



Australian Government



SECURING THE FUTURE

***AN ASSESSMENT OF PROGRESS
2002 to 2009***

Major Performing Arts Board

Australia Council for the Arts

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1 INTRODUCTION

The 1999 Major Performing Arts Inquiry (MPAI) established the annual *Securing the Future* update report to track company and sector performance in accordance with the Inquiry's three major principles – access, artistic vibrancy and financial viability. The achievements of the companies in these areas are assessed to inform the sector and the governments that support it.

The MPA sector comprises 28 leading Australian companies in the fields of dance, theatre, opera and orchestral and chamber music. The companies' work is appreciated by audiences across Australia and, in many cases, on international stages. The companies are critically acclaimed and regularly recognised through a range of creative awards.

Securing the Future 2002 –2009 demonstrates that the implementation of the government-agreed recommendations of the Major Performing Arts Inquiry (MPAI) continued to result in a robust Major Performing Arts (MPA) sector for Australia. Over a decade the MPA companies have built financial reserves, increased audience numbers, commissioned and performed new works, toured nationally and internationally, provided imaginative and far-reaching education programs and have taken a leadership role in artist training and collaboration with the small to medium performing arts sector.

The MPA companies' strength and capacities were demonstrated during the 2009 year in the face of the global financial crisis. All of the MPA companies devised contingency plans to be implemented during that year in the event of a serious shortfall in revenues. However, the companies continued to trade successfully, and were successful in containing costs and maximising income during a period of unprecedented financial uncertainty.

The MPA companies continue to reach out to a wide community, with more than 2 million attendances each year. The sector provides employment to more than 2,700 people annually, representing 60% of total employment in the Australian performing arts industry,¹ and generates earned income of \$172 million, a 46% increase since 2002.

In 2007 governments addressed negative trends in the MPA sector in terms of access, artist development and artform development by providing significant increases in ongoing base funding to 20 of the MPA companies, through the second Review of the MPAI Funding Model. The positive effects of these additional investments are evident in this report.

Access to MPA company programs remained at a high level in 2009, with 2,061,000 attendances at mainstage capital performances. The companies presented 340 seasons in 128 regional centres, and more than 4,600 education performances attended by 600,000 young Australians.

The additional investment in artistic areas was evident in the presentation of **new works** in 2009. Total new stage works were 81, a 44% increase on the 2008 figure. A further 35 new works were composed for music organisations, representing a three year high.

In 2009 the total number of Australian stage works presented by the MPA companies reached an eight year high at 118 works, representing a 14% increase over the 2008 figure. Symphony orchestras presented 78 new Australian compositions, a 39% increase from 2008.

The **financial** results of the MPA companies demonstrated the skill of their Boards and management. While Box office and fee income fell two per cent from 2008 levels, which can largely be attributed to different cyclical touring patterns of a number of the MPA companies, private sector income – considered by

¹ (a) Australian Bureau of Statistics, *Performing Arts 8697.0*, 2006-07.

companies to be at greatest risk at the start of 2009 – rose by 3.5 per cent to just under \$48 million, from \$46.3 million in 2008.

Over the nine years from 1999 to 2009, consolidated **net assets** for the sector have increased significantly, from \$17.1m to \$99.6 million. The number of companies with positive net assets greater than \$1m has increased from six in 1999 to 21 in 2009, with a 340% growth in total net assets of this category of companies from \$18.9 million to \$97.4 million.

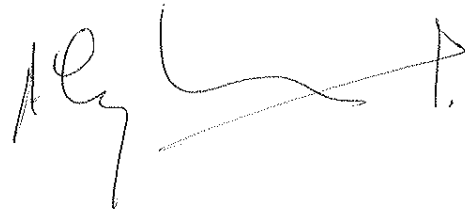
Touring within Australia remained problematic for the MPA companies, due to the increasing costs of presentation of works outside their home cities. The number of touring seasons in States and territories was at its lowest level since 2001.

In 2008 the Australian Government made an additional commitment to support the work of **Young and Emerging artists** and accordingly a new range of targeted initiatives were implemented in 2009. These programs support the work of, and pathways for, young and emerging artists to assist in the long term viability and success of the sector.

In 2010 the Major Performing Arts Board of the Australia Council for the Arts continues to work with the 28 companies to assist them in maintaining their position of strength within their market places, and to provide whatever assistance we can when companies or artform sectors experience unforeseen difficulties.



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2 ARTISTIC VIBRANCY

2.1 New Works

The number of new works mounted by the MPA companies reached an eight year high in 2009, demonstrating a high level of artistic vibrancy as a result of increased base grants from 2008 onward through the second Review of the MPAI funding model. Total new stage works were 81, a 44% increase on the 2008 figure. The Dance sector produced the largest number, followed closely by Theatre. A further 35 new works were composed for Music organisations, representing a three year high.

Exhibit 1: New Works by Artform

Stage works	2002	2003	2004	2005	2006	2007	2008	2009
Theatre *								
Subscription Season	20.5	15.3	28.7	10.7	15.3	14.3	18.5	23
Other Mainstage Season	10	3	7	6	11	8	7	14
Theatre Total	30.5	18.3	35.7	16.7	26.3	22.3	25.5	37
Opera								
Subscription Season	1	0	2	0	0	1	0	1
Other Mainstage Season	2	1	0	1	4	0	1	1
Opera Total	3	1	2	1	4	1	1	2
Dance								
Subscription Season								
<i>Ballet</i>	13	15	8	7	11	14	17	18
<i>Contemporary</i>	3	9	2	5	2	2	6	7
Subscription Season Total	16	24	10	12	13	16	23	25
Other Mainstage								
<i>Ballet</i>	6	14	13	7	22	20	7	17
<i>Contemporary</i>	0	4	0	1	0	0	0	0
Other Mainstage Total	6	18	13	8	22	20	7	17
Dance Total	22	42	23	20	35	36	30	42
Total Subs	37.5	39.3	40.7	22.7	28.3	31.3	41.5	49
Total Other	18	22	20	15	37	28	15	32
Grand Total	55.5	61.3	60.7	37.7	65.3	59.3	56.5	81
Music Works								
(Compositions)								
Subscription Season								
<i>Symphony Orchestras</i>			9	15	24	12	15	18
<i>Chamber Music</i>	7	4	2	3	2	5	5	8
Subscription Season Total	7	4	11	18	26	17	20	26
Other Mainstage								
<i>Symphony Orchestras</i>			10	10	12	9	6	8
<i>Chamber Music</i>	1	0	6	2	2	2	2	1
Other Mainstage Total	1	0	16	12	14	11	8	9
Music Total	8	4	27	30	40	28	28	35

2.2 Australian Works

In 2009 the total number of Australian stage works presented by the MPA companies reached an eight year high at 118 works, representing a 14% increase over the 2008 figure. Symphony orchestras presented 78 Australian compositions, a 39% increase from 2008. The number of Australian chamber music works dropped, largely due to one company presenting a one-off festival in 2008. The decreased number of Australian chamber music works in 2009 meant that the total figure for stage and music works remained static in that year, when compared with the previous year.

Exhibit 2: Total Australian Works by Artform²

Stage Works	2002	2003	2004	2005	2006	2007	2008	2009
Theatre	46	38	45	36	46	38	49	53
Opera	3	2	5	4	6	3	1	5
Dance	51	63	64	56	49	53	53	60
Total Stage Works	100	103	114	96	101	94	103	118
Music Works (Compositions)								
Symphony Orchestras			50	62	60	55	56	78
Chamber Music	58	40	32	47	33	61	76	35
Total Music Works	58	40	82	109	93	116	132	113
Total Stage and Music works	158	143	196	205	194	210	235	231
MVA Regional Touring and (from 2005) <i>Carnivale</i> ³			61	102	175	231	174	127
Australian works featured in commercial recordings released by MPAB Music organisations			22	16	20	33	7	29

² Excludes Australian works included in Education programs

³ Musica Viva's regional and Carnivale programs include a large number of smaller Australian works which are reflected in these additional figures.

2.3 New Productions

The number of new productions presented by MPA companies in 2009 increased by just 6%, with the increase led by the Theatre sector. The number of revived productions fell slightly. For details refer to Appendix 3.

Exhibit 3: Profile of New and Existing Productions by Artform

	2002		2003		2004		2005	
Theatre⁴								
New	54.5	66%	64.3	81%	66.7	81%	61.7	81%
Existing	27.5	34%	14.7	19%	15.3	19%	14.8	19%
Total	82		79		82		76.5	
Opera								
New	21	66%	15	36%	25	54%	12	38%
Existing	11	34%	27	64%	21	46%	20	63%
Total	32		42		46		32	
Dance								
New	22	26%	47	55%	38	43%	46	67%
Existing	64	74%	39	45%	50	57%	23	33%
Total	86		86		88		69	
Total								
New	97.5	49%	126.3	61%	129.7	60%	119.7	67%
Existing	102.5	51%	80.7	39%	86.3	40%	57.8	33%
Total	200		207		216		178	

	2006		2007		2008		2009	
Theatre *								
New	59.3	69%	59.3	80%	56.5	63%	66	69%
Existing	26.7	31%	14.7	20%	33.5	37%	30	31%
Total	86		74		90		96	
Opera								
New	17	57%	21	54%	21	60%	18	47%
Existing	13	43%	18	46%	14	40%	20	53%
Total	30		39		35		38	
Dance								
New	39	55%	42	64%	46	58%	47	64%
Existing	32	45%	24	36%	34	43%	27	36%
Total	71		66		80		74	
Total								
New	115.3	62%	122.3	68%	123.5	60%	131	63%
Existing	71.7	38%	56.7	32%	81.5	40%	78	37%
Total	187		179		205		208	

⁴ Theatre includes Circus Oz that uses a rolling show concept, developing between one third to two thirds of its show as new work each year.

2.4 Artist Development

All MPAB companies are required to undertake artist development activities⁵. An analysis of 2009 reporting, by level of program provided in broad categories, demonstrates that:

- Nineteen of the 28 MPA companies have a dedicated annual artist development program involving selected external participants in company activities. (Many also include development opportunities for existing company artistic personnel.)

• Theatre	8
• Opera	3
• Dance	2
• Music	6

- The remaining nine MPA companies do not have dedicated artist development programs, but provide development opportunities for existing company artistic personnel and/or opportunities that assist artist development within the artform.

• Theatre	1
• Opera	1
• Dance	3
• Music	4

⁵ Designation requirements of an MPA company include demonstration of “an ongoing commitment to development of artists within the artform” (MPAI report Section 5.1).

3 BREADTH OF ACCESS

3.1 Mainstage Capital City Attendances

Over the 2001–09 period attendance levels for the MPAB companies have fluctuated between 2 million and 2.3 million. Attendances fell just under 3% in 2009 compared with the previous year, a creditable result in a period of economic uncertainty. A fall in international visitation adversely affected Opera attendances, offset by increases in Dance, Theatre and Chamber Music. Attendances at symphony orchestra events remained static after a high in 2007. For details see Appendix 4.

Exhibit 4: Paid Mainstage Capital City Attendances by Artform

('000)	Dance	Opera	Theatre	Chamber Music	TOTAL	Symphony Orchestras	TOTAL including Orchestras
2002	271	308	855	119	1,553	443	1,996
2003	350	336	932	143	1,761	448	2,209
2004	314	304	897	149	1,664	457	2,121
2005	323	365	823	166	1,677	443	2,120
2006	296	360	817	154	1,627	481	2,108
2007	331	367	924	152	1,774	522	2,296
2008	308	448	745	144	1,645	476	2,121
2009	345	313	786	150	1,594	466	2,061

2009 saw increased attendances over 2008 in Adelaide, Hobart and Perth, with decreases in Melbourne, Canberra and Sydney. The fluctuations largely reflect changed touring patterns in 2009 compared with the previous year and extended touring seasons in 2008 in Sydney, Melbourne, Canberra and Brisbane of a popular opera production. For detail refer to Appendices 4A-G and Appendix 5B.

Exhibit 5: Paid Mainstage Capital City Attendances by City (including Orchestras)

('000)	Adelaide	Brisbane	Canberra	Hobart	Melbourne	Perth	Sydney	Total
2002	120	176	46	19	616	108	911	1,996
2003	129	168	56	23	664	121	1,048	2,209
2004	146	176	39	27	618	131	984	2,121
2005	140	192	32	23	649	128	956	2,120
2006	131	189	58	29	630	134	937	2,108
2007	147	211	33	23	690	159	1,033	2,296
2008	115	209	38	22	659	131	947	2,121
2009	119	171	30	25	616	161	938	2,061

Note: Canberra and Hobart particularly, and to a lesser extent Adelaide and Perth, fluctuate according to touring patterns

For detail refer Appendix 4.

Refer Appendix 5B for Paid Mainstage Capital City Attendances by City 1992-2009 (excluding Orchestras).

Participation rates per capital city in 2009 showed little variation. Canberra, Brisbane and Perth rates are particularly affected by company touring patterns. For detail refer Appendices 4A-H.

Exhibit 6: Participation Rates by Capital City

	2002	2003	2004	2005	2006	2007	2008	2009
Adelaide	14.1	15.2	17.2	16.5	15.4	17.3	13.5	14.0
Brisbane	14.1	13.5	14.1	15.4	15.2	16.9	16.8	13.7
Canberra	19.4	23.6	16.4	13.5	24.4	13.9	16.0	12.7
Hobart	13.0	15.7	18.4	15.7	19.7	15.7	15.0	16.7
Melbourne	23.1	24.9	23.2	24.4	23.6	25.9	24.7	23.1
Perth	10.3	11.5	12.5	12.2	12.8	15.2	12.5	15.4
Sydney	29.1	33.4	31.8	30.5	29.9	32.9	30.2	29.9
Total (across all Capital Cities)	21.4	23.7	22.7	22.7	22.6	24.6	22.7	22.1

3.2 Capital city access to Major Performing Arts companies

From 2001 to 2009 MPA companies have presented touring seasons in all eight State and Territory capital cities. However, in 2009 the number of seasons was at its lowest level since 2001, reflecting increasing costs of touring outside the companies' home bases.

Exhibit 7: Capital City Touring by Artform, Cities and Seasons

Artform	2002		2003		2004		2005		2006		2007		2008		2009	
	Cities	Seasons	Cities	Seasons	Cities	Seasons	Cities	Seasons	Cities	Seasons	Cities	Seasons	Cities	Seasons	Cities	Seasons
Theatre Total	6	22	7	23	8	25	8	14	6	20	8	22	6	13	7	15
Opera Total	3	12	1	9	3	14	4	12	4	10	4	11	4	11	4	11
Dance																
Ballet	6	13	5	13	5	11	6	12	4	5	3	4	4	9	4	8
Contemporary	7	10	4	10	4	6	3	5	6	8	5	9	5	6	5	8
Dance Total	8	23	7	23	8	17	6	17	7	13	6	13	6	15	7	16
Music																
Chamber	7	78	7	84	7	95	7	105	7	92	7	80	7	83	7	78
Symphony Orchestras	2	3	0	0	0	0	0	0	1	3	1	3	1	3	1	3
Music Total	7	81	7	84	7	95	7	105	7	95	8	83	8	86	8	81
TOTAL	8	138	8	139	8	151	8	148	8	138	8	129	8	125	8	123

Note: Capital cities are counted only once in the Total lines, although they may be visited by multiple MPA companies across artforms.

Capital city audiences continued to have a high level of access to MPAB companies. The number of companies touring to capitals outside their home bases remained static except for Perth, which saw eight touring companies in 2009 compared with three in 2008.

Exhibit 8: Capital City Access to MPA Companies by City

	2002	2003	2004	2005	2006	2007	2008	2009
Adelaide								
Homestage	3	3	3	3	3	3	3	3
Touring	6	3	6	5	8	8	5	5
Total	9	6	9	8	11	11	8	8
Brisbane								
Homestage	4	4	4	4	4	4	4	4
Touring	9	6	7	8	5	8	7	7
Total	13	10	11	12	9	12	11	11
Canberra								
Homestage	0	0	0	0	0	0	0	0
Touring	8	7	6	7	7	5	10	8
Total	8	7	6	7	7	5	10	8
Darwin								
Homestage	0	0	0	0	0	0	0	0
Touring	1	3	4	5	4	3	2	3
Total	1	3	4	5	4	3	2	3
Hobart								
Homestage	1	1	1	1	1	1	1	1
Touring	6	6	2	6	5	4	3	3
Total	7	7	3	7	6	5	4	4
Melbourne								
Homestage ⁶	6	6	6	6	6	6	6	6
Touring	6	7	6	8	4	6	7	7
Total	12	13	12	14	10	12	13	13
Perth								
Homestage	4	4	4	4	4	4	4	4
Touring	3	5	5	4	4	9	3	8
Total	7	9	9	8	8	13	7	12
Sydney⁷								
Homestage	9	10	10	10	10	10	10	10
Touring	4	3	2	4	2	3	3	3
Total	13	13	12	14	12	13	13	13
Totals								
Homestage	27	28	28	28	28	28	28	28
Touring	43	40	38	47	39	46	40	44

⁶ Includes Orchestra Victoria.

⁷ Number of Sydney-based companies increased by one in 2003, with ABO joining MPAB.
Note: Companies are counted once only in Total lines.

3.3 Regional Access

3.3.1 Regional Seasons

The number of regional seasons presented by MPA companies from 2002 to 2009 remained relatively static. Regional touring increased in 2008, largely owing to extensive touring of one popular commercial theatre production. Ballet touring peaked in 2008 due to additional activity by one company and in 2009 Chamber Music showed a return to pre-2008 levels. Symphony Orchestra touring also increased from the 2008 level.

Exhibit 9: Regional Seasons by Artform

	2002	2003	2004	2005	2006	2007	2008	2009
Theatre Total	69	86	55	52	79	74	103	75
Opera Total	34	34	19	36	30	30	39	31
Dance Total								
Ballet	30	28	26	33	32	18	48	30
Contemporary	14	11	19	13	12	19	9	10
Dance Total	44	39	45	46	44	37	57	40
Music								
Chamber Music	145	150	143	130	132	147	100	139
Symphony Orchestras	47	32	94 ⁸	63	42	35	37	45
Pit Orchestras	4	7	16	10	14	9	20	19
Music Total	196	189	253	203	188	191	157	203
Total	343	348	372	337	341	332	356	349

⁸ West Australian Symphony Orchestra presented an unusually large regional program in 2004.

3.3.2 Regional Centres

The number of regional centres visited by the MPA companies has remained constant over the period 2002-2009. Totals are affected by deliberate touring patterns of some companies which involve a larger numbers of smaller venues one year and a smaller number of larger venues another year. Numbers of centres visited are also affected by distances travelled. In 2009 Theatre and Music recorded increases in numbers of centres visited (see Exhibit 10).

Exhibit 10: Regional Touring by Towns/Cities and Artform

	2002	2003	2004	2005	2006	2007	2008	2009
Theatre Total	44	51	36	36	48	61	47	53
Opera Total	27	30	19	35	25	29	39	30
Dance								
Ballet	21	23	20	24	30	18	37	16
Contemporary	13	9	19	12	12	16	9	10
Dance Total	30	28	35	33	37	30	39	25
Music								
Chamber Music	58	55	61	57	58	68	50	49
Symphony Orchestras	30	24	45	41	41	27	31	35
Pit Orchestras	4	7	6	5	10	9	8	11
Music Total	79	72	99	86	87	79	70	80
TOTAL	107	125	127	121	123	142	119	128

Note: Regional centres are counted only once in Total lines, although they may be visited by multiple MPA companies across artforms.

3.3.3 Distribution of Regional Seasons

In 2009 the proportion of regional seasons in Victoria, Western Australia, Tasmania and the Northern Territory was equal to or greater than those States' share of total Australian regional population, while in the percentage of seasons ranged from 1.9 per cent to 4.2 of the relevant per cent of the regional population. Some MPA companies have developed a cyclical (2-3 year) touring pattern which affects annual percentages.

Exhibit 11: Regional Access: Distribution of Seasons by Artform

(percent of total number of regional seasons per artform)

	Percent of Regional Population	Dance	Music	Opera	Theatre	TOTAL
2002						
NSW	34.9	15.9	50.0	0.0	20.3	34.7
VIC	19.0	20.5	18.9	29.4	36.2	23.6
QLD	28.4	34.1	14.8	23.5	21.7	19.5
SA	5.7	11.4	1.0	41.2	0.0	6.1
WA	7.0	11.4	7.1	2.9	17.4	9.3
TAS	3.9	4.5	7.7	2.9	2.9	5.8
NT	1.1	2.3	0.5	0.0	1.4	0.9
TOTAL	100	100	100	100	100	100
2003						
NSW	33.7	25.6	55.0	29.4	15.0	39.4
VIC	19.1	10.3	22.0	5.8	30.0	21.3
QLD	29.0	53.8	13.0	61.7	5.8	19.8
SA	5.8	0.0	0.5	0.0	18.6	4.9
WA	6.3	5.1	3.0	2.9	19.7	7.5
TAS	4.0	2.6	6.0	0.0	9.3	6.0
NT	2.0	2.6	1.0	0.0	1.2	1.5
TOTAL	100	100	101	100	100	100
2004						
NSW	34.5	17.8	40.9	0.0	27.3	33.3
VIC	18.9	11.1	23.2	0.0	38.2	22.7
QLD	28.9	33.3	14.5	36.8	14.5	18.3
SA	5.7	13.3	2.7	5.3	9.1	5.3
WA	7.1	22.2	10.9	47.4	9.1	14.2
TAS	3.9	0.0	5.5	0.0	0.0	3.5
NT	1.1	2.2	2.3	10.5	1.8	2.7
TOTAL	100	100	100	100	100	100
2005						
NSW	34.5	17.0	46.2	5.5	17.3	32.8
VIC	18.9	34.0	22.0	30.6	32.7	26.5
QLD	28.9	21.3	17.8	55.6	36.6	25.5
SA	5.7	10.6	6.5	5.5	9.6	7.5
WA	7.1	15.0	1.1	0.0	0.0	2.8
TAS	3.9	2.1	4.8	2.8	1.9	3.7
NT	1.1	0.0	1.6	0.0	1.9	1.2
TOTAL	100	100	100	100	100	100

Exhibit 11: Regional Access: Distribution of Seasons by Artform

Continued (percent of total number of regional seasons per artform)

	Percent of Regional Population	Dance	Music	Opera	Theatre	TOTAL
2006						
NSW	36.0	16.0	49.0	37.0	39.0	42.0
VIC	20.0	9.0	21.0	3.0	27.0	19.0
QLD	26.0	53.0	16.0	17.0	16.0	21.0
SA	6.0	0.0	2.0	37.0	8.0	6.0
WA	7.0	19.0	5.0	7.0	9.0	8.0
TAS	4.0	0.0	4.0	0.0	1.0	3.0
NT	1.0	2.0	2.0	0.0	0.0	1.0
TOTAL	100	99	99	101	100	100
2007						
NSW	36.0	33.0	36.0	0.0	24.0	30.0
VIC	20.0	25.0	30.0	3.0	16.0	24.0
QLD	26.0	14.0	17.0	40.0	28.0	21.0
SA	6.0	11.0	0.0	0.0	7.0	3.0
WA	7.0	14.0	3.0	47.0	22.0	12.0
TAS	4.0	3.0	12.0	0.0	1.0	8.0
NT	1.0	0.0	2.0	10.0	1.0	2.0
TOTAL	100	100	100	100	99	100
2008						
NSW	36.0	9.0	42.0	36.0	34.0	33.0
VIC	20.0	7.0	35.0	28.0	25.0	27.0
QLD	26.0	70.0	10.0	21.0	29.0	27.0
SA	6.0	5.0	2.0	15.0	2.0	4.0
WA	7.0	5.0	4.0	0.0	9.0	5.0
TAS	4.0	0.0	6.0	0.0	1.0	3.0
NT	1.0	4.0	1.0	0.0	0.0	1.0
TOTAL	100	100	100	100	100	100
2009						
NSW	36.0	25.8	43.3	0.0	26.7	34.1
VIC	20.0	12.9	29.1	3.2	18.7	22.9
QLD	26.0	35.5	14.3	61.3	20.0	21.8
SA	6.0	0.0	0.5	0.0	8.0	2.1
WA	7.0	22.6	1.5	25.8	22.7	10.3
TAS	4.0	0.0	11.3	0.0	2.7	7.4
NT	1.0	3.2	0.0	9.7	1.3	1.5
TOTAL	100	100	100	100	100	100

The percentage of regional seasons for each art-form per state is compared to each state's percentage of total Australian regional population as a measure of regional access by the MPAB companies.

Bold type denotes that the percent of seasons is equal to or greater than the relevant percent of the population.

Bold Italics type denotes that the percent of seasons is no more than 2% less than the relevant percent of the population.

3.4 Education activities

This data documents education activities undertaken by the MPA companies from 2006. Fluctuations in attendance figures reflect the size of schools visited in any one year.

Five MPAB companies⁹ are funded to undertake education activities with a national focus. The remaining companies categorised as 'State Flagship' (11 companies) are required to undertake state-based education activities. Australian Flagship (8 companies), Specialist companies (5 companies), and International companies (4 companies) are not required to undertake education activity, but many do.

In 2008 company education activities were as follows:

- 5 companies have a dedicated education program of performances managed by specialist staff, involving extensive multi-state touring.
- 17 companies have a dedicated education program of performances, some managed by specialist staff, often involving single-state touring.
- 5 companies provide educational opportunities offered solely within mainstage home-city activity or mainstage touring, in conjunction with on-line education resources.

The number of education performances and attendances in 2006-2009 is detailed in Exhibit 12. While the total number of education performances rose 6.4 per cent in 2009 compared with 2008, attendances fell 7.4 per cent, or 48,000, reportedly due to increased competition in this market.

Exhibit 12: Education Activity by Artform

	2006		2007		2008		2009	
	Attendances ('000)	Performances	Attendances ('000)	Performances	Attendances ('000)	Performances	Attendances ('000)	Performances
Theatre Total	121	1,137	108	849	137	1,160	126	1,524
Opera Total	98	600	113	636	97	555	94	599
Dance Total	10	262	8	354	26	379	27	456
Music								
Chamber Music	392	2,170	351	2,108	325	2,074	296	1,886
Orchestras	88	255	77	189	66	153	60	202
Music Total	480	2,425	428	2,297	391	2,227	356	2,088
TOTAL	708	4,424	657	4,136	651	4,321	603	4,667

⁹ Bell Shakespeare (Theatre), Opera Queensland and Opera Australia (Opera), The Australian Ballet (Dance) and Musica Viva (Music).

3.5 International activities

This data documents international activities undertaken by the MPA companies since 2006.

Four MPAB companies¹⁰ categorised through the MPAA as International are required to meet specific criteria relating to international activity. A further nine MPA companies undertook international performances in 2009 (see Exhibit 13).

In 2009, 13 MPA companies presented 228 performances in 18 countries – Austria, Brunei, Canada, China, Denmark, England, Germany, Hungary, India, Laos, Malaysia, New Zealand, Scotland, Singapore, Switzerland, The Philippines, Vietnam and the USA. Theatre companies presented the greatest number of international performances, primarily in the USA and United Kingdom.

Exhibit 13: International Activity by Artform

	2006		2007		2008		2009	
	No of Companies	No of Performances	No of Companies	No of Performances	No of Companies	No of Performances	No of Companies	No of Performances
Theatre Total	4	87	3	109	4	129	4	142
Opera Total¹¹	1		1		1		2	21
Dance Total	4	28	3	32	3	28	3	23
Music								
Chamber Music	2	40	2	27	2	46	2	33
Orchestras	2	7	1	8	1	8	2	9
Music Total	4	47	3	35	3	54	4	42
TOTAL	12	162	12	176	11	211	13	228

¹⁰ Australian Chamber Orchestra, Circus Oz, Sydney Dance Company and Bangarra Dance Theatre

¹¹ Opera Australia regularly hires productions to overseas companies and enters into co-production agreements with international companies that may premiere overseas to be later presented in Australia.

3.6 Other access activities

This data deals with access activities undertaken by the MPA companies not included elsewhere in this report.

In 2009 additional access activity, other than regional touring and education, was undertaken by all 28 MPA companies as follows:

- 9 companies presented dedicated performances in diverse venues providing broader community access, in addition to core activity in their own venues, in locations such as community centres, shopping centres, retirement villages etc. Includes companies undertaking live relays of performances to regional and metropolitan audiences.
- 14 companies offered concession or free attendance to mainstage performances to audience members disadvantaged financially, developmentally or geographically, sometimes including training workshops.
- 5 companies offered access through electronic media including broadcasts, recordings, websites and occasional special performances.

4 FINANCIAL RESULTS

4.1 Box Office / Fee Income

In 2009 the companies' box office and fee income fell two per cent from 2008 levels, largely due to decreased touring activity by Opera Australia, which presented a national tour of *My Fair Lady* in 2008 but returned to its normal performance pattern in 2009.

4.1.1 Box Office / Fee Income by Artform

Dance and Chamber Music recorded increases in income in 2009, while Orchestras and Theatre remained relatively static. Opera returned to normal income growth when the 2009 result is compared with 2007 and the *My Fair Lady* result in 2008 is taken out of the equation.

Exhibit 14: Aggregate Box Office and Fees by Artform

\$'000	2002	2003	2004	2005	2006	2007	2008	2009	% Average Growth
Theatre	35,418	37,426	40,536	41,396	43,896	51,671	48,966	50,508	5.20
Opera¹²	33,095	36,585	33,633	44,603	42,358	42,695	52,878	45,534	4.66
Dance¹³	17,061	19,937	20,008	21,304	20,219	24,426	23,347	26,208	6.32
Chamber Music¹⁴	8,612	10,146	10,914	10,777	12,277	12,182	12,499	13,502	6.63
Orchestra	23,041	26,637	28,587	33,360	35,395	36,820	35,694	35,792	6.49
TOTAL	117,227	130,731	133,678	151,440	154,145	167,794	173,384	171,544	5.59

¹² 2004 SOSA reduced activity prior to 2004 *Ring Cycle* (reported in 2005).

¹³ 2006 BDT and TAB presented a joint season.

¹⁴ ABO included from 2003.

4.1.2 Box Office / Fee Income by State

Comparisons by State (see Exhibit 15) show that Western Australia, Queensland and Tasmania have had the strongest income growth from 2001–2009. It should be noted, however, that these comparisons are made from much smaller bases than those of New South Wales and Victoria¹⁵. NSW and Victorian companies¹⁶ income figures in 2008 reflect an increase in commercial presentation by Opera Australia.

Exhibit 15: Aggregate Box Office and Fees by State

\$'000	2002	2003	2004	2005	2006	2007	2008	2009	% Average Growth
New South Wales¹⁷	39,336	45,437	47,946	47,117	52,042	59,648	57,240	57,876	5.67
New South Wales/Victoria	42,582	47,248	44,869	50,511	53,625	54,397	65,089	59,356	4.86
Victoria	19,568	20,556	22,420	26,377	24,170	25,563	25,221	26,504	4.43
Queensland	5,700	6,087	6,887	8,163	8,808	11,667	9,449	10,297	8.82
South Australia¹⁸	4,658	4,894	4,231	10,276	5,941	7,008	5,876	6,840	5.64
Western Australia	4,474	5,491	6,097	7,619	8,138	8,287	9,281	9,181	10.82
Tasmania	909	1,018	1,228	1,377	1,421	1,224	1,228	1,490	7.31
TOTAL	117,227	130,731	133,678	151,440	154,145	167,794	173,384	171,544	5.59

¹⁵ NSW, Victorian and Victorian/NSW companies generated 85% of the total income for the sector.

¹⁶ NSW/Victorian companies are Opera Australia and The Australian Ballet

¹⁷ ABO included from 2003.

¹⁸ 2004 SOSA reduced activity prior to 2004 Ring Cycle (reported in 2005).

4.2 Private Sector Income

Despite challenging economic conditions, the Major Performing Arts companies increased total income from the private sector in 2009, although the rate of increase slowed compared with the 2008 result.

In 2009 the sector recorded a 0.65 per cent increase in private sector income compared with 12.1 per cent in 2008, with an average growth of 6.5% over 2002–2009. There is variability of results within the sector, with 15 companies achieving growth above CPI level¹⁹, and 13 companies achieving only minimal growth levels or failing to reach their 2008 level of private sector income.

4.2.1 Private Sector Income by Artform

The Dance sector achieved a 4.2 per cent growth in private sector income in 2008 after 41.3 per cent increase in the previous year. Orchestras have achieved the greatest average growth of 10.41 per cent over the last eight years, followed by Chamber Music and Theatre.

Exhibit 16: Aggregate Private Sector Income by Artform²⁰

\$'000	2002	2003	2004	2005	2006	2007	2008	2009	% Average Growth
Theatre	7,002	6,866	7,054	8,155	8,228	10,025	12,535	11,573	7.44
Opera²¹	7,979	7,085	6,058	5,759	6,040	7,411	7,117	7,835	-0.26
Dance	5,859	6,348	6,508	9,595	7,235	6,354	8,976	9,349	6.90
Chamber Music²²	3,941	3,954	4,864	6,036	5,980	7,428	7,117	7,099	8.77
Orchestra	6,031	7,968	8,380	9,140	10,696	11,267	11,862	12,062	10.41
TOTAL	30,812	32,221	32,864	38,685	38,179	42,485	47,607	47,918	6.51

¹⁹ The inflation level for 2009 was 2.1%, according to the May 2010 Statement on Monetary Policy, Reserve Bank of Australia.

²⁰ Part of the reported growth in private sector income over 2001–2008 reflects changes in companies' accounting practices in this period through recognition of in-kind sponsorships as income.

²¹ 2004 SOSA reduced activity prior to 2004 Ring Cycle (reported in 2005).

²² ABO included from 2003.

4.2.2 Private Sector Income by State

The strongest private sector income growth from 2002–2009 occurred in Western Australia, closely followed by Tasmania. New South Wales companies recorded a ten per cent increase and Victorian companies achieved a 5% increase. South Australian companies recorded a 15% increase in income from 2008 to 2009, although South Australia is the only state that demonstrated a negative trend in this area from 2002–2009.

Exhibit 17: Aggregate Private Sector Income by State

\$'000	2002	2003	2004	2005	2006	2007	2008	2009	% Average Growth
New South Wales²³	10,752	11,717	13,123	16,073	15,299	18,890	20,984	20,704	9.81
New South Wales / Victoria	9,921	9,567	9,002	10,839	9,993	9,697	10,779	10,967	1.44
Victoria	3,870	4,318	3,692	4,148	4,700	4,626	5,569	5,344	4.72
Queensland	1,428	1,495	1,404	1,668	1,929	2,308	2,117	2,060	5.37
South Australia²⁴	2,572	1,812	1,932	2,058	1,521	1,590	1,538	1,763	-5.25
Western Australia	2,084	3,125	3,438	3,576	4,282	4,787	6,046	6,538	17.74
Tasmania	185	187	273	323	455	587	574	542	16.60
TOTAL	30,812	32,221	32,864	38,685	38,179	42,485	47,607	47,918	6.51

²³ ABO included from 2003.

²⁴ 2004 SOSA reduced activity prior to 2004 Ring Cycle (reported in 2005).

4.3 Annual Results

In the years preceding the implementation of the MPAI's recommendations, the sector (excluding the Orchestras which were part of the ABC or other organisations during some or all of this period) regularly returned aggregate deficit annual operating results. Over the period 1992-1998, the sector incurred a cumulative deficit of \$(12.9) million.

Since the implementation of MPAI recommendations, the sector has returned to a generally stable operating base. It has recorded only two cumulative negative operating results over the period 2001–2009, and these were in 2002 and 2003. Exhibit 19 shows that the cumulative positive operating results improved by 518% in 2009 when compared with 2008. However, the result is skewed dramatically by the results of one company in the Dance sector, The Australian Ballet.

4.3.1 Annual Results by Artform

2009 operating results for the sector show a considerable improvement over 2008 in the Dance sector, due to an improved result from The Australian Ballet, with Chamber Music improving its position by 74 per cent over the two years. The Opera sector also improved by 133 per cent in 2009, with Theatre losing ground compared with 2008.

Exhibit 18: Aggregate Net Results by Artform

\$'000	2002	2003	2004	2005	2006	2007	2008	2009	Last Year's Growth
Theatre	1,104	-217	890	-809	38	2,791	3,028	2,906	-4%
Opera	-2,306	558	549	-1,286	1,829	1,789	-3,601	1,181	133%
Dance	-102	-677	626	4,028	1,798	2,287	-2,906	8,796	403%
Chamber Music	-357	314	956	1,814	1,839	1,729	1,415	2,461	74%
Orchestra²⁵	485	-36	540	1,689	10,285	5,376	-1,495	-473	68%
TOTAL NET RESULT	-1,177	-58	3,561	5,437	15,789	13,971	-3,559	14,871	518%

²⁵ 2006 Orchestras result includes special one-off Orchestras Review funding (\$5.1m) and the first year of additional on-going Orchestras Review funding.

4.3.2 Annual Results by State

Companies in Victoria and Tasmania recorded an aggregate negative net result in 2009. New South Wales, South Australia and Western Australia improved their positions.

Exhibit 19: Aggregate Net Results by State

\$'000	2002	2003	2004	2005	2006	2007	2008	2009	Last Year's Growth
New South Wales	-543	438	404	1,443	2,677	4,406	639	2,344	267%
New South Wales/Victoria	-3,409	-878	1,188	6,108	3,656	2,525	-5,674	8,509	250%
Victoria	1,574	621	1,480	1,051	632	1,107	2,532	802	-68%
Queensland	118	-144	-265	392	2,600	2,464	-690	-31	96%
South Australia	44	-674	359	-3,984	4,208	2,909	-858	1,411	264%
Western Australia	766	587	337	676	1,109	142	-99	1,475	1590%
Tasmania	273	-7	57	-249	476	419	591	361	-39%
TOTAL NET RESULT	-1,177	-58	3,561	5,437	15,789	13,971	-3,559	14,871	518%

5.4 Levels of Net Assets

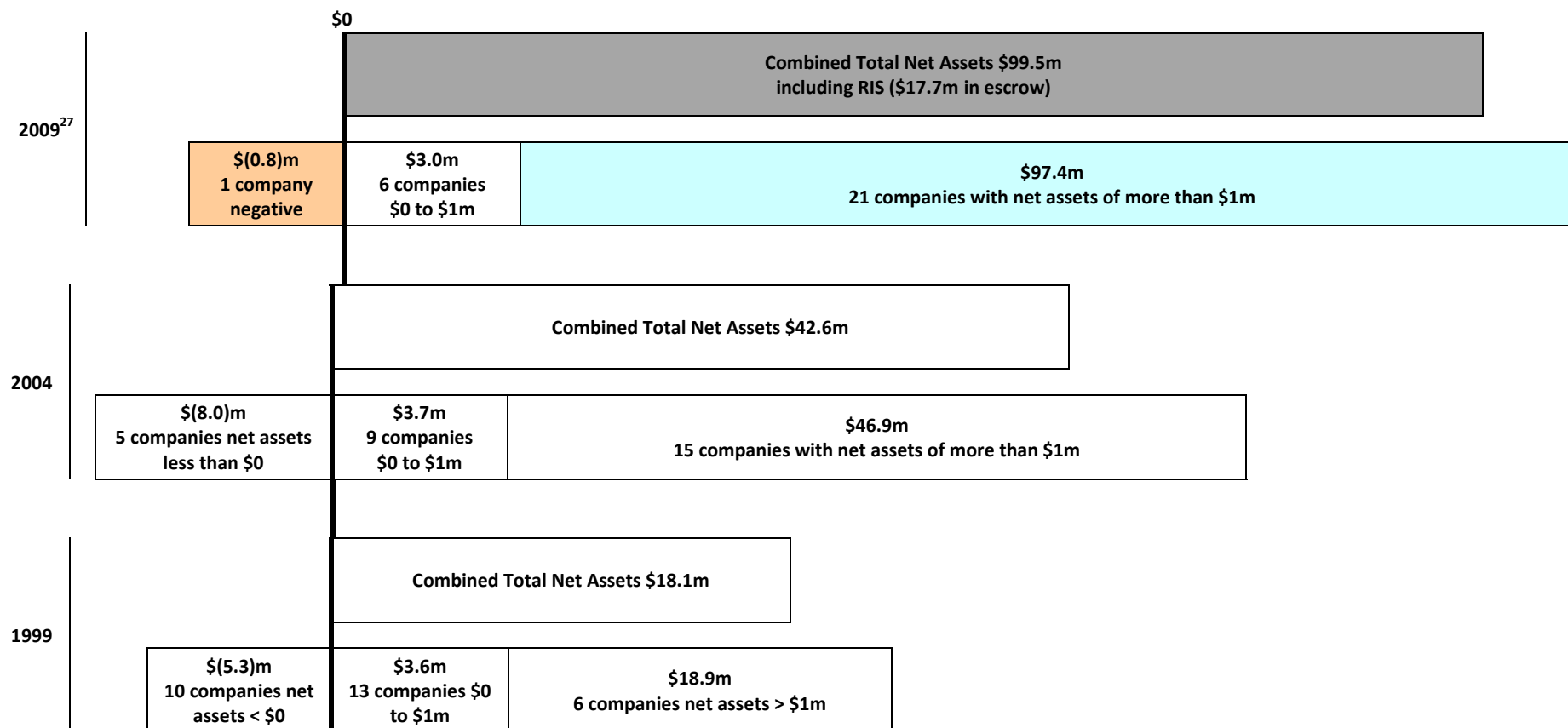
Exhibit 20 demonstrates that over the nine years from 1999 to 2009, consolidated net assets for the sector have increased significantly, from \$3.7 million to \$99.6 million (\$85.6m in 2008).

The number of companies with positive net assets greater than \$1m has increased from six in 1999 to 21 in 2009, with a 340% growth in total net assets of this category of companies from \$18.9 million to \$97.4 million.

Conversely, the number of companies with negative net assets has reduced from 10 in 1999 to one in 2008.

In 1999 three companies had accumulated reserves in excess of the recommended 20% of annual expenditure. By 2009, 16 companies had achieved this target.

Exhibit 20: Consolidated Net Assets²⁶



²⁶ Note: Not to scale above chart areas indicative only. ^R indicates company is in receipt of all or part of its RIS entitlement. Companies in ***bold italics*** have reserves in excess of 20% annual expenditure.

²⁷ In 2009, companies with net assets of more than \$1m include ***TAB, ACO^R, ASO^R, BSC^R, CoB^R, COz, MSO^R, MTC^R, MVA^R, OA^R, OQ, OV, QB^R, QTC^R, SOSA, STC^R, SSO, TSO^R, WAB^R, WAO^R, WASO^R***; companies with net assets between \$0 and \$1m include ABO, BDT^R, BSSTC, PTC^R, QSO, STCSA^R; only SDC has negative net assets.

APPENDICES

Appendix 1: Current Major Performing Arts Companies

	State	Category
Adelaide Symphony Orchestra (ASO)	SA	Orchestra
The Australian Ballet (TAB)	VIC	Dance
Australian Brandenburg Orchestra (ABO) *	NSW	Chamber
Australian Chamber Orchestra (ACO)	NSW	Chamber
Bangarra Dance Theatre (BDT)	NSW	Dance
Bell Shakespeare Company (BSC)	NSW	Theatre
Black Swan State Theatre Company (BSSTC)	WA	Theatre
Circus Australia (COz)	VIC	Theatre
Company B Ltd (CoB)	NSW	Theatre
Melbourne Symphony Orchestra (MSO)	VIC	Orchestra
Melbourne Theatre Company (MTC)	VIC	Theatre
Musica Viva Australia (MVA)	NSW	Chamber
Orchestra Victoria (OV)	VIC	Orchestra
Opera Australia (OA) including Australian Opera & Ballet Orchestra (AOBO) **	NSW	Opera
Opera Queensland (OQ)	QLD	Opera
Playbox Theatre Company trading as Malthouse Theatre (PTC)	VIC	Theatre
Queensland Ballet (QB)	QLD	Dance
Queensland Symphony Orchestra (QSO)	QLD	Dance
Queensland Theatre Company (QTC)	QLD	Theatre
State Opera of South Australia (SOSA)	SA	Opera
State Theatre Company of South Australia (STCSA)	SA	Theatre
Sydney Dance Company (SDC)	NSW	Dance
Sydney Symphony Orchestra (SSO)	NSW	Orchestra
Sydney Theatre Company (STC)	NSW	Theatre
Tasmanian Symphony Orchestra (TSO)	TAS	Opera
West Australian Ballet (WAB)	WA	Dance
West Australian Opera (WAO)	WA	Opera
West Australian Symphony Orchestra (WASO)	WA	Orchestra

* ABO joined MPAB in 2003 and, unless noted otherwise, is only included from that time.

** AOBO has been consolidated as part of OA since 2007.

Note: Australian Dance Theatre left the MPAB in 2002. ADT has been omitted from all figures in this report.

Appendix 2: Profile of Works by Artform and Origin of Work (excluding orchestras)

	2002					2003				
	Australian Works			O/s Works	Total Works	Australian Works			O/s Works	Total Works
	New	Exist	Total			New	Exist	Total		
Theatre/ Circus*										
Subscription Season	20.5	9.5	30	29	59	15.3	16.7	32	37	69
Other Mainstage Season	10	6	16	5	21	3	3	6	3	9
Theatre/ Circus Total	30.5	16	46	34	80	18.3	20	38	40	78
Opera										
Subscription Season	1	0	1	23	24	0	0	0	23	23
Other Mainstage Season	2	0	2	6	8	1	1	2	16	18
Opera Total	3	0	3	29	32	1	1	2	39	41
Dance										
<i>Subscription Season</i>										
Ballet	13	9	22	24	46	15	7	22	18	40
Contemporary	3	1	4	0	4	9	3	12	1	13
<i>Subscription Season Total</i>	<i>16</i>	<i>10</i>	<i>26</i>	<i>24</i>	<i>50</i>	<i>24</i>	<i>10</i>	<i>34</i>	<i>19</i>	<i>53</i>
<i>Other Mainstage Season</i>										
Ballet	6	12	18	9	27	14	8	22	6	28
Contemporary	0	7	7	0	7	4	3	7	0	7
<i>Other Mainstage Season Total</i>	<i>6</i>	<i>19</i>	<i>25</i>	<i>9</i>	<i>34</i>	<i>18</i>	<i>11</i>	<i>29</i>	<i>6</i>	<i>35</i>
Dance Total	22	29	51	33	84	42	21	63	25	88
Chamber Music										
Subscription Season	7	32	39	156	195	4	12	16	147	163
Other Mainstage Season	1	18	19	58	77	0	24	24	92	116
<i>Regional/Carnivale</i>										
New Festival activity	8	50	58	214	272	4	36	40	239	279
Chamber Music Total	8	50	58	214	272	4	36	40	239	279
TOTAL	63.5	94.5	158	310	468	65.3	77.7	143	343	486
Percentage total	13.6%	20.2%	33.8%	66.2%		13.4%	16.0%	29.4%	70.6%	

Appendix 2 continued over...

Note: Generally works for Opera and Theatre are full evening works. Dance features both full length and shorter works while works presented by Chamber Music are all shorter / part evening works.

* Theatre includes Circus Oz, which uses a rolling show concept, developing new material for half of its 2001 and 2002 shows, one third of its 2003 show and two thirds of its 2004 show.

Appendix 2: Profile of Works by Artform and Origin of Work (excluding orchestras) continued

	2004					2005				
	Australian Works			O/s Works	Total Works	Australian Works			O/s Works	Total Works
	New	Exist	Total			New	Exist	Total		
Theatre/Circus										
Subscription Season	28.7	5.3	34	28	62	10.7	17.3	28	34	62
Other Mainstage Season	7.0	4.0	11	9	20	6.0	2.0	8	6	14
Theatre/ Circus Total	35.7	9	45	37	82	16.7	19.3	36	40	76
Opera										
Subscription Season	2	1	3	25	28	0	0	0	20	20
Other Mainstage Season	0	2	2	17	19	1	3	4	10	14
Opera Total	2	3.0	5	42	47	1	3	4	30	34
Dance										
Subscription Season										
Ballet	8	4	12	23	35	7	8	15	12	27
Contemporary	2	3	5	0	5	5	0	5	1	6
Subscription Season Total	10	7	17	23	40	12	8	20	13	33
Other Mainstage Season										
Ballet	13	18	31	3	34	7	24	31	2	33
Contemporary	0	16	16	0	16	1	2	3	0	3
Other Mainstage Total	13	34	47	3	50	8	26	34	2	36
Dance Total	23	41	64	26	90	20	34	54	15	69
Chamber Music										
Subscription Season	2	4	6	108	114	3	9	12	125	137
Other Mainstage Season	6	20	26	194	220	2	33	35	120	155
	8	24	32	302	334	5	42	47	245	292
Regional/Carnivale	0	61	61	327	388	0	102	102	870	972
New Festival activity										
Chamber Music Total	8	85	93	629	722	5	144	149	1115	1264
TOTAL	68.7	138.3	207	734	941	42.7	200.3	243	1200	1443
Percentage total *	7.3%	14.7%	22.0%	78.0%		3.0%	13.9%	16.8%	83.2%	

Appendix 2 continued over...

Note: Generally works for Opera and Theatre are full evening works. Dance features both full length and shorter works while works presented by Chamber Music are all shorter / part evening works.

* If Chamber Music regional programs are excluded, percentage of Australian:overseas in 2004 is 26%:74% and 2005 is 30%:70%.

Appendix 2: Profile of Works by Artform and Origin of Work (excluding orchestras) continued

	2006					2007				
	Australian Works			O/s Works	Total Works	Australian Works			O/s Works	Total Works
	New	Exist	Total			New	Exist	Total		
Theatre/ Circus										
Subscription Season	15.3	15.7	31	36	67	14.3	12.7	27	33	60
Other Mainstage Season	11	4	15	4	19	8	3	11	6	17
Theatre/ Circus Total	26.3	19.7	46	40	86	22.3	15.7	38	39	77
Opera										
Subscription Season	0	1	1	20	21	1	1	2	26	28
Other Mainstage Season	4	0	4	5	9	0	2	2	7	9
Opera Total	4	1	5	25	30	1	3	4	33	37
Dance										
Subscription Season										
Ballet	11	4	15	13	28	14	1	15	20	35
Contemporary	2	3	5	1	6	2	12	14	0	14
Subscription Season Total	13	7	20	14	34	16	13	29	20	49
Other Mainstage Season										
Ballet	22	7	29	5	34	20	2	22	9	31
Contemporary	0	0	0	0	0	0	2	2	0	2
Other Mainstage Total	22	7	29	5	34	20	4	24	9	33
Dance Total	35	14	49	19	68	36	17	53	29	82
Chamber Music										
Subscription Season	2	2	4	108	112	5	15	20	147	167
Other Mainstage Season	2	27	29	150	179	2	39	41	189	230
	4	29	33	258	291	7	54	61	336	397
Regional/Carnivale	0	175	175	767	942	0	231	231	998	1229
New Festival activity										
Chamber Music Total	4	204	208	1025	1233	7	285	292	1334	1626
TOTAL	69.3	238.7	308	1109	1417	66.3	320.7	387	1435	1822
Percentage total *	4.9%	16.8%	21.7%	78.3%		3.6%	17.6%	21.2%	78.8%	

Appendix 2 continued over...

Note: Generally works for Opera and Theatre are full evening works. Dance features both full length and shorter works while works presented by Chamber Music are all shorter / part evening works.

* If Chamber Music regional programs are excluded, percentage of Australian:overseas in 2006 is 39%:61% and 2007 is 36%:64%.

Appendix 2: Profile of Works by Artform and Origin of Work (excluding orchestras) continued

	2008					2009				
	Australian Works			O/s Works	Total Works	Australian Works			O/s Works	Total Works
	New	Exist	Total			New	Exist	Total		
Theatre/ Circus										
Subscription Season	18.5	17.5	36	37	73	23	13	37	34	71
Other Mainstage Season	7	6	13	4	17	13	7	21	10	31
Theatre/ Circus Total	25.5	23.5	49	41	90	37	21	58	44	102
Opera										
Subscription Season	0	0	0	23	23	1	0	1	27	28
Other Mainstage Season	1	0	1	11	12	1	3	4	4	8
Opera Total	1	0	1	34	35	2	3	5	31	36
Dance										
Subscription Season										
Ballet	17	6	23	27	50	18	10	28	16	44
Contemporary	6	0	6	0	6	7	4	11	0	11
Subscription Season Total	23	6	29	27	56	25	14	39	16	55
Other Mainstage Season										
Ballet	7	15	22	0	22	17	8	25	5	30
Contemporary	0	2	2	0	2	0	0	0	0	0
Other Mainstage Season Total	7	17	24	0	24	17	8	25	5	30
Dance Total	30	23	53	27	80	42	22	64	21	85
Chamber Music										
Subscription Season	5	4	9	115	124	5	16	21	104	125
Other Mainstage Season	2	22	24	192	216	2	12	14	90	104
	7	26	33	307	340	7	28	35	194	229
Regional/Carnivale	0	174	174	779	953	0	127	127	782	909
New Festival activity *	0	43	43	95	138	0	0	0	0	0
Chamber Music Total	7	243	250	1181	1431	7	155	162	976	1138
TOTAL	63.5	289.5	353	1283	1636	88	201	289	1072	1361
Percentage total **	3.9%	17.7%	21.6%	78.4%		6.5%	14.8%	21.2%	78.8%	

Note: Generally works for Opera and Theatre are full evening works. Dance features both full length and shorter works while works presented by Chamber Music are all shorter / part evening works.

* Inaugural Musica Viva Sydney Festival held in 2008.

** If Chamber Music regional programs are excluded, percentage of Australian:overseas in 2008 is 26%:74% and 2009 is 35%:65%.

Appendix 3: Profile of New and Existing Productions

	2002			2003			2004			2005		
	New	Existing	Total	New	Existing	Total	New	Existing	Total	New	Existing	Total
Theatre *												
Subscription Season	42	19.5	61	57.3	12.7	70	51.7	10.3	62	49.7	12.8	62.5
Other Mainstage Season	13	8	21	7	2	9	15	5	20	12	2	14
Theatre Total	55	27.5	82	64.3	14.7	79	66.7	15.3	82	61.7	14.8	76.5
Opera												
Subscription Season	13	11	24	5	19	24	13	15	28	9	13	22
Other Mainstage Season	8	0	8	10	8	18	12	6	18	3	7	10
Opera Total	21	11	32	15	27	42	25	21	46	12	20	32
Dance												
<i>Subscription Season</i>												
Ballet	13	35	48	18	21	39	14	19	33	11	18	29
Contemporary	3	1	4	11	1	12	2	3	5	6	0	6
<i>Subscription Season Total</i>	<i>16</i>	<i>36</i>	<i>52</i>	<i>29</i>	<i>22</i>	<i>51</i>	<i>16</i>	<i>22</i>	<i>38</i>	<i>17</i>	<i>18</i>	<i>35</i>
<i>Other Mainstage Season</i>												
Ballet	6	21	27	14	14	28	22	12	34	28	3	31
Contemporary	0	7	7	4	3	7	0	16	16	1	2	3
<i>Other Mainstage Season Total</i>	<i>6</i>	<i>28</i>	<i>34</i>	<i>18</i>	<i>17</i>	<i>35</i>	<i>22</i>	<i>28</i>	<i>50</i>	<i>29</i>	<i>5</i>	<i>34</i>
Dance Total	22	64	86	47	39	86	38	50	88	46	23	69
TOTAL	98	102.5	200	126.3	80.7	207	129.7	86.3	216	120	57.8	178
Percentage Total	49%	51%		61%	39%		60%	40%		67%	33%	

Appendix 3 continued over ...

*Theatre includes Circus Oz, which uses a rolling show concept, developing new material for one third to one half of its program each year.

Note: Chamber Music/Orchestras are not included as the companies present concerts, not productions

Appendix 3: Profile of New and Existing Productions

Continued

	2006			2007			2008			2009		
	New	Existing	Total	New	Existing	Total	New	Existing	Total	New	Existing	Total
Theatre *												
Subscription Season	46.3	20.7	67	49.3	12.7	62	46.5	26.5	73	41.5	24.5	66
Other Mainstage Season	13	6	19	10	2	12	10	7	17	24	6	30
Theatre Total	59.3	26.7	86	59.3	14.7	74	56.5	33.5	90	65.5	30.5	96
Opera												
Subscription Season	8	13	21	12	14	26	10	14	24	9	19	28
Other Mainstage Season	9	0	9	9	4	13	11	0	11	9	1	10
Opera Total	17	13	30	21	18	39	21	14	35	18	20	38
Dance												
<i>Subscription Season</i>												
Ballet	13	16	29	18	7	25	32	18	50	30	13	43
Contemporary	2	3	5	4	2	6	6	0	6	1	4	5
<i>Subscription Season Total</i>	<i>15</i>	<i>19</i>	<i>34</i>	<i>22</i>	<i>9</i>	<i>31</i>	<i>38</i>	<i>18</i>	<i>56</i>	<i>31</i>	<i>17</i>	<i>48</i>
<i>Other Mainstage</i>												
Ballet	24	13	37	20	13	33	8	14	22	16	10	26
Contemporary	0	0	0	0	2	2	0	2	2	0	0	0
<i>Other Mainstage Total</i>	<i>24</i>	<i>13</i>	<i>37</i>	<i>20</i>	<i>15</i>	<i>35</i>	<i>8</i>	<i>16</i>	<i>24</i>	<i>16</i>	<i>10</i>	<i>26</i>
Dance Total	39	32	71	42	24	66	46	34	80	47	27	74
TOTAL	115	71.7	187	122	56.7	179	124	81.5	205	131	77.5	208
Percentage Total	62%	38%		68%	32%		60%	40%		63%	37%	

*Theatre includes Circus Oz, which uses a rolling show concept, developing new material for one third to one half of its program each year

Note: Chamber Music/Orchestras are not included as the companies present concerts, not productions

Appendix 4: Paid Mainstage Capital City Attendances by Company

Appendix 4A: Paid Mainstage Capital City Attendances by Company: 2002

('000)

Rank	Company	Home City	Adelaide	Brisbane	Canberra	Hobart	Melbourne	Perth	Sydney	Total	Total %
1	OA ^(b)	Sydney	-	-	-	-	70	-	193	263	13.18
2	MTC	Melbourne	-	6	-	1	244	-	(a)	251	12.58
3	STC	Sydney	(a)	-	10	-	(a)	-	233	243	12.86
4	TAB	Melbourne	12	7	6	1	73	3	100	202	10.12
5	SSO	Sydney	-	-	-	-	-	-	189	189	9.47
6	MSO	Melbourne	-	-	-	-	118	-	-	118	5.91
7	Bell	Sydney	-	11	16	-	19	-	37	83	4.16
8	ACO	Sydney	5	8	8	-	16	6	33	76	3.81
9	COz	Melbourne	-	10	-	-	21	-	26	57	2.86
10	Co B	Sydney	-	-	-	-	-	-	55	55	2.76
11	QTC	Brisbane	-	54	-	-	(a)	-	-	54	2.71
12	Playbox	Melbourne	4	3	-	-	39	-	7	53	2.66
12	WASO	Perth	-	-	-	-	-	53	-	53	2.66
14	STCSA	Adelaide	46	-	-	-	-	-	-	46	2.30
15	MVA	Sydney	6	3	3	1	10	5	15	43	2.15
16	TQO	Brisbane	-	35	-	-	-	-	-	35	1.75
17	ASO	Adelaide	34	-	-	-	-	-	-	34	1.70
18	SDC	Sydney	-	3	3	2	3	-	19	30	1.50
19	OQ	Brisbane	-	19	-	-	-	-	-	19	0.95
20	WAB	Perth	-	-	-	-	-	15	-	15	0.75
20	QB	Brisbane	-	15	-	-	-	-	-	15	0.75
22	TSO	Hobart	-	-	-	14	-	-	-	14	0.70
22	WAO	Perth	-	-	-	-	-	14	-	14	0.70
24	BSTC	Perth	1	-	-	-	-	12	-	13	0.65
25	SOSA	Adelaide	12	-	-	-	-	-	-	12	0.60
26	Bangarra	Sydney	-	2	-	-	3	-	4	9	0.45
Total Home Stage			92	123	0	14	495	94	778	1,596	79.96
Total Touring			28	53	46	5	121	14	133	400	20.04
Total			120	176	46	19	616	108	911	1,996	100

Percentage capital city

Participation rate ^(c)	14.1	14.1	19.4	13	23.1	10.3	29.1	21.4
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(a) Company's production / co-production performed as part of another company's mainstage season.

(b) Opera Australia's productions are hired by OQ, SOSA and WAO & presented within those companies' seasons.

(c) Attendances divided by capital city population over 18 years, assuming each person attended only once.

Note: Paid Attendances to self presented capital city mainstage performances.

Bold italics denote attendances for touring companies.

Excludes pit orchestras (AOBO, OV).

Appendix 4B : Paid Mainstage Capital City Attendances by Company: 2003

('000)

Rank	Company	Home City	Adelaide	Brisbane	Canberra	Hobart	Melbourne	Perth	Sydney	Total	Total %
1	OA ^(b)	Sydney	-	-	-	-	82	-	202	284	12.86
2	STC	Sydney	-	(a)	4	1	1	1	267	274	12.40
3	MTC	Melbourne	-	-	-	-	258	(a)	(a)	258	11.68
4	TAB	Melbourne	16	7	8	-	87	-	118	236	10.68
5	SSO	Sydney	-	-	-	-	-	-	191	191	8.65
6	MSO	Melbourne	-	-	-	-	106	-	-	106	4.80
7	Bell	Sydney	-	4	15	3	24	2	40	88	3.98
8	ACO	Sydney	6	6	9	-	17	6	35	79	3.58
9	CoB	Sydney	-	-	-	-	-	-	73	73	3.30
9	COz	Melbourne	-	-	13	-	31	-	29	73	3.30
11	QTC	Brisbane	(a)	69	-	-	-	-	-	69	3.12
12	SDC	Sydney	-	6	-	-	9	-	46	61	2.76
13	WASO	Perth	-	-	-	-	-	58	-	58	2.63
14	ASO	Adelaide	47	-	-	-	-	-	-	47	2.13
15	STCSA	Adelaide	43	(a)	-	-	-	-	-	43	1.95
15	MVA	Sydney	6	3	4	1	12	5	12	43	1.95
17	Playbox	Melbourne	-	-	-	-	29	-	-	29	1.31
18	TQO	Brisbane	-	28	-	-	-	-	-	28	1.27
19	OQ	Brisbane	-	25	-	-	-	-	-	25	1.13
19	BSTC	Perth	-	-	-	-	-	17	8	25	1.13
21	ABO	Sydney	-	-	-	-	-	-	21	21	0.95
23	WAB	Perth	-	-	-	-	-	18	-	18	0.81
23	TSO	Hobart	-	-	-	18	-	-	-	18	0.81
23	Bangarra	Sydney	-	3	3	-	6	-	6	18	0.81
25	QB	Brisbane	-	17	-	-	-	-	-	17	0.77
26	WAO	Perth	-	-	-	-	-	14	-	14	0.63
27	SOSA	Adelaide	11	-	-	-	2	-	-	13	0.59
Total Home Stage			101	139	0	18	511	107	893	1,769	80.08
Total Touring			28	29	56	5	153	14	155	440	19.92
Total			129	168	56	23	664	121	1,048	2,209	100

Percentage capital city

Participation rate ^(c)	15.2	13.5	23.6	15.7	24.9	11.5	33.4	23.7
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(a) Company's production / co-production performed as part of another company's mainstage season.

(b) Opera Australia's productions are hired by OQ, SOSA and WAO & presented within those companies' seasons.

(c) Attendances divided by capital city population over 18 years, assuming each person attended only once.

Note: Paid Attendances to self presented capital city mainstage performances.

Bold italics denote attendances for touring companies.

Excludes pit orchestras (AOBO, OV).

Appendix 4C: Paid Mainstage Capital City Attendances by Company: 2004

('000)

Rank	Company	Home City	Adelaide	Brisbane	Canberra	Hobart	Melbourne	Perth	Sydney	Total	Total %
1	STC	Sydney	-	<i>(a)</i>	6	-	<i>(a)</i>	-	269	275	12.97
2	OA ^(b)	Sydney	-	-	-	-	51	-	193	244	11.50
3	MTC	Melbourne	-	-	-	-	240	-	<i>(a)</i>	240	11.32
4	TAB	Melbourne	11	5	3	-	84	2	105	210	9.90
5	SSO	Sydney	-	-	-	-	-	-	182	182	8.58
6	MSO	Melbourne	-	-	-	-	116	-	-	116	5.47
7	Bell	Sydney	4	3	17	2	21	4	38	89	4.20
8	ACO	Sydney	5	8	8	-	18	6	35	80	3.77
9	QTC	Brisbane	-	75	-	-	-	-	-	75	3.54
10	COz	Melbourne	16	-	-	-	36	-	22	74	3.49
11	CoB	Sydney	-	<i>(a)</i>	-	-	-	-	69	69	3.25
12	WASO	Perth	-	-	-	-	-	60	-	60	2.83
13	MVA	Sydney	5	3	3	1	11	5	16	44	2.07
14	ASO	Adelaide	43	-	-	-	-	-	-	43	2.03
15	STCSA	Adelaide	39	-	-	-	<i>(a)</i>	-	-	39	1.84
16	SDC	Sydney	-	3	2	-	8	2	19	34	1.60
17	TQO	Brisbane	-	32	-	-	-	-	-	32	1.51
18	WAB	Perth	-	-	-	-	-	29	-	29	1.37
19	Playbox	Melbourne	<i>(a)</i>	-	-	-	27	-	-	27	1.27
20	ABO	Sydney	-	-	-	-	-	-	25	25	1.18
20	OQ	Brisbane	-	25	-	-	-	-	-	25	1.18
22	TSO	Hobart	-	-	-	24	-	-	-	24	1.13
23	Bangarra	Sydney	2	4	-	-	6	-	11	23	1.08
24	SOSA	Adelaide	21	-	-	-	-	-	-	21	0.99
25	QB	Brisbane	-	18	-	-	-	-	-	18	0.85
26	WAO	Perth	-	-	-	-	-	14	-	14	0.66
27	BSTC	Perth	-	-	-	-	<i>(a)</i>	9	-	9	0.42
Total Home Stage			103	150	0	24	503	112	857	1,749	82.46
Total Touring			43	26	39	3	115	19	127	372	17.54
Total			146	176	39	27	618	131	984	2,121	100

Percentage capital city

Participation rate ^(c)	17.2	14.1	16.4	18.4	23.2	12.5	31.8	22.7
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(a) Company's production / co-production performed as part of another company's mainstage season.

(b) Opera Australia's productions are hired by OQ, SOSA and WAO & presented within those companies' seasons.

(c) Attendances divided by capital city population over 20 years, assuming each person attended only once.

Note: Paid Attendances to self presented capital city mainstage performances.

Bold italics denote attendances for touring companies.

Excludes pit orchestras (AOBO, OV).

Appendix 4D : Paid Mainstage Capital City Attendances by Company: 2005

('000)

Rank	Company	Home City	Adelaide	Brisbane	Canberra	Hobart	Melbourne	Perth	Sydney	Total	Total %
1	OA ^(b)	Sydney	-	-	-	-	89	-	217	306	14.43
2	MTC	Melbourne	(a)	(a)	(d)	-	234	-	(a)	234	11.04
3	STC	Sydney	(a)	-	(d)	-	(a)	-	224	224	10.57
4	TAB	Melbourne	10	13	5	-	85	-	104	217	10.24
5	SSO	Sydney	-	-	-	-	-	-	186	186	8.77
6	MSO	Melbourne	-	-	-	-	102	-	-	102	4.81
7	ACO	Sydney	6	8	8	-	20	7	36	85	4.01
8	QTC	Brisbane	-	71	-	-	-	-	-	71	3.35
9	CoB	Sydney	-	(a)	-	-	(a)	-	65	65	3.07
10	STCSA	Adelaide	58	-	-	-	-	-	(a)	58	2.74
11	Playbox	Melbourne	-	-	-	-	56	-	(a)	56	2.64
11	WASO	Perth	-	-	-	-	-	56	-	56	2.64
13	COz	Melbourne	-	8	-	-	24	-	22	54	2.55
14	MVA	Sydney	6	4	4	1	14	6	16	51	2.41
15	Bell	Sydney	-	-	11	-	11	-	28	50	2.36
16	ASO	Adelaide	47	-	-	-	-	-	-	47	2.22
17	SDC	Sydney	-	5	4	-	6	-	18	33	1.56
18	TQO	Brisbane	-	31	-	-	-	-	-	31	1.46
19	ABO	Sydney	-	1	-	-	1	1	27	30	1.42
20	WAB	Perth	-	-	(d)	-	(a)	29	-	29	1.37
21	OQ	Brisbane	-	28	-	-	-	-	-	28	1.32
22	Bangarra	Sydney	-	5	-	-	7	-	11	23	1.08
23	TSO	Hobart	-	-	-	21	-	-	-	21	0.99
23	QB	Brisbane	-	18	-	1	-	-	2	21	0.99
25	WAO	Perth	-	-	-	-	-	18	-	18	0.85
26	SOSA	Adelaide	13	-	-	-	-	-	-	13	0.61
27	BSTC	Perth	-	-	-	-	(a)	11	-	11	0.52
Total Home Stage			118	148	0	21	501	114	828	1,730	81.60
Total Touring			22	44	32	2	148	14	128	390	18.40
Total			140	192	32	23	649	128	956	2,120	100

Percentage capital city

Participation rate ^(c)	16.5	15.4	13.5	15.7	24.4	12.2	30.5	22.7
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(a) Company's production / co-production performed as part of another company's mainstage season.

(b) Opera Australia's productions are hired by OQ, SOSA and WAO & presented within those companies' seasons.

(c) Attendances divided by capital city population over 20 years, assuming each person attended only once.

(d) Company's production performed as part of a non-MPA organisations season.

Note: Paid Attendances to self presented capital city mainstage performances.

Bold italics denote attendances for touring companies.

Excludes pit orchestras (AOBO, OV)

Appendix 4E : Paid Mainstage Capital City Attendances by Company: 2006

('000)

Rank	Company	Home City	Adelaide	Brisbane	Canberra	Hobart	Melbourne	Perth	Sydney	Total	Total %
1	OA ^(b)	Sydney	<i>(a)</i>	18	12	-	77	-	206	313	14.85
2	STC	Sydney	-	-	-	1	<i>(a)</i>	-	230	231	10.96
3	MTC	Melbourne	-	-	-	-	225	-	<i>(a)</i>	225	10.67
4	SSO	Sydney	-	-	-	-	-	-	196	196	9.30
5	TAB	Melbourne	6	11	-	-	85	-	78	180	8.54
6	MSO	Melbourne	-	-	-	-	133	-	-	133	6.31
7	Bell	Sydney	-	7	16	-	19	2	42	86	4.08
8	ACO	Sydney	5	8	7	-	18	6	30	74	3.51
9	QTC	Brisbane	<i>(a)</i>	70	-	-	-	-	<i>(a)</i>	70	3.32
10	CoB	Sydney	-	-	-	-	<i>(a)</i>	-	68	68	3.23
11	WASO	Perth	-	-	-	-	-	58	-	58	2.75
12	STCSA	Adelaide	54	<i>(a)</i>	-	-	-	-	<i>(a)</i>	54	2.56
13	MVA	Sydney	6	4	5	1	14	6	14	50	2.37
14	COz	Melbourne	6	-	12	2	23	-	-	43	2.04
15	ASO	Adelaide	41	-	-	-	-	-	-	41	1.94
16	SDC	Sydney	-	3	3	1	6	3	19	35	1.66
17	WAB	Perth	-	-	-	-	-	32	-	32	1.52
18	Bangarra	Sydney	-	-	3	1	-	-	26	30	1.42
19	Playbox	Melbourne	-	-	-	-	30	<i>(a)</i>	<i>(a)</i>	30	1.42
19	ABO	Sydney	1	1	-	-	-	1	27	30	1.42
21	TQO	Brisbane	-	29	-	-	-	-	-	29	1.38
22	TSO	Hobart	-	-	-	23	-	-	1	24	1.14
23	OQ	Brisbane	-	19	-	-	-	-	-	19	0.90
23	QB	Brisbane	-	19	-	-	-	-	-	19	0.90
25	WAO	Perth	-	-	-	-	-	16	-	16	0.76
26	SOSA	Adelaide	12	-	-	-	-	-	-	12	0.57
27	BSTC	Perth	-	-	-	-	-	10	-	10	0.47
Total Home Stage			107	137	0	23	496	116	858	1,737	82.40
Total Touring			24	52	58	6	134	18	79	371	17.60
Total			131	189	58	29	630	134	937	2,108	100

Percentage capital city

Participation rate ^(c)	15.4	15.2	24.4	19.7	23.6	12.8	29.9	22.6
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(a) Company's production / co-production performed as part of another company's mainstage season.

(b) Opera Australia's productions are hired by OQ, SOSA and WAO & presented within those companies' seasons.

(c) Attendances divided by capital city population over 20 years, assuming each person attended only once.

Note: Paid Attendances to self presented capital city mainstage performances.

Bold italics denote attendances for touring companies.

Excludes pit orchestras (AOBO, OV).

Appendix 4F : Paid Mainstage Capital City Attendances by Company : 2007

('000)

Rank	Company	Home City	Adelaide	Brisbane	Canberra	Hobart	Melbourne	Perth	Sydney	Total	Total %
1	OA ^(b)	Sydney	18	-	-	-	87	-	205	310	13.5
2	TAB	Melbourne	10	9	-	-	92	-	108	219	9.54
4	SSO	Sydney	-	-	-	-	-	-	218	218	9.49
3	MTC	Melbourne	-	-	-	-	217	-	(a)	217	9.45
5	STC	Sydney	(a)	(a)	-	(a)	(a)	-	211	211	9.19
5	CoB	Sydney	-	-	4	-	43	4	135	186	8.1
7	MSO	Melbourne	-	-	-	-	130	-	-	130	5.66
8	QTC	Brisbane	(a)	81	-	-	-	-	-	81	3.53
9	ACO	Sydney	6	8	7	-	19	6	29	75	3.27
10	Bell	Sydney	-	-	13	-	13	-	47	73	3.18
11	WASO	Perth	-	-	-	-	-	58	-	58	2.53
12	COz	Melbourne	-	-	-	-	24	15	18	57	2.48
13	MVA	Sydney	7	5	4	1	12	7	15	51	2.22
14	ASO	Adelaide	48	-	-	-	-	-	-	48	2.09
15	TQO	Brisbane	-	45	-	-	-	-	-	45	1.96
16	STCSA	Adelaide	44	-	-	-	-	-	-	44	1.92
17	Playbox	Melbourne	(a)	-	-	-	42	-	(a)	42	1.83
18	WAB	Perth	-	-	-	-	-	34	-	34	1.48
19	QB	Brisbane	-	28	-	-	-	-	-	28	1.22
20	OQ	Brisbane	-	27	-	-	(a)	(a)	-	27	1.18
21	ABO	Sydney	(d)	(d)	-	-	-	1	25	26	1.13
21	SDC	Sydney	2	3	2	-	6	3	10	26	1.13
23	Bangarra	Sydney	-	5	3	-	6	-	10	24	1.05
24	TSO	Hobart	-	-	-	22	-	-	1	23	1
25	WAO	Perth	-	(a)	-	-	(a)	18	-	18	0.78
26	BSTC	Perth	-	-	-	-	-	13	-	13	0.57
27	SOSA	Adelaide	12	-	-	-	-	-	-	12	0.52
Total Home Stage			104	181	0	22	505	123	905	1,840	80.14
Total Touring			43	30	33	1	186	36	127	456	19.86
Total			147	211	33	23	691	159	1,032	2,296	100

Percentage capital city

Participation rate ^(c)	17.3	16.9	13.9	15.7	25.9	15.2	32.9	24.6
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(a) Company's production / co-production performed as part of another company's mainstage season.

(b) Opera Australia's productions are hired by OQ, SOSA and WAO & presented within those companies' seasons.

(c) Attendances divided by capital city population over 20 years, assuming each person attended only once.

(d) Company performed with audiences below 1,000.

Note: Paid Attendances to self presented capital city mainstage performances.

Bold italics denote attendances for touring companies.

Excludes pit orchestras (AOBO, OV).

Appendix 4G : Paid Mainstage Capital City Attendances by Company : 2008

('000)

Rank	Company	Home City	Adelaide	Brisbane	Canberra	Hobart	Melbourne	Perth	Sydney	Total	Total %
1	OA ^(b)	Sydney	-	32	15	-	95	-	246	388	18.29
2	MTC	Melbourne	-	-	-	-	222	-	-	222	10.47
3	TAB	Melbourne	8	10	-	-	83	-	108	209	9.85
5	SSO	Sydney	-	-	-	-	-	-	194	194	9.15
4	STC	Sydney	(a)	-	-	-	(a)	(a)	187	187	8.82
6	MSO	Melbourne	-	-	-	-	132	-	-	132	6.22
7	ACO	Sydney	5	7	7	-	21	8	32	80	3.77
8	Bell	Sydney	-	-	9	-	22	-	43	74	3.49
9	QTC	Brisbane	-	70	-	-	-	-	-	70	3.30
10	Comp B	Sydney	-	-	-	-	-	-	68	68	3.21
11	WASO	Perth	-	-	-	-	-	56	-	56	2.64
12	ASO	Adelaide	39	-	-	-	-	-	-	39	1.84
12	STCSA	Adelaide	39	-	-	-	-	-	-	39	1.84
14	Playbox	Melbourne	-	-	-	-	38	-	-	38	1.79
15	MVA	Sydney	5	3	3	-	9	4	9	33	1.56
19	TQO	Brisbane	-	32	-	-	-	-	-	32	1.51
16	ABO	Sydney	-	(d)	-	-	(d)	(d)	31	31	1.46
17	Circ Oz	Melbourne	-	-	-	-	30	-	-	30	1.41
18	WAB	Perth	-	-	(e)	-	-	28	-	28	1.32
20	SDC	Sydney	-	3	2	-	2	-	19	26	1.23
22	OQ	Brisbane	-	25	-	-	-	-	-	25	1.18
21	QB	Brisbane	-	24	-	-	-	-	-	24	1.13
23	TSO	Hobart	-	-	-	22	-	-	1	23	1.08
24	Bangarra	Sydney	2	3	2	-	5	-	9	21	0.99
25	WAO	Perth	-	-	-	-	-	18	-	18	0.85
26	BSTC	Perth	-	-	-	-	-	17	-	17	0.80
26	SOSA	Adelaide	17	-	-	-	-	-	-	17	0.80
Total Home Stage			95	151	0	22	505	119	838	1,730	81.57
Total Touring			20	58	38	0	154	12	109	391	18.43
Total			115	209	38	22	659	131	947	2,121	100

Percentage capital city

Participation rate ^(c) **13.5 16.8 16.0 15.0 24.7 12.5 30.2 22.7**

(a) Company's production / co-production performed as part of another company's mainstage season.

(b) Opera Australia's productions are hired by OQ, SOSA & WAO & presented within those companies' seasons.

(c) Attendances divided by capital city population over 20 years, assuming each person attended only once.

(d) Company performed with audiences below 1,000.

(e) Company's production performed as part of a non-MPA organisations season.

Note: Paid Attendances to self presented capital city mainstage performances.

Bold italics denote attendances for touring companies.

Excludes pit orchestras (AOBO, OV).

Appendix 4H : Paid Mainstage Capital City Attendances by Company : 2009

('000)

Rank	Company	Home City	Adelaide	Brisbane	Canberra	Hobart	Melbourne	Perth	Sydney	Total	Total %
1	OA ^(b)	Sydney	<i>(a)</i>	<i>(a)</i>	-	-	70	<i>(a)</i>	190	260	12.64
2	TAB	Melbourne	9	-	-	-	97	14	116	236	11.45
3	STC	Sydney	-	<i>(a)</i>	-	-	-	-	226	226	10.99
4	MTC	Melbourne	-	<i>(a)</i>	-	-	222	-	<i>(a)</i>	222	10.76
5	SSO	Sydney	-	-	-	-	-	-	199	199	9.66
6	MSO	Melbourne	-	-	-	-	105	-	-	105	5.10
7	ACO	Sydney	5	7	7	-	23	6	36	84	4.07
8	Comp B	Sydney	-	-	-	-	<i>(a)</i>	<i>(e)</i>	70	70	3.40
9	QTC	Brisbane	<i>(a)</i>	67	-	-	-	<i>(a)</i>	<i>(a)</i>	67	3.24
10	WASO	Perth	-	-	-	-	-	64	-	64	3.10
11	Bell	Sydney	-	<i>(a)</i>	11	1	10 (a)	3	36	61	2.98
12	ASO	Adelaide	44	-	-	-	-	-	-	44	2.12
13	STCSA	Adelaide	42	<i>(a)</i>	-	-	<i>(a)</i>	-	-	42	2.05
14	Playbox	Melbourne	<i>(e)</i>	-	-	-	40	-	<i>(a)(e)</i>	40	1.95
15	Circ Oz	Melbourne	-	5	4	2	26	-	<i>(d)</i>	38	1.83
16	MVA	Sydney	4	3	4	-	10	4	10	35	1.69
17	TQO	Brisbane	-	33	-	-	-	-	-	33	1.58
18	WAB	Perth	-	-	-	-	-	31	-	31	1.53
19	ABO	Sydney	<i>(d)</i>	<i>(d)</i>	-	-	2	<i>(d)</i>	27	31	1.50
20	Bangarra	Sydney	-	4	3	-	7	3	13	31	1.49
21	QB	Brisbane	-	25	-	-	-	-	-	25	1.20
22	OQ	Brisbane	-	24	-	-	-	-	-	24	1.17
23	SDC	Sydney	2	3	2	-	3	-	12	22	1.09
24	TSO	Hobart	-	-	-	21	-	-	<i>(d)</i>	22	1.06
25	BSTC	Perth	-	<i>(a)</i>	-	-	-	20	-	20	0.95
26	WAO	Perth	-	-	-	-	-	16	-	16	0.77
27	SOSA	Adelaide	13	-	-	-	-	-	-	13	0.61
Total Home Stage			99	148	0	21	490	131	820	1,709	82.95
Total Touring			21	23	30	4	126	30	118	351	17.05
Total			119	171	30	25	616	161	938	2,061	100

Percentage capital city

Participation rate ^(c) **14.0 13.7 12.7 16.7 23.1 15.4 29.9 22.1**

(a) Company's production / co-production performed as part of another company's mainstage season.

(b) Opera Australia's productions are hired by OQ, SOSA & WAO & presented within those companies' seasons.

(c) Attendances divided by capital city population over 20 years, assuming each person attended only once.

(d) Company performed with audiences below 1,000.

(e) Company's production performed as part of a non-MPA organisations season.

Note: Paid Attendances to self presented capital city mainstage performances.

Bold italics denote attendances for touring companies.

Excludes pit orchestras (AOBO, OV).

Appendix 5: Paid Mainstage Capital City Attendances: 1992-2009

Appendix 5A: Paid Mainstage Capital City Attendances by Artform: 1992-2009

('000)	Dance	Opera	Theatre	Chamber Music	TOTAL	Symphony Orchestras	TOTAL including Orchestras
1992	287	345	722	112	1,466	n/a	n/a
1993	318	335	837	76	1,566	n/a	n/a
1994	290	354	723	67	1,434	n/a	n/a
1995	312	372	661	117	1,462	n/a	n/a
1996	286	339	631	124	1,380	n/a	n/a
1997	309	354	728	132	1,523	n/a	n/a
1998	290	317	705	119	1,431	n/a	n/a
1999	238	361	787	137	1,523	527	2,050
2000 *	333	313	798	144	1,588	547	2,135
2001 **	303	316	899	144	1,662	508	2,170
2002 ***	271	308	855	119	1,553	443	1,996
2003 ****	350	336	932	143	1,761	448	2,209
2004	314	304	897	149	1,664	457	2,121
2005	323	365	823	166	1,677	443	2,120
2006	296	360	817	154	1,627	481	2,108
2007	331	367	924	152	1,774	522	2,296
2008	308	448	745	144	1,645	476	2,121
2009	345	313	786	150	1,594	466	2,061

* Relative changes are due in part to Olympic season programming.

** Relative changes are due in part to Centenary of Federation activities.

*** Decrease in Dance attendances largely due to ADT leaving MPAB.

**** Increase in Chamber Music attendances largely due to ABO entering MPAB.

Appendix 5: Paid Mainstage Capital City Attendances: 1992-2009

Appendix 5B : Paid Mainstage Capital City Attendances by City : 1992-2009
(excluding Orchestras)

('000)	Adelaide	Brisbane	Canberra	Hobart	Melbourne	Perth	Sydney	Total
1992	107	150	25	3	463	55	663	1,466
1993	142	162	33	4	508	86	630	1,565
1994	93	144	29	7	471	53	637	1,434
1995	100	155	36	3	445	53	670	1,462
1996	87	129	33	4	404	67	657	1,381
1997	85	131	36	5	491	53	724	1,525
1998	62	135	33	2	442	76	681	1,431
1999	100	130	35	2	430	77	749	1,523
2000	111	107	39	5	445	82	800	1,589
2001	113	139	48	11	516	64	773	1,664
2002	86	141	46	5	498	55	722	1,553
2003	82	140	56	5	558	63	857	1,761
2004	103	144	39	3	502	71	802	1,664
2005	93	161	32	2	547	72	770	1,677
2006	90	160	58	6	497	76	740	1,627
2007	99	166	33	1	561	101	813	1,774
2008	76	177	38	0	527	75	752	1,645
2009	76	139	30	4	511	97	738	1,594

Note: Canberra and Hobart fluctuate annually according to touring patterns

Appendix 6: Definitions

Australian works are works conceived and developed by Australian composers, writers and choreographers.

Mainstage performances are those presented as core business activity of companies, including a company's subscription season, excluding regional touring.

New productions are newly-conceived stage presentations of theatre, dance or opera that have not been seen before, whether or not the work itself is new. Music is not included, since concert performances are not regarded as stage productions.

New works are those being presented for the first time as World Premieres.

Participation rates are attendances divided by capital city population over 18 years (until 2003) and over 20 years (from 2004), assuming each person attended only once.

Touring season is a performance run of a production / concert by a company in a capital city other than the company's home city or in a regional centre.