

power P.A.C.



A guide to supporting, nurturing, developing and producing
theatre work in Australian Performing Arts Centres.

"connecting people
to performance..."

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PowerPAC is a project commissioned by the Theatre Board of the Australia Council for the Arts

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1. Setting the Scene



- > If you're responsible for a performing arts centre or any other kind of Local Government owned venue...
- > If you believe that the potential for your programming goes beyond what you can present or buy in...
- > If you have the drive to make things happen within your organisation...
- > If you recognise that you manage a range of resources that could be harnessed to support the creative process...
- > If you believe you have the capacity to enter into creative partnerships with theatre-makers to support the creative process and be a key player in the making of great theatre...but don't quite know where to begin...

then powerPAC is for you.

- > If you're a theatre-maker, creative producer or any other kind of creative artist who can see potential in partnering with a performing arts centre or other local government owned venue in order to make great theatre...

then powerPAC is for you too.

2. Okay, i'm interested. But what is powerPAC?

...powerPAC is a guide to assist you in making shows.

Across Australia, the range of live performance presented in Council owned venues is diverse and varied. We see many examples of fresh, exciting, innovative work presented in a wide range of programs.

Many performing arts centres successfully make and produce work specifically for their own audiences. In most cases, this is achieved when the venue's owner supports the presenter to take the initiative in developing works for their programs.

At the same time, many opportunities are missed due to a lack of the right tools, skills, experience and knowledge or through restrictive organisational processes that hamper a manager, programmer or venue owner's ability to produce work effectively.

powerPAC offers an opportunity for all Australian performing arts centres to support and promote professional theatre practice through the use of their own resources, to experiment with new work, to share risk and to collaborate.

The programming of touring productions is well supported by processes like Long Paddock, Cyberpaddock, state showcase forums, the support of touring coordinators and regional arts associations.

powerPAC compliments this programming by offering venues a clear guide in how they can support and partner with theatre makers to develop and present new works or new productions of extant work.

Australian performing arts centres vary enormously in management structure – from the large regional facilities established as separate legal entities, through to the small venues operating within a Council unit. Local Government Authorities manage and support a broad range of services within their cultural facilities programs. **powerPAC** has been developed to suit this complex environment and the demands on venues operating within the local government context.

Often, the idea of taking a risk on developing new work does not sit comfortably in this environment. But rather than considering the allocation of resources to new work as a financial risk, **powerPAC** promotes the idea that this is, in fact, an opportunity for local councils to make an investment in their:

- > capacity to contribute to the cultural life of the local community
- > ability to offer support to local artists, and
- > potential to develop new audiences.

powerPAC provides information to assist venues to engage with creative artists in the theatre-making process in order to make new work and augment existing programs. Examples of good practice and innovative models are provided in the guide to ensure venues requiring structural change to move in this direction have a series of benchmarks to assist in reviewing their current practices.

Over 76% of Australian performing arts centres are owned by Local Government (*Power PAC Project Venue Survey, 2011*) and therefore constitute a huge proportion of performing arts infrastructure in Australia. The primary focus of **powerPAC** is on these regional, outer metropolitan and suburban performing arts centres.

powerPAC understands performing arts centre managers often have one of the most wide ranging list of duties in a Local Government organisation - managing the infrastructure, hiring, programming, community development, business planning, human resources, marketing, box office as well as developing a high quality, entertaining and innovative program. The skills Australian performing arts centre managers possess are to be acknowledged and celebrated. The guide has been developed to support the busy venue manager, rather than add more tasks to an already busy day.

powerPAC is intended as just one part of the programming mix of venues alongside the buying-in of touring productions, community programming and external hiring.

powerPAC is offered to venue and performing arts centre managers as a stimulus to creative endeavour. Yes, it might add a few more boxes onto your 'to do' list, but if you follow this guide and seek out the right collaborative partners, the return on your efforts will be well rewarded. At the very least, you will have a locally made product of which your community can be proud. Furthermore, during the process you will have developed a whole new set of professional relationships you can continue to build into the future. At best, you will find making work you have confidence in, both artistically and entrepreneurially, will produce a creative product that can have a life beyond the audiences it reaches in your own venue. Over time and with well planned touring, the production could provide a return on your initial investment and even build a creative fund that may contribute to your next project.

powerPAC is a project commissioned by the Theatre Board of the Australia Council for the Arts and has been developed by the Australian Performing Arts Centres Association. The guide aims to encourage performing arts centres to work together with makers of live performance to develop and present work.

3. What are the Benefits to My Venue and My Community?

...there are lots of benefits in supporting artists to make new work.



As a presenter, **powerPAC** will benefit you by:

- > Helping you develop a greater understanding of what's required to support the creative process.
- > Assisting you to engage with theatre makers, creative producers and other artists in order to develop and produce local professional theatre more effectively.
- > Helping you develop confidence in commissioning work and co-producing with other venues and artists.

powerPAC will benefit your venue and its audience by:

- > Augmenting your existing program of productions with new works that have been developed locally and made with the support of your venue.
- > Providing your venue and its owners with a marketable product that can be onsold to other venues and possibly toured nationally and internationally.
- > Maximising the use of the venue when it's dark or when its resources are not fully committed to other activities.
- > Adding value to your venue/Council's brand by building a profile as a cultural leader.
- > Giving your arts centre a more meaningful place in the community.

powerPAC will benefit your community by:

- > Assisting Local Authorities in building community capacity.
- > Promoting artistic leadership and vision.
- > Contributing to community wellbeing.
- > Nurturing theatre work that is relevant and locally produced for and with your community.
- > Supporting local artists and theatre makers.
- > Encouraging vibrant and creative communities.
- > Encouraging community participation.
- > Promoting local identity.
- > Providing a greater sense of belonging to the community.
- > Creating communal meaning, engagement and stewardship.

4. So How do I Start?

...begin by developing a programming plan.

If you work in a local government context, you may already have an Arts and Culture strategy or plan – many Councils around Australia do. They generally cover all aspects of the cultural life of the community and set out a series of actions to nurture and support creativity and provide opportunities for the community to engage and participate in a wide and diverse range of cultural activities. Examples can be found through the Local Government Authorities website (See Section 14.1 – Resources).

These activities are vital in meeting the aspirations of local government. The Australian Local Government Association's strategic priorities include **Building capacity and sustainability in local communities** **ALGA Key Outcome No 5.** (Strategic Plan 2007-2010: Australian Local Government Association, 2011).

What you might not have, though, is a specific programming vision and/or artistic plan for your performing arts centre. In fact, fewer than 30% of performing arts centres across Australia have developed a programming plan.

A programming plan should support and refer to the Arts and Culture plan, however its primary focus is to guide the decision making process and programming choices in performing arts centres.

It doesn't need to be a huge document. A programming plan need only be one page, but it will provide the priorities and directions of venue's program.

Don't try and develop it alone. Work in consultation with your venue staff and key stakeholders (including members of your community who may become the champions of the program). A range of other policies and procedure documents may support the programming plan.

A good first step is to conduct a SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis of your organisation or venue. The Australia Council has a good breakdown of how to conduct a SWOT analysis in its Arts Marketing Pocket Guide... look it up at www.australiacouncil.gov.au

Once you've done that, you should research and give consideration to some key questions about how and why you program the work you do:

- > What are the outcomes you want to achieve?
- > Who is the program for?
- > What type of theatre do you want to present?
- > What are the range of artforms you wish to present?

powerPAC's aim is for your programming plan to also include a goal that covers the nurturing, development and producing of new and innovative works.

To develop this goal, you might consider questions such as:

- > What kind of work do you want to make?
- > Who you want to work with?
- > What connections do you want to make?
- > What mechanism do you have to develop relationships with professional artists and theatre makers?

To better support your plan it is wise to present it in the context of a broader plan. This should include a vision, goals and if possible, the report should include reference to the industry data available to support your case (See Section 14 – Resources).

At this stage, your vision shouldn't be restricted by your budget constraints as your business plan will identify what can and can't be achieved. It is important to record the aspirations of your centre or program so as not to miss future opportunities.

List the goals that support your vision. The goals could include key words such as create, engage, support, collaborate, dynamic, innovative, entertaining. If you want to pursue producing activity, include the goal of nurturing and making theatre for your venue.

Example of goals in your programming plan might be to:

- > 'Create and present work that is specifically relevant to our local community'.
- > 'Facilitate a greater engagement with new, larger and more diverse audiences for the performing arts in our community'.
- > 'Provide facilities to support the presentation of work by professional performing arts groups and companies'.

Present a report to Council or governing body and request endorsement of the programming plan.

Once endorsed, the programming plan provides a framework within which you can present the case for supporting new work.

It also provides the business case for when you are moving through the annual budget bid process for your overall program.

5. Now, Get to Know the Artists!

Firstly, it is important to keep in mind you are looking for artists who are willing and ideally have experience in partnering and collaborating with venues. Many small to medium sized theatres operate using their own resources as a contribution towards the making of theatre and as a means by which they can attract creative artists and their work to their programs.

The second thing to be clear about is what you are bringing to the table. What resources (human, physical, financial, technical, marketing, production) are you able to offer as your contribution to the creative development process? Remember, it's not always about money. Often, access to space, administrative expertise, equipment and infrastructure can be as beneficial as cash.

The third thing to know is many artists find it difficult to engage at a creative level with Local Councils. For many theatre makers, a wall of bureaucracy surrounds your performing arts centre that they can find impenetrable. You are in a position to assist them in navigating through the many processes.

Your relationship with the creative artist, the creative producer or the theatre-maker will form the key partnership required for your venue to nurture, develop and produce work.

DEVELOP RELATIONSHIPS

Venues that successfully produce work often look for opportunities outside the established structures. This happens best when the venues and theatre makers collaborate together to make exciting theatre – a collaboration that is based on respect and understanding of each other's role.

Sometimes, there is the perception from theatre makers that the venue manager has an open cheque book. Obviously this is not the case and may need to be explained to the artists involved. They need to understand most managers are required to move through a rigorous budget process justifying every line item and presenting a case as to why they want to invest in an arts project like this. This is all within the context of the other 100 or more Council services requiring sustainable budgets.

If this is your first venture into the 'hands on' side of the creative process, you will need to understand and appreciate how it works, be open to the uncertainty and acknowledge creative development doesn't always immediately produce a polished piece of work ready to be marketed and programmed in the main season. Making a piece of theatre requires time, experimentation, opportunities to 'test the water' and a lot of support before it's finished.

Successful programming initiatives are generally based on theatre makers and performing arts centre managers developing a good working relationship, sharing ideas and working together as a team. On-going communication, mutual understanding and a good sense of humour are the keys to success. A partnership based on trust will assist effective communication and the appreciation of each other's role.

HERE ARE A FEW THINGS THAT WILL HELP WITH THE SUCCESS OF THE PARTNERSHIP:

- > Start by inviting artists and theatre makers to the venue, organise an informal get together and ask them what they would like to see happen, do a tour of the venue, meet the team and start the conversation.
- > If travel and accommodation is involved for regional venues, find ways to support this. You can apply for professional development funds, seek artist-in-residence funds and engage the theatre maker in running workshops as part of their involvement. Try to avoid offers of billeting. Find out what MEAA and Live Performance Australia consider appropriate travel and accommodation support. (See Section 14.2 – Resources)
- > Go over your programming plan with the theatre maker. Find out what their vision and goals are and look for common ground (or points of conflict).
- > Identify a Producer you would like to work with, discuss what you would each like to do. It may not be a project that happens in the short term but you can always plant the seed for future work.
- > If proceeding with a project, be clear and concise on what each of the parties will provide. Take notes of what is agreed in your initial meetings and use them to develop a Memorandum of Understanding or a Letter of Agreement providing you both with reference points as the project proceeds.
- > Be honest about what you can provide and on what basis you are able to support the work.
- > At industry meetings, showcases and Long Paddock, take the time to talk to the theatre makers you may want to work with, even if it isn't about the specific project being pitched.
- > Your partnership may be with one or two artists or theatre makers. It doesn't need to be numerous projects. Build upon the success of one project.

6. Making it Happen

In developing **powerPAC**, we conducted an extensive survey of venues and undertook broad based consultation with theatre-makers to find out what are the most common things that get in the way of your being able to 'make it happen'.

The most common stumbling blocks identified were issues to do with:

- > Program budgeting
- > Production processes
- > Contracts and employment issues
- > Audience base
- > Networking

A good starting point for overcoming these constraints is in your own backyard. Look at your resources and start to consider how you can be smart and lateral with what you've already got. In particular, establish what levels of in-kind support you can offer.

NOTE:

In-kind support is where you provide a resource that would ordinarily be paid for – rehearsal space, lighting stock, printing and so on – at no cost. Generally in-kind support is about not charging for things you normally charge for, rather than coming up with actual money. It's also a good idea to include the value of in-kind support in your project budget so the true cost of making this work is reflected in the bottom line. This can be helpful in future projects where in-kind support might not be possible for certain budgeted items.

Here's a few ways you can make use of your own resources:

- > Allocate a section of your program budget to the development of new work. This doesn't need to be a large amount in the first instance. Identify the amount required to engage a theatre worker for one or two weeks to start the process.
- > Identify times the theatre is dark – open the doors at no cost to producers and theatre makers to develop and workshop ideas in return for creative activity in your venue. The small amount of in-kind support from a venue can make an enormous difference to a creative team.
- > Seek out other line items in your budget that may be available to assist in the development or staging of the work. For example, the opportunity for your venue staff to work with professional theatre makers provides excellent professional development. It is quite common for venue technical staff to emerge as very good set, lighting and sound designers. It is also quite likely this process will offer you excellent opportunities for professional development in other areas across Council departments.
- > Find other venues to partner with. As an example, if three venues contribute \$1,000 each to the development or staging of a work, you have \$3,000 to kick start the project. Add some in-kind venue assistance and the project is starting to look viable.
- > Collaborate with another Council Department and co-produce a project. For example, if your project is issue based it may be appropriate for Age and Disability Services, Children's Services or Youth Services – even Environment and Planning. This will also open up other sources of funding as well as strengthening cross department relationships.
- > Link into wider Council policy and strategies – Community Wellbeing, Municipal Health Plan or Disability Action Plan. Using the expertise of your staff and networks, additional funds may be available for projects that achieve outcomes of your colleague's strategies as well as developing new work for your venue.

7. What About the Money?

... it's time to look for the dollars.

The first thing to do is to work out what level of financial support you require. That means drawing up a budget. The amount you need will vary, depending on the nature and scale of the project or what stage of development it's at.

To give you an idea, here are some examples you can use as a guide for areas to be costed. The in-kind amount can vary from venue to venue so the figures are not included but the contribution by the venue should be estimated for each project. Information on where to source current award rates is included in the *Resource Section 14.2*.

NOTE:

These budgets are offered as a guide only and should only be viewed as examples.

Dependent on how you structure your project, you may need to include "Royalties" as part of the budget. Further information on this can be found on page 15.

Creative Development

Fees

Director	
2 weeks + 2 days prep @ \$1,500/wk	\$3,600
Writer	
2 weeks + 2 days prep @ \$1,500/wk	\$3,600
Performers x 4	
x 2 weeks @ \$1,000	\$8,000

On Costs

Superannuation @ 9%	\$1,368
Workcover @ 1.5%	\$228

Total Fees and on-costs	\$16,796
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Venue In-kind

Venue hire	
Technical assistance	
Public workshop	
Administration	

In-kind total	\$
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Total Project	\$
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Residency Project (8 weeks)

Writer/Director (fee)	\$12,500
Per diems	
Meals – 8 weeks x \$250/wk	\$2,000
Incidentals – 8 weeks x \$67/wk	\$536
Regional accommodation allowance	
8 weeks (5 days) x \$700/wk	\$5,600
Travel	
e.g. Motor vehicle allow @ .88c/km	
(15 trips x 150kms)	\$1,980

Total Fees	\$22,616
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Venue In-kind

Workshop space	
Marketing and promotion	
Administration	

In-kind total	\$
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Total Project	\$
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Community Development Project

Fees

Director/Writer	
5 weeks (3 days per week @ \$350/day)	\$5,250

Venue In-kind

On Costs

Superannuation @ 9%	\$472
Workcover @ 1.5%	\$79

Total Fees and on-costs	\$5,801
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Venue hire	
Technical assistance	
Public performance – staffing	
Administration	

In-kind total	\$
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Total Project	\$
----------------------	-----------

Small Performance Project	
Fees	
Writer <i>commissioning fees</i>	\$12,500
Director <i>equivalent of 4 weeks @ \$1,500</i>	\$6,000
Designer <i>equivalent of 2 weeks @ \$1,300</i>	\$2,600
Performers x 4 <i>x 4 weeks @ \$1,000/wk</i>	\$16,000
On-costs	
Superannuation @ 9%	\$2,754
Workcover @ 1.5%	\$460
Production/Set/Props	\$15,000
Consumables/Maintenance	\$1,000
Total Fees and on-costs	56,314
Venue In-kind	
Rehearsal space	
Marketing and promotion	
Public performance – staffing	
Administration	
In-kind total	\$
Total Project	\$

Venue Shared Project	
Project Costs (actual)	\$12,000
Venue in-kind x 3	
Venue hire	
Marketing & Promotion	
Technical assistance	
In-kind total	\$
Less	
Venue x 3 @ \$1,000 cash contribution	\$3,000
Venue In-kind x 3	
Box Office	\$
Total Project	\$

Once you've got a clear sense of what the project is about and how much it is going to cost, you're ready to start the hunt for potential sources of financial support.

The Australia Council and all state and territory funding agencies offer a range of specific programs suitable for supporting the development and commissioning of new work. (See *Resources section 14.3*)

In scoping your project it is also important to look at other programs offering financial assistance. Foundations and philanthropic trusts may help in supporting creative producing and artistic personnel (e.g. Besen Family Foundation & Ian Potter Foundation).

Some philanthropic trusts support new work although they are rarely on artistic merit alone. Often there will need to be a social benefit to your project to qualify for philanthropic funding. If the project involves a major community engagement emphasis, this may open up other opportunities for support.

If your project does not appear to meet the criteria of the funding programs or you are not sure whether it's the sort of work they are likely to fund, it is advisable to contact the relevant project officer and discuss your requirements and explore other possibilities. (See *Section 14 – Resources, Federal and State Funding*)

If your program is specifically for supporting or commissioning local artists, a sponsorship arrangement with a local business has the potential of a supportive partnership.

8. What About Contracts and Employment



There are two common arrangements for the employment and contracting of theatre makers:

- > Direct employment by the governing body
- > Letter of agreement or contract outlining the conditions of an agreed arrangement or specific fee for service

Due to the complex nature of each organisation's individual policy and procedures, it is not practical for **powerPAC** to provide specific advice. However, we can make some suggestions to assist in developing the best arrangement for you and the theatre makers.

DIRECT EMPLOYMENT

The engagement and contracting arrangements between theatre makers and performing arts centres directly managed by Council, is often governed by the employment and contract conditions as stipulated by the local authority. This is guided by the National Employment Standards, federal and state regulations and local enterprise agreements.

The usual awards pertaining to regional, outer metropolitan and suburban performing arts centres are the Local Government Industry Award 2011 and the Live Performance Award 2011 (*See Section 14 – Resources*)

You should use these as a basis for discussion with your Human Resource Manager to identify the most appropriate employment arrangement and ensure it is fair and equitable.

You may find it difficult to match the work requirements of theatre makers to the local government award but the primary goal is to ensure any perceived barriers are removed in order to support and appropriately remunerate the theatre makers.

- > If theatre makers are required by Council to be employed under the Local Government Industry Award, you should also make yourself familiar with the Live Performance Award as a reference point.
- > Venues that are a separate business entity from Council are advised to refer to the Live Performance Award.
- > A suite of contract templates are available for download to members of Live Performance Australia. (*See Resources*)

LETTER OF AGREEMENT OR CONTRACT

The most common engagement between theatre makers, producers and artists and venues is by a Letter of Agreement or contract.

All venues will have a variety of templates for contracts or a Letter of Agreement – most common will be the hire contract or the standard touring contract. Sections of these can be used as a basis for developing an agreement with the theatre maker for your specific project. In many cases, Producers or an artist's agent will provide their own standard contract.

There is a range of fee structures depending on the level of in-kind support or additional services provided by the venue. It is also dependent on whether the program is based upon a development process, a commissioning fee, a direct fee to the producer or a co-presenting arrangement.

Here are some examples of common terms of agreements to assist in developing the best relationship for your project. This list provides a snapshot only of some of the current arrangements (*See also Section 9 – What goes into a Letter of Agreement*):

- > Direct fee for service. The starting point would be based on the award minimum plus all overheads, on-costs and administration fees.
- > An offer of a base fee plus in-kind support of venue hire and services.
- > A minimum guarantee fee plus box office split of an agreed percentage e.g. 80% to artist and 20% to venue.
- > A first, second and third call on Box Office fees. First call covers all direct costs (e.g. marketing, services) and then second and third split on an agreed percentage.
- > A shared risk of 50/50.
- > As part of the programming budget, a fee is offered for the development process.
- > The venue supports the project by offering the space in-kind for promotional acknowledgment and fees are shared as a cooperative to all the theatre makers and artists involved.
- > Royalty fees and ownership of the work are clearly defined.

It is important the venue manager and the theatre maker discuss the arrangements and fully understand the conditions. An important part of developing a good working relationship is when the terms are talked through and any concerns are addressed prior to the project commencing.

Artists and theatre makers entering into an agreement will be required to provide at a minimum an ABN and proof of Public Liability insurance. For additional information on the use of ABNs and any exemptions that might apply, contact the Australian Tax Office (ATO) (*See Section 14.1 – Resources*)

In many cases Councils will require additional conditions. This is an opportunity for the venue manager's knowledge of Council's procedures to be able to assist the theatre maker in moving through the processes. It is also an opportunity for the venue manager to champion the cause and minimise the barriers in order for the work to happen.

One common difficulty that arises is the timeframe within which council pay cycles operate (generally a month). For freelance artists with very limited cashflow, a delay of a month or more between presenting an invoice and receiving payment can be onerous. You can assist this by negotiating with your finance department at the outset to ensure a 7 to 14 day turnaround on all invoices presented by independent artists and producers involved in your project.

WORK HEALTH AND SAFETY INSURANCES

Local Government Authorities will have their own specific templates, policies and procedures to meet the requirements of workplace health and safety legislation. In some instances this may be an extensive induction program for contractors and employees including work safety analysis procedures. This is an opportunity for the venue manager to assist the theatre maker in meeting the requirements of the governing organisation. In some cases, workplace health and safety matters might be best managed in an employer/employee relationship, at least in the early stages.

As a minimum, all independent artists and producers will require Public Liability insurance. (*See Section 14.4 – Resources*)

9. What Goes Into a Letter of Agreement?

...each letter will be unique, but here are some common clauses.



The Letter of Agreement formally documents the working relationship between the partners and may take a number of forms dependent on the role of each party in creating and delivering the final product.

Many presenters have experience in developing agreements such as contracts and letters of agreements to purchase a product from a company in a relationship where the role as creator rests with the company alone.

The **powerPAC** project however deals with a relationship where the presenter takes a more senior role in this creative process and as such, there are a number of factors that might be different from what you're used to seeing in an agreement.

The following sample clauses are by no means prescriptive, nor are they intended to represent the extent of what should be contained in a Letter of Agreement. Each Letter of Agreement will be unique to your circumstances and the nature of the partnership you are creating and the work you intend to produce. The permutations of such creative partnerships go far beyond what could be provided in a sample document, but the following clauses might be useful to you when you are considering what your agreement should contain.

In the following examples, you are the PRODUCER, your creative partner is the COMPANY and the work you will create together is the PROJECT.

- > The Producer shall commission **(or work with, or enter into a partnership with)** the Company to develop, create and present an original dramatic work (THE PROJECT) suitable for the Producer's purposes **(define your purposes here)**.
- > The Producer warrants that, at the completion of the Project, the owner of the copyright in the Project will be **(you will need to negotiate the ownership and rights with the Company)**.
- > The Company will ensure the objectives under this agreement are performed in a competent and professional manner, and that sufficient time and attention is devoted to the Project so that it is completed in a timely manner and in accordance with the Producer's requirements.
- > The Company shall be responsible for (list deliverables).
- > The Company shall cooperate with the Producer in the development, creation and presentation of the Project.
- > At the completion of the Project (or at relevant stages along the way) the Company shall provide, at the Producer's request, any relevant information or reporting as required by council, funding agreements or other acquittals or by the Producer itself.

SCHEDULE

- > This agreement shall commence on **(day, date, year)** and end on **(day, date, year)**
- > The schedule and key milestones for the project are:
(You will need to develop a schedule of key dates defining the timeline and key stages of the project).

FINANCIALS

- > The Producer shall pay the Company a project fee of **\$XXXX.XX** ***(You will need to negotiate this).***
- > Payment to the Company of the above fee shall be made as follows:

Assuming you are contributing some funding towards the project, you will need to negotiate a schedule for that money to be paid to the Company. Generally, fees are paid in three equal installments; the first upon the signing of the agreement, the second at a mid-point milestone, and the third upon completion of the project. Of course, the circumstances of your project might demand a different schedule.

Sometimes, a larger amount is paid up front to cover set up costs. Sometimes, the fee is paid in one lump sum, or in two installments at the start and finish. Rarely is it practical for the fee to be paid upon the completion of the project. You will need to work out a schedule that best suits your project, but It's important to remember that artists, unlike councils, have very little cashflow to cover delays in payment.
- > All payments due to the Company shall be paid directly into the Company's bank account upon receipt of a Tax Invoice. ***(This is the most common method of payment – you might have different requirements for how you make these kinds of payments.)***
- > As part of this Agreement, the Company will provide workshops, seminars or other facilitated activities as negotiated with the Producer. ***(This may or may not be relevant to your project, but if the Company is offering to run additional activities as part of their partnership with you, you need to stipulate this in the agreement and articulate whether those additional activities are covered by the fee, or whether they will attract an additional fee for service. This will all depend upon the deal you negotiate prior to drafting the Letter of Agreement.)***

- > In the event that members of the Company are required to travel and stay overnight as part of the completion of this agreement, the Producer will provide the following Living Away from Home (LAH) incidental payments and reimbursements:

The Fair Work Australia (as agreed to by Live Performance Australia and the MEAA) approved Meals and Incidentals Allowance or, by negotiation with the Company, an equivalent compensatory amount comprising the provision of meals and/or the covering of costs of meals, or by the reimbursement of costs of meals by the Producer.

Travel costs will be met by the Producer either by the provision of an agreed travel allowance, or by the payment in advance of any ticket costs or vehicle hire fees, or by the reimbursement to the Company of any agreed travel expenses or by the direct provision of travel through the use of the Producer's vehicle or the provision of any other agreed form of transportation.

The Producer shall book and pay for any accommodation on behalf of the Company or, by agreement, reimburse the Company for any accommodation costs incurred. In the event that the period of accommodation is longer than three days, the Producer will ensure that the accommodation provides suitable cooking facilities. Any additional expenses beyond the cost of the accommodation itself (such as phone, mini-bar, room service, or the use of other user-pays services provided by the accommodation) shall not be the responsibility of the Producer and shall be paid for by the Company.

Any reasonable administration costs directly associated with the project (including telephone expenses, printing and photocopying, post or other costs) shall be met by the Producer either by the provision of the producer's own office based services or, where arranged by prior agreement, reimbursement. The use of personal communication devices (such as telephone, email and other) by the Company shall be at the Company's expense unless otherwise negotiated with the Producer.

These are mostly industry standards set down by Fair Work Australia (as agreed to by MEAA and Live Performance Australia). There may be some room for negotiating the nature of reimbursements of costs not associated directly with travel and accommodation, but those standards set down by Fair Work Australia should always be adhered to.

INSURANCE AND OTHER LIABILITIES

- > In the event that the Company has cause to use the Producer's vehicle during the course of this agreement, the Company shall indemnify the Producer for any loss or damage occasioned by the negligent use of any vehicle, other than for use which is specifically related to the performance of their duties. The Producer will not be liable for any loss or damage in the event that any individual from the Company is driving any vehicle other than the Producer's vehicle, regardless of the nature of the journey, unless the Producer's approval of the use of that vehicle is first obtained. No approval will be forthcoming in the event that the vehicle is not insured for at least 3rd party property damage. On no account will the Producer be liable for conduct which amounts to gross negligence or is in contravention of the law. ***(This may not be an issue for your situation, but if the Company is to have access to any Council property, it's wise to define who has what liability in what circumstances).***
- > The Company shall be responsible for any WorkCover issues relating to the Project. ***(If your Council is willing to take responsibility for WorkCover issues relating to the project, this clause will obviously read differently.)***
- > During the period covered by this Agreement and with regard to the duties and activities required for its completion, the Company shall be covered by the Producer's Public Liability Insurance. ***(If this is not the case, and you require the Company to obtain its own public liability or professional indemnity insurance, then this clause would change.)***
- > In the event of the Company working with children, all appropriate permissions from the authorities, parents, guardians, schools and other relevant organisations, including Police Checks and Working with Children Checks must be obtained. ***(Different states and territories have different requirements regarding working with children. You will need to investigate what is required in your location. In some cases, a Producer will bear the cost of obtaining official checks. In other cases, the burden is placed upon the Company. As with insurance, an assessment of the Company's capacity to bear these costs may become a factor in the decision.)***
- > The Company shall adhere to any Health & Safety Policies or Procedures followed by the Producer and further submits to take all due care capable for the health

of members of the Company and that of other people who may be affected by the Company's conduct at work. The Company will not deliberately or recklessly interfere with or misuse anything provided in the interest of health and safety or wilfully place at risk the health and safety of any person in the workplace. ***(You will no doubt have a Workplace Health & Safety Policy which should be referred to in this clause.)***

- > The Company will, at all times, ensure conduct and practice that is appropriate to the different environments within which the project will take place and ensure that no action or behaviour on the Company's behalf shall bring the Producer or the Project into disrepute.

There are a number of other areas you should consider when you are developing your partnership and the Letter of Agreement that defines it. Generally, they will be specific to your circumstances. In particular, you should ensure that your Letter of Agreement includes clauses covering:

- > ***The ownership of the work created.*** Who owns the copyright and under what terms and conditions? Copyright is a complex area and it is important that all issues regarding licensing, ownership, royalties etcetera are agreed upon before commencement of the project. *(See Section 14.4 – Resources).*
- > ***Royalties associated with any remount of the work.*** If you remount the work or if it tours subsequent to its first season, who in the creative team is entitled to royalties for their contribution to the work? (It could be the writer, the director, the designer, the choreographer and so on, depending upon how much of their 'creation' is being used in the remount). This can be tricky and you may need to seek advice from industry services such as the MEAA, the Australian Writers' Guild or Live Performance Australia.
- > ***Alternative models of producing the work.*** If you and your creative partners choose to work in an alternative model such as co-op, profit share or other deferred, withheld or surrendered payment model, you will need to define the nature of that model in your Letter of Agreement. Pay particular focus to what happens in the event that the project falls short of its financial projections or alternatively, how will you share any profits that exceed your financial expectations.

In all these cases, it is vital you and your creative partners discuss and agree upon all eventualities for the outcome of your project, and record the nature of your agreement in the Letter of Agreement.

10. What Does All this Terminology mean?



Theatre-makers, like anyone in any industry, have a particular vocabulary to describe different aspects of the creative process.

When using arts related terminology, there are a number of widely accepted definitions for commonly used terms. You might be very familiar with this terminology already, but for the sake of consistency and common usage, **powerPAC** has produced the following glossary:

TERMINOLOGY ABOUT PROVIDING THE RESOURCES...

- > When we refer to **Producing** we're talking about generating ideas, investing funds and/or in-kind support to create and develop a work, and assembling creative teams.
- > When we talk about **Co-producing** we mean the same as producing, except you will be sharing costs and other responsibilities with another party.
- > **Co-presenting** means *presenting* work in association with another company or other venue and sharing risk (outside of established buy-in processes) as opposed to *making* the work.
- > **Commissioning** describes the process of approaching a writer and creative team to develop specific work. Professional fees are paid to the creative team, actors and production personnel (this can be as contract, employees, box office share or co-operative)

- > The **Professional Outcome** is the primary activity of those involved in the creation or practice of their artform. A fee is payable for their services either as an employee, co-operative, fee for service, box office share or as part of a grant program.

TERMINOLOGY THAT DESCRIBES THE ROLES DIFFERENT PEOPLE PLAY...

- > The **Director** provides a vision, sets the approach and style for the work and guides the performers and the creative team through the process of bringing the work to an audience.
- > The **Creative Team** are those artists, such as set & costume designers, lighting designers, composers, choreographers and others who join with the director and the performers to realise the vision for the work.
- > The **Producer** or **Creative Producer** will often decide what project or production will be created by a particular group, then arrange the financing, and assemble the creative team. The Creative Producer usually starts the whole process and is responsible for creating and overseeing the budget, determining the ticket prices as well as performance dates and times. They will probably also develop the marketing and advertising strategy for the production. The Creative Producer is often thought of as *searching out and nurturing the creativity of others*.

> Sometimes you might encounter an **Animateur** who works across a range of artistic disciplines such as performing arts, visual arts, choreography or design. This role brings the concept or source material to life through performative outcomes. Over the course of a project they may switch roles from deviser to director to maker or performer or to community facilitator or enabler. The animateur is sometimes thought of as *the one who makes things happen*.

> A role that can be difficult to define is the **Dramaturg**. The word 'dramaturg' can be used to refer to the literary adviser of a theatre company or one who takes part in the rehearsal process, supporting the playwright and taking responsibility for the integrity of the play. They can also be responsible for analysing the ideas of a production, making sure the concept and vision of the playwright, director or company translates into the production and is effectively communicated through design, lighting, sound and costume. The dramaturg is a collaborative role and is often thought of as a *critical collaborator*.

TERMINOLOGY ABOUT THE PROCESSES OF MAKING THE WORK...

> Some projects begin with **Conceptual Development** which is the initial stage of research and development of a concept or idea which may lead to further development of new work. This is often done by one or two key artists over a period of time, but may be focused around a particular week of paid work.

> **Creative Development** is the next stage of development of a new work with a particular outcome, which may include a presentation, showing, reading or 'work in progress'. At this stage, potential strategic partners can be sought for final production development of a new work.

> A **Work-in-Progress Showing** is a highly valuable part of the process but must be handled properly. It should not be treated as a 'general audience' event, but restricted to key players in the immediate vicinity of the creative process, as well as potential partners and invited guests who are skilled in seeing 'unfinished work' and offering constructive critical feedback.

> The **Production** is the final stage of development which includes rehearsal and public staging of a new work.

> A **Co-op or Profit share** production is when the theatre makers agree to defer or reduce their fees during the rehearsal and/or production processes in order to make the project more financially viable. These models

are quite common in the independent or fringe theatre sector. In co-op or profit share productions, the intention is to recoup deferred fees through a share in the box office. In practice, this commonly results in the creative artists receiving much less than industry standard or award fees for their work. For this reason it is vital that the co-op or profit share agreement is fair, transparent and locked in well before work begins on the project.

Above all else, any exploitation must be avoided at all costs. In a venue supported co-op or profit share project, it is crucial to define at the outset what areas of support are to be provided as 'in-kind' (costs that are not to be recouped), what areas of support are to be paid for up front (real costs that cannot be deferred or reduced), and what areas of support are deferred or reduced against the hope of a good box office return (what proportion of the box office 'profit' will constitute the venue's share). It is important for all parties to understand that a co-op or profit share production is about taking a risk and all parties will share in the benefits if the project is successful, but they will equally share in the loss if it falls short of expectations. It is also worth considering that this model of production might have longer term prospects of recouping its costs in touring or on-sold seasons and that this potential must be recognised in the co-op or profit share agreement.

> Works in **repertoire** are previously developed productions available to remount. In the case of works in repertoire, it is important to consider matters such as how sets and costumes might be stored in the interim between seasons, and what rights and royalties the originators or the work are entitled to if the production has a longer life. Matters of ownership, rights and royalties should be considered at the agreement stage of the project so the entitlements and liabilities of all parties are understood at the outset.

> **Touring** is where the life of the production is extended beyond its in-theatre season by moving it from venue to venue, either in a localised touring circuit (towns and venues nearby) or on more comprehensive state, national or international tours. It is wise to consider the potential for touring in the planning stages of a project as it can have a bearing on the design parameters and availability of artists.

11. Are There Benchmarks or Successful Examples of Other Venues Producing Work?

...there are a number of good models that might be of use to you.



Many performing arts centres across Australia offer a range of programs and initiatives to support developing local artists, commissioning work and seeking out new and innovative work.

You might think this is only possible for the well resourced venues, but that's not always the case.

There are a range of different models that have been developed through consultation with performing arts centre managers, theatre makers, artists, producers and arts industry networks. Some require appropriate resources or a redirection of existing budgets.

Some of them just require the commitment to initiate.

The following conditions are typical of good practice in performing arts venues that seek to develop or produce work:

- > The performing arts centre is led by a creative vision.
- > The position description of the Manager includes the responsibility to implement the artistic vision – be innovative and creative, nurture and support the artists and theatre makers.
- > A Creative Producer has been engaged to fulfill the key role of developing, nurturing and liaising with artists and theatre makers as well as implementing and managing new initiatives.
- > A mentor is sought out for support, guidance and advice in developing, producing and commissioning work.
- > A secondment scheme offers short term placements for artistic personnel, theatre makers, producers or programming staff from other arts organisations (with reciprocal arrangements for Box Office or Technical staff).
- > Residencies are offered for writers, directors and theatre makers.
- > The creative development process is appreciated as a process that can lay the foundation for new and exciting work but may result in outcomes that are not subsequently developed into fully produced work.
- > Meetings with Council's Finance Manager and Human Resources Manager communicates what the venue manager does, the program vision and articulates how they can assist.
- > Where appropriate and supported by council, the feasibility is investigated for the performing arts centre to become a separate entity (Company Ltd by Guarantee, Inc Association) still owned and supported by Council but with the flexibility to operate with an entrepreneurial and experimental aspect to the work.

12. What About Some Good Examples of Initiatives and Programs?

...some of these success stories might be helpful

Throughout Australia there are many examples of performing arts centres enabling the opportunity for innovative theatre to develop for the benefit of their community, local artists and the wider performing arts industry.

Listed below are some of the programs that are working – this is by no means an exhaustive list and there are many other examples, but it will assist in providing a snapshot of good practice models.

Knox Community Arts Centre

City of Knox, Bayswater, Victoria

6PAC



6PAC delivers a low cost touring model that supports a healthy network of small to medium sized council-run performing arts centre's throughout Victoria known as Victorian Association of Performing Arts Centres (VAPAC). 6PAC serves to compliment the vibrant touring program offered by Regional Arts Victoria (RAV) and does so without needing to add further pressure to the annual Arts Victoria Touring Victoria funding program.

6PAC aims to promote the type of product that usually doesn't appear in suburban and regional venues. The diversity of the product toured by 6PAC plays a major role in the audience development strategies for the participating VAPAC venues. 6PAC sources the majority of its touring product through a number of avenues including La Mama, VAPAC Showcase, 3MBS Artists in Residence program and submissions from independent producers.

6PAC is not just about touring, 6PAC plays a major role in building capacity for performers, artists and producers by supporting, assisting and educating the performers on how to get the most out of their 6PAC tour.

6PAC takes no fee for coordinating the tours and each of the venues involved enter into their own contract with the performers.

The buy-in fee is negotiated by 6PAC and only includes the presentation of the performance.

When involved in a 6PAC tour, the performers are entering a partnership that empowers them to take greater responsibility for their own future by understanding the processes required to undertake a tour through this network. This is achieved by the performers taking a leading role in their contract negotiations, which includes arranging marketing materials and travel and accommodation costs with each venue coordinator. This is a great way for both parties to develop a relationship that paves the way to future opportunities and partnerships.

www.knox.vic.gov.au

The Arts Centre Gold Coast

Gold Coast, Queensland

Regional Stages Program



The Arts Centre, in collaboration with The Gold Coast City Council's Cultural Development Unit, was awarded Regional Stages funding through Australia Council and Arts Queensland. The three-year program includes funding from Australia Council, Gold Coast City Council and substantial in-kind support from The Arts Centre through designated staffing, access to space, technical equipment and marketing support.

The program has provided a much-needed framework for the independent theatre sector on the Gold Coast. The program facilitates collaborative partnerships with local theatre makers by supporting their strengths and addressing their weaknesses, synergistically building future cultural capital through new learnings and opportunities.

Artist Residence

This program enables a performing arts individual or organisation residing in the Gold Coast region to take up residence at The Arts Centre for 6 to 9 months. It is acknowledged that generally artists are great at creating new works; however what is often lacking is business mentoring and arts industry support which can help a regional arts organisation develop into a major artistic company. Through this program, the Artist In Residence gains access to financial and resource support as well as professional business mentoring and industry advice.

Fill This Space

The purpose of the Fill This Space Program is to support the presentation of new and contemporary works produced by Gold Coast theatre makers. Recipients receive professional mentoring, marketing and production support plus access to The Space (The Arts Centre's Black Box Theatre).

The *Fill This Space* Program is a unique opportunity for emerging and experienced artists to collaborate with The Arts Centre. To date, this program has proved to be a hugely successful initiative, measured by the up skilling of local practitioners and increased presentation opportunities such as touring outside the Gold Coast area. For the Centre, this builds community connectivity and increases audience capacity and engagement.

Community Partnerships

At a grass roots level, The Arts Centre continues an open door ethos and continues nurturing community partners to deliver lasting arts experiences. In the community engagement process, The Centre has aligned with some key state and national organisations including Queensland Theatre Company, Dancenorth and Queensland Opera to name a few. These partnerships have resulted in sound, high quality and reputable programs which have delighted youth, aged and disadvantaged members of the community.

www.theartscentregc.com.au

Bathurst Memorial Entertainment Centre

Bathurst, New South Wales

Local Stages Program



Local Stages at BMEC nurtures the development of the performing arts in Bathurst and more broadly the Central West Region.

Local Stages employs a full time Creative Producer to coordinate an annual program which supports local performing artists, technicians, designers, writers and directors. It also provides assistance for young people aspiring to engage in the arts.

Activities include: support for individual theatre, dance and music projects; local cabarets; open mic nights; workshops and masterclasses; residencies and exchanges involving leading national artists and companies; commissions; and professional development.

Increasingly the lines of separation between the BMEC annual season, Local Stages and other BMEC programs are deliberately blurred and the development of local performing arts practice is a guiding principle behind many programming decisions. This lack of demarcation extends to: Catapult, the national youth circus and physical theatre festival; The Inland Sea of Sound world music festival; and the BMEC Aboriginal Performing Arts Program which all benefit from Local Stages engagement.

www.bmec.com.au

NORPA – Northern Rivers Performing Arts

Lismore, New South Wales

Generator Program



Generator is NORPA's regional theatre making initiative.

"We have a range of projects in development and each has a unique style and story to tell. Our projects use dance, circus, live music, surprising locations, interaction with audiences and all manner of human and technological skill to tell the story. Our projects are ambitious and take us, and our audiences, to new places. Generator projects connect us to our community, and local artists to national practitioners. Our aim is to create works that capture the imagination and spirit of this region as well as challenge traditional perceptions of performing arts. We create original collaborative works that are playful, site specific and physical. Our creative fuel is the region we live in and the audiences that love our theatrical adventures."

Julian Louis

Artistic Director & CEO

What's been generated so far?

Engine (2010)

An interactive play that incorporated 30 young people into the performances as the show toured throughout regional NSW and into Brisbane. An interactive DVD was used in nine schools to rehearse the physical theatre material.

Open House (2011)

A circus show performed in, around and above a residential house in North Lismore.

Railway Wonderland (2012)

A large scale theatrical work performed at Lismore's disused railway station and incorporated a community choir, local and interstate actors, live music and large scale projections.

Beautiful Bones (2012)

A dance theatre work created in collaboration with Brisbane based choreographer Brian Lucas, three local mature dancers and visual artist Kellie O'Dempsey

The Home Project (2011 – 2013)

A three-year collaboration with Southern Cross University School of Arts & Social Sciences investigating concepts of home and belonging in the Northern Rivers region. Phase 1 culminated in a gallery presentation of interactive art works, many created with local homeless people. Phase 2 *Winsome Stories* was an audio visual presentation of stories and memories of Lismore's iconic Winsome Hotel which now functions as a soup kitchen and crisis accommodation centre. The resident 'Bridge St Choir' also performed at the screening.

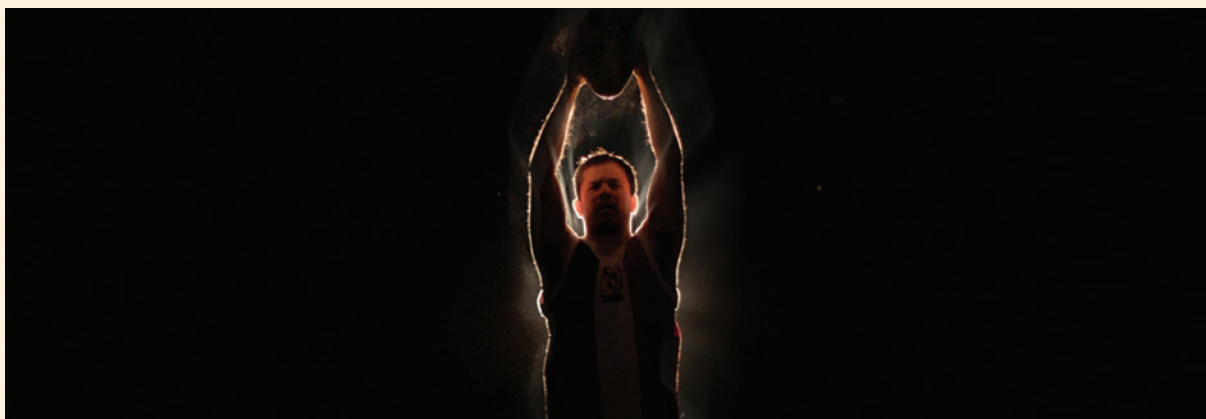
www.norpa.org.au

www.generator.org.au

Country Arts SA

South Australia

Performance Development Program



The Performance Development Program began life as the Local Stages Initiative and is a performing arts development and presentation program that encourages contemporary professional performance practice in regional South Australia. Since 2007 the program has sourced artists and developed works in the South Australian centres of Port Augusta, Mount Gambier, Murray Bridge and Goolwa.

The program supports the development of contemporary performance by regional based artists, seeks unique presentation opportunities by regional based artists, and provides regional development and presentation opportunities for new innovative Australian works. Artists and projects connected to the program have had ongoing support through the Creative Producer and gained further support in intrastate and interstate touring through Country

Arts SA's touring circuits. Works supported through the Performance Development Program have also had further presentation opportunities in Adelaide, Launceston, Castlemaine, Sydney & Melbourne.

New innovative collaborations and partnerships between regional and urban based artists, that have been developed include; *The Coriolis Effect* a suite of live art works in collaboration with Punctum Inc, Rising Damp & Illuminart's *If There Was A Colour Darker Than Black I'd Wear It*, Matthew Timmis' *Carcophony* and *Nosferatu*, Gavin Clarke's *A Country Dance*, Caleb Lewis' *Punchline*, Cindi Drennan's *Illuminart Projects*, Rising Damp's *Iris*, Slingsby's *Wolf* and The Border Project's *Half Real*.

www.countryarts.org.au

Merrigong Theatre Company Illawarra Performing Arts Centre

Wollongong, New South Wales

Make It @ Merrigong



Through the Make it @Merrigong program, Merrigong Theatre Company commissions, develops and produces new Australian works for future Merrigong seasons, tours work regionally and nationally, and supports local emerging and established artists to create and show their work through regular development and performance opportunities.

Merrigong is committed to making and supporting work that has a strong connection to the local community through the artists involved, the content of the work, and engagement with our audience.

Producing and Touring:

Since 2006, Merrigong has been producing full-scale productions in-house for presentation in its theatre subscription season. In 2009, the company began commissioning work of "local relevance but universal resonance", from emerging playwrights for further development and potential production, and has to date commissioned eight works from various playwrights, including Mary Rachel Brown, Marcel Dorney and Van Badham.

Merrigong has co-produced work with companies such as Sydney's version 1.0's *The Table of Knowledge* and Chicago Shakespeare Theatre's *Funk it Up About Nothin'*.

The company has a growing reputation for international collaboration, and each year since 2009 has produced an Australian tour of an overseas production. Merrigong is currently developing a regional touring circuit south of Wollongong and into the Southern Highlands for both its own work and local artist touring.

Supporting Independent Artists:

Merrigong has supported more than 50 local artists and groups to develop their work since 2006 and produced the popular performance platform *The Vault Cabaret* since 2004, supporting the development of numerous local artists as well as an appreciative audience for their work, in the industrial and neglected Wollongong suburb of Port Kembla.

Over the past couple of years The Independent Artists Program has enabled local artists to present the first showing of new work developed with the support of Merrigong.

www.merrigong.com.au

13. In Summary...

...it's a great thing to do!



The **powerPAC** Guide is a starting point to explore the many possibilities of making innovative and locally relevant theatre in performing arts centres. Although it is only one part of the mix of programming necessary for the venue to remain a valued community asset, it is also the part that is often put into the “too hard basket”. The **powerPAC** Guide attempts to assist in making it happen.

The investment required for nurturing professional theatre making is a small percentage compared to the investment in the infrastructure of the actual building. At times, there needs to be a reminder of the role and purpose of what is, in most cases, the major cultural and civic hub for the local community.

There is no single formula for the development of theatre work except the commitment and enthusiasm to start the process. What may appear as barriers to develop theatre may also provide the opportunity for owners, managers and theatre makers to work collaboratively to make exciting and entertaining programs.

The benefits of the investment are measurable – an increase in participation, attracting new audiences, support of local artists and the promotion of professional arts practice. The outcome is a contribution to the vibrancy and creativity of the local community.

14. Where Can I Find Support and Resources?

...there's lots of helpful stuff online if you know where to look.

14.1 POLICY AND DATA INFORMATION

Australia Council for the Arts	www.australiacouncil.gov.au
Australian Local Government Association	www.alga.asn.au
Agenda 21 for Culture. United Cities and Local Government	www.agenda21culture.net
Creative Partnerships Australia	www.creativepartnershipsaustralia.org.au
Australian Performing Arts Centres Association (APACA)	www.apaca.com.au
Live Performance Australia	www.liveperformance.com.au
Australian Major Performing Arts Group (AMPAG)	www.ampag.com.au
Australian Taxation Office	www.ato.gov.au
Performing Arts Touring Alliance (PATA)	www.pata.com.au
Regional Arts Australia	www.regionalarts.com.au
Regional Arts NSW	www.regionalartsnsw.com.au
Arts NT	www.arts.nt.gov.au
Queensland Arts Council	www.qac.org.au
Country Arts SA	www.countryarts.org.au
Tasmanian Regional Arts	www.tasregionalarts.org.au
Regional Arts Victoria	www.rav.net.au
Country Arts WA	www.countryartswa.asn.au

14.2 AWARDS

National Employment Standards	www.fairwork.gov.au
Local Government Industry Award 2010	www.fwc.gov.au
Live Performance Award 2010	www.fwc.gov.au

14.3 FEDERAL AND STATE FUNDING AGENCIES

Australia Council	www.australiacouncil.gov.au
artsACT	www.arts.act.gov.au
Arts NSW	www.arts.nsw.gov.au
Arts NT	www.arts.nt.gov.au
Arts Queensland	www.arts.qld.gov.au
Arts SA	www.arts.sa.gov.au
Arts Tasmania	www.arts.tas.gov.au
Arts Victoria	www.arts.vic.gov.au
Department of Culture and the Arts	www.dca.wa.gov.au

14.4 GENERAL

Arts Law Centre of Australia	www.artslaw.com.au
Australian Copyright Council	www.copyright.org.au
Australian Writers' Guild	www.awg.com.au
Fair Work Australia	www.fairwork.gov.au
Safework Australia	www.safeworkaustralia.gov.au
Insurances – Duck for Cover	www.duckforcover.com.au
Live Performance Australia	www.liveperformance.com.au
Media, Entertainment and Arts Alliance	www.alliance.org.au
Theatre Network Victoria	www.tnv.net.au/resources
Theatreworks	www.theatreworks.org.au

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16. Acknowledgements

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powerP.A.C. project

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