

Theatre Network Victoria
2013 ANNUAL REPORT



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About Us

Theatre Network Victoria (TNV) is a Victorian-based organisation, working nationally, to lead, strengthen and support the professional, non-profit theatre industry, by building capacity in the small to medium and independent sectors, and connecting and working with the major companies.

Theatre Network Victoria began in 2009, as an initiative of the sector itself, funded by Arts Victoria through its Sector Development Partnerships program. TNV operated as a project from May 2009 to December 2010 and incorporated as an Association in March 2011. For 2011, 2012 and 2013, TNV received Annual Operations funding from Arts Victoria. In 2013, our membership comprised over 1000 companies and individuals, of which 600 were Victorian.

This Report covers the period January 2013 to December 2013.



Victorian Theatre Meeting 2013, ANZ Pavillion, Arts Centre Melbourne. Photo: Sarah Walker

Chair's Report - Simon Abrahams

Theatre Network Victoria is more than just talk talk talk. In fact, it's constant go go go for TNV as we travel around the country to listen to our peers, lead sector advocacy, and take real action with major impact. Like most of our sector, we're good at oily rag, make seemingly impossible things happen: facilitating industry connection, advocating directly to politicians, advising government on our sector's needs, influencing policy direction and generally doing what we do best: Making A Difference.

Don't be fooled by our "V" – our Theatre Network Australia project sees major national policy work undertaken, with TNV voicing the needs of Australian theatre makers at major national meetings. And of course, the 2013 Australian Theatre Forum was a place for searing debate, stamping of feet and awkward silences – a place for talk talk talk of course (and for drink drink drink) – but the impact has been profound.

From 2014, the TNV Board welcomes Arts Victoria as a triennial funder for the first time, and also a paid membership scheme delivering a new suite of benefits to those who put their money where their mouths are. Talk talk talk doesn't come cheap.

My thanks to the extraordinary group of people that make up the TNV Board including outgoing Board member Chris Thompson, there from day one with sage advice, calming presence and great insight. We also farewell staff member Angela Pamic and we miss her attention to detail already. Business Manager Kim Webster, ATF 2013 team Antonia Seymour and Alicia Talbot ably supported the incredible Nicole Beyer who continues to lead the TNV beast with her trademark style, energy, nous, connection, bravado and tenacity. And her ability to talk talk talk the talk of course.

So in 2014, we invite you to talk talk talk to each other and to us, so we can do the same to funding bodies, to politicians, to media and then back to the sector. But will that ever be enough? There's something to talk talk talk about.

Simon Abrahams, May 2014

Director's report – Nicole Beyer

As I write this (in May 2014), it has been five years to the day since I started at TNV, as the Manager of what was planned to be an 18-month project, funded by the Sector Development Partnerships program of Arts Victoria. Five years later and we have received triennial funding from the new Organisations program at Arts Victoria, major project funding from the Australia Council, we are an Incorporated Association with a highly experienced Board, we have great staff, a gorgeous office, a body of work longer than your arm, and an amazing range of committed members from across Australia. Happy Birthday to us!

In May 2013, we produced the third Australian Theatre Forum in Canberra, as a part of the Centenary of Canberra celebrations. The forum was perhaps the most successful forum and also the most controversial. Amongst other things, it raised important conversations about the place and value of indigenous practice within the theatre industry, and although there were no easy answers, a resolution was determined by the Indigenous delegates and approved by the whole forum, to develop a Best Practice Model in the making and presentation of Aboriginal and Torres Strait Islander theatre work and work of Aboriginal and Torres Strait Islander content. Special thanks to my extraordinary colleagues Alicia Talbot and Antonia Seymour who made the forum so exceptional.

We also continued our strong program of building capacity in the sector through events such as: the annual *Victorian Theatre Meeting*, held in partnership with Arts Centre Melbourne; the annual *Performing Arts Touring Forum*, in partnership with VAPAC and RAV; *NEON Connect*, a networking event with MTC; the Melbourne Launch of *Currency House Platform Papers 36* by David Pledger; and we partnered with other organisations on nine other events. In November we distributed our third biennial *TNV Salary Survey* for the small to medium arts sector, with 96 respondents, showing an increase in CEO salaries, but a decrease in professional development budgets.

We worked as co-convenor with the Arts Industry Council (Vic) on public policy issues affecting the arts in Victoria, including working with and supporting Arts Victoria's review of the Organisations funding programs, and we supported members through difficulties with funding delays, problems with contracts, and issues around communications with funding bodies. We ran a series of peer learning circles for executive producers and general managers, and we answered around 350 requests from members for information, support, or advice.

2013 was the third and final year of the project to establish *Theatre Network Australia*, funded by the Australia Council. The project has enabled TNV to become a leading organisation in the theatre sector across Australia, driving a range of initiatives and activities to connect, empower and build greater knowledge amongst our theatre colleagues in the independent sector, small to medium organisations and the major companies. The project has given TNV the capacity to represent the national theatre sector in important forums and discussions, where previously, this sector - the artists and producers - was noticeably absent.

To this end, we worked on a campaign to garner support for the performing arts, towards the 2013 Federal Election, in partnership with other performing arts peak bodies. As a Councillor

on the Performing Arts Touring Alliance (PATA), we also contributed to the development of a Performing Arts Touring Action Plan for the sector, that is already bearing fruit.

The TNA project provided crucial support to the fledgling networks around the country, at a time when instability and funding anxiety have threatened to destabilize various state/territory sectors. There is now some form of network in each state and territory, apart from Queensland, and all states and territories - including Queensland - have run sector meetings or other sector activity. TNV's role of support, event coordination (in some cases), and ongoing engagement with the various sectors has been highly valued. TNV is now in discussion with the Australia Council about possibilities for ongoing support for TNV's national work. With funding already secured for the Australian Theatre Forum 2015, we are confident that the partnership between TNV and the Australia Council is very robust, and we thank all of our terrific Council colleagues for their support, particularly Lyn Wallis and her team.

TNV's business and governance systems are all in excellent shape – as we ran all the 2013 ATF finances in-house, our turnover for the year reached over a third of a million - \$359,633. 2013 was the year we wrote our first full three-year strategic plan, to inform our application for triennial funding from Arts Victoria's new Organisations Investment Program, and in October, we were pleased to receive successful notification of funding for the triennium 2014 – 2016. We thank all of our Arts Victoria colleagues for their support.

As always, the Board worked above and beyond their duty, attending planning sessions, all of our events, and being articulate and compelling advocates for the members at every opportunity. I thank them all, particularly the executive, Simon Abrahams, Alice Nash and Erin Milne. I give big thanks to Chris Thompson who stepped down at the end of the year, for his five years on the board – and for always being a wise counsellor for me and quite possibly the most conscientious board member ever, replying to every email and supporting all of my work.

Huge thanks to my terrific colleagues Kim Webster, Business Manager and Angela Pamic, Program Manager, who both not only had to keep everything operating in the office, but also had to take on the heavy workload of the theatre forum, working remotely with Alicia, Antonia and other ATF staff, and then getting straight back into it for the Vic Theatre Meeting and our other work that never seems to ease up. Ang's position ended at the end of the year, due to funding constraints, but she continues to work for us in a consulting capacity. I thank her for her incredible capacity to get so much done, and always with style and efficiency.

And I'll sign off with a big thanks to all of TNV's members – when I go to the theatre in the evenings and see the work that you make and the heart that goes into it, I am reminded of why TNV exists and why this is the truly the best organisation in the country to work for.

Nicole Beyer, May 2014

Theatre Network Victoria Goals

Principal Goals

LEADERSHIP - To be the leading industry service organisation for the professional theatre sector.

CONNECTION - To increase connection and dialogue within and between all those involved in professional theatre making in Australia, and those we wish to influence and inspire.

VOICE - To be a voice for the theatre sector and to help the sector articulate its own voice.

KNOWLEDGE - To build and share a body of knowledge about theatre with our members, our colleagues, our partners, government and others.

Supporting Goals

GOOD GOVERNANCE & EFFECTIVE MANAGEMENT: To manage and govern Theatre Network Victoria in a respectful, effective, accountable and environmentally responsible manner. To attain triennial funding and recognition as an established service organisation at a state and national level.

COMPREHENSIVE & WIDE-REACHING COMMUNICATIONS: To communicate and articulate our messages clearly and effectively to our membership, to the broader arts industry, to political decision makers and to the general public.

Highlights of TNV'S 2013 Program

- ⇒ The fourth **Victorian Theatre Meeting**, held on 19th September, at the ANZ Pavilion, Arts Centre Melbourne, for 103 delegates. A new addition, a panel discussion on *Change*, was a highlight.
- ⇒ Annual **Performing Arts Touring Forum**, in partnership with VAPAC and RAV, held at the Darebin Arts and Entertainment Centre, 3rd December. 120 delegates attended the expanded, day long forum.
- ⇒ Produced the **2013 Australian Theatre Forum**. National conference for 350 theatre professionals, in Canberra as part of the Centenary of Canberra celebrations. Outcomes included the ATSI Best Practice Model resolution.
- ⇒ Partnered with MTC to run **NEON Connect**, a networking event for independent theatre makers on June 18th. Industry Panel included Next Wave Festival, Fringe Festival, Darebin Arts Centre; Theatre Works, La Mama, Malthouse Helium, MTC Neon: Over 100 attendees.
- ⇒ Hosted the Melbourne Launch of **Currency House Platform Papers 36**; Re-Valuing The Artist In The New World Order by David Pledger, with 60 attendees.
- ⇒ Partnered with other organisations on **nine other events** relevant to the theatre sector, with approximately 450 attendees.
- ⇒ Produced the third biennial **TNV Salary Survey** for the small to medium arts sector, with 96 respondents, showing an increase in CEO salaries, but a decrease in professional development budgets.
- ⇒ 11 monthly **e-news editions** and 28 special editions sent to 1100 members;
- ⇒ Worked as Co-convenor of the Arts Industry Council (Vic) on **public policy issues** affecting the arts in Victoria, including working with and supporting Arts Victoria's review of the Organisations funding programs.
- ⇒ Worked on a campaign to garner support for the performing arts, towards the **2013 federal election**, in partnership with other performing arts peak bodies.
- ⇒ Supported and participated in three states' (WA, NSW and ACT) network meetings for their sectors, and supported the work of Theatre Council Tasmania, Theatre Network Darwin, and Theatre Network SA, as a part of the **Theatre Network Australia** project.
- ⇒ Worked closely with the Australian Performing Arts Centres Association (APACA) and the Performing Arts Touring Alliance (PATA) on developing a **Performing Arts Touring Action Plan** for the sector. TNV's role representing artists and producers has been essential in ensuring that the complex touring environment and infrastructure changes to better support artists and companies.

2013 Achievements Overview

Leading....

TNV is leading the way in sector development for the small to medium performing arts sector, in Victoria through its core Victorian program, and nationally through the Theatre Network Australia project. In addition, TNV, through its role as the producer of the Australian Theatre Forum, has developed strong relationships with key theatre organisations, artists and other peak bodies and agencies around the country. We are regularly asked to represent artists and companies in various meetings, committees, forums, and in the media. We have an excellent reputation for providing timely and relevant advice to policy makers, funding bodies, and key service organisations in the arts industry.

Connecting...

TNV knows that putting people in a room together, perhaps with a cup of tea or glass of wine, is often enough to create that first spark, which forms lasting connections in the longer term. We do this through our events big and small - the annual Victorian Theatre Meeting , (including a networking picnic for independent theatre professionals); events in partnership with other organisations, including the Annual Touring Forum with RAV and VAPAC, and the highly successful Australian Theatre Forum in Canberra for 350 theatre professionals.

Giving Voice...

TNV's advocacy and sector development program provides a voice for the small to medium performing arts sector, through submissions and campaigns, meetings with Arts Victoria and Australia Council staff and advisors, representation of the sector in the media, and through consultation and documentation of key issues raised at network events and meetings.

Building Knowledge...

TNV provides high quality, relevant and concise information about opportunities and industry issues through the e-news and special editions. Maintaining and developing the TNV Online Resource Library (now over 70 resources); producing the *2013 Salary Survey Report* showing a rise in salaries of the key roles in small to medium companies (well above CPI); and documenting all key meetings and forums with written reports that are available for free on our Resource Library.

2013 Program Detail

2013 Victorian Theatre Meeting, 19 September.

The fourth Victorian Theatre Meeting, held at Arts Centre Melbourne on Thursday 19th of September proved to be another highlight of the Victorian theatre calendar for over 100 delegates. Broken into two sessions, the morning gave independent theatre makers the opportunity to meet and discuss a number of pertinent topics as raised by the sector in a mini Open Space session. Independent theatre makers were then joined for lunch by funded companies, government representatives and other interested individuals before enjoying an afternoon of an issues-pitching session, briefings from key sector representatives and a panel discussion on the topic of change. Delegates were then invited to stay for a drink to continue the conversations in ANZ Pavilion Foyer.

SECTOR BRIEFINGS:

Nicole Beyer, Director, Theatre Network Victoria – ATF report back [including A&TSI best practice model].

Angharad Wynne-Jones, Creative Producer, Arts House - 2013 TippingPoint Australia Forum and 'Greenie in Residence' update.

Veronica Pardo, Executive Director, Access Arts Victoria. Beyond Tolerance: Disability, Advocacy and the Arts public forum.

Viv Rosman, Deputy General Manager, Griffin Theatre Company, Sydney & Committee member Theatre Network NSW, Cultural Leadership program update.

Fiona Menzies, CEO, Creative Partnerships Australia – Creative Partnerships Australia update.

David Everist, Program Manager, Arts Organisations, Australia Council for the Arts. - Australia Council update.

INDUSTRY PANEL: "The necessity for change?"

Facilitated by Sarah Austin [Artistic Director – St Martins Youth Arts Centre].

Panel members:

Marion Potts [Malthouse Theatre – Artistic Director & CEO]

Sue Giles [Polyglot – Artistic Director]

Michael Williams [The Wheeler Centre – Director]

Kate Sulan [Rawcus AD & Next Wave board member]

Jude Anderson [Punctum Artistic Director]

ISSUE PROVOCATIONS by delegates followed by table discussions and report backs.

Dr John Butler [Artsworkz], Alice Nash [Back to Back Theatre], Penelope Bartlau [Barking Spider Visual Theatre], Suzanne Daley [Live Performance Australia], Richie Hallal [Outback Theatre For Young People], Alia Vryens [Theatre Cartel], Jeremy Gaden [The Substation], Amy Tsilemanis [Weave Length Productions].

Annual Performing Arts Touring Forum, 3rd December.

The Victorian Touring Workshop is produced by Regional Arts Victoria, Theatre Network Victoria and the Victoria Association of Performing Arts Centres. The 2013 event was held on 3rd December at Darebin Arts & Entertainment Centre. The role of the workshop is to provide support and inspiration to all Victorian performing arts practitioners looking at touring pathways and opportunities in the forthcoming year. It is designed for Victoria independent theatre artists and small to medium companies, particularly those not yet touring extensively. Over 120 delegates attended the day.

Agenda:

Introduction and What have you got in your Toolbox? Tips, tech, timelines, marketing, budget and links.

What the heck are Showcase, Long Paddock and Cyberpaddock anyway?

Case study: I went to the Showcase and all I got was this awesome tour: The producer and the venue share their stories.

Breakout sessions: • Touring and Technical Planning • Marketing and Publicity • Programming Policy • Understanding Touring Market Places • Budget Planning for your Project • Tour Building and Travel Planning.

Marketing to the Industry and Marketing to Your Audiences; A PR person and a Journalist discuss.

PANEL: Access & Success. A forum discussing ways in which touring and programming can be made more accessible for artists and audiences with disabilities.

Peer Learning Meetings - Marketing, Presentation, and Touring

All of TNV's events use peer learning as a core part of the exchange between theatre colleagues. In 2013 we also ran a series of meetings for 12 Victorian Small to Medium Performing Arts CEOs, who had raised the need for discussion in small groups, to share ideas, resources and skills instead of working in isolation. Over three meetings, the attendees discussed:

- Staffing Structures (pertaining to Marketing/Development staff in particular);
- Commissioning and New Work development models;
- Partnership models more generally;
- Sharing information about international treaties, legislation, visas etc;
- Brand building;
- Rebuilding after funding cuts;
- Presentation opportunities in Melbourne;
- The role of Boards (in regards to this topic).

The meetings have been highly valued and TNV is continuing the model in 2014, and will gradually introduce new groups of attendees and new topics.

Advocacy and Sector Development

Victorian

MINISTERIAL CHANGES

After the resignation of Premier and Arts Minister Ted Baillieu in March 2013, Parliamentary Secretary for the arts Heidi Victoria was promoted to Arts Minister. TNV sent a letter to Heidi Victoria on behalf of 35 small to medium arts organisations, to introduce her to the small to medium sector, also noting that ...“while we represent the funded organisations, we work with hundreds of *independent* artists and companies, who make up an even larger percentage of the body of contemporary performing arts work in Victoria, and many of whom present their work in our festivals and programs each year.” TNV has since been in regular contact with the Minister and her team in the Ministerial office.

NO ARTS AND CULTURE STRATEGY FOR VICTORIA BUT A REVISED ACT?

In late 2012 the government committed to developing a cultural and arts strategy for Victoria. TNV, as co-convenor of the Arts Industry Council Vic (AICV), pursued this throughout 2013 with Arts Victoria and the Arts Minister(s), calling for genuine consultation with the sector, and monitoring its progress. Despite significant sector consultation commissioned by Arts Victoria, the strategy was not developed, and is no longer on the government’s agenda.

However, the Minister has committed to revisiting the *Arts Victoria Act 1972*, to “assess whether the objects of the Act adequately express the aspirations of the sector for the future of the arts in Victoria”. She promises that she will “task the new Director of Arts Victoria to fully consult with all stakeholders in the sector and community to establish a new vision for the arts and culture in our State and a legislative framework that unequivocally enshrines this” Arts Hub, 23/1/14.

MEETINGS WITH THE OPPOSITION

The Arts Industry Council, with TNV as Co-convenor, met with Daniel Andrews, Leader of the Opposition; Lisa Neville, Shadow Arts Minister; and Martin Foley, Shadow Parliamentary Secretary, to communicate the industry’s aspirations and to hear about Labor’s future plans for the arts. The main points of conversation were: reform is needed, the sector needs to have greater engagement in any reform, the sector wants an arts policy. In late 2013, Martin Foley became Shadow Arts Minister. TNV and the AICV have since met with Martin and his team on a number of occasions to continue the dialogue.

VIC ARTS GRANTS

During 2013 there was significant controversy in the sector, when the new VicArts grants program was announced. The program replaced eight other grants streams, and was introduced after little consultation with the sector. Problems with the program included changes to eligibility, which affected organisations and independent artists. TNV joined with the AICV to communicate these problems to Arts Victoria, and raised the problems with the media, including Arts Hub and The Age.

MEDIA LIAISON

TNV was consulted by media outlets a number of times during 2013, with regard to Arts Victoria's OIP process and outcomes, VicArts Grants outcomes, and our desire to see more support for the small to medium sector in the new arts and culture strategy. We met and spoke with journalists from The Age, Arts Hub, Arts Alive, and The Australian. Good coverage of the issues was achieved. Director Nicole Beyer also wrote a response to David Pledger's Platform Paper, *Re-valuing artists in the new world order*, in the Readers' Forum of Paper #37, which included a critique of the Victorian arts funding environment.

WHOLE OF VICTORIAN GOVERNMENT FUNDING AGREEMENTS

The new Arts Victoria Organisations Investment Program (OIP) introduced whole of Victorian Government (standard) Funding Agreements with all successfully funded organisations. This caused concern to organisations, in relation to the Intellectual Property clause in the Terms and Conditions, which afforded Arts Victoria the right to claim ownership and/or licensing of organisations' IP. We raised this in a meeting with Arts Victoria's Acting Director and the new Arts Minister's Chief of Staff, and we joined with Live Performance Australia to write to the Minister to express the sector's concern. Late in December, a letter from the Acting Director assured the sector of Arts Victoria's commitment to not take up those rights, so organisations were able to sign their agreements.

National

NATIONAL CULTURAL POLICY LAUNCH

After more than two years of consultation and hundreds of hours of negotiation (we understand), in Cabinet and Treasury, Simon Crean finally launched *Creative Australia* (national cultural policy) in March 2013. It included funding support for many of the new strategies, including \$60 million over 4 years for the Australia Council. While the funding remained in place for the 2013-2014 year, the policy disappeared once the government changed after the September 2013 election. TNV's submission to the process highlighted support needed to shore up the small to medium and independent arts sectors in particular. TNV also had a concern that the National Cultural Policy discussion paper omitted any mention of the need for the arts and cultural sectors to address the issue of environmental sustainability – and therefore called for inclusion in the National Cultural Policy an Environmental Sustainability goal.

A NEW ACT FOR THE AUSTRALIA COUNCIL

As part of the consultation towards the new policy, a review was undertaken of the Australia Council, which resulted in a new legislative Act. TNV joined with other performing arts peak bodies, APACA, AMPAG, LPA, MEAA, PATA and RAA, to send a joint message to Federal MPs in support of the changes to the Australia Council Legislation, and supporting the continuation of arms-length peer-assessment.

The Bill was subject to a brief senate inquiry, to which TNV joined the sector in calling for inclusion in the Act's Functions: support for Aboriginal and Torres Strait Islander arts practice, support for Australian arts practice that reflects the diversity of Australia and promotion of community participation in the arts. These are all now included in the new Act.

PATA TOURING FORUM AND ACTION PLAN

The Performing Arts Touring Alliance (PATA) is a sector-driven strategy focused on the continued building of strong, sustainable and accountable touring and presenting mechanisms across Australia that support our creative artists and companies and the diversity of their work, and facilitate meaningful engagement with audiences and communities in metropolitan, regional and remote Australia. TNV is a Councillor of PATA, and is active in smaller working committees.

A sector Action Plan was developed following a Touring Programming Futures Forum, convened by PATA on 25-26 February 2013 in Sydney, with support from the Australia Council for the Arts. In May, a summary version of the Action Plan was circulated to the national touring sector and an overview on key elements of the Action Plan was presented at the APACA annual conference.

TNV's role on PATA representing artists and producers has been essential in ensuring that the complex touring environment and infrastructure changes to better support artists and companies.

2013 FEDERAL ELECTION – PERFORMING ARTS PRIORITIES

During 2013 TNV worked with six other membership organisations in the lead up to the federal election to identify shared priorities for the performing arts. TNV's partner organisations were: Australian Major Performing Arts Group (AMPAG), Australian Performing Arts Centres Association (APACA), AUSDANCE, Media Entertainment & Arts Alliance (MEAA), Performing Arts Touring Alliance (PATA), and Regional Arts Australia (RAA).

In summary, we identified five shared priorities:

- ⇒ The retention of increased funding to the Australia Council;
- ⇒ Full indexation to all arts grant funding;
- ⇒ Increase in national touring fund to support diversity and sustainability;
- ⇒ Strategic approach to sustainable international cultural engagement and export; and
- ⇒ Strengthening of industry connection with the education and training sector to better align education programs and outcomes with industry needs and expectations.

2013 Salary Survey Report

The Theatre Network Victoria 2013 Salary Survey Report for Not for Profit Small to Medium Arts Organisations analysed results from an online survey distributed to the sector that garnered 96 valid responses. The survey established organisational size and turnover and included questions about salaries, benefits and professional development budgets. It is the third survey conducted by Theatre Network Victoria (TNV). The report compared results with previous surveys, conducted in 2009 (50 responses) and 2011 (92 responses).

The 2013 survey revealed an increase in average salaries across the sector, but it also suggests that such rises may have come at a cost to professional development.

The average salary for a General Manager/Executive Producer is now \$71,950, compared to \$64,934 in 2011 (an increase of 11%), while for Artistic Directors it is \$70,418, up from \$62,088 in 2011 (a 13% increase).

The highest salaries recorded for General Managers/Executive Producers were in music and multi-arts organisations, with youth arts organisations recording the lowest salaries. For Artistic Directors, the highest paid positions are in the dance sector, with the youth arts and theatre sectors being the lowest paid.

The lowest salaries have increased since 2011 across all positions, although they remain poorly remunerated: \$30,000 for an Artistic Director, \$40,644 for a General Manager and \$35,000 for an Administrator. Respondents also noted that extra hours on these salaries is the norm.

Average Professional Development budgets have decreased since the 2011 survey for all positions except the Artistic Director. However, there is a wide range, with budgets per position ranging from \$250 to \$15,000.



Australian Theatre Forum, 29-31 May, 2013. Photo by Michelle Higgs

2013 Australian Theatre Forum, 29-31 May, Canberra.

“Well run. Well attended. Well done. A very important forum for the industry.”

Delegate feedback.

ATF 2013 was a dynamic three-day conference for 350 Australian theatre professionals, in Canberra, 29-31 May, at the Canberra Theatre Centre. Curated by Alicia Talbot, and produced by Antonia Seymour, with TNV as executive producers, ATF attracted 350 delegates, guests and volunteers from every state and territory of Australia.

The program was designed to encourage an exchange of ideas, a deepening of relationships and a conversation around practice itself. In the mornings we assembled as one group for keynotes and panels, and in the afternoons we divided into multiple streams, with smaller working sessions and presentations alongside a program of intimate artistic trips to our national institutions before coming back together at the end of each day for a final session as a group and for drinks. In the evenings there was the artistic program of the Centenary of Canberra. At the heart of the forum was a commissioned pop-up space designed by Imogen Keen, equipped with Wi-Fi and a barista, and the focal point for conversations and meetings.

Delegates overwhelmingly felt that the forum had an impact in increasing dialogue amongst the sector (97%), in providing inspiration/provocation that will feed into practice and business (93%) and in and rethinking how we make work (84%).

Key outcomes (from Delegate feedback):

Aboriginal and Torres Strait Islander (ATSI) practice, including:

- Removing the proof of Aboriginality for Australia Council grants,
- Supporting the proposed best practice resolution,
- Providing more support for ATSI artists and emerging ATSI companies,
- Addressing under representation,
- Providing guidance, increasing understanding, relationship building.

Other critical issues raised were regarding:

- Cultural diversity,
- Artist sustainability, especially mid career/senior artists,
- ‘Managerialism’ as a trend raised by David Pledger,
- Practice – prioritizing/enabling the making of new work (as well as adaptations),
- Enabling critical dialogue and discussions about what is good work,
- Addressing sector hierarchy and resource allocation.

“Well curated and executed. Some of the discussions were a bit bruising, but important. I felt the hand of the curator was evident, and in that way, it felt very much like Alicia’s work. I would like to see this too in future Forums - that the vision of a particular artist /thinker /curator is brought to bear.”

Delegate feedback.

Other Events

In 2013 TNV ran several other events in partnership with other organisations, or contributed on the steering committees. These included:

- ⇒ NEON Connect, a networking event in partnership with Melbourne Theatre Company;
- ⇒ three AICV Member Meetings as a Councillor and Co-Convenor, of the Arts Industry Council Victoria;
- ⇒ National Touring Information Sessions in five cities including Melbourne, in partnership with the Performing Arts Touring Alliance and the Australian Performing Arts Centres Association;
- ⇒ the annual Arts Law conference, as a member of the Victorian Arts Law Consortium;
- ⇒ and several functions and events as a partner and reference group member of Deakin University's Arts Participation Incubator.

These partnered events offer our members contact with other organisations that provide services relevant to them, it allows them to meet people outside of their immediate networks, it provides exposure to issues that other arts sectors are facing, it shows different models of businesses, different funding and income structures, and allows them to understand their own practices better, in the context of the broader arts and cultural environment. Some of the most interesting sessions for our members are those run or given by non-arts speakers/facilitators.



Performing Arts Touring Alliance, National Touring Information Session, Perth, December 11, 2013, Photo Nicole Beyer.

Theatre Network Australia

2013 was the third and final year of the project to establish the Theatre Network Australia alliance. The Australia Council's strategic initiative funding of this project, for the three years 2011-2013, has had a great impact. It has enabled TNV to become a leading organisation in the theatre sector across Australia, driving a range of initiatives and activities to connect, empower and build greater knowledge amongst our theatre colleagues in independent organisations and groups, small to medium organisations and the major companies. The funding has given TNV the capacity to represent the national theatre sector in important forums and discussions, where previously, this sector - the artists and producers - was noticeably absent.

The project has provided crucial support to the fledgling networks around the country, at a time when instability and funding anxiety have threatened to destabilize various state/territory sectors. There is now some form of network in each state and territory, apart from Queensland, and all states and territories - including Queensland - have run sector meetings or other sector activity. TNV's role of support, event coordination (in some cases), and ongoing engagement with the various sectors has been highly valued.

The fledgling Theatre Network NSW (TNN) committee endorses this:

"TNV plays a crucial leading and motivating role for the isolated and largely un-resourced Networks around the country. They are a wonderful example of how a peak body can contribute to critical discourse, advocate on behalf of the sector and, importantly, bring us all together. They have ensured that the critically unsustainable TNN model, has continued to be able to engage with stakeholders in NSW and we hope that this relationship can continue and grow into the future."

Simon Wellington, Steering Committee member, Theatre Network NSW.

The project has ensured that there is now a place at the table for theatre, in many of the strategy, policy and advocacy discussions around the country. TNV has a position as a Councillor on the Performing Arts Touring Alliance (PATA), and we have played a central role in the development of the National Touring Action Plan (February, 2013) which is already effecting change – shifting the presenter driven paradigm to a more equitable one for artists and companies.

We also work with national performing arts colleagues: AMPAG, APACA, MEAA, Ausdance, and RAA on advocating the values and the needs of the broader performing arts sector. Other advocacy work in this period includes representing the sector's issues in submissions to the national cultural policy development process, the Australia Council review, and the Senate Inquiry into the legislation to amend the Australia Council Act.

This project has given TNV a body of work and experience that we are now using to inform and strengthen our National Strategy for the future. We are clear that the sector needs a body to continue the research, advocacy, networking and information services that we have provided in a de-facto way over the past three years, and we are clear that TNV has the skills, experience, intellectual property, and the reputation to be that body. We have begun discussions with the Australia Council with the view to establishing a more formal strategic partnership to continue this work into the future.

Communications

Enews

TNV's e-news continues to be well read and highly regarded. We regularly get feedback about its relevant and concise content. The e-news also works as a tool for attracting new members to TNV, and for us to send out advocacy messages or documentation about our recent work. In 2013 we distributed 11 e-news editions, and 28 other special bulletins or announcements.

"Hi Nicole, I love your newsletter - clear, concise, informative ... thanks."

TNV Member

Website

TNV's website attracted 5,709 different sessions, by 3,401 different users during 2013. Despite the prevalence of social media, the website still provides a source of more detailed, in-depth information and resources. We upload all e-news bulletins, and we also upload new resources as they come to hand. Our own documents, such as reports and plans, are uploaded to the Resources section to help build a body of knowledge and share the outcomes and benefits of our work. The following table lists TNV's and partners' resources uploaded during 2013.

November 2013	TNV 2013 Salary Survey Report
November 2013	Victorian Theatre Meeting 2013 Report
October 2013	TNV Annual Report 2012
September 2013	Victorian Theatre Meeting 2013 Program
September 2013	PATA National Touring Action Plan
August 2013	Performing Arts Industry - Shared Priorities 2013
June 2013	Australian Theatre Forum 2013 - Delegate Feedback Report
May 2013	Australian Theatre Forum 2013 - Briefing Paper
April 2013	TNV's 2014-2016 Strategic Plan
March 2013	A Joint Statement in Support of the Australia Council Bill 2013
March 2013	Deakin University's Arts Participation Incubator

Social Media

TNV's social media presence continued to grow, with over 2000 followers on Twitter, and an average of four tweets per week. We use twitter to disseminate up to the minute information, and reminders of deadlines, closing opportunities, etc.

Facebook is used for posting larger, longer-term opportunities and events, particularly those of other organisations, whose opportunities are of relevance to TNV members.

TNV's 2013 Partners

We almost always work in partnership and this has great benefits: it is more effective and it gives us access to different markets and new communities of interest. Building rapport and dialogue with partners strengthens morale, knowledge and understanding of key issues in society.

As a small organisation, having strong partnerships gives us greater exposure, and it means we have colleagues with whom to share ideas, plans and ways of working.

TNV worked with 12 key project partners in 2013, and there are another 14 organisations with whom we have strong working relationships. We thank them all for their generosity and shared values and resources.

2013 Project Partners:

Victorian Association of Performing Arts Centres (VAPAC), Regional Arts Victoria (RAV), Melbourne Theatre Company, Green Room Awards Association, Currency House, Deakin Uni's Arts Participation Incubator, Australian Performing Arts Centres Association (APACA), Performing Arts Touring Alliance (PATA), Arts Centre Melbourne, Canberra Theatre Centre, Tipping Point Australia, Victorian Arts Law Consortium. We also worked with eight arts institutions in Canberra to present the 'artist vs. the archive' program during the ATF.

2013 Advocacy Partners:

Arts Industry Council Vic (including nine Victorian Service organisations); ArtsPeak national; Live Performance Australia, Australian Major Performing Arts Group (AMPAG), APACA, PATA, Media Entertainment and Arts Alliance (MEAA), Ausdance National.

2013 Theatre Network Australia partners:

Theatre Network NSW, Theatre Council Tasmania, Theatre Network ACT, Theatre Network Darwin, Theatre Network WA, Brisbane Powerhouse, Arts Industry Council SA and the new South Australian Presenters Association.

Finance Overview

TNV's income for the 2013 year was \$359,633, and expenditure was \$344,997, leaving an operating surplus of \$14,636. As a triennially funded organisation, we are now in a position to build a small reserve for rainy days. When added to our existing reserve and an adjustment to 2012's figures, we now have a Closing Retained Profit figure of \$27,951.

The accounts were audited by G.C. Perry & Co. (Thornbury) and approved by the Theatre Network Victoria Committee of Management. The Committee has once again appointed G.C. Perry & Co as auditors for 2014. The full audited finance reports are available on request.

Staff and Committee of Management

Nicole Beyer – Director [0.8EFT]

Nicole joined TNV as its founding Director in May 2009. Nicole’s arts management career began in New York where she worked for celebrated artist Marylyn Dintenfass in the 1990s. Past positions in Australia include CEO roles at Back To Back Theatre, Young People and the Arts Australia and Arts Access Victoria. She has worked as a consultant, worked for government and chaired many arts boards, including Arts Access Australia, Geelong Arts Alliance, Snuff Puppets and The Village Festival. She is currently Co-Convenor of the Arts Industry Council (Vic) and a member of Deakin University’s Arts Participation Incubator reference group. Nicole has a Masters of Public Policy and Management (MPPM) from Monash University (2013).

Angela Pamic – Program Manager [0.6EFT] (until Dec)

Angela joined TNV in May 2012. Previous roles include General Manager of Theatre Works where she was privileged to work with some of Melbourne’s finest independent artists and numerous arts management roles over the last 17 years as a producer, production/stage manager and tour manager for independent and main stage companies and festivals. She is also the Membership and Marketing co-ordinator at the Australian Circus and Physical Theatre Association [ACAPTA].

Kim Webster – Business Manager [0.2EFT]

Kim joined TNV in 2011. She has worked in the performing arts industry for fifteen years. Past roles include General Manager of Theatre Works, The Women’s Circus and the Darwin Entertainment Centre. She has been a board member for Arts Mark (Darwin) and the selection committee for Churchill Fellowship Award.

Committee

The committee of management is co-opted by existing members, to ensure a representative mix of members from across the sector. The Committee meets 9 times a year.

Simon Abrahams (Chair)	Head of Programming, Wheeler Centre for Books, Writing and Ideas.
Alice Nash (Deputy Chair)	Executive Producer, Back to Back Theatre.
Erin Milne (Treasurer)	Independent producer and arts management consultant.
Chris Thompson (until Dec)	Freelance writer for theatre, film and television and member of the Artistic Directorate of Jigsaw Theatre in the ACT.
Emily Sexton	Artistic Director, Next Wave.
Veronica Pardo	Executive Director, Arts Access Victoria.
Jill Smith	Manager, Geelong Performing Arts Centre.
Sarah Austin	Artistic Director, St Martin’s Youth Theatre (until Dec); freelance theatre maker, researcher and curator.
Gorkem Acaroglu	Arts and Participation Program Manager, City of Melbourne.
Chris Mead	Literary Director, Melbourne Theatre Company.



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