

PERTH
THEATRE
TRUST

PERTH THEATRE TRUST
ANNUAL REPORT
2010-2011

ANNUAL REPORT



PERTH THEATRE TRUST VITAL STATISTICS 2010-2011

Budget: \$29m

Revenue: \$15.3m

Funding from State Government: \$9.7m

Employs equivalent of 44 people (full-time or part-time) including BOCS Ticketing and Marketing Services. Venue operator AEG Ogden (Perth) Pty Ltd employs equivalent of 236 people being a total of 448 people casual, part-time or full time.

Venues managed:

Perth Concert Hall;
His Majesty's Theatre;
Subiaco Arts Centre;
State Theatre Centre of Western Australia;
Albany Entertainment Centre;
Playhouse Theatre until January 2011.

Total number of performances or events at Trust venues 2010-2011: 883

Total number of attendances at Trust venues 2010-2011: 402,644

Individual statistics:

Perth Concert Hall 2010-2011:

152 events; 171,308 attendances

His Majesty's Theatre 2010-2011:

162 events; 97,547 attendances

State Theatre Centre of Western Australia 2010-2011:

138 events; 43,229 attendances

Subiaco Arts Centre 2010-2011:

266 events; 45,379 attendances

Albany Entertainment Centre 2010-2011:

68 events; 17,634 attendances

Playhouse Theatre 2010-2011:

97 events; 27,547 attendances

BOCS Ticketing and Marketing Services

6 outlets, 5 agencies,
Perth-based Call Centre and website.

**BOCS TICKETING
& MARKETING SERVICES**

Event Information & Credit Card Sales
(08) 9484 1133

9:00am to 8:00pm Monday – Saturday

Country Callers Freecall 1800 193 300

9:00am to 8:00pm Monday – Saturday

Group Bookings (08) 9321 6831

9:00am to 5:00pm Monday – Friday

Website: www.bocsticketing.com.au

Email: info@bocsticketing.com.au

Head Office (08) 9238 9567

PO Box Z5281

Perth WA 6831

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573 Hay Street, Perth

Western Australia, 6000

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Perth, Western Australia, 6849

Telephone: (08) 9224 7374

Website: www.ptt.wa.gov.au

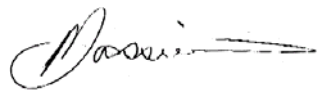
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LETTER OF TRANSMISSION

In accordance with Section 61 of the *Financial Management Act 2006*, we hereby submit for your information and presentation to Parliament, the Annual Report of the Perth Theatre Trust for the financial year ended 30 June 2011.

The Annual Report has been prepared in accordance with the provisions of the *Financial Management Act 2006*.

A handwritten signature in black ink, appearing to read 'Saliba Sassine', with a long horizontal flourish extending to the right.

Dr Saliba Sassine
Chairman
31 August 2011

PROFILE OF THE PERTH THEATRE TRUST

Who we are

The Perth Theatre Trust (the Trust) is a statutory authority responsible for the management of Western Australia's premier performing arts venues (His Majesty's Theatre, Perth Concert Hall, Subiaco Arts Centre, the State Theatre Centre of Western Australia and the Albany Entertainment Centre). It is also responsible for the management of BOCS Ticketing and Marketing Services and Marketing Services which provides a computerised ticketing facility for the benefit of both venue users and patrons.

The Trust's venues are actively used by various local, national and international performing arts companies, performers and artists, both professional and amateur. School and children's performances and activities are also presented at these venues. State arts organisations presenting regular seasons in Trust venues include Barking Gecko Theatre Company, Black Swan State Theatre Company, Perth Theatre Company, the West Australian Ballet, West Australian Opera and West Australian Symphony Orchestra.

Our purpose

To promote and develop arts and entertainment that is accessible to all through excellence in venue management and programming.

Our vision

To be recognised as a leader by a community that values entertainment and the arts in our State and nationally.

Our values

- Acting with **integrity** when conducting our business and fulfilling our obligations.
- Promoting **excellence** through the delivery of quality services that exceed industry standards.
- Supporting **entrepreneurship** through the identification of new opportunities and the encouragement of new ideas and creativity.
- Valuing **relationships** by establishing robust connections with our key stakeholders, developing new partnerships and working collaboratively with all.

Our strategic direction

On 1 July 2009, we launched our strategic plan for 2009-2014, *Showtime*, which outlines our two-stage plan for repositioning and rebuilding the Trust as a key arts agency that adds significant value to the arts and entertainment sectors in our State and nationally. The plan is built around:

- increasing the public visibility of the Trust
- strengthening our business development focus
- developing strategic partnerships and relationships
- optimising the use of our venues and services for the benefit of the whole community
- improving our customer service and management.

The Agency Performance section of this annual report includes a summary of our achievements towards these strategic objectives.

PERTH THEATRE TRUST VITAL STATISTICS 2010-2011

Financial overview

- **Operating Expenditure: \$29m**
- Revenue: \$15.3m
- Funding from State Government: \$9.7m

Employment figures

- The Trust employs equivalent of 44 people (full-time or part-time) including BOCS Ticketing and Marketing Services.
- Venue operator AEG Ogden (Perth) Pty Ltd employs equivalent of 236 people being a total of 448 people casual, part-time or full-time.

Venues managed

- Perth Concert Hall
- His Majesty's Theatre
- Subiaco Arts Centre
- State Theatre Centre of Western Australia
- Albany Entertainment Centre
- Playhouse Theatre (until January 2011)

Performance and attendance figures

Overall

- Total number of performances or events at Trust venues: 883
- Total number of attendances at Trust venues: 402,644

By venue

- Perth Concert Hall: 152 events; 171,308 attendances
- His Majesty's Theatre: 162 events; 97,547 attendances
- State Theatre Centre of Western Australia: 138 events; 43,229 attendances
- Subiaco Arts Centre: 266 events; 45,379 attendances
- Albany Entertainment Centre: 68 events; 17,634 attendances
- Playhouse Theatre: 97 events; 27,547 attendances

Profile of BOCS Ticketing and Marketing Services

- 6 outlets, 5 agencies, Perth-based Call Centre and website.

CHAIRMAN'S REPORT

I am pleased to report that the Perth Theatre Trust has enjoyed another successful year and has strengthened its strategic position.

We have continued to focus on the strategies outlined in *Showtime* to build our reputation for quality venue management and, as we move into its second phase, we have in fact already started to review our plan.

The past year has provided the Trust with some significant highlights. In December 2010, on behalf of the State Government, we officially opened the Albany Entertainment Centre with a series of memorable events. Local musicians and singers took part in the gala opening concert and the subsequent three sell-out opening season concerts. There has also been strong community support for the Centre: more than 7,000 people attended the special open day in November to explore the new venue and, to the end of June, nearly 18,000 people had attended performances or events at the Centre.

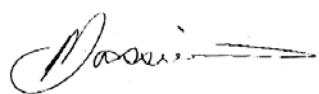
In January 2011, the State Theatre Centre of Western Australia opened. This venue has, without doubt, significantly added not only to our business, but also to the architectural and cultural landscape of Perth. Anyone who has either enjoyed a performance at the venue or has visited the site couldn't help but be impressed by its beauty, from the bronze box in the foyer to the stunning Heath Ledger Theatre and versatile Studio Underground.

From a programming perspective, *The Graduate*, featuring Jerry Hall, attracted strong audiences over its 22 performances, while a major feature of the inaugural tour by the Berlin Philharmonic Orchestra in November was the free regional simulcast, supported by Royalties for Regions funding.

Looking ahead to the second half of 2011, we have some equally exciting programming initiatives coming up including the Sydney Dance Company's *We Unfold* at His Majesty's Theatre and Bell Shakespeare's *Julius Caesar* in August at the State Theatre Centre. In September, we can also look forward to the Vienna Philharmonic Orchestra performing at the Perth Concert Hall.

The next 12 months will also provide some challenges for the Trust, particularly around funding the maintenance and operation of our venues. The Trust is working closely with the Department of Culture and the Arts and key central agencies in presenting a case for increased funding for the Perth Theatre Trust operations.

Finally, I would like to acknowledge my Board colleagues and to recognise the contributions of outgoing Trustees Jenny McNae and Dr Marian Tye. Both Jenny and Marian have made major contributions to the Trust and we sincerely thank them for their efforts. I would also like to take the opportunity to welcome new Board members Helen Cook and Max Kay. I look forward to working with them both.



Dr Saliba Sassine
Chairman

GENERAL MANAGER'S REPORT

This year has proved to be an exceptional one for the Perth Theatre Trust, with significant outcomes being achieved by the organisation.

Since the launch of our strategic plan, *Showtime*, in 2009 we have focused on rebuilding and repositioning the Trust so that it can take a greater leadership role in venue and management planning. In June 2011, the Board reviewed the progress against key actions outlined in our strategic document *Showtime*. It was clear that the Trust had made significant progress in the first two years of the plan and now is on track to realise the outcomes of the plan.

In terms of infrastructure, this year marked a new era for the Trust. Our stable of performing arts venues was enhanced with the opening of the Albany Entertainment Centre in December 2010 and the State Theatre Centre of Western Australia in January 2011.

The \$70 million Albany Entertainment Centre, which features the 620-seat Princess Royal Theatre, the flexible 200-seat Kalyenup Studio space and the View Café, which overlooks the harbour, was handed to the Trust to manage by the State Government. It was officially opened by Culture and Arts Minister the Honourable John Day MLA on 11 December 2010 with a number of gala performances.

The much awaited State Theatre Centre of Western Australia was also launched in great style, with the Governor of Western Australia, His Excellency Dr Ken Michael AC, opening the theatre at a Civic Ceremony on 27 January 2011. Two Gala Performances were also held on 29 January to mark this important occasion. A dramatic addition to the Perth Cultural Centre precinct, the State Theatre Centre replaces the Playhouse Theatre that has been a theatre landmark in Perth for 54 years. Indeed, the closure and decommissioning of the Playhouse Theatre was another noteworthy event during the year, with the Trust hosting a special farewell function on the Playhouse stage to mark the end of an era.

The maintenance and enhancement of Trust venues is an important part of the Trust's business and this year saw the installation of 1,729 new seats in the main auditorium of the Perth Concert Hall, a joint \$1.8 million project with the City of Perth. The seats had not been replaced since the venue was opened in 1973.

Another significant maintenance project completed this year was the restoration of His Majesty's Theatre façade which had deteriorated in condition due to weathering and age. The extensive restoration works, which included the rebuilding of several of the 'Juliet' balconies on the Hay Street frontage, will ensure that Australia's only working Edwardian theatre is preserved for theatregoers for many years to come. As highlighted in our Chairman's report, the maintenance of Trust venues presents a significant ongoing funding challenge for the organisation.

This year also saw the redevelopment of BOCS Ticketing and Marketing Services, including the launch in April of the new, more user-friendly BOCS website and rebranding to provide a more contemporary image for the organisation, in keeping with the customer and technology-focused nature of its operations.

On the programming front, the Trust continued to strengthen its reputation with the presentation of a variety of excellent productions and performances this year, as outlined in the 'Highlights for the year' section and the individual venue reports.

I would like to take this opportunity to acknowledge the work and contribution of the Board, AEG Ogden (Perth) and the committed Trust staff in progressing these significant achievements this year.

I look forward to another rewarding and busy year for the Trust.

A handwritten signature in black ink, appearing to read 'Alan Ferris', with a stylized, cursive script.

Alan Ferris
General Manager

HIGHLIGHTS FOR THE YEAR

- The Vice Regal opening in January of the State Theatre Centre of Western Australia, a defining architectural landmark for Perth located within the Perth Cultural Centre in Northbridge. This inspiring venue for performers and their audiences contains a number of flexible performance spaces, including the 575-seat Heath Ledger Theatre and the multiple-use Studio Underground. The theatre is primarily designed for drama and contemporary performing arts and has filled a long-standing need in the city for state-of-the-art professional performance spaces with a drama focus.
- The opening in December 2010 of the \$70 million Albany Entertainment Centre, a major performance and conference facility for the Great Southern region boasting excellent technical facilities and acoustics and designed to incorporate spectacular views of Albany's Princess Royal Harbour. On behalf of the State Government, the Centre is currently being managed by the Trust through its agent AEG Ogden (Perth).
- Two performances by arguably the world's best orchestra, the Berlin Philharmonic Orchestra (under the baton of musical director and chief conductor Sir Simon Rattle), at the Perth Concert Hall in November. Perth hosted the premier performances of the orchestra's first-ever tour to Australia, hailed as a milestone event for arts in this country.
- A live simulcast of the second concert from the Berlin Philharmonic Orchestra was streamed to an audience of more than 3,000 people across eight regional venues, including the new Albany Entertainment Centre, courtesy of Royalties for Regions funding by the State Government. Many thousands more watched at home courtesy of the Westlink satellite service.
- Performances at Trust venues by leading international, national and local companies, including: the highly successful three-week season of *The Graduate*, starring Jerry Hall; the Gala triple-bill performance by the Western Australian Ballet in its 40th anniversary as the State's official ballet company; an ambitious revival by the Perth Theatre Company of David Williamson's *The Removalists*; and, at the new State Theatre Centre of Western Australia, the world premiere of *Rising Water*, the Black Swan Theatre Company's production of author Tim Winton's debut stage play (all 22 performances of which sold out prior to the opening night). On the world music stage, artists included South Africa's Soweto Gospel Choir and Indian superstar singer and actor Udit Narayan.
- Presentation of major Perth International Arts Festival (PIAF) events at Trust venues including: direct from Europe, physical theatre piece *Donka: a Letter to Chekhov*; dance performance *Out of Context: for Pina* by les ballets C de la B (Belgium) and Yirra Yaakin Theatre Company's *Waltzing the Wilarra*. The Festival's Great Southern program included performances at the new Albany Entertainment Centre such as *The Animals and Children Took to the Streets* from theatre group 1927 (UK), and an evening of classic music from the ensemble Academy of Ancient Music (UK).
- Development of a more user-friendly and interactive website for BOCS Ticketing and Marketing Services that has significantly increased web traffic, and upgrading of the organisation's brand to make it more modern and appealing.

- Completion of the \$2 million project to restore the façade of the heritage-listed His Majesty's Theatre, Australia's only working Edwardian theatre. The façade had deteriorated badly due to weathering and had become a safety hazard. The work was undertaken by artisan plasterers using centuries-old techniques as well as modern methods and included rebuilding of several of the 'Juliet' balconies that front Hay Street.
- Replacement of the seats in the Perth Concert Hall, which have accommodated theatregoers since 1973. The \$1.8 million upgrade was carefully designed to maintain the venue's fine acoustic qualities.
- A highly successful exhibition at the Museum of Performing Arts documenting the Perth theatrical associations of speech therapist Lionel Logue whose efforts to help King George VI overcome his stutter were dramatised in the film *The King's Speech*. Attracting international television and print coverage, the exhibition proved so popular and successful that it was taken by Adelaide Festival Centre for subsequent exhibition there – a first for the Museum.

KEY PERFORMANCE INDICATORS SUMMARY

The number of events across venues was 883 in 2010-2011, a small decrease in the number of events from the previous year (910) and less than the estimate for the year of 949 events. There was a slight increase in attendance rates (402,644 attendances as compared to 400,378 attendances in 2009-2010).

Measures	2007-2008	2008-2009	2009-2010	2010-2011
Number of performances at Trust venues	1,139	956	910	883
Number of attendances at Trust venues	455,137	416,067	400,378	402,644

OPERATIONAL STRUCTURE

The Perth Theatre Trust (the Trust) is a statutory authority established and constituted under the *Perth Theatre Trust Act 1979*, charged with managing Perth's premier performing arts venues. It operates as a portfolio organisation in the Culture and Arts Portfolio. The Department of Culture and the Arts provides corporate support and direction to the Trust, including human resources, financial and information system support.

The Trust reports through the Director General of the Department of Culture and the Arts to the Minister for Culture and the Arts.

The Trust is responsible for the care, control, management, maintenance, operation and improvement of theatres under its control as well as for BOCS Ticketing and Marketing Services, which provides a ticketing system for access to a wide range of events. The theatres and venues currently under the control of the Trust are:

- His Majesty's Theatre (Government owned)
- Perth Concert Hall (leased from the City of Perth)
- Subiaco Arts Centre (leased from the City of Subiaco)
- Albany Entertainment Centre (Government owned, opened 11 December 2010)
- State Theatre Centre of Western Australia (Government owned, opened 27 January 2011).

The Trust also had control of The Playhouse Theatre (leased from the Diocese of Perth) until it was closed on 23 December 2010 and decommissioned on 31 January 2011. It has been replaced by the State Theatre Centre of Western Australia which provides many more performance spaces than were previously available.

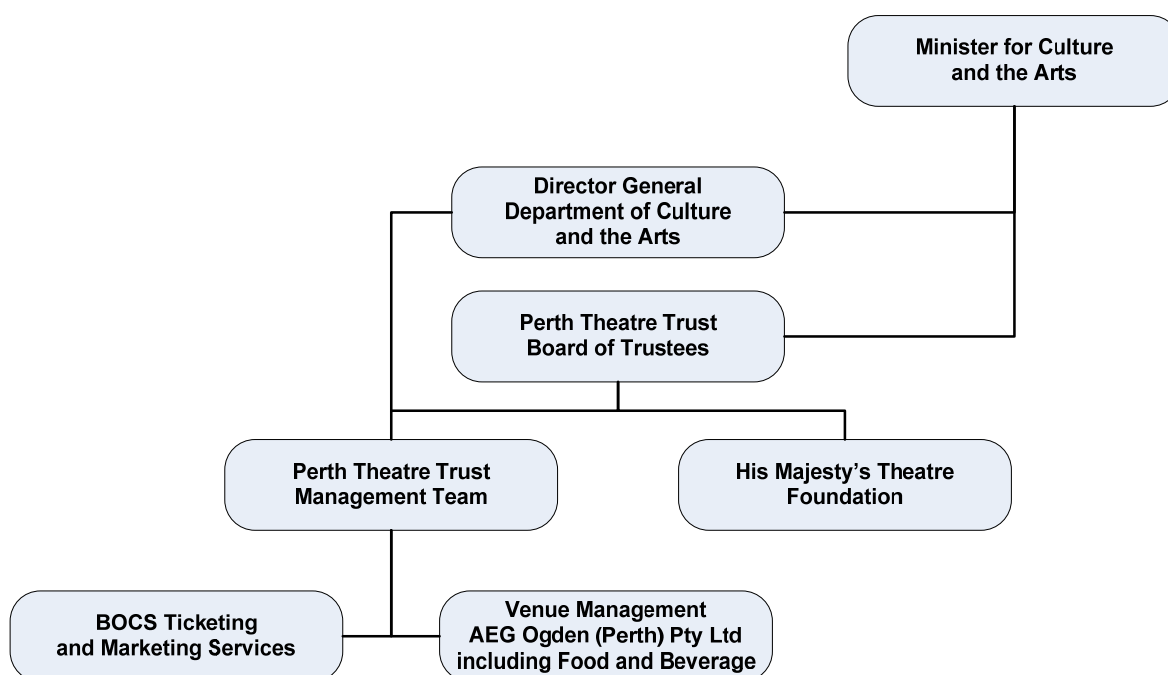
The Trust venues are managed on behalf of the Trust by AEG Ogden (Perth) Pty Ltd through a Management Agreement. As venue manager for the Trust, AEG Ogden (Perth) is responsible for ensuring that the facilities are managed within budget allocations and meet agreed performance outcomes. This arrangement is consistent with the legislation governing the Trust's operations.

The Trust actively supports the presentation or co-production of events in its theatres (see summarising table on page 40) and provides a range of theatre-related services to customers and hirers. These services include the food and beverage operations that AEG Ogden (Perth) manages, providing before and after-show refreshments and offering catering for functions within the venues. AEG Ogden (Perth) also manages the Museum of Performing Arts which houses more than 40,000 items representing the history of performing arts in Western Australia and nationally. Further information on these theatre-related services is included in the venue reports section.

MANAGEMENT TEAM AND ORGANISATIONAL CHART

In 2010-2011, the management team for the Perth Theatre Trust and BOCS Ticketing and Marketing Services was as follows:

General Manager	Alan Ferris
Director, Finance and Administration	Lionel Henry
Contract Manager	Deborah Mickle
Project Officer	Naomi Bourne
Project Officer	Tracy Peacock (from Sept 2010)
Project Officer	Shauna Weeks (from April 2011)
Executive Assistant	Ange Humphries
Director, BOCS Ticketing and Marketing Services	Rudi Gracias
Client Services Manager	Jo-Anne McVee
Operations Manager	Terryl Moir



THE BOARD OF TRUSTEES

Role and operations

The role of the Board of Trustees is to provide strategic direction to the Trust and advice to the Minister on issues relating to the operations and management of the Trust venues. The Board consists of eight members appointed by the Governor under Section 5 of the *Perth Theatre Trust Act 1979*. Of these eight members, four are nominated by the Minister for Culture and the Arts, three are nominated by the City of Perth and an ex-officio, non-voting position is held by the Director General of the Department of Culture and the Arts. Board meetings are held on a bi-monthly basis with sub-committees for programming, finance and audit and risk management convened regularly throughout the year.

Profile of Board members

Dr Saliba Sassine, Chair

January 2008 – current (reappointed in 2011 for a further two-year term)

Dr Saliba Sassine is a company director with extensive involvement in the arts in Western Australia. He has served as a member of the board of the Western Australian Academy of Performing Arts (2006-current), the Skadada Board (2007), and the Art Gallery of Western Australia Board of Directors (1986-1990). He has also served as Chairman of the Perth Institute of Contemporary Art (1992-1998), the Artrage Festival (1990-1992) and the Chrissie Parrott Dance Company (1993-1995). An economist and executive chairman of boutique investment firm S&A Capital Pty Ltd, Dr Sassine has held chairman and CEO positions in a number of technology and emerging companies. He is currently Chairman, Gold Mines of Peru Ltd, a privately held Peru-based gold mining company; Director of Red October Resources Ltd, a company listed on the Australian Stock Exchange; and Chairman, POWA Institute, a collaborative enterprise with the internationally renowned de Bono Institute aimed at engendering applied creative thinking in business, government and education.

Peter Alexander

February 2006 – current (reappointed in 2011 for a further three-year term)

Peter Alexander has executive and consulting experience in the areas of arts, social policy and programs and Indigenous affairs and has experience in developing policy, legislation and program administration activities for several Commonwealth and State authorities. His specific art sector experience includes evaluations and reviews of museums, performing arts centres and arts touring programs. The executive-level positions Mr Alexander has held within the public sector include: Executive Director and State Director for the Social Security Appeals Tribunal; Executive Director for the (then) Department for the Arts, Western Australia; Assistant Director-General for Community Services, Western Australia; and State Director for the (then) Department of Social Security, Western Australia.

Helen Cook

April 2011 – current (appointed for a two-year term)

Helen Cook has been closely involved in Western Australian arts and culture for the past 10 years, holding various Board positions supporting the sector including board and founding member of the Chamber of Arts and Culture Western Australia (since 2010), Chair of the Art Gallery of Western Australia (2006 to 2010) and Board member (since 2004). She is a past Council member of the Friends of the Perth International Arts Festival. Ms Cook, who is currently the National Partner of KPMG's Energy and Natural Resources Group, has more than 20 years experience working in the energy and natural resources sector in Australia. She sits on the Mining

Energy and Natural Resources Law Advisory Board of the University of Western Australia and has held various committee and board positions in the resource sector in this State.

Max Kay AM CitWA

April 2011 – current (appointed for a two-year term)

Max Kay arrived in Perth from Scotland in 1967 and soon became one of Western Australia's most sought after performers. He opened the Civic Theatre Restaurant, a Perth icon for 25 years, providing employment for local budding singers, dancers, actors and stage staff. Mr Kay is a writer of comedy scripts, radio and television commercials and is a lifelong member of Equity and the Music Arrangers Guild of Australia. He was named Citizen of the Year for the Arts Culture and Entertainment category in 2001 and in 2003 was made a member of the Order of Australia (AM) for his community and charity work. He is currently the President of the National Trust (WA), a board member of St Bartholomew's Foundation for the Homeless, serves on the Boards of the Swan Bells, The Royal Perth Hospital Heritage Society Inc and Curtin Radio 100.1 FM. He is also Chairman of the Council of the Sir David Brand School for students with disabilities, and Patron of Camp Quality, Midnite Theatre (Christ Church Grammar School) and The Gilbert and Sullivan Society.

Representatives from the City of Perth

Cr Rob Butler

September 2003 – current (reappointed in 2011 for a further three-year term)

Rob Butler has 15 years of local government experience both as a Councillor and former Deputy Mayor of the City of Subiaco. He is currently Western Australian Executive Director of three successful manufacturing and supply companies servicing the mining, oil, gas and general engineering industries throughout Australia and was a former Director of the Hole in the Wall Theatre and the Western Australian State Theatre Company. Councillor Butler was elected to the City of Perth in May 2003 and is a member of the Council's finance, planning and employment committees. He is also an active member of many boards including the City of Perth Art Foundation, the Perth Local Chambers, the Rod Evans Centre, the Mindarie Regional Council, the Chamber of Commerce and Industry Tourism Board and the Western Australia Local Government Central Zone.

Cr Janet Davidson OAM

January 2008 – current (reappointed in 2011 for a further three-year term)

Janet Davidson holds a masters degree in management from the University of Western Australia, a GAICD (Graduate of the Australian Institute of Company Directors) and is a trained teacher. She is also a member of the Australian Institute of Management and the Australian Institute of Company Directors. Councillor Davidson was elected to the City of Perth in 1998 and was appointed Deputy Lord Mayor in February 2009, chairing the Finance and Budget Committee and the Employment Committee. She is a member and previous long-standing Chair of the WA State Library Board and holds positions on the Australia Day Council of WA, the Local Chambers Perth City Executive Committee, the WA Local Government Association and is National Vice-President of the Australian Local Government Women's Association. In 2011 Councillor Davidson was made a member of the Order of Australia for service to local government, and to women.

Cr Sandra Liu**October 2009 – current**

Councillor Sandra Liu was elected to the City of Perth Council in October 2007 and is the Chair of the Council's Parking Committee. A qualified medical practitioner, she also operates a city-based China marketing consultancy, with clients including some of Western Australia's leading mining and resources companies. She is Marketing Program Manager at Fortescue Metals Group and also the founder of the first WA Chinese-English Newspaper, the *Oriental Post*. Councillor Liu is a committee member of OZ Concert, the Australia China Business Council WA Branch and the Hong Kong Australia Business Association (WA Chapter). She is also the Honourable Advisor to the Chung Wah Association.

Ex-officio member**Allanah Lucas****September 2007 – current**

Allanah Lucas has worked in the Australian and UK arts sector for more than 25 years as a professional arts administrator, performing arts producer, presenter and practitioner, researcher, consultant and tutor. Since joining the Culture and Arts Portfolio in 2000 as Director of ArtsWA, she has been the Acting Chief Executive Officer of the WA Museum (2004) and Executive Director, Culture and Arts Development (2005). She was appointed Director General of the Department of Culture and the Arts in 2008. As Director General, Ms Lucas is an ex-officio member of five boards in the Culture and Arts Portfolio. She is also on the Advisory Board of The University of Western Australia's Arts, Humanities and Social Sciences Faculty.

Board members retiring during 2010-2011

Jenny McNae (August 2001 – December 2010)

Dr Marian Tye (May 2006 – December 2010)

PERFORMANCE MANAGEMENT FRAMEWORK – GOVERNMENT GOALS

The Culture and Arts Portfolio (of which the Trust is an agency) achieves its Government Desired Outcomes through the delivery of seven key services. Whilst the Portfolio contributes to all of the Government's Outcomes Based Service Delivery goals, its primary contribution is to the Government Goal: *"Greater focus on achieving results in key service delivery areas for the benefit of all Western Australians"*.

The figure below illustrates the relationship between the Portfolio's Desired Outcomes and the most relevant Government goal.

Government Goal	Desired Outcomes	Services
Greater focus on achieving results in key service areas for the benefit of all Western Australians	Outcome 1: A creative, sustainable and accessible culture and arts sector	1. Arts Industry Support 2. Screen Production Industry Support 3. Venue Management Services
	Outcome 2: Western Australia's natural, cultural and documentary collections are preserved, accessible and sustainable	4. Art Gallery Services 5. Library and Information Services 6. Museum Services 7. Government Recordkeeping and Archival Services

As also shown in this figure, the Trust's venue management services contribute to Desired Outcome 1 of the Portfolio's Government Desired Outcomes: *"A creative, sustainable and accessible culture and arts sector."*

The Trust's provision of theatres and programming events provides the community with access to cultural experiences and the opportunity to enhance the cultural and economic life of Western Australia.

PERTH THEATRE TRUST: OVERVIEW OF PERFORMANCE AGAINST STRATEGIC GOALS

The Trust's five-year strategic plan, *Showtime*, was launched in July 2009, establishing for the first time a formal strategic direction and vision for the organisation. The plan is being implemented in two stages:

- Stage one, '*Setting the Scene*', has been about rebuilding and repositioning the Trust so that it can achieve the arts and entertainment sector leadership role that it aspires to. This two-year process – which was substantially completed this year, but with some work ongoing – has involved the establishment of new business systems and processes, a focus on best practice governance and on building the profile of the Trust.
- Stage two, '*On With the Show*', will see a repositioned Trust working proactively to add significant value to the arts and entertainment sectors.

This report outlines the further progress that the Trust has made towards '*Setting the Scene*'. These achievements align with the three strategic objectives that underpin the *Showtime* strategic plan:

- building recognition as an Australian leader in arts and entertainment
- optimising the usage of venues and services for the benefit of the whole community
- achieving excellence and continuous improvement in customer service and management.

This strategic overview describes the activities undertaken by the Trust on behalf of all its venues to provide an operating environment that maximises their contribution to the arts and entertainment sector. It is followed by specific venue reports that provide more detailed information on the management and operations of the individual venues throughout the reporting year.

Strategic Objective 1: Recognition as an Australian leader in arts and entertainment

In rebuilding and repositioning the Trust as a leader in arts and entertainment, it is critical that the organisation develops and strengthens strategic partnerships and relationships and adopts a business development focus. It also needs to capitalise on opportunities to increase its visibility and promote its contribution to the sector. Achievement against these goals during the reporting year included:

- the successful launch and operation of the new State Theatre of Western Australia in Northbridge. The Trust's management of this iconic, state-of-the-art venue is further building the Trust's profile as a leader in the arts and entertainment sector, kickstarted by the organisation of a very successful civic opening ceremony on 27 January, two gala opening performances and two well-attended open days for the public. The theatre is currently running at 91 per cent capacity, drawing sell-out crowds and overwhelmingly meeting its occupancy targets.
- the successful launch and operation of the Albany Entertainment Centre, officially opened by the Minister for Culture and the Arts on 11 December 2010, was preceded by a Community Open Day attended by more than 7,000 members of

the public. Ownership of the centre was transferred to the Trust in the 2010-2011 budget process, with the Government providing \$3.96 million over two years for its management and the City of Albany providing a further \$803,000 over this period for its opening and capital items. The management of this major regional performance and conference facility also has the potential to significantly enhance the Trust's profile.

- gazetting of a new regulation (in October 2010) that broadens the powers of the Trust, particularly the ability of BOCS to ticket for venues not controlled by the Trust. Amended legislation to update the Perth Theatre Trust Act has also been provided to the Minister for his consideration.
- ongoing activities to strengthen the Trust's brand and profile, including the launch of a new website in April 2010 and the development of protocols to ensure that promotional material for shows and events hosted at Trust venues also promote the Trust. A new BOCS Ticketing and Marketing Services logo and web site was also launched in April 2011 to modernise the ticketing provider's image and operations.
- completion of a detailed budget submission to the Minister and Treasury and Finance to address the Trust's operating deficit. An additional \$1.5 million in recurrent funding was allocated to the Trust in the 2011/2012 State Budget.

Strategic Objective 2: Optimising the usage of venues and services for the benefit of the whole community

The Trust plays a vital role in providing the community with access to high-quality arts and entertainment experiences. Maintaining the quality of these experiences over time relies on a range of factors including: the Trust's ability to maintain and develop its theatre facilities and infrastructure to an optimal standard; its ability to meet the needs of a broad range of audiences through its programming activities; its ability to operate a 'smart' and user-friendly ticketing system; and its ability to identify opportunities for business growth. Achievement against these goals during the reporting year included:

- completion of the \$2 million restoration of the His Majesty's Theatre façade, replacement of the Perth Concert Hall seats in partnership with the City of Perth (at a cost of \$1.8 million) and significant progress towards the upgrading of information technology and information systems across Trust venues (including new management software that will improve the efficiency of the venue operations and provide a much-needed upgrade of the information technology infrastructure, including the phone system). A two-year, \$550,000 project to install a goods hoist at His Majesty's Theatre was also completed.
- further initiatives to improve the capability of BOCS Ticketing and Marketing Services, including: implementation of a new organisational structure; a review of service arrangements with external parties to streamline service delivery; a review of the organisation's pricing model; the development of an information systems strategy; and the development of a more appealing, user-friendly and interactive website incorporating social media, blogs and video. The new web site has significantly increased web traffic, with 53 per cent of all ticket bookings through BOCS now made online.

- provision of information on the Trust's capital needs to the Department of Culture and the Arts and the Department of Finance's Building Management and Works for their funding consideration. This is part of a new, portfolio-wide capital works identification process for ensuring funding is directed towards building, maintenance and upgrade projects that are a priority for the arts and culture sector as a whole. The Trust has a significant backlog of capital maintenance projects that need attention for it to maintain and safely operate its venues; it has already received \$170,000 this year for two occupational health and safety projects at His Majesty's Theatre.
- completion of programming policy reviews for its venues which will assist the Trust to deliver diverse products and maximise use of its venues.

Strategic Objective 3: Excellence and continuous improvement in customer service and management

To deliver the best services to customers, the Trust needs to clearly understand the needs and expectations of these customers, set clear directions and policies for its staff that will enable them to achieve best practice, and regularly review the quality, effectiveness and sustainability of its activities. Achievement against these goals included:

- improved risk management governance practices through the development of a risk management framework and audit plan which was overseen by the audit and risk management committee. The Trust was identified as a 'Best Practice' agency by the Office of the Auditor General during the 2009-2010 financial statements process and work continues on the identification and review of business risks for each business area.
- adoption of a risk management approach to major projects such as the His Majesty's Theatre façade restoration.
- a formal review of the Trust's strategic plan to measure progress and provide focus for the remaining three years of the plan.
- a review of key contracts to ensure that the Trust is achieving economies of scale across its venues, particularly in light of the new State Theatre Centre commencing operations in 2011. Key maintenance, cleaning, security and building contracts are being reviewed and a combined airconditioning contract for all Trust venues was put to tender in the first part of 2011.
- development of a customer service charter for BOCS Ticketing and Marketing Services.
- development of a Code of Conduct for Board members.

VENUE MANAGEMENT REPORT: AEG OGDEN (PERTH) PTY LTD

The role of AEG Ogden (Perth)

As agent for the Perth Theatre Trust, AEG Ogden (Perth) Pty Ltd manages the Perth Concert Hall, His Majesty's Theatre, the Subiaco Arts Centre, the new Albany Entertainment Centre and the new State Theatre Centre of Western Australia. It also managed the Playhouse Theatre until it was closed in December 2010. The company is in the third year of its current five-year management agreement with the Trust to manage these venues.

Organisational highlights

As managers for the Perth Theatre Trust venues, Ogden was responsible for the opening of two new State Government venues during the year: The State Theatre Centre, located in Northbridge, which was opened to coincide with the closure of the Playhouse Theatre after 54 years of operation and the Albany Entertainment Centre in the Great Southern Region.

These venues opened within a month of each other and have both enjoyed hugely successful inaugurations and subsequent operations. The high standards of management, organisation and service from all departments, in the run-up period as well as at the openings, brought great credit to the AEG Ogden (Perth) team, displaying their unwavering passion through very challenging months.

A major highlight of the year for the Museum of Performing Arts, based at His Majesty's Theatre, was its Lionel Logue exhibition. Coinciding with the cinematic release of *The King's Speech* – a film based on Logue's relationship as speech therapist and friend to King George VI – the exhibition displayed items from Logue's time as a performer at His Majesty's Theatre. Attracting international television and print coverage, the exhibition proved so popular and successful that it was taken by Adelaide Festival Centre for subsequent exhibition there – a first for the Museum.

The operation's Food and Beverage Division: Creating Events with Style won the Professional Development (Training) Award in WA's 2010 Restaurant and Catering Industry Awards for Excellence.

The implementation of Events Business Management Software (EBMS) was completed in June 2011. The benefits of this program in streamlining venue management procedures and processes should become evident across the organisation in 2011/2012.

Major performances

The Perth Concert Hall had the great honour of hosting two concerts by arguably the world's greatest orchestra, The Berlin Philharmonic, under the baton of Music Director Sir Simon Rattle. The orchestra visited Australia as part of the Perth Theatre Trust and Perth Concert Hall's 'World Orchestra Series', with Perth hosting the premier performances of its November 2010 tour and the live simulcast into the regions.

With its mix of international and local cast, the production of the play *The Graduate* – a Perth exclusive – was a highlight of His Majesty's Theatre's year.

The Subiaco Arts Centre's very busy program included Yirra Yaakin Theatre Company's production of *Waltzing the Wilarra*, as part of the Perth International Arts Festival's 2011 season and *Catalpa* by Melbourne's Itch Productions. Catching the Perth public's imagination, both productions proved very popular and successful.

The following table summarises the attendance and events at Perth Theatre Trust venues.

Perth Theatre Trust Venues 2010-2011	Venue Attendance	Venue Events
Perth Concert Hall Attendance	171,308	
Perth Concert Hall Events		152
His Majesty's Theatre Attendance	97,547	
His Majesty's Theatre Events		162
Playhouse Theatre Attendance	27,547	
Playhouse Theatre Events		97
Subiaco Arts Centre Attendance	45,379	
Subiaco Arts Centre Events		266
Albany Entertainment Centre Attendance	17,634	
Albany Entertainment Centre Events		68
State Theatre Centre Attendance	43,229	
State Theatre Centre Events		138
TOTAL	402,644	883

Venue developments and upgrades

Capital works funding has enabled a number of important maintenance and upgrade projects to be undertaken across the venues this year, including air conditioning repairs, electrical rewiring, installation of safety equipment and roof repairs. Of particular importance was the replacement of the Perth Concert Hall's auditorium seating, a joint project with the City of Perth which was completed early in 2011. The 18 month-long project to refurbish the dilapidated façade of His Majesty's Theatre was also successfully completed this year.

National and international relationships

Ongoing communication was maintained with the country's major performing arts presenters and entertainment promoters to ensure maximum use of venues in a period of economic downturn within the industry. Senior managers also continued to liaise with management teams of other national and international performing arts venues. AEG Ogden (Perth) is an active member of the following organisations and associations:

- AAPPAC – Association of Asia Pacific Performing Arts Centres
- ABTT – Association of British Theatre Technicians
- APACA – Australian Performing Arts Centres Association
- LPA – Live Performance Australia
- OZPAC – Australian/New Zealand Capital Cities Performing Arts Centres
- VMA – Venue Management Association (Pacific Chapter)

The Chief Executive of Ogden (Perth) remains a member of the LPA Executive Council.

Select members of senior staff attended a number of OZPAC's specialised committee meetings held throughout the year, representing the Perth operation on such matters as programming, technical production, marketing and personnel, while representatives of the organisation also attended APACA's Annual Conference in Melbourne. The Museum of Performing Arts is a member of Museums of Australia Performing Arts Special Interest Group and actively participates in its national activities and initiatives.

Performance Diversity at Perth Theatre Trust Venues 2010-2011

The following table represents the diversity of performances presented in Trust venues, as a percentage of total performances. The Trust's aim is to promote a diverse and varied program of events to Western Australian audiences.

Even in years of lower overall activity, the Trust aims to preserve this diversity by co-presenting selected productions to augment the event program. Some co-presentations are not budgeted on a total cost-recovery basis. Comparisons over time indicate that a diverse range of events have been presented.

	2010-2011 No. of Performances	2010-2011 % of Total Performances	2009-2010 No. of Performances	2009-2010 % of Total Performances	2008-2009 No. of Performances	2008-2009 % of Total Performances	2007-2008 No. of Performances	2007-2008 % of Total Performances
Ballet/Dance	45	5%	65	7%	79	8%	64	6%
Children's / Youth Performances	82	9%	119	13%	113	12%	151	13%
Classical Music	88	10%	68	7%	71	7%	80	7%
Comedy	32	4%	49	5%	105	11%	105	9%
Conferences/Meetings	15	2%	9	1%	17	2%	9	1%
Dance Schools	3	0%	1	0%	3	1%	2	0%
Education/Academic/ Graduation events	25	3%	19	2%	22	2%	19	2%
Musical Theatre	172	19%	123	14%	82	9%	82	7%
Opera	25	3%	28	3%	25	3%	37	3%
Other	26	3%	11	1%	14	1%	17	1%
Religious Meetings	0	0%	0	0%	0	0%	2	0%
Rock, Pop, Jazz, Folk	58	7%	49	5%	42	4%	64	6%
Schools' Performances	19	2%	20	2%	14	1%	22	2%
Theatre	286	32%	337	37%	352	37%	467	41%
Community Concerts	7	1%	12	1%	17	2%	18	2%
Totals	883	100%	910	100%	956	100%	1,139	100%

Note 1: 'Other' includes non-categorised events held on main stages and other venue spaces.

Note 2: Subiaco Arts Centre was closed during 2005-2006.

Note 3: 'Rock, Pop, Jazz, Folk' and 'Concerts' are grouped together from 2006-2007.

Note 4: 'Drama' and 'Theatre' are grouped together from 2006-2007.

Note 5: Event percentages rounded to nearest whole number.

VENUE REPORT: PERTH CONCERT HALL



The Perth Concert Hall, opened in 1973, is a 1,729-seat purpose-built concert hall owned by the City of Perth and leased to the Trust since 1981. The heritage-listed building is regarded as the best fine music acoustic venue in Australia. It is the principal performing and rehearsal venue for the West Australian Symphony Orchestra and also hosts other companies of international standing such as the Australian Chamber Orchestra and Musica Viva. It is also hired by many other organisations seeking a venue with high-quality acoustics.

Profile of activities

Like many other retail businesses, the Perth Concert Hall was affected this year by an economic downturn in the industry. This was reflected in a modest reduction in the events on the Main Stage from 2010 and a corresponding reduction in audience attendances. Promoters and producers struggled with fluctuating currencies when buying international shows into Australia, while the public's cautious approach to spending on leisure-related products saw a softening of audience response.

It is interesting to note that, despite the overall reduction in the more commercial events (such as rock, pop and comedy), the number of bookings of classical productions rose significantly and, with that, a commensurate increase in attendance of almost 50,000 patrons. Whilst the reason for this remains unclear, it does indicate that the fine arts sector remained resilient within the cultural industry overall.

For the second consecutive year, the number of rehearsals held by West Australian Symphony Orchestra at the venue remained below that of 2008/2009, which again provided the venue management greater flexibility in making dates available to other organisations. This flexibility has provided increased opportunity to offer booking dates to a more diverse range of clients and, as such, it has been pleasing to see the Indian community taking the opportunity to bring a number of excellent artists and productions to the venue.

Main Spaces Usage	Events	Attendances
Main Auditorium	140	167,706
Wardle Room	12	3,602
Total	152	171,308

Staff levels remained stable throughout the year without the loss of any permanent employees of the venue. This is credited in part to the economic uncertainties of the global recession but also to the sense of pride and satisfaction the staff enjoy in working within a highly professional arts facility and environment. Additionally, the Enterprise Agreement, negotiated with casual staff and introduced this year, has resulted in competitive pay rates and conditions, enabling the venues to attract and maintain highly skilled personnel.

Performance highlights

Despite the challenges presented by the economic downturn, the Perth Concert Hall hosted a diverse range of cultural performances throughout the year. While the facility remains the auditorium of choice for classical music organisations, it also has an important role in presenting music embracing many genres. Throughout the year the venue played host to many great international artists, both classical and contemporary, further cementing itself as a premier venue on the international and national concert circuit.

Never had this been more evident than with the appearance of the great Berlin Philharmonic Orchestra in November, under the baton of their renowned Musical Director and Chief Conductor Sir Simon Rattle. This was the orchestra's first tour to Australia and the performances were hailed by critics and audiences alike as milestone events for arts in Australia.

The Perth Concert Hall, through the Perth Theatre Trust, also coordinated a simulcast of the November 14 performance throughout Western Australia via the State Government Westlink satellite network. The necessary audiovisual infrastructure was put in place at eight venues throughout regional Western Australia, providing members of local communities with the opportunity to attend, share and enjoy the performance in real time and in a concert setting. More than 3,000 people attended the regional simulcast sites, with many thousands more watching at home courtesy of the Westlink satellite service. Funding for the simulcast was provided through the Royalties for Regions initiative.

Notable performances by classical artists and ensembles this year included the West Australian Symphony Orchestra presentation of *Carmina Burana*, which performed to three capacity audiences and Musica Viva performances by countertenor Andreas Scholl and internationally renowned soprano Cecelia Bartoli, who performed at the venue for the first time. Also an important concert venue for the rock and pop industry, this year contemporary performances included Herbie Hancock, who proved himself to be a modern-day master of jazz, and Jo Bonamassa, whose performance left no doubt as to why critics consider him one of the world's premier Blues guitarists and singers. The range of concerts by world music acts showed that the venue is becoming popular with the more diverse cultural community. Performances included South Africa's Soweto Gospel Choir and Indian superstar singer and actor Udit Narayan.

Venue upgrades

The seating in the main auditorium of the Perth Concert Hall was replaced throughout January and February of 2011, following a design and planning process that began in 2008. Having played host to concertgoers since the venue first opened in 1973, the concert hall's auditorium seating was worn and was becoming increasingly irreparable. Of the numerous considerations involved in such a large-scale project, particular focus was given to maintaining the fine acoustic qualities of the auditorium, for which the Perth Concert Hall is famous. The project was jointly funded by the City of Perth (as owners) and the Perth Theatre Trust.

Programming partnerships

The venue's programming relationship with the major performing arts centres and organisations throughout Australia and New Zealand remained strong. The coalition of premier presenting houses represents a unique partnership which has allowed for

the co-operative presentation of a number of large scale and smaller productions of international significance in both countries. This was particularly relevant with regard to the continuing 'World Orchestra Series'. This multi-year strategy has seen some of the greatest orchestras appear on the stage of the Perth Concert Hall and will continue in the forthcoming year with the Vienna Philharmonic Orchestra's planned visit in September 2011.

Perth Concert Hall 2010-2011 Performance Statistics

Main Auditorium	Total performances 2010-2011	Total attendance 2010-2011	%Capacity	Total performances 2009-2010	Total attendance 2009-2010	%Capacity
Ballet/Dance	2	1,450	56%	7	5,849	60%
Children's/Youth Performances	3	2,957	82%	2	2,700	80%
Classical Music	80	100,103	84%	66	82,163	77%
Comedy	1	1,020	91%	9	12,737	86%
Conferences/Meetings	0	0	0%	0	0	0%
Dance Schools	3	2,980	70%	3	2,746	70%
Education/Academic/Graduation Events	11	14,815	79%	16	20,580	81%
Musical Theatre	0	0	0%	0	0	0%
Opera	0	0	0%	0	0	0%
Other	2	1,100	98%	6	5,552	69%
Religious Meetings	0	0	0%	0	0	0%
Rock/Pop/Folk/Jazz	28	33,331	78%	33	36,658	75%
Schools' Performances	10	9,950	64%	7	7,164	71%
Theatre	0	0	0%	3	2,300	56%
Total Events/Performances (A) =	140	167,706	80%	152	178,449	76%

Wardle Room	2010-2011 Usage	2010-2011 Attendances	2009-2010 Usage	2009-2010 Attendances
Performance	12	3,602	24	6,484
Other	0	0	0	0
Total Usage/Attendance	12	3602	24	6484
Galleries and Other Spaces	2010-2011 Usage	2010-2011 Attendances	2009-2010 Usage	2009-2010 Attendances
Performance	0	0	0	0
Other	1	800	25	119
Total Usage/Attendance	1	800	25	119

VENUE REPORT: HIS MAJESTY'S THEATRE



His Majesty's Theatre, one of Western Australia's most-loved heritage icons, has played host to a remarkable cavalcade of artists in the 107 years since its opening. It is the only Edwardian theatre still in operation in Australia and one of only two remaining His Majesty's Theatres in the world. The venue's main auditorium, a traditional theatrical 'horse-shoe' arrangement over three levels, seats 1,200 patrons.

Profile of activities

His Majesty's Theatre benefited from a diverse and quality artistic program over the past financial year. A total of 162 performances were presented throughout the venue's three performance spaces, attended by 97,547 patrons (as compared to 231 performances drawing 117,411 patrons the previous year). The decline in the number of events staged from previous years appears to match the overall reduction in discretionary spending rates reported nationally.

Main Spaces Usage	Events	Attendances
Main Auditorium	116	91,961
Downstairs at the Maj	46	5,586
Dress Circle Bar	0	0
Total	162	97,547

A major undertaking to renovate and restore the theatre's façade was completed at the end of June 2011. As the only working Edwardian theatre in Australia, the meticulous facade restoration was vital to ensure the theatre's future viability and its preservation as a heritage building. At a cost of \$2 million, the works have restored the Hay and King Street facades and addressed the public safety concerns. This challenging project was well managed and, despite its scale, had minimal impact on the daily operations of the building.

Performance highlights

The theatre's two resident companies, the West Australian Ballet and the West Australian Opera continued to deliver quality productions this year. Highlights of the West Australian Opera's year included new productions of the operas *La Sonnambula* and a controversial production of *Tosca*. The West Australian Ballet produced a very successful season of *Cinderella* and also celebrated its 40th anniversary as the State's official ballet company in 2010 with *Gala* – a special, triple-bill showcase with the Perth Theatre Trust as a major sponsor.

The Perth Theatre Trust and His Majesty's Theatre joined with Eventscorp and Melbourne's Kay/McLean Productions to stage a production, exclusive to Perth, of the popular play *The Graduate*. This very successful three-week season, starring US performers Jerry Hall and Ryder Strong, was supported by a team of local actors and support staff.

The theatre also hosted a number of performances by renowned international companies. A short season by the New York dance company Complexions Contemporary Ballet presented local enthusiasts with the very latest in contemporary choreography while, as part of the 2011 Perth International Arts Festival, the venue

hosted two productions direct from Europe: physical theatre piece *Donka: a Letter to Chekhov* and, from the prestigious Schaubühne Berlin company of Germany, *Trust*.

The Brainbox Project, sponsored by His Majesty's Theatre Foundation, continued its success of previous years. Based DownStairs at the Maj, the program provides (primarily) local talent with an opportunity to shine in a variety of artistic genres, including cabarets, plays, musicals and monologues.

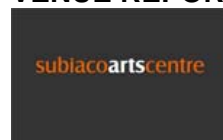
A new initiative within DownStairs at the Maj's annual cabaret season was the staging of five performances by leading national and international performers of the genre, in the theatre's main auditorium. These performers were received enthusiastically by local audiences, including students of the Western Australian Academy of Performing Arts' Musical Theatre course.

His Majesty's Theatre 2010-2011 Performance Statistics

Main Auditorium	Total Performances 2010-2011	Total attendance 2010-2011	%Capacity	Total Performances 2009-2010	Total attendance 2009-2010	%Capacity
Ballet/Dance	29	25,424	73%	42	38,244	78%
Children's / Youth Performances	2	1,979	80%	1	300	100%
Classical Music	0	0	0%	1	491	42%
Comedy	16	12,343	99%	14	10,279	67%
Conferences/Meetings	0	0	0%	2	1,378	68%
Dance Schools	0	0	0%	0	0	0%
Education/Academic/Graduation Events	1	581	47%	0	0	0%
Musical Theatre	8	4,966	52%	42	28,502	61%
Opera	24	18,111	66%	11	4,966	37%
Other	1	1,241	0%	28	23,397	73%
Religious Meetings	0	0	0%	0	0	0%
Rock/Pop/Folk/Jazz	1	890	75%	0	0	0%
Schools' Performances	0	0	0%	0	0	0%
Theatre	34	26,426	63%	1	1,170	94%
Total Events/Performances (A) =	116	91,961	69%	142	108,727	68%

Downstairs at the Maj	2010-2011 Usage	2010-2011 Attendances	2009-2010 Usage	2009-2010 Attendances
Performances	46	5,586	89	8,684
Conferences/meetings	0	0	0	0
Total Usage/Attendance	46	5,586	89	8,684
Dress Circle Bar & Foyer	2010-2011 Usage	2010-2011 Attendances	2009-2010 Usage	2009-2010 Attendances
Performance	0	0	0	0
Other	0	0	0	0
Total Usage/Attendance	0	0	0	0

VENUE REPORT: SUBIACO ARTS CENTRE



The Subiaco Arts Centre is a multi-space venue incorporating a 305-seat corner-stage theatre and a 119-seat studio theatre. Five other spaces within the venue – the rehearsal room, meeting room, multi-purpose room, undercroft and gallery space – are suited to a variety of community and arts-based uses. The venue houses Barking Gecko Theatre Company as company-in-residence as well as a full-time BOCS Ticketing and Marketing Services retail outlet. The management team comprises four full-time positions.

Profile of activities

The venue's main auditorium had solid bookings throughout the year. Renowned for its unique stage and auditorium layout, the space is intimate yet comfortable for both performers and patrons. The versatile studio theatre, with its variable seating and staging configurations, continued to prove popular with smaller theatre companies, while the five additional rehearsal and meeting spaces were also booked consistently throughout the year.

Main Spaces Usage	Events	Attendances
Main Auditorium	198	38,121
The Studio	65	4,858
Amphitheatre	3	2,400
Total	266	45,379

Performance highlights

The largest production of Subiaco Art Centre's year was *Waltzing the Wilarra*, presented by Yirra Yaakin Theatre Company as an umbrella project of the Perth International Arts Festival. The production required the erection of a second performance level over the stage of the main auditorium, as well as the installation of hundreds of festoon lights around the building. The response to the 34 performances was overwhelming and served to showcase the Centre's potential for larger ventures.

In collaboration with Melbourne-based Itch Productions, the venue and Trust staged Donal O'Kelly's *Catalpa* in March. A one-man show recounting the escape of six Irish Fenian prisoners from Fremantle Prison, the production was very well received, receiving plaudits from critics and audiences alike.

The Centre's management worked throughout the year to strengthen relationships with other notable producers, namely Onward Production, Hit Productions, Yirra Yaakin and the Western Australian Academy of Performing Arts. Other noteworthy performances this year were:

- *A MAD night with Robbins, Stilson and Molloy*, featuring some of Australia's best comedic talent.
- Hit Productions' staging of *Motherhood the Musical* (by the creators of *Menopause the Musical*), which proved very popular with female theatre-goers.

- *In a New York Minute*, a new long-form concept of improvisational theatre presented by Spontaneous Insanity, with the support of the Perth Theatre Trust. The one-week season in November was a sell-out.

Subiaco Arts Centre 2010-2011 Performance Statistics

Main Auditorium	Total performances 2010-2011	Total attendance 2010-2011	%Capacity	Total performances 2009-2010	Total attendance 2009-2010	%Capacity
Ballet/Dance	0	0	0%	0	0	0%
Children's/Youth Performances	47	6,889	48%	69	10,038	48%
Classical Music	0	0	0%	1	101	33%
Comedy	3	788	86%	11	2,500	75%
Conferences/Meetings	4	676	55%	11	2,149	64%
Dance Schools	0	0	0%	9	1,025	37%
Education/Academic/Graduation Events	2	456	75%	0	0	0%
Musical Theatre	60	13,938	76%	49	8,762	59%
Opera	0	0	0%	10	2,228	73%
Other	0	0	0%	0	0	0%
Religious Meetings	0	0	0%	2	469	77%
Rock/Pop/Folk/Jazz	15	3,185	70%	0	0	0%
Schools' Performances	8	1,740	71%	6	1,237	68%
Theatre	55	9,369	56%	2	206	34%
Community Concerts	4	1,080	89%	12	2,298	63%
Total Events/Performances (A) =	198	38,121	63%	182	31,013	56%

The Studio at Subiaco Arts Centre	Total performances 2010-2011	Total attendance 2010-2011	%Capacity	Total performances 2009-2010	Total attendance 2009-2010	%Capacity
Ballet/Dance	0	0	0%	0	0	0%
Children's / Youth Performances	0	0	0%	11	1,168	89%
Classical Music	0	0	0%	0	0	0%
Comedy	3	162	45%	0	0	0%
Conferences/Meetings	1	50	42%	2	159	67%
Dance Schools	0	0	0%	0	0	0%
Education/Academic/Graduation Events	0	0	0%	0	0	0%
Musical Theatre	12	1,092	76%	69	3,160	38%
Opera	0	0	0%	12	1,076	75%
Other	0	0	0%	0	0	0%
Religious Meetings	0	0	0%	0	0	0%
Rock/Pop/Folk/Jazz	2	237	99%	0	0	0%
Schools' Performances	0	0	0%	10	1,011	85%
Theatre	47	3,317	59%	0	0	0%
Total Events/Performances (B) =	65	4,858	62%	104	6,574	53%

VENUE REPORT: PLAYHOUSE THEATRE



The Playhouse Theatre, established in Perth's city centre in 1956 as the purpose-built home of the Perth Repertory Club (and, subsequently, the National Theatre Company) reached the end of an era this year with its closure in December 2010. Ownership of the theatre was transferred to the Perth Theatre Trust in 1984. It was the home of the Perth Theatre Company as well as the principal performance venue for Black Swan State Theatre Company, now both resident at the State Theatre Centre.

The Playhouse operated as a traditional proscenium arch theatre with a fly-tower, forestage and an intimate raked auditorium seating 427. The venue also housed a BOCS Ticketing and Marketing Services outlet.

Profile of activities

Although the Playhouse was only open to the public for the first six months of the financial year, it still attracted 27,547 patrons to 97 performances. The theatre's dedicated staff continued to provide the same high level of service to patrons and hirers for which the venue was noted, whilst planning for the decommissioning of the venue.

The final performance of the family pantomime *Puss In Boots* on Thursday 23 December 2010 saw the theatre's house curtain lowered for the last time, with decommissioning of the venue following in January 2011.

The process of decommissioning the theatre was an enormous task, entailing removal of all furniture, fittings and equipment as well as the theatre's archives: a collection amassed over the venue's 54 years of operation. The work was completed on time and on budget, with the final handover of keys to the trustees of Perth's Anglican Diocese on 28 January 2011.

Main Spaces Usage	Events	Attendances
Main Auditorium	97	27,547
Total	97	27,547

Performance highlights

Black Swan State Theatre Company presented two large-scale productions: *Twelfth Night* by William Shakespeare and the company's final production in the venue, *Madagascar* by JT Rogers.

Perth Theatre Company mounted an ambitious revival of David Williamson's *The Removalists*.

Onward Production presented a season of *LOVEBiTES* by James Miller and Peter Rutherford.

As part of the Western Australian Academy of Performing Arts 30th anniversary, a showcase featuring students from various course streams was presented at the Playhouse. Not only did the four performances provide audiences with the

opportunity to be entertained by the academy's incredibly talented students, but it enabled the students to say they had performed on the stage of this historic Perth theatre.

The Playhouse had a long tradition of supporting local community theatre and so it was fitting that the Gilbert and Sullivan Society of Western Australia marked the theatre's closure with a production of *HMS Pinafore*.

The final production to grace the stage of the Playhouse was the traditional, family pantomime *Puss in Boots*, written and directed by John Senczuk for the Multiple Sclerosis Society of Western Australia.

The final curtain call

A number of events were held to mark the closure of the theatre, including a reunion of former employees of the National Theatre Incorporated and Western Australian Theatre Company as well as *A Playhouse Finale*, hosted by the Perth Theatre Trust on the theatre's stage, with the Minister for Culture and the Arts, the Honourable John Day MLA, in attendance.

At the conclusion of the final curtain call on Thursday 23 December 2010, the house curtain rose again to reveal actor Jenny McNae sitting at a dressing table removing her makeup for the last time in the Playhouse while, in the background, the crew started to bump-out the production. The evening concluded with the audience being ushered out of the theatre and theatre manager Garry Snowdon symbolically turning off the lights and locking the front doors for the last time.

The success of the theatre's final season and subsequent decommissioning would not have been possible without the dedication of long-serving staff members Garry Snowdon (Theatre Manager), Ian Boase (Head Technician) and Mandy Allen (Office Manager), supported by the theatre's large pool of casual backstage and front-of-house staff. A special thank you has to be extended to the theatre's cleaners Len and Chris Barnsley who, for more than 20 years, ensured the theatre was always spotless.

The in-kind support provided by a number of businesses over the years is also acknowledged. These include: Dessein (graphic design), Wood and Grieve Engineers (structural and mechanical engineers), Kitec Electrical Services, AJ Cochrane & Sons (painting) and Toll IPEC (freight).

Playhouse Theatre 2010-2011 Performance Statistics

Main Auditorium	Total Performances 2010-2011	Total attendance 2010-2011	%Capacity	Total Performances 2009-2010	Total attendance 2009-2010	%Capacity
Ballet/Dance	0	0	0%	14	4,973	83%
Children's/Youth Performances	15	5,040	79%	9	2,658	0%
Classical Music	0	0	0%	0	0	0%
Comedy	7	1,770	59%	10	3,165	74%
Conferences/Meetings	0	0	0%	1	344	0%
Dance Schools	0	0	0%	0	0	0%
Education/Academic/Graduation Events	0	0	0%	122	30,313	0%
Musical Theatre	15	2,994	47%	58	17,732	72%
Opera	0	0	0%	0	0	0%
Other	4	1,604	94%	3	1,262	0%
Religious Meetings	0	0	0%	0	0	0%
Rock/Pop/Folk/Jazz	0	0	0%	0	0	0%
Schools' Performances	0	0	0%	0	0	0%
Theatre	56	16,139	67%	0	0	0%
Total Events/Performances (A) =	97	27,547	67%	217	60,447	65%

VENUE REPORT: STATE THEATRE CENTRE OF WESTERN AUSTRALIA



STATE THEATRE CENTRE
OF WESTERN AUSTRALIA

The State Theatre Centre of Western Australia was opened by the Governor of Western Australia on 27 January 2011 and represents the first purpose-built theatre to be constructed by a State Government in Perth.

Designed by award-winning Kerry Hill Architects, the design of the Centre has been critically acclaimed and has won three significant architectural awards since its opening.

As the State's principal drama and contemporary performance centre the new complex includes the 575-seat Heath Ledger Theatre, a traditional proscenium arch theatre, plus the Studio Underground which is designed for multiple use: its 234 seats can be completely removed or reconfigured in any number of ways to accommodate a wide range of performance activities. Also incorporated in the design is a multi-purpose outdoor courtyard, two rehearsal rooms which can be used for small performances and two private suites.

The latest technology and innovation is employed throughout the venue, including a powered flying system – the first of its kind in Western Australia – and safety flooring systems employed in the performance areas. It also has a dedicated running wardrobe and workshop.

Running at 91 per cent capacity, drawing sell-out crowds and overwhelmingly meeting its occupancy targets, STCWA is a fitting home for Black Swan State Theatre Company and the Perth Theatre Company and an exciting new theatre destination for the people of Western Australia.

The grand opening

Preparing the venue for its scheduled opening date proved a major challenge for staff this year, with the commissioning period falling over the Christmas and New Year period. The commitment of the staff and project team throughout this period was highly commendable

The theatre's official opening in January included a smoking ceremony by representatives of Noongar Wudjuck and the Civic Opening officiated by the Governor of Western Australia, His Excellency Dr Ken Michael AC, and the Premier Colin Barnett. Attended by 500 invited dignitaries, the official opening was followed by two Gala Performances. Directed by Andrew Lewis and officiated by actor William McInnes, the event included performances by James Morrison, Tim Minchin, Michael Loney and Paul Capsis. Other contributions to the program included *cyg.net*, choreographed by Chrissie Parrot, staging of scenes from *Man from Muckinupin* and *Cloud Street* as well as puppetry performed by Spare Parts Puppet Theatre.

The Centre opened its doors on Sunday 20 February to members of the general public, providing them with the opportunity to tour and explore the venue. This Open Day attracted more than 6,000 patrons.

Performance highlights

Black Swan State Theatre Company was the theatre's major hirer in its first five months of operation, presenting three large-scale productions including William Shakespeare's *A Midsummer Night's Dream* and Reg Cribb's *Boundary Street*. Each production played to capacity audiences.

Perth Theatre Company also presented three productions, each staged in the Studio Underground space. In addition to seasons of *Africa*, *The Pride* and *The Ugly One*, played to 19 capacity houses.

The Perth International Arts Festival presented two highly acclaimed contemporary dance productions in the centre – *Out of Context: for Pina* by les ballets C de la B (Belgium) and Lucy Guerin's Australian production of *Human Interest Story*. The venue received excellent feedback from both companies with regard to the venue's facilities and staff.

June 2011 saw Black Swan present the world premiere of *Rising Water*, author Tim Winton's debut stage play. Tickets to the season's 22 performances sold out prior to the opening night.

Main Spaces Usage	Events	Attendances
Heath Ledger Theatre	71	31,262
Studio Underground	66	11,792
Courtyard	1	175
Total	138	43,229

State Theatre Centre of Western Australia 2010-2011 Performance Statistics

Heath Ledger Theatre	Total Performances 2010-2011	Total attendance 2010-2011	%Capacity
Ballet/Dance	13	5,051	68%
Children's / Youth Performances	0	0	0%
Classical Music	0	0	0%
Comedy	0	0	0%
Conferences/Meetings	0	0	0%
Dance Schools	0	0	0%
Education/Academic/Graduation events	0	0	0%
Music Theatre	19	9,974	92%
Opera	1	455	79%
Other	3	1,596	93%
Religious meetings	0	0	0%
Rock/Pop/Folk/Jazz	2	920	0%
Schools' Performances	0	0	0%
Theatre	33	13,266	0%
Total Events/Performances (A) =	71	31,262	77%

Studio Underground	Total Performances 2010-2011	Total attendance 2010-2011	%Capacity
Ballet/Dance	0	0	0%
Children's / Youth Performances	0	0	0%
Classical Music	0	0	0%
Comedy	0	0	0%
Conferences/Meetings	1	180	100%
Dance Schools	0	0	0%
Education/Academic/Graduation events	0	0	0%
Music Theatre	12	1,402	56%
Opera	0	0	0%
Other	0	0	0%
Religious meetings	0	0	0%
Rock/Pop/Folk/Jazz	0	0	0%
Schools' Performances	0	0	0%
Theatre	53	10,210	84%
Total Events/Performances (B) =	66	11,792	80%

VENUE REPORT: ALBANY ENTERTAINMENT CENTRE



The new Albany Entertainment Centre, opened in December 2010, has been designed to serve the people of Albany and the Great Southern region as both a performing arts venue and conference centre.

Situated on the waterfront at Albany, its centrepiece is the 620-seat Princess Royal Theatre, a space with arguably some of the best acoustics for spoken word and music of any theatre of a similar size in Australia. The Centre also incorporates the 200-seat flat floor Kalyenup Studio, a flexible space that can be reconfigured into two rooms or opened up to provide access to the foyer with its views of the harbour.

The Hanover Room, also overlooking the harbour, is the perfect venue for board meetings and cocktail functions and the centre's restaurant, 'View', also has unsurpassed views of Princess Royal Harbour. The centre's function spaces are serviced by an in-house commercial kitchen.

AEG Ogden (Perth) is currently managing the venue on behalf of the Perth Theatre Trust.

A busy lead-up to the grand opening

Designed by Perth architects Cox Howlett and Bailey Woodland in association with Albany architects Roberts Gardiner, DORIC Group started construction of the Albany Entertainment centre in 2008, with a scheduled opening date of January 2011. The \$70 million project was completed in September 2010, at which time the Perth Theatre Trust appointed AEG Ogden (Perth) to manage the centre.

Necessary operating systems and procedures were quickly implemented to enable the venue's first public event to be staged on Sunday 14 November. The event, an audiovisual simulcast of the Berlin Philharmonic Orchestra's concert from the Perth Concert Hall, was an immediate success, with all 620 tickets to the performance allocated within half an hour of being released to the public.

A free community open day was held on Sunday 21 November, providing more than 7,000 members of the general public with an opportunity to explore the Centre's facilities prior to its official opening. In the lead-up to the official opening, comedian Arj Barker had the honour of presenting the first live performance in the Princess Royal Theatre on 1 December 2010. This was followed the next day by the Albany Fine Music Society presenting a program of High German Baroque. The concert featured renowned Australian musicians Genevieve Lacey, Paul Dyer and Jane Gower, each supported by the Albany Chamber Orchestra. The musicians were unequivocal in their praise of the acoustics within the theatre.

The centre was officially opened by Minister for Culture and the Arts, the Honourable John Day MLA, on Saturday 11 December. The gala opening concert on the stage of the Princess Royal Theatre brought together an orchestra of 100 local musicians and a combined choir of 130 singers supported by 30 other local performers. With the assistance of technical staff drawn from other AEG Ogden (Perth) venues, the

opening concert was an overwhelming success, with two encore performances scheduled due to public demand.

Main Spaces Usage	Events	Attendances
Princess Royal Theatre	47	16,434
Kalenyup Studio	21	1,200
Total	68	17,634

Performance highlights

The people of Albany and the Great Southern have enthusiastically embraced the centre since its opening. Close to 18,000 people attended performances and events to the end of the financial year and around 2,000 people have registered to receive the venue's electronic newsletter. A further 120 local residents have undergone the necessary in-house training required to register as a Front of House Volunteer.

Perth International Arts Festival's program 'the Great Southern' reinforced the centre's initial successes at the box office, with a number of their productions selling out. This season of 'the Great Southern' – the festival's ninth – saw sales increase by more than 1,400 tickets from the 2010 season. Program highlights included a concert by folk group The Unthanks (UK), *The Animals and Children Took to the Streets* from theatre group 1927 (UK), an evening of classic music from the ensemble Academy of Ancient Music (UK) and from Icelandic group Amiina, the haunting *Animagica* – a live soundscape, accompanying classic films of Lotte Reiniger.

While the centre had considerable success with its performing arts program, its catering operations also gathered momentum, hosting meetings, wedding receptions and fundraising dinners. In May 2011, the venue hosted the 25th Biennial Ports WA Conference which drew together 120 delegates from around Australia.

Albany Entertainment Centre 2010-2011 Performance Statistics

Princess Royal Theatre	Total Performances 2010-2011	Total attendance 2010-2011	%Capacity
Ballet/Dance	1	309	51%
Children's / Youth Performances	3	1,307	71%
Classical Music	8	3,509	72%
Comedy	2	1,012	83%
Conferences/Meetings	2	256	21%
Dance Schools	0	0	
Education/Academic/Graduation Events	1	480	79%
Musical Theatre	5	2,684	88%
Opera	0	0	
Other	12	1,659	23%
Religious Meetings	0	0	
Rock/Pop/Folk/Jazz	9	4,312	79%
Schools' Performances	1	118	19%
Theatre	3	788	43%
Total Events/Performances (A) =	47	16,434	56%

Kalyenup Studio	Total Performances 2010-2011	Total attendance 2010-2011	%Capacity
Ballet/Dance	0	0	0%
Children's / Youth Performances	0	0	0%
Classical Music	0	0	0%
Comedy	0	0	0%
Conferences/Meetings	7	330	38%
Dance Schools	0	0	0%
Education/Academic/Graduation Events	10	450	36%
Musical Theatre	0	0	0%
Opera	0	0	0%
Other	3	330	88%
Religious Meetings	0	0	0%
Rock/Pop/Folk/Jazz	1	90	72%
Schools' Performances	0	0	0%
Theatre	0	0	0%
Total Events/Performances (B) =	21	1,200	40%

VENUE REPORT: MUSEUM OF PERFORMING ARTS



The Museum of Performing Arts is located within His Majesty's Theatre, Perth, and is open to visitors between the hours of 10am and 4pm, Monday to Friday, by gold coin donation.

A total of 2,744 visitors viewed the museum's exhibitions in the reporting year, while members of the theatre's volunteer program – Friends of the His Majesty's Theatre – provided 13 guided tours of the theatre and museum to 234 visitors.

Exhibition highlights included:

- *The Mighty Ambassadors Theatre, Perth* – the museum's contribution to the City of Perth's Winter Arts Festival, recalling the ambiance of the atmospheric picture palace that stood in Hay Street Mall from 1928 to 1967. Incorporating more than 250 items, the Ambassadors' original crimson velvet house curtain was also hung on display in the auditorium of the main theatre.
- *Two In One – Dame Joan Sutherland* – an exhibition of costumes and personal memorabilia to commemorate the passing of Dame Joan Sutherland, OM, DBE. This included her lavish *Lakmé* costume (from The Australian Opera's 1979 production), memorabilia from her 1950 Mobil Quest contest performance at the Melbourne Town Hall and items from her recitals at Perth Concert Hall in 1982 and 1985.
- *On the Road with Baby Ida* – the story of Perth vaudeville performer Ida Harwood and the Silvester Family of Entertainers. Illustrating the hardships of pioneering performers who brought entertainment to remote townships of Western Australia in the 1920s and 30s, the popularity of this exhibition saw it remain on display alongside the 'King's Speech' exhibition (detailed below).
- *The King's Speech and the Maj Connection* - capturing the Perth theatrical connections of speech therapist Lionel Logue, whose successful treatment of King George VI's stammer was portrayed in the film, *The King's Speech*. Before moving to England, Logue both produced and acted in plays staged at His Majesty's Theatre. Designed to coincide with the film's 2011 release, the exhibition displayed materials from Nicholson's Music Shop in Perth's Barrack Street where, in a first floor studio, he taught elocution and stage deportment. At the request of the Curator of the Performing Arts Collection of South Australia, the exhibition was transported and mounted in the Adelaide Festival Centre.

VENUE REPORT: HIS MAJESTY'S THEATRE FOUNDATION



His Majesty's Theatre Foundation (the Foundation) was established in 1993 to enhance and promote His Majesty's Theatre through donations, sponsorships, corporate partnerships and special events. Each year the Foundation underwrites a range of community service artistic programs, supporting its belief that the arts can add value to community health. The Foundation has a number of key sponsors including the Hawaiian Property Group (for more than seven years), Stella Bella Wines, Healthway, Australia Post and Little Creatures Beer.

Corporate partnerships

Hawaiian has reconfirmed its support of the Foundation following evaluation of the first year of a new three-year partnership term. This three-year partnership has an expanded focus and includes support for special events such as the opening night party of *The Graduate*.

Australia Post is now in its second year of a three-year partnership as the major partner for *DownStairs at the Maj – The Brainbox Project*. This financial commitment supports the development and production of new concepts and performances for intimate theatre and cabaret and includes the annual *Maj Monologues* competition.

Stella Bella Wines continues to be the Foundation's exclusive wine partner and, in 2010, Little Creatures Beer became its exclusive beer partner, using Trust programs to promote its premium brands.

Community programs

Now in its eleventh year, *MajKidz* is an exciting and interactive theatre workshop program for 10 to 12-year-olds based at His Majesty's Theatre and delivered by tutors from Barking Gecko Theatre. In December, the Foundation successfully applied for increased Healthway funding to deliver a regional pilot program in October 2011. Highlights this year have included workshops from the West Australian Opera and West Australian Ballet, as well as a special visit from cast members of *Wicked: The Broadway Musical*.

Morning Melodies, the mid-morning concert season at His Majesty's Theatre aimed at over-55s, continues with the Foundation providing a subsidised ticket price to support senior patrons.

Events and fundraising initiatives

In the last financial year, the Foundation held the following special events and fundraisers:

- **July 2010: The Hawaiian Lounge** – The Hawaiian Lounge took on a new look with the assistance of the Foundation's major sponsor.
- **August 2010: The Graduate** – The Foundation negotiated a successful sponsorship agreement with Hawaiian for the hosting of the opening night and

connected the show and its cast to high-profile Perth community members and events.

- **November 2010: Berlin Philharmonic Orchestra raffle** – The Foundation partnered with BMW Auto Classics to conduct a prestige raffle with a 520D BMW as the first prize. The raffle contributed financially to the tour and was successful in raising the profile of the Trust and the Foundation and the visit of the orchestra.
- **June 2011: *Wicked* ticket fundraiser** – The Foundation sold a block of fundraiser tickets to the final dress rehearsal of *Wicked: The Broadway Musical* at Burswood Entertainment Centre. The event allowed the Foundation to strengthen its relationship with large corporate entities such as Hawaiian, KPMG, DORIC and Minter Ellison.

VENUE REPORT: EVENTS WITH PERTH THEATRE TRUST INVOLVEMENT FOR 2010-2011

The Perth Theatre Trust's programming activities ensure a variety and level of performance activity which would not be available to the public if the Trust was not involved in programming.

In addition to financial success as a key benchmark, there are social and qualitative factors which are equally important measures of programming success. Outcomes include:

- cultural, arts and entertainment benefits
- educational benefits
- general community development in terms of social and economic benefits and quality of life and professional industry employment opportunities
- artistic and creative development
- outcomes which evidence leadership in artistic development.

Date	Event/Show	Producer	Performances	Attendance
His Majesty's Theatre				
05 August – 18 September 2010	<i>Cabaret Soiree Carnivale</i>	Perth Theatre Trust, His Majesty's Theatre	36	4,371
22 August – 12 September 2010	<i>The Graduate</i>	Kay & McLean, Perth Theatre Trust, Eventscorp	21	16,675
26 May – 30 June 2011	<i>Cabaret and Comedy Carnivale</i>	His Majesty's Theatre	10	3,758
Perth Concert Hall				
13,14 November 2010	Berlin Philharmonic Orchestra	Perth Theatre Trust	2	3,181
Subiaco Arts Centre				
11 – 19 March 2011	<i>Catalpa</i>	Itch Productions, Perth Theatre Trust,	8	1,958
Totals			77	29,943

VENUE REPORT: BOCS TICKETING AND MARKETING SERVICES



This year was a period of consolidation for BOCS Ticketing and Marketing Services, with clear lines of responsibility developed for its key operating teams as part of its internal reorganisation. An examination of the information technology functions of BOCS identified the need to develop an internal IT team to service the needs of clients and patrons and provide a more efficient ticketing platform. This is in the process of being undertaken.

Following consultation with arts organisations and other BOCS clients, a more user-friendly and contemporary website went live in April 2011. The new website has many functions including social media, blogs and video not available on the former website. As a consequence, web traffic has increased and web sales are accounting for 53 per cent of all ticket sales. As part of the web redevelopment, BOCS Ticketing and Marketing Services undertook a re-branding exercise replacing a 28-year-old logo, which did not lend itself to the contemporary website or the general thrust of the organisation's future marketing activities.

Two new box offices were opened during the year. The State Theatre Centre of Western Australia in Northbridge (replacing the Playhouse Theatre) and the Albany Entertainment Centre have challenged BOCS' ability to adapt, particularly in the case of Albany because of its distance from Perth.

Besides providing ticketing services for Perth Theatre Trust venues, BOCS was the preferred ticketing agency for the very successful *A Day in Pompeii* exhibition staged by the Western Australian Museum. This event was attended by more than 100,000 patrons and, in servicing this demand, BOCS established itself as an agile ticketing agency able to handle the ticketing for non-theatrical events.

BOCS Ticketing and Marketing Services also won two new clients (venues) in the competitive ticketing environment during the year: the 900-seat Astor Theatre in Mt Lawley, which has made a significant contribution to BOCS' ticketing income through its fully serviced box office, and the contract to provide ticketing services for the Mundaring Truffle Festival, held in July, which has ticket sales growth potential. This latter contract was won after an absence of a number of years in ticketing for non-theatrical outdoor events.

VENUE REPORT: FOOD AND BEVERAGE DIVISION



Food and beverage services are provided to patrons at each of the Perth Theatre Trust's venues. Full event catering is provided through cafés, restaurants, bars, function rooms and lounges while theatrical and ancillary spaces are also used for corporate and private functions and events including gala dinners, cocktail receptions, product launches, conferences and meetings. Since assuming the operation of the food and beverage services within the venues, AEG Ogden (Perth) has made many improvements to both the products provided to customers and the profitability of the venues.

Developments

The opening of the Albany Entertainment Centre and the State Theatre Centre of Western Australia have expanded operations for the Food and Beverage Division. During the year, new food and beverage services were developed and operational equipment acquired to service the performance and private function hospitality requirements within the new venues. Gala and civic opening events for these venues showcased not only their theatrical capabilities, but also functions and events possibilities, with interest from the corporate sector exceeding expectations.

In 2011, the Food and Beverage Division has for the first time been able to offer a West Australian House Wine range served over the theatre bars at all venues.

Major events

The Food and Beverage Division catered a number of major events this year, including:

- the Perth International Arts Festival 2010 Launch Function, held at the Perth Concert Hall in November
- the Community Open Day held at the Albany Entertainment Centre in November
- official opening events for the Albany Entertainment Centre, including a post-concert reception for the entire audience in the foyer of the theatre
- a similar post-performance reception for the State Theatre Centre's official Gala Opening performance in January.

Awards and recognition

At the 2011 Restaurant and Catering Awards for Excellence (WA), the Food and Beverage Division was announced the winner of the George Mure Memorial Professional Development Award. This award offers automatic entry into the National Awards for Excellence, to be announced in October. The organisation also achieved finalist status in the Venue Catering Category for His Majesty's Theatre, the Perth Concert Hall and the State Theatre Centre.

The Food and Beverage Division was announced the winner of the 2010 Venue Caterer Gold Plate Award, presented by The Catering Institute of Australia, in October 2010.

It also maintained accreditation as a Gold License Caterer, an initiative of the Restaurant and Catering Industry Association of Employers of WA (Inc), supported by the Health Department of Western Australia and the Australian Institute of Environmental Health.

ORGANISATIONAL SUPPORT

Managing our people

The Perth Theatre Trust works with the Department of Culture and Arts, through its Human Resources directorate, to continue to support the workplace needs and issues of organisations within its portfolio. These services include the development and implementation of human resource policy, planning and development initiatives, industrial relations support and the offering of staff training.

Significant portfolio-wide activities throughout the year included:

- Employee Kiosk training for iSupport, an automated system to make routine administrative inquiries through the intranet via the Talent 2 human resources information system.
- development of management reports. This provides a valuable tool for identifying workforce issues, providing information for decision-making and ensuring compliance.
- roll-out of the Manager Education Program.
- review of the content of the portfolio staff induction program.
- development of a response to the Public Sector Commission's recently released document on strategic workforce directions.

Equity and Diversity

As part of the Culture and Arts portfolio the implementation of the Equal Employment Opportunity (EEO) and Diversity Management Plan 2010–2012 continues to support the Trust's requirement to meet its equity and diversity goals.

SIGNIFICANT ISSUES AND FUTURE DIRECTIONS

- Funding to maintain and enhance the important cultural assets under the Trust's management continues to be a significant challenge. While the Trust will receive more recurrent funding in 2011-2012, there is no capital funding to deal with the many backlog issues the Trust has to deal with, including an estimated \$17 million in capital maintenance projects. The current review by the Public Sector Commission is welcomed by the Trust and will assist in providing a better understanding of the funding challenges.
- While the Trust has improved its profile with arts and entertainment organisations and promoters, more work needs to be done to improve the level of understanding of the role the Trust plays in the sector.
- The Trust will be reviewing how it programs product into its venues in order to increase diversity and enhance the reputation of the venues.
- There are some challenges facing BOCS Ticketing and Marketing Services. Increased volumes of ticket sales are needed to sustain and grow the BOCS Ticketing and Marketing Services business, while investment in technology is also required to maximise the benefits to BOCS clients and the operation.
- The Trust will be focusing on Stage Two of its Strategic Plan, positioning itself as a national arts and cultural leader through excellence in management and programming.

DISCLOSURES AND LEGAL COMPLIANCE

Ministerial directives

No Ministerial directives were received during the reporting year.

Other financial disclosures

Pricing policies on services

In accordance with Treasurer's Instruction 810, the Trust has discretion to charge for goods and services subject to Ministerial approval.

Major capital projects

Construction of the State Theatre Centre of Western Australia was completed in January 2011, satisfying a long-standing need for state-of-the-art professional performance spaces with a drama focus. Funding was allocated by the Department of Culture and the Arts and was governed by the Department and Perth Theatre Trust. The construction contract was managed by the Department of Treasury and Finance through its Building Management and Works division, with practical completion and handover in January 2011. The project had an allocated budget of \$91 million.

The restoration of the façade of His Majesty's Theatre was another key project for the reporting year. The façade's condition had deteriorated over recent years due to concrete cancer, steel corrosion, friable concrete and weather exposure. The project included the assessment of external balconies and a survey of all walls. The need to totally rebuild a number of the balconies extended the timeframe for the program of works, which was completed in June 2010. Funding of \$2 million was allocated from the Department of Culture and the Arts capital budget for this project.

A project to install a goods hoist at His Majesty's Theatre was also completed during the year. The project was scheduled over a two-year period to take into account available access to the back-of-stage area.

The Perth Theatre Trust and the City of Perth jointly funded a \$1.8 million project for the replacement of the seats at the Perth Concert Hall. This was completed in January 2011.

Employee information

The following table summarises the Perth Theatre Trust employee demographics at 30 June 2011.

Employment Type	Women	Men
Permanent Full-time	15	8
Permanent Part-time	18	4
Fixed Term Full-time	1	1
Fixed Term Part-time	2	0
Casual paid in previous 12 months	8	2
Other paid in previous 12 months	0	0
Total	44	15

Governance disclosures

Interests of senior officers

In accordance with Treasurer's Instruction 903(3)(x) and guidelines, which relates to the disclosure of any interest in any existing or proposed contract of senior officers, no senior officer had any interest in contracts with the Trust. At the date of reporting, other than normal contracts of employment, none of the following had any interests in existing or proposed contracts with the Trust: Board members or senior officers; firms of which Board members or senior officers are members; or entities in which Board members or senior officers have substantial interests.

Other legal requirements

Advertising expenditure

In accordance with section 175ZE of the *Electoral Act 1907*, the Perth Theatre Trust is required to report on expenditure incurred during the financial year in relation to advertising agencies, market research organisations, polling organisations, direct mail organisations and media advertising organisations.

Details are as follows:

1. The total expenditure for 2010-2011 was **\$46,954**
2. Expenditure was incurred in the following areas:

Perth Theatre Trust advertising expenditure

Advertising Agencies		
	\$1,824	Crowther Blayne & Associates
	\$6,961	Crush
	\$1,945	Dessein Graphics
	\$855	Evoke Media
	\$233	Facebook Adverts
	\$164	Fundraising Institute
	\$1,655	GIG Magazine
	\$2,500	Lynne Burford Publicity
	\$2,802	OMD
	\$1,285	Reprototype
	\$4,419	Reprototype Graphics Australia
	\$3,300	Scoop Magazine
	\$195	Seek Online
	\$800	Sonare Media
	\$206	State Law Publisher
	\$1,557	WA Business News
	\$729	WA Newspapers
Total	\$31,430	
Market Research Organisations	Nil	Nil
Polling Organisations	Nil	Nil
Direct Mail Organisations	Nil	Nil

Perth Theatre Trust advertising expenditure (Cont)

Media Advertising Organisations		
	\$504	Adcorp Australia
	\$350	Arts Hub Holdings
	\$5,422	Media Decisions
	\$2,500	Michael Page International
	\$4,753	Mitchell Partners Australia
	\$1,995	Seek.com
Total	\$15,524	

Compliance with public sector standards and ethical codes

Compliance with the Public Sector Standards and Ethical Codes are assessed regularly by the Human Resources area within the Department of Culture and the Arts. The Public Sector Commission investigates and determines the outcome of breach claims, should they occur.

In accordance with Section 31 of the *Public Sector Management Act 1994*, the following is a report of the extent to which the Trust has complied with Public Sector Standards, *Western Australian Public Sector Code of Ethics* and the Department's *Code of Conduct*.

COMPLIANCE ISSUE	SIGNIFICANT ACTION TAKEN TO MONITOR AND ENSURE COMPLIANCE
Public Sector Standards <ul style="list-style-type: none"> No Breaches 	<ul style="list-style-type: none"> Information about Public Sector Standards has been included on the intranet and incorporated into the Department's Induction Program. The Education Program for Managers is now complete. Having achieved a significant improvement in participation in the Staff Development System, further improvement is being considered in the areas of quality and administrative efficiency. HR policies and guidelines are being reviewed to ensure continued compliance with the new discipline and employment standards.
Western Australian Public Sector Code of Ethics <ul style="list-style-type: none"> No breaches 	<ul style="list-style-type: none"> Training on the Code of Ethics and Code of Conduct continues to be covered in staff induction sessions. Staff are required to acknowledge receipt of their own copies of the codes on at the time that they sign their initial employment contract. Staff are reminded of the content of the Codes during staff or management development training sessions on topics such as First Principles, the new Discipline Standard or the Performance Management Process. The Department currently applies the Commissioners Instruction: Discipline – General and regularly reviews policies and processes to ensure compliance.

COMPLIANCE ISSUE (Cont)	SIGNIFICANT ACTION TAKEN TO MONITOR AND ENSURE COMPLIANCE (Cont)
Code of Conduct <ul style="list-style-type: none"> No breaches 	<ul style="list-style-type: none"> Same as for Code of Ethics. The Code of Ethics has been incorporated as a separate item within the Departmental Code of Conduct.

Disability access and inclusion plan outcomes

In 2006-2007, the Trust reviewed and updated its Disability Services Plan to meet the *Disability Services Act* requirements. This included developing a Disability Access and Inclusion Plan (DAIP) in consultation with the public. The DAIP 2006-2011 is now an accepted plan to assist the Trust to meet the six desired plan outcomes. The Trust will review and update the agency DAIP in 2012, with a new DAIP to be issued for 2012-2017.

The Trust is committed to improving access and equity for all its customer groups and to ensuring that people who have a disability or impairment are included, and participate in, the range of services and objectives that the Trust delivers.

The Trust is a member of the Department of Culture and the Arts' Disability Services Planning Committee comprising all the business support units and portfolio organisations of the Department, representatives from the Disability Services Commission, Disability in the Arts, Disadvantage in the Arts Australia (WA) Inc and two community representatives.

In the reporting year, the Trust continued to progress the development, training and delivery of audio description (via a headset) for live theatre performances for the vision impaired. This service has now been offered at Trust venues for selected performances since early 2009, with an increase in the number of events offered and participation levels in 2010-2011. Tactile tours continued to be offered to the vision impaired for selected performances, providing an opportunity for these patrons to better appreciate the costumes and stage set.

The Perth International Arts Festival (PIAF) offered a number of audio-described and caption services for patrons with hearing disabilities who attended Trust venues during the PIAF season.

The following are the current initiatives of the Trust to address the six desired DAIP outcomes:

1. Access for people with disabilities to services and events

Information about the Trust's functions and services is written in clear and concise language and is available in alternative formats. Information is provided on the BOCS Ticketing and Marketing Services and venues websites on the specific facilities available at venues, such as infra-red hearing loops (to assist the hearing impaired), seating and parking. Audio description for live theatre performances for the vision impaired is available for selected performances.

2. Disability access to buildings and other facilities

No specific building access improvements were carried out in 2010-2011.

3. Information provided in an appropriate format

Information is available in alternate formats to persons with a disability upon request. The Human Resources area within the Department of Culture and the

Arts organised 'Access to Information' training, which was delivered by the Disability Services Commission. The training was designed to assist staff to develop printed and online information that is accessible, specifically to assist people with disabilities but also for children, the elderly and people with English as their second language.

4. People with disabilities receive the same level and quality of service from staff

The Department of Culture and the Arts provides disability awareness training to customer service officers and other staff as required. Staff of the Trust attend these sessions which are designed to ensure staff are fully aware of and understand the needs of people with disabilities. This type of training is included as a component of the induction session for new employees. A presentation on disability access and inclusion, including customer service for people with disabilities, is included in the Culture and Arts Portfolio Induction Program that is attended by all new employees.

5. Opportunity to make complaints

Complaints from any person, or their advocate, are fully investigated and the outcome is conveyed to them in an accessible format.

6. Opportunity to participate in public consultations

Although the Trust did not conduct any public consultations throughout the year, provision is made for any such consultations to be advertised widely and to be held in venues that are accessible. Two community representatives with disabilities participate as members of the Department of Culture and the Arts' Disability Services Planning Committee.

7. People with disabilities have the same opportunities as other people to seek employment with the Department.

Information and policy aimed at encouraging and facilitating the recruitment of people with disabilities has been incorporated within the Department's Recruitment, Selection and Appointment Manual. All staff have access to the manual through the Departmental intranet.

Report on recordkeeping plans

The Trust's recordkeeping plan 2010-2015 was approved by the State Records Office in April 2011. The plan identifies and updates the steps to be taken to improve and maintain recordkeeping in the Trust. These updates include the development of retention and disposal schedules, revision and implementation of the functional thesaurus and revision of recordkeeping policies and procedures. The Trust is required to review this plan by April 2016.

During the year, nominated Trust staff attended TRIM Context training to facilitate improved records management.

Substantive equality

The Department of Culture and Arts is conducting a mid-life review of its Substantive Equality project plan, also incorporating changes to the revised Equal Opportunity Commission policy framework. The project seeks to establish the means of identifying and reducing issues that discourage equal access to Departmental services by customers from different cultural backgrounds. The revised project plan is currently under consideration. This ongoing project and changes will be

implemented across the portfolio, including the Perth Theatre Trust. It aims to both build on the significant successes that have been achieved to date, as well as to ensure that Substantive Equality is fully embedded in business decision processes by project completion, mid-2014.

Occupational health, safety and injury management

Commitment

The Trust is committed to ensuring that all employees are safe from injuries and risks to health while they are at work and accepts that employee health and safety is primarily a responsibility of management. Specified policies, work practices and procedures have been prepared by the Department of Culture and the Arts to address the hazards and hazardous work processes in the workplace. These are available on the Department's intranet.

Mechanisms for consultation with staff

The formal mechanisms for consultation with employees on occupational safety and health and injury management matters are primarily via line management. Staff are made aware of this process at their staff induction and by having access to the same information on the intranet.

Compliance with injury management requirements

Information on workers compensation and injury management is provided to staff at induction and via the intranet. The Department of Culture and the Arts engages in formal, documented programs for employees requiring modified duties or equipment upon returning to work after an injury. This includes programs for Perth Theatre Trust employees. Such programs are compliant with the *Worker's Compensation and Injury Management Act 1981*.

Indicator	Target 2010-2011	Actual
Number of fatalities	Zero (0)	0
Lost time injury/diseases (LTI/D) incidence rate	Zero (0) or 10% reduction on previous year	0
Lost time injury severity rate	Zero (0) or 10% improvement on previous year	0
Percentage of injured workers returned to work within 28 weeks	Actual percentage result to be reported	0
Percentage of managers trained in occupational safety, health and injury management responsibilities	Greater than or equal to 50%	As per own arrangements *

* **Note:** AEG Ogden (Perth) Pty Ltd is responsible for the majority of OHS training for PTT under the venues Management Agreement between the Perth Theatre Trust and AEG Ogden (Perth) Pty Ltd.



Auditor General

INDEPENDENT AUDITOR'S REPORT

To the Parliament of Western Australia

PERTH THEATRE TRUST

Report on the Financial Statements

I have audited the accounts and financial statements of the Perth Theatre Trust.

The financial statements comprise the Statement of Financial Position as at 30 June 2011, the Statement of Comprehensive Income, Statement of Changes in Equity and Statement of Cash Flows for the year then ended, and Notes comprising a summary of significant accounting policies and other explanatory information.

Trustees' Responsibility for the Financial Statements

The Trustees are responsible for keeping proper accounts, and the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards and the Treasurer's Instructions, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the financial statements based on my audit. The audit was conducted in accordance with Australian Auditing Standards. Those Standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Trust's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Trustees, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the financial statements are based on proper accounts and present fairly, in all material respects, the financial position of the Perth Theatre Trust at 30 June 2011 and its financial performance and cash flows for the year then ended. They are in accordance with Australian Accounting Standards and the Treasurer's Instructions.

Perth Theatre Trust

Report on Controls

I have audited the controls exercised by the Perth Theatre Trust. The Trustees are responsible for ensuring that adequate control is maintained over the receipt, expenditure and investment of money, the acquisition and disposal of public and other property, and the incurring of liabilities in accordance with the Financial Management Act 2006 and the Treasurer's Instructions, and other relevant written law.

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the controls exercised by the Trustees based on my audit conducted in accordance with Australian Auditing Standards.

Opinion

In my opinion, the controls exercised by the Perth Theatre Trust are sufficiently adequate to provide reasonable assurance that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions.

Report on the Key Performance Indicators

I have audited the key performance indicators of the Perth Theatre Trust. The Trustees are responsible for the preparation and fair presentation of the key performance indicators in accordance with the Financial Management Act 2006 and the Treasurer's Instructions.

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the key performance indicators based on my audit conducted in accordance with Australian Auditing Standards.

Opinion

In my opinion, the key performance indicators of the Perth Theatre Trust are relevant and appropriate to assist users to assess the Trust's performance and fairly represent indicated performance for the year ended 30 June 2011.

Independence


In conducting this audit, I have complied with the independence requirements of the Auditor General Act 2006 and the Australian Auditing Standards, and other relevant ethical requirements.



COLIN MURPHY
AUDITOR GENERAL
31 August 2011

**CERTIFICATION OF PERFORMANCE INDICATORS FOR THE YEAR ENDED
30 JUNE 2011**

We hereby certify that the Performance Indicators are based on proper records, are relevant and appropriate for assisting users to assess the Perth Theatre Trust performance, and fairly represent the performance of the Perth Theatre Trust for the financial year ended 30 June 2011.

A handwritten signature in black ink, appearing to be 'Davidson', written over a horizontal line.

Trustee

31 August 2011

A handwritten signature in black ink, reading 'Janet E. Davidson', written over a horizontal line.

Trustee

31 August 2011

PERFORMANCE INDICATORS

Performance Indicator Information

Government Goal

The Perth Theatre Trust (the Trust) contributes to the achievement of the Government Goal:

Greater focus on achieving results in key service delivery areas for the benefit of all Western Australians.

Government Desired Outcomes

Outcome 1:

A creative, sustainable and accessible culture and arts sector.

Outcome 2:

Western Australia's natural, cultural and documentary collections are managed, conserved and accessible.

The Trust is a statutory authority within the Culture and Arts portfolio and is shown under Venue Management Services in the 2010-2011 Budget Papers. Key performance indicators have been developed in accordance with Treasurer's Instruction 904 to evaluate the Trust's performance in achieving the Government Desired Outcome and provide an overview of the critical and material aspects of service provision.

KEY EFFECTIVENESS INDICATORS

Indicator 1 – Venue Management Services

Measures of Access to the Arts

Rationale

The following charts provide access indicators for attendances at performances in Trust venues. While the Trust has only limited influence on either the number of productions and performances presented at its venues or the number of patrons who choose to attend those performances, its aim is to assist presenters to maximise attendances.

Chart 1: Public Use of Major Venues

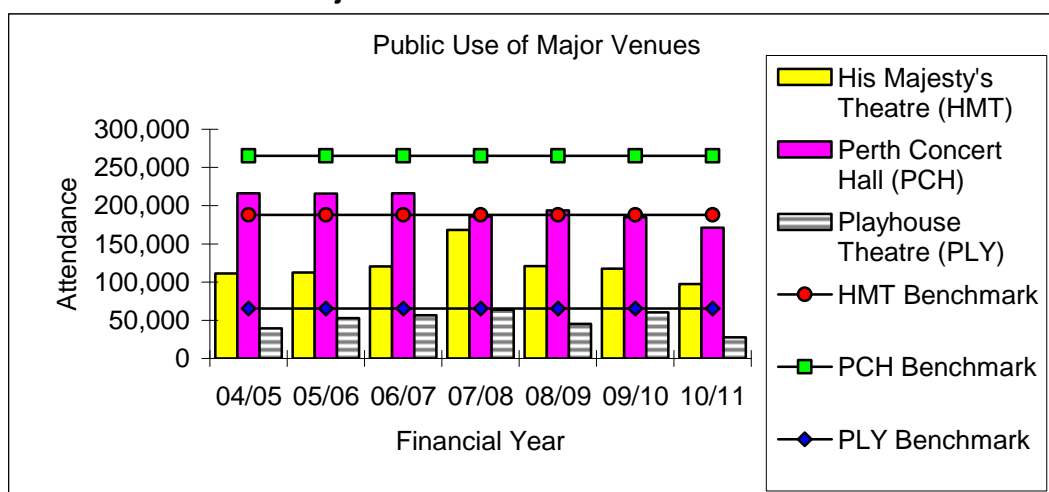
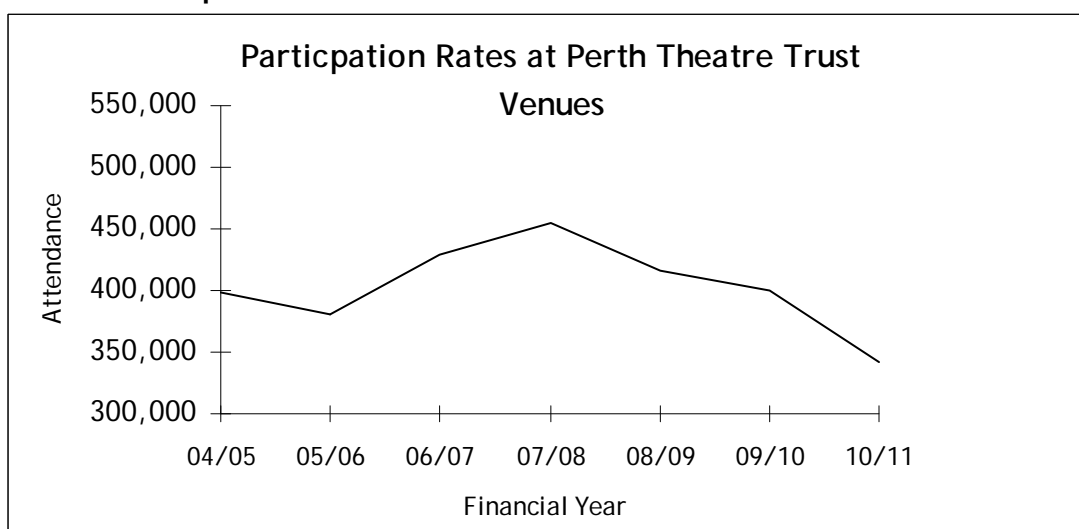
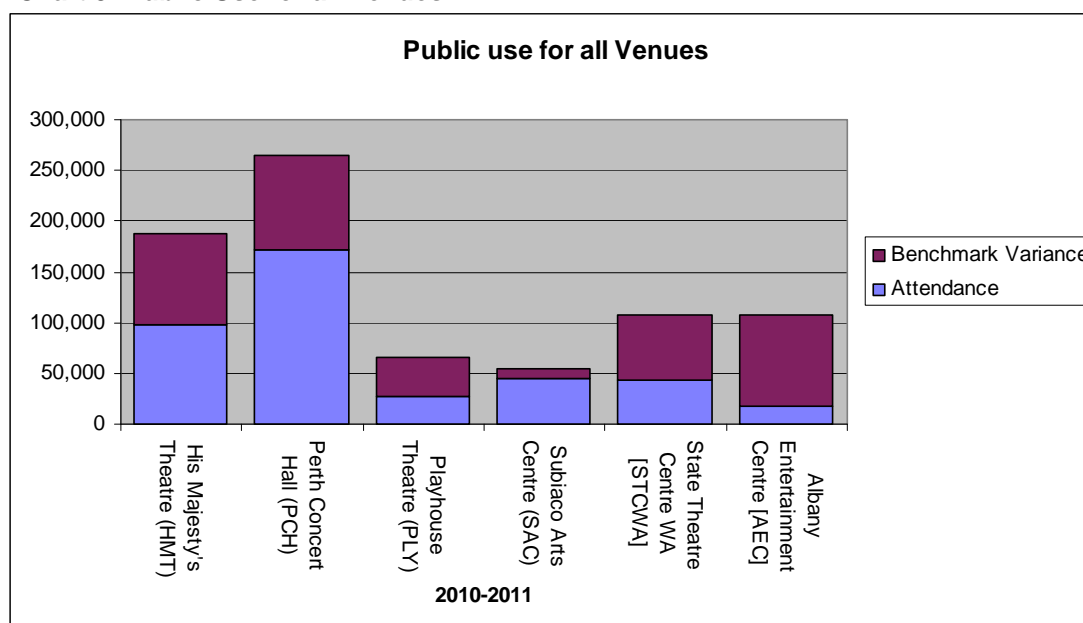


Chart 2: Participation Rates at Perth Theatre Trust Venues



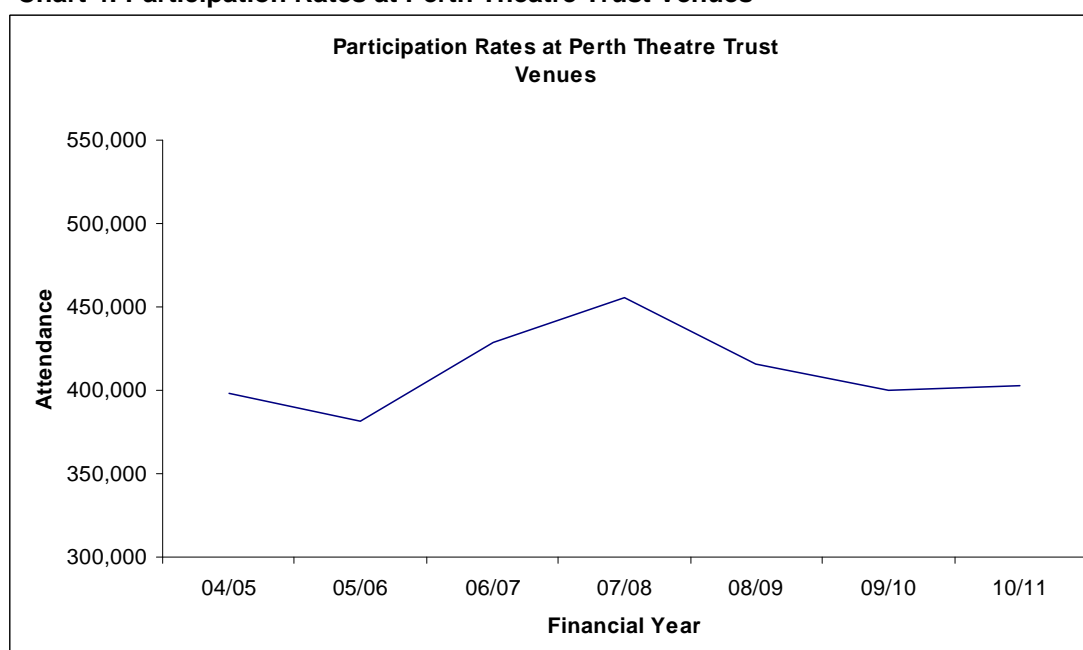
Note 1: The above chart illustrates participation/attendances levels for Trust venues prior to the addition and opening of the Albany Entertainment Centre on 11 December 2010 and the State Theatre Centre of Western Australia on 27 January 2011. The Playhouse Theatre closed on 23 December 2010.

Chart 3: Public Use for all Venues



Note 2: The following chart illustrates participation/attendance levels for Trust venues following the addition of two new venues: the Albany Entertainment Centre on 11 December 2010 and the State Theatre Centre of Western Australia on 27 January 2011. It should be noted the Playhouse Theatre closed on 23 December 2010; therefore attendance figures for the venue are for a 6-month period only.

Chart 4: Participation Rates at Perth Theatre Trust Venues



Note 3: Chart 4 demonstrates the patron participation rate at all the Perth Theatre Trust venues (PCH, HMT, PLY, SAC, AEC & STCWA). Even with two new venues operating for 50% of the reporting year, overall participation increased only marginally. The participation rate is consistent with the previous reporting year. The result is the effect and economic impact of the global financial crisis and the reported decline in retail expenditure and discretionary spending affecting arts and culture participation. Projected figures for 2011/2012 indicate an increase in participation due to the effect of a full 12 months of operations at AEC and STCWA.

Public Use of Major Venues

Usage Trend

The number of performances/events across venues was 883 in 2010-2011. This is a small decrease in the number of events from last year's figure of 910.

Note 1: Participation Rates at Perth Theatre Trust Venues

Overall, the attendance rate at Trust venues was 402,644 – a small increase in attendances from last year's figure of 400,378.

EFFICIENCY INDICATORS

Key Performance Indicators Overview

The number of events across venues was 883 in 2010-2011. This represents a small decrease on last year's events. This is a decrease on the previous years actual, and a decrease on the estimated events of 949 events.

The table below represents the number of performances at venues managed by the Trust. These performance measures address the efficiency with which the Trust undertakes work associated in achieving this service.

Measure	2007-2008 Actual	2008-2009 Actual	2009-2010 Actual	2010-2011 Target	2010-2011 Actual
Number of performances at Trust venues	1139	956	910	949	883
Average cost per performance	\$15,110	\$18,666	\$20,049	\$19,679	\$28,979

Note 2

a) A total of 883 events were presented at Trust venues against a target of 949 for 2010-2011. The variance for events numbers is due to a higher number of events than expected at all Trust venues.

CERTIFICATION OF FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2011

The accompanying financial statements of Perth Theatre Trust have been prepared in compliance with the provisions of the Financial Management Act 2006 from proper accounts and records to present fairly the financial transactions for the financial year ending 30 June 2011 and the financial position as at 30 June 2011.

At the date of signing, we are not aware of any circumstances that would render any particulars included in the financial statements misleading or inaccurate.



Tony Loiacono CPA
Chief Finance Officer
31 August 2011



Saliba Sassine BEc (Hons) PhD (UWA), SAFin
Chairman of Perth Theatre Trust
31 August 2011



Janet Davidson JP, GAICD, MAIM
Member of the Perth Theatre Trust
31 August 2011

Perth Theatre Trust
Statement of Comprehensive Income
For the year ended 30 June 2011

	Note	2011 \$000	2010 \$000
COST OF SERVICES			
Expenses			
Employee benefits expense	5	12,841	9,839
Supplies and services	6	7,260	3,858
Depreciation and amortisation expense	7	2,492	1,030
Accommodation expenses	8	4,680	2,060
Cost of sales	11	1,169	964
Loss on disposal of non-current assets	15	46	14
Other expenses	9	491	480
Total cost of services		28,979	18,245
Income			
<i>Revenue</i>			
User charges and fees	10	9,006	7,709
Sales	11	4,515	3,515
Sponsorship	12	618	598
Interest revenue	13	364	295
Other revenue	14	776	279
Total Revenue		15,279	12,396
Total income other than income from State Government		15,279	12,396
NET COST OF SERVICES		13,700	5,849
INCOME FROM STATE GOVERNMENT			
	16		
Service appropriation		6,260	2,279
Resources received free of charge		3,215	2,548
Royalties for Regions Fund		200	0
Total income from State Government		9,675	4,827
(DEFICIT) FOR THE PERIOD		(4,025)	(1,022)
OTHER COMPREHENSIVE INCOME			
Changes in asset revaluation surplus		2,104	(799)
Total other comprehensive income		2,104	(799)
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		(1,921)	(1,821)

See also note 41 'Schedule of Income and Expenses by Service'.

The Statement of Comprehensive Income should be read in conjunction with the accompanying notes

Perth Theatre Trust
Statement of Financial Position
As at 30 June 2011

	Note	2011	2010
		\$000	\$000
ASSETS			
Current Assets			
Cash and cash equivalents	30	392	5,459
Restricted cash and cash equivalents	17, 30	3,609	3,625
Inventories	18	94	91
Receivables	19	930	411
Amounts receivable for services	20	0	771
Other current assets	21	541	879
Total Current Assets		5,566	11,236
Non-Current Assets			
Amounts receivable for services	20	8,225	5,362
Property, plant and equipment	22	218,395	33,436
Intangible assets	23	564	327
Total Non-Current Assets		227,184	39,125
TOTAL ASSETS		232,750	50,361
LIABILITIES			
Current Liabilities			
Payables	25	2,350	1,726
Funds held in trust	26	3,619	3,257
Provisions	27	447	300
Other current liabilities	28	480	349
Total Current Liabilities		6,896	5,632
Non Current Liabilities			
Provisions	27	110	83
Total Non Current Liabilities		110	83
Total Liabilities		7,006	5,715
NET ASSETS		225,744	44,646
EQUITY			
Contributed equity	29	193,445	10,426
Reserves		12,025	9,921
Accumulated surplus		20,274	24,299
TOTAL EQUITY		225,744	44,646

The Statement of Financial Position should be read in conjunction with the accompanying notes.

Perth Theatre Trust
Statement of Changes in Equity
For the year ended 30 June 2011

	Note	Contributed equity \$000	Reserves \$000	Accumulated surplus / \$000	Total equity \$000
Balance at 1 July 2009	29	8,359	10,720	25,321	44,400
Total comprehensive income for the year			(799)	(1,022)	(1,821)
Transactions with owners in their capacity as owners:					
Capital appropriations		2,067			2,067
Total		2,067	(799)	(1,022)	246
Balance at 30 June 2010		10,426	9,921	24,299	44,646
Balance at 1 July 2010		10,426	9,921	24,299	44,646
Total comprehensive income for the year			2,104	(4,025)	(1,921)
Transactions with owners in their capacity as owners:					
Capital appropriations		183,019			183,019
Total		183,019	2,104	(4,025)	181,098
Balance at 30 June 2011		193,445	12,025	20,274	225,744

The Statement of Changes in Equity should be read in conjunction with the accompanying notes

Perth Theatre Trust
Statement of Cash Flows
For the year ended 30 June 2011

	Note	2011	2010
		\$000	\$000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		3,203	1,256
Capital contributions		9,089	2,067
Holding account drawdowns		0	305
Royalties for Regions Fund		200	0
Net cash provided by State Government		12,492	3,628
Utilised as follows:			
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Payments from trust fund		(33,372)	(33,504)
Employee benefits		(9,821)	(7,232)
Supplies and services		(7,456)	(4,471)
Accommodation		(4,649)	(2,060)
GST payments on purchases		(3,640)	(1,510)
GST payments to taxation authority		(62)	(1,098)
Other payments		(425)	(479)
Receipts			
Receipts into trust fund		33,886	33,447
User charges and fees		8,434	7,916
Sale of goods and services		4,501	3,515
Sponsorship		568	598
Interest received		416	284
GST receipts on sales		1,762	1,109
GST receipts from taxation authority		1,920	1,479
Other receipts		728	232
Net cash (used in) operating activities	30	(7,210)	(1,774)
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of non-current physical assets		(10,365)	(1,614)
Net cash (used in) investing activities		(10,365)	(1,614)
Net (decrease)/increase in cash and cash equivalents		(5,083)	240
Cash and cash equivalents at the beginning of period		9,084	8,844
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD	30	4,001	9,084

The Statement of Cash Flows should be read in conjunction with the accompanying notes

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Note 1. Australian Accounting Standards

General

Perth Theatre Trust's financial statements for the year ended 30 June 2011 have been prepared in accordance with Australian Accounting Standards. The term 'Australian Accounting Standards' refers to Standards and Interpretations issued by the Australian Accounting Standard Board (AASB).

Perth Theatre Trust has adopted any applicable, new and revised Australian Accounting Standards from their operative dates.

Early adoption of standards

Perth Theatre Trust cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 *Application of Australian Accounting Standards and Other Pronouncements*. No Australian Accounting Standards that have been issued or amended [but not operative] have been early adopted by Perth Theatre Trust for the annual reporting period ended 30 June 2011.

Note 2. Summary of significant accounting policies

(a) General statement

The financial statements constitute general purpose financial statements that have been prepared in accordance with Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board as applied by the Treasurer's instructions. Several of these are modified by the Treasurer's instructions to vary application, disclosure, format and wording.

The *Financial Management Act* and the Treasurer's instructions are legislative provisions governing the preparation of financial statements and take precedence over the Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board.

Where modification is required and has a material or significant financial effect upon the reported results, details of that modification and the resulting financial effect are disclosed in the notes to the financial statements.

(b) Basis of preparation

The financial statements have been prepared on the accrual basis of accounting using the historical cost convention, modified by the revaluation of land, buildings and infrastructure which have been measured at fair value.

The accounting policies adopted in the preparation of the financial statements have been consistently applied throughout all periods presented unless otherwise stated.

The financial statements are presented in Australian dollars and all values are rounded to the nearest thousand dollars (\$'000).

Note 3 'Judgements made by management in applying accounting policies' discloses judgements that have been made in the process of applying Perth Theatre Trust's accounting policies resulting in the most significant effect on amounts recognised in the financial statements.

(c) Reporting entity

The reporting entity comprises the Perth Theatre Trust.

(d) Contributed equity

AASB Interpretation 1038 *Contributions by Owners Made to Wholly-Owned Public Sector Entities* requires transfers in the nature of equity contributions, other than as a result of a restructure of administrative arrangements, to be designated by the Government (the owner) as contributions by owners (at the time of, or prior to transfer) before such transfers can be recognised as equity contributions. Capital appropriations have been designated as contributions by owners by TI 955 *Contributions by Owners made to Wholly Owned Public Sector Entities* and have been credited directly to Contributed equity.

The transfer of net assets to/from other agencies, other than as a result of restructure of administrative arrangements, are designated as contributions by owners where the transfers are non-discretionary and non-reciprocal. See also note 36 'Equity'

(e) Income

Revenue recognition

Revenue is recognised and measured at the fair value of consideration received or receivable. The following specific recognition criteria must also be met before revenue is recognised for the major business activities as follows:

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Sale of goods

Revenue is recognised from the sale of goods and disposal of other assets when the significant risks and rewards of ownership transfer to the purchaser and can be measured reliably.

Provision of services

Revenue is recognised on delivery of the service to the client or by reference to the stage of completion of the transaction.

Interest

Revenue is recognised as the interest accrues.

Service appropriations

Service Appropriations are recognised as revenues at fair value in the period in which Perth Theatre Trust gains control of the appropriated funds. Perth Theatre Trust gains control of the appropriated funds at the time those funds are deposited to the bank account or credited to 'Amounts receivable for services' (holding account) held at Treasury.

Grants, donations, gifts and other non-reciprocal contributions

Revenue is recognised at fair value when Perth Theatre Trust obtains control over the assets comprising the contributions, usually when cash is received.

Other non-reciprocal contributions that are not contributions by owners are recognised at their fair value. Contributions of services are only recognised when a fair value can be reliably determined and the services would be purchased if not donated.

Royalties for Regions funds are recognised as revenue at fair value in the period in which Perth Theatre Trust obtains control over the funds. Perth Theatre Trust obtains control of the funds at the time the funds are deposited into Perth Theatre Trust's bank account.

Gains

Realised or unrealised gains are usually recognised on a net basis. These include gains arising on the disposal of non-current assets and some revaluations of non-current assets.

(f) Property, plant and equipment

Capitalisation/expensing of assets

Items of property, plant and equipment costing over \$5,000 or more are recognised as assets and the cost of utilising assets is expensed (depreciated) over their useful lives. Items of property, plant and equipment costing less than \$5,000 are immediately expensed direct to the Statement of Comprehensive Income (other than where they form part of a group of similar items which are significant in total).

Initial recognition and measurement

Property, plant and equipment are initially recognised at cost.

For items of property, plant and equipment acquired at no cost or for nominal cost, the cost is their fair value at the date of acquisition.

Subsequent Measurement

Subsequent to initial recognition as an asset, the revaluation model is used for the measurement of land and buildings and historical cost for all other property, plant and equipment. Land and buildings are carried at fair value less accumulated depreciation on buildings and accumulated impairment losses. All other items of property, plant and equipment are stated at historical cost less accumulated depreciation and accumulated impairment losses.

Where market-based evidence is available, the fair value of land and buildings is determined on the basis of current market buying values determined by reference to recent market transactions. When buildings are revalued by reference to recent market transactions, the accumulated depreciation is eliminated against the gross carrying amount of the asset and the net amount restated to the revalued amount.

In the absence of market-based evidence, the fair value of land and buildings is determined on the basis of existing use. This normally applies where buildings are specialised or where land use is restricted. Fair value for existing use assets is determined by reference to the cost of replacing the remaining future economic benefits embodied in the asset, ie. the depreciated replacement cost. Where the fair value of buildings is dependent on the depreciated replacement cost basis, the gross carrying amount and the accumulated depreciation are restated proportionately.

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Land and buildings are independently valued annually by the Western Australian Land Information Authority (Valuation Services) and recognised with sufficient regularity to ensure that the carrying amount does not differ materially from the asset's fair value at the end of the reporting period.

The most significant assumptions in estimating fair value are made in assessing whether to apply the existing use basis to assets and in determining estimated useful life. Professional judgement by the valuer is required where the evidence does not provide a clear distinction between market type assets and existing use assets.

Derecognition

Upon disposal or derecognition of an item of property, plant and equipment, any revaluation surplus relating to that asset is retained in the asset revaluation surplus.

Asset revaluation surplus

The asset revaluation surplus is used to record increments and decrements on the revaluation of non-current assets as described in note 22 'Property, plant and equipment'.

Depreciation

All non-current assets having a limited useful life are systematically depreciated over their estimated useful lives in a manner that reflects the consumption of their future economic benefits.

Depreciation is calculated using the straight line method, using rates which are reviewed annually. Estimated useful lives for each class of depreciable asset are:

Buildings	66 years
Air conditioning upgrades	4 to 25 years
Leasehold improvements	3 to 20 years
Communication equipment	4 to 10 years
Computer hardware	3 to 4 years
Furniture, fixtures and fittings	5 to 20 years
Plant and machinery	3 to 25 years
Office equipment	5 to 10 years
Other equipment	4 to 20 years

Works of art controlled by Perth Theatre Trust are classified as property, plant and equipment. These are anticipated to have indefinite useful lives. Their service potential has not, in any material sense, been consumed during the reporting period and consequently no depreciation has been recognised.

Land is not depreciated.

(g) Intangible assets

Capitalisation/Expensing of assets

Acquisitions of intangible assets costing over \$5,000 or more and internally generated intangible assets costing \$50,000 or more are capitalised. The cost of utilising the assets are expensed (amortised) over their useful life. Costs incurred below these thresholds are immediately expensed directly to the Statement of Comprehensive Income.

All acquired and internally developed intangible assets are initially recognised at cost. For assets acquired at no cost or for nominal cost, the cost is their fair value at the date of acquisition.

The cost model is applied for subsequent measurement requiring the asset to be carried at cost less any accumulated amortisation and accumulated impairment losses.

Amortisation for intangible assets with finite useful lives is calculated for the period of the expected benefit (estimated useful life which is reviewed annually) on the straight line basis. All intangible assets controlled by Perth Theatre Trust have a finite useful life and zero residual value.

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

The expected useful lives for each class of intangible asset are:

Software ^(a)	4 years
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(a) Software that is not integral to the operation of any related hardware.

Computer Software

Software that is an integral part of the related hardware is treated as property, plant and equipment. Software that is not an integral part of the related hardware is treated as an intangible asset. Software costing less than \$5,000 is expensed in the year of acquisition.

(h) Impairment of assets

Property, plant and equipment and intangible assets are tested for any indication of impairment at the end of each reporting period. Where there is an indication of impairment, the recoverable amount is estimated. Where the recoverable amount is less than the carrying amount, the asset is considered impaired and written down to the recoverable amount and an impairment loss is recognised. As Perth Theatre Trust is a not-for-profit entity, unless an asset has been identified as a surplus asset, the recoverable amount is the higher of an asset's fair value less costs to sell and depreciated replacement cost.

The risk of impairment is generally limited to circumstances where an asset's depreciation is materially understated, where the replacement cost is falling or where there is a significant change in useful life. Each relevant class of assets is reviewed annually to verify that the accumulated depreciation/amortisation reflects the level of consumption or expiration of asset's future economic benefits and to evaluate any impairment risk from falling replacement costs.

Intangible assets with an indefinite useful life and intangible assets not yet available for use are tested for impairment at each reporting period irrespective of whether there is any indication of impairment.

The recoverable amount of assets identified as surplus assets is the higher of fair value less costs to sell and the present value of future cash flows expected to be derived from the asset. Surplus assets carried at fair value have no risk of material impairment where fair value is determined by reference to market-based evidence. Where fair value is determined by reference to depreciated replacement cost, surplus assets are at risk of impairment and the recoverable amount is measured. Surplus assets at cost are tested for indications of impairment at each reporting period.

(i) Leases

Perth Theatre Trust holds operating leases for office accommodation. Operating leases are expensed on a straight line basis over the lease term as this represents the pattern of benefits derived from the leased properties.

(j) Financial instruments

In addition to cash, Perth Theatre Trust has two categories of financial instrument:

- * Loans and receivables; and
- * Financial liabilities measured at amortised cost.

Financial Instruments have been disaggregated into the following classes:

Financial Assets:

- * Cash and cash equivalents
- * Restricted cash and cash equivalents
- * Receivables
- * Amounts receivable for services

Financial Liabilities:

- * Payables
- * Funds held in trust

Initial recognition and measurement of financial instruments is at fair value which normally equates to the transaction cost or the face value. Subsequent measurement is at amortised cost using the effective interest method.

The fair value of short-term receivables and payables is the transaction cost or the face value because there is no interest rate applicable and subsequent measurement is not required as the effect of discounting is not material.

Perth Theatre Trust
Notes to the Financial Statements
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(k) Cash and cash equivalents

For the purposes of the Statement of Cash Flows, cash and cash equivalent (and restricted cash and cash equivalent) assets comprise cash on hand and short-term deposits with original maturities of three months or less that are readily convertible to a known amount of cash and which are subject to insignificant risk of changes in value.

(l) Accrued salaries

Accrued salaries represents the amount due to staff but unpaid at the end of the financial year. Accrued salaries are settled within a fortnight of the financial year end. Perth Theatre Trust considers the carrying amount of accrued salaries to be equivalent to its net fair value. Accrued salaries are recognised by the Department of Culture and the Arts. The expense is recognised in the Statement of Comprehensive Income of Perth Theatre Trust with a corresponding resource received free of charge.

(m) Amounts receivable for services (holding account)

Perth Theatre Trust receives income from the State Government partly in cash and partly as an asset (holding account receivable). The accrued amount appropriated is accessible on the emergence of the cash funding requirement to cover leave entitlements and asset replacement.

(n) Inventories

Inventories are measured at the lower of cost and net realisable value. Costs are assigned by the method most appropriate to each particular class of inventory, with the majority being valued on a first in first out basis.

Inventories not held for resale are valued at cost unless they are no longer required, in which case they are valued at net realisable value.

(o) Receivables

Receivables are recognised and carried at original invoice amount less an allowance for any uncollectible amounts (i.e. impairment). The collectability of receivables is reviewed on an ongoing basis and any receivables identified as uncollectible are written-off against the allowance account. The allowance for uncollectible amounts (doubtful debts) is raised when there is objective evidence that Perth Theatre Trust will not be able to collect the debts. The carrying amount is equivalent to fair value as it is due for settlement within 30 days.

(p) Payables

Payables are recognised when Perth Theatre Trust becomes obliged to make future payments as a result of a purchase of assets or services. The carrying amount is equivalent to fair value, as they are generally settled within 30 days.

(q) Provisions

Provisions are liabilities of uncertain timing or amount and are recognised where there is a present legal, equitable or constructive obligation as a result of a past event and when the outflow of resources embodying economic benefits is probable and a reliable estimate can be made of the amount of the obligation. Provisions are reviewed at the end of each reporting period.

Provisions - employee benefits

All annual leave and long service leave provisions are in respect of employees/ services up to the end of the reporting period.

Annual leave

The liability for annual leave expected to be settled within 12 months after the reporting period is recognised and measured at the undiscounted amounts expected to be paid when the liability is settled.

Annual leave not expected to be settled within 12 months after the reporting period is recognised and measured at the present value of amounts expected to be paid when the liability is settled.

When assessing expected future payments consideration is given to expected future wage and salary levels including non-salary components such as employer superannuation contributions, as well as the experience of employee departures and periods of service. The expected future payments are discounted using market yields at the end of the reporting period on national government bonds with terms to maturity that match, as closely as possible, the estimated future cash outflows.

The provision for annual leave is classified as a current liability as Perth Theatre Trust does not have an unconditional right to defer settlement of the liability for at least 12 months after the reporting period.

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Long service leave

The liability for annual leave expected to be settled within 12 months after the reporting period is recognised and measured at the undiscounted amounts expected to be paid when the liability is settled.

Long service leave not expected to be settled within 12 months after the reporting period is recognised and measured at the present value of amounts expected to be paid when the liabilities are settled using the remuneration rate expected to apply at the time of settlement.

When assessing expected future payments consideration is given to expected future wage and salary levels including non-salary components such as employer superannuation contributions, as well as the experience of employee departures and periods of service. The expected future payments are discounted using market yields at the end of the reporting period on national government bonds with terms to maturity that match, as closely as possible, the estimated future cash outflows.

Unconditional long service leave provisions are classified as current liabilities as Perth Theatre Trust does not have an unconditional right to defer settlement of the liability for at least 12 months after the reporting period. Conditional long service leave provisions are classified as non-current liabilities because Perth Theatre Trust has an unconditional right to defer the settlement of the liability until the employee has completed the requisite years of service.

Superannuation

The Government Employees Superannuation Board (GESB) administers public sector superannuation arrangement in Western Australia in accordance with legislative requirements.

Eligible employees may contribute to the Pension Scheme, a defined benefit pension scheme closed to new members since 1987, or the Gold State Superannuation Scheme (GSS), a defined benefit lump sum scheme closed to new members since 1995.

The GSS is a defined benefit scheme for the purposes of employees and whole-of-government reporting. However, it is a defined contribution plan for agency purposes because the concurrent contributions (defined contributions) made by Perth Theatre Trust to GESB extinguishes the agency's obligations to the related superannuation liability.

Perth Theatre Trust has no liabilities under the Pension or the GSS Schemes. The liabilities for the unfunded Pension Scheme and the unfunded GSS Scheme transfer benefits attributable to members who transferred from the Pension Scheme, are assumed by the Treasurer. All other GSS Scheme obligations are funded by concurrent contributions made by Perth Theatre Trust to the GESB.

Employees commencing employment prior to 16 April 2007 who were not members of either the Pension or the GSS became non-contributory members of the West State Superannuation Scheme (WSS). Employees commencing employment on or after 16 April 2007 became members of the GESB Super Scheme (GESBS). Both of these schemes are accumulation schemes. Perth Theatre Trust makes concurrent contributions to GESB on behalf of employees in compliance with the *Commonwealth Government's Superannuation Guarantee (Administration) Act 1992*. These contributions extinguish the liability for superannuation charges in respect of the WSS and GESBS Schemes.

The GESB makes all benefit payments in respect of the Pension and GSS Schemes, and is recouped by the Treasurer for the employer's share.

Provisions - Other

Employment On-Costs

Employment on-costs, including workers' compensation insurance, are not employee benefits and are recognised separately as liabilities and expenses when the employment to which they relate has occurred. Employment on-costs are included as part of 'Other expenses' and are not included as part of Perth Theatre Trust's 'Employee benefits expense'. The related liability is included in 'Employment on-costs provision'.

(r) Superannuation expense

The superannuation expense in the Statement of Comprehensive Income comprises employer contributions paid to the GSS (concurrent contributions), WSS, and the GESBS.

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

(s) Resources received free of charge or for nominal Cost

Resources received free of charge or for nominal cost that can be reliably measured are recognised as income at fair value. Where the resource represents a service that Perth Theatre Trust would otherwise pay for, a corresponding expense is recognised. Receipts of assets are recognised in the Statement of Financial Position.

Assets or services received from other State Government agencies are separately disclosed under Income from State Government in the Statement of Comprehensive Income.

(t) Comparative figures

Comparative figures are, where appropriate, reclassified to be comparable with the figures presented in the current financial year.

(u) Department of Culture and the Arts

The Department provides staff and other support to agencies in the Culture and the Arts portfolio. The Department receives an appropriation for salary costs, superannuation and fringe benefits tax. These resources, provided to the Board, but paid for by the Department, have been treated as "Resources received free of charge" in the Statement of Comprehensive Income under the item "Income from State Government".

In addition the Department also provides shared corporate services to Perth Theatre Trust which are not recognised in the Statement of Comprehensive Income.

Note 3. Judgements made by management in applying accounting policies

The preparation of financial statements requires management to make judgements about the application of accounting policies that have a significant effect on the amounts recognised in the financial statements. Perth Theatre Trust evaluates these judgements regularly.

Operating lease commitments

Perth Theatre Trust has entered into a commercial lease for a motor vehicle and has determined that the lessor retains all the significant risks and rewards of ownership of the property. Accordingly, this lease has been classified as an operating lease.

Perth Theatre Trust has operating leases for buildings. The property leases are non-cancellable leases, with rent payable monthly in advance. Contingent rental provisions within the lease agreements require that minimum lease payments shall be increased by the lower of CPI or 3.5% per annum. An option exists to renew the leases at the end of the term.

Note 4. Disclosure of changes in accounting policy and estimates

Initial application of an Australian Accounting Standard

Perth Theatre Trust has applied the following Australian Accounting Standards effective for annual reporting periods beginning on or after 1 July 2010 that impact on Perth Theatre Trust.

2009-5	<i>Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project [AASB 5, 8, 101, 107, 117, 118, 136 & 139]</i>
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Under amendments to AASB 117, the classification of land elements of all existing leases has been reassessed to determine whether they are in the nature of operating or finance leases. As leases of land & buildings recognised in the financial statements have not been found to significantly expose Perth Theatre Trust to the risks/rewards attributable to control of land, no changes to accounting estimates have been included in the Financial Statements and Notes to the Financial Statements.

Under amendments to AASB 107, only expenditures that result in a recognised asset are eligible for classification as investing activities in the Statement of Cash Flows. All investing cashflows recognised in Perth Theatre Trust's Statement of Cash Flows relate to increases in recognised assets.

Voluntary changes in accounting policy

Perth Theatre Trust made no voluntary changes to its Accounting Policy during 2011

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Future impact of Australian Accounting Standards not yet operative

Perth Theatre Trust cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 Application of Australian Accounting Standards and Other Pronouncements. Consequently, Perth Theatre Trust has not applied early any following Australian Accounting Standards that have been issued that may impact Perth Theatre Trust. Where applicable, Perth Theatre Trust plans to apply these Australian Accounting Standards from their application date.

		Operative for reporting periods beginning on/after
AASB 2009-11	<p><i>Amendments to Australian Accounting Standards arising from AASB 9 [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 121, 127, 128, 131, 132, 136, 139, 1023 & 1038 and Interpretations 10 & 12].</i></p> <p>The amendment to AASB 7 requires modification to the disclosure of categories of financial assets. Perth Theatre Trust does not expect any financial impact when the Standard is first applied. The disclosure of categories of financial assets in the notes will change.</p>	1 Jan 2013
AASB 2009-12	<p><i>Amendments to Australian Accounting Standards [AASBs 5, 8, 108, 110, 112, 119, 133, 137, 139, 1023 & 1031 and Interpretations 2, 3, 16, 1039 & 1052].</i></p> <p>This Standard introduces a number of terminology changes. There is no financial impact resulting from the application of this revised standard.</p>	1 Jan 2011
AASB 1053	<p><i>Application of Tiers of Australian Accounting Standards</i></p> <p>This Standard establishes a differential financial reporting framework consisting of two tiers of reporting requirements for preparing general purpose financial statements.</p> <p>This Standard does not have any financial impact on Perth Theatre Trust. However it may affect the disclosures in the financial statements of Perth Theatre Trust if the reduced disclosure requirements apply. DTF has not yet determined the application or the potential impact of the new Standard for agencies.</p>	1 July 2013
AASB 2010-2	<p><i>Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements.</i></p> <p>This Standard makes amendments to many Australian Accounting Standards, including Interpretations, to introduce reduced disclosure requirements into these pronouncements for application by certain types of entities.</p> <p>This Standard does not have any financial impact on Perth Theatre Trust. However it may affect the disclosures in the financial statements of Perth Theatre Trust if the reduced disclosure requirements apply. DTF has not yet determined the application or the potential impact of these Standards for agencies.</p>	1 July 2013
AASB 2011-2	<p><i>Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project - Reduced Disclosure Requirements [AASB 101 & 1054].</i></p> <p>The Amending Standard removes disclosure requirements from other Standards and incorporates them in a single Standard to achieve convergence between Australian and New Zealand Accounting Standards for reduced disclosure reporting. DTF has not yet determined the application or the potential impact of the amendments to these Standards for agencies.</p>	1 July 2011

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

AASB 2010-5	<i>Amendments to Australian Accounting Standards [AASB 1, 3, 4, 5, 101, 107, 112, 118, 119, 121, 132, 133, 134, 137, 139, 140, 1023 & 1038 and Interpretations 112, 115, 127, 132 & 1042] (October 2010)</i>	1 Jan 2011
	This Standard introduces a number of terminology changes as well as minor presentation changes to the Notes to the Financial Statements. There is no financial impact resulting from the application of this revised Standard.	
AASB 2010-6	<i>Amendments to Australian Accounting Standards - Disclosures on Transfers of Financial Assets [AASB 1 & AASB 7]</i>	1 July 2011
	This Standard makes amendments to Australian Accounting Standards, introducing additional presentation and disclosure requirements for Financial Assets.	
	The Standard is not expected to have any financial impact on Perth Theatre Trust. DTF has not yet determined the application or the potential impact of the amendments to these Standards for agencies.	
AASB 9	<i>Financial Instruments</i>	1 Jan 2013
	This Standard supersedes AASB 139 <i>Financial Instruments: Recognition and Measurements</i> , introducing a number of changes to accounting treatments.	
	The Standards was reissued on 6 Dec 2010 and the Department is currently determining the impact of the Standard. DTF has not yet determined the application or the potential impact of the Standards for agencies.	
AASB 2010-7	<i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 & 1038 and Interpretations 2, 5, 10, 12, 19 & 127]</i>	1 Jan 2013
	This Amending Standard makes consequential adjustments to other Standards as a result of issuing AASB 9 <i>Financial Instruments</i> in December 2010. DTF has not yet determined the application or the potential impact of the Standards for agencies.	
AASB 1054	<i>Australian Additional Disclosures</i>	1 July 2011
	This Standard, in conjunction with AASB 2011-1 <i>Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project</i> , removes disclosure requirements from other Standards and incorporates them in a single Standard to achieve convergence between Australian and New Zealand Accounting Standards.	
AASB 2011-1	<i>Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project [AASB 1, 5, 101, 107, 108, 121, 128, 132, & 134 and Interpretations 2, 112 & 113]</i>	1 July 2011
	This Amending Standard, in conjunction with AASB 1054 <i>Australian Additional Disclosures</i> , removes disclosure requirements from other Standards and incorporates them in a single Standard to achieve convergence between Australian and New Zealand Accounting Standards.	

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Note 5. Employee benefits expense

	2011	2010
	\$000	\$000
Wages and salaries ^(a)	10,453	8,013
Superannuation - defined contribution plans ^(b)	231	184
Superannuation - other schemes	681	513
Long service leave ^(c)	86	90
Annual leave ^(c)	607	472
Other related expenses	783	567
	12,841	9,839

(a) Includes the value of the fringe benefit to the employee plus the fringe benefit tax component.

(b) Defined contribution plans include West State, Gold State and GESB Super Schemes (contributions paid).

(c) Includes a superannuation contribution component.

Employment on-costs such as workers compensation insurance are included at note 9 'Other Expenses'.

The employment on-costs liability is included at note 27 'Provisions'.

Note 6. Supplies and services

	2011	2010
	\$000	\$000
Communications	544	407
Consultants and contractors	156	141
Consumables	482	279
Advertising and promotion	146	96
Management fees	672	430
Programming	519	259
Equipment purchases	939	414
Insurance premiums	249	120
Lease hire	366	227
Legal fees	113	40
Licences	316	104
Maintenance	854	419
Printing	71	37
Bank and credit card charges	123	118
Temporary staff	697	328
Travel	226	101
Entertainment	174	49
Other	613	289
	7,260	3,858

Note 7. Depreciation and amortisation expense

	2011	2010
	\$000	\$000
<u>Depreciation</u>		
Buildings	1,465	391
Leasehold improvements	219	203
Plant, equipment and vehicles	682	376
Total depreciation	2,366	970
<u>Amortisation</u>		
Intangible assets	126	60
Total amortisation	126	60
Total depreciation and amortisation	2,492	1,030

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Note 8. Accommodation expenses

	2011	2010
	\$000	\$000
Repairs and maintenance	2,138	538
Rent	428	338
Electricity and gas	971	587
Water	161	160
Cleaning	220	135
Security	380	155
Other	382	147
	4,680	2,060

Note 9. Other expenses

	2011	2010
	\$000	\$000
Sponsorship	330	224
Advance - Dama Orchestra	0	105
Employment on-costs ^(a)	103	110
Audit Fees	35	32
Doubtful debts expense	4	1
Other	19	8
	491	480

Note 10. User charges and fees

	2011	2010
	\$000	\$000
Venue hire and related charges	6,084	4,973
BOCS ticketing fees	2,922	2,736
	9,006	7,709

Note 11. Trading profit

	2011	2010
	\$000	\$000
Sales	4,515	3,515
Cost of Sales:		
Opening inventory	(91)	(82)
Purchases	(1,172)	(973)
	(1,263)	(1,055)
Closing inventory	94	91
Cost of Goods Sold	(1,169)	(964)
Trading Profit	3,346	2,551

Note 12. Sponsorship

	2011	2010
	\$000	\$000
AEG Ogden (Perth) Pty Ltd sponsorship	391	196
His Majesty Theatre Foundation sponsorship	227	402
	618	598

Note 13. Interest revenue

	2011	2010
	\$000	\$000
Interest revenue	364	295
	364	295

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Note 14. Other revenue

	2011	2010
	\$000	\$000
Commission	32	40
Grants and subsidies	403	0
Recoup of previous years expenditure	11	110
Donations	36	3
Other	294	126
	776	279

Note 15. Net loss on disposal of non-current assets

	2011	2010
	\$000	\$000
<u>Costs of Disposal of Non-Current Assets</u>		
Plant, equipment and vehicles	46	14
Net loss	46	14

Note 16. Income from State Government

	2011	2010
	\$000	\$000
Appropriation received during the year:		
Service appropriation ^(a)	6,260	2,279
	6,260	2,279

Resources received free of charge ^(c)

Determined on the basis of the following estimates provided by Department of Culture and the Arts:

(i) Payroll expenditure	3,213	2,540
(ii) Computer equipment	0	6
(iii) State Solicitors Office	2	2
	3,215	2,548

Royalties for Regions Fund:

- Regional Community Services Account ^(d)	200	0
	9,675	4,827

(a) Service appropriations are accrual amounts reflecting the net cost of services delivered. The appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the depreciation expense for the year and any agreed increase in leave liability during the year.

(b) Discretionary transfers of assets between State Government agencies are reported as assets assumed/(transferred) under Income from State Government. Non-discretionary non-reciprocal transfers of net assets (ie. restructuring of administrative arrangements) designated as Contributions by Owners (CBOs) under TI 955 and are recognised directly to equity.

(c) Where assets or services have been received free of charge or for nominal cost, Perth Theatre Trust recognises revenues (except where the contributions of assets or services are in the nature of contributions by owners in which case Perth Theatre Trust shall make a direct adjustment to equity) equivalent to the fair value of the assets and/or the fair value of those services that can be reliably determined and which would have been purchased if not donated, and those fair values shall be recognised as assets or expenses, as applicable.

(d) This is a sub-fund within the overarching 'Royalties for Regions Fund'. The recurrent funds are committed to projects and programs in WA regional areas.

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Note 17. Restricted cash and cash equivalents

	2011	2010
	\$000	\$000
<u>Current</u>		
Perth Theatre Trust bookings account	3,331	2,527
AEG Ogden (Perth) Pty Ltd Cash at Bank	267	1,087
Robert Finley Trust Account	11	11
	3,609	3,625

The balance of Restricted cash comprises ticket sales held in trust pending the presentation of events and performances. It also includes His Majesty Theatre Foundation funds and the Robert Finley trust account.

Note 18. Inventories

	2011	2010
	\$000	\$000
<u>Current</u>		
Inventories held for resale:		
- Liquor and consumable catering supplies	94	91
	94	91

Note 19. Receivables

	2011	2010
	\$000	\$000
<u>Current</u>		
Receivables	847	359
Allowance for impairment of receivables	(4)	(1)
GST receivable	87	53
	930	411

Reconciliation of changes in the allowance for impairment of receivables

Balance at start of year	1	0
Doubtful debts expense recognised in the statement of comprehensive income	3	1
Amounts written off during the year	0	0
Amounts recovered during the year	0	0
Balance at end of year	4	1

Note 20. Amounts receivable for services

	2011	2010
	\$000	\$000
Current	0	771
Non-current	8,225	5,362
	8,225	6,133

Represents the non-cash component of service appropriations. It is restricted in that it can only be used for asset replacement or payment of leave liability.

Note 21. Other assets

	2011	2010
	\$000	\$000
<u>Current</u>		
Prepayments	407	567
Accrued income	134	312
	541	879

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Note 22. Property, plant and equipment

	2011	2010
	\$000	\$000
<u>Land</u>		
At fair value ^(a)	25,700	11,500
Accumulated impairment losses	0	0
	<u>25,700</u>	<u>11,500</u>
<u>Buildings</u>		
At fair value ^(a)	16,500	15,313
At cost	166,008	1,887
Accumulated depreciation	(1,129)	(600)
Accumulated impairment losses	0	0
	<u>181,379</u>	<u>16,600</u>
<u>Works in progress</u>		
At cost	604	354
	<u>604</u>	<u>354</u>
<u>Leasehold improvements</u>		
At cost	6,006	5,166
Accumulated depreciation	(2,580)	(2,362)
Accumulated impairment losses	0	0
	<u>3,426</u>	<u>2,804</u>
<u>Plant, equipment and vehicles</u>		
At cost	11,405	5,906
Accumulated depreciation	(4,125)	(3,734)
Accumulated impairment losses	0	0
	<u>7,280</u>	<u>2,172</u>
<u>Works of art</u>		
At cost	6	6
Accumulated impairment losses	0	0
	<u>6</u>	<u>6</u>
	<u>218,395</u>	<u>33,436</u>

(a) Land and buildings were revalued as at 1 July 2010 by the Western Australian Land Information Authority (Valuation Services). The valuations were performed during the year ended 30 June 2011 and recognised at 30 June 2011. In undertaking the revaluation, fair value was determined by reference to market values for land: \$1,700,000 and buildings \$403,631 was determined on the basis of depreciated replacement cost.

His Majesty's Theatre is a heritage listed building to which Perth Theatre Trust holds title. A caveat no. D267573 is also registered over the property. The State Theatre Centre was transferred from the Department of Culture and the Arts on 1 February 2011 and recognised at cost. The Albany Entertainment Centre was transferred from the Great Southern Development Commission on 1 July 2010 and recognised at cost.

Reconciliations of the carrying amounts of property, plant, equipment and vehicles at the beginning and end of the reporting period are set out in the table below.

	Freehold	Buildings	Works in	Leasehold	Plant,	Works	Total
	Land		progress	improv.	equipment	of art	
	\$000	\$000	\$000	\$000	and	\$000	\$000
					vehicles		
					\$000		
2011							
Carrying amount at start of year	11,500	16,600	354	2,804	2,172	6	33,436
Additions			445	841	1,135		2,421
Adjustment from previous financial year			(354)				(354)
Transfers	12,500	165,840	159		4,701		183,200
Other disposals					(46)		(46)
Revaluation increments	1,700	404					2,104
Depreciation		(1,465)		(219)	(682)		(2,366)
Carrying amount at end of year	25,700	181,379	604	3,426	7,280	6	218,395

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

	Freehold Land \$000	Buildings \$000	Works in progress \$000	Leasehold improv. \$000	Plant, equipment and vehicles \$000	Works of art \$000	Total \$000
2010							
Carrying amount at start of year	11,500	17,611	0	2,796	1,988	6	33,901
Additions		179	354	211	574		1,318
Other disposals					(14)		(14)
Revaluation increments		(799)					(799)
Depreciation		(391)		(203)	(376)		(970)
Carrying amount at end of year	11,500	16,600	354	2,804	2,172	6	33,436

Note 23. Intangible assets

	2011 \$000	2010 \$000
<u>Computer software</u>		
At cost	840	581
Accumulated amortisation	(276)	(254)
Accumulated impairment losses	0	0
	564	327
Reconciliations:		
<u>Computer software</u>		
Carrying amount at start of year	327	85
Additions	389	302
Transfers	(26)	0
Disposals	0	0
Amortisation expense	(126)	(60)
Carrying amount at end of year	564	327

Note 24. Impairment of assets

The were no indications of impairment of property, plant and equipment and intangible assets at 30 June 2011.

Perth Theatre Trust held no goodwill or intangible assets with an indefinite useful life during the reporting period. At the end of the reporting period there were no intangible assets not yet available for use.

All surplus assets at 30 June 2011 have been classified as assets held for sale or written-off.

Note 25. Payables

	2011 \$000	2010 \$000
<u>Current</u>		
Trade payables	2,350	1,726
	2,350	1,726

Note 26. Funds held in trust

	2011 \$000	2010 \$000
Perth Theatre Trust bookings account	3,341	2,159
Ogden AEG Bank Account	267	1,087
Robert Finley Trust Account	11	11
	3,619	3,257

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Note 27. Provisions

	2011	2010
	\$000	\$000
<u>Current</u>		
<i>Employee benefits provision</i>		
Annual leave ^(a)	308	210
Long service leave ^(b)	119	77
	<u>427</u>	<u>287</u>
<i>Other provisions</i>		
Employment on-costs ^(c)	20	13
	<u>447</u>	<u>300</u>
<u>Non current</u>		
<i>Employee benefits provision</i>		
Long service leave ^(b)	94	71
	<u>94</u>	<u>71</u>
<i>Other provisions</i>		
Employment on-costs ^(c)	16	12
	<u>110</u>	<u>83</u>

(a) Annual leave liabilities have been classified as current as there is no unconditional right to defer settlement for at least 12 months after the reporting period. Assessments indicate that actual settlement of the liabilities will occur as follows:

	2011	2010
	\$000	\$000
Within 12 months of the end of the reporting period	308	168
More than 12 months after the reporting period	0	42
	<u>308</u>	<u>210</u>

(b) Long service leave liabilities have been classified as current as there is no unconditional right to defer settlement for at least 12 months after the reporting period. Assessments indicate that actual settlement of the liabilities will occur as follows:

	2011	2010
	\$000	\$000
Within 12 months of the end of the reporting period	119	44
More than 12 months after the reporting period	94	104
	<u>213</u>	<u>148</u>

(c) The settlement of annual and long service leave liabilities gives rise to the payment of employment on-costs including workers' compensation insurance. The provision is the present value of expected future payments. The associated expense is disclosed in note 9 'Other expenses'.

Movements in other provisions

	2011	2010
	\$000	\$000
<u>Employment on-cost provision</u>		
Carrying amount at start of year	25	32
Additional provisions recognised	20	0
Payments/other sacrifices of economic benefits	(9)	(7)
Carrying amount at end of year	<u>36</u>	<u>25</u>

Movements in each class of provisions during the financial year, other than employee benefits, are set out below.

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Note 28. Other liabilities

	2011	2010
	\$000	\$000
<u>Current</u>		
Accrued expenses	480	349
	480	349

Note 29. Equity

The Government holds the equity interest in Perth Theatre Trust on behalf of the community. Equity represents the residual interest in the net assets of Perth Theatre Trust. The asset revaluation surplus represents that portion of equity resulting from the revaluation of non-current assets.

Contributed equity

	2011	2010
	\$000	\$000
Balance at start of period	10,426	8,359
<u>Contributions by owners</u>		
Capital appropriation	7,304	909
<u>Transfer of net assets from other agencies</u>		
State Theatre Centre - Department of Culture and the Arts	113,222	0
Albany Entertainment Centre - Great Southern Development Commission	61,673	1,158
State Theatre Centre Equipment - Department of Culture and the Arts	977	0
His Majesty Theatre Façade Maintenance - Department of Culture and the Arts	729	0
His Majesty Theatre Elevated Work Platform - Department of Culture and the Arts	79	0
Total contributions by owners	183,984	2,067
<u>Distribution to owners</u>		
Transfer from Holding Account - Department of Culture and the Arts	(965)	0
Total distribution by owners	(965)	0
Balance at end of period	193,445	10,426

Reserves

	2011	2010
	\$000	\$000
<u>Asset revaluation surplus</u>		
Balance at start of year	9,921	10,720
Net revaluation increments/(decrements):		
Land	1,700	0
Buildings	404	(799)
Balance at end of period	12,025	9,921

Accumulated surplus

	2011	2010
	\$000	\$000
Balance at start of year	24,299	25,321
Result for the period	(4,025)	(1,022)
Balance at end of period	20,274	24,299
Total Equity at end of period	225,744	44,646

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Note 30. Notes to the Statement of Cash Flows

Reconciliation of cash

Cash at the end of the financial year as shown in the Statement of Cash Flows is reconciled to the related items in the Statement of Financial Position as follows:

	2011	2010
	\$000	\$000
Cash and cash equivalents	392	5,459
Restricted cash and cash equivalents (note 17 'Restricted cash and cash equivalents')	3,609	3,625
	4,001	9,084

Reconciliation of net cost of services to net cash flows provided by/(used in) operating activities

	2011	2010
	\$000	\$000
Net cost of services	(13,700)	(5,849)
<u>Non cash items:</u>		
Depreciation and amortisation expense (note 7)	2,492	1,030
Doubtful debts expense (note 9)	4	1
Net (gain) / loss on sale of property, plant and equipment (note 15)	46	14
Resources received free of charge (note 16)	3,215	2,542
<u>(Increase)/decrease in assets:</u>		
Current inventories	(3)	(9)
Current receivables ^(a)	(488)	397
Other current assets	338	(194)
<u>Increase/(decrease) in liabilities:</u>		
Current payables ^(a)	253	370
Funds held in trust	362	(57)
Current provisions	147	11
Other current liabilities	131	41
Non current provisions	27	(33)
Net GST receipts/(payments) ^(b)	(20)	(20)
Change in GST in receivables / payables ^(c)	(14)	(18)
Net cash provided by/(used in) operating activities	(7,210)	(1,774)

(a) Note that the Australian Taxation Office (ATO) receivable/payable in respect of GST and receivable/payable in respect of sale/purchase of non-current assets are not included in these items as they do not form part of the reconciling items.

(b) This is the net GST paid/received, i.e. cash transactions.

(c) This reverses out the GST in receivables and payables.

At the end of the reporting period, Perth Theatre Trust had fully drawn down on all financing facilities, details of which are disclosed in the financial statements.

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Note 31. Commitments

The commitments below are inclusive of GST where relevant.

Capital expenditure commitments

	2011	2010
	\$000	\$000

Capital expenditure commitments, being contracted capital expenditure additional to the amounts reported in the financial statements, are payable as follows:

Within 1 year	963	2,488
	963	2,488

The capital commitments include amounts for:

Buildings	963	2,488
-----------	-----	-------

Forward foreign exchange contract commitments

	2011	2010
	\$000	\$000

Forward foreign exchange contract commitments, being contracted expenditure additional to the amounts reported in the financial statements, are payable as follows:

Within 1 year	0	759
	0	759

Lease commitments

	2011	2010
	\$000	\$000

Commitments in relation to leases contracted for at the end of the reporting period but not recognised in the financial statements, are payable as follows:

Within 1 year	358	485
Later than 1 year and not later than 5 years	11	303
	369	788

Representing:

Non-cancellable operating leases	369	788
	369	788

Non-cancellable operating lease commitments

Commitments for minimum lease payments are payable as follows:

Within 1 year	358	485
Later than 1 year and not later than 5 years	11	303
	369	788

Perth Theatre Trust has operating leases for buildings. The property leases are non-cancellable leases with various terms as detailed below, with rent payable monthly in advance. Contingent rental provisions within the lease agreements require that minimum lease payments shall be increased by the lower of CPI or 3.5% per annum. An option exists to renew the leases at the end of the terms.

BOCS Administration is leased through Charter Hall and expires on 30 April 2012. The Perth Concert Hall is leased through City of Perth and expires on 28 February 2014. The lease for Subiaco Arts Centre is leased through City of Subiaco and expires on 20 June 2027. The leases for Perth Concert Hall and Subiaco Arts Centre are operated under peppercorn rent arrangements. Under the arrangements for these leases, the lessor effectively retains all of the risks and benefits incidental to ownership of the items held under the ownership leases. For all other leases, equal instalments of the lease payments are charged to the Statement of Comprehensive Income over the lease term as this is representative of the pattern of benefits to be derived from the leased property.

The motor vehicle lease is non-cancellable with payments made monthly in advance.

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Note 32. Events occurring after the reporting date

Perth Theatre Trust has no subsequent events (other than those whose financial effects have already been brought to account) to report.

Note 33. Explanatory statement

This statement provides details of any significant variations between estimates and actual results for 2011 and between actual results for 2010 and 2011. Significant variations are considered to be those greater than 10% or \$100,000.

Significant variances between estimated and actual result for 2011

	2011 Estimates \$000	2011 Actual \$000	Variation \$000
Employee benefits expense	11,435	12,841	1,406
Supplies and services	5,794	7,260	1,466
Depreciation and amortisation expense	3,057	2,492	(565)
Accommodation expenses	2,627	4,680	2,053
Cost of sales	854	1,169	315
Loss on disposal of non-current assets	0	46	46
Other expenses	552	491	(61)
User charges and fees	8,625	9,006	381
Sales	3,186	4,515	1,329
Sponsorship	1,285	618	(667)
Interest revenue	257	364	107
Other revenue	221	776	555
Service appropriation	6,140	6,260	120
Resources received free of charge	2,959	3,215	256

Employee benefits expense

The variance is mainly due to increased staff costs to manage work flows associated with the opening of State Theatre Centre and Albany Entertainment Centre and a new approved enterprise agreement for casual staff from 1 July 2010.

Supplies and services

The increase is a result of greater than anticipated expenditure in information technology, communications, legal expenses, minor equipment purchases and travel associated with the Albany Entertainment Centre.

Depreciation and amortisation expense

The variance is due to depreciation on the State Theatre Centre and Albany Entertainment Centre being delayed by three months.

Accommodation expenses

The increase is due to maintenance on His Majesty's Theatre Façade and greater than anticipated costs for security, utilities and electricity for both existing and new buildings.

Cost of sales

The increase is due to increased food and beverage activity at the venues.

Loss on disposal on non-current assets

The variance is due to the disposal of various assets at the venues during the year.

Other expenses

Sponsorship expenditure was greater than anticipated at His Majesty Theatre Foundation.

User charges and fees

The variance is due to increased revenue over budget at State Theatre Centre and Albany Entertainment Centre along with increased charge out rates for casual show wages associated with the new enterprise agreement.

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Sales

Sales of food and beverage were greater than anticipated.

Sponsorship

There was a substantial decrease in sponsorship received during the by His Majesty's Theatre Foundation

Interest revenue

The increase is a result of large cash holdings during the first half of the year from funding received for the operating costs of the Albany Entertainment Centre.

Other revenue

The increase is due to the grant received from the City of Albany for furniture and equipment purchases and the opening of the Albany Entertainment Centre.

Service appropriation

The increase in appropriation is mainly due to additional funding received for the opening of the State Theatre Centre.

Resources received free of charge

The variance is a result of an increase in salary related appropriation held by the Department of Culture and the Arts.

Significant variances between actual results for 2010 and 2011

In the interest of concise reporting, variations between this year and last year that have already been explained in part (i) have not been repeated in this section.

	2011	2010	Variance
	\$000	\$000	\$000
<u>Income</u>			
User charges and fees	9,006	7,709	1,297
Sales	4,515	3,515	1,000
Interest revenue	364	295	69
Other revenue	776	279	497
Service appropriation	6,260	2,279	3,981
Resources received free of charge	3,215	2,548	667
<u>Expenses</u>			
Employee benefits expense	12,841	9,839	3,002
Supplies and services	7,260	3,858	3,402
Depreciation and amortisation expense	2,492	1,030	1,462
Accommodation expenses	4,680	2,060	2,620
Cost of sales	1,169	964	205
Loss on disposal of non-current assets	46	14	32

User charges and fees

The impact of opening two new venues along with increased charge out rates for casual shows has resulted in the increase in this area.

Sales

There has been increased activity in food and beverage sales resulting from the impact of opening two new venues.

Service appropriation

The increase is due to additional funding received for the operating costs of the State Theatre Centre and the Albany Entertainment Centre.

Employee benefits expense

The increase has resulted from the impact of opening of the State Theatre Centre and Albany Entertainment Centre.

Supplies and services

The increase is mainly attributable to increased Management Fees, equipment purchases, programming and maintenance costs associated with the opening on the two new venues.

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Depreciation and amortisation expense

The increased expense is a result of depreciation on the State Theatre Centre and Albany Entertainment Centre.

Accommodation expenses

There has been a substantial increase in rental charges on BOCS.

Note 34. Financial instruments

(a) Financial risk management objectives and policies

Financial Instruments held by Perth Theatre Trust are cash and cash equivalents, restricted cash and cash equivalents, receivables and payables. Perth Theatre Trust has limited exposure to financial risks. Perth Theatre Trust's overall risk management program focuses on managing the risks identified below.

Credit Risk

Credit risk arises when there is the possibility of Perth Theatre Trust's receivables defaulting on their contractual obligations resulting in financial loss to Perth Theatre Trust.

The maximum exposure to credit risk at the reporting period in relation to each class of recognised financial assets is the gross carrying amount of those assets inclusive of any provisions for impairment as shown in the table below at note 34(c) 'Financial instruments disclosures' and note 19 'Receivables'.

Credit risk associated with Perth Theatre Trust's financial assets is minimal. For receivables other than government Perth Theatre Trust trades only with recognised, creditworthy third parties. Perth Theatre Trust has policies in place to ensure that sales of products and services are made to customers with an appropriate credit history. In addition, receivable balances are monitored on an ongoing basis with the result that Perth Theatre Trust's exposure to bad debts is minimal. There are no significant concentrations of credit risk.

Liquidity Risk

Liquidity risk arises when Perth Theatre Trust is unable to meet its financial obligations as they fall due.

Perth Theatre Trust is exposed to liquidity risk through its trading in the normal course of business.

Perth Theatre Trust has appropriate procedures to manage cash flows including drawdowns of appropriation by monitoring forecast cash flows to ensure that sufficient funds are available to meet its commitments.

Market Risk

Market risk is the risk that changes in market prices such as foreign exchange rates and interest rates will affect Perth Theatre Trust's income or value of its holdings of financial instruments. Perth Theatre Trust does not trade in foreign currency and is not materially exposed to other price risks. Perth Theatre Trust does not have any exposure to market risk for changes in interest rates.

(b) Categories of financial instruments

In addition to cash, the carrying amounts of each of the following categories of financial assets and financial liabilities at the end of the reporting period are as follows:

	2011	2010
	\$000	\$000
<u>Financial Assets</u>		
Cash and cash equivalents	392	5,459
Restricted cash and cash equivalents	3,609	3,625
Receivables ^(a)	9,068	6,491
<u>Financial Liabilities</u>		
Financial liabilities measured at amortised cost	5,969	4,983

(a) The amount of receivables excludes GST recoverable from the ATO (statutory receivable).

(c) Financial instrument disclosures

Credit Risk and Interest rate Exposures

The following table disclose Perth Theatre Trust's maximum exposure to credit risk, interest rate exposures and the ageing analysis of financial assets. Perth Theatre Trust's maximum exposure to credit risk at the end of the reporting period is the carrying amount of the financial assets as shown below. The table discloses the ageing of financial assets that are past due but not impaired and impaired financial assets. The table is based on information provided to senior management of Perth Theatre Trust.

Perth Theatre Trust does not hold any collateral as security or other credit enhancements relating to the financial assets it holds.

Perth Theatre Trust does not hold any financial assets that had to have their term renegotiated that would have otherwise resulted in them being past due or impaired.

Interest rate exposures and ageing analysis of financial assets^(a)

	Weighted Average Effective Interest Rate	Carrying Amount	Interest rate exposure			Past due but not impaired					Impaired financial assets
			Fixed interest rate	Variable Interest Rate	Non - interest bearing	Up to 3 months	3-12 months	1-2 Years	2-5 Years	More than 5 years	
	%	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000
Financial Assets											
2011											
Cash and cash equivalents	5.00%	392		392							
Restricted cash and cash equivalents	5.00%	3,609		3,609							
Receivables ^(a)	-	843			843	142	199				
Amounts receivable for services	-	8,225			8,225						
		13,069	0	4,001	9,068	142	199	0	0	0	0
2010											
Cash and cash equivalents	3.98%	5,459		5,459							
Restricted cash and cash equivalents	3.98%	3,625		3,625							
Receivables ^(a)	-	358			358	107	104				
Amounts receivable for services	-	6,133			6,133						
		15,575	0	9,084	6,491	107	104	0	0	0	0

(a) The amount of receivables excludes GST recoverable from the ATO (statutory receivable).

Liquidity Risk

The following table details the contractual maturity analysis of financial liabilities. The table includes interest and principal cash flows. An adjustment has been made where material.

Interest rate exposures and maturity analysis of financial liabilities ^(a)

	Weighted Average Effective Interest Rate	Carrying Amount	Interest rate exposure			Maturity dates				
			Fixed Interest Rate	Variable Interest Rate	Non - interest bearing	Up to 3 months	3-12 months	1-2 Years	2-5 Years	More than 5 years
	%	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000
<u>Financial Liabilities</u>										
2011										
Payables	-	2,350			2,350	2,350				
Funds held in trust	-	3,619			3,619	3,619				
		5,969	0	0	5,969	5,969	0	0	0	0
2010										
Payables	-	1,726			1,726	1,726				
Funds held in trust	-	3,257			3,257	3,257				
		4,983	0	0	4,983	4,983	0	0	0	0

(a) The amounts disclosed are the contractual undiscounted cash flows of each class of financial liabilities at the end of the reporting period.

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Interest rate sensitivity analysis

The following table represents a summary of the interest rate sensitivity of Perth Theatre Trust's financial assets and liabilities at the balance sheet date on the surplus for the period and equity for a 1% change in interest rates. It is assumed that the change in interest rates is held constant throughout the reporting period.

	Carrying amount \$ 000	-100 basis points		+100 basis points	
		Profit \$ 000	Equity \$ 000	Profit \$ 000	Equity \$ 000
2011					
<u>Financial Assets</u>					
Cash and cash equivalents	392	(4)	(4)	4	4
Restricted cash and cash equivalents	3,609	(36)	(36)	36	36
		(40)	(40)	40	40

	Carrying amount \$ 000	-100 basis points		+100 basis points	
		Profit \$ 000	Equity \$ 000	Profit \$ 000	Equity \$ 000
2010					
<u>Financial Assets</u>					
Cash and cash equivalents	5,459	(55)	(55)	55	55
Restricted cash and cash equivalents	3,625	(36)	(36)	36	36
		(91)	(91)	91	91

Fair Values

All financial assets and liabilities recognised in the Statement of Financial Position, whether they are carried at cost or fair value, are recognised at amounts that represent a reasonable approximation of fair value unless otherwise stated in the applicable notes.

Note 35. Remuneration of trustees of Perth Theatre Trust and senior officers

Remuneration of trustees of Perth Theatre Trust

The number of members of Perth Theatre Trust, whose total of fees, salaries, superannuation and other benefits for the financial year, fall within the following bands are:

\$	2011	2010
0 - 10,000	8	8
	\$000	\$000
The total remuneration of trustees	26	25

The total remuneration includes the superannuation expense incurred by Perth Theatre Trust in respect of trustees of Perth Theatre Trust.

Perth Theatre Trust
Notes to the Financial Statements
For the year ended 30 June 2011

Remuneration of senior officers

The number of senior officers, other than senior officers reported as trustees of Perth Theatre Trust, whose total of fees, salaries, superannuation, non-monetary benefits and other benefits for the financial year, fall within the following bands are:

\$	2011	2010
130,001 - 140,000	1	0
170,001 - 180,000	0	1
180,001 - 190,000	1	0
	\$000	\$000
The total remuneration of senior officers	321	173

The total remuneration includes the superannuation expense incurred by Perth Theatre Trust in respect of senior officers other than senior officers reported as trustees of Perth Theatre Trust.

Note 36. Remuneration of auditor

Remuneration paid or payable to the Auditor General in respect to the audit for the current financial year is as follows:

	2011	2010
	\$000	\$000
Auditing the accounts, financial statements and key performance indicators	25	26

Note 37. Related bodies

At the reporting date, Perth Theatre Trust had no related bodies as defined by Treasurer's Instruction 951.

Note 38. Affiliated bodies

At the reporting date, Perth Theatre Trust had no affiliated bodies as defined by Treasurer's Instruction 951.

Note 39. Special purpose accounts

Special Purpose Account - section 16(1)(c) of Financial Management Act 2006

Perth Theatre Trust Bookings Account

The purpose of the trust account is to hold money on behalf of promoters and other parties in relation to the staging of events and shows, pending due and proper performance of contractual obligations.

	2011	2010
	\$000	\$000
Balance at the start of the year	2,527	3,271
Receipts	34,176	32,760
Payments	(33,372)	(33,504)
Balance at the end of the year	3,331	2,527

Note 40. Supplementary financial information

(a) Write-offs

There was no public property written off during the financial year.

(b) Losses through theft, defaults and other causes

There were no losses of public moneys and public and other property through theft or default during the financial year.

(c) Gift of public property

There were no gifts of public property provided by Perth Theatre Trust

Note 41. Schedule of income and expenses by service

Perth Theatre Trust operates under one service called Venue Management Services and the service information is provided in the Statement of Comprehensive Income.

PERTH THEATRE TRUST LOCATIONS

Perth Theatre Trust

Level 7 Law Chambers Building
573 Hay Street
Perth, Western Australia 6000

Postal address: PO Box 8349,
Perth Business Centre
Perth, Western Australia 6849

Tel: (08) 9224 7360
Fax: (08) 9224 7361
Email: info@ptt.dca.wa.gov.au
Web Site: www.ptt.wa.gov.au

BOCS Ticketing and Marketing Services

Head Office: Level 5,
109 St George's Terrace
Perth, Western Australia 6000

Postal address: PO Box Z5281
Perth, Western Australia 6831

Tel: (08) 9238 9567
Fax: (08) 9486 1711
Bookings Tel: (08) 9484 1133
Freecall: 1800 193 300
Web Site: www.bocsticketing.com.au

Perth Concert Hall

5 St George's Terrace
Perth, Western Australia 6000

Postal address: PO Box Y3056,
East St Georges Terrace
Perth, Western Australia 6832

Tel: (08) 9231 9900
Fax: (08) 9325 1283
Web Site: www.perthconcerthall.com.au

His Majesty's Theatre

825 Hay Street
Perth, Western Australia 6000

Tel: (08) 9265 0900
Fax: (08) 9321 5142
Web Site: www.hismajestystheatre.com.au

Subiaco Arts Centre

180 Hamersley Road
Subiaco, Western Australia 6008

Tel: (08) 9382 3000
Fax: (08) 9382 2245
Web Site: www.subiacoartscentre.com.au

State Theatre Centre of Western Australia

174 - 176 William Street
Perth, Western Australia 6000

Tel: (08) 6212 9200
Fax: +61 8 6212 9207
<http://www.statetheatrecentrewa.com.au/>
Email: admin@stcwa.aegogdenperth.com.au

Albany Entertainment Centre

2 Toll Place (off Princess Royal Drive)
Albany, Western Australia 6330

Administration: +61 8 9844 5000
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Box Ticketing: +61 8 9844 5005
Email: info@albanyentertainment.com.au
Website: www.albanyentertainment.com.au

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