

Audited Statements re: Auspice of TNN for 2015 provided after this P&L Statement

Performing Lines Ltd*5/245 Chalmers Street**REDFERN NSW 2016***Job Profit & Loss Statement****January 2015 through December 2015**

15SP-TNN

Dec-Theatre Newtwork
NSW

Income

Box Office Income	\$594.00
Workshop Fees	\$1,520.00
Arts NSW - Project Grants	\$80,000.00
INKIND Support	\$14,700.00
Total Income	\$96,814.00

Expense

Project Management Fees	\$5,000.00	Admin
Project Admin Expenses	\$3,816.81	Admin
Project Surplus/Loss	\$6,366.56	Admin
Business Development	\$787.50	Market/Biz Dev
Photography (Promotion)	\$800.00	Markt/Promotions
Website costs	\$1,976.85	Markt/Promotions
Hospitality	\$671.82	Markt/Promotions
Marketing Fees	\$850.00	Markt/Promotions
Audience Development	\$300.00	Markt/Promotions
Superannuation	\$4,318.25	OnCost
Workers Compensation	\$821.17	OnCost
Equip Hire/ Purchase-Other	\$585.43	Production
Running Costs	\$90.58	Production
Workshops Expenses	\$1,256.57	Production
In Kind support	\$14,700.00	Split as you prefer
Living Allowance & Per Diems	\$1,495.00	Travel
Accommodation	\$1,340.24	Travel
Airfares - National	\$3,923.18	Travel
Taxis & Other ground travel	\$966.30	Travel
Car Hire, Fue, Parking & Toll	\$112.73	Travel
Audiovisual Artists	\$200.00	Wage
Director	\$45,000.01	Wage
Production Manager	\$1,435.00	Wage
Total Expense	\$96,814.00	

Net Profit (Loss) \$0.00

2015	Ref	Theatre Network
		NSW
<i>Income</i>		
Earned income		2,114
Grants & subsidies	Sch 4	80,000
Total income		82,114
<i>Expenses</i>		
Wages & fees		54,057
Production expenses		17,092
Marketing & promotions		4,599
Infrastructure costs		6,366
Total expenses		82,114
<i>Net surplus / (deficit)</i>		-

Edited version for upload

Performing Lines Limited

(A Company Limited by Guarantee)

ABN 66 003 986 061

Annual report

for the year ended 31 December 2015

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Corporate information

ABN 66 003 986 061

Responsible Entities of the company

Mr Bill Harris - Chair

Mr Douglas Anderson

Ms Sarah Benjamin

Ms Anne-Marie Heath

Ms Michelle Kvello

Ms Nicole McKenna

Mr Tom Molomby

Ms Anna-Rose Stancombe

Ms Liza-Mare Syron

Company Secretary

Karilyn Brown

Registered office and principal place of business

Suite 5

245 Chalmers Street

REDFERN NSW 2016

Auditors

Steven J Miller & Co

Chartered Accountants

Responsible Entities' report

The Responsible Entities of Performing Lines Limited present the annual financial report for the financial year ended 31 December 2015.

RESPONSIBLE ENTITIES

The following persons were Responsible Entities of Performing Lines Limited during the year and to the date of this report:

	Date	Date of	Board meetings	
	Appointed	cessation	A	B
Bill Harris (Chair)	27/08/2012		6	6
Tom Molomby	27/04/2010		6	4
Nicole McKenna	27/04/2010		6	4
Sarah Benjamin	20/02/2012		6	5
Douglas Anderson	03/02/2003		6	4
Liza-Mare Syron	29/04/2013		6	4
Michelle Kvello	24/06/2013		6	4
Anne-Marie Heath	21/10/2013		6	5
Anna-Rose Stancombe	27/04/2015		5	3

A Number of meetings held during the time the responsible entity held office during the year

B Number of meetings attended

Details of Responsible Entities' qualifications, experience and special responsibilities can be found on pages 10 to 13 of this report.

SHORT AND LONG-TERM OBJECTIVES AND STRATEGY

Performing Lines incubates, produces and tours contemporary performance work, creating pathways for innovative artists whose work pushes boundaries and sparks new conversations.

For more than 30 years, Performing Lines has collaborated with arts companies, producers, presenters and funders to bring about creative and strategic opportunities for some of the country's most exciting and diverse contemporary artists and performances. Taking an adaptive rather than reactive approach, we create connections to audiences through producing and touring some of Australia's most exciting and diverse contemporary work. This has resulted in over 450 outstanding productions across a wide range of genres, and presentations to more than 500 locations around Australia and overseas.

Responsible Entities' report (continued)

Short and Long Term Objectives and Strategy (continued)

In 2015, the company focused on delivering a wide range of producing and touring activities, as well as undertaking strategic and business development activities. Throughout the year, Performing Lines pursued its four objectives (as outlined in our 2013-2015 business plan) with a view to achieving the stated 2015 KPIs through a range of principal activities and performance measures, as outlined below:

1. Be a leader in producing and touring high quality innovative contemporary performance that speaks to diverse audiences regionally, nationally and internationally

KPI 1: Deliver 14 developments, including new works, national tours and international presentations

- Five Developments/New Works: Blaque Showgirls (Nakkiah Lui & Declan Green), I Know You're There (James Berlyn), Nathan Maynard (Playwriting Residency), Trigger Warning (Sally Richardson), Space (Sensorium Theatre – Schools residency).
- Two Projects: Dana Waranara (an Indigenous dance convergence in partnership with BlakDance), Asia Producers Platform (APPCAMP).
- Twelve Seasons: Cockfight (The Farm), They Saw a Thylacine (Human Animal Exchange), Great White (The Skeletal System), Artwork (Branch Nebula), Finding Centre (Trish Dunn), On View (Sue Healy), The Shadows Calling (Patricia Piccinini), The Drawing (Natalie Rose & Chris Dunstan), As We Forgive (Tom Holloway), Dreamstore (James Berlyn), Alzheimer Symphony (Justus Neumann & Hans Peter Horner), Winds of Woerr (Ghenoa Gela).
- Five National Tours: SDS1 (Ahil Ratnamohan) to 8 venues, Piece for Person and Ghetto Blaster (Nicola Gunn) to 5 venues, The Confidence Man (Side Pony Productions) to 11 venues, Oddysea (Sensorium Theatre) to 2 venues, Head Full of Love (Queensland Theatre Company) to 18 venues.
- Four International Tours/ Presentations: A Simple Space (Gravity & Other Myths) to 11 venues, The Story Only I Can Tell (William Yang) to 6 venues, Baulkham Hills African Ladies Troupe (Racing Pulse Productions) to 4 venues (including The Sydney Opera House and Riverside Theatre, Parramatta in Australia), The Blind Date Project (Ride On Theatre) to 1 venue.

KPI 2: Assess the artistic excellence, effective management and delivery of all works produced and toured through a written evaluation process involving critical response, presenter and peer feedback and an internal debrief

Responsible Entities' report (continued)

Short and Long Term Objectives and Strategy (continued)

- Over 80% of all productions were assessed as of high quality by critical response, presenter and peer feedback, as well as through our 2015 industry survey – and through our own internal evaluation process which is completed by all who participate in tours managed by Performing Lines.

KPI 3: Use the artistic vibrancy tool to assess artistic vitality and relevance on an annual basis

- The application of this tool was implemented in 2014 across the company's operations, including our program evaluation and selection of artists and works, in order to measure the artistic vibrancy of the company and our activities. Further development of this tool was implemented in 2015 through national team programming selection and review meetings, an industry review and targeted industry feedback sessions.

2. Support innovative contemporary performing artists and arts organisations to realise their vision

KPI 4: Manage initiatives to successfully deliver their goals

- Performing Lines actively engaged in producing and managing the following initiatives funded by the Australia Council for the Arts: Mobile States; Road Work and Blak Lines (tours noted above), including regular communications and meetings with the consortia members and other presenters throughout Australia.
- In June 2015, the Australia Council concluded the Managing and Producing Services (MAPS) program, with funding to the two Performing Lines lead initiatives coming to end:
 - MAPS NSW – Performing Lines retained MAPS NSW Senior Producer Pippa Bailey to on core company projects. A selection of the independent artists who worked with MAPS NSW continue to have ongoing relationships with Performing Lines, though the level of support has been necessarily scaled back.
 - Performing Lines WA/MAPS WA - Performing Lines WA will continue its operations after receiving significant funding support from the Western Australia Department of Culture and the Arts, with a focus on producing work by a range of WA dance and theatre artists and companies.
 - Performing Lines continues to actively engage in managing Tasmania Performs, funded by Arts Tasmania - Tasmania Performs works with emerging independent artists to help increase their skills and sector awareness; produces the work of these artists as well as that

Responsible Entities' report (continued)

Short and Long Term Objectives and Strategy (continued)

of more established artists and companies; commissions new works; connects artists with national and international presenters; and where appropriate brokers and manages the tours that result.

- Performing Lines partnered with Malthouse Theatre through an Australia Council Interconnections grant to support the development of a new work by Nakkiah Lui, *Blaque Showgirls*.

KPI 5: Pilot new co-producing model for international delivery of innovative Australian contemporary performance

- The second annual Asian Producers' Platform Camp took place in Taiwan in late 2015. Established through partnerships with Korea, Japan, Taiwan and Singapore, the APPCamp program aims to promote inter-cultural engagement between Producers from the Asia-Pacific region and increase mechanisms of international touring.

KPI 6: Strategically advise artists and arts organisations

- Through our various programs, initiatives and services, over 200 artists and arts organisations received advice, feedback, assistance and guidance in the development of their concepts, creative developments, proposals, projects and tours.
- Performing Lines also mentored four independent producers through the year, and provided strategic development and producing and touring capacity building to three arts companies: ILBIJERRI; Gravity and Other Myths; and The Farm.

3. Strengthen the capacity of Australian presenters to engage with contemporary performance

KPI 7: Presenters extend their programming range to new artists or genres including CALD work

- Each year, Performing Lines tours a range of works that bring artists from culturally and linguistically diverse backgrounds to an ever increasingly diverse range of venues. In 2015, for example, the following tours brought contemporary Indigenous and culturally diverse programming to presenters: *Head Full of Love* (Queensland Theatre Company) to 18 venues; *The Baulkham Hills African Ladies Troupe* (Racing Pulse Production) to 2 venues internationally including the Women of the World Festival at the Southbank Centre in London and in Australia to the Sydney Opera House and Riverside Theatre, Parramatta; and *SDS1* by Ahil Ratnamohan to 8 venues.

Responsible Entities' report (continued)

Short and Long Term Objectives and Strategy (continued)

- An example of the diversity of presenters and communities reached is the *Head Full of Love* which went to the Merrigong Theatre Company at Illawarra Performing Arts Centre (NSW), Joan Sutherland Performing Arts Centre (NSW), Griffith Regional Theatre (NSW), Bathurst Memorial Arts Centre (NSW), Orange Civic Centre (NSW), Wagga Wagga Civic Theatre (NSW), The Street Theatre – Canberra (ACT), Albury Entertainment Centre, (NSW), Whitehorse Centre (VIC), Frankston Arts Centre (VIC), West Gippsland Arts Centre (VIC), Plenty Ranges Arts Centre (VIC), Colac Otways Performing Arts & Cultural Centre (VIC), The Events Centre – Caloundra (QLD), The Pilbeam Theatre Rockhampton (QLD), Mackay Entertainment and Convention Centre (QLD), Riverway Arts Centre (QLD), Araluen Arts Centre (NT), Godinymayin Yijard Rivers Arts and Culture Centre (NT), Matt Dann Cultural Centre (WA), Red Earth Arts Festival – Roebourne (WA), Arts Margaret River - Margaret River Cultural Centre (WA), Mandurah Performing Arts Centre (WA).

KPI 8: New venues visited across the triennium

- Two of those venues listed above (Godinymayin Yijard Rivers Arts and Culture Centre (NT) & The Red Earth Arts Festival – Roebourne (WA)), constitute new venues visited for Performing Lines work.

4. *Effect positive change in the performing arts ecology.*

KPI 9: Maintain a Blak Lines national cultural reference group that meets 6 times across the triennium

- The Blak Lines consortium met three times and the Blak Lines national Community Cultural Connections Group met twice.

KPI 10: Deliver Blak Lines tours across the triennium

- The second Blak Lines tour - *Head Full of Love* (Queensland Theatre Company) undertook a comprehensive national tour to WA, Qld, Vic, SA and NSW from June through to September across 18 venues.
- Further development took place on the third Blak Lines production *Sugarland* (Australian Theatre for Young People) which received Playing Australia Funding and will be toured nationally in 2016.
- For the *Head Full of Love* national tour, a pilot program was initiated in the hiring of an Indigenous Cultural Engagement Coordinator to lead pre-tour engagement and assist with delivery of engagement strategies with local Aboriginal and Torres Strait Islander communities. Following the success of the program, this position has been continued for the *Sugarland* tour in 2016.

Responsible Entities' report (continued)

Short and Long Term Objectives and Strategy (continued)

KPI 11: Create and implement environmental sustainability action plan

- Performing Lines seeks to be the industry flagship for environmentally sustainable touring. The touring team is expected to assist in identifying and implementing ways in which to reduce the impact of touring on the environment. Working with key stakeholders, including Live Performance Australia and Arts on Tour, initial work on developing an environmental sustainability action plan commenced in 2015.
- In addition the tour of *The Confidence Man* was selected as case study in sustainable touring by Live Performance Australia with particular attention paid to the unique freight and set construction approaches employed.

MEMBERS' GUARANTEE

Performing Lines Limited is incorporated in New South Wales as a company limited by guarantee. In the event of the company being wound up, each member undertakes to contribute a maximum of \$10 respectively for payment of the company's liabilities. As at 31 December 2015, there were 9 members of Performing Lines Limited and the amount of capital that could be called upon in the event of Performing Lines Limited being wound up is \$90 (2014: \$80).

AUDITOR'S INDEPENDENCE

The auditor's declaration of independence as required under s60.40 of the *Australian Charities and Not-for-profits Commission Act 2012* appears on page 13 and forms part of the Responsible Entities report for the year ended 31 December 2015.

Signed in accordance with a resolution of the Responsible Entities.



BILL HARRIS

Responsible Entity

Sydney

11 April 2016

Responsible Entities' qualifications, experience and special responsibilities

Name of Responsible Entity	Qualifications	Experience	Special responsibilities
Bill Harris	<i>B.Comm, Bachelor Dramatic Arts (Technical)</i>	<p>Bill Harris is the Creative Producer of Sydney Sings, a festival of music from choirs, chamber groups and soloists to be held across metropolitan Sydney in July 2016.</p> <p>Previously Bill was the Executive Producer for <i>King Kong</i>, a landmark theatrical event being produced by Global Creatures. Bill worked for Performing Lines in his first role after graduating from NIDA before joining Company B as Production Manager and then filling the same role for the Sydney 2000 Olympic Arts Festival. He was Production Director of the 2002 Adelaide Festival of Arts. In mid-2002, Bill returned to NIDA as Head of the Production course, fulfilling a desire and commitment to the training of young people in the arts before joining the Sydney Festival as Head of Programming for 6 Festivals from 2007 – 2012.</p>	Chair
Douglas Anderson		Doug is a Sydney Morning Herald journalist and reviewer focussed on television, performing arts and other media. He spent 15 years as a practitioner in the theatre as an actor, set designer and director. Co-author of the book 'Drawing Blood' with Bill Leak.	
Tom Molomby	<i>B.A, LL.B</i>	Tom Molomby is a Sydney based Senior Counsel. He worked for the ABC in radio and television in the 1970's and 1980's. He was the staff elected director on the ABC Board from 1983 to 1988. He has been a member of the board of Frederick Jordan Chambers, the largest group of barristers in Sydney, since 1994. He is the author of five books.	

Responsible Entities' qualifications, experience and special responsibilities (continued)

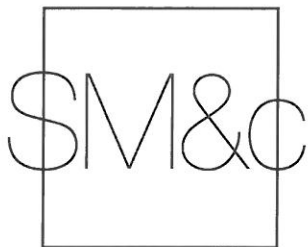
Name of Responsible Entity	Qualifications	Experience	Special responsibilities
Nicole McKenna	B.A, LL.B (Hons)	Nicole McKenna is a freelance people strategy consultant and executive coach, with experience spanning over almost 20 years in the private sector. Prior to moving into people strategy, Nicole practised as a lawyer in Australia and New York for almost 5 years, and holds an Arts degree and an honours degree in Law from Monash University. She is also an alumnus of the Managing Human Capital Executive Education Program at Harvard Business School.	Deputy Chair and Convenor, Nominations and Review Committee
Sarah Benjamin	<i>MA (History)</i>	Sarah is a Director of the Keir Foundation, a philanthropic family foundation established with Phillip Keir in 2005. The Keir Foundation is focused on the development of new and emerging artists across art forms and human rights projects. She is Chair of advisory board of UK based Raking Leaves, an arts organisation that commissions and publishes contemporary art projects in the form of art books. She also sits on the Directors Circle advisory group at the MCA, Sydney.	Convenor, Public Fund and Development Committee
Liza-Mare Syron	<i>PhD Arts M.A.</i>	Liza-Mare Syron is a descendant of the Biripi people of northern NSW. Liza-Mare's qualifications include; Doctor of Arts, Master of Creative Arts Research and Master of Adult Education. A graduate of the playwriting studio at NIDA and dramatic arts at VCA, Liza-Mare was the theatre course coordinator at Eora College of Aboriginal Studies, Centre for Visual and Performing Arts in Redfern from 2000-2010. Liza-Mare is currently the Indigenous Research Fellow at the Department of Media, Music, Communication and Cultural Studies, Faculty of Arts Macquarie University.	Nominations & review sub-committee member

Responsible Entities' qualifications, experience and special responsibilities (continued)

Name of Responsible Entity	Qualifications	Experience	Special responsibilities
Michelle Kvello	<i>M.A.F. C.P.A B.A. (Hons)</i>	Michelle Kvello is an experienced commercial finance professional with over 15 years' experience, specialising in media and digital businesses. Originally trained as a Chartered Accountant with PricewaterhouseCoopers in London she worked for blue chip companies including Reuters, Foxtel and Yahoo!7 in Australia and the UK before starting her own strategic finance consultancy, Lantern Partners, in 2012. Lantern Partners specialises in helping businesses understand their financials, offering strategic and commercial finance advice and providing hands on support to ensure they achieve their goals. Clients include larger corporates such as 20th Century Fox and Telstra as well as SMEs (film, design and other media and digital businesses). She is also a regular contributor to Flying Solo, Australia's solo and micro business community.	Convenor, Audit and Finance Committee
Anne-Marie Heath		Anne-Marie Heath has considerable experience in the performing arts as a presenter and in national touring and in that capacity, has actively facilitated audience development and community engagement programs and activities. She is currently the General Manager at City Recital Hall, Angel Place, Sydney. Anne-Marie is also the President of the Australian Performing Arts Centres Association (APACA) and a Council Member of the Australian Performing Arts Touring Alliance (PATA). Her past appointments have included General Manager at Merrigong Theatre Company, General Manager at Wagga Wagga Civic Theatre and Business Operations Manager at Chapel off Chapel.	

Responsible Entities' qualifications, experience and special responsibilities (continued)

Name of Responsibility Entity	Qualifications	Experience	Special responsibilities
Anna-Rose Stancombe		Anna-Rose Stancombe is the Managing Partner at Galileo Kaleidoscope an independent marketing and brand strategy consultancy. Anna-Rose has over 20 years' experience as a brand strategist and has helped leading global and Australian blue chip organisations to drive their brands forward for commercial growth. She has a keen interest in the performing arts and is a strong advocate for the critical role the arts play in our lives and communities and is excited by the opportunity to contribute to the development of the independent and small-medium not-for-profit arts sectors, with a particular interest in contemporary Indigenous arts and culture.	Convenor, Marketing and Communications Committee



Auditor's Independence Declaration

Performing Lines Limited

To the Responsible Entities of Performing Lines Limited:

In accordance with the requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, as lead auditor for the audit of Performing Lines Limited for the year ended 31 December 2015, I declare that, to the best of my knowledge and belief, there have been:

- (i) No contraventions of the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- (ii) No contraventions of any applicable code of professional conduct in relation to the audit.

STEVEN J MILLER & CO
Chartered Accountants

S J MILLER
Registered Company
Auditor No 4286

Sydney

Dated 11, 4, 16

Steven J Miller & Co
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ABN 23 690 541 177



PERFORMING LINES LIMITED

(A company limited by guarantee)

FINANCIAL STATEMENTS FOR THE YEAR ENDING 31 DECEMBER 2015

Statement of changes in funds

for the year ended 31 December 2015

	Note	Unrestricted funds	Development fund	International touring fund	Mobile States fund	Performing Lines Foundation fund	Staffing fund	Total funds
		\$	\$	\$	\$	\$	\$	\$
Balance as at 31 December 2013		908,073	18,381	30,000	34,463	-	60,000	1,050,917
Net deficit for the year		(24,021)	-	-	0	-	-	(24,021)
Transferred to / (from) reserves	19	5,709	(723)	-	(4,986)	-	-	-
Balance as at 31 December 2014		889,761	17,658	30,000	29,477	-	60,000	1,026,896
Net surplus for the year		30,675	-	-	-	-	-	30,675
Transferred to / (from) reserves	19	(22,587)	(2,732)	0	3,695	81,624	(60,000)	-
Balance as at 31 December 2015		897,849	14,926	30,000	33,173	81,624	-	1,057,572

The above statement of changes in funds should be read in conjunction with the accompanying notes

FINANCIAL STATEMENTS FOR THE YEAR ENDING 31 DECEMBER 2015

Statement of cash flows

for the year ended 31 December 2015

	Note	2015 \$	2014 \$
Cash flows from operating activities			
Cash received in the course of operations		1,683,191	2,209,589
Receipts from appropriations/grants		3,373,717	3,389,373
Interest received		68,386	84,765
Payments made to suppliers and employees		(4,578,961)	(5,429,304)
Net cash provided by operating activities		546,333	254,423
Cash flows from investing activities			
Payments for property, plant & equipment		(23,783)	(38,741)
Net cash used in from investing activities		(23,783)	(38,741)
Net change in cash and cash equivalents		522,550	215,682
Cash and cash equivalents, beginning of year		3,076,457	2,860,775
Cash and cash equivalents, end of year	9	<u>3,599,007</u>	<u>3,076,457</u>

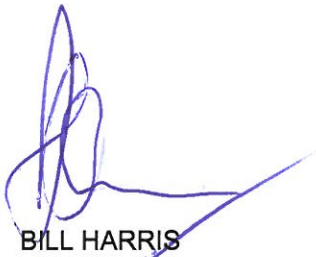
The above statement of cash flows should be read in conjunction with the accompanying notes

Responsible Entities' declaration

In the opinion of the Responsible Entities Performing Lines Limited:

- (a) The financial statements and notes are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012, including*.
 - (i) Giving a true and fair view of its financial position as at 31 December 2015 and of its performance for the financial year ended on that date; and
 - (ii) Complying with Australian Accounting Standards (including Australian Accounting Interpretations) and the *Australian Charities and Not-for-profits Commission Regulation 2013*; and
- (b) there are reasonable grounds to believe that the Performing Lines Limited will be able to pay all of its debts as and when they become due and payable

Signed in accordance with a resolution of the Responsibilities Entities.

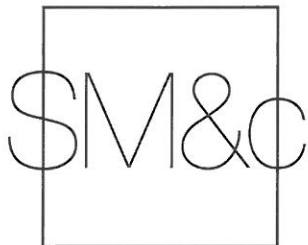


BILL HARRIS

Responsible Entity

Sydney

April 2016



Independent Audit Report

To the members of Performing Lines Limited

Report on the financial report

I have audited the accompanying financial report of Performing Lines Limited (the company), which comprises the statement of financial position as at 31 December 2015 and the statement of surplus or deficit and other comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, a summary of significant accounting policies and other explanatory notes and directors' declaration.

The responsibility of the responsible entities for the financial report

The responsible entities' of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the *Australian Charities and Not-for-profits Commission Act 2012*. This responsibility includes designing, implementing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances. In note 1, the responsible entities also state, in accordance with Australian Accounting Standards AASB 101 *Presentation of Financial Statements*, that, compliance with the Australian Accounting Standards – Reduced Disclosure Requirements ensures that the financial report, comprising the financial statements and notes, complies with Australian Accounting Standards – Reduced Disclosure Requirements.

Auditor's responsibility

My responsibility is to express an opinion on the financial report based on my audit. I have conducted my audit in accordance with Australian Auditing Standards. These Auditing Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the company's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the responsible entities, as well as evaluating the overall presentation of the financial report.

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ABN 23 690 541 177



Independent Audit Report

To the members of Performing Lines Limited

Independence

In conducting my audit, I have complied with the independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Auditor's opinion pursuant to the Australian Charities and Not-for-profits Commission Act 2012

In my opinion, the financial report of Performing Lines Limited is in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- a) giving a true and fair view of the Company's financial position as at 31 December 2015 and of its performance for the year ended on that date; and
- b) complying with Australian Accounting Standards – Reduced Disclosure Requirements (including Australian Accounting Interpretations) as described in Note 1 and the *Australian Charities and Not-for-profits Commission Regulation 2012*.



STEVEN J MILLER & CO
Chartered Accountant



S J MILLER
Registered Company Auditor
No 4286

Sydney
Dated 11, 4, 16

PERFORMING LINES LIMITED

(A company limited by guarantee)

ADDITIONAL FINANCIAL INFORMATION FOR THE YEAR ENDING 31 DECEMBER 2015

Schedule 3 - Summarised financial results - Auspiced projects continued

2015	Ref	General Projects										Sarah Webber	Theatre Network
		The Farm						Muscle Mouth	Lz Dunn				
		Operational	Bleach Festival	Cockfight	Schools	Inside Out							
Income													
Earned income		485	9,000	47,220	-	-	347	1,036	-				2,114
Grants & subsidies	Sch 4	30,000	15,000	18,050	5,000	50,000	-	26,266	15,000				80,000
Total income		30,485	24,000	65,270	5,000	50,000	347	27,302	15,000				82,114
Expenses													
Wages & fees		7,624	20,632	40,121	1,647	37,220	-	13,116	1,879				54,057
Production expenses		18,131	2,109	24,532	655	3,746	347	10,800	13,121				17,092
Marketing & promotions		60	67	617	-	3,822	-	2,350	-				4,599
Infrastructure costs		4,670	1,192	-	2,698	5,212	-	1,036	-				6,366
Total expenses		30,485	24,000	65,270	5,000	50,000	347	27,302	15,000				82,114
Net surplus / (deficit)		-	-	-	-	-	-	-	-				-