

Annual Report
2016–2017

CELEBRATING
100
YEARS



LIVE
PERFORMANCE
AUSTRALIA

Bluesfest Byron Bay -
2017 Helpmann Award Nominee
(Photo Credit Joseph Mayers Photography)



**In 2016, the Australian
live performance industry
generated \$1.4 billion
in ticket sales with
18.8 million attendances
- that's more than the
combined attendances
at AFL, NRL, Soccer,
Super Rugby and Cricket***

(LPA Ticket Attendance and Revenue Survey 2016)

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About

Live Performance Australia® (LPA) is the peak body for Australia's live performance industry. Established in 1917 and registered as an employers' organisation under the *Fair Work (Registered Organisations) Act 2009*, LPA has over 400 Members nationally. We represent commercial and independent producers; music promoters; major and small to medium performing arts companies; major performing arts centres; metropolitan and regional venues; commercial theatres; stadiums and arenas; arts festivals; music festivals; and service providers such as ticketing companies and technical suppliers. LPA's membership spans from sole operators and not-for-profit organisations to large commercial entities.

LPA has a clear mandate to advocate for and support policy decisions that benefit the sustainability and growth of the live performance industry in Australia.

Strategic Priorities



LEAD

Lead **industrial relations development** that reflects the global nature of the live performance industry

Negotiate **industrial and commercial agreements** that support industry growth and stability

Develop **innovative programs** that foster industry leaders



ADVOCATE

Set the agenda and propose **policy solutions** on a range of federal and state government policy issues

Work alongside Members to foster a **vibrant and sustainable live performance industry** now and into the future



CELEBRATE

Celebrate the live performance industry's outstanding achievements through the annual **Helpmann Awards**

Provide an open door to an **extensive professional network**, with regular networking events, industry briefings, and working groups

LPA Staff



Evelyn Richardson
Chief Executive



Kirsty James
Office Manager



Elsa Greguric
Office Manager
to November 2016



David Hamilton
Director, Workplace
Relations



Kim Tran
Director, Policy
and Programs



Julia Holt
Director, Marketing



René Spoors
Workplace Relations
Advisor



Charlotte St Clair Wilson
Workplace Relations
Advisor to October 2016



Holly Crain
Senior Policy Advisor



Anisha Senaratne
Marketing Coordinator



Kitsa Daskalakis
Immigration Services
Coordinator



Jamie Pettinger
Helpmann Awards
Administrator



Les Nemenyi
Finance and Membership
Manager

President & Chief Executive Report

On behalf of the Executive Council of Live Performance Australia, we are pleased to present the Annual Report for the year ended 30 June 2017.

A number of significant initiatives were delivered in 2017 to support our Members' business activities and to foster broader industry development.

This year we celebrate our centenary year, marking 100 years of serving our Members. This is a remarkable achievement underpinned by the support of our Members, the commitment and leadership shown by our Executive Council, and the combined efforts of our talented staff. Despite the many challenges faced by our industry over the years, the live performance sector of our economy has grown to become a major economic and cultural contributor to the broader Australian landscape. We look forward to ensuring that our industry continues to grow and compete globally while entertaining and enriching audiences locally and internationally.

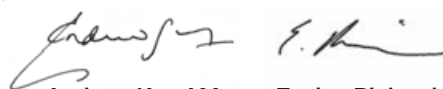
Due to growing concerns amongst Members, media attention and discussions with regulators, a major focus for LPA this year was the secondary ticket market. We have also invested significant resources in the review of modern awards by the Fair Work Commission as well as in the immigration reviews which saw major changes to the entertainment visa.

In the year ahead, LPA will continue to focus on strategic priorities that support the business activities of our Members. In particular, we will continue to address the significant issues surrounding the secondary ticket market and implement the revised Ticketing Code of Practice; increase our advocacy for greater investment in the industry; negotiate a new performers' collective agreement; and educate members regarding Work Health and Safety compliance. We will also continue to support the development of tools and resources that promote mentally healthy workplaces.

Operationally, the year end result is a significant surplus which will be reinvested in key member services and support. There were some changes in staff structure with Kirsty James appointed as our Office Manager and René Spoors in our Workplace Relations Advisor role as we farewellled Elsa Greguric (Office Manager) and Charlotte St Clair Wilson (Workplace Relations Advisor).

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 AM
President

Evelyn Richardson
Chief Executive

Major LPA achievements over the last year include:

- Invested significant resource into the four year review of modern awards to ensure the industry's business interests were protected
- Advocated for legislation to criminalise ticket 'bots', released a Safe Tix Guide, and drafted a revised Ticketing Code with new clauses related to the growing secondary ticket market
- Advocated on behalf of Members through Government submissions on a range of strategic issues notably, immigration reviews and visa changes, the Victorian review of the Major Sporting Events Act and the 2017-18 Federal Budget
- Negotiated with APRA regarding a revised definition for the Dramatic Context Licence
- Released the annual Ticket Attendance and Revenue Survey, presented in digital format, which included additional ticketing data from new data partners and state based infographics
- Presented the 17th Helpmann Awards, at the Capitol Theatre and broadcast on Foxtel Arts, as well as the ABC for the first time
- Hosted Member networking functions nationally with dinners in every state where LPA Members, Helpmann Award Panel Members and Helpmann Awards Voting Collegiate members were invited
- Answered thousands of Member queries on a range of industry issues
- Sponsored the Arts Wellbeing Collective's pilot program to effect better mental health and wellbeing for people working in the Victorian performing arts
- Publicly supported the Yes Campaign for marriage equality, supporting our LGBTQI+ staff, members and audiences; issued a joint statement of support with Media, Entertainment & Arts Alliance (MEAA) and Screen Producers Australia (SPA)



Workplace Relations

Four Yearly Review of Modern Awards

The Fair Work Commission continued its review of all the modern awards, including common issues like domestic violence leave and part-time and casual conditions of employment. A review of the awards that cover LPA Members commenced in March 2017, with LPA making and responding to submissions regarding the award's content and clarifying any difficulties of interpretation.

The modern award review is in its final stages, with revised versions of the award anticipated in early 2018.

Workplace Health and Safety

LPA's Work Health and Safety Guidelines were completed, thanks to the valuable contributions of LPA's WHS Committee and Project Manager David Storie. The Guides will be provided to Members and promoted through a Member Roadshow.

Mental Health

LPA was a Major Sponsor of Arts Centre Melbourne's "Arts Wellbeing Collective", a pilot program to raise awareness and better understanding of mental health in the workplace. The program provides tools and support to Victorian arts workers and managers and has delivered many well-attended sessions throughout Victoria. It is part of an overall strategy to ensure a mentally healthy and creative performing arts community.



Left: West Australian Symphony Orchestra - 2017 Helpmann Award Nominee
Right: Hot Brown Honey - 2017 Helpmann Award Winner (Photo Credit Dylan Evans)

2018 Priorities

Negotiate a new Performers' Collective Agreement

Educate the industry about LPA's new Work Health and Safety Guidelines

Complete the four-year review of the modern awards

Review agreements in the context of the industry's growing use of digital platforms



Immigration Advocacy

In April 2017, the Department of Immigration and Border Protection (DIBP) announced wide-ranging changes to the 457 visa regime, depriving many arts sector occupations of a permanent residency pathway. LPA made a submission opposing these changes, which led to several occupations being restored to the visa list.

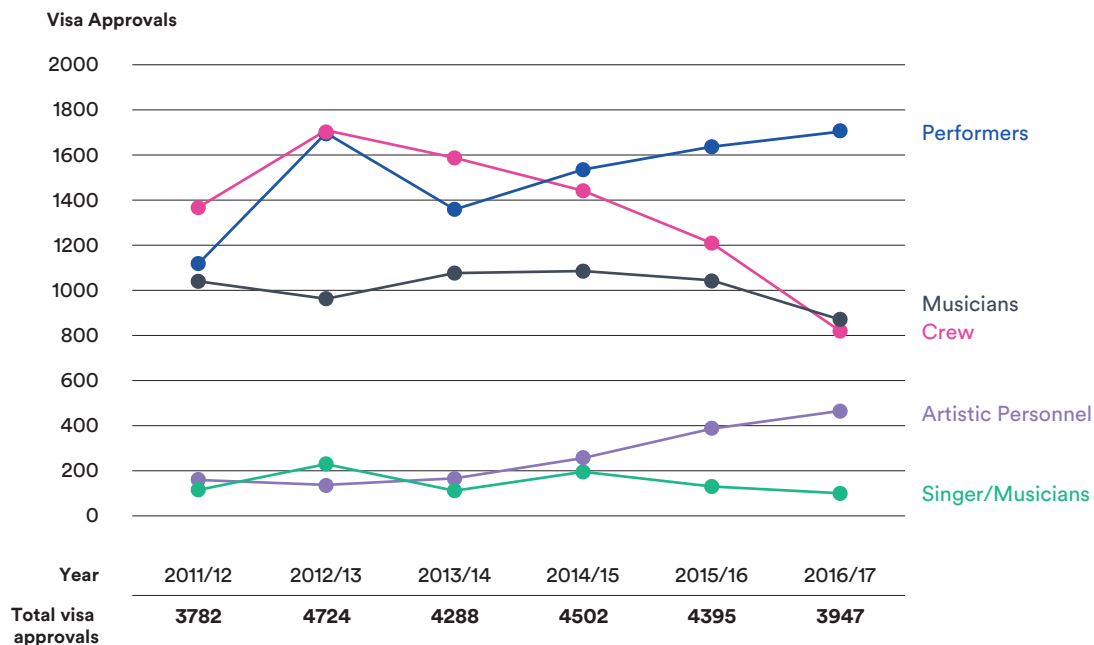
The DIBP requested public submissions in response to its Policy Consultation Paper to simplify Australia's complex visa system. In submissions to government, LPA further emphasised the negative impact of the changes to the 457 visa, advocating for a flexible approach to future skilled migration reform, involving thorough consultation with the live performance industry.

Immigration Services

In 2016–2017 LPA lodged 634 *Temporary Work (Entertainment) Visa* applications and received 3947 individual visa approvals.

Overall there were 1701 visas approved for performers, 98 visas for singers/musicians, 868 for musicians, 463 visas for artistic personnel and 817 visas for crew.

From 19 November 2016, the DIBP simplified Australia's Temporary Activity Visa framework and replaced the paper-based Subclass 420 Entertainment visa with the new online *Subclass 408 Temporary Activity* visa.







Policy & Programs

Secondary Ticket Market

Due to growing industry and consumer concerns, a key focus area for the Policy team has been the secondary ticket market. Specific initiatives that LPA has undertaken in the last 12 months include:

- Advocating for legislation to criminalise 'bots'
- Developing a consumer education campaign to raise awareness of the risks associated with buying tickets from a reseller. LPA released its Safe Tix Guide – Tips for Buying Tickets Safely and Securely and will be undertaking other projects to raise consumer awareness
- Revising the current Ticketing Code of Practice to include provisions related to the secondary ticket market. LPA established an industry working group to provide input into the changes to the Ticketing Code of Practice and appointed The Hon Peter Jacobson QC to chair the working group. LPA will continue to consult with the working group and regulators to finalise the Ticketing Code
- Meeting with the Australian Competition and Consumer Commission (ACCC) and state based consumer affairs/ fair trading agencies

Dramatic Context Licence

The Australasian Performing Right Association (APRA) intends to introduce a new definition for the Dramatic Context Licence, commencing 1 January 2018. Throughout 2016–2017, LPA has been negotiating with APRA to ensure that the new definition meets the interests of both producers/promoters and APRA Members.

Other Policy Work

- Released the annual Ticket Attendance and Revenue Survey
- Prepared and released LPA's Ticketing FAQs
- Released the report on the Biennial Compliance Review of the Ticketing Code of Practice
- Updated and released LPA's Guide to Child Safety in the Live Performance Industry

Submissions:

- SA Draft Liquor Licensing (Liquor Review) Amendment Bill 2016
- Inquiry into the Corporations Amendment (Crowd-sourced Funding) Bill 2016
- Inquiry into Innovation and Creativity: Workforce for the New Economy
- 2017–18 Federal Budget
- Review of the Code of Conduct for Copyright Collecting Societies
- VET Student Loans Course List and Loan Cap Methodology Review
- VIC Review of Major Sporting Events Act
- Visa Simplification – Transforming Australia's Visa System



Left: Mark Coles Smith, The Drovers Wife - 2017 Helpmann Award Winner (Photo credit Brett Boardman)
Right: Cerita Anak - 2017 Helpmann Award Nominee

2018 Priorities

Advocate for new investment in the live performance industry

Continue to educate the industry about the Ticketing Code of Practice (including any new provisions related to the secondary ticket market)

Continue to educate the public (with the support of our Members, where possible) about the secondary ticket market

Review existing guides (eg Arts Access Guide) and, if necessary, develop new guides to support best practice in the live performance industry



Ticket Attendance and Revenue Survey 2016

LPA's annual Ticket Attendance and Revenue Survey is the leading source of reliable statistics for the Australian live performance industry. The Survey represents the most comprehensive information on annual ticket sales for Australian live performance events. LPA's 13th annual Survey presents the results for the 2016 calendar year and shows that the live performance industry continues to contribute significantly to Australia's economy and cultural ecology.



TOP 3 REVENUE

1. CONTEMPORARY MUSIC
\$440,083,629
2. MUSICAL THEATRE
\$347,684,296
3. COMEDY
\$86,382,773



**AUSTRALIA
SPENT \$59 PER
PERSON ON LIVE
PERFORMANCE
EVENTS**



FROM 2008-2016
REVENUE
INCREASED

35%



FROM 2008-2016
ATTENDANCE
INCREASED

19%



TOP 3 ATTENDANCE

1. CONTEMPORARY MUSIC
5,658,753
2. MUSICAL THEATRE
3,298,051
3. FESTIVALS (MULTI CATEGORY)
1,549,007



TOTAL REVENUE (TICKET SALES)

\$1.43 BILLION



TOTAL ATTENDANCE (TICKETS ISSUED)

18.78 MILLION





2017 Helpmann Awards®

The Annual Helpmann Awards is the premier event celebrating Australia's vibrant live performance industry with sensational performances, the who's who of the industry in attendance, and most importantly the announcement of the prestigious Helpmann Award winners.

The Helpmann Awards pay tribute to the talented and hard-working organisations and individuals that make up the live performance industry and contribute to Australia's cultural landscape.

The 2017 Helpmann Awards Ceremony was held on Monday 24 July at the Capitol Theatre Sydney on the set of *Kinky Boots*. The Ceremony was preceded by a Red Carpet walk and followed by the After Party at the Hyatt Regency.

A full list of Nominees and Winners is available at www.helpmannawards.com.au

780 Entries

172 Nominees

46 Winners

Hosts

Jan van de Stool
(Queenie van der Zandt)

Tim Draxl

Performances

Kinky Boots

My Fair Lady

Beautiful: The Carole
King Musical

Disney's Aladdin

The Book of Mormon

Green Day's American Idiot

Australian Dance Theatre

The Sydney Children's Choir

Velvet featuring
Marcia Hines

Presenters

Trevor Ashley

Jimmy Barnes AO

Joan Carden AO OBE

Penny Cook

Joel Creasey

Chloe Dallimore

Charles Edwards

Toby Francis

Wayne Harrison AM

Deborah Hutton

Dami Im

Barry Jones AC

Andrew Kay AM

The Hon. Don Harwin, NSW
Minister for the Arts

Emma Matthews

David McAllister AM

Tim McFarlane AM

Kate Miller-Heidke

Richard Mills AM

Kate Mulvany

Stephen Page AO

Brooke Satchwell

Garry Stewart

Lyndon Terracini AM

Brian Walsh

**“I was a C average student,
I wasn’t meant to get very far
in life, so I want to tell every
little C average student out
there don’t let anyone tell you
you can’t, because you can,
because I did”**

Leah Purcell
2017 Helpmann Awards Winner





“The work of the arts is to build better human beings, the value of what we do lies in the connecting of human to human and culture to culture.”

Rob Brookman AM, 2017 Sue Natrass Award recipient



“I think this show is an extraordinary example of what can happen in the arts when we come together.”

Kyle Page, 2017 Helpmann Awards Winner



Richard Tognetti AM
2017 JC Williamson Award recipient



*Thank
you*

A big thank you and farewell to long-standing Helpmann Awards Executive Producer, Jon Nicholls and Chair of the Helpmann Awards Administration Committee, Ross Cunningham.



We would like to extend our sincerest thanks to our sponsors and partners whose support made the 2017 Helpmann Awards possible.

Strategic Sponsor

Destination New South Wales

Broadcast Partner

Foxtel Arts

Premier Partners

Australian Broadcasting Corporation (ABC)

Capitol Theatre

Disney Theatrical Productions

Kinky Boots

Media Super

Ticketmaster

Gold Partners

ACMN Marketing and Advertising

MCA Insurance

Queensland Performing Arts Centre

TressCox Lawyers

Gold Production Partners

Chameleon Touring Systems

System Sound

Silver Partners

APRA AMCOS

Arts Centre Melbourne

BDO Australia

Silver Production Partner

ATS Logistics

TFE Hotels

Bronze Partners

Auckland Live

AEG Ogden

Canberra Theatre Centre

Gordon Frost Organisation

M Agency

Michael Cassel Group

Bronze Production Partners

Composite Images

House of Tickets

Kawai

Playbill

Supporting Partners

Adelaide Festival Centre

Event Emporium

Forster Studio

Perth Theatre Trust

Royale Limousines

Show Group

Sydney Theatre Company



Member Roadshows

As part of its commitment to regularly engaging with Members, LPA presented its Annual Member Roadshows in 2016 –2017 in Melbourne, Sydney, Brisbane, Adelaide and Perth.

The Annual Member Roadshow was an important opportunity for Members to engage in open dialogue and hear about LPA's current work and its strategic priorities for 2017. During the Roadshows, LPA provided updates on the following:

- Performers' Collective Agreement (PCA) negotiation
- Workplace Health and Safety Guides

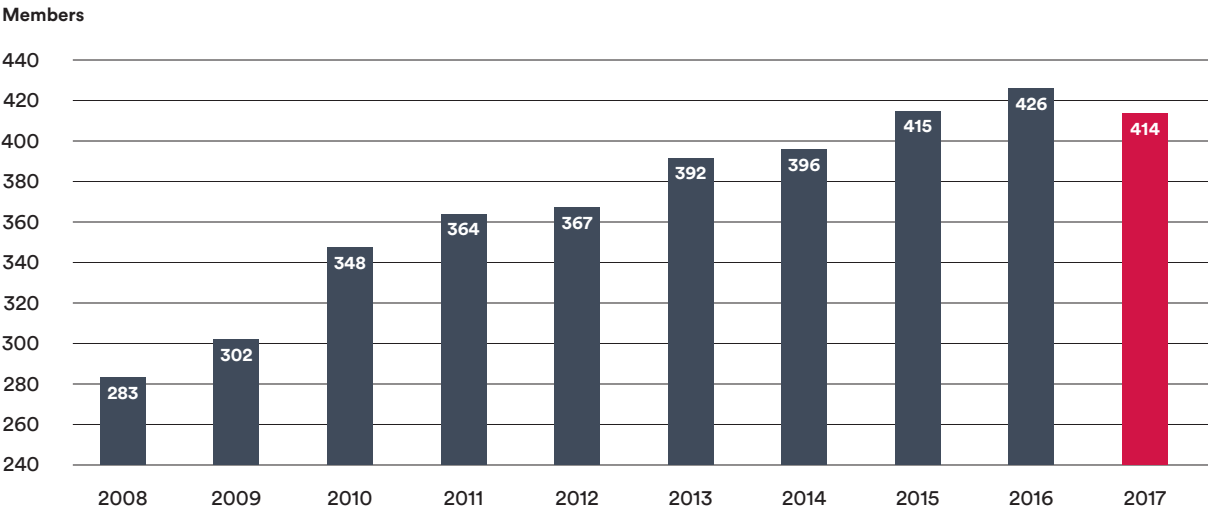
- Four-Yearly Review of Modern Awards
- 408 Temporary Activity Visa
- Federal election 2016
- Investment incentives
- Ticket Attendance and Revenue Survey 2015
- APRA Dramatic Context Licence
- Ticketing Code of Practice
- LPA Guide to Child Safety
- Government submissions
- 2017 Helpmann Awards entry information

Membership Overview

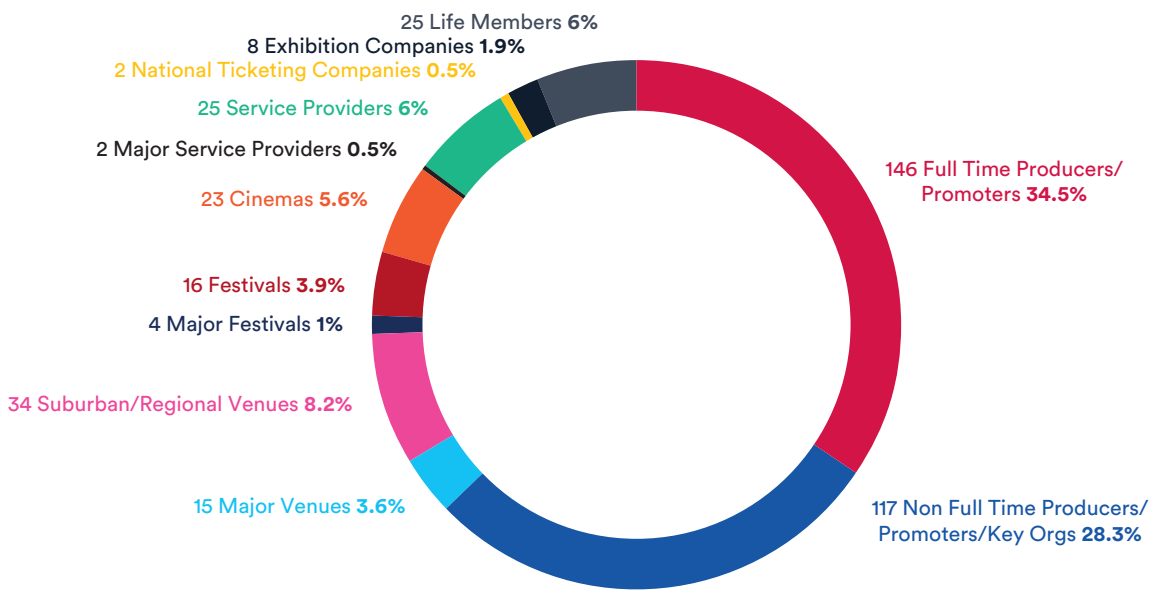
The strategic direction of LPA is driven by our Members. Their contribution is vital to advocacy efforts that help shape the future of Australia's live performance industry. LPA Members are leaders in the industry and their contribution to LPA's strategic goals, whether through providing input to submissions or serving as a Member of LPA's Executive Council, is crucial to ensure positive industry reform.

LPA's membership remains strong and, importantly, reflective of the artistic and commercial diversity of the Australian live performance industry. As of 30 June 2017, LPA had 414 Members.

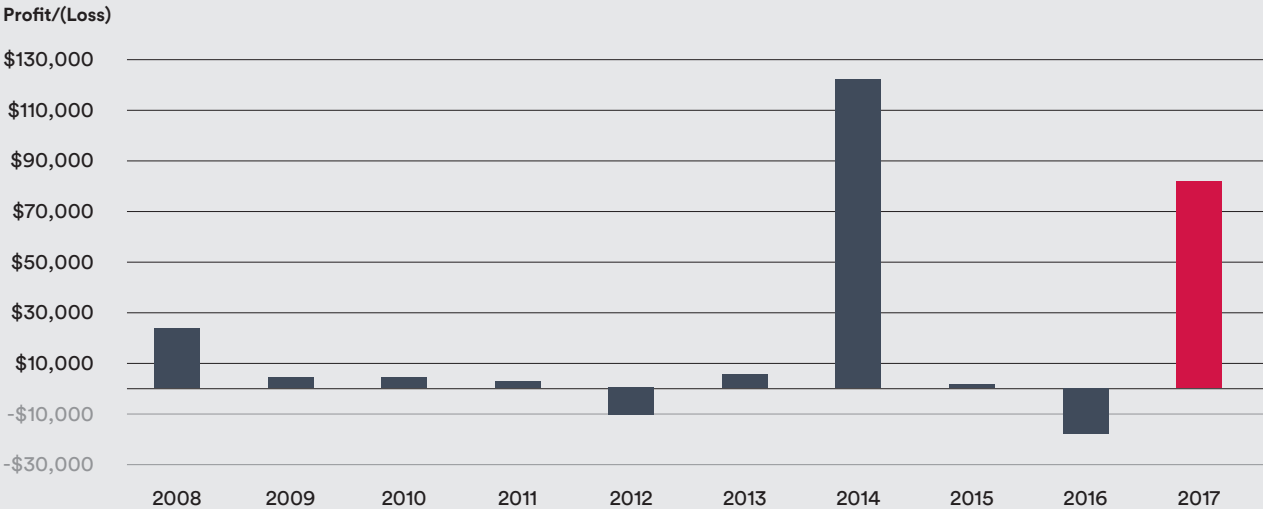
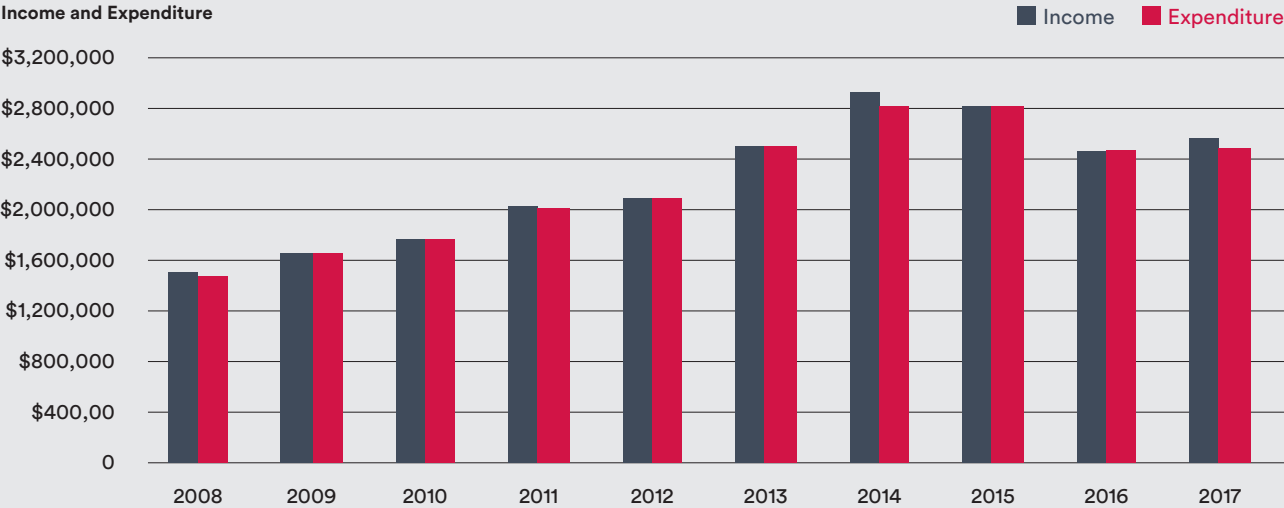
Membership



Membership Coverage



Governance, Compliance & Finance



Financial Report

For The Year Ended 30 June 2017

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 2017

Your Councillors submit the financial report of the Australian Entertainment Industry Association for the year ended 30 June 2017.

Review of Principal Activities, the Results of Those Activities and any Significant Changes in the Nature of those Activities During the Year

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, policy and a broad range of other industry related issues.
- In 2016-17 AEIA undertook 5 major initiatives. These include: detailed submissions to the Fair Work Commission regarding award modernisation; government submissions regarding immigration reviews; advocacy with respect to industry concerns about the growth of the secondary ticket market (established working group to review a revised draft Ticketing Code with reference to the secondary ticket market; advocacy for legislation to criminalise 'ticket bots'; and a consumer awareness campaign); independent Ticketing Code Compliance Report; negotiation with APRA regarding a new definition for the Dramatic Context License; and completion of new Workplace Health and Safety Guidelines.
- These major initiatives have resulted in:
 - Membership base remains strong, diverse and national
 - Implementation of new immigration online system and assistance to members
 - Implementation of consumer awareness campaign with respect to risks when buying tickets in the secondary market
 - Improved member compliance with the Ticketing Code
 - Raised profile of live performance industry and the association nationally.

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 \$81,200 (2016: loss \$18,021).

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

Events Since the End of the Financial Year

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 2017 the Association had 414 members (2016: 426 members).

Number of Employees

Number of Employees 10 (2016: 10).

Right of Members to Resign

Under section 174 of the Fair Work (Registered Organisations) Act 2009 members have the right to resign from the 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.

Likely Developments and Expected Results of Operations

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 *
- M Cassel *
- M Coppel *
- R Evans *
- D Gautier *
- A Kay *
- J Kotzas *
- P McIntyre *
- L McLean *
- M O'Connor *
- R Pilbeam *
- L Withers *
- T Brookman *
- S McGrath *
- T McGregor *
- C Spencer *
- J Vince *
- C Hassall (resigned 14/03/17)

*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 \$13,538 (2016: \$13,498) 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 AM
President



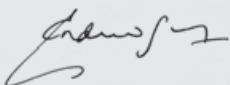
Maria O'Connor
Vice President

20 October 2017

Executive Council Statement for the year ended 30 June 2017

1. In the opinion of the Executive Councillors, the financial statements and notes as set out on pages 24 to 37:
 - a) comply with the Australian Accounting Standards;
 - b) comply with any other requirements imposed by the Reporting Guidelines or Part 3 of Chapter 8 of the Fair Work (Registered Organisations) Act 2009 (the RO Act);
 - c) the financial statements and notes give a true and fair view of the financial performance, financial position and cash flows of the reporting unit for the financial year to which they relate;
 - d) there are reasonable grounds to believe that the reporting unit will be able to pay its debts as and when they become due and payable;
2. During and since the end of the financial year ended 30 June 2017, 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 RO Act; and
 - d) where information has been sought in any request by a member of the Australian Entertainment Industry Association or Commissioner duly made under section 272 of the RO Act has been provided to the member or Commissioner, and
 - e) any order for inspection of financial records made by the Registered Organisations 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 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. The Committee of Management of AEIA passed the resolution to approve and accept the Financial Statements for the year ended 30 June 2017 on 20 October 2017.

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 AM
President



Maria O'Connor
Vice President

20 October 2017

Statement of Profit or Loss and Other Comprehensive Income for the Year Ended 30 June 2017

	Notes	2017 \$	2016 \$
Revenue			
Membership Subscription *		480,579	493,265
Capitation fees *		-	-
Levies *		-	-
Interest	3A	19,389	18,128
Helpmann Awards		659,107	541,014
EEIG Project		-	8,006
Other Revenue	3B	1,400,855	1,391,264
Total Revenue		2,559,930	2,451,677
Other Income			
Grants		-	-
Total Other Income		-	-
Total Income		2,559,930	2,451,677
Expenses			
Employee Expenses	4A	1,199,770	1,237,019
Capitation fees *		-	-
Affiliation fees *		-	-
Administration expenses	4B	539,717	600,628
Grants and/or donations *		-	-
Depreciation and amortisation	4C	37,402	54,383
Legal costs	4D	31,810	19,505
Audit fees	14	16,240	15,225
Net Losses from sale of assets		-	-
Grants or Donations *	4E	-	-
Other expenses *	4F	-	-
Helpmann Awards		653,791	542,938
EEIG Project		-	-
Total expenses		2,478,730	2,469,698
Profit/ (Loss) for the year		81,200	(18,021)
Income tax expense	1(r)	-	-
Profit/(Loss) after Income Tax Expense		81,200	(18,021)
Other Comprehensive Income, net of tax		-	-
Total Comprehensive Income for the Year		81,200	(18,021)

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 2017

	Notes	2017 \$	2016 \$
CURRENT ASSETS			
Cash and cash equivalents	5A	1,407,061	1,400,361
Trade and other receivables	5B	335,682	226,377
Other current assets	5C	241,822	173,149
Total Current Assets		1,984,565	1,799,887
NON-CURRENT ASSETS			
Office equipment	6A	5,643	7,816
Furniture and fittings	6B	6,305	9,430
Intangibles	6C	27,986	41,005
TOTAL NON-CURRENT ASSETS		39,934	58,251
TOTAL ASSETS		2,024,499	1,858,138
CURRENT LIABILITIES			
Trade payables	7A	266,674	271,551
Other payables	7B	1,033,902	953,963
Employee provisions	8A	180,312	168,737
TOTAL CURRENT LIABILITIES		1,480,888	1,394,251
NON-CURRENT LIABILITIES			
Employee provisions	8A	13,898	15,374
Other non-current liabilities *	9A	-	-
TOTAL NON-CURRENT LIABILITIES		13,898	15,374
TOTAL LIABILITIES		1,494,786	1,409,625
NET ASSETS		529,713	448,513
MEMBERS' EQUITY			
General Funds	10A	120,000	120,000
Retained earnings		409,713	328,513
TOTAL MEMBERS' EQUITY		529,713	448,513

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 Changes in Equity for the Year Ended 30 June 2017

	General Funds \$	Retained Earnings \$	Total Equity \$
Balance as at 01 July 2015	120,000	346,534	466,534
Adjustment for errors	-	-	-
Adjustment for changes in accounting policies	-	-	-
Loss for the Year	-	(18,021)	(18,021)
Other comprehensive income for the year	-	-	-
Transfer to/from Legal expense reserve	-	-	-
Transfer from retained earnings	-	-	-
Closing balance as at 30 June 2016	120,000	328,513	448,513
Adjustment for errors	-	-	-
Adjustment for changes in accounting policies	-	-	-
Profit for the Year	-	81,200	81,200
Other comprehensive income for the year	-	-	-
Transfer to/from Legal expense Reserve	-	-	-
Transfer from retained earnings	-	-	-
Closing balance as at 30 June 2017	120,000	409,713	529,713

The above Statement should be read in conjunction with the notes.

Statement of Cash Flows for the Year Ended 30 June 2017

	Notes	2017 \$	2016 \$
Cash Flows from Operating Activities			
Cash received			
Receipts from other reporting units/ controlled entity(s) *		-	-
Receipts from members and non members		2,488,136	2,647,606
Interest received		19,532	17,577
Cash Used			
Payment to other reporting units/ controlled entity(s) *		-	-
Payments to suppliers and employees		(2,481,883)	(2,591,189)
Net Cash Provided by Operating Activities	11	25,785	73,994
Cash Flows From Investing Activities			
Cash Used			
Purchase of Property, Plant and Equipment		(2,945)	(1,376)
Purchase of Website		(16,140)	(5,325)
Net Cash Used In Investing Activities		(19,085)	(6,701)
Net Increase in Cash Held		6,700	67,293
Cash & cash equivalents the beginning of the financial year		1,400,361	1,333,068
Cash & cash equivalents at the end of the Financial Year	5A	1,407,061	1,400,361

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 2017

Index to the Notes of the Financial Statements

	2017 \$	2016 \$
Cash assets in respect of recovered money at beginning of year	-	-
Interest received on recovered money	-	-
Total Receipts	-	-
Payments		
Deductions of amounts due in respect of membership for:	-	-
Total Payments	-	-
Cash assets in respect of recovered money at end of year	-	-
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	-	-

Note 1	Statement of Significant Accounting Policies
Note 2	Events after the Reporting Period
Note 3	Income
Note 4	Expenses
Note 5	Current Assets
Note 6	Non-current Assets
Note 7	Current Liabilities
Note 8	Provisions
Note 9	Non-current Liabilities
Note 10	Members Equity
Note 11	Statement of Cash Flows
Note 12	Contingent Liabilities and Commitments
Note 13	Related Party Disclosures
Note 14	Remuneration of Auditors
Note 15	Financial Instruments
Note 16	Section 272 Fair Work (Registered Organisations) Act 2009

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

Note 1.

Statement of Significant Accounting Policies

1(a) Basis of Preparation of the Financial Statements

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 noncurrent 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) Significant Accounting Judgements and Estimates

There are no key accounting assumptions or estimates that have been identified that have a significant risk.

1(d) New Australian Accounting Standards

At the date of approving the financial report, the following Australian Accounting Standards and Interpretations relevant to Australian Entertainment Industry Association have recently been issued or amended but are not yet mandatory, have not been early adopted by Australian Entertainment Industry Association for the period ended 30 June 2017.

Standard/ Interpretation	Effective for the annual reporting period beginning on	Expected to be initially applied in the financial year ending
AASB 15 'Revenue from Contracts with Customers' and AASB 2014-5 'Amendments to Australian Accounting Standards arising from AASB 15'	01 January 2017	30 June 2019
AASB 1058 'Income of Not-For-Profit Entities'	01 January 2019	30 June 2020
AASB 9 'Amendments to Australian Accounting Standards – Financial Instruments'	01 January 2018	30 June 2019
AASB 16 'Amendments to Australian Accounting Standards – Leases'	01 January 2019	30 June 2020

Australian Entertainment Industry Association has not yet determined the full effect of the above amendments to standards and interpretations.

1(e) Revenue Recognition

Revenue is measured at the fair value of the consideration received or receivable.

Revenue from subscriptions is accounted for on an accrual basis and is recorded as revenue in the year to which it relates.

Memberships are generally for a period of twelve months from July to June. The membership fees are invoiced a month prior to 01 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(f) 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.

Note 1.

Statement of Significant Accounting Policies (Cont'd)

1(g) Gains

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

1(h) 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(i) 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 website is amortised over a useful life of three years.

1(j) 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(k) 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(l) 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(m) 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(n) Trade and Other Receivables

Trade accounts receivable, amounts due from related parties and other receivables represent the principal amounts outstanding at reporting date plus accrued interest and less, where applicable, any unearned income and allowances for doubtful accounts.

1(o) Trade and Other Payables

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

1(p) 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

Note 2. Events After the Reporting Period

1(q) 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(r) 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(s) Investment in Associates, Business Combinations

There were no investments in Associates or any Business Combinations during the Year ended 30 June 2017.

1(t) Levies, Financial Support

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

1(u) Expenses – Capitation, Affiliation

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

1(v) Receivables or Payables With Another Reporting Unit

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

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

3A. Interest

	2017 \$	2016 \$
Deposits	19,389	18,128
Total Interest	19,389	18,128

3B. Other Revenue

	2017 \$	2016 \$
Industry Service Fee	1,310,004	1,302,671
Other	90,851	88,693
Total Other Revenue	1,400,855	1,391,264

Note 4. Expenses

4A. Employee Expenses *

	2017 \$	2016 \$
Holders of office:		
Wages and Salaries	-	-
Superannuation	-	-
Leave and other entitlements	-	-
Separation and redundancies	-	-
Subtotal employee expenses holders of office	-	-
Employees other than office holders:		
Wages and Salaries	1,044,760	1,045,110
Superannuation	95,210	94,066
Leave and other entitlements	10,099	33,403
Separation and redundancies	-	-
Other employee expenses	49,701	64,440
Subtotal employee expenses employees other than office holders	1,199,770	1,237,019
Total Employee Expenses	1,199,770	1,237,019

4B. Administration Expenses

	2017 \$	2016 \$
Consideration to employers for payroll deductions *	-	-
Compulsory levies *	-	-
Fees/allowances - meeting and conferences*	-	-
Conference Expenses	578	5,997
Meeting Expenses - Executive Council	9,735	5,853
Meeting Expenses - Annual General Meeting	2,491	5,214
Meeting Expenses - Members Forum	12,098	34,832
Rent	81,047	49,043
Other Expenses	433,768	499,689
Total Administration Expenses	539,717	600,628

4C. Depreciation and Amortisation

	2017 \$	2016 \$
Depreciation		
Office equipment	5,118	5,078
Furniture & Fittings	3,125	3,105
Total Depreciation	8,243	8,183
Amortisation		
Intangibles	29,159	46,200
Total Amortisation	29,159	46,200
Total Depreciation and Amortisation	37,402	54,383

4D. Legal Costs *

	2017 \$	2016 \$
Litigation	-	-
Other legal general matters	31,810	19,505
Total Legal Costs	31,810	19,505

4E. Grants or Donations*

	2017 \$	2016 \$
Grants:		
Total paid that were \$1,000 or less	-	-
Total paid that exceeded \$1,000	-	-
Donations:		
Total paid that were \$1,000 or less	-	-
Total paid that exceeded \$1,000	-	-
Total Grants or Donations	-	-

4F. Other Expenses

	2017 \$	2016 \$
Penalties – via RO Act or RO Regulations *	-	-
Total Other Expenses	-	-

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

Note 5. Current Assets

5A. Cash and Cash Equivalents

	2017 \$	2016 \$
Cash at Bank	697,375	709,326
Cash on Hand	200	400
Short-term Deposit	699,486	680,635
Rent Guarantee – Term Deposit	10,000	10,000
Total Cash and Cash Equivalents	1,407,061	1,400,361

The short term deposits mature on 07 November 2017 (\$351,405) and 15 December 2017 (\$348,081).

The effective interest rate on the short term deposits are 2.60% (2016: 2.9%) and 2.55% (2016: 2.85%) respectively.

5B. Trade and Other Receivables (Current)

	2017 \$	2016 \$
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	355,185	245,880
Allowance for Doubtful Debts	(19,503)	(19,503)
Net Total Other Receivables	335,682	226,377
Total Trade and Other Receivables	335,682	226,377

* 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 \$ nil (2016: \$ nil) has been recognised by the entity in the current year.

Movements in the provision for impairment loss were as follows:

	2017 \$	2016 \$
Opening Balance	19,503	19,503
Additional Provision	-	-
Amounts Written off	-	-
Amounts Recovered	-	-
Closing Balance	19,503	19,503

At 30 June 2017, the ageing analysis of trade receivables is as follows:

	As at 30 June 2017		As at 30 June 2016	
	Gross \$	Allowance \$	Gross \$	Allowance \$
Current	119,191	-	67,214	-
31 – 60 days	228,034	(19,503)	162,814	(16,553)
61 – 90 days	2,289	-	4,724	(2,950)
91 days and over	5,671	-	11,128	-
Closing Balance	355,185	(19,503)	245,880	(19,503)

As at 30 June 2017 the Association had debts that were past due but not doubtful in the amount of \$7,960 (2016: \$12,902). 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 \$19,503 (2016: \$19,503).

5C. Other Current Assets

	2017 \$	2016 \$
Helpmann Awards prepaid expenses	214,211	141,523
Other prepaid expenses	27,611	31,626
Total Other Current Assets	241,822	173,149

Note 6. Non-Current Assets

6A. Office Equipment

	2017 \$	2016 \$
Office Equipment - At Cost	49,665	46,720
Less: Accumulated Depreciation	(44,022)	(38,904)
Total Office Equipment	5,643	7,816

Reconciliation of the Opening and Closing Balances of Office Equipment

As at 01 July 2016

Gross book value	46,720	45,650
Accumulated depreciation	(38,904)	(33,826)
Net book value 01 July 2016	7,816	11,824
Additions	2,945	1,070
Depreciation expense	(5,118)	(5,078)
Disposals	-	-
Transfers	-	-
Net book value 30 June 2017	5,643	7,816

Net book value as of 30 June 2017 represented by:

Gross book value	49,665	46,720
Accumulated depreciation	(44,022)	(38,904)
Net book value 30 June 2017	5,643	7,816

6B. Furniture and Fittings

	2017 \$	2016 \$
Furniture and Fittings - At Cost	35,744	35,744
Less: Accumulated Depreciation	(29,439)	(26,314)
Total Furniture and Fittings	6,305	9,430

Reconciliation of the Opening and Closing Balances of Furniture and Fittings

As at 01 July 2016

Gross book value	35,744	35,437
Accumulated depreciation	(26,314)	(23,209)
Net book value 01 July 2016	9,430	12,228
Additions	-	306
Depreciation expense	(3,125)	(3,105)
Disposals	-	-
Transfers	-	-
Net book value 30 June 2017	6,305	9,430

Net book value as of 30 June 2017 represented by:

Gross book value	35,744	35,744
Accumulated depreciation	(29,439)	(26,314)
Net book value 30 June 2017	6,305	9,430

6C. Intangibles

	2017 \$	2016 \$
Trademarks – At Cost	4,630	4,630

Website – At Cost	165,030	148,890
Less : Accumulated Amortisation - Website	(141,674)	(112,515)

Total Website	23,356	36,375
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Total Website and Trademarks	27,986	41,005
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Reconciliation of the Opening and Closing Balances of Website

As at 01 July 2016

Gross book value	148,890	143,566
Accumulated depreciation	(112,515)	(66,315)
Net book value 01 July 2016	36,375	77,251

Additions	16,140	5,325
Depreciation expense	(29,159)	(46,200)
Disposals	-	-
Transfers	-	-

Net book value 30 June 2017	23,356	36,375
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Net book value as of 30 June 2017 represented by:

Gross book value	165,030	148,890
Accumulated depreciation	(141,674)	(112,515)
Net book value 30 June 2017	23,356	36,375

Note 7. Current Liabilities

7A. Trade Payables

	2017	2016
	\$	\$
Non-Interest Bearing		
Trade creditors	112,416	104,094
Accruals	154,258	167,457
Subtotal Trade Creditors and Accruals	266,674	271,551
Payables to Other Reporting Unit(s)	-	-
Subtotal Payables to Other Reporting Unit(s)	-	-
Total Trade Payables	266,674	271,551

Settlement is usually made within 30 days.

7B. Other Payables

	2017	2016
	\$	\$
Wages and Salaries	-	-
Superannuation	-	-
Consideration to employers for payroll deductions *	-	-
Legal costs *	-	-
Prepayments received/ unearned revenue	930,163	848,870
EEIG Project	-	-
GST payable	91,049	76,800
Other	12,690	28,293
Total Other Payables	1,033,902	953,963

Total other payables are expected to be settled in:

No more than 12 months	1,033,902	953,963
More than 12 months	-	-
Total Other Payables	1,033,902	953,963

Note 8. Provisions

8A. Employee Provisions*

	2017	2016
	\$	\$
Office holders		
Annual Leave	-	-
Long Service Leave	-	-
Separation and Redundancies	-	-
Superannuation	-	-
Other Employee Provisions	-	-
Subtotal Employee Provisions – Office holders	-	-
Employees other than Office holders		
Annual Leave	73,275	57,013
Long Service Leave	120,935	127,098
Separation and Redundancies	-	-
Superannuation	-	-
Other Employee Provisions	-	-
Subtotal Employee Provisions – Employees other than Office holders	194,210	184,111
Total Employee Provisions	194,210	184,111
Current	180,312	168,737
Non-current	13,898	15,374
Total Employee Provisions	194,210	184,111

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

Note 9. Non-current Liabilities

9A. Other Non-Current Liabilities *

	2017 \$	2016 \$
Other Non-Current Liabilities	-	-
Total Other Non-Current Liabilities	-	-

Note 10. Members Equity

10A. General Funds

	2017 \$	2016 \$
Legal Expense Reserve		
Balance at start of year	120,000	120,000
Transferred to reserve	-	-
Transferred from Reserve	-	-
Balance as at end of year	120,000	120,000

Note 11. Statement of Cash Flows

11A. Cash Flow Reconciliation

	2017 \$	2016 \$
Reconciliation of Cash and Cash Equivalents as per Statement of Financial Position to Cash Flow Statement:		
Cash and Cash Equivalents as per:		
Statement of Cash Flows	1,407,061	1,400,361
Statement of Financial Position	1,407,061	1,400,361
Difference	-	-

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

	2017 \$	2016 \$
Reconciliation of profit/ (deficit) to net cash from operating activities:		
Profit/ (Loss) for the year	81,200	(18,021)
Adjustments for non-cash items		
Depreciation of Property, Plant & Equipment	8,243	8,183
Amortisation of Intangibles	29,159	46,200
Gain on Disposal of Assets	-	-
Changes in Assets and Liabilities		
(Increase)/ Decrease in trade and other receivables	(109,305)	74,308
Increase in allowance for doubtful debts	-	-
(Increase)/ Decrease in other assets	(68,673)	20,225
Increase/ (Decrease) in trade and other payables	79,560	(24,541)
Increase/ (Decrease) in employee provisions	5,601	(32,360)
Net Cash Provided By Operating Activities	25,785	73,994

Note 12. Contingent Liabilities and Commitments

12A. Lease Commitments

	2017 \$	2016 \$
Non-Cancellable Operating Leases Payable:	-	-
Premises Rental		
Payable no later than one year	99,369	81,207
Payable later than one year but not later than five years	319,299	420,027
Total Lease Commitments	418,668	501,234

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 Councillors

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:	2017 \$	2016 \$
D Gautier – CEO, Adelaide Festival Centre - for Venue Hire/ Catering.	290	943
J Kotzas – Chief Executive, Queensland Performing Arts Centre - for Venue Hire/ Catering.	-	1,464
Maria O'Connor – Managing Director, Ticketmaster Australia and NZ – for Ticket refund.	240	-
M Cassel – Director, Cameron Mackintosh Australia – for Les Miserables Show Labour hire (Helpmann Awards).	-	33,652
C Spencer - Chief Executive – Arts Centre Melbourne – for Catering/ sponsorship.	6,080	2,370

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 2017, the Australian Entertainment Industry Association has not recorded any impairment of receivables relating to amounts owed by related parties and declared person or body (2016: \$Nil).

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

No employee provisions have been made for any Executive Councillor / Office holders.

Note 13. Related Party Disclosures (Cont'd)

13B. Key Management Personnel Remuneration

	2017 \$	2016 \$
Short-term employee benefits		
Salary (including annual leave taken)	217,260	216,928
Annual leave accrued	13,373	15,509
Performance Bonus	-	15,000
Total Short-term employee benefits	230,633	247,437
Post-employment benefits		
Superannuation	14,687	17,792
Total post-employment benefits	14,687	17,792
Other long-term benefits		
Long service leave	43,886	38,834
Total Other long-term benefits	43,886	38,834
Total Key Management Personnel Remuneration	289,206	304,063

Note 14. Remuneration of Auditors

	2017 \$	2016 \$
Financial statement audit services	16,240	15,225
Other services	-	-
Total Remuneration of Auditors	16,240	15,225

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

The Association holds the following financial instruments:

	2017 \$	2016 \$
Financial Assets		
Cash and cash equivalents	1,407,061	1,400,362
Trade and other receivables	335,682	226,377
Total Financial Assets	1,742,743	1,626,739
Financial Liabilities		
Trade and other payables	1,300,576	1,225,514
Total Financial Liabilities	1,300,576	1,225,514
Net exposure	442,167	401,225

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.

Note 16.

Section 272 Fair Work (Registered Organisations) Act 2009

Credit risk

The maximum exposure to credit risk, excluding the value of any collateral or other security, at reporting date to recognised financial assets is the carrying amount of those assets, net of any allowance for doubtful debts, as disclosed in the statement of financial position 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.

In accordance with the requirements of Section 272 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 Commissioner:

- (1) A member of a reporting unit, or the Commissioner, 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).

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 2017	< 6 months \$	6 – 12 months \$	1 – 5 years \$	> 5 years \$	Total \$
Financial assets					
Bank	1,407,061	-	-	-	1,407,061
Trade and other receivables	335,682	-	-	-	335,682
Total Financial assets	1,742,743	-	-	-	1,742,743
Financial liabilities					
Trade and other payables	1,034,182	266,394	-	-	1,300,576
Total Financial liabilities	1,034,182	266,394	-	-	1,300,576
Net maturity	708,561	(266,394)	-	-	442,167



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Australia

INDEPENDENT AUDITOR'S REPORT

To the members of Australian Entertainment Industry Association

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Australian Entertainment Industry Association (the Entity), which comprises the statement of financial position as at 30 June 2017, 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, and notes to the financial report, including a summary of significant accounting policies, and the Executive Council statement.

In our opinion the accompanying financial report presents fairly, in all material respects, the financial position of the Entity as at 30 June 2017, and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards, the *Fair Work (Registered Organisations) Act 2009* and the reporting guidelines of the General Manager.

Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards and the *Fair Work (Registered Organisations) Act 2009*. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Other information

The members of the executive councillors are responsible for the other information. The other information obtained at the date of this auditor's report is information included in the Councillors' Operating report, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work we have performed on the other information obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of Councillors for the Financial Report

The Councillors are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards, the *Fair Work (Registered Organisations) Act 2009* and the reporting guidelines of the General Manager and for such internal control as the members of the Divisional Branch Management Committee determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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In preparing the financial report, the members of the councillors are responsible for assessing the Entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

The Councillors are responsible for overseeing the Entity's financial reporting process.

Auditor's responsibilities for the audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website (<http://www.auasb.gov.au/Home.aspx>) at:

http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf

This description forms part of our auditor's report.

Use of Going Concern Assumption

As part of our audit of the financial report, we have concluded that managements use of the going concern assumption as set out in Note 1 in the preparation of the financial statements is appropriate. Because not all future events or conditions can be predicted, this statement is not a guarantee as to the entity's ability to continue as a going concern.

Declaration by the auditor

I, James Mooney, declare the following:

- i. I am a registered auditor;
- ii. I am a member of the Institute of Chartered Accountants in Australia; and
- iii. I hold a current Public Practice Certificate.

BDO East Coast Partnership

James Mooney
Partner

Registered company auditor #311052

Melbourne, 20 October 2017

Executive Council Attendance

1 July 2016 until 30 June 2017

	Total meetings eligible to attend	Meetings attended
President		
Andrew Kay AM Andrew Kay & Associates Pty Ltd	5	5
Vice Presidents		
John Kotzas Queensland Performing Arts Centre	5	3
Maria O'Connor Ticketmaster Australia & NZ	5	3
Executive Councillors		
Torben Brookman Ambassador Theatre Group/ Adelaide Festival	5	4
Bruce Carmichael Canberra Theatre Centre	5	4
Michael Cassel Cameron Mackintosh Australia / Michael Cassel Group	5	2
Michael Coppel AM Live Nation Australasia	5	3
Richard Evans Australian Chamber Orchestra	5	1
Douglas Gautier AM Adelaide Festival Centre	5	1
Craig Hassall AM Opera Australia	3	3
Shirley McGrath Gordon Frost Organisation	5	5
Tim McGregor TEG Live	5	4
Patrick McIntyre Sydney Theatre Company	5	2
Liza McLean Tinderbox Productions	5	2
Rod Pilbeam AEG Ogden	5	4
Claire Spencer Arts Centre Melbourne	5	2
Judy Vince Crown Perth	5	3
Louise Withers Louise Withers and Associates	5	1

Acknowledgements

Executive Council, 1 July 2016 until 30 June 2017

President



Andrew Kay AM
Andrew Kay &
Associates



John Kotzas
Queensland
Performing Arts Centre



Maria O'Connor
Ticketmaster
Australia & NZ

Vice Presidents

Executive Councillors



Torben Brookman
Ambassador
Theatre Group/
Adelaide Festival



Bruce Carmichael
Canberra Theatre
Centre



Michael Cassel
Cameron Mackintosh
Australia / Michael
Cassel Group



Michael Coppel AM
Live Nation
Australasia



Richard Evans
Australian
Chamber Orchestra



Douglas Gautier AM
Adelaide Festival
Centre



Craig Hassall AM
(Resigned March
2017) Opera Australia



Shirley McGrath
Gordon Frost
Organisation



Tim McGregor
TEG Live



Patrick McIntyre
Sydney Theatre
Company



Liza McLean
Tinderbox
Productions



Rod Pilbeam
AEG Ogden



Claire Spencer
Arts Centre
Melbourne



Judy Vince
Crown Perth



Louise Withers
Louise Withers and
Associates

Observers



Ross Cunningham
Chair, Helpmann
Awards
Administration
Committee



Sue Donnelly
Queensland
Theatre



Cameron Hoy
Ticketek



Tim Munro
Theatre Royal
Hobart



Jon Nicholls
Executive Producer
2017 Helpmann
Awards



Jo Porter
Independent

Acknowledgements

Life Members

Kenn Brodziak OBE	1979 (Decd. 1999)
Paul Riomfalvy AM	1985 (Decd. 2000)
Frank Baden-Powell OAM	1988 (Decd. 1992)
Noel Blackburn	1988 (Decd. 2013)
George J. Fairfax OAM	1988 (Decd. 1996)
Arthur William Parlour	1988 (Decd. 2008)
Frederick J. Gibson	1989 (Decd. 2013)
Lloyd Martin AM	1992 (Decd. 2005)
John Ernest Graham	1993
Greg Innes	2003
Tim McFarlane AM	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 AO	2007
Jim Cranfield	2009
Donald McDonald AC	2009
Craig McGovern	2009
Jon Nicholls	2009
Eric Robinson OAM	2009 (Decd. 2015)
Sue Hunt	2011
Ann Tonks AM	2011
Adrian Collette AM	2012
Richard Evans	2012
Bernadette Hayes	2012
Andrew Moon	2012
Rodney Phillips	2013
Walter van Nieuwkuyk	2016

Representation on Committees and Boards

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

- ACCI Employment and Workplace Relations Committee
- ACCI Employment Education and Training Working Group
- ACCI Work Health and Safety Committee
- ACCI Sustainability Committee
- APRA Alternative Dispute Resolution Licensee Sub-Committee
- Arts Wellbeing Collective
- Contemporary Music Working Group

- Child Employment Entertainment Industry Working Party (Victoria)
- Department of Communications and the Arts (Australian Government)
- Department of Industry, Innovation and Science (Australian Government)
- ISO Mirror Committee for the Event Sustainability Management System
- Media Super

Affiliations and Associations

- Australian Chamber of Commerce and Industry (ACCI)
- Australia Council for the Arts
- Australian Major Performing Arts Group (AMPAG)
- Australian Music Industry Network (AMIN)
- Performing Arts Connections Australia (PAC Australia)
- Australasian Performing Right Association/Australasian Mechanical Copyright Owners Society (APRA/AMCOS)
- CircuitWest
- Innovation and Business Skills Australia (IBSA)
- PEARLE*, the Performing Arts Employers Associations League Europe, Brussels
- Performing Arts Touring Alliance (PATA)
- Screen Producers Australia (SPA)
- Stage Queensland Incorporated
- Society of Ticketing Agents and Retailers (STAR), UK
- The Broadway League, USA
- Theatre Network Australia (TNA)
- The Chamber of Arts and Culture, West Australia
- 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 AM (Chair)**
Andrew Kay & Associates
- John Kotzas**
Queensland Performing Arts Centre
- Maria O'Connor**
Ticketmaster Australia & NZ
- Evelyn Richardson**
Live Performance Australia

Workplace Relations Committee

- Andrew Kay AM (Chair)**
Andrew Kay & Associates
- Torben Brookman**
Adelaide Festival
- Michael Cassel**
Cameron Mackintosh Australia / Michael Cassel Group
- Alyssa Dodds**
Queensland Performing Arts Centre
- Craig Donnell**
Gordon Frost Organisation
- Sue Donnelly**
Queensland Theatre
- David Hamilton**
Live Performance Australia
- Craig Hassall AM (resigned March 2017)**
Opera Australia
- John Henderson**
Bell Shakespeare
- Graeme Kearns**
The Capitol / Lyric Theatre
- Liza McLean**
Tinderbox Productions
- Evelyn Richardson**
Live Performance Australia
- Charlotte St Clair Wilson (Secretariat July 2016 – Oct 2016)**
Live Performance Australia
- René Spoors (Secretariat Nov 2016–)**
Live Performance Australia
- Louise Withers**
Louise Withers and Associates
- Helpmann Awards Administration Committee (HAAC)**
- Ross Cunningham (Chair)**
Queensland Performing Arts Centre
- Evelyn Richardson**
Live Performance Australia
- Julia Holt (Secretariat)**
Live Performance Australia
- Ann Tonks AM (Theatre Panel)**
Independent
- Rob Robertson (Opera and Classical Music Panel)**
Independent
- Susan Provan (Comedy Panel)**
Melbourne International Comedy Festival
- Rick Heath (Presentation for Children Panel)**
Performing Arts Connections Australia
- Jon Nicholls (Musicals Panel)**
Jon Nicholls Productions

Kirsten Siddle (Contemporary Music Panel)
Queensland Performing Arts Centre

Teena Munn (Dance and Physical Theatre Panel)
Circus Oz

Simon Hinton (Regional Touring Panel)
Merrigong Theatre Company, Wollongong

Sarah Neal (Cabaret Panel)
Malthouse Theatre

Maria O'Connor (LPA Management Committee)
Ticketmaster Australia & NZ

Industry Achievement Awards Committee

Andrew Kay AM (Chair)
Andrew Kay & Associates

Evelyn Richardson
Live Performance Australia

Julia Holt (Secretariat)
Live Performance Australia

Ian McRae AO
Independent

Sue Natrass AO
Industry Specialist

Susan Provan
Melbourne International Comedy Festival

Ann Tonks AM
Independent

Wendy Martin
Perth International Arts Festival

Teena Munn
Circus Oz

Mary Vallentine AO
Independent

Ross Cunningham
Queensland Performing Arts Centre

John Kotzas
Queensland Performing Arts Centre

Tim McFarlane AM
Ambassador Theatre Group

Maria O'Connor
Ticketmaster Australia & NZ

Michael Lynch CBE AO
Independent

Jon Nicholls
Jon Nicholls Productions

Honours Committee

Sue Natrass AO (Chair)
Industry Specialist

Andrew Kay AM
Andrew Kay & Associates

Donald McDonald AC
LPA Life Member

Tim McFarlane AM
Ambassador Theatre Group

Ann Tonks AM
Independent

Evelyn Richardson
Live Performance Australia

Ticketing Code Working Group

The Hon Peter Jacobson QC (Chair)

Harley Evans
Moshtix (The Ticket Group)

Kovi Gordon
Queen of Tickets

Cameron Hoy
Ticketek

Maria O'Connor
Ticketmaster Australia & New Zealand

Rob D'Orazio
Ticketmaster Australia & New Zealand

Rod Pilbeam
AEG Ogden

Beau Vigushin
Arts Centre Melbourne

Graeme Kearns
Capitol Theatre Management

Glen Rainsbury
Etihad

Jason Marriner
Marriner Theatres

Brian Morris
Melbourne Olympic Park Trust

Roxanne Hopkins
Queensland Performing Arts Centre

Jayne Staddon
Queensland Performing Arts Centre

Steven Baillie
Sydney Opera House

Michael Coppel AM
Live Nation Australasia

Roger Field
Live Nation Australasia

Tim McGregor
TEG and TEG Live

Matthew Lazarus-Hall
Uncommon Cord

Andrew Kay AM
Andrew Kay and Associates

Jennifer Huby
TressCox Lawyers

Evelyn Richardson
Live Performance Australia

Kim Tran
Live Performance Australia

Work Health & Safety

Andrew Thorne

Chris Hayes

David Storie

Tiny Good

Frank Stoffels

Graham Henstock

Jono Perry

Kyle Rowling

Matthew Peckham

Legal

Robert McCormack AM
TressCox Lawyers

Jennifer Huby
TressCox Lawyers

Clare Mirabello
TressCox Lawyers

Insurance

Mark Christoffelsz
MCA Insurance Brokers

Auditor

James Mooney
BDO Australia

Information Technology

Paul Flynn
NetService

Luke Kelty and Andrew Harrison
Digital Bridge

Public Relations and Media

Susan Fitzpatrick-Napier
Digital Mantra Group (DMG)

Government Relations

Matt Francis
Newgate Communications

Graphic Design

Paoli Smith
Sean Leonard

Research

Ernst and Young (EY)
Economic Advisory Group –
Sports, Events and Venues

Official Historian

Frank van Straten AM

Members

A-List Entertainment	Australian Dance Theatre	Canberra Theatre Centre	East Coast Blues and Roots Festival	Illawarra PAC Ltd - Merrigong Theatre Co
Abstract Entertainment Pty Ltd	Australian Festival of Chamber Music Nth QLD Ltd	Capital Venues and Events	Echelon Productions Pty Ltd	In The Pipeline (Arts) Ltd t/a Hayes Theatre Co
ACMN Pty Ltd	Australian Performing Arts Centres Association (APACA)	Capitol Theatre Management Pty Limited	Elastic Entertainment	Innovative Production Services Pty Ltd
Adelaide Festival	Australian Shakespeare Company	CarriageWorks	Enda Markey Presents	Insite Arts
Adelaide Festival Centre Trust	Australian Theatre for Young People	Cartell Music	Ensemble Productions Pty Ltd	Instep Management Group Pty Ltd
Adelaide Fringe Incorporated	Australian World Orchestra Ltd	Catriona McNaughton t/a CMM Marketing	Entertainment Marketing Services - Mollison Communications	Interactive Theatre Intl
Adelaide Symphony Orchestra	AV1 Pty Ltd	CDP Theatre Producers Pty Limited	Exhibit Systems Pty Ltd	Interstar Pty Ltd (Regal Theatre)
Adrian Bohm Presents Pty Ltd	Awesome Arts Australia Ltd	Central Australian Singing Inc	Explosive Enterprises Pty Ltd t/a AUS FX	Intimate Spectacle Pty Ltd
Adrian Collette	Back to Back Theatre Inc	Century Entertainment Pty Ltd	ExpoNet Pty Ltd	Jan Stoneham
AEG Ogden (Cairns) Pty Ltd	Backrow Productions (Aust) Pty Ltd	Chinatown Cinema Corporation	Expressions Dance Company	Jim Cranfield
AEG Ogden (Newcastle) Pty Ltd - Newcastle Entertainment Centre	Backstage Productions Pty Ltd	Christine Walsh Ent (Aust Conservatoire of Ballet)	Feel Presents Pty Ltd	JMS Entertainment Pty Ltd
AEG Ogden (Perth Arena) P/L-WA Sports Centre Trust	Balletlab Association Inc	Chugg Entertainment	Festival of Voices	Joanna Porter
AEG Ogden P/L- Brisbane Convention & Exhibition Centre	Bangarra Dance Theatre	Chunky Move	Fibra Entertainment Pty Ltd	John Ernest Graham
AEG Ogden Pty Ltd - Brisbane Entertainment Centre	Barking Gecko Theatre Company	Circa	Finucane & Smith	Jon Nicholls
AEG Ogden Pty Ltd - Suncorp Stadium	Beardfoot Bookings and Promotions Pty Ltd	Circus Oz	Flying Fruit Fly Foundation t/a Flying Fruit Fly Circus	JR Affiliates
African Beat Pty Ltd	Beautiful: The Carole King Musical Pty Ltd	Circus Royale Australia Unit Trust	Force Majeure Ltd	Juliusmedia Group Pty Ltd
AK Management Presents Pty Ltd	Beef Records t/a Amazon Recovery	Cirque Afrika unique entertainments Pty Ltd	fortyfive downstairs	Jupiters Hotel & Casino KAGE
AKA Australia	Bell Shakespeare Company (The)	City Recital Hall Ltd	Frog in a Sock Pty Ltd t/a The Ten Tenors	Kate Brennan
Albury Entertainment Centre	Belvoir	Civic Precinct Newcastle Civic Theatre	Frontier Touring Company	Kelvin McWhinnie
Albury Regent Cinemas Partnership	Bendigo Cinemas Pty Ltd	Clearlight Shows Pty Ltd	Future Classic Pty Ltd	Kermond Creative Pty Ltd
ALG Management Pty Ltd	Bernadette Hayes	Cole Bishop Trustee for The Bishop Family Trust	Garry Van Egmond Enterprises	Kids Promotions Pty Ltd
Ambassador Theatre Group Asia Pacific Pty Ltd	Big hART	Comedy Lounge Pty Ltd	GC Event Hire	Kinky Boots Australia Pty Ltd
Andrew Bleby and Associates Pty Ltd	Billions Australia	Complete Works Theatre Company Pty Ltd	Geelong Performing Arts Centre Trust	La Boite Theatre Inc.
Andrew Guild	Birnbaum Phil	Country Arts WA (Inc)	George Cass Productions	La Mama Inc
Andrew Kay and Associates Pty Ltd	Bizarro Life Pty Ltd	Craig McGovern	Glen Street Theatre	Laugh Productions t/a Mary Tobin Presents
Andrew McKinnon Presentations Pty Ltd	Black Swan State Theatre Company	Cre8ion Pty Ltd	Glenorchy City Council	Legs on the Wall Inc.
Andrew Moon	Blake Entertainment Pty Ltd	Critical Stages	Good Egg Creative Pty Ltd	Lennard Promotions Pty Ltd
Ann Tonks AM	Blue Mountains City Council	Crown Limited	Gordon Frost Organisation - GFO	Life Like Touring (Australia) Pty Ltd
Arena Entertainment & DJS Pty Ltd	Bonnie Lythgoe Productions Pty Ltd	Crown Perth	Grand Theatre Co	Linda Catalano
Arena Theatre Company Ltd	Bonniemike Pty Ltd (Trading as Colac Cinemas)	Cultural Infusion (Int) Pty Ltd	Grayboy Pty Ltd	Little Peeperz Productions
Art and Business (Dale Hollingsworth)	Brink Productions Limited	D.S.L.B. Holdings Unit Trust t/a Ladyboy Cabaret	Greg Innes	Live Nation Australasia
Arts Centre Melbourne	Brisbane Powerhouse Pty Ltd	Darwin Entertainment Centre	Griffin Theatre Company Ltd	Louise Withers and Associates Pty Ltd
Arts on Tour - NSW	Brown's Mart	David Atkins Enterprises Pty Ltd	Halmak Music	Luckyiest Productions
Arts Projects Australia	Bunbury Regional Entertainment Centre	David Shallue & Assoc	Harvest Rain Theatre Company	Lucy Guerin Association Incorporated
AusAsia Promotion Pty Ltd	Cam Cinemas Pty Ltd - Gladstone Cinemas	Dendy Cinemas Pty Ltd	Hayden Attractions Pty Ltd	Luna Palace Cinemas
Auspicious Arts Projects Inc	Cameo Cinemas	Destination NSW (Vivid)	Hayden Theatres Pty Ltd	Lunar Drive-in Theatre Dandenong
Australian Art Orchestra Pty Ltd	Camerata - Queensland's Chamber Orchestra Inc	Dominic Patrick Turner t/a Supro	Heads with Tales	Lunchbox Theatrical Productions Pty Ltd
Australian Ballet (The)	Cameron Alan Kennedy t/a Kool Bario	Donald McDonald AC	Home Ground Productions Ltd (State of Origin: The Musical)	M Advertising Pty Ltd
Australian Brandenburg Orchestra	Cameron Mackintosh Australia Pty Ltd	Down Under Promotions	Hothouse Theatre	Mackay Entertainment & Convention Centre
Australian Chamber Orchestra	Canberra Symphony Orchestra	Dreamingful Productions Pty Ltd	Ian Fraser	Mad Heckler
		Duet Entertainment and Sports Pty Ltd	Ian McRae AO	Maggie Gerrand Presents Pty Ltd
		Dumaresq Street Twin Cinema	ICC Sydney Pty Ltd (International Convention Centre Sydney)	Major Brisbane Festivals
			Ilbjerri Theatre Company	Malcolm C Cooke & Associates Pty Ltd
				Malthouse Theatre

Marriner Group - Princess/ Comedy/Regent Theatre	(Dancenorth)	Queensland Performing Arts Trust	Stage & Audio Pty Ltd	The Trustee for Dadon No. 27 Family Trust - New Frontline Touring Pty Ltd
Marrugeku Inc	Nova Cinema Pty Ltd	Queensland Symphony Orchestra	Stalker Theatre Inc	The Trustee for Dadon No. 37 Family Trust
Martin Production Pty Ltd	Oktoberfest Brisbane Pty Ltd	Queensland Theatre Company	State Opera of South Australia (The)	The trustee for Global Creatures Unit Trust
Matilda Australasia Joint Venture	On Site Labour Hire Sydney Pty Ltd	Rachel Fothergill t/a FXponential	State Theatre Company of South Australia	The Trustee for XTRA Ordinary Events Unit Trust
MCA Insurance Brokers	One Entertainment	Rainbow Management Pty Ltd T/A Garry Ginivan Attractions	Strange Duck Productions Pty Ltd	Theatre North Inc
McCann Cinemas Pty Ltd	Opera Australia	Randall Arts Management P/L	Strut & Fret Production House	Theatre of Image Ltd
McManus Pty Ltd	Opera Queensland	Really Useful Company Asia Pacific Pty Ltd	STRUT dance	Theatre Royal Management Board
McPherson Ink	Outback Theatre for Young People	Regent Entertainment Pty Ltd - T/A Regent Cinemas	Sue Hunt	Theatre Tours Australia Pty Ltd
Meerkat Productions (Trustee for McKay and Whiteside Family Trust)	PACT Centre for Emerging Artists Incorporated	Richard Evans	Sue Natrass AO	Theatre Works Limited
Melbourne & Olympic Parks Trust	Palace Nova Cinemas Adelaide	Rockcity Event Marketing Pty Ltd	Sydney Dance Company	Ticketek Pty Ltd
Melbourne Cabaret Ltd	Parramatta City Council	Rodney Phillips	Sydney Festival (The)	Ticketmaster Australasia
Melbourne Fringe	Patch Theatre Company Inc	Rodney Rigby	Sydney Improvised Music Assoc Inc (SIMA)	Tickets Pty Ltd
Melbourne International Comedy Festival Ltd	Paul Riomfalvy	Rokitz Entertainment Pty Ltd	Sydney International Piano Competition of Australia	Tickets.com Pty Ltd
Melbourne International Festival of the Arts	Peace & Love Promotions	Rosebud Cinema Pty Ltd	Sydney Opera House Trust	Tim McFarlane AM
Melbourne Jazz Ltd	Peninsula Summer Music Festival Ltd	Ross Cunningham	Sydney Symphony Orchestra	Tinderbox Productions Pty Ltd
Melbourne Recital Centre	Penrith Performing & Visual Arts Ltd (Joan Sutherland Performing Arts Centre)	Royal Agricultural Society of NSW	Sydney Theatre Company Ltd	TML Enterprises Pty Ltd
Melbourne Stadiums Limited - Etihad Stadium	Performance Space	Ruchi Sanghi Enterprize Pty Ltd	Synthesis Design & Display Pty Ltd	Tombowler Pty Ltd
Melbourne Symphony Orchestra	Performing Arts Centre Society Inc (The Blue Room Theatre)	Sale Twin Cinema (Reyale P/L)	T. R. Gordon & B. J. Stahl	Top Shelf Productions
Melbourne Theatre Company	Performing Lines Ltd	SBX Pty Ltd	Tasdance Ltd	Troubadour Music Australia
Mellen Promotions Pty Ltd	Perth Expo Hire & Furniture Group	Schomac Arts Pty Ltd	Tasmanian Symphony Orchestra Pty Ltd	University of Tasmania Conservatorium of Music
Metro Arts	Perth International Arts Festival	Secret Sounds Pty Ltd	Tasmanian Theatre Company	Urban Theatre Projects
Metro Cinemas	Perth Theatre Trust - (The Trustee for Perth Theatre Trust)	Seven West Media Ltd	TEG Dainty Pty Ltd	Van Den Berg Design Team Pty Ltd
Metropolis Touring P/L	Phunktional Ltd	Shake & Stir Theatre Co Pty Ltd	TEG Live Pty Ltd	Victorian Opera Company Ltd
Michael Cassel Group Pty Ltd	Pier 8 Productions Ltd	Shakespeare WA Ltd	Ten Days on the Island Ltd	VJB Group Pty Ltd
Michael Coppel Entertainments Pty Ltd	Pinchgut Opera Ltd	Shaun Parker & Company Limited	Terrapin Puppet Theatre Ltd	Volkanik Pty Ltd
Millmaine Entertainment Marketing	Pinewood Cinema Pty Ltd	Showcall Crewing Pty Ltd	The 3 Chinese Tenors Pty Ltd	WA Venues & Events Ltd (WASO)
Mistletoe Enterprises	Playbill Pty Ltd	Sketch Evolution Pty Ltd	The Art House Wyong Shire Performing Arts and Conference Centre Ltd	Walter van Nieuwkuyk
Monkey Baa Theatre For Young People Ltd	PlayWriting Australia	Skyhigh Promotions Pty Ltd	The Arts Centre Gold Coast	Wangaratta Festival of Jazz
Moorilla Estate Pty Ltd - Mona Foma	Polyglot Puppet Theatre Ltd	Slingsby Theatre Company Limited	The Cinergy Group t/a Metro Cinemas Boronia	Warner Music Australia Pty Ltd
Moshtix Pty Ltd	Port Fairy Spring Music Festival	Snuff Puppets Inc	The Contemporary Dance Company of WA Ltd t/a Co3	WASO Holdings Ltd
Musica Viva Australia	Powerhouse Youth Theatre Inc	Spare Parts Puppet Theatre	The Darwin Festival Ltd	We are BBE Pty Ltd
National Institute of Circus Arts (NICA)	Prince Moo Productions Pty Ltd	Spectre Films ITF Sun Theatre Trust	The Last Great Hunt Inc	West Australian Ballet Inc
National Institute of Dramatic Art (NIDA)	Priscilla Australia Pty Ltd	Spiritworks Pty Ltd	The Music House (Aus) Pty Ltd	West Australian Opera (The)
Neil Gooding Productions Pty Ltd	Pro Musica Inc - Canberra International Music Festival	Splendour in the Grass Pty Ltd	The Prestige Presents	Windmill Theatre
Nerang Cineplex t/a Nickelodeon Cinemas	Production Resource Group	Sports & Entertainment Ltd - SEL	The Production Company (Aust) Ltd	World Vision Australia
New World Artists Pty Ltd	Production Technologies Pty Ltd	St Martins Youth Arts Centre	The Roots Music Agency	World's Biggest Screens Pty Ltd
Newline Productions Pty Ltd	Purplestage Pty Ltd	Stadiums Pty Ltd - Festival Hall Melbourne	The Star	Xabc Entertainment Pty Ltd
Newtheatricals Pty Ltd	Qudos Bank Arena (AEG Ogden)		The Theatre Division Pty Ltd	Yahoo! 7 Pty Limited
Niche Productions & Touring Pty Ltd	Queensland Ballet (The)		The Trustee for Butler Brown Touring Trust	Yirra Yaakin Aboriginal Corporation
Nomadic Fish Pty Ltd	Queensland Conservatorium (Griffith University)		The Trustee for Clarendon Investment Trust (Velvet the Show)	Zaccaria Concerts and Touring Pty Ltd
North Queensland Ballet & Dance Company	Queensland Music Festival			



**Keep an eye out for
LPA's new website
launching soon!**

Get in touch

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Melbourne Victoria 3000

Phone: +61 3 8614 2000
Email: info@liveperformance.com.au

www.liveperformance.com.au
www.helpmannawards.com.au

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