ltd	Spoon Tree Productions Pty Ltd	When The Lion Roars P/L
BDO Presents (Formerly Creative Festival Entertainment (Big Day Out))	Econobirt Pty Ltd - t/a Neals Hire	Lasttix	On Site Labour Hire Sydney Pty Ltd	Sports & Entertainment Ltd - SEL	William Patrick Blake
Beef Records t/a Amazon Recovery	Enda Markey Presents	Legs on the Wall Inc.	One Entertainment	Stadiums Pty Ltd - Festival Hall Melbourne	Windmill Theatre
Bell Shakespeare Company (The)	Ensemble Productions Pty Ltd	Les Currie Presentations	Opera Australia (NSW)	Stage & Audio Pty Ltd	World's Biggest Screens Pty Ltd
Belvoir	Entertainment Marketing Services - Mollison Communications	Life Like Touring	Opera Queensland	Stalker Theatre Inc	Yahoo! 7 Pty Limited
Bendigo Cinemas Pty Ltd	Event Personnel Australia Pty Ltd	Live Nation Australasia	Outback Theatre for Young People	State Opera of South Australia (The)	Yirra Yaakin Aboriginal Corporation
	Exhibit Systems Pty Ltd	Live Performance Australia	PACT Centre for Emerging Artists Incorporated		Zaccaria Group
	Expo Solutions - trading as ESG Group	Louise Withers and Associates Pty Ltd	Palace Nova Cinemas Adelaide		
	ExpoNet Pty Ltd	Luckiest Productions	Palais Theatre Management Pty Ltd		
	Expressions Dance Company	Lucy Guerin Association Incorporated			



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