

Annual Report 2017–2018



**LIVE
PERFORMANCE
AUSTRALIA**



In 2017, the Australian live performance industry generated \$1.88 billion in ticket sales with over 23 million attendances - that is more than the combined attendances at AFL, NRL, soccer, Super Rugby and cricket.*

(LPA Ticket Attendance and Revenue Survey 2017)

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2018 Helpmann Award
Winner - Ako Kondo

About

Live Performance Australia (LPA) is the peak body for Australia's live performance industry. Established 101 years ago 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 producers, music promoters, major performing arts companies, small to medium companies, independent producers, 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. Our membership spans from small to medium and not-for-profit organisations to large commercial entities.

LPA's strategic direction is driven by our Members. LPA Members are leaders in our industry and their expertise is crucial to ensuring positive industry reform, whether by providing input to submissions or serving as a Member of LPA's Executive Council.

LPA's membership remains strong and, importantly, reflective of the artistic and commercial diversity of the Australian live performance industry. 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.

Live Performance Australia's 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

Deliver briefings and 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 and Industry Achievement Awards

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

President & Chief Executive's 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 2018. As well as providing our ongoing services, LPA delivered major initiatives and key projects to support our Members' business activities and to foster broader industry development.

Major industry initiatives included developing the industry **Code of Practice for the Prevention of Workplace Discrimination, Harassment, Sexual Harassment and Bullying**; government submissions and advocacy regarding proposed 'anti-scalping' legislation; revising the **Ticketing Code of Practice** to include provisions focused on the **secondary ticket market**; and launching a consumer awareness campaign, 'Safe Tix'.

Other key projects included detailed submissions to the Fair Work Commission regarding award modernisation, advocating for new theatre venues in Sydney, completing negotiations with APRA regarding

a new definition and tariff for the Dramatic Context Licence, delivering Member briefings nationally on the new Workplace Health and Safety Guidelines, celebrating AEIA's Centenary through presenting ten 2017 Centenary Awards (five JC Williamson and five Sue Natrass Awards) and celebrating the industry's artistic excellence through presenting the 2018 Helpmann Awards. Further details are provided in this report.

There have been some changes to the LPA team with Claire Seremetis appointed as Workplace Relations Advisor, Sarah Pudelko appointed as Marketing Coordinator and Josh Gavin appointed as our Operations Manager.

Operationally, the year-end result is a small surplus, which will be reinvested in key Member services and support.

In the year ahead, LPA will continue to focus on strategic priorities that support the business activities of our Members. In particular, we will advocate for greater investment in the industry during the 2019 federal election and undertake negotiation of a new Performers'

Collective Agreement. We will also continue to support the development of tools, training and resources that promote safe, respectful and mentally healthy workplaces.

The Executive Council will, in early 2019, develop LPA's five-year Strategic Plan. This will involve consultation across our Membership to identify key challenges, opportunities and priorities.

We gratefully acknowledge and thank LPA's Executive Council, all members of our working committees and 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 Achievements

Industry Wide Initiatives

Respectful Workplaces

Developed the **Australian Live Performance Industry Code of Practice to Prevent Workplace Discrimination, Harassment, Sexual Harassment and Bullying**, prepared face-to-face national training workshops and assessed other training options for Members such as online resources.

Secondary Ticket Market

Revised the **Ticketing Code of Practice** to include provisions focused on the secondary ticket market; advocated and prepared submissions to federal and state governments for effective, consistent and enforceable secondary ticket market legislation; continued roll out of the 'Safe Tix' consumer awareness campaign.

Key Projects

- Invested significant resources into the Fair Work Commission's **Four-Yearly Review of Modern Awards** to ensure industry's business interests were protected
- Released the new **Work Health and Safety Guidelines for Live Entertainment and Events** in February 2018 and delivered free Member training workshops in all capital cities
- Supported the development of tools and resources that promote **mentally healthy workplaces** via various industry initiatives

- Prepared **submissions** to governments on a range of strategic issues including the federal government's 2018-19 pre-budget submissions, gift card reforms and ticket resales
- Consulted, advocated and educated on various **copyright issues** including negotiation with APRA regarding a revised Dramatic Context Licence
- Released the **Ticket Attendance and Revenue Report (2016)** and prepared the **Ticket Attendance and Revenue Report (2017)**
- Lobbied the NSW Government, City of Sydney and MLC owners to reopen the Theatre Royal, Sydney
- Presented the **2017 Centenary Awards** at Sydney Opera House to ten industry luminaries to celebrate 100 years of Live Performance Australia's service to Members
- Presented the **18th Helpmann Awards** over two nights for the first time, with Act I held at the Sydney Town Hall and Act II held at the Capitol Theatre, Sydney, and broadcast live on the ABC

Member Services

- **Answered thousands of Member queries** on industrial relations, human resource services, areas of policy and a broad range of other industry issues
- Hosted **Member networking** functions in every state inviting LPA Members, Helpmann Award Panel Members and other significant industry representatives
- Presented the **Member Roadshow** to Members in all capital cities, including seminars on ticketing, copyright, and workplace health and safety.
- Successfully processed **3289 visa approvals**
- Continued to support the Arts Wellbeing Collective pilot program to effect better **mental health and wellbeing** for Victorian performing arts workers
- Implemented a new **Member Induction Program**



Left: 2018 Helpmann Award Nominee - Briefs Ensemble
Right: 2018 Helpmann Award Winner - Tide



Industry Wide Initiatives

Secondary Ticket Market

A major industry-wide issue identified by Members is the rapidly growing secondary ticket market. To address these growing industry and consumer concerns on the issue LPA has:

- Reviewed the **Ticketing Code of Practice** to incorporate best practice guidance on the secondary ticket market
- Advocated to federal and state governments for effective, consistent and enforceable secondary ticket market legislation
- Educated consumers and the general public on how to buy tickets safely online through LPA's **'Safe Tix'** campaign, including release of the **Safe Tix Guide** and its accompanying social media video
- Updated Members on secondary ticket market issues by providing information at seminars as part of LPA's National Roadshows, online resources and one-on-one direct advice on specific Member issues

Code of Practice to Prevent Workplace Discrimination, Harassment, Sexual Harassment and Bullying

LPA is committed to supporting Members to provide safe and respectful workplaces.

Workplaces should be non-threatening, respectful, safe and free from all forms of harassment. All employees have the right not to be bullied, harassed, sexually harassed or discriminated against in the workplace.

To lead and support industry wide best practice LPA has:

- Launched the **Code of Practice to Prevent Workplace Discrimination, Harassment, Sexual Harassment and Bullying** in collaboration with the Media, Entertainment and Arts Alliance, which has been mirrored by Screen Producers Australia
- Developed a suite of templates and resources to assist Members in preparing their own internal policies and procedures
- Prepared a national roll out of specialist face-to-face training for LPA Members on preventing and responding to discrimination, harassment, sexual harassment and bullying
- Investigated training options that could be provided for LPA Members to use with their staff, including online training programs

- Consulted with a broad range of industry stakeholders and government representatives, including the Australian Sex Discrimination Commissioner and state agencies, and convened an industry roundtable to collaboratively address these issues

This code is mandatory for all Members. LPA will continue to focus on supporting Members to provide safe and respectful workplaces by providing further education and training opportunities.



Workplace Relations

Four-Yearly Review of Modern Awards

The Fair Work Commission continued its review of all Modern Awards. LPA has made detailed submissions on the four Awards that cover our membership:

- *Live Performance Award 2010*
 - Ensuring the Travel Allowance provisions are not increased
 - Providing flexibility on the duration of the meal break provisions after 4pm for cast
 - Providing clearer employment provisions for casual performers
- *Amusement, Events and Recreation Award 2010*
 - Ensuring no erosion of working arrangements for Exhibition employers and employees
- *Broadcasting, Recorded Entertainment and Cinemas Award 2010*
 - Submissions on the 8% penalty component
 - Submissions on junior rates
- *Clerks-Private Sector Award 2010*
 - Common Issues including overtime for casuals, Casual Conversion clauses and public holidays

It is anticipated that the Fair Work Commission will complete the current review of Modern Awards in 2019.

Workplace Health and Safety

LPA released the new *Work Health and Safety Guidelines for Live Entertainment and Events* in February 2018. The Guidelines were provided to Members and promoted at the Member Roadshows in Brisbane, Perth, Adelaide, Hobart, Sydney and Melbourne.

A full list of the *Work Health and Safety Guidelines for Live Entertainment and Events* publications is provided on page 48 and is available on the LPA website.

Mental Health

LPA was a major sponsor of Arts Centre Melbourne's 'Arts Wellbeing Collective', which commenced in 2017. This pilot program was developed to raise awareness and create a better understanding of mental health issues in the creative and performing arts community.

LPA is also a member of Australian Alliance for Wellness in Entertainment (AAWE).

Submissions

- Department of Home Affairs Skilled Migration Occupation List
- Changes to the Employer-sponsored Skilled Migration Programs

2019 Priorities

Commence negotiations for a new Performers' Collective Agreement

Work with the Fair Work Commission to complete review of our Modern Awards

Convene a Digital Working Group with key Members

Work with MEAA to review and revise the *Safety Guidelines for the Entertainment Industry (Blue Book)*

Continue to support initiatives to assist Members create mentally healthy workplaces



Left: 2018 Helpmann Award Nominee - Bluebeard's Castle: With Bach and Brahms - Sydney Symphony Orchestra
Right: 2018 Helpmann Award Nominee - The Irresistible



Policy & Programs

In addition to major industry wide initiatives, LPA continued to work on the following projects.

Copyright Licensing

Due to the growing complexity of copyright obligations for licensees in live performance, a key focus has been to consult, advocate and educate on copyright issues that affect Members. LPA has:

- Consulted with the Australasian Performing Right Association (APRA) on the revision of the Dramatic Context Licence (effective 1 January 2018)
- Represented live performance licensees on APRA's Alternative Dispute Resolution Licensee Sub-committee
- Advocated for fairer conditions for licensees to the Department of Communications and the Arts Review of the Code of Conduct for Copyright Collecting Societies. This included representing live performance licensees on the Review's External Reference Group

- Educated Members on copyright licensing matters through a combination of seminars at LPA's National Roadshow, written resources and direct advice
- Continued to work with APRA's events licensing team to address Member issues

Submissions

- Treasury Consultation on Gift Card Expiry Dates
- NSW Fair Trading Complaints Register Guidelines Review
- NSW Government Inquiry by Portfolio Committee No.6 – Planning and Environment: The music and arts economy in New South Wales
- 2018–19 Federal Pre-Budget Submission
- Federal Treasury Consultation on Ticket Reselling in Australia
- Department of Communications and the Arts Review of Code of Conduct for Copyright Collecting Societies
- NSW Ticket Scalping and Gift Cards Reforms
- South Australian Ticket Scalping and Gift Cards Reforms

2019 Priorities

Advocate for LPA's Federal Election Policy Priorities, including new investment in the live performance industry

Deliver face-to-face training sessions nationally for LPA Members on Preventing Workplace Discrimination, Harassment, Sexual Harassment and Bullying

Review existing LPA Guides, such as the *Arts Access Guide* and, as necessary, develop new guides to support best practice in the live performance industry

Support LPA Members with copyright licensing

Promote the *Ticketing Code of Practice – Seventh Edition*

Research and compile the *Ticket Attendance and Revenue Report (2018)*

Annual Ticket Attendance and Revenue Report

Each year LPA publishes the *Ticket Attendance and Revenue Report*. This report is the principal source of reliable attendance statistics for the Australian live performance industry. It also represents the most comprehensive information available on annual ticket sales for Australian live performance events. As the leading source of industry information, the Report is used extensively by government, media and business organisations.

LPA released the annual *Ticket Attendance and Revenue Survey (2016)* on 5 October 2017 and the *Ticket Attendance and Revenue Report (2017)* will be released in October 2018.

2017 (Calendar Year) Key Findings



\$1.88 billion tickets sales In 2017 (calendar year), the Australian live performance industry generated total ticket sales of \$1.88 billion – an increase of 32% from 2016, when ticket sales totalled \$1.43 billion



Approximately 23 million tickets were issued in 2017, representing an increase of 23% from 2016 when over 18 million tickets were issued



Victoria recorded the highest revenue (34% of national revenue) and attendance (32% of national attendance) in 2017



Contemporary Music continued to record the most ticket sales and attendances, representing a market share of 44% in revenue and 37% in attendance. In addition in 2017, Contemporary Music had the largest increase of any genre, with revenue up by 88% (to \$826.1 million) and attendances up by 50% from 2016.



Musical Theatre represented the second largest genre in both ticket sales (\$417 million) and attendance (4 million). Musical Theatre recorded a market share of 22% in revenue and 18% in attendance. Between 2004 and 2017 revenue recorded for Musical Theatre ticket sales has increased by 200% and attendance has increased by 119%.



Approximately 82% of revenue was accounted for by five genres (Contemporary Music, Musical Theatre, Circus and Physical Theatre, Festival (Contemporary Music) and Classical Music) and approximately 75% of attendance was accounted for by five genres (Contemporary Music, Musical Theatre, Festival (Multi Category), Theatre and Classical Music) in 2017.

2018 Helpmann Award
Winner - Mitchell Butel



— 2017 —
**CENTENARY
 AWARDS**

On 11 October 2017, Live Performance Australia (LPA) celebrated 100 years of service to the live performance industry. To mark LPA's centenary, ten luminaries of the Australia's live entertainment and performing arts industry were honoured with the 2017 Centenary Awards. These lifetime achievement awards comprised five 2017 Centenary JC Williamson Awards and five 2017 Centenary Sue Natrass Awards.

The 2017 Centenary Awards were presented at a special ceremony at the Sydney Opera House on 1 December. Michael Lynch CBE AO and Sue Natrass AO hosted this memorable industry event.

— 2017 CENTENARY —
**SUE NATRASS
 AWARD**

The Sue Natrass Award for lifetime achievement sits alongside the JC Williamson Award. This prestigious Award recognises outstanding service to the live performance industry in a field which may not enjoy a high public profile. The recipients were:



Carrillo Gantner AO



Ian McRae AO



Susan Provan AO



Rhoda Roberts AO



Frank Van Straten AM

— 2017 CENTENARY —
**JC WILLIAMSON
 AWARD**

The JC Williamson Award is the foremost honour that the Australian live performance industry can bestow. It recognises individuals who have made an outstanding contribution to the Australian live entertainment and performing arts industry and shaped the future of our industry for the better. The recipients were:



Robyn Archer AO



Reg Livermore AO



Robyn Nevin AM



Archie Roach AM



Jim Sharman

2018 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 this year's prestigious Helpmann Award winners. The Helpmann Awards recognise distinguished artistic achievement and excellence in the many disciplines of the live performance sectors including musical theatre, contemporary music, comedy, cabaret, regional touring, presentations for children, opera, classical music, theatre, dance and physical theatre. For the first time this year, the Helpmann Awards were broadcast live on ABC TV and available for viewing afterwards on i-view.

In a new initiative for 2018, the Helpmann Awards events were held across two nights: Act I Sunday 15 July at the Sydney Town Hall and Act II Monday 16 July at the Capitol Theatre, Sydney on the set of *Priscilla Queen of the Desert The Musical*. Act II was preceded by a red carpet walk and followed by the after party at the Sydney Town Hall. Both events were directed by David Atkins OAM.

A full list of the 176 Nominees and 43 Winners is available at www.helpmannawards.com.au.

Helpmann Awards Act I

Hosts

Michael Lynch CBE AO
Rhoda Roberts AO

Presenters

Kelley Abbey
Neil Armfield AO
Mitchell Butel
Peter Carroll
Verity Hunt-Ballard
Max Lambert
Matt Lee
Vanessa Scammell

Performances

Sydney Youth Orchestra Quartet – Elizabeth Greenhalgh, Claudia Norton-Foley, Sergio Insuasti and Suzannah Keene

Georgina Hopson

Josephine Wants to Dance – Chloe Dallimore, Amanda Laing, Rebecca Hetherington and Hayden Rodgers

Jenny Liu and Andrew Jones

Helpmann Awards Act II

Hosts

Glenn A. Baker AM
Rafael Bonachela
David Campbell
Jacqueline Dark
Anne Edmonds
Tony Sheldon

Presenters

Christine Anu
The Hon Don Harwin MLC
Amy Lehpamer
Michael Lynch CBE AO
David McAllister AM
Marilyn Rowe CBE AM
Graeme Russell
Charles Wu

Performances

Priscilla Queen of the Desert The Musical – David Harris, Cle Morgan, Angeliqe Cassimatis, Samm Hagen, Blake Appelqvist and the Ensemble

Sydney Dance Company – Charmene Yap and Davide Di Giovanni

Sheppard – George Sheppard, Amy Sheppard, Michael Butler, Jason Bovino, Emma Sheppard and Dean Gordon

Maggie Dence

My Friend The Chocolate Cake – David Bridie, Helen Mountfort and Hope Csutoros

Muriel's Wedding The Musical – Maggie McKenna and Madeleine Jones

Funny Girl – The Musical in Concert – Michala Banas, Natalie Bassingthwaight, Casey Donovan, Virginia Gay, Verity Hunt-Ballard, Dami Im, Maggie McKenna, Zahra Newman, Caroline O'Connor, Queenie van de Zandt and Trevor Ashley



2018 Helpmann Award Winner - Amy Lehpamer

2018 Helpmann Award Act I Hosts - Rhoda Roberts AO and Michael Lynch CBE AO



We would like to extend our sincerest thanks to the following organisations whose hard work and support made the 2018 Helpmann Awards possible.

2018 Helpmann Award Partners and Sponsors

Strategic Sponsor

Destination New South Wales

Broadcast Partner

Australian Broadcasting Corporation

Premier Partners

Ticketmaster

Foundation Theatres

Disney Theatrical Productions

Media Super

Priscilla Queen of the Desert

The Musical

Gold Partners

MCA Insurance Brokers

The Gordon Frost Organisation

Queensland Performing Arts Centre

Australian Chamber Orchestra

Gold Production Partners

JPJ Audio

Kay & Hughes Art and Entertainment Lawyers

Production Resource Group

Silver Partners

APRA AMCOS

Arts Centre Melbourne

Silver Production Partner

HWL Ebsworth Lawyers

BDO

ATS Logistics

Bronze Partners

Auckland Live

Canberra Theatre Centre

Michael Cassel Group

AEG Ogden

Bronze Production Partners

TFE Hotels

House of Tickets

Composite Images

Kawai

Playbill

ACMN Marketing & Advertising

Supporting Partners

Adelaide Festival Centre

Perth Theatre Trust

Forster Studios

Sydney Theatre Company

Royale Limousines

Event Emporium

Left to Right: Anne Edmonds, Rachel Healy and Neil Armfield AO, David Campbell, Adam Noviello, Catherine Hewgill, Maggie McKenna and Madeleine Jones, Vanessa Scammell, Michael Gudinski AM, Davide Di Giovanni and Charmene Yap, Rhonda Burchmore OAM, Beau Dean Riley Smith.

Member Services

Member Roadshows

As part of its commitment to regularly engage with Members, LPA presented its annual Member Roadshows across the country in 2017/18 in Melbourne, Sydney, Brisbane, Adelaide, Perth and Hobart.

The Member Roadshows are an important opportunity for Members to engage with LPA's staff, hear about LPA's major initiatives and key projects, and provide feedback on LPA's strategic priorities. The Roadshows included updates on the following:

- Workplace Health and Safety Guidelines
- Copyright Licensing
- The revised Ticketing Code of Practice
- Fair Work Commission's review of Modern Awards

Immigration Services

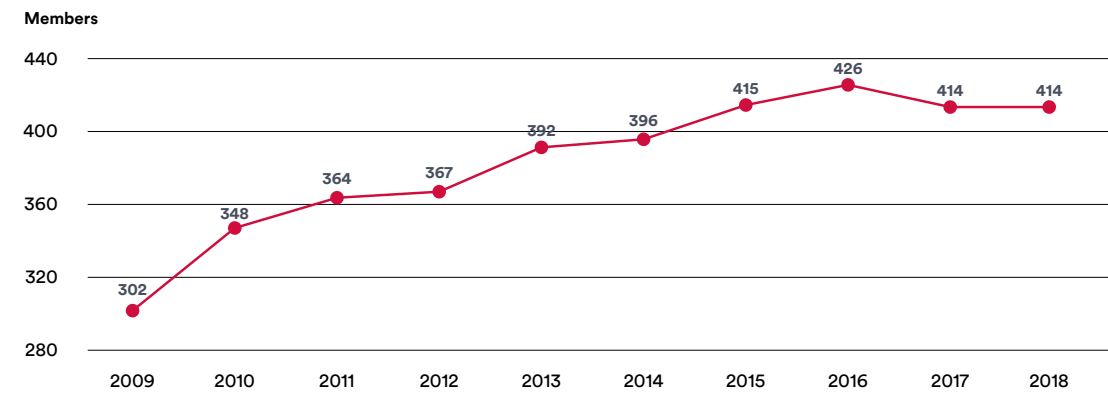
LPA continued to assist Members applying for visas for international artists and creatives to work in Australia. This included guiding Members through the *Subclass 408 Temporary Activity Visa* online process, setting up online Immi Accounts, union consultation, sponsorship applications and requirements for supporting documents.

In 2017/18, LPA lodged 694 visa applications for the *Temporary Activity Visa (subclass Entertainment 408 visa)* and received 3289 individual visa approvals on behalf of Members.

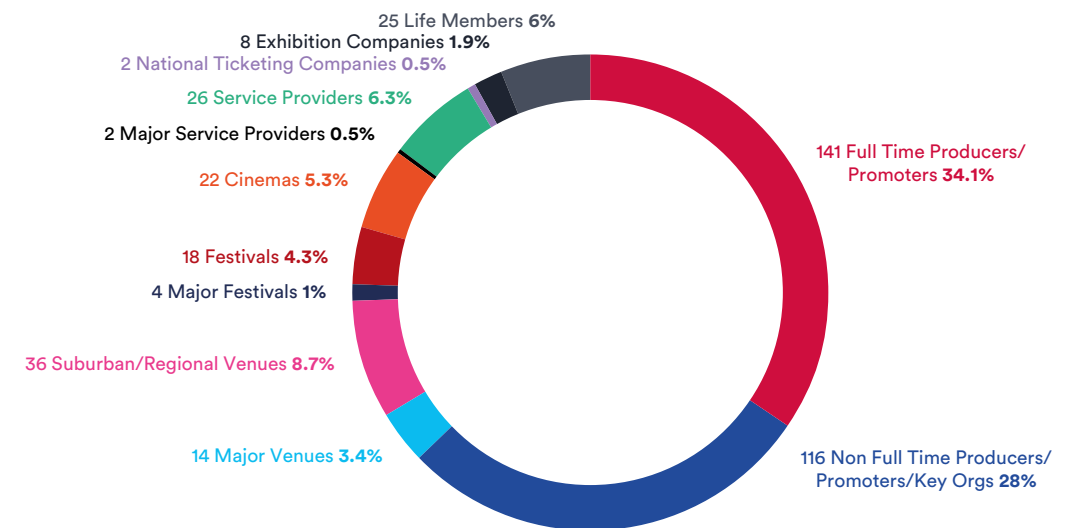
Membership Networking

To coincide with our Member Roadshows, Member Networking events were held in each capital city. All 414 current Members were invited to attend.

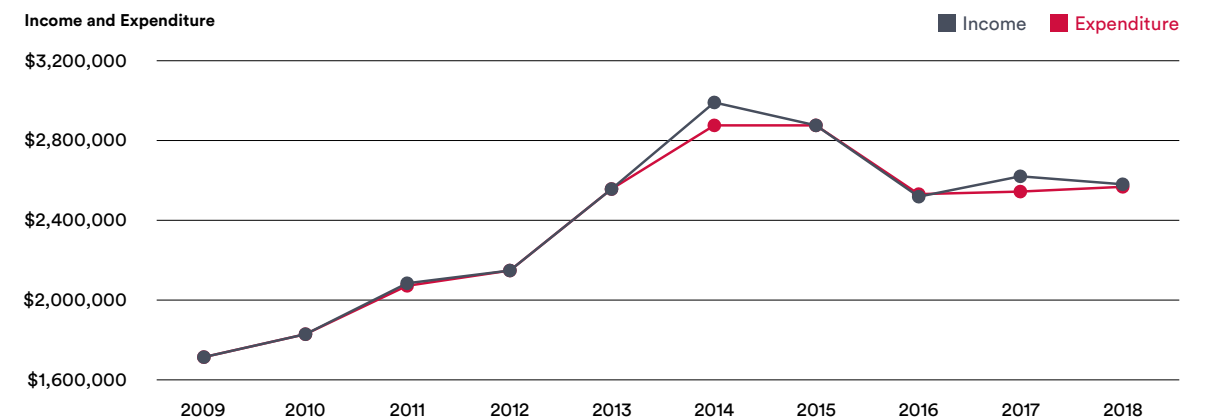
Membership



Membership Coverage



Governance, Compliance and Finance



LPA Staff



Evelyn Richardson
Chief Executive



David Hamilton
Director, Workplace Relations



Kim Tran
Director, Policy and Governance



Julia Holt
Director, Marketing



Les Nemenyi
Finance and Membership Manager



Claire Seremetis
Workplace Relations Advisor



Kitsa Daskalakis
Immigration Services Coordinator



Holly Crain
Senior Policy Advisor



Sarah Pudelko
Marketing Coordinator



Emily Kay
Helpmann Awards Administrator



Elsa Greguric
Digital Consultant



Josh Gavin
Operations Manager

Financial Report

For The Year Ended 30 June 2018

Australian Entertainment Industry Association
ABN 43 095 907 857

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

Categories of Expenditure Report Required Under Subsection 255(2A) for the Year Ended 30 June 2018

The Executive Council presents the expenditure report as required under subsection 255(2A) on Australian Entertainment Industry Association for the year ended 30 June 2018.

Categories of expenditures	2018 \$	2017 \$
Remuneration and other employment-related costs and expenses - employees	1,202,469	1,162,864
Advertising	-	675
Operating costs	347,806	311,492
Donations to political parties	-	-
Legal costs	11,530	31,810

Signed in accordance with a resolution of the Councillors.

Andrew Kay AM
President

Maria O'Connor
Vice President

15 October 2018

Officer Declaration Statement

I, Andrew Kay, being the President of Australian Entertainment Industry Association, declare that the following activities did not occur during the reporting period ending 30 June 2018.

Australian Entertainment Industry Association did not:

- agree to receive financial support from another reporting unit to continue as a going concern (refers to agreement regarding financial support not dollar amount)
- agree to provide financial support to another reporting unit to ensure they continue as a going concern (refers to agreement regarding financial support not dollar amount)
- acquire an asset or liability due to an amalgamation under Part 2 of Chapter 3 of the RO Act, a restructure of the branches of an organisation, a determination or revocation by the General Manager, Fair Work Commission

- receive capitation fees from another reporting unit
- receive any other revenue from another reporting unit
- receive revenue via compulsory levies
- receive donations or grants
- receive revenue from undertaking recovery of wages activity
- incur fees as consideration for employers making payroll deductions of membership subscriptions
- pay capitation fees to another reporting unit
- pay affiliation fees to another entity
- pay compulsory levies
- pay a grant that was \$1,000 or less
- pay a grant that exceeded \$1,000
- pay a donation that was \$1,000 or less
- pay a donation that exceeded \$1,000
- pay to a person fees or allowances to attend conferences or meetings as a representative of the reporting unit
- pay legal costs relating to litigation
- pay a penalty imposed under the RO Act or the *Fair Work (Registered Organisations) Act 2009*
- have a receivable with another reporting unit
- have a payable with another reporting unit
- have a payable to employer as consideration for that employer making payroll deductions of membership subscriptions
- have a payable in respect of legal costs relating to litigation
- have a fund or account for compulsory levies, voluntary contributions or required by the rules of the organisation or branch
- transfer to or withdraw from a fund (other than the general fund), account, asset or controlled entity
- provide cash flows to another reporting unit and/or controlled entity
- receive cash flows from another reporting units and/or controlled entity
- have another entity administer the financial affairs of the reporting unit
- make a payment to a former related party of the reporting unit

Andrew Kay AM
President

15 October 2018

Councillors' Operating Report for the Year Ended 30 June 2018

Your Councillors submit the financial report of the Australian Entertainment Industry Association for the year ended 30 June 2018.

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 2017-18 AEIA undertook 8 major initiatives. These include: detailed submissions to the Fair Work Commission regarding award modernisation; development of an industry Code to prevent workplace discrimination, harassment, sexual harassment and bullying; secondary ticket market: government submissions and advocacy regarding proposed 'anti-scalping' legislation, revised the Ticketing Code to include provisions focused on the secondary ticket market, and launched a consumer awareness campaign nationally; advocated for new theatre venues in Sydney; completed negotiation with APRA regarding a new definition and tariff for Dramatic Context Licence; delivered member briefings nationally on the new Workplace Health and Safety Guidelines; celebrated AEIA's Centenary through presenting 10 2017 Centenary Awards (5 JC Williamson & 5 Sue Nattrass Awards) and celebrated the industry's achievements through presenting the 2018 Helpmann Awards.
- These major initiatives have resulted in:
 - Membership base remains strong, diverse and national
 - Release of an industry Code and member resources to support safe and respectful workplaces
 - Legislative changes with respect to the secondary ticket market
 - Implementation of a consumer awareness campaign with respect to risks when buying tickets in the secondary market
 - Implementation and education regarding a new APRA licence
 - Implementation and education regarding the new Workplace Health and Safety Guidelines
 - 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 \$7,919 (2017: profit \$81,200).

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 2018 the Association had 414 members (2017: 414 members).

Number of Employees

Number of Employees 10, (2017: 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.

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:

T Brookman *
 M Cassel *
 M Coppel *
 R Evans *
 D Gautier *
 A Kay *
 J Kotzas *
 P McIntyre *
 L McLean *
 S McGrath *
 M O'Connor *
 R Pilbeam *
 L Withers *
 Alexander Budd (appointed 01/12/17)
 Lisa Campbell (appointed 01/12/17)
 Susan Donnelly (appointed 01/12/17)
 Melanie Smith (appointed 01/12/17)
 Fiona Winning (appointed 01/12/17)
 B Carmichael (term ended 01/12/17)
 T McGregor (term ended 01/12/17)
 C Spencer (term ended 01/12/17)
 J Vince (term ended 01/12/17)

*All held office for the full Financial Year

Indemnifying Officers, Executives or Auditors

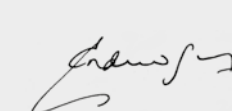
The Association has obtained insurance in respect of councillors, officers and executives against all liabilities to other persons that may arise from their positions as councillors, officers or executives. A premium of \$13,783 (2017: \$13,538) has been paid for this insurance.

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



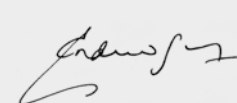
Maria O'Connor
Vice President

15 October 2018

Executive Council Statement for the year ended 30 June 2018

1. In the opinion of the Executive Councillors, the financial statements and notes as set out on pages 25 to 39:
- comply with the Australian Accounting Standards;
 - 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);
 - 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;
 - 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 2018, the:
- meetings of the Executive Council were held in accordance with the rules of the Association; and
 - financial affairs have been managed in accordance with the rules of the Association; and
 - financial records have been kept and maintained in accordance with the RO Act; and
 - 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
 - where any order for inspection of financial records has been made by the Fair Work Commission under Section 273 of the RO Act, there has been compliance.
3. In relation to recovery of wages activity:
- in accordance with the requirements of the reporting guidelines there was no recovery of wage activities in this financial year; and
 - 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 2018 on 15 October 2018.

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

15 October 2018

Statement of Profit or Loss and Other Comprehensive Income for the Year Ended 30 June 2018

	Notes	2018 \$	2017 \$
Revenue			
Membership Subscription *		496,296	480,579
Capitation fees and other revenue from another reporting unit*		-	-
Levies *		-	-
Interest	3A	18,603	19,389
Helpmann Awards		600,885	659,107
Other Revenue	3B	1,396,623	1,400,855
Total Revenue		2,512,407	2,559,930
Other Income			
Grants and/or donations*		-	-
Revenue from recovery of wages activity *		-	-
Total Other Income		-	-
Total Income		2,512,407	2,559,930
Expenses			
Employee Expenses	4A	1,239,814	1,199,770
Capitation fees and other expense to another reporting unit *		-	-
Affiliation fees *		-	-
Administration expenses	4B	570,108	539,717
Depreciation and amortisation	4C	26,755	37,402
Legal costs	4D	11,530	31,810
Audit fees	14	16,751	16,240
Grants and/or Donations *	4E	-	-
Other expenses *	4F	-	-
Helpmann Awards		639,530	653,791
Total expenses		2,504,488	2,478,730
Profit for the year		7,919	81,200
Income tax expense		-	-
Profit after Income Tax Expense		7,919	81,200
Other Comprehensive Income, net of tax		-	-
Total Comprehensive Income for the Year		7,919	81,200

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 2018

	Notes	2018 \$	2017 \$
CURRENT ASSETS			
Cash and cash equivalents	5A	1,338,886	1,407,061
Trade and other receivables *	5B	349,411	335,682
Other current assets	5C	204,735	241,822
TOTAL CURRENT ASSETS		1,893,032	1,984,565
NON-CURRENT ASSETS			
Office equipment	6A	14,664	5,643
Furniture and fittings	6B	3,181	6,305
Intangibles	6C	51,889	27,986
TOTAL NON-CURRENT ASSETS		69,734	39,934
TOTAL ASSETS		1,962,766	2,024,499
CURRENT LIABILITIES			
Trade payables *	7A	193,161	266,674
Other payables *	7B	1,035,344	1,033,902
Employee provisions	8A	173,144	180,312
TOTAL CURRENT LIABILITIES		1,401,649	1,480,888
NON-CURRENT LIABILITIES			
Employee provisions	8A	23,485	13,898
Other non-current liabilities *	9A	-	-
TOTAL NON-CURRENT LIABILITIES		23,485	13,898
TOTAL LIABILITIES		1,425,134	1,494,786
NET ASSETS		537,632	529,713
MEMBERS' EQUITY			
General Funds	10A	120,000	120,000
Retained earnings		417,632	409,713
TOTAL MEMBERS' EQUITY		537,632	529,713

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 2018

	General Funds \$	Retained Earnings \$	Total Equity \$
Balance as at 01 July 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
Adjustment for errors	-	-	-
Adjustment for changes in accounting policies	-	-	-
Profit for the Year	-	7,919	7,919
Other comprehensive income for the year	-	-	-
Transfer to/from Legal expense Reserve	-	-	-
Transfer from retained earnings	-	-	-
Closing balance as at 30 June 2018	120,000	417,632	537,632

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

Statement of Cash Flows for the Year Ended 30 June 2018

	Notes	2018 \$	2017 \$
Cash Flows from Operating Activities			
Cash received			
Receipts from other reporting units/ controlled entity(s) *		-	-
Receipts from members and non members		2,591,791	2,488,136
Interest received		18,559	19,532
Cash Used			
Payment to other reporting units/ controlled entity(s) *		-	-
Payments to suppliers and employees		(2,621,969)	(2,481,883)
Net Cash (Used)/ Provided by Operating Activities	11	(11,620)	25,785
Cash Flows From Investing Activities			
Cash Used			
Purchase of Property, Plant and Equipment	6A	(13,475)	(2,945)
Purchase of Website	6C	(43,080)	(16,140)
Net Cash Used In Investing Activities		(56,555)	(19,085)
Net (Decrease)/ Increase in Cash Held		(68,175)	6,700
Cash & cash equivalents the beginning of the financial year		1,407,061	1,400,361
Cash & cash equivalents at the end of the Financial Year	5A	1,338,886	1,407,061

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

Index to the Notes of the Financial Statements

Note 1	Summary of Significant Accounting Policies
Note 2	Events after the Reporting Period
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Note 5	Current Assets
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Note 8	Provisions
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Note 10	Members Equity
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Note 12	Contingent Liabilities and Commitments
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Note 17	Section 272 Fair Work (Registered Organisations) Act 2009

Note 1. Summary 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, rounded to the nearest \$1.

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 2018.

Note 1.

Summary of Significant Accounting Policies (Cont'd)

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 does not expect any significant amendments to the measurement or presentation as a result 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.

Revenue from Helpmann Awards is from Sponsorships, Ticket sales, Award entry fees. Income is recognised against the specific Helpmann Awards ceremony held.

Industry Service Fee revenue is paid by Members and Non Members dependant on the shows/ events held during the financial year. A fee is charged for each show held. Income is recognised as invoices are raised on a monthly basis.

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.

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. These are recorded as current Liabilities.

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. These are recorded as non-current Liabilities

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

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 2018.

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.

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

3A. Interest	2018	2017
	\$	\$
Deposits	18,603	19,389
Total Interest	18,603	19,389

3B. Other Revenue	2018	2017
	\$	\$
Industry Service Fee	1,346,303	1,310,004
Other	50,320	90,851
Total Other Revenue	1,396,623	1,400,855

Note 4. Expenses

4A. Employee Expenses *

	2018	2017
	\$	\$
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	1,091,597	1,044,760
Superannuation	95,884	95,210
Leave and other entitlements	2,419	10,099
Separation and redundancies	-	-
Other employee expenses	49,914	49,701
Subtotal employee expenses employees other than office holders	1,239,814	1,199,770
Total Employee Expenses	1,239,814	1,199,770

4B. Administration Expenses

	2018	2017
	\$	\$
Consideration to employers for payroll deductions *	-	-
Compulsory levies *	-	-
Fees/allowances - meeting and conferences*	-	-
Conference Expenses	3,000	578
Meeting Expenses - Executive Council	15,354	9,735
Meeting Expenses - Annual General Meeting	600	2,491
Meeting Expenses - Members Forum	35,209	12,098
Rent	99,827	81,047
Other Expenses	416,118	433,768
Total Administration Expenses	570,108	539,717

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

4C. Depreciation and Amortisation

	2018	2017
	\$	\$
Depreciation		
Office equipment	4,454	5,118
Furniture & Fittings	3,124	3,125
Total Depreciation	7,578	8,243
Amortisation		
Intangibles	19,177	29,159
Total Amortisation	19,177	29,159
Total Depreciation and Amortisation	26,755	37,402

4D. Legal Costs *

	2018	2017
	\$	\$
Litigation	-	-
Other legal general matters	11,530	31,810
Total Legal Costs	11,530	31,810

4E. Grants or Donations*

	2018	2017
	\$	\$
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

	2018	2017
	\$	\$
Penalties – via RO Act or the <i>Fair Work (Registered Organisations) Act 2009</i> *	-	-
Total Other Expenses	-	-

Note 5. Current Assets

5A. Cash and Cash Equivalents

	2018 \$	2017 \$
Cash at Bank	611,283	697,375
Cash on Hand	200	200
Short-term Deposit	717,403	699,486
Rent Guarantee – Term Deposit	10,000	10,000
Total Cash and Cash Equivalents	1,338,886	1,407,061

The short term deposits mature on 07 November 2018 (\$360,513) and 15 December 2018 (\$356,890). The effective interest rate on the short term deposits are 2.57% (2017: 2.6%) and 2.48% (2017: 2.55%) respectively.

5B. Trade and Other Receivables (Current)

	2018 \$	2017 \$
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	368,914	355,185
Allowance for Doubtful Debts	(19,503)	(19,503)
Net Total Other Receivables	349,411	335,682
Total Trade and Other Receivables	349,411	335,682

* 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 (2017: \$ nil) has been recognised by the entity in the current year.

Movements in the provision for impairment loss were as follows:

	2018 \$	2017 \$
Opening Balance	19,503	19,503
Additional Provision	-	-
Amounts Written off	-	-
Amounts Recovered	-	-
Closing Balance	19,503	19,503

At 30 June 2018, the ageing analysis of trade receivables is as follows:

	As at 30 June 2018		As at 30 June 2017	
	Gross \$	Allowance \$	Gross \$	Allowance \$
Current	363,050	(19,503)	119,191	-
31 – 60 days	-	-	228,034	(19,503)
61 – 90 days	5,864	-	2,289	-
91 days and over	-	-	5,671	-
Closing Balance	368,914	(19,503)	355,185	(19,503)

As at 30 June 2018 the Association had debts that were past due but not doubtful in the amount of \$5,864 (2017: \$7,960). 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 (2017: \$19,503).

5C. Other Current Assets

	2018 \$	2017 \$
Helpmann Awards prepaid expenses	180,031	214,211
Other prepaid expenses	24,704	27,611
Total Other Current Assets	204,735	241,822

Note 6. Non-Current Assets

6A. Office Equipment

	2018 \$	2017 \$
Office Equipment - At Cost	52,807	49,665
Less: Accumulated Depreciation	(38,143)	(44,022)
Total Office Equipment	14,664	5,643

Reconciliation of the Opening and Closing Balances of Office Equipment

As at 01 July 2017

Gross book value	49,665	46,720
Accumulated depreciation	(44,022)	(38,904)
Net book value 01 July 2017	5,643	7,816
Additions	13,475	2,945
Depreciation expense	(4,454)	(5,118)
Disposals	-	-
Transfers	-	-
Net book value 30 June 2018	14,664	5,643

Net book value as of 30 June 2018 represented by:

Gross book value	52,807	49,665
Accumulated depreciation	(38,143)	(44,022)
Net book value 30 June 2018	14,664	5,643

6B. Furniture and Fittings

	2018 \$	2017 \$
Furniture and Fittings - At Cost	35,744	35,744
Less: Accumulated Depreciation	(32,563)	(29,439)
Total Furniture and Fittings	3,181	6,305

Reconciliation of the Opening and Closing Balances of Furniture and Fittings

As at 01 July 2017

Gross book value	35,744	35,744
Accumulated depreciation	(29,439)	(26,314)
Net book value 01 July 2017	6,305	9,430
Additions	-	-
Depreciation expense	(3,124)	(3,125)
Disposals	-	-
Transfers	-	-
Net book value 30 June 2018	3,181	6,305

Net book value as of 30 June 2018 represented by:

Gross book value	35,744	35,744
Accumulated depreciation	(32,563)	(29,439)
Net book value 30 June 2018	3,181	6,305

6C. Intangibles

	2018 \$	2017 \$
Trademarks – At Cost	4,630	4,630
Website – At Cost	208,110	165,030
Less : Accumulated Amortisation - Website	(160,851)	(141,674)
Total Website	47,259	23,356
Total Website and Trademarks	51,889	27,986

Reconciliation of the Opening and Closing Balances of Website

As at 01 July 2017

Gross book value	165,030	148,890
Accumulated depreciation	(141,674)	(112,515)
Net book value 01 July 2017	23,356	36,375
Additions	43,080	16,140
Depreciation expense	(19,177)	(29,159)
Disposals	-	-
Transfers	-	-
Net book value 30 June 2018	47,259	23,356

Net book value as of 30 June 2018 represented by:

Gross book value	208,110	165,030
Accumulated depreciation	(160,851)	(141,674)
Net book value 30 June 2018	47,259	23,356

Note 7. Current Liabilities

7A. Trade Payables

	2018 \$	2017 \$
Non-Interest Bearing		
Trade creditors	102,229	112,416
Accruals	90,932	154,258
Subtotal Trade Creditors and Accruals	193,161	266,674
Payables to Other Reporting Unit(s)	-	-
Subtotal Payables to Other Reporting Unit(s)	-	-
Total Trade Payables	193,161	266,674

Settlement is usually made within 30 days.

7B. Other Payables

	2018 \$	2017 \$
Wages and Salaries	-	-
Superannuation	-	-
Payable to employers for making payroll deductions of membership subscriptions *	-	-
Legal costs - Litigation*	-	-
Legal costs – Other legal costs *	-	-
Prepayments received/ unearned revenue	938,319	930,163
GST payable	82,200	91,049
Other	14,825	12,690
Total Other Payables	1,035,344	1,033,902

Total other payables are expected to be settled in:

No more than 12 months	1,035,344	1,033,902
More than 12 months	-	-
Total Other Payables	1,035,344	1,033,902

Note 8. Provisions

8A. Employee Provisions*

	2018 \$	2017 \$
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	55,533	73,275
Long Service Leave	141,096	120,935
Separation and Redundancies	-	-
Superannuation	-	-
Other Employee Provisions	-	-
Subtotal Employee Provisions – Employees other than Office holders	196,629	194,210
Total Employee Provisions	196,629	194,210
Current	173,144	180,312
Non-current	23,485	13,898
Total Employee Provisions	196,629	194,210

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

Note 9. Non-Current Liabilities

9A. Other Non-Current Liabilities *

	2018 \$	2017 \$
Other Non-Current Liabilities	-	-
Total Other Non-Current Liabilities	-	-

Note 10. Members Equity

10A. General Funds

	2018 \$	2017 \$
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

	2018 \$	2017 \$
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	1,338,886	1,407,061
Statement of Financial Position	1,338,886	1,407,061
Difference	-	-

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

	2018 \$	2017 \$
--	------------	------------

Reconciliation of profit to net cash from operating activities:

Profit for the year	7,919	81,200
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Adjustments for non-cash items

Depreciation of Property, Plant & Equipment	7,578	8,243
Amortisation of Intangibles	19,177	29,159
Gain on Disposal of Assets	-	-

Changes in Assets and Liabilities

(Increase) in trade and other receivables	(13,729)	(109,305)
Increase in allowance for doubtful debts	-	-
Decrease/ (Increase) in other assets	37,086	(68,673)
(Decrease)/ Increase in trade and other payables	(96,693)	79,560
Increase in employee provisions	27,042	5,601
Net Cash (used in)/ Provided by Operating Activities	(11,620)	25,785

Note 12. Contingent Liabilities and Commitments

12A. Lease Commitments

	2018 \$	2017 \$
Non-Cancellable Operating Leases Payable:	-	-
Premises Rental (excl GST)		
Payable no later than one year	103,445	99,369
Payable later than one year but not later than five years	217,785	319,299
Total Lease Commitments	321,230	418,668

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.

	2018 \$	2017 \$
Expenses paid to:		
D Gautier – CEO, Adelaide Festival Centre - for Venue Hire/ Catering.	698	290
J Kotzas – Chief Executive, Queensland Performing Arts Centre - for Venue Hire/ Catering/ Audio staging.	3,285	-
Maria O'Connor – Managing Director, Ticketmaster Australia and NZ – for Ticket refund.	-	240
F Winning – Head of Programming – Sydney Opera House Trust – for Venue hire/ Catering/ Audio staging.	6,955	-
C Spencer - Chief Executive – Arts Centre Melbourne – for Catering/ sponsorship.	-	6,080

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 2018, the Australian Entertainment Industry Association has not recorded any impairment of receivables relating to amounts owed by related parties and declared person or body (2017: \$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

	2018 \$	2017 \$
Short-term employee benefits		
Salary (including annual leave taken)	228,026	217,260
Annual leave accrued	8,299	13,373
Performance Bonus	-	-
Total Short-term employee benefits	236,325	230,633
Post-employment benefits		
Superannuation	16,499	14,687
Total post-employment benefits	16,499	14,687
Other long-term benefits		
Long service leave	52,750	43,886
Total Other long-term benefits	52,750	43,886
Total Key Management Personnel Remuneration	305,574	289,206

Note 14. Remuneration of Auditors

	2018 \$	2017 \$
Financial statement audit services	16,751	16,240
Other services	-	-
Total Remuneration of Auditors	16,751	16,240

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:

	2018 \$	2017 \$
Financial Assets		
Cash and cash equivalents	1,338,886	1,407,061
Trade and other receivables	349,411	335,682
Total Financial Assets	1,688,297	1,742,743
Financial Liabilities		
Trade and other payables	1,228,505	1,300,576
Total Financial Liabilities	1,228,505	1,300,576
Net exposure	459,792	442,167

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 15. Financial Instruments (Cont'd)

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.

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 2018	< 6 months \$	6 – 12 months \$	1 – 5 years \$	> 5 years \$	Total \$
Financial assets					
Bank	1,338,886	-	-	-	1,338,886
Trade and other receivables	349,411	-	-	-	349,411
Total Financial assets	1,688,297	-	-	-	1,688,297
Financial liabilities					
Trade and other payables	950,288	278,217	-	-	1,228,505
Total Financial liabilities	950,288	278,217	-	-	1,228,505
Net maturity	738,009	(278,217)	-	-	459,792

Note 16. Fair Value Measurement

16A. Financial Assets and Liabilities

Management of the Association assessed that cash, trade receivables, trade payables, and other current liabilities approximate their carrying amounts largely due to the short term maturities of these instruments.

The Association does not have any financial assets or liabilities.

Note 17. Section 272 Fair Work (Registered Organisations) Act 2009

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).

Officer and Related Party Disclosure Statement

in accordance with Section 293J *Fair Work (Registered Organisations) Act 2009*

I, Andrew Kay, being the President of the Australian Entertainment Industry Association, declare the following Officer and Related Party Disclosure Statement.

Organisation Name:	Australian Entertainment Industry Association	Branch Name:	
Financial year start date:	01 July 2017	Financial year end date:	30 June 2018

Top Five Officers – Relevant remuneration and non-cash benefits

When all officers in Australian Entertainment Industry Association are ranked by relevant remuneration for the financial year, the following officers are ranked no lower than fifth:

- No officers in Australian Entertainment Industry Association received relevant remuneration from Australian Entertainment Industry Association, any relevant boards or related parties.

Name	Office	Actual Amount of Relevant Remuneration	Value of Relevant non-cash benefits	Form of relevant non-cash benefits
1.NIL				
2.NIL				
3.NIL				
4.NIL				
5.NIL				

Payments to related parties and declared persons or bodies

During the financial year, Australian Entertainment Industry Association made the following payments to related parties or declared persons or bodies. The details of these payments are included below.

This list does not include payments that have been exempted from disclosure under section 293G.

Date	Name	Nature of relationship	Purpose of payment	Amount	Other relevant details
01/07/2017 – 30/06/2018	Adelaide Festival Centre	Officer, D Gautier, is CEO	for Venue Hire/ Catering	\$698	
01/07/2017 – 30/06/2018	Queensland Performing Arts Centre	Officer, J Kotzas, is Chief Executive	for Venue Hire/ Catering/ Audio staging.	\$3,285	
01/07/2017 – 30/06/2018	Sydney Opera House Trust	Officer, F Winning, is Head of Programming	for Venue hire/ Catering/ Audio staging	\$6,955	



Andrew Kay AM
President

15 October 2018



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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 reporting unit), which comprises the statement of financial position as at 30 June 2018, the statement of 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, the Committee of Management Statement and the subsection 255(2A) report.

In our opinion the accompanying financial report of Australian Entertainment Industry Association, presents fairly, in all material respects the reporting unit's financial position as at 30 June 2018, and of its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards and any other requirement imposed by these Reporting Guidelines or Part 3 of Chapter 8 of the Fair Work (Registered Organisations) Act 2009.

Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. 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 reporting unit 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 Committee of Management 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 the Committee of Management for the Financial Report

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

In preparing the financial report, the Committee of Management are responsible for assessing the registered 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 the responsible entities either intends to liquidate the registered entity or to cease operations, or has no realistic alternative but to do so.

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. Liability limited by a scheme approved under Professional Standards Legislation, other than for the acts or omissions of financial services licensees.



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.

- As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:
 - Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
 - Obtain an understanding of internal control relevant to the audit 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 Reporting Unit's internal control.
 - Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Committee of Management.
 - Conclude on the appropriateness of the Committee of Management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Reporting Unit's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Reporting Unit to cease to continue as a going concern.
 - Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
 - Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Reporting Unit to express an opinion on the financial report. We are responsible for the direction, supervision and performance of the Reporting Unit audit. We remain solely responsible for our audit opinion.

We communicate with the Committee of Management regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that are identified during our audit. This description forms part of our auditor's report.

Declaration by the auditor

I, James Mooney, declare that I am an approved auditor, a member of the Chartered Accountants Australia New Zealand and hold a current Public Practice Certificate.

BDO East Coast Partnership

James Mooney
Partner

Melbourne, 15 October 2018

Registration number: AA2017/65

Executive Council Attendance

1 July 2017 until 30 June 2018

	Total meetings eligible to attend	Meetings attended
President		
Andrew Kay AM Andrew Kay & Associates Pty Ltd	4	4
Vice Presidents		
John Kotzas Queensland Performing Arts Centre	4	3
Maria O'Connor Ticketmaster Australasia	4	4
Executive Councillors		
Torben Brookman GWB Entertainment	4	4
Alex Budd Opera Australia	2	1
Lisa Campbell Luckiest Productions	2	2
Bruce Carmichael Canberra Theatre Centre	2	1
Michael Cassel Michael Cassel Group	4	1
Michael Coppel AM Live Nation Australasia	4	2
Sue Donnelly Belvoir	2	1
Richard Evans Australian Chamber Orchestra	4	3
Douglas Gautier AM Adelaide Festival Centre	4	3
Shirley McGrath Gordon Frost Organisation	4	3
Tim McGregor TEG Live	2	1
Patrick McIntyre Sydney Theatre Company	4	2
Liza McLean Tinderbox Productions	4	4
Rod Pilbeam AEG Ogden	4	3
Melanie Smith Arts Centre Melbourne	2	2
Claire Spencer Arts Centre Melbourne	2	0
Judy Vince Crown Perth	2	1
Fiona Winning Sydney Opera House Trust	2	0
Louise Withers Louise Withers and Associates	4	1

Executive Council

Executive Council, 1 July 2017 until 30 June 2018

President



Andrew Kay AM
Andrew Kay & Associates

Vice Presidents



John Kotzas
Queensland Performing Arts Centre



Maria O'Connor
Ticketmaster Australasia

Executive Councillors



Torben Brookman
GWB Entertainment



Alex Budd
Opera Australia
(1 December 2017 - current)



Lisa Campbell
Luckiest Productions
(1 December 2017 - current)



Bruce Carmichael
Canberra Theatre Centre
(1 July - 1 December 2017)



Michael Cassel
Michael Cassel Group



Cameron Hoy
Ticketek



Michael Coppel AM
Live Nation Australasia



Sue Donnelly
Belvoir
(1 December 2017 - current)



Richard Evans
Australian Chamber Orchestra



Douglas Gautier AM
Adelaide Festival Centre



Shirley McGrath
Gordon Frost Organisation



Tim McGregor
TEG Live
(1 December 2017 - current)



Tim McGregor
TEG Live
(1 July - 1 December 2017)



Patrick McIntyre
Sydney Theatre Company



Liza McLean
Tinderbox Productions



Rod Pilbeam
AEG Ogden



Melanie Smith
Arts Centre Melbourne
(1 December 2017 - current)



Judy Vince
Crown Perth
(1 December 2017 - current)



Claire Spencer
Arts Centre Melbourne
(1 July - 1 December 2017)



Judy Vince
Crown Perth
(1 July - 1 December 2017)



Fiona Winning
Sydney Opera House Trust
(1 December 2017 - current)



Louise Withers
Louise Withers and Associates

Observers

Members

A-List Entertainment	AV1 Pty Ltd	CDP Theatre Producers Pty Limited	Ensemble Productions Pty Ltd	Interstar Pty Ltd (Regal Theatre)	Melbourne Cabaret Ltd	Penrith Performing & Visual Arts Ltd (Joan Sutherland Performing Arts Centre)	Rosebud Cinema Pty Ltd	TEG Dainty Pty Ltd	Van Den Berg Design Team Pty Ltd
Abstract Entertainment Pty Ltd	Awesome Arts Australia Ltd	Central Australian Singing Inc	Exhibit Systems Pty Ltd	Intimate Spectacle Pty Ltd	Melbourne Fringe	Performance Space	Royal Agricultural Society of NSW	TEG Live Pty Ltd	Victorian Opera Company Ltd
ACMN Pty Ltd	Back to Back Theatre Inc	Century Entertainment Pty Ltd	Explosive Enterprises Pty Ltd t/a AUS FX	JMS Entertainment Pty Ltd	Melbourne International Comedy Festival Ltd	Performing Arts Centre Society Inc (The Blue Room Theatre)	Ruchi Sanghi Enterprize Pty Ltd	Ten Days on the Island Ltd	Volkanik Pty Ltd
Adelaide Festival	Backrow Productions (Aust) Pty Ltd	Chinatown Cinema Corporation	ExpoNet Pty Ltd	Joanna Porter	Melbourne International Festival of the Arts	Performing Arts Connections Australia (APACA)	Sale Twin Cinema (Reyale P/L)	Terrapin Puppet Theatre Ltd	WA Venues & Events Ltd (WASO)
Adelaide Festival Centre Trust	Backstage Productions Pty Ltd	Christine Dunstan Productions Pty Ltd	Expressions Dance Company	Jones Theatrical Group Pty Ltd	Melbourne Jazz Ltd	Perth Expo Hire & Furniture Group	SBX Pty Ltd	The Art House Wyong Shire PACC Ltd	Wangaratta Festival of Jazz
Adelaide Fringe Incorporated	Balletlab Association Inc	Christine Walsh Ent (Aust Conservatoire of Ballet)	Feel Presents Pty Ltd	JR Affiliates	Melbourne Recital Centre	Perth International Arts Festival	Schomac Arts Pty Ltd	The Arts Centre Gold Coast	Warner Music Australia Pty Ltd
Adelaide Symphony Orchestra	Bangarra Dance Theatre	Christopher Nable	Festival of Voices	Juliusmedia Group Pty Ltd	Melbourne Stadiums Limited - Etihad Stadium	Perth Theatre Trust - (The Trustee for PTT)	Secret Sounds Pty Ltd	The Australian Haydn Ensemble Inc	WASO Holdings Ltd
Adrian Bohm Presents Pty Ltd	Barking Gecko Theatre Company	Chugg Entertainment	Festival Services Pty Ltd	KAGE	Melbourne Symphony Orchestra	Peta Spurling-Brown t/a Hey Boss	Seven West Media Ltd	The Cinergy Group t/a Metro Cinemas Boronia	We are BBE Pty Ltd
AEG Ogden (Cairns) Pty Ltd	BBC Worldwide Australia Pty Ltd	Chunky Move	Fibra Entertainment Pty Ltd	Kermond Creative Pty Ltd	Melbourne Theatre Company	Phil Birnbaum	Shake & Stir Theatre Co Pty Ltd	The Contemporary Dance Company of WA Ltd t/a Co3	West Australian Ballet Inc
AEG Ogden (Newcastle) P/L - Newcastle Ent Centre	Beardfoot Bookings and Promotions Pty Ltd	Circa	Finucane & Smith	Kerry Comerford	Mellen Promotions Pty Ltd	Phunktional Ltd	Shaun Parker & Company Limited	The Darwin Festival Ltd	West Australian Opera (The)
AEG Ogden (Perth Arena) P/L-WA Sports Centre Trust	Beautiful: The Carole King Musical Pty Ltd	Circus Oz	Flying Fruit Fly Foundation t/a Flying Fruit Fly Circus	Kids Promotions Pty Ltd	Metro Arts	Pier 8 Productions Ltd	Shopfront Arts Co. Op. Ltd	The Last Great Hunt Inc	Windmill Theatre
AEG Ogden P/L- Brisbane Convention & Exhib Centre	Bell Shakespeare Company (The)	Circus Royale Australia Unit Trust	Force Majeure Ltd	La Boite Theatre Inc.	Metro Cinemas	Pinchgut Opera Ltd	Showcall Crewing Pty Ltd	The Music House (Aus) Pty Ltd	World Vision Australia
AEG Ogden Pty Ltd - Brisbane Entertainment Centre	Belvoir	Cirque Afrika Unique Entertainments Pty Ltd	fortyfive downstairs	La Mama Inc	Metropolis Touring P/L	Pinewood Cinema Pty Ltd	Showpro Pty Ltd	The Prestige Presents	Xabc Entertainment Pty Ltd
AEG Ogden Pty Ltd - Suncorp Stadium	Bendigo Cinemas Pty Ltd	City Recital Hall Ltd	Frances Butler t/a Gap in the Fence	Legs on the Wall Inc.	Michael Cassel Group Pty Ltd	Playbill Pty Ltd	Sketch Evolution Pty Ltd	The Production Company (Aust) Ltd	Yahoo! 7 Pty Limited
African Beat Pty Ltd	Big hART	Civic Precinct Newcastle Civic Theatre	Frog in a Sock Pty Ltd t/a The Ten Tenors	Lennard Promotions Pty Ltd	Millmaine Entertainment Marketing	PlayWriting Australia	Slingsby Theatre Company Limited	The Punchline Comedy Club Pty Ltd	Yirra Yaakin Aboriginal Corporation
AKA Australia	Billions Australia	Clearlight Shows Pty Ltd	Frontier Touring Company	Life Like Touring (Australia) Pty Ltd	Mistletone Enterprises	Port Fairy Spring Music Festival	Snuff Puppets Inc	The Roots Music Agency	Zaccaria Concerts and Touring Pty Ltd
Albury Entertainment Centre	Bizarro Life Pty Ltd	Cole Bishop Trustee for The Bishop Family Trust	Future Classic Pty Ltd	Linda Catalano	Monkey Baa Theatre For Young People Ltd	Powerhouse Youth Theatre Inc	Spare Parts Puppet Theatre	The Star	
Albury Regent Cinemas Partnership	Black Swan State Theatre Company	Comedy Lounge Pty Ltd	Gai D Bryant	Little Peeperz Productions	Moorilla Estate Pty Ltd - Mona Foma	Prince Moo Productions Pty Ltd	Spectre Films ITF Sun Theatre Trust	The Star Gold Coast	
ALG Management Pty Ltd	Blake Entertainment Pty Ltd	Complete Works Theatre Company Pty Ltd	Garry Van Egmond Enterprises	Live Nation Australasia	Moshtix Pty Ltd	Priscilla Australia Pty Ltd	Spiritworks Pty Ltd	The Theatre Division Pty Ltd	
Ambassador Theatre Group Asia Pacific Pty Ltd	Bleached Arts Ltd	Country Arts WA (Inc)	GC Event Hire	Live Nation Australia Venues Pty Ltd	Mrs Brown's Boys Australia Pty Ltd	Pro Musica Inc - Canberra International Music Festival	Splendour in the Grass Pty Ltd	The Trustee for Artist Network	
Andrew Bleby and Associates Pty Ltd	Blue Mountains City Council	Cre8ion Pty Ltd	Geelong Performing Arts Centre Trust	Louise Withers and Associates Pty Ltd	Musica Viva Australia	Production Resource Group Pty Ltd	Sports & Entertainment Ltd - SEL	The Trustee for Butler Brown Touring Trust	
Andrew Kay and Associates Pty Ltd	Bonnie Lythgoe Productions Pty Ltd	Critical Stages	George Cass Productions Pty Ltd	Love Police Touring Pty Ltd	National Institute of Circus Arts (NICA)	Production Technologies Pty Ltd	St Martins Youth Arts Centre	The Trustee for Clarendon Investment Trust	
Andrew McKinnon Presentations Pty Ltd	Bonniemike Pty Ltd (Trading as Colac Cinemas)	Crown Limited	Glen Street Theatre	Luckiest Productions	National Institute of Dramatic Art (NIDA)	Queenscliff Music Festival	Stadiums Pty Ltd - Festival Hall Melbourne	The Trustee for Dadon No. 37 Family Trust (Birds Basement)	
Arena Entertainment & DJ5 Pty Ltd	Brink Productions Limited	Crown Perth	Glenorchy City Council	Lucy Guerin Association Incorporated	Neil Gooding Productions Pty Ltd	Queensland Ballet (The)	Stage & Audio Pty Ltd	The Trustee for Global Creatures Unit Trust	
Arena Theatre Company Ltd	Brisbane Powerhouse Pty Ltd	Cultural Infusion (Int) Pty Ltd	Good Egg Creative Pty Ltd	Luna Palace Cinemas	Nerang Cineplex t/a Nickelodeon Cinemas	Queensland Conservatorium (Griffith University)	Stalker Theatre Inc	The Trustee for Gumball Productions Unit Trust	
Art and Business (Dale Hollingsworth)	Brown's Mart	Darklab Pty Ltd t/a Dark Mofo	Gordon Frost Organisation - GFO	Lunar Drive-in Theatre Dandenong	New World Artists	Queensland Music Festival	State Opera of South Australia (The)	The Trustee for XTRA Ordinary Events Unit Trust	
Arts Centre Melbourne	Bunbury Regional Entertainment Centre	Darwin Entertainment Centre	Grand Theatre Co	Lunchbox Theatrical Productions Pty Ltd	Newtheatricals Pty Ltd	Queensland Performing Arts Centre	State Theatre Company of South Australia	Theatre North Inc	
Arts on Tour - NSW	Cam Cinemas Pty Ltd - Gladstone Cinemas	David Atkins Enterprises Pty Ltd	Grayboy Pty Ltd	M Advertising Pty Ltd	Niche Productions & Touring Pty Ltd	Queensland Symphony Orchestra	Strange Duck Productions Pty Ltd	Theatre of Image Ltd	
Arts Projects Australia	Cameo Cinemas	David Roy Williams Entertainment	Griffin Theatre Company Ltd	Mackay Entertainment & Convention Centre	Nomadic Fish Pty Ltd	Queensland Theatre Company	STRUT dance	Theatre Royal Management Board	
Auspicious Arts Projects Inc	Cameraata - Queensland's Chamber Orchestra Inc	David Shallue & Assoc	GWB Entertainment Pty Ltd	Mad Heckler	North Queensland Ballet & Dance Company (Dancenorth)	Rachel Fothergill t/a FXponential	Subvurse	Theatre Tours Australia Pty Ltd	
Australian Art Orchestra Pty Ltd	Cameron Alan Kennedy t/a Kool Bario	Dendy Cinemas Pty Ltd	Halmak Music	Maggie Gerrand Presents Pty Ltd	Nova Cinema Pty Ltd	Randall Arts Management P/L	Sydney Dance Company	Theatre Works Limited	
Australian Ballet (The)	Cameron Mackintosh Australia Pty Ltd	Destination NSW (Vivid)	Harvest Rain Theatre Company	Major Brisbane Festivals	On Site Labour Hire Sydney Pty Ltd	Regent Entertainment Pty Ltd - T/A Regent Cinemas	Sydney Festival (The)	Ticketek Pty Ltd	
Australian Brandenburg Orchestra	Canberra Symphony Orchestra	Dominic Patrick Turner t/a Supro	Hayden Attractions Pty Ltd	Malcolm C Cooke & Associates Pty Ltd	One Entertainment	Restless Dance Theatre Inc	Sydney Improvised Music Assoc Inc (SIMA)	Ticketmaster Australasia	
Australian Chamber Orchestra	Canberra Theatre Centre	Down Under Promotions	Hayden Theatres Pty Ltd	Malthouse Theatre	Opera Australia	Rockcity Event Marketing Pty Ltd	Sydney International Piano Competition of Australia	Tickets Pty Ltd	
Australian Dance Theatre	Capital Venues and Events	Dreamingful Productions Pty Ltd	Hothouse Theatre	Mamma Mia Joint Venture	Opera Queensland	Rocksoup	Sydney Opera House Trust	Tickets.com Pty Ltd	
Australian Shakespeare Company	Capitol Theatre Management Pty Limited	ICC Sydney P/L (International Convention Centre)	Hayden Theatres Pty Ltd	Marriner Group - Princess/Comedy/Regent Theatre	Outback Theatre for Young People	Rokitz Entertainment Pty Ltd	Sydney Symphony Orchestra	Tinderbox Productions Pty Ltd	
Australian Theatre for Young People	CarriageWorks	Illawarra PAC Ltd - Merrigong Theatre Co	Hayden Theatres Pty Ltd	Marrugeku Inc	PACT Centre for Emerging Artists Incorporated	Tasmanian Theatre Company	Sydney Theatre Company Ltd	TML Enterprises Pty Ltd	
Australian World Orchestra Ltd	Cartell Music	In The Pipeline (Arts) Ltd t/a Hayes Theatre Co	Hothouse Theatre	Martin Production Pty Ltd	Palace Nova Cinemas Adelaide		Synthesis Design & Display Pty Ltd	Top Shelf Productions	
	Catriona McNaughton t/a CMM Marketing	Innovative Production Services Pty Ltd	Hothouse Theatre	MCA Insurance Brokers	Parramatta City Council		T. R. Gordon	Troubadour Music Australia Inc	
		Instep Management Group Pty Ltd	Hothouse Theatre	McCann Cinemas Pty Ltd	Patch Theatre Company Inc		Tasdance Ltd	United Production Australia Inc	
		Interactive Theatre Intl	Hothouse Theatre	McManus Pty Ltd	Peace & Love Promotions		Tasmanian Symphony Orchestra Pty Ltd	University of Tasmania Conservatorium of Music	
			Hothouse Theatre	McPherson Ink			Tasmanian Theatre Company	Urban Theatre Projects	
			Hothouse Theatre	Meerkat Productions (Trustee for McKay and Whiteside Family Trust)					
			Hothouse Theatre	Melbourne & Olympic Parks Trust					

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 AM	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 OAM	2016

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 Work Health and Safety Committee
- ACCI Sustainability Committee
- APRA Alternative Dispute Resolution Licensee Sub-Committee
- Arts Wellbeing Collective
- Australian Alliance for Wellness in Entertainment (AAWE)
- Child Employment Entertainment Industry Working Party (Victoria)

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)
- Australasian Performing Right Association/ Australasian Mechanical Copyright Owners Society (APRA/AMCOS)
- CircuitWest
- Live Music Office
- Music Australia
- PEARLE*, the Performing Arts Employers Associations League Europe, Brussels
- Performing Arts Connections Australia (PAC Australia)
- Performing Arts Touring Alliance (PATA)
- Screen Producers Australia (SPA)
- Society of Ticketing Agents and Retailers (STAR), UK
- Stage Queensland
- The Broadway League, USA
- Theatre Network Australia (TNA)
- The Chamber of Arts and Culture, Western 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 Australasia

Evelyn Richardson
Live Performance Australia

Workplace Relations Committee

Andrew Kay AM (Chair)
Andrew Kay & Associates

Torben Brookman
GWB Entertainment

Michael Cassel
Michael Cassel Group

Alicia Dodds
Queensland Performing Arts Centre

Craig Donnell
Gordon Frost Organisation

Sue Donnelly
Bevoir St Theatre

David Hamilton
Live Performance Australia

John Henderson
Bell Shakespeare

Graeme Kearns
The Capitol / Lyric Theatre

Liza McLean
Tinderbox Productions

Evelyn Richardson
Live Performance Australia

Louise Withers
Louise Withers and Associates

Helpmann Awards Administration Committee (HAAC)

Ann Tonks AM (Chair)
Independent

Evelyn Richardson
Live Performance Australia

Julia Holt (Secretariat)
Live Performance Australia

Simon Hinton (Presentation for Children Panel)
Merrigong Theatre Company

Sarah Neal (Cabaret Panel)
Malthouse Theatre

Jon Nicholls (Musicals Panel)
Jon Nicholls Productions

Maria O'Connor (MC Representative)
Ticketmaster Australasia

Susan Provan AO (Comedy Panel)
Melbourne International Comedy Festival

Rob Robertson (Opera and Classical Music Panel)
Independent

Kirsten Siddle (Contemporary Music Panel)
Independent

Rick Heath (Presentation for Children Panel)
PAC Australia

Libby Lincoln (Dance and Physical Theatre Panel)
Independent

Virginia Lovett (Theatre Panel)
Melbourne Theatre Company

Industry Achievement Awards Committee

Andrew Kay AM (Chair)
Andrew Kay & Associates

Evelyn Richardson (Chief Executive)
Live Performance Australia

Julia Holt (Secretariat)
Live Performance Australia

Ian McRae AO
Independent

Sue Natrass AO
Industry Specialist

Susan Provan AO
Melbourne International Comedy Festival

Ann Tonks AM
Independent

Wendy Martin
Perth International Arts Festival

Teena Munn
Adelaide Festival

Mary Vallentine AO
Independent

Ross Cunningham
Queensland Performing Arts Centre

John Kotzas
Queensland Performing Arts Centre

Tim McFarlane AM
Independent

Maria O'Connor
Ticketmaster Australasia

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
LPA Life Member

Ann Tonks AM
Independent

Evelyn Richardson
Live Performance Australia

Legal

Jennifer Huby
HWL Ebsworth Lawyers

Ben Kay
Kay & Hughes Art and Entertainment Lawyers

Insurance

Mark Christoffelsz
MCA Insurance Brokers

Auditor

James Mooney
BDO Australia

Information Technology

Paul Flynn
NetService

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Digital Bridge

Public Relations and Media

Susan Fitzpatrick-Napier
Digital Mantra Group (DMG)

Government Relations

Matt Francis

Graphic Design

Paoli Smith
Sean Leonard

Helpmann Awards Production Photography

James Morgan

Research

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

Work Health & Safety

Tiny Good
Graham Henstock
Matthew Peckham
Jono Perry
Kyle Rowling
Frank Stoffels
David Storie
Andrew Thorne

Official Historian

Frank van Straten AM



Current LPA Member Resources

- Amusement, Events and Recreation Award 2010 Wage and Allowance Summary Tables July 2018
- Amusement, Events and Recreation Award 2010 with LPA commentary
- Arts Access Information Kit
- Auditions in Australia Code of Practice
- Broadcasting, Recorded Entertainment and Cinemas Award 2010 Wages and Allowance Tables July 2018
- Broadcasting, Recorded Entertainment and Cinemas Award 2010 with LPA commentary
- Clerks – Private Sector Award 2010 Wages and Allowance Tables July 2018
- Clerks – Private Sector Award 2010 with LPA commentary
- Code of Practice for Child Employment in Live Entertainment
- Code of Practice to Prevent Workplace Discrimination, Harassment, Sexual Harassment and Bullying
- Companion Card and Discrimination Guidelines
- Crew Archival Recording Consent Form
- Disciplinary Procedures & Termination of Employment
- Guide to Child Safety in the Live Performance Industry
- Guide to Employment on Tour
- Guide to the Australian Privacy Principles
- Live Performance Award 2010 with LPA commentary
- LPA Complaints Handling and Dispute Resolution Policy
- LPA Consumer Guide: Buying and Selling Tickets in the Ticket Resale Market
- LPA Consumer Guide: Ticket Availability for Live Events
- LPA Safe Tix Guide – Tips for buying tickets safely and securely
- LPA Wages and Allowance Tables July 2018
- NES Sample Common Law Contract Provisions for Award Free Employees
- Performer's Archival Recording Consent Form
- Safety Guidelines for the Live Entertainment and Events Industry
- Size & Scope of the Live Performance Industry (2012)
- Social Media Policy Template
- Standard Letter of Employment
- Ticket Attendance and Revenue Survey 2016
- Ticket Attendance and Revenue Report 2017
- Ticketing Code of Practice: Consumer Code – Seventh Edition 1 October 2018
- Ticketing Code of Practice: Industry Code – Seventh Edition 1 October 2018
- Ticketing FAQs

Get in touch

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2018 Helpmann Award
Nominee - JUNK



2018 Helpmann Award Nominee
- Black Rider: The Casting of the
Magic Bullets



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