



2013–2014
Annual
Report



Live
Performance
Australia[®]

LPA's Strategic Plan 2011–2014

Vision

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

Strategic Intent

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

Strategic flagship areas for LPA in the next three years are:

➤ Use Industry knowledge to position and influence

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

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

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

➤ Engage Members and celebrate the industry

Engage Members in strategic initiatives that strengthen and celebrate the industry

Strategic Priorities

Workplace Relations

☆ Lead industry vision and policy for the industry

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

Policy and Strategy

☆ Build knowledge and information about the industry

- Research and understand digital development and their impact and relevance for our industry
- Track and measure economic and cultural indicator data

☆ Take a leadership role in representing industry interests

- Actively engage in the Government policy arena, with a particular focus on:
 - National Cultural Policy
 - Immigration
 - Industrial environment and conditions
 - Infrastructure

☆ Develop and review Industry Codes and Guidelines

- Consumer education and protection

Membership Services, Communications and Events

☆ Strengthen Membership engagement

- Ensure Members are well informed about, and can easily access, LPA resources
- Encourage Member engagement around key industry issues and policy positions

☆ Continue to provide quality Membership services

☆ Deliver Professional Development including a national Producer Development Program

☆ Present the annual Helpmann Awards

☆ Host the annual Industry Leaders Forum

Governance, Compliance and Finance

☆ Strong governance and compliance

- Maintain Executive Council balance between governance oversight and strategy development

☆ Financial sustainability

- Review and develop new revenue model that supports LPA's strategic priorities



Contents

About	4
President & Chief Executive Report	6
Workplace Relations	8
Policy & Programs	10
Membership Services	14
Helpmann Awards 2014	16
Finance, Membership & Administration	18
Acknowledgements	20
Financials	22
Index to the Notes of the Financial Statements	28
Independent Auditors Report	38
Executive Council Attendance	39
Members	40

About

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

Established in 1917, LPA's main focus was to protect and further the interests of its Members, working in conjunction with unions and government to promote a healthy and vibrant live performance industry in Australia. Now, almost 100 years later, LPA continues to do this, helping to foster a harmonious policy and industrial relations environment and assisting in creating an industry worth \$1.4 billion annually.



Staff

Evelyn Richardson

Chief Executive

David Hamilton

Director, Workplace Relations

Charlotte St Clair Wilson

Workplace Relations Advisor

Kitsa Daskalakis

Immigration Services Coordinator

Suzanne Daley

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Working across 3 platforms, LPA supports its Members and fosters the industry through:

Workplace Relations

LPA assists Members with Union negotiations (including negotiating collective agreements for both the commercial and not-for-profit sector). We also provide a range of employment/industrial advice – from **employment termination, redundancy issues, organisational change issues, preparation of contracts** and the **interpretation of legislation**. LPA can assist with **Work, Health and Safety** matters and has developed the **Work, Health and Safety Guidelines** for the Live Performance Industry. LPA can also provide **immigration assistance** including processing entertainment visas and importation of international artists.

Policy & Programs

LPA works with Members to create standards of 'best practice' which are beneficial to the industry. Codes and Guidelines created and maintained by LPA include the *LPA Ticketing Code of Practice* and *Arts Access in Venues*. LPA also undertakes research on behalf of its Members such as the annual *Ticket Attendance and Revenue Survey* and the *Size and Scope of the Live Performance Industry*.

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

Communication & Events

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

- [LPA Website](#)
- [Greener Live Performances](#)
- [LPA Members](#)
- [LPA Hall of Fame](#)
- [Helpmann Awards](#)

LPA also provides education and skills development for producers wishing to expand their knowledge and experience through Producer Development initiatives such as seminar events and the *Asian Producers Platform Camp*.

Members have the opportunity to network with others within the industry through the various events and functions that are hosted by LPA such as seminars, briefings, roundtables, meetings and networking functions.

Each year LPA presents the Helpmann Awards. Inaugurated in 2001, these Awards recognise and celebrate distinguished artistic achievement and excellence, and are the pinnacle event in the live performance industry calendar.

President & Chief Executive Report

Dear Member

On behalf of the Executive Council of Live Performance Australia (LPA), we are pleased to present the Annual Report for the year ended 30 June 2014.

A number of significant initiatives were delivered in 2014 to support our Members' business activities and to foster broader industry development. Major LPA achievements over the last year include:

- Completed negotiations for a *Commercial Casual Crew Agreement* with MEAA
- Completed 5 Draft *Guides for Work Health and Safety in the Live Performance and Events Industry*
- Commenced negotiations with MEAA for a new *Performers' Collective Agreement (PCA)*
- Negotiated the terms and conditions of a new *Concert Promoters Licence* tariff structure and implementation timeframe with APRA
- Made submissions to the ACCC regarding APRA's *reauthorisation*, with a focus on a new *Alternative Dispute Resolution* process and the development of Plain English Guides for licence categories
- Expanded our *Greener Live Performances Through Energy Efficiency* flagship project through developing downloadable resources and case studies, online tools, workshops and seminars specifically for live performance venues, production companies and touring/outdoor events
- Released the second economic *Size and Scope of the Live Performance Industry*, reporting the industry generated revenues of \$2.55 billion in 2012



- Released the 10th annual *Ticket Attendance and Revenue Survey*, presented in digital format for the first time and including additional ticketing data from new data partners, improving our coverage of Single and Multi-category Festivals
- Launched the *Asian Producers Platform* initiative with Performing Lines and partners from Korea, Japan and Taiwan
- Developed new *Member Guidelines and Policies* including *Child Safe Policy Guide*, *Guidance on the New Australian Privacy Principles* and updated information on *Component Pricing*
- Established the inaugural *Sue Natrass Award for Outstanding Service to the Industry*, presented to Patricia Boggs for her lifetime service to the industry
- Hosted, in association with QPAC, a Members' Dinner in Brisbane to honour John Frost AM, the recipient of the *2014 JC Williamson Award for Outstanding Achievement*
- Presented our *14th Helpmann Awards*, held at the Capitol Theatre, Sydney and broadcast on Foxtel's Arena channel
- Hosted *Member networking functions* nationally with Schmooze evenings and/or dinners in every state where Members, Helpmann Award Panel Members and Voting Collegiate members were invited
- Lodged 663 *visa applications* and delivered 4288 *entertainment visa approvals* on behalf of Members
- Serviced a record 396 *Members* with our Membership base remaining strong, diverse and national

- Appointed our first dedicated *Digital Strategy and Communications Manager*
- *Launched a new fully integrated Helpmann Awards website* and continued to expand the Members' website

Operationally, the year end result is a significant achievement. The surplus reflects close management of expenses while maintaining delivery of a broad range of services. Our key challenge remains balancing delivery of LPA's strategic priorities within our available resources. With this in mind we set an internal objective this year to begin building a reserve for future legal costs. This was driven by our experience over the past three years where we have seen increased compliance and legal/regulatory changes requiring LPA to seek specialist advice and support in a range of areas. As the peak body, we need to continue investing in specialist advice on behalf of our Members.

Our staff structure saw some changes during the year. We appointed Charlotte St Clair Wilson as our Workplace Relations Advisor and Holly Crain as our Policy Advisor. We also appointed Rita Dimasi, our first Digital Strategy and Communications Manager.

Over the past 12 months the industry remained stable and the 2013 *Ticketing Survey* reported a record revenue of \$1.47 billion up 22.7 percent on 2012, with attendances also up 10 percent at 17.9 million.

In the year ahead, we will continue to focus on strategic priorities that support the business activities of our Members. In particular, LPA is undertaking a significant review of the *LPA Ticketing Code of Practice*, after

discussions with the ACCC regarding concerns raised about the industry's compliance with Australian consumer law. This review will involve Member consultation nationally and the establishment of an external advisory group chaired by an independent and pre-eminent QC.

There are also a range of strategic issues at the state level where Members require our assistance as the peak body. These include venue infrastructure, ticketing compliance and various policy matters.

We gratefully acknowledge and thank LPA's Executive Council, all Members of our working committees, panels, external service providers, and the Executive team for their significant contribution over the past year. We also acknowledge the commitment and ongoing support of our Members. Our role is to represent and promote the interests of our industry. As always, we look forward to working with our Members to pursue these goals in the coming year.

Yours sincerely



Andrew Kay
President



Evelyn Richardson
Chief Executive

Workplace Relations

LPA assists Members with Union negotiations (including negotiating collective agreements for both the commercial and not-for-profit sector). We also provide a range of employment/industrial advice – from employment termination, organisational change issues, human resource issues, redundancy issues, preparation of contracts and the interpretation of legislation. LPA can assist with Work, Health and Safety matters and has developed the Work, Health and Safety Guidelines for the Live Performance Industry. LPA also provides immigration assistance including processing entertainment visas and importation of international artists.



Work Health & Safety

The development of new Work Health and Safety (WH&S) Guidelines has progressed steadily throughout the year. Five Hazard Guides have now been drafted with a further seven Hazard Guides nearing finalisation. It is anticipated that all Hazard Guides will be completed by the end of 2014.

Negotiations for the Performers' Collective Agreement

LPA has begun negotiations with the Media, Entertainment and Arts Alliance (MEAA) for a new Performers' Collective Agreement (PCA). LPA has sought clarification on a number of issues advanced by MEAA in its Log of Claims and negotiations will commence towards the end of 2014.

Casual Crew Collective Agreement

LPA has successfully negotiated a new Commercial Casual Crew Agreement (CCCA) with MEAA. The CCCA applies to casual crew who work on commercial productions in Sydney's commercial theatres. The negotiations were completed in June 2014. Both the Disney (Lion King) and Global Creatures (Strictly Ballroom) Agreements were approved by the Fair Work Commission on 1 July 2014. It is anticipated that the casual rates of pay in commercial theatres in Sydney and Melbourne will be the same by the end of 2015.

Entertainment (Subclass 420) Visa Application Process

LPA lodged 663 visa applications compared to 639 last year. Despite lodging more applications, LPA processed 4288 individual visas compared to 4724 for the last financial year, a slight decrease. This decrease is due to a change in the way LPA records the lodging of applications with the Department of Immigration and Border Protection (DIBP).

The largest decrease was in the number of performers - 1356 performers as compared to 1695 performers last year. There were also decreases in singers/musicians (109 compared to 227) and crew (1585 compared to 1707). But there were increases in musicians (1074 compared to 960) and artistic personnel (164 compared to 35). These fluctuations were a result of a decrease in the number of touring ballet companies, therefore a decrease in artists, but a corresponding increase in the contemporary music sector.

DIBP recently introduced changes to the Migration Medical Service provider arrangements so that applicants from higher risk countries who intend to stay in Australia for 3 months or more will be directed to obtain a medical check. This has had a particular impact on performers coming from Russia and Ukraine. From 28 July 2014, applicants who are completing immigration health examinations onshore in Australia, must book an appointment with DIBP's new migration medical provider, Bupa Medical Visa Services (previously it was Medibank).

Priorities for 2015

- Continued development and implementation of new WHS Guidelines for the Live Performance and Events Industries
- Negotiation of a new Performers' Collective Agreement
- Lodging Commercial Crew Collective Agreements
- Participation in the 4 yearly Modern Awards Review

Policy & Programs

In 2013–2014, LPA's Policy & Programs area:

- Successfully negotiated the terms and conditions of a new Concert Promoters Licence fee with the Australasian Performing Right Association (APRA) after APRA proposed a 100% increase to the 20 year old rate
- Continued our flagship initiative, *Greener Live Performances Through Energy Efficiency* and developed downloadable resources and case studies, online tools, workshops and seminars specifically for live performance venues, production companies and touring and outdoor events
- Produced the tenth annual *Ticket Attendance and Revenue Survey*, and presented the results in a new interactive digital report format. The Survey included information from new data partners, improving our coverage of Single and Multi-Category Festivals
- Published the second ever *Size and Scope of the Live Performance Industry*, also as an interactive digital report. The study combines the results of the 2012 LPA Ticket Attendance and Revenue Survey with an estimation approach, to calculate the industry's economic contribution in terms of gross output, value add and full time equivalent employment
- Launched the *Asian Producer's Platform* initiative with Performing Lines and partners from Korea, Japan and Taiwan. APP is a new long term public-private partnership initiative designed to create a strongly linked network of independent producers who can work effectively across the Asian region, sharing and developing artistic works, skills and cultural practices





- Continued to represent the interests of licensees in the ACCC process for the Reauthorisation of APRA, and gave feedback to APRA on their new Alternative Dispute Resolution process and Plain English Licence Guides
- Worked with the Code Reviewer (Jennifer Huby from TressCox Lawyers) on developing and distributing the *Member Survey measuring compliance with the LPA Ticketing Code of Practice*. The results will be published by the end of 2014
- Commenced discussions with the ACCC about revising the *LPA Ticketing Code of Practice* to more strongly reflect consumer rights under the Australian Consumer Law. The Code Review will be completed in early 2015
- Provided advice to Members and responded to complaints and queries from the general public regarding their rights and obligations under the *LPA Ticketing Code of Practice*, *Australian Consumer Law* and the *Privacy Act*
- Developed new Member Guidelines and Policies including a *Child Safe Policy Guide*, *Guidance on the new Australian Privacy Principles* and updated *Information on Component Pricing*
- Informed the rollout plan for the new *Mandatory Code of Practice for the Employment of Children in Entertainment* as a member of the Workforce Victoria Child Employment Working Party
- Maintained dialogue with our airline partner, Virgin Australia, around improving the touring experiences of musicians and other acts
- Built relationships and shared knowledge at industry events including the International Society for the Performing Arts (ISPA) Congress (New York), Asian Producers Conference (Seoul, Korea), Australian Performing Arts Market (Brisbane), IETM Meeting (Melbourne), *Harvest APACA* Conference (Hobart), Ticketing Professionals Conference (Brisbane), Venue Management Association (VMA) Congress (Melbourne), Victorian Theatre Meeting (Melbourne), ENTECH Conference and Tradeshow (Melbourne), CX Roadshow and BigSound Music Conference and Showcase (Brisbane)
- Advocated for the business and cultural interests of the industry through submissions to:
 - Senate Inquiry into Ticket Scalping in Australia
 - ACMA about proposed changes to wireless spectrum arrangements
 - Proposed changes to the Racial Discrimination Act
 - Central Barangaroo Tenant Uses and Identification
 - Brisbane Cultural Precinct Master Plan

Live Performance Copyright Licence Fees

In January 2013 the Australasian Performing Right Association (APRA) instigated a review of royalty rates for the performance of copyrighted works at live ticketed events. APRA proposed significant tariff increases and changes, specifically to the Concert Promoters Licence (GCLB) and Festival Licence (GCLF).

APRA's original proposal included the following changes:

- doubling of the current Concert Promoters licence rate from 1.5% to 3% of Gross Admission Receipts
- eliminating the 10% prompt payment discount
- redefining Gross Admission Receipts to include booking fees and credit card charges
- eliminating the Festival Licence; and
- implementation of these changes to be effective from 1 July 2014

LPA has been in ongoing negotiation with APRA since it initiated the tariff review. After an extensive Member consultation process, commissioning of data, ongoing legal advice and several meetings with APRA, in April 2014 the LPA negotiating team successfully moved APRA away from their original proposal to a more acceptable position for the industry.

The mutually agreed changes effective from 1 January 2015 are:

- A phased in rate increase to the Concert Promoters Licence over 4 years to reach a maximum 2% of Gross Admission Receipts on 1 January 2018, operating for a minimum of 8 years, commencing from 1 January 2015
- An incremental phase out of the Prompt Payment Discount over 4 years, commencing from 1 July 2015
- The current definition of Gross Admission Receipts to be retained; hence booking fees and credit card charges will continue to be excluded
- The Festival Licence to remain separate from the Concert Promoters Licence and reviewed separately. Agreement on new terms to apply to Festivals, including a new objective definition of the parameters of the scheme, is expected by the end of 2014

LPA is of the view that the negotiated result is a significant achievement on behalf of Members. We have managed to avoid the Copyright Tribunal and have also delayed proposed increases to the Festival Licence. It should also be noted that we have delayed any change to the Concert Promoters Licence by 2 years since APRA first proposed the tariff review in January 2013.

Industry Research

LPA is committed to continuously producing reliable industry research that illustrates the nature and breadth of the Live Performance Industry.

In 2013 LPA released the:

- Ticket Attendance and Revenue Survey 2013; and
- Size and Scope of the Live Performance Industry 2012

Both of these reports are prepared in conjunction with EY and received strong media coverage. As the industry's leading source for up-to-date results and trends in Australian live performance, LPA's research reports are drawn upon extensively by the industry, government, media and business.

For the first time LPA has released both publications as interactive digital reports online, to allow for greater ease of comparison with previous year's data and tracking of trends.

Ticket Attendance and Revenue Survey 2013

LPA's tenth annual Survey was released on 18 August 2014. This year's Survey shows the industry achieved record growth in 2013, generating \$1.479 billion in revenue, up 22.7% on 2012 (\$1.205 billion). Revenue growth was driven by an increase in the total number of paid tickets and the average ticket price. Overall, the Survey recorded 17.9 million tickets for Live Entertainment Industry events were issued in Australia in 2013. This represents an increase of 10.2% on 2012 (16.27 million tickets).

New additions to this year's Survey included data from FringeTIX, which provides ticketing services to the *Adelaide Fringe Festival*, and data from the Perth-based Fringe Festival *Fringe World 2013*. Additionally, Bluesfest provided ticketing information for the *Bluesfest Festival*, *Boomerang Festival*, and their touring shows.

Size and Scope of the Live Performance Industry 2012

The Size and Scope Report combines the results of the 2012 LPA Ticket Attendance and Revenue Survey with an estimation approach, to calculate the industry's economic contribution in terms of gross output, value add and full time equivalent employment.

The study is broader in scope than the previous 2010 study (based on 2008 data), as it includes data from the Key Organisations of the Australia Council for the Arts, and regional and metropolitan venues that are Members of APACA. With this new data, along with a growth in the existing data set, the **Gross Output of the industry is now \$2.5 billion.**

The results show that the industry's **value add is in excess of \$1.5 billion**, having experienced growth of 17% from \$1.15 billion in 2008 to \$1.3 billion in 2012. Growth has been driven by **increased overall industry wages**, and an estimated **21% increase in the number of full time equivalent employees**. The industry's value add is significantly higher than analogous industries, including Film, Television & Digital Games (\$930 million – 2013 ABS data).

Greener Live Performances through energy efficiency

LPA is now more than half way through a two year project to provide resources, tools and training in energy efficiency specifically for live performance venues, production and touring companies and outdoor events.

Project Manager, Suzanne Daley, and our consultants Dynamic Eco Solutions (Lisa Erhart), EC3 Global (Mark Olsen and Lea Lange) and Greenshoot Pacific (Meegan Jones) have made presentations and provided training both online and at industry gatherings around the country. The LPA website contains a suite of online resources such as Checklists, Fact Sheets, Management Guides and Case Studies to support the industry to work towards saving money and the environment by being more energy efficient. We are also particularly proud of our bespoke online tools – the LPA IG Tools (adapted from the Julie's Bicycle UK IG Tools) and the Venues GHG Calculator. Both provide a simple mechanism for live performance enterprises to measure and benchmark their energy use. Data collected through the tools will be used by LPA to produce the industry's first ever energy use benchmarking reports.

LPA's activities in this project have been funded by the Australian Government's Department of Industry through the Energy Efficiency Information Grants Program.

Priorities for 2015

- Finalise review of the *Ticketing Code of Practice* and conduct a Member and consumer education campaign about key changes
- Complete the *Greener Live Performances Through Energy Efficiency* project, including publication of benchmarking reports, video testimonials and case studies
- Develop a business case for live performance investment incentives based on recent developments in the UK and US
- Employ a dedicated Contemporary Music Policy Advisor to focus on research, resource and advocacy needs of contemporary music Members

Membership Services



Social Media

LPA has grown its presence on Facebook and Twitter (@LivePerfAust) over the past year and continues to use these channels to update Members and the wider industry on industry news, media commentary, policy issues and [#greenerliveperformances](#).

Twitter is particularly useful during industry conferences and events, where we live tweet interesting content for those unable to attend and take part in the event's social media conversation. LPA also has a YouTube Channel which hosts webinar and video content, as well as a LinkedIn Group for the Greener Live Performances Through Energy Efficiency Project.

Website Updates

In 2014, LPA launched a new LPA and Helpmann Awards website. Members can find Award updates, contract templates, guides and other resources on the Members-Only Website. To access these resources, log onto members.liveperformance.com.au and enter your username & password. If you are unsure of these details or have problems accessing the site, please contact [Elsa Greguric](#).

Membership Growth

LPA's membership base remains strong. At 30 June 2014, LPA had 396 Members which is the highest number in the association's history.



Lyn Hercus & Jon Nicholls



Evelyn Richardson & Craig Hassall



Suzanne Daley, Greg Hordacre
& Elsa Greguric



Holly Crain, Helen Leptos,
Kitsa Daskalakis & Les Nemenyi



Suzanne Daley, Rupert Myer
& Clare Mirabello



Phil Scott, Jonathan Biggins, Helen
Dallimore, Jon Nicholls & Drew Forsythe

Photos: Jim Lee & Lightbox Photography

Member Fora

Throughout the year, LPA visited Brisbane, Perth, Adelaide and Hobart for the annual State Member Fora. LPA staff were able to meet with Members to discuss ongoing issues and challenges within the industry, as well as achievements for 2012 and 2013. LPA reported on topics such as Award Modernisation, FBT Law Change and the impact this has on our industry, WH&S Harmonisation, the APRA Licence Review, Privacy Law and the Greener Live Performances Initiative.

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

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

Helpmann Awards 2014

2014 saw the continued growth of the Helpmann Awards. Once again, Helpmann Award Nomination Announcements were held simultaneously in Sydney, Melbourne, Brisbane, Adelaide, Hobart and Perth enabling a wider scope of LPA and industry Members to actively participate in the Awards by attending the event in their local cities. Noted industry figures including Lisa McCune, John Wood, Li Cunxin, Todd McKenney, Greta Scacchi and Nancie Hayes AM acted as hosts and presenters at each event.

2014 was also the year that we welcomed Jon Nicholls back to the role of Executive Producer. Jon assembled a stellar Creative Team including Director, Stuart Maunder, Writers, Jonathan Biggins and Phil Scott, Musical Director, Vanessa Scammell, Lighting Designer, Gavan Swift and Sound Designers, Michael Waters and Andrew Foster. The Creative Team worked tirelessly in coordination with production associates, crew members, volunteers, performers and presenters to again make this year's Helpmann Awards the true pinnacle 'night of

nights' for the industry, recognising and celebrating the very best of our talented live performance industry.

Now in its third year, the *Helpmann Awards Travel Fund* continues to thrive with a steady increase in the number of producers and venue presenters inviting Panel Members to attend productions.

The initiative offers financial assistance to Panel Members to facilitate their attendance at productions outside of Sydney and Melbourne. The Fund is open to producers wishing to showcase their work by inviting a Panel Member to attend their productions, thus further enhancing the opportunity to be nominated for a Helpmann Award. It is also available to Panel Members seeking to attend productions outside of Sydney and Melbourne.

The Travel Fund aims to:

- Keep Helpmann Award Panel Members as informed as possible about productions in their relevant discipline throughout Australia
- Assist productions outside of Sydney and Melbourne to receive a greater chance of being nominated through increased attendance by Panel Members
- Assist in ensuring that the very best in live performance across each Australian state is being seen, nominated and winning Helpmann Awards
- The Fund is also designed to work in conjunction with the voting system implemented in 2011 which gives Panel Members an increased weighting in determining Award Winners

During the 2014 Helpmann Award Season, the Fund has assisted Panel Members to attend 36 interstate productions.

Members can access the Travel Fund at
helpmannawards.com.au

As each year passes, the Helpmann Awards grow in prominence, and their significance within the industry becomes more important. This is reflected in the increased industry participation and a growing recognition of the Awards amongst the general public. In 2014, the Helpmann Awards received over 700 entries, one of the highest numbers on record. Changes implemented to the Voting System in 2011 and the introduction of the Travel Fund, have also contributed to a wider recognition of the role of Panel Members. This is well reflected in the increased number of Panel Members being invited to attend productions.

This year, LPA presented very special lifetime achievement awards to two individuals both recognised as iconic figures within their respective fields. The JC Williamson Award™ was presented to revered producer, John Frost AM. The Award was presented by The Hon. Troy Grant, New South Wales Minister for the Arts, Hospitality, Gaming & Racing and Julie Andrews sent a special congratulatory video message. The inaugural Sue Natrass Award™ was presented to Patricia Boggs for her outstanding service to the Australian live performance industry. The Award was presented by Sue Natrass AO and Cameron Mackintosh paid tribute to Patricia via a special video message.

Priorities for 2015

- Producer Development Events that link to the *Asian Producers Platform Initiative*
- Successfully deliver the 2015 Helpmann Awards and continue to provide support for the *Helpmann Awards Travel Fund*
- Further develop the LPA Communications Plan, including LPA's Digital Strategy, for the future
- Continue to make the Helpmann Awards more environmentally sustainable

Helpmann Awards 2014

On Monday 18 August, Live Performance Australia (LPA) presented the 14th annual Helpmann Awards at the Capitol Theatre, Sydney on the set of Disney's *The Lion King*, previous winner of four Helpmann Awards including Best Musical.

The Ceremony was also broadcast that same night on Foxtel's Arena Channel. Host Jonathan Biggins was joined by some of Australia's most talented performers and industry leaders to announce this year's winners. Further showcasing our diverse live performance industry, performances on the night included Disney's *The Lion King*, *Les Misérables*, *Strictly Ballroom The Musical*, Djuki Mala, Mark Vincent, Zephyr Quartet and a special medley from *The King and I* featuring Lisa McCune, Teddy Tahu Rhodes and Lou Diamond Phillips. Taryn Fiebig was also joined by Dominic Grimshaw to perform *Pie Jesu* for the 2014 In Memoriam tribute.



This year, LPA presented two very special lifetime achievement Awards to two individual recipients both recognised as iconic figures within their respective fields. The *JC Williamson Award*TM was presented to producer, John Frost AM. The Award was presented by The Hon. Troy Grant, New South Wales Minister for the Arts, Hospitality, Gaming & Racing and Julie Andrews sent a special congratulatory video message.

The inaugural *Sue Natrass Award*TM was presented to Patricia Boggs for her outstanding service to the Australian live performance industry. The Award was presented by Sue Natrass AO and Cameron Mackintosh paid tribute to Patricia via a special video message.

This year, the Industry Panel and Helpmann Awards Administration Committee also bestowed an additional Award for Best Special Event, presented to *Vivid Sydney 2013* – Destination New South Wales.

A host of well-known industry figures generously gave their time to present the 44 Awards. They included Geoffrey Rush, Nancye Hayes AM, Lucy Durack, Simon Gleeson, Pamela Rabe, Danielle Cormack, Simon Burke, Helen Dallimore, Teddy Tahu Rhodes, Craig McLachlan, Robert Grubb, Verity Hunt-Ballard, Linden Wilkinson, Kelley Abbey, James Reyne OAM, Deborah Conway, Lucinda Dunn OAM, Sydney Theatre Company's *The Wharf Revue*, Gale Edwards, John Robertson OAM, Luke Carroll, David McAllister AM, Rafael Bonachela, award-winning English director, John Tiffany and Hollywood star, Lou Diamond Phillips.

At the Awards' conclusion, guests enjoyed the official After Party hosted in the foyers of the Capitol Theatre.

We would like to extend our thanks to Executive Producer, Jon Nicholls, Associate Producer, Will Sheehan, Director Stuart Maunder and the entire Creative Team along with all the performers, presenters, crew members and volunteers who gave their time to making the 14th Helpmann Awards a huge success. We would also like to acknowledge each of our Sponsors, without whom this event would not be possible. In particular, we would like to thank our Strategic Partner, Destination NSW. Finally, we extend our thanks to the Helpmann Awards Administrative Committee (HAAC) and all Members of the Helpmann Awards Nominating Panels.



Evelyn Richardson



The King and I cast



Taryn Fiebig & Dominic Grimshaw



Mark Vincent



Sue Natrass AO & John Frost AM



Michael Gudinski AM

Photos: Jim Lee

Live Performance AustraliaTM would like to thank our 2014 Helpmann Awards Sponsors

Destination New South Wales
Foxtel
Media Super
Capitol Theatre
Ticketmaster
News Corp Australia
ACMN
MCA Insurance brokers
TressCox Lawyers
Big Picture
PRG
JPJ Audio
APRA/AMCOS
Adina (Toga Far East Hotels)
BDO
ATS Logistics
AEG Ogden
Cameron Mackintosh Australia / Michael Cassel Group
Gordon Frost Organisation
House of Tickets
Perth Theatre Trust
Queensland Performing Arts Centre
Composite Images
Playbill
Adelaide Festival Centre
Forster Studios
Melbourne Recital Centre
Royale Limousines
Theatre Royal
Sydney Theatre Company

Finance, Membership & Administration

Financial Results for 2013-2014

Income

\$2,928,534

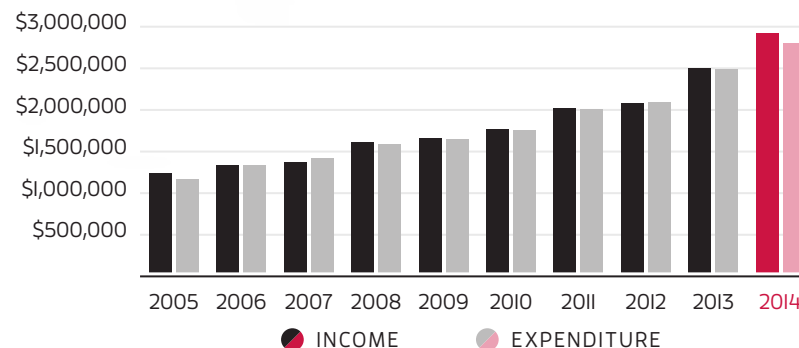
Expenditure

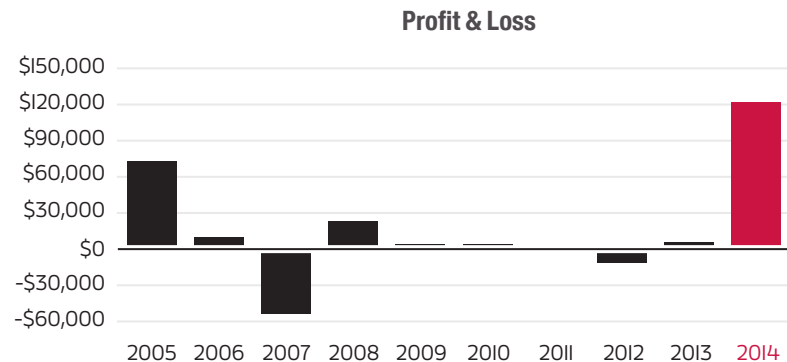
\$2,807,033

Surplus for the Year

\$121,501

Income & Expenditure





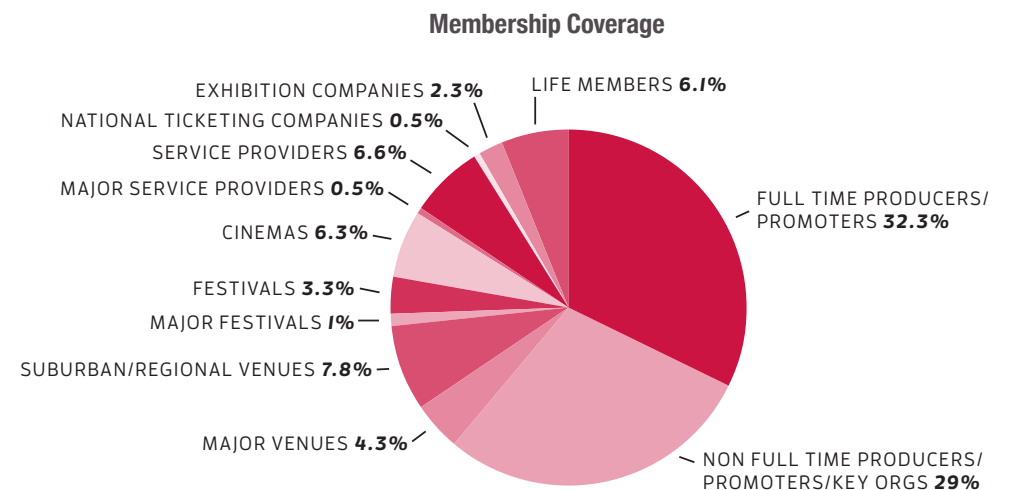
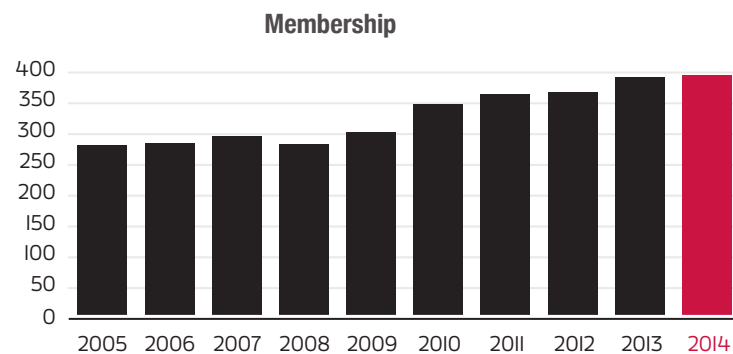
Priorities for 2015

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

Membership Base Remains Strong, Diverse and National

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

As at 30 June 2014, LPA had 396 full Members.



Acknowledgements

Executive Council

President

Andrew Kay

Andrew Kay & Associates Pty Ltd

Vice Presidents

John Kotzas

Queensland Performing Arts Centre

Maria O'Connor

Ticketmaster Australasia & NZ

Executive Councillors

Phil Bathols

Spiritworks Pty Ltd

Jonathan Bielski

Sydney Opera House

Bruce Carmichael

Canberra Theatre Centre

Michael Cassel

Cameron Mackintosh Australia Pty Ltd /

Michael Cassel Group

Michael Coppel

Live Nation Australasia

Richard Evans

Richard Evans and Assoc (REA) Consulting

Douglas Gautier

Adelaide Festival Centre

Craig Hassall

Opera Australia

Virginia Lovett

Melbourne Theatre Company

Patrick McIntyre

Sydney Theatre Company

Liza McLean

Tinderbox Productions

Teena Munn

Windmill Theatre

Tim Munro

Theatre Royal

Rod Pilbeam

AEG Ogden

Louise Withers

Louise Withers & Associates Pty Ltd

Observers

Ross Cunningham (Chair of Helpmann

Awards Administration Committee)

Queensland Performing Arts Centre

Kyle Johnston

Arts Centre Melbourne

Jon Nicholls (2014 Helpmann Awards

Executive Producer)

Jon Nicholls Productions

Steven Roth

West Australian Ballet

Life Members

Kenn Brodziak OBE 1979

Paul Riomfalvy AM 1985

Frank Baden-Powell OAM 1988

Noel Blackburn 1988

George Fairfax AM 1988

Arthur William Parlour 1988

Frederick Gibson 1989

Lloyd Martin AM 1992

John Ernest Graham 1993

Greg Innes 2003

Tim McFarlane 2003

Sue Natrass AO 2003

Jan Stoneham 2003

Rodney Rigby 2005

Kelvin McWhinnie 2005

Ross Cunningham 2007

Kate Brennan 2007

Ian Fraser 2007

Andrew Guild 2007

Ian McRae AO 2007

Jim Cranfield 2009

Donald McDonald 2009

Craig McGovern 2009

Jon Nicholls 2009

Eric Robinson 2009

Sue Hunt 2011

Ann Tonks 2011

Adrian Collette AM 2012

Richard Evans 2012

Bernadette Hayes 2012

Andrew Moon 2012

Rodney Phillips 2013

Management Committee

Andrew Kay (Chair)

Andrew Kay & Associates

John Kotzas

Queensland Performing Arts Centre

Maria O'Connor

Ticketmaster Australasia & NZ

Evelyn Richardson

Live Performance Australia™

In accordance with disclosure obligations under section 254(2)(d)(i) of the Fair Work (Registered Organisations) Act (Cth) 2009, we advise that Evelyn Richardson was a trustee of Media Super Pty Ltd.

Representation on Committees & 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
- Contemporary Music Working Group
- Child Employment Working Party (Workforce Victoria)
- ISO Mirror Committee for the Event Sustainability Management System

Industry & Government Partners

Australian Chamber of Commerce and Industry (ACCI)	Juliusmedia
Australia Council for the Arts	Media Super
Australian Major Performing Arts Group (AMPAG)	Northern Australia Performing Arts Centres Association (NARPACA)
Australian Music Industry Network (AMIN)	PEARLE*, the Performing Arts Employers Associations
Australian Performing Arts Centres Association (APACA)	League Europe, Brussels
Australasian Performing Right Association/ Australasian Mechanical Copyright Owners Society (APRA/AMCOS)	Performing Arts Touring Alliance (PATA)
Broadway Green Alliance	Screen Producers' Association of Australia (SPAA)
CircuitWest	Theatre Network Victoria (TNV)
Department of Industry (Australian Government)	The Broadway League, USA
Innovation & Business Skills Australia (IBSA)	The Society of London Theatre/ Theatre Managers Association, UK (SOLT)
Julie's Bicycle (UK)	Venue Management Association (VMA)
	Victorian Association of Performing Arts Centres (VAPAC)

Workplace Relations Committee

Andrew Kay (Chair) Andrew Kay & Associates	Chris Green Dainty Group
Bernadette Hayes (Deputy Chair) Executive Producer	David Hamilton Live Performance Australia™
John Bayley Sydney Festival	John Henderson Bell Shakespeare
Alicia Dodds Queensland Performing Arts Centre Trust	Charlotte St Clair Wilson (Secretary) Live Performance Australia™
Tony Dolk Opera Australia	Evelyn Richardson Live Performance Australia™
Sue Donnelly Queensland Theatre Company	Rodney Rigby Newtheatricals
Judy Fuccilli Global Creatures	Louise Withers Louise Withers and Associates

Helpmann Awards Administration Committee

Ross Cunningham (Chair) Queensland Performing Arts Centre	Jon Nicholls Jon Nicholls Productions
Dr. Catherine Brown-Watt PSM Industry Consultant	Maria O'Connor Ticketmaster
Rob D'Orazio Ticketmaster	Australasia & New Zealand
Simon Hinton Merrigong Theatre Company, Wollongong	Susan Provan Melbourne International Comedy Festival
Julia Holt Tout Suite	Evelyn Richardson Live Performance Australia™
Anna Marsden Queensland Ballet	Ian Scobie Arts Projects Australia

Industry Achievement Awards Committee

Andrew Kay (Chair) Andrew Kay & Associates
Ross Cunningham Queensland Performing Arts Centre Trust
John Kotzas Queensland Performing Arts Centre
Tim McFarlane Ambassador Theatre Group
Sue Natrass AO Industry Specialist
Jon Nicholls Jon Nicholls Productions
Maria O'Connor Ticketmaster
Evelyn Richardson Live Performance Australia™

Honours Committee

Andrew Kay Andrew Kay & Associates
Donald McDonald AC LPA Life Member
Tim McFarlane Ambassador Theatre Group
Sue Natrass AO (Chair) Industry Specialist
Evelyn Richardson Live Performance Australia™

Consultants

Legal

Jennifer Huby TressCox Lawyers
Robert McCormack TressCox Lawyers
Clare Mirabello TressCox Lawyers
Charles Alexander Minter Ellison

Insurance

John Christoffelesz MCA Insurance Brokers

Auditor

BDO

Information Technology

Paul Flynn Net Service
Luke Kelty & Andrew Harrison Digital Bridge

Public Relations & Media

Susan Fitzpatrick-Napier Digital Mantra Group (DMG)
Vicky Iliopoulos AKA Australia

Graphic Design

Mark Gilliland Vs.Creative

Photography

Jeff Busby Busby Photography
--

Research & Project Management

Reece Lamshed Binary Blue

Economic Advisory Group – Sports, Events & Venues EY

Work Health & Safety

Andrew Moon
Susan Gaylor

Sustainability

Lisa Erhart Dynamic Eco Solutions
Meegan Jones GreenShoot Pacific
Mark Olsen EC3 Global

Official Historian

Frank van Straten

Financials

Australian Entertainment Industry Association

ABN 43 095 907 857

Financial Report for the Year Ended 30 June 2014

Registered Office

Level 1, 15-17 Queen Street
MELBOURNE VIC 3000

Councillors Operating Report for the Year Ended 30 June 2014

Your Councillors submit the financial report of the Australian Entertainment Industry Association for the year ended 30 June 2014.

Principal Activities

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

- The provision of benefits and support to members in the areas of industrial relations, human resource services and a broad range of other industry related issues
- In 2013-14 AEIA undertook 5 new initiatives. These include: negotiation with APRA regarding Concert Promoters Licence to take effect 1 January 2015; completion of negotiation for Crew Agreement with MEAA; commissioning of second Economic Size and Scope Report; continued development of new Workplace Health and Safety Guidelines; and development of a new Digital Strategy

These major initiatives have resulted in:

- Membership base remains strong, diverse and national
- Successful negotiation and registration of Agreements on behalf of producers and performing arts' companies
- Draft Workplace Health and Safety Guidelines prepared
- Economic Size and Scope Report released
- Implementation of new Digital Strategy, including launch of new websites, online reports and social media tracking

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 \$121,501 (2013: profit \$5,404).

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 2014 the Association had 396 Members (2013: 392 Members).

Number of Employees

Number of Employees 10, (2013: 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:

B Carmichael *	J Bielski <i>(appointed 27/11/13)</i>
M Coppel *	R Evans <i>(appointed 27/11/13)</i>
D Gautier *	C Hassall <i>(appointed 27/11/13)</i>
A Kay *	L McLean <i>(appointed 27/11/13)</i>
J Kotzas *	T Munro <i>(appointed 27/11/13)</i>
M O'Connor *	R Pilbeam <i>(appointed 27/11/13)</i>
P Bathols *	M Lazarus-Hall <i>(term ended 26/11/13)</i>
M Cassel *	R Phillips <i>(term ended 26/11/13)</i>
P McIntyre *	C McMaster <i>(term ended 26/11/13)</i>
T Munn *	R Fitzgerald <i>(term ended 26/11/13)</i>
L Withers *	J Isherwood <i>(resigned 11/11/13)</i>
V Lovett *	C Hoy <i>(term ended 26/11/13)</i>

**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 \$14,765 (2013: \$12,183) has been paid for this insurance.

The Association has not during or since the end of the financial year, in respect of an auditor of the Association:

- Indemnified or made any relevant agreement for indemnifying a liability, including costs and expenses in successfully defending legal proceedings; or
- Paid or agreed to pay a premium in respect of a contract insuring against a liability for the costs or expenses to defend legal proceedings.

No other officer or member of the reporting unit holds a position as a trustee or director of a superannuation entity or exempt public sector superannuation scheme where the criterion for holding such position is that they are an officer or member of an organisation.

Signed in accordance with a resolution of the Councillors.



Andrew Kay
President



Maria O'Connor
Vice President

17 October 2014

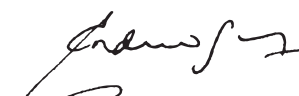
Executive Council Statement

In the opinion of the Councillors, the financial report as set out on pages 25 to 37:

1. Presents a true and fair view of the financial performance, financial position, cash flows and notes of the Australian Entertainment Industry Association as at 30 June 2014 for the year ended on that date are in accordance with the reporting guidelines of the General Manager, Australian Accounting Standards, mandatory professional reporting requirements and other authoritative pronouncements of the Australian Accounting Standards Board;
2. During and since the end of the financial year ended 30 June 2014, the;
 - a) meetings of the Executive Council were held in accordance with the rules of the Association; and
 - b) financial affairs have been managed in accordance with the rules of the Association; and
 - c) financial records have been kept and maintained in accordance with the Fair Work (Registered Organisation) Act 2009; and
 - d) where information has been sought in any request by a member of the Australian Entertainment Industry Association or General Manager made under section 272 of the RO Act has been provided to the member or General Manager in accordance with the Fair Work (Registered Organisations) Act 2009, and
 - e) any order for inspection of financial records made by the Fair Work Commission under Section 273 of the RO Act has been complied with.

3. In relation to recovery of wages activity:
 - a) in accordance with the requirements of the reporting guidelines of the General Manager, Fair Work Commission there was no recovery of wage activities in this financial year; and
 - b) prior to engaging in any recovery of wages activity, the organisation will disclose to Members by way of a written policy all fees to be charged or reimbursement of expenses required for recovery of wages activity, and any likely request for donations or other contributions in acting for a worker in recovery of wages activity.
4. At the date of this statement, there are reasonable grounds to believe that the Australian Entertainment Industry Association will be able to pay its debts as and when they fall due.
5. The Committee of Management of AEIA passed the resolution to approve and accept the Financial Statements for the year ended 30 June 2014 on 17 October 2014.

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



Andrew Kay
President



Maria O'Connor
Vice President

17 October 2014

Statement of Profit or Loss and Other Comprehensive Income

FOR THE YEAR ENDED 30 JUNE 2014

REVENUE	NOTES	2014 \$	2013 \$
Membership Subscription *		434,489	428,191
Capitation fees *		-	-
Levies *		-	-
Interest	3A	23,886	28,130
Helpmann Awards		798,153	742,596
EEIG Project		363,538	-
Other Revenue	3B	1,308,468	1,282,138
Total Revenue		2,928,534	2,481,055
OTHER INCOME			
Grants		-	16,000
Total Other Income		-	16,000
Total Income		2,928,534	2,497,055
EXPENSES			
Employee Expenses	4A	1,104,277	1,042,981
Capitation fees *		-	-
Affiliation fees *		-	-
Administration expenses	4B	564,710	582,422
Grants and/or donations *		-	-
Depreciation and amortisation	4C	32,763	21,720
Legal costs	4D	(23,887)	93,217
Audit fees	14	18,770	13,470
Net Losses from sale of assets		-	-
Other expenses *	4E	-	-
Helpmann Awards		795,919	737,841
EEIG Project		314,481	-
Total expenses		2,807,033	2,491,651
Profit for the year		121,501	5,404
Income tax expense	1(q)	-	-
Profit after Income Tax Expense		121,501	5,404
Other Comprehensive Income, net of tax		-	-
Total Comprehensive Income for the Year		121,501	5,404

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 2014

CURRENT ASSETS	NOTES	2014 \$	2013 \$
Cash and cash equivalents	5A	1,317,382	1,316,932
Trade and other receivables	5B	376,256	635,270
Other current assets	5C	150,399	174,495
Total Current Assets		1,844,037	2,126,697
NON-CURRENT ASSETS			
Office equipment	6A	17,452	21,787
Furniture and fittings	6B	11,676	6,191
Intangibles	6C	111,967	41,364
Total Non-Current Assets		141,095	69,342
Total Assets		1,985,132	2,196,039
CURRENT LIABILITIES			
Trade payables	7A	289,722	369,200
Other payables	7B	1,065,862	1,320,976
Employee Provisions	8A	160,401	114,977
Total Current Liabilities		1,515,985	1,805,153
NON-CURRENT LIABILITIES			
Employee Provisions	8A	3,789	47,029
Other non-current liabilities *	9A	-	-
Total Non-Current Liabilities		3,789	47,029
Total Liabilities		1,519,774	1,852,182
Net Assets		465,358	343,857
MEMBERS' EQUITY			
General Funds	10A	120,000	-
Retained profits		345,358	343,857
Total Members' Equity		465,358	343,857

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

FINANCIALS

Statement of Changes in Equity

FOR THE YEAR ENDED 30 JUNE 2014

	NOTES	GENERAL FUNDS \$	RETAINED EARNINGS \$	TOTAL EQUITY \$
Balance as at 01 July 2012		-	338,453	338,453
Adjustment for errors		-	-	-
Adjustment for changes in accounting policies		-	-	-
Profit for the Year		-	5,404	5,404
Other comprehensive income for the year		-	-	-
Transfer to/from Legal expense Reserve		-	-	-
Transfer from retained earnings		-	-	-
Closing balance as at 30 June 2013		-	343,857	343,857
Adjustment for errors		-	-	-
Adjustment for changes in accounting policies		-	-	-
Profit for the Year		-	121,501	121,501
Other comprehensive income for the year		-	-	-
Transfer to/from Legal expense Reserve	10A	120,000	-	120,000
Transfer from retained earnings		-	(120,000)	(120,000)
Closing balance as at 30 June 2014		120,000	345,358	465,358

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

Statement of Cash Flows

FOR THE YEAR ENDED 30 JUNE 2014

	NOTES	2014 \$	2013 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Cash Received			
Receipts from other reporting units/ controlled entity(s) *		-	-
Receipts from members and non members		2,838,337	2,560,523
Interest received		27,601	39,108
Cash Used			
Payment to other reporting units/controlled entity(s) *		-	-
Payments to suppliers and employees		(2,760,973)	(2,203,074)
Net Cash Provided By Operating Activities	11A	104,965	396,557
CASH FLOWS FROM INVESTING ACTIVITIES			
Cash Used			
Purchase of Property, Plant and Equipment		(14,235)	(19,510)
Purchase of Website		(90,280)	(36,734)
Net Cash Used In Investing Activities		(104,515)	(56,244)
Net Increase in Cash Held		450	340,313
Cash at the beginning of the financial year		1,316,932	976,619
Cash & cash equivalents at the end of the Financial Year	5A	1,317,382	1,316,932

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

Recovery of Wages Activity*

FOR THE YEAR ENDED 30 JUNE 2014

	2014 \$	2013 \$
Cash assets in respect of recovered money at beginning of year	-	-
Total Receipts	-	-
PAYMENTS		
Total Payments	-	-
Cash assets in respect of recovered money at end of year	-	-
Number of workers to which the monies recovered relates	-	-
Aggregate payables to workers attributable to recovered monies but not yet distributed		
Payable balance	-	-
Number of workers the payable relates to	-	-
Fund or account operated in recovery of wages	-	-

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.	Statement of Significant Accounting Policies	29
Note 2.	Events after the Reporting Period	31
Note 3.	Income	31
Note 4.	Expenses	31
Note 5.	Current Assets	32
Note 6.	Non-current Assets	33
Note 7.	Current Liabilities	34
Note 8.	Provisions	34
Note 9.	Non-current Liabilities	34
Note 10.	Equity	34
Note 11.	Statement of Cash Flows	35
Note 12.	Contingent Liabilities and Commitments	35
Note 13.	Related Party Disclosures	35
Note 14.	Remuneration of Auditors	36
Note 15.	Financial Instruments	36
Note 16.	Section 272 Fair Work (Registered Organisations) Act 2009	37

Note 1. Statement of Significant Accounting Policies

1(A) BASIS OF PREPARATION OF THE FINANCIAL STATEMENTS

The Australian Entertainment Industry Association (AEIA) is an incorporated association, incorporated and domiciled in Australia. AEIA's principal activities are the provision of benefits and support to its Members in the areas of industrial relations, human resource services and a broad range of other issues.

The registered office and principal place of business is Level 1, 15-17 Queen Street, Melbourne, Victoria. The financial statements are presented in Australian dollars.

The financial report was authorised for issue by the Executive Council of AEIA on the date shown on the Executive Council Statement attached to the Financial Statements.

The financial report is a general purpose financial report that has been prepared in accordance with Australian Accounting Standards, including Australian Accounting Interpretations and other authoritative pronouncements of the Australian Accounting Standards Board and the Fair Work (Registered Organisations) Act 2009.

The financial report has been prepared on a going concern and an accrual basis and is based on historical costs and does not take into account changing money values or, except where stated, current valuations of noncurrent assets. Cost is based on the fair values of the consideration given in exchange for assets.

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

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

1(B) COMPARATIVE FIGURES

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

1(C) SIGNIFICANT ACCOUNTING JUDGEMENTS AND ESTIMATES

AEIA has applied all accounting standards that are effective at 30 June 2014. Accounting standards and amendments to Accounting Standards that have been issued, but not effective until later dates have not been applied. The Councillors believe there will be no significant impact on AEIA's accounting policies.

1(D) REVENUE RECOGNITION

Memberships are generally for a period of twelve months from July to June. The membership fees are invoiced a month prior to 1 July each year and Membership Fee income is recognised in equal monthly instalments over the twelve month period ending June in the year to which it relates.

1(E) GOVERNMENT GRANTS

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

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

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

1(F) GAINS

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

1(G) PLANT AND EQUIPMENT

Plant and equipment is measured on the cost basis less depreciation and impairment losses.

The carrying amount of plant and equipment is reviewed annually by Councillors to ensure it is not in excess of the recoverable amount from the assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

1(H) INTANGIBLES

Trademarks

Trademarks are stated at cost and are not amortised as the Councillors believe they have an indeterminate life and are not expected to diminish in value over time. The carrying amounts of the trademarks are reviewed at the end of each accounting period to ensure they are not valued in excess of their recoverable amounts.

Websites

AEIA Members' website is initially measured at cost. Following initial recognition it is carried at cost less accumulated amortisation and any accumulated impairment losses.

The website is amortised over a useful life of three years.

1(I) EMPLOYEE BENEFITS

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

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

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

1(J) LEASES

A distinction is made between finance leases which effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership of the leased property, and operating leases under which the lessor effectively retains all such risks and benefits.

Where fixed assets are acquired by means of finance leases, the present value of minimum lease payments, including any guaranteed residual value, are established as assets at the beginning of the lease term and are amortised on a straight line basis over their expected economic life. A corresponding liability is also established and each lease payment is allocated between such liability and interest expense.

Operating lease payments are charged to expense on a basis which is representative of the pattern of benefits derived from the leased property.

Payments under a non-cancellable operating lease for surplus leased space are recognised as a liability and expense when it is probable that a loss will be incurred. The amount recognised is the total expected outlay, net of sub-lease revenue, discounted at the interest rate implicit in the lease.

1(K) CASH AND CASH EQUIVALENTS

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

1(L) ALLOWANCE FOR DOUBTFUL DEBTS

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

1(M) TRADE AND OTHER RECEIVABLES

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

1(N) TRADE AND OTHER PAYABLES

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

1(O) DEPRECIATION AND AMORTISATION

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

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

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

1(P) IMPAIRMENT OF NON-FINANCIAL ASSETS

At each reporting date the Association reviews the carrying amounts of assets to determine whether there is any indication that those assets have suffered an impairment loss. If such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss if any. The Councillors are satisfied that the carrying amounts of assets do not exceed the net amounts that are expected to be recovered through the

cash inflows and outflows arising from the continued use and subsequent disposal of the assets.

1(Q) TAXATION

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

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

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

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

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

1(R) INVESTMENT IN ASSOCIATES, BUSINESS COMBINATIONS

There were no investments in Associates or any Business Combinations during the Year ended 30 June 2014.

1(S) LEVIES, FINANCIAL SUPPORT

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

1(T) EXPENSES – CAPITATION, AFFILIATION

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

1(U) RECEIVABLES OR PAYABLES WITH ANOTHER REPORTING UNIT

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

Note 2. Events After the Reporting Period

No matter or circumstance has arisen since the end of the financial year that has significantly affected or may significantly affect the operations of the Association, the results of those operations, or the state of the affairs of the Association in future financial reports.

Note 3. Income

3A. INTEREST	2014 \$	2013 \$
Deposits	23,886	28,130
Total interest	23,886	28,130

3B. OTHER REVENUE	2014 \$	2013 \$
Industry Service Fee	1,190,197	1,110,657
Other	118,271	171,481
Total other revenue	1,308,468	1,282,138

Note 4. Expenses

4A. EMPLOYEE EXPENSES *	2014 \$	2013 \$
Holders of office:		
Wages and Salaries	-	-
Superannuation	-	-
Separation and redundancies	-	-
Subtotal employee expenses holders of office	-	-
Employees other than office holders:		
Wages and Salaries	970,651	907,912
Superannuation	81,233	78,819
Leave and other entitlements	2,184	21,942
Separation and redundancies	-	-
Other employee expenses	50,209	34,308
Subtotal employee expenses employees other than office holders	1,104,277	1,042,981
Total employee expenses	1,104,277	1,042,981

4B. ADMINISTRATION EXPENSES	2014 \$	2013 \$
Consideration to employers for payroll deductions	-	-
Compulsory levies	-	-
Conference Expenses	6,557	2,820
Meeting Expenses - Executive Council	5,890	1,361
Meeting Expenses - Annual General Meeting	3,725	3,204
Meeting Expenses - Members Forum	21,286	22,136
Rent	86,044	79,101
Other Expenses	441,208	473,800
Total administration expenses	564,710	582,422

4C. DEPRECIATION & AMORTISATION	2014 \$	2013 \$
Depreciation		
Office equipment	10,707	16,907
Furniture & Fittings	2,379	4,813
Total depreciation	13,086	21,720

Amortisation		
Intangibles	19,677	-
Total amortisation	19,677	-
Total depreciation and amortisation	32,763	21,720

4D. LEGAL COSTS *	2014 \$	2013 \$
Litigation	-	-
Other legal matters	(23,887)	93,217
Total legal costs	(23,887)	93,217

4E. OTHER EXPENSES	2014 \$	2013 \$
Penalties – via RO Act or RO Regulations *	-	-
Total other expenses	-	-

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

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

Note 5. Current Assets

5A. CASH & CASHEQUIVALENTS	2014 \$	2013 \$
Cash at Bank	664,236	690,118
Cash on Hand	400	200
Short-term Deposit	642,746	616,614
Rent Guarantee – Term Deposit	10,000	10,000
Total Cash and Cash Equivalents	1,317,382	1,316,932

The short term deposits mature on 07 November 2014 (\$322,467) and 15 December 2014 (\$320,279). The effective interest rate on the short term deposit is 3.15% (2013: 3.95%).

5B. TRADE & OTHER RECEIVABLES (CURRENT)	2014 \$	2013 \$
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	393,959	648,977
Allowance for Doubtful Debts	(17,703)	(13,707)
Net Total Other receivables	376,256	635,270
Total trade and other receivables	376,256	635,270

* 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 (2013: \$3,333) has been recognised by the entity in the current year.

Movements in the provision for impairment loss were as follows:

	2014 \$	2013 \$
Opening Balance	13,707	12,000
Additional Provision	3,996	5,040
Amounts Written off	-	(3,333)
Amounts Recovered	-	-
Closing Balance	17,703	13,707

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

	As at 30 June 2014		As at 30 June 2013	
	GROSS\$	ALLOWANCE\$	GROSS\$	ALLOWANCE\$
Current	183,115	-	472,174	-
31 – 60 days	199,582	(6,703)	155,412	-
61 – 90 days	11,262	(11,000)	10,391	(5,000)
91 days and over	-	-	11,000	(8,707)
Closing Balance	393,959	(17,703)	648,977	(13,707)

As at 30 June 2014 the Association had debts that were past due but not doubtful in the amount of \$262 (2013: \$163,096). 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 \$17,703 (2013: \$13,707).

5C. OTHER (CURRENT)	2014 \$	2013 \$
Helpmann Awards prepaid expenses	133,135	151,357
Other prepaid expenses	17,264	23,138
Total Prepayments	150,399	174,495

Note 6. Non-Current Assets

6A. OFFICE EQUIPMENT	2014 \$	2013 \$
Office Equipment - At Cost	79,091	72,719
Less: Accumulated Depreciation	(61,639)	(50,932)
Total Office Equipment	17,452	21,787

Reconciliation of the Opening and Closing Balances of Office Equipment

As at 01 July

Gross book value	72,719	57,319
Accumulated depreciation	(50,932)	(34,026)
Net book value 01 July	21,787	23,293
Additions	6,372	15,401
Depreciation expense	(10,707)	(16,907)
Disposals	-	-
Transfers	-	-
Net book value 30 June	17,452	21,787

NET BOOK VALUE AS OF 30 JUNE REPRESENTED BY:

Gross book value	79,091	72,719
Accumulated depreciation	(61,639)	(50,932)
Net book value 30 June	17,452	21,787

6B. FURNITURE & FITTINGS	2014 \$	2013 \$
Furniture and Fittings - At Cost	32,062	24,198
Less: Accumulated Depreciation	(20,386)	(18,007)
Total Furniture and Fittings	11,676	6,191

Reconciliation of the Opening and Closing Balances of Furniture and Fittings

As at 01 July

Gross book value	24,198	20,089
Accumulated depreciation	(18,007)	(13,194)
Net book value 01 July	6,191	6,895
Additions	7,864	4,109
Depreciation expense	(2,379)	(4,813)
Disposals	-	-
Transfers	-	-
Net book value 30 June	11,676	6,191

Net book value as of 30 June represented by:

Gross book value	32,062	24,198
Accumulated depreciation	(20,386)	(18,007)
Net book value 30 June	11,676	6,191

6C. INTANGIBLES	2014 \$	2013 \$
Trademarks – At Cost	4,630	4,630
Website – At Cost	127,014	36,734
Less : Accumulated Amortisation - Website	(19,677)	-
Total Website	107,337	36,734
Total Website and Trademarks	111,967	41,364

Reconciliation of the Opening and Closing Balances of Website

As at 01 July

Gross book value	36,734	58,400
Accumulated depreciation	-	(58,400)
Net book value 01 July	36,734	-
Additions	90,280	36,734
Depreciation expense	(19,677)	-
Disposals	-	-
Transfers	-	-
Net book value 30 June	107,337	36,734

Net book value as of 30 June represented by:

Gross book value	127,014	36,734
Accumulated depreciation	(19,677)	-
Net book value 30 June	107,337	36,734

Note 7. Current Liabilities

7A. TRADE PAYABLES	2014 \$	2013 \$
Non-Interest Bearing		
Trade creditors	147,652	114,532
Accruals	142,070	254,668
Subtotal Trade Creditors and Accruals	289,722	369,200
Payables to other reporting unit(s)		
Subtotal Payables to other reporting unit(s)	-	-
Total trade payables	289,722	369,200
7B. OTHER PAYABLES	2014 \$	2013 \$
Wages and Salaries	48,459	40,294
Superannuation	-	8,108
Consideration to employers for payroll deductions	-	-
Legal costs	-	-
Prepayments received/ unearned revenue	802,161	920,707
EEIG Project	99,545	179,522
GST payable	85,684	103,608
Other	30,013	68,737
Total Other payables	1,065,862	1,320,976
Total other payables are expected to be settled in:		
No more than 12 months	1,065,862	1,320,976
More than 12 months	-	-
Total Other payables	1,065,862	1,320,976

Note 8. Provisions

8A. EMPLOYEE PROVISIONS*	2014 \$	2013 \$
Office holders		
Annual Leave	-	-
Long Service Leave	-	-
Separation and Redundancies	-	-
Other Employee Provisions	-	-
Subtotal employee provisions – office holders	-	-
Employees other than office holders		
Annual Leave	52,357	49,655
Long Service Leave	111,833	112,351
Separation and Redundancies	-	-
Other Employee Provisions	-	-
Subtotal employee provisions – employees other than office holders	164,190	162,006
Total employee provisions	164,190	162,006
Current	160,401	114,977
Non-current	3,789	47,029
Total employee provisions	164,190	162,006

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

Note 9. Non-Current Liabilities

9A. OTHER NON-CURRENT LIABILITIES *	2014 \$	2013 \$
	-	-
Total Other non-current Liabilities	-	-

Note 10. Equity

10A. GENERAL FUNDS	2014 \$	2013 \$
Legal Expense Reserve		
Balance at start of year	-	-
Transferred to reserve	120,000	-
Transferred from Reserve	-	-
Balance as at end of year	120,000	-

Note 11. Statement Of Cash Flows

Reconciliation of cash and cash equivalents as per Statement of Financial Position to Cash Flow Statement:

I1A. CASH FLOW RECONCILIATION	2014 \$	2013 \$
Cash and cash equivalents as per:		
Statement of Cash Flows	1,317,382	1,316,932
Statement of Financial Position	1,317,382	1,316,932
Difference	-	-

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

RECONCILIATION OF PROFIT/ (DEFICIT) TO NET CASH FROM OPERATING ACTIVITIES:

Profit for the year	121,501	5,404
Adjustments for non-cash items		
Depreciation of Property, Plant & Equipment	13,085	21,720
Amortisation of Intangibles	19,677	-
Loss on Disposal of Assets	-	-
Changes in Assets and Liabilities		
(Increase)/Decrease in trade and other receivables	255,018	(240,261)
Increase in allowance for doubtful debts	3,996	1,707
Decrease /(Increase) in other assets	24,096	(50,245)
Increase/(Decrease) in trade and other payables	(334,593)	636,290
Increase in provisions	2,185	21,942
Net Cash Provided By Operating Activities	104,965	396,557

Note 12. Contingent Liabilities & Commitments

I2A. LEASE COMMITMENTS	2014 \$	2013 \$
Non-Cancellable Operating Leases Payable:		
Premises Rental		
Payable no later than one year	98,361	94,794
Payable later than one year but not later than five years	143,365	241,029
	241,726	335,823

I2B. 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

I3A. RELATED PARTY TRANSACTIONS - EXECUTIVE COUNCIL

Related Party Transactions

The following related party transactions occurred during the financial year:

REVENUE RECEIVED FROM:

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

EXPENSES PAID TO:	2014 \$	2013 \$
D. Gautier – CEO, Adelaide Festival Centre. -for Venue Hire/ Catering.	820	2,437
J.Kotzas – Chief Executive, Queensland Performing Arts Centre. - for Venue Hire/ Catering.	10,592	947
M. Lazarus-Hall – Managing Director, Chugg Entertainment – Performers	-	3,750
R. Phillips – Chief Executive, AEG Ogden (Perth) Pty Ltd. - for Venue Hire.	-	2,462
R. Pilbeam – Executive Director, AEG Ogden – for Catering.	1,154	
P. McIntyre – General Manager, Sydney Theatre Company. - for Venue Hire.	373	-
J. Isherwood – Chief Executive, Arts Centre Melbourne – for WH&S labour	-	110
Louise Withers - Managing Director – Louise Withers & Associates Pty Ltd – reimbursement of expenses	-	1,222
A. Collette – Chief Executive, Opera Australia. - for Staging Hire.	-	1,200
J. Bielski – Director Programming – Sydney Opera House – for catering.	2,166	-

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 2014, the Australian Entertainment Industry Association has not recorded any impairment of receivables relating to amounts owed by related parties and declared person or body (2013 \$Nil).

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

No employee provisions have been made for any Office holders - Executive Councillors.

13B. KEY MANAGEMENT PERSONNEL REMUNERATION

	2014 \$	2013 \$
Short-term employee benefits		
Salary (including annual leave taken)	195,804	191,122
Annual leave accrued	12,332	5,987
Performance Bonus	14,000	-
Total Short-term employee benefits	222,136	197,109
Post-employment benefits		
Superannuation	15,806	13,898
Total post-employment benefits	15,086	13,898
Other long-term benefits		
Long service leave	28,345	20,707
Total Other long-term benefits	28,345	20,707
Total	265,567	231,714

Note 14. Remuneration Of Auditors

	2014 \$	2013 \$
Financial statement audit services	18,770	13,470
Other services	-	-
Total remuneration of Auditors	18,770	13,470

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:

Financial Assets	2014 \$	2013 \$
Cash and cash equivalents	1,317,382	1,316,932
Trade and other receivables	376,256	635,270
Total Financial Assets	1,693,638	1,952,202
Financial Liabilities		
Trade and other payables	1,355,584	1,690,176
Total Financial Liabilities	1,355,584	1,690,176
Net exposure	338,054	262,026

15B. RISK EXPOSURE AND RESPONSES

Market Risk

The Association's exposure to market interest rates relates primarily to the entity's short term deposits held. The effect of volatility of interest rates within expected reasonable possible movements would not be material.

Price Risk

The Association's exposure to commodity and equity securities price risk is minimal.

Liquidity Risk

The Association manages liquidity risk by monitoring cash flow and maturity profiles of financial assets and liabilities.

Credit risk

The maximum exposure to credit risk, excluding the value of any collateral or other security, at 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 2014	< 6 MONTHS	6 – 12 MONTHS	1 – 5 YEARS	> 5 YEARS	TOTAL
Financial assets					
Bank	1,317,382	-	-	-	1,317,382
Trade and other receivables	376,256	-	-	-	376,256
Total Financial assets	1,693,638	-	-	-	1,693,638
Financial liabilities					
Trade and other payables	1,073,476	282,108	-	-	1,355,584
Total Financial liabilities	1,073,476	282,108	-	-	1,355,584
Net maturity	620,162	(282,108)	-	-	338,054

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

In accordance with the requirements of Section 253 of the Fair Work (Registered Organisations) Act 2009, the attention of Members is drawn to the provisions of sub-sections (1) to (3) of section 272, which reads as follows:

Information to be provided to Members or the General Manager of Fair Work Commission:

- (1) A member of a reporting unit, or the General Manager of Fair Work Commission, 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).

Independent Auditors Report



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INDEPENDENT AUDITOR'S REPORT

To the members of Australian Entertainment Industry Association

Report on the Financial Report

We have audited the accompanying financial report of Australian Entertainment Industry Association, which comprises the statement of financial position as at 30 June 2014, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and Committee of Management's assertion statement.

Councillers' Responsibility for the financial report

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

Auditor's Responsibility

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

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

An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the councillors', as well as evaluating the overall presentation of the financial report.

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



Independence

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

Opinion

In our opinion, the financial report presents fairly, in all material respects, the financial position of Australian Entertainment Industry Association as at 30 June 2014, and its financial performance and cash flows for the year then ended in accordance with Australian Accounting Standards, the *Fair Work (Registered Organisations) Act 2009* and the reporting guidelines of the General Manager.

Use of Going Concern Assumption

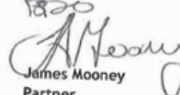
As part of our audit of the financial report, we have concluded that managements use of the going concern assumption as set out in Note 1 in the preparation of the financial statements is appropriate. Because not all future events or conditions can be predicted, this statement is not a guarantee as to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

Declaration by the auditor

I James Mooney declare the following:

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

BDO East Coast Partnership


James Mooney
Partner

Melbourne, 17 October 2014

Executive Council Attendance

1 JULY 2013 – 30 JUNE 2014

PRESIDENT

	TOTAL MEETINGS ELIGIBLE TO ATTEND	MEETINGS ATTENDED
Andrew Kay <i>Andrew Kay & Associates</i>	6	6

VICE-PRESIDENTS

John Kotzas <i>Queensland Performing Arts Centre</i>	6	4
Maria O'Connor <i>Ticketmaster Australasia & NZ</i>	6	4

EXECUTIVE COUNCILLORS

	TOTAL MEETINGS ELIGIBLE TO ATTEND	MEETINGS ATTENDED
Phil Bathols <i>Spiritworks Pty Ltd</i>	6	5
Jonathan Bielski <i>Sydney Opera House</i>	3	2
Bruce Carmichael <i>Canberra Theatre Centre</i>	6	5
Michael Cassel <i>Cameron Mackintosh Australia Pty Ltd</i>	5	2
Michael Coppel <i>Live Nation Australasia</i>	6	5
Richard Evans <i>Richard Evans and Assoc Consulting</i>	3	2
Richard Fitzgerald <i>Industry Consultant</i>	2	2
Douglas Gautier <i>Adelaide Festival Centre</i>	6	2
Craig Hassall <i>Opera Australia</i>	3	2
Cameron Hoy <i>Ticketek</i>	3	1
Judith Isherwood <i>Arts Centre Melbourne</i>	2	1
Matthew Lazarus-Hall * <i>Chugg Entertainment</i>	3	0
Virginia Lovett <i>Melbourne Theatre Company</i>	6	4

EXECUTIVE COUNCILLORS

	TOTAL MEETINGS ELIGIBLE TO ATTEND	MEETINGS ATTENDED
Patrick McIntyre <i>Sydney Theatre Company</i>	6	4
Liza McLean <i>Tinderbox Productions</i>	3	3
Craig McMaster <i>ShowBiz</i>	1	1
Teena Munn ** <i>Windmill Theatre</i>	5	4
Tim Munro <i>Theatre Royal</i>	3	3
Rodney Phillips <i>AEG Ogden</i>	3	2
Rod Pilbeam <i>AEG Ogden</i>	3	3
Louise Withers <i>Louise Withers & Associates Pty Ltd</i>	6	3

*Leave of absence for 3 meetings

** Leave of absence for 1 meeting

Members

3ct Presents P/L	Australian Shakespeare Company	Cole Horsfall Productions	Gordon Frost Organisation - GFO	Louise Withers and Associates Pty Ltd	Nomadic Fish Pty Ltd	Richard Evans and Assoc (REA)	Terrasphere Productions
A-List Entertainment	Australian Theatre for Young People	Comedy Lounge Pty Ltd	Grand Theatre Co	Luckiest Productions	Noosa Jazz Festival	Consulting	Terry Gordon Promotions
Abstract Entertainment Pty Ltd	Australian World Orchestra Ltd	Complete Works Theatre Company	Grayboy Pty Ltd	Lucy Guerin Association Incorporated	North Queensland Ballet & Dance Company (Dancenorth)	Rocksoup	The Araca Group
ACMN Pty Ltd	Awesome Arts Australia Ltd	Pty Ltd	Luna Cinemas	Greg Innes	Nova Cinema Pty Ltd	Rodney Rigby	The Arts Centre Gold Coast
Adelaide Festival	Back to Back Theatre Inc	Country Arts WA (Inc)	Lunar Drive-in Theatre Dandenong	Oktoberfest Brisbane Pty Ltd	Room 8 Pty Ltd	Rosebud Cinema Pty Ltd	The Capital - Bendigo's Performing Arts Centre
Adelaide Festival Centre Trust	Backrow Productions (Aust) Pty Ltd	Craig McGovern	Lunchbox Theatrical Productions	On Site Labour Hire Sydney Pty Ltd	Ross Cunningham	One Entertainment	The Cinery Group t/a Metro Cinemas Boronia
Adelaide Fringe Incorporated	Backstage Productions Pty Ltd	Cre8ion Pty Ltd	Mackay Entertainment & Convention Centre	Opera Australia (NSW)	Royalty Investment & Management Group - JMS Production House	SBX Pty Ltd	The Production Company (Aust) Ltd
Adelaide Symphony Orchestra	Balletlab Association Inc	Critical Stages	Mad Heckler	Opera Queensland	S.R. McIntyre & D.M. Murphy (Rock Your Box)	Seamless Pty Ltd	The Roots Music Agency
Adrian Bohm Presents Pty Ltd	Bangarra Dance Theatre	Crown Limited	Maggie Gerrand Presents Pty Ltd	Outback Theatre for Young People	Sale Twin Cinema (Reyale P/L)	Sean McKenna Presents	The Star
Adrian Collette	BangTango Australia Pty Ltd	Crown Perth	Malcolm C Cooke & Associates Pty Ltd	PACT Centre for Emerging Artists Incorporated	SBX Pty Ltd	Shake & Stir Theatre Co	The Trustee for XTRA Ordinary Events Unit Trust
AEG Ogden (Brisbane) Pty Ltd - Brisbane Entertainment Centre	Barking Gecko Theatre Company	Dainty Consolidated Entertainment Pty Ltd	Marguerite Pepper Productions	Palace Nova Cinemas Adelaide	Schomac Arts Pty Ltd	Shakespeare WA Ltd	Theatre North Inc
AEG Ogden (Cairns) Pty Ltd	BDO Presents (Formerly Creative Festival Entertainment (Big Day Out))	Darwin Entertainment Centre	Marika Aubrey	Palais Theatre Management Pty Ltd	Sean McKenna Presents	Shaun Parker & Company Limited	Theatre of Image Ltd
AEG Ogden (Newcastle) Pty Ltd - Newcastle Entertainment Centre	Beef Records t/a Amazon Recovery	David Atkins Enterprises Pty Ltd	Marriner Group - Princess/Comedy/Regent Theatre	Parramatta City Council	Shake & Stir Theatre Co	Shopfront Theatre for Young People Co-op Ltd	Theatre Royal Management Board
AEG Ogden (Perth Arena) Pty Ltd agent for WA Sports Centre Trust	Bell Shakespeare Company (The)	David Shallue & Assoc	Martin Production Pty Ltd	Patch Theatre Company Inc	Shakespeare WA Ltd	Show Partners Pty Ltd	Theatre Royal Sydney
AEG Ogden (Perth) - Albany Entertainment Centre	Belvoir	Deakin Cinema Complex	Mary Tobin Presents	Peace & Love Promotions	Shawn Parker & Company Limited	Showcall Crewing Pty Ltd	Theatre Works Limited
AEG Ogden (Perth) Pty Ltd - Perth Theatre Trust	Bendigo Cinemas Pty Ltd	Dendy Cinemas Pty Ltd	MCA Insurance Brokers	Pegasus Venue Management Pty Ltd (City Recital Hall - Angel Place)	Shopfront Theatre for Young People Co-op Ltd	Shows Pro Pty Ltd	Ticketek Pty Ltd
AEG Ogden (Perth) State Theatre Centre of WA	Bernadette Hayes	Destination NSW	McCann Cinemas Pty Ltd	Penrith Performing & Visual Arts Ltd (Joan Sutherland Performing Arts Centre)	Slingsby Theatre Company Limited	Snuff Puppets Inc	Ticketmaster Australasia
African Beat Pty Ltd	Billions Australia	Donald McDonald	McManus Pty Ltd	Performance Space	Snuff Puppets Inc	Spare Parts Puppet Theatre	Tickets.com Pty Ltd
AKA Australia	Birnbaum Phil	Down Under Promotions	McPherson Ink	Performing Arts Centre Society Inc (The Blue Room)	Spare Parts Puppet Theatre	Spectre Films ITF Sun Theatre Trust	Tim McFarlane
Albury Entertainment Centre	Black Swan State Theatre Company	Dreamingful Productions Pty Ltd	MEI Live Pty Ltd	Perth Expo Hire & Furniture Group	Spectre Films ITF Sun Theatre Trust	Spiritworks Pty Ltd	Tinderbox Productions Pty Ltd
Albury Regent Cinemas Partnership	Blake Entertainment Pty Ltd	Duet Entertainment and Sports Pty Ltd	Melbourne & Olympic Parks Trust	Perth International Arts Festival	Spiritworks Pty Ltd	Sports & Entertainment Ltd - SEL	TML Enterprises Pty Ltd
ALG Management Pty Ltd	Blue Cow Theatre Inc	Dumaresq Street Twin Cinema	Melbourne International Comedy Festival Ltd	Perth Theatre Company	Sports & Entertainment Ltd - SEL	Stadiums Pty Ltd - Festival Hall Melbourne	Top Shelf Productions
All Access Crewing Pty Ltd	Bluehawk Presents	East Coast Blues and Roots Festival	Melbourne International Festival of the Arts	Peter Harper Pty Ltd	Stadiums Pty Ltd - Festival Hall Melbourne	Stage & Audio Pty Ltd	Trinacria Promotions Pty Ltd
AMIA Production Company Pty Ltd	Bonnie Lythgoe Productions Pty Ltd	Echelon Productions Pty Ltd	Melbourne Jazz Ltd	Picnic Touring & Events Pty Ltd	Stage & Audio Pty Ltd	Stage by Stage Productions Pty Ltd	Troubadour Music Australia
Andrew Bleby and Associates Pty Ltd	Bonniemike Pty Ltd (Trading as Colac Cinemas)	Econobirt Pty Ltd - t/a Neals Hire	Melbourne Recital Centre	Pinewood Cinema Pty Ltd	Stage by Stage Productions Pty Ltd	Stalker Theatre Inc	University of Tasmania Conservatorium of Music
Andrew Guild	Brink Productions Limited	Elastic Entertainment	Melbourne Stadiums Limited - Etihad Stadium	Playbill Pty Ltd	Stalker Theatre Inc	State Opera of South Australia (The)	Urban Theatre Projects
Andrew Kay and Associates Pty Ltd	Brisbane Festival	Enda Markey Presents	Jan Stoneham	Polyglot Puppet Theatre Ltd	State Opera of South Australia (The)	State Theatre Company of South Australia	Van Den Berg Design Team Pty Ltd
Andrew McKinnon Presentations Pty Ltd	Brisbane Powerhouse Pty Ltd	Ensemble Productions Pty Ltd	Jim Cranfield	Port Fairy Spring Music Festival	State Theatre Company of South Australia	Straightup Agency	Victorian Opera Company Ltd
Andrew Moon	Brown's Mart	Entertainment Marketing Services - Mollison Communications	John Ernest Graham	Pro Musica Inc - Canberra International Music Festival	Straightup Agency	Strange Duck Productions Pty Ltd	Village Sounds Pty Ltd (Splendour in the Grass, Falls Festival, Homebake)
Angelis Productions	Bunbury Regional Entertainment Centre	Eric Robinson	Jon Nicholls	Qantas Credit Union Arena - AEG Ogden Pty Ltd	Strut & Fret Production House	Strut & Fret Production House	Viv Lees Presents
Ann Tonks	Butler Brown Touring Trust	Event Personnel Australia Pty Ltd	JR Affiliates	Queensland Ballet (The)	STRUT dance	Sue Hunt	Volkankit Pty Ltd
Arena Theatre Company Ltd	Buzz Dance Theatre Limited	Exhibit Systems Pty Ltd	Jupiters Hotel & Casino	Queensland Conservatorium (Griffith University)	Sue Hunt	Sue Natrass	Wangaratta Festival of Jazz
Arena Touring Pty Ltd	Cam Cinemas Pty Ltd - Gladstone Cinemas	ExpoNet Pty Ltd	JUTE Theatre Company	Queensland Music Festival	Sue Natrass	Sydney Dance Company	Warner Music Australia Pty Ltd
Arts Centre Melbourne	Cameo Cinemas	Fed Square Pty Ltd	KAGE	Queensland Performing Arts Trust	Sydney Dance Company	Sydney Festival (The)	West Australian Ballet Inc
Arts on Tour - NSW	Cameron Mackintosh Australia Pty Ltd	Feel Presents Pty Ltd	Kate Brennan	Queensland Theatre Company	Sydney Festival (The)	Sydney Improvised Music Assoc Inc (SIMA)	West Australian Opera (The)
Arts Projects Australia	Canberra Symphony Orchestra	Fibra Entertainment Pty Ltd	Kelvin McWhinnie	Rainbow Management Pty Ltd T/A Garry Ginivan Attractions	Sydney Improvised Music Assoc Inc (SIMA)	Sydney Opera House Trust	West Australian Symphony Orchestra Pty Ltd
Arts Radar Pty Ltd	Canberra Theatre Centre	Finucane & Smith	Kermond Creative Pty Ltd	Randall Arts Management P/L	Sydney Opera House Trust	Sydney Superdome Pty Ltd - Alphones Arena (AEG Ogden)	Westside Circus
Artslink Queensland	Capitol Theatre Management Pty Limited	Fist Pump Entertainment Group Pty Ltd	Kids Promotions Pty Ltd	Really Useful Company Asia Pacific Pty Ltd	Sydney Superdome Pty Ltd - Alphones Arena (AEG Ogden)	Sydney Symphony Orchestra	When The Lion Roars P/L
Astra Chamber Music Society	CarriageWorks	Force Majeure Ltd	La Boite Theatre Inc.	Red Curtain Enterprises - McLaren House	Sydney Symphony Orchestra	Sydney Theatre Company Ltd	William Patrick Blake
AusAsia Promotion Pty Ltd	Cartell Music	fortyfive downstairs	La Mama Inc	Regent Entertainment Pty Ltd - T/A Regent Cinemas	Sydney Theatre Company Ltd	Synthesis Design & Display Pty Ltd	Windmill Theatre
Auspicious Arts Incubator	Century Entertainment Pty Ltd	Frog in a Sock Pty Ltd t/a The Ten Tenors	Lady Marigold Southey AC t/a Skyhigh Promotions	Reprise Pty Ltd	Synthesis Design & Display Pty Ltd	Tasdance Ltd	World's Biggest Screens Pty Ltd
Auspicious Arts Projects Inc	Chinatown Cinema Corporation	Frontier Touring Company	Landmark Cinemas Pty Ltd	Richard Evans	Tasdance Ltd	Tasmanian Theatre Company	Yahoo! 7 Pty Limited
Australian Art Orchestra Pty Ltd	Christine Dunstan Productions	Future Music Pty Ltd	Lastix		Tasmanian Theatre Company	Ten Days on the Island	Yarra Yaakin Aboriginal Corporation
Australian Ballet (The)	Chugg Entertainment	Garry Van Egmond Enterprises	Legs on the Wall Inc.		Terrapin Puppet Theatre Ltd		Zaccaria Group
Australian Brandenburg Orchestra	Chunky Move	GC Event Hire	Les Currie Presentations				
Australian Chamber Orchestra	Circa	Geelong Performing Arts Centre Trust	Licorice Productions Pty Ltd				
Australian Dance Theatre	Circus Oz	George Cass Productions	Life Like Touring (Australia) Pty Ltd				
Australian Festival of Chamber Music	Circus Royale Australia Unit Trust	Glen Street Theatre	Little Peeperz Productions				
Nth QLD Ltd	Civic Precinct Newcastle Civic Theatre	Glenorchy City Council	Live Nation Australasia				
Australian Performing Arts Centres Association (APACA)	Clearlight Shows Pty Ltd	Global Creatures Pty Ltd	Live Performance Australia				
	Cole Bishop Trustee for The Bishop Family Trust	Global Market Communications P/L					
		Good Egg Creative Pty Ltd					

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