

APACA

Australian
Performing
Arts Centres
Association



2006 ANNUAL REPORT



ANNUAL REPORT 2006



Member venues shown, left to right:

Zenith Theatre and Convention Centre, Sydney

Crossing Theatre, Narrabri

Riverway Arts Centre, Townsville

Latrobe Performing Arts Centre

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2006

Mission, Objectives and Values



Empire Theatre Toowoomba (top)

Golden Grove Arts Centre, Adelaide (above)

MISSION STATEMENT

The Australian Performing Arts Centres Association is the national network of performing arts centres, dedicated to the advocacy, and professional development and support of its membership, whilst contributing to the development of the performing arts throughout Australia.

OBJECTIVES

- To assist in the presentation of the performing arts by its members.
- To facilitate the bringing together of artists and audiences.
- To foster ethical standards and effective business practices in the performing arts centre operation, presentation and management.
- To assist in the professional development of personnel involved in the operation of performing arts centres and in the presentation and management of performing arts centres.
- To influence public policy and public opinion to advance the interest of its members.
- To assist in the promotion of activities which will enable members to develop audiences and the performing arts activity in their own communities.
- To develop and/or disseminate and exchange information on the management of performing arts centres and the presentation of the performing arts including music, dance, theatre film, lectures and related programs.
- To promote the freedom of artistic expression and the pursuit of excellence within the performing arts.
- To encourage cultural and aesthetic diversity within the performing arts.
- To extend the performing arts marketplace and stimulate the integration of the performing arts into the fabric of society.

ASPIRATIONAL VALUES

The Australian Performing Arts Centres Association exists to:

- Promote and further the interests of its members who provide cultural leadership to their communities.
- Promote and further the development of performing arts in Australia.
- Provide its membership with efficient, effective and proactive service in policy, protocols and research.
- Be recognised as the peak national body representing performing arts centres throughout Australia.

2006

Benefits of APACA Membership

BENEFITS OF MEMBERSHIP

APACA is the peak national body for performing arts centres throughout Australia which promotes and fosters and invaluable network of performing arts centres across the country. Its members comprise a diverse range of performing arts and entertainment centres in large metropolitan centres as well as in regional and remote Australia. APACA members are part of this national service organisation and as such have a national voice which is heard where it matters.

On behalf of its members APACA:

- Provides advocacy and advise to Federal, State and Local Government on a range of important industry issues.
- Participates in extensive planning for national tours of professional performing arts products.
- Maintains an effective affiliation with national performing arts networks, Playing Australia, Long Paddock and the Blue Heelers.
- Presents a national conference which provides professional development and networking opportunities to its members and to other industry practitioners.
- Produces an annual Member Venue Directory listing details of member venues.
- Maintains a website representing APACA members to the world.
- Provides all members with an annual subscription to Arts Hub, providing weekly emails of national arts news and jobs bulletins.
- Develops and distributes industry benchmark codes and practices.
- Maintains alliances with other industry and relevant bodies including AMPAG (Australian Major Performing Arts Group), AEIA (Australian Entertainment Industry Association), the Australia Council, MEAA (Media Entertainment Arts Alliance), RAA (Regional Arts Australia), ALGA (Australian Local Government Association), CHASS (Council for the Humanities, Arts and Social Sciences).

APACA MEMBERS CODE OF CONDUCT

This Code of Conduct rests upon the assumption of a number of core values which require that APACA members behave with:

- *Integrity* • *Honesty* • *Loyalty to the interests of the membership* • *Fairness* • *Conscientiousness* • *Compassion*

APACA is committed to encouraging the highest standards of ethical practice and professional conduct of its members. The Association is committed to complying with applicable laws and standards, and industry codes of conduct.

By virtue of your membership of APACA, it is expected that you shall:

- Reinforce the integrity and reputation of the Association.
- Promote a culture of fair and ethical behaviour.
- Conduct business in an ethical and responsible manner.
- Abide by the Association's protocols and codes.
- Support and be committed to the Association.
- Abide by the Executive Committee's published resolutions.
- Pay Association dues on time.
- Participate in research surveys and projects undertaken by the Association.
- Provide feedback and input as required.
- Participate in the annual conference.
- Respect colleagues and treat them fairly.
- Treat producers, artists and touring parties with integrity and respect.
- Be aware of potential conflicts of interests and make declaration of any such conflict, or perceived conflict.

Broken Hill Entertainment Centre



President's Report

As the current financial year draws to a close I am pleased to present, on behalf of the management committee of APACA, the 2005/06 annual report of the Australian Performing Arts Centres Association APACA.

During the year the association continues to grow with records showing a total membership of 113 at the close of the year. Through out the period, members of the management committee along with the executive officer have provided valuable advice and assistance to local organisations and authorities in various stages of construction, development and redevelopment of performance arts centres through out the country. This support has resulted in a number of the new members.

The management committee continues to maintain an ongoing and productive relationship with all levels of government, meeting with the federal Minister for the Arts, Senator Rod Kemp and the Shadow Parliamentary Secretary for Reconciliation and the Arts, Mr Peter Garrett.

Acknowledging the significant support provided, for the vast majority of members, by local government, the association has sought to further develop our existing relationship with ALGA, the Australian Local Government Association. Meetings have been held with the ALGA President, Cr. Peter Bell and with various executive officers of the association with a view progressing a range of common issues and projects.

As I reported last year, the management committee has resolved to undertake the Economic Impact and Venue Hire Charges and Staff Salaries survey at regular intervals and accordingly members have recently been asked to complete this combined survey that will now be conducted on a biennial basis.

The APACA Guide to Touring has undergone a significant evolution to become a new industry wide Touring Code of Conduct. Developed in consultation with AMPAG and AEIA by a small working group including , Penny Miles (Arts on Tour) and the APACA Executive Officer it is hoped that the code will become the industry benchmark for Performing Arts touring in Australia.

The association continues to coordinate our undertaking to strengthen and underpin the national touring infrastructure ensuring an efficient and effective product delivery mechanism for the long-term benefit of our collective communities.

Following the facilitated April meeting of a cross-section of industry professionals, a smaller steering committee comprising a representative mix of presenters, producers and tour coordinators has continued to develop the project with a view to developing a written model for presentation to the 2006 APACA conference in September.



Peter Owens

The 2005 APACA conference provided an opportunity to acknowledge the significant contribution made to the association by Suzette Watkins following her resignation from the committee and subsequent retirement from the Araluen Arts Centre.

The year has also seen the passing of a significant past member of our association and industry stalwart in Barbara Tiernan. Barbara was passionate about our industry, always supportive of a new member, - a very smart lady with a great laugh and a love of life. Barbara passed away on 19 October 2005 and in accordance with her wishes the association made a donation to the Cancer Council in her memory.

The management committee has recently successfully concluded negotiations with CDP to continue providing executive service through to December 2007. Much that your association has achieved over the past year is due in no small part to the work and dedication of Christine Dunstan and Cherrie McDonald.

I am constantly reminded of the significant personal commitment made by the members of the management committee of the association, to those members, and especially those who will be standing down at this AGM, thank you for your valuable contribution.

Over the past year APACA has continued to be an organization dedicated to the professional development and support of members, advocating for its membership, whilst contributing to the development of the performing arts throughout Australia.

Your association continues to go from strength to strength.

Peter Owens—President

Committee of Management

MANAGEMENT COMMITTEE MEETINGS

2005

- 13 July–Teleconference
- 4 August–Teleconference
- 17 August–Teleconference
- 13 September–Round Table Meeting, Canberra
- 26 October–Teleconference
- 16 November–Teleconference
- 14 December–Teleconference

2006

- 8 February–Teleconference
- 15 March–Teleconference
- 3 & 4 April–Full Day Round Table Meetings in Sydney
- 10 May–Teleconference
- 28 June–Teleconference

OTHER MEETINGS

2005

- 13 September–APACA Executive with members of RAA Executive and Playing Australia Secretariat in Canberra.
- 14 September–APACA Executive with Blue Heelers in Canberra.
- 13 September–Peter Owens, Jan Clancy, David Whitney & Christine Dunstan with ALP Arts Spokesman Peter Garrett MP and Anna-Maria Arabia, Social Policy Adviser to the Hon Kim Beazley at Parliament House Canberra.

2006

- 3 April–APACA Executive with Blue Heelers in Sydney
- 5 April 2006–Facilitated National Touring Working Party Meeting in Sydney.
- 11 May–Peter Owens, David Whitney & Christine Dunstan with Minister for Arts Senator the Hon. Rod Kemp at Parliament House Canberra.
- 8 June–Teleconference with National Touring Steering Committee.

APACA COMMITTEE OF MANAGEMENT

The APACA Committee of Management consists of eight voting representatives, one each of the constituencies of the Australian Capital Territory, New South Wales, Northern Territory, Queensland, South Australia, Tasmania, Victoria and Western Australia.

President

Peter Owens (Queensland)–Manager of Rockhampton Venues and Events is also a member of the Playing Australia Committee.

Vice President

Jan Clancy (Victoria)–Director of Monash University Institute of Performing Arts and sits on the executive of the Victorian Association of Performing Arts Centres.

Treasurer

Mike Harris (New South Wales)–Director of Glen Street Theatre and President of the Incorporation of NSW and ACT Performing Arts Centres.

Secretary

Robin Lohrey (Tasmania)–General Manager of Theatre North in Launceston which manages the Princess Theatre & the Earl Arts Centre

Public Officer

David Whitney (Australian Capital Territory) –Director of the Canberra Theatre Centre.

Committee Members

Karen Bryant (South Australia)–Manager of Creative Programs, Adelaide Festival Centre.

Pippa Davis (Western Australia)–Manager of the Walkington Theatre in Karratha.

Hamish McDonald (Northern Territory)–General Manager, Darwin Entertainment Centre.

Executive Officers

Christine Dunstan and *Cherrie McDonald* are Directors of CDP Pty Ltd, a small independent theatre production and consulting company.



APACA Management Committee

Peter Owens (opposite page), *Jan Clancy* (top left), *Mike Harris* (top right), *Robin Lohrey* (bottom left), *David Whitney* (bottom right)



Committee Members

Karen Bryant (above left), *Pippa Davis* (above right), *Hamish McDonald* (left)



Executive Officers

Christine Dunstan (top left), *Cherrie McDonald* (top right)

Australian Presenters Group

Written by Penny Miles



The 2005–06 APG committee consisted of three APACA Representatives (Karen Bryant, James Buick and Mike Harris) plus a representative from each Blue Heeler organisation. After 5 years as convenor, Arts On Tour NSW signalled its intention to allow another organisation to take on

the role. Arts On Tour therefore acted as a caretaker convenor during the 2005–06 period while recruitment and subsequent hand-over was to take place.

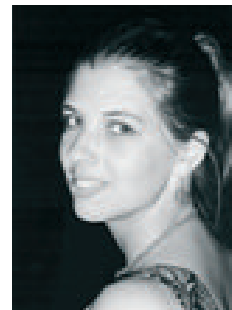
However, recruitment of a new convenor proved unnecessary when Playing Australia announced its withdrawal of support for the APG program in March 2006. This announcement shocked not only APG but the wider touring industry, with many organisations and presenting venues voicing their concern at the cessation of this national touring infrastructure.

APG itself had admitted that with the ongoing development and industry changes, the goals, role and procedures of program were due for assessment. Regardless, APG had continued and consistently ensured that high quality drama productions were being delivered to professionally managed performing arts centres across Australia. The gap in national touring infrastructure created by the dissolution of APG was discussed in a meeting held between a deputation of APG and Playing Australia. The meeting agreed that the replacement infrastructure should be investigated within APACA's national touring blueprint project.

2005 Tour Acquittal

As part of the funding agreement with Playing Australia, APG was required to submit a detailed acquittal for the 2005 program. This acquittal covered two tours:

- 'Minefields and Miniskirts'
–by Malthouse Theatre
- 'Skin Tight'
–by Perth Theatre Company



Penny Miles, General Manager,
Arts On Tour NSW

These tours combined to present 28 weeks of touring to 31 different venues with a collective total of 119 performances. These high quality productions delivered through the APG program were enjoyed by a total audience of 24,733.

Of note in the 2005 program, Minefields and Miniskirts broke records by being the longest tour undertaken to date under the Playing Australia program, and APG overall covered every state and territory with the exception of South Australia.

2006 Tour Delivery

Only one production qualified for the APG touring program in 2006.

'Away,' by Queensland Theatre Company, was submitted for funding and received assistance from Playing Australia to undertake a tour that is projected to reach audiences in excess of 21,000 (based on venue budgets with an average attendance of 60% houses) and supported the subscription seasons of APACA members in ACT, NSW, QLD, VIC and SA.



The Edge Theatre, New Zealand (top left)

Mildura Arts Centre, NSW (above)

Parks Arts and Functions Complex, NSW (above right)

Arts Services Australia

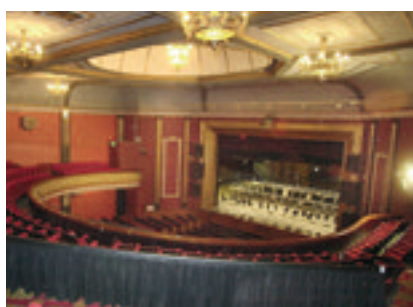
Written by David Whitney



Arts House, Barton, ACT (above)

Townsville Civic Theatre, Queensland (below)

Princess Theatre, Tasmania (bottom)



Arts Services Australia Pty Ltd (ASA) is a joint venture between APACA and Regional Arts Australia (RAA) with each party holding 20 units issued by ASA.

ASA's primary purpose is to represent the interests of the two national arts organisations in the management of part of a investment property in Canberra, 40 Macquarie Street, Barton, named Arts House.



David Whitney, Chairman,
Arts Services Australia

The Directors of ASA comprises equal membership of APACA and RAA, each party having two representatives on the ASA Board.

The top floor space of 531m² in Arts House is subject to a lease currently tenanted to the Australian Medical Council for the period up to 2009.

ASA has an annual surplus available for distribution, after costs for building services and maintenance, of approximately \$80,000. This surplus is distributed equally to APACA and RAA.

The Board of ASA has recently undertaken a review of commercial business arrangements in Canberra and has engaged a property manager, CB Richard Ellis, to directly manage the investment.

The APACA Executive has identified in the Financial Plan of the Association a reserve allocation in order to set aside monies for ASA matters in the future. These matters concern building maintenance and property management.

ASA provides a major income stream to APACA and RAA, which assists the partners to service their members. Executive Officers of both organisations share the provision of secretarial services and Country Arts South Australia provides accounting and administration functions.

For the financial year 2005/2006, the APACA Directors of Arts Services Australia were David Whitney and Ken Lloyd, who resigned in September 2005 to rejoin as a RAA representative with Arthur Frame. Cherrie McDonald was appointed at that time as the second APACA representative. David Whitney was elected Chairman for 2006.



“APACA has no lacka cultural platitudes. So far ranging now we’re changing attitudes”

Shortis and Simpson, APACA's official satirists for the event

The 19th Annual APACA Conference was opened by the Director of the Canberra Theatre Centre, David Whitney, who reminded us that APACA started at the Canberra Theatre Centre in 1986.

KEYNOTE SPEAKERS



David Gonski AO

The first Keynote Speech was delivered by **David Gonski AO**, Chair of the Australia Council, who spoke of being particularly impressed by the essence of the conference—changing attitudes. He suggested that too often in business people don't examine and challenge changing attitudes and he observed that

Performing Arts Centres are at the forefront of Australian cultural life offering great opportunities for the people who run them to be leaders in the cultural richness of Australia.

Mr Gonski encouraged us to look beyond arts funding and to other strings such as health, education, partnerships between not-for-profit organisations. He suggested we team up with clubs, schools, hospitals and other community establishments to allow efficient use of money.



Julian burnside QC

The second Keynote Address was delivered by Melbourne barrister and human rights activist **Julian Burnside QC**. His was an emotionally charged and powerful speech, as he discussed 'the Tampa affair' and how his involvement in the case, and his success in bringing the refugee passengers to Australia, led to him

learning about refugee asylum. His observation that “a thing once seen cannot be unseen, and to ignore that thing is immoral” added to the power and he moved everyone present with his observations and rhetoric.

2005 Conference Report

Written by Pippa Davis



Pippa Davis

Gerald Yoshitomo a guest from the USA whose presence at the Conference was assisted by the Australia Council delivered an address titled Increase Participation, Personal Benefits and the Public Value of the Arts.

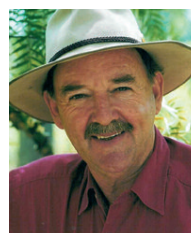


Gerry Yoshitomi

Gerry used dynamic diagrams to illustrate the effects an arts experience has on different sections of society.

He acknowledged the profound impact on society that the activities of performing arts centres can have. He raised that perhaps PAC's are better equipped to deal with change than are theatre or dance companies, or orchestras, as PAC's are able to present a different performance each night, thus offering different cultural experiences. In other words, PAC's can react more quickly to changing attitudes and situations. Gerry spoke about the need PAC's to remove the barriers towards participation, the key barrier of which is time. We need to make it practical for people to engage in arts. We need to make it easier for our patrons to purchase tickets, to create an atmosphere conducive to discussing the experience and which will encourage social interaction after the show.

Gerry Yoshitomi reminded us that Performing Arts Centres provide significant, personally meaningful and transformative arts experiences.



Ian Kiernan AO

Ian Kiernan AO, Founding Chair of Clean Up Australia, talked of how his campaign to clean up Australia changed the attitudes of millions of people. He spoke of the importance of never giving up on a passion, of fighting for what you believe in. He sees many instances of community attitudes being changed for the better by persevering.



APACA President Peter Owens with VIP guests Charles (Bud) Tingwell, Jacki Weaver and Senator The Hon. Rod Kemp, Minister for Arts and Sport at the Cocktail Party hosted by the Minister for delegates of the APACA Conference at Parliament House on Wednesday 14 September 2005.

BREAKOUT SESSIONS

Several choices were offered to delegates in the form of breakout sessions over the two days including:

- **National Occupational Health & Safety Standards** which studied the problems faced by companies which tour nationally; the need to make the workplace safer; mandatory training in OH&S and recent legislation changes.
- **Managing Up** and the use of effective communication and using accurate information and negotiation techniques.
- **Ticketing** explored how buying habits have changed and the latest trends in ticketing. These trends included sales over the internet, digital ticketing, the collection of customer data, system portability etc.
- **Privacy Legislation** was covered in a breakout session as was the intricacies of music rights with a session conducted by APRA.

The final plenary session was a workshop on **Performing Arts Touring**, an on-going issue for APACA members and producers alike. The intention of this workshop was to head towards setting the benchmark for national touring.

SOCIAL EVENTS

The social events kept the delegates busy. A cocktail party at Parliament House, hosted by Senator the Honourable Rod Kemp, Federal Minister for the Arts and Sport included special guests Jackie Weaver and Bud Tingwell, who were superb ambassadors for the Playing Australia touring programme, espousing the virtues of touring and capturing some amusing moments on the road.

A second cocktail party hosted by conference sponsors the Cultural Facilities Corporation, was held on the Thursday evening at historic Lanyon Homestead. Guests were enchanted by the beautifully restored homestead and outbuildings and were delighted to be given the opportunity for a sneak preview of the Arthur Boyd exhibition in the Nolan Gallery on the Lanyon grounds.

The traditional Gala Awards Dinner was held at another beautiful setting, Old Parliament House, and delegates were pleased to be able to kick their heels up after an intensive few days. Special guest, Senator the Hon Garry Humphries, presented the Drover Awards and a fabulous swing band provided lots of opportunity to dance, and excellent food and wine was abundant.

2005 Conference Report (continued)



Far Left:
Member of Parliament Bronwyn Bishop
(centre) having some fun with APACA
members Wendy West (Monash),
Kevin O'Loughlin (Karralyka), Paul
Streefkerk (Drum Theatre)

Left:
APACA Treasurer Jan Clancy with ALP
Arts Spokesman Peter Garrett



Far Left:
Mark Taylor (Playing Australia) with Bud
Tingwell, Genevieve Picot, Jacki Weaver
and Peter Owens (APACA President)

Left:
MP Malcolm Turnbull with special guests



Far Left:
APACA Executive Members Karen Bryant
(Adelaide Festival Centre), Jan Clancy
(Monash), Suzette Watkins (Araluen)

Left:
APACA's colleagues from RAA, Executive
Officer Ruth Smiles with President
Meg Larkin



Far Left:
Brendan Maher (Albury Performing Arts
Centre) with David Whitney (Canberra
Theatre Centre) and Robin Lohrey
(Princess Theatre Launceston)

Left:
The tall and the short! Wendy Blacklock
(Performing Lines) with David Andre
(Playing Australia)



A cocktail party at Parliament House, hosted by Senator the Honourable Rod Kemp, Federal Minister for the Arts and Sport included special guests Jackie Weaver and Bud Tingwell.

2005 Drovers Awards



The Awards recognise Australian producers and production companies who supply excellent touring product. Tours of diverse performing arts products provide the basis for subscription seasons and presentations for regional and metropolitan arts centres throughout Australia.

THE DROVERS acknowledge the skill and expertise required for touring, promote the importance of touring for APACA members, encourage and reward excellence, and show our appreciation for the hard work and dedication demonstrated by touring companies.

The 2005 Awards were presented by Senator Gary Humphries at the Awards Dinner at Old Parliament House in Canberra on Friday 16 September 2005.

2005 Winners

TOUR MANAGEMENT EXCELLENCE

Christine Dunstan Productions for 'The 3 Divas' and 'Flatfoot.'

ROAD CREW EXCELLENCE

Blackbird Productions for 'BPM Beats Per Minute.'

EXCELLENT AUDIENCE RESPONSE

Pork Chop Productions for 'Last Cab to Darwin.'

DESIGN EXCELLENCE

Bell Shakespeare for 'A Midsummer Night's Dream.'

SPECIAL PANEL AWARD

FOR AUDIENCE DEVELOPMENT

'Taikoz'

TOURING LEGEND

Wendy Blacklock of Performing Lines.

TOURING EXCELLENCE

Pork Chop Productions for Last Cab to Darwin.



Top Right: Drover winners Matthew Henderson & Suzie Franke (Blackbird Productions) and Christine Dunstan (CDP) with Senator Gary Humphries.

Centre Right: 2005 Drover winners (L-R) Greg Johns (Taikoz), Jonathon Bielski (for Pork Chop Productions), Wendy Blacklock, Christopher Tooher (Bell Shakespeare), Suzie Franke (Blackbird Productions), Matthew Henderson (Blackbird), Christine Dunstan (CDP).

Bottom Right: Senator Gary Humphries with Jonathan Bielski from the Sydney Opera House, representing Pork Chop Productions.

AUSTRALIAN CAPITAL TERRITORY

- 1 Canberra Theatre Centre
- 2 Brindley Theatre
- 3 Street Theatre
- 4 Canberra Arts Centre

NEW SOUTH WALES

- 5 Sydney Conservatorium
- 6 Sydney Arts Centre
- 7 Arts at Our
- 8 Sydney Regional
- 9 Sydney Regional
- 10 Sydney Regional
- 11 City of Sydney
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VICTORIA

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SOUTH AUSTRALIA

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TASMANIA

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WESTERN AUSTRALIA

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SOUTHERN ISLAND

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NEW ZEALAND

- 281 Auckland Theatre

SOUTH ISLAND

- 282 Christchurch Theatre

NORTH ISLAND

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SOUTHERN ISLAND

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NORTH ISLAND

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NORTH ISLAND

- 293 Auckland Theatre

SOUTHERN ISLAND

- 294 Christchurch Theatre

NORTH ISLAND

- 295 Auckland Theatre

SOUTHERN ISLAND

- 296 Christchurch Theatre

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SOUTHERN ISLAND

- 306 Christchurch Theatre

NORTH ISLAND

- 307 Auckland Theatre

SOUTHERN ISLAND

- 308 Christchurch Theatre

NORTH ISLAND

- 309 Auckland Theatre

SOUTHERN ISLAND

- 310 Christchurch Theatre

NEW MEMBERS

APACA warmly welcomes the following

new members for the year 2005/06:

- Brisbane Performing Arts Centre WA (100)
- Country Arts South Australia (63)
- Dance North QLD (42)
- Drum Theatre VIC (79)
- Richard Stuart NSW (26)
- Riverway Arts Centre QLD (26)
- Parks Arts and Functions Complex SA (68)
- Port Norlun Arts Centre SA (70)
- Wyndham Cultural Centre VIC (100)

Treasurer's Report



The Hills Centre, Castle Hill, NSW (top)

The Street Theatre, ACT (centre)

*Warrnambool Regional
Performing Arts Centre, Victoria (above)*

Following on from the previous year's strong performance, 2005-06 was a solid year in terms of result against budget, and the organisation's increased equity. A net profit (after transfer to reserve) of \$10,993 was achieved against a budgeted deficit of \$31,920, resulting in a budget surplus of \$42,913. Total equity improved from \$157,412 to \$178,424 an increase of approximately 13%.



Mike Harris

Part of the budget surplus is attributable to a change in how the organisation is dealing with its Arts House reserve. At the end of the current lease it may be possible to more simply move onto a commercial leasing rate (away from the current restricted arrangement) which earlier advice had suggested would attract a change of use charge of up to \$150,000. More recent advice suggests that this may not in fact be the case; but responsible management of this asset dictates that a general Arts House reserve for any major maintenance or upgrade to facilitate a change in leasing rate is appropriate. That so, \$10,000 was transferred into the reserve against a \$30,000 budget figure.

The annual APACA conference, held in Canberra in September 2005, was another positive result with a surplus of \$3329 against expected subsidy of \$10,000 resulting in a \$13,329 surplus.

This strong performance is attributable to the financial management skills of APACA's Executive Officers who have overseen this year's finances with a steely eye and a tight fist. Thank you to Christine Dunstan and Cherrie McDonald for their fiscal control and sage advice throughout the year.

APACA is in a strong financial position with a solid membership base, and with an equity base in excess of a year's operating costs. This, coupled with the prospect of Arts House being in a position to attract a commercial leasing rate (without the cloud of a change of lease charge hanging over any decision in this regard), is a terrific launching pad from which to offer the membership a high level of service, advocacy and support. This of course can only be achieved if the membership supports the Executive and Executive Office in its activities.

Mike Harris—Treasurer



Australian
Performing
Arts Centres
Association

ABN 32 845 674 248

ANNUAL REPORT 2006

Financial Report

For the year ended 30 June 2006

C O N T E N T S

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2006

Committee's Report

Your committee members submit the financial report of the association for the year ended 30th June, 2006.

COMMITTEE MEMBERS

The names of the committee members in office at the date of this report are:

Peter Owens	Karen Bryant
Mike Harris (Resigned 1 July 2006)	Pippa Davis
Robin Lohrey	Jan Clancy
Hamish McDonald	David Whitney

PRINCIPAL ACTIVITIES

The principal activities of the association during the financial year were:

- Establishment and maintenance of a database of performing arts centres throughout Australia.
- Co-ordination of an annual performing arts centre conference.
- Compilation and distribution of a member and venue directory.

No significant change in the nature of these activities occurred during the year.

OPERATING RESULT

The surplus from ordinary activities amounted to \$20,993 (2005: \$15,304).

REVIEW OF OPERATIONS

The conference resulted in a surplus of \$3,329 compared to the surplus of \$4,460 for the previous year. There were no other matters to report.

Signed in accordance with a resolution of the members of the committee.



Peter Owens



Jan Clancy

Dated at Sydney this 24 July, 2006

Orange Civic Theatre, NSW (below)

West Gippsland Art Centre, Victoria (bottom)



Independent Auditor's Report

TO THE MEMBERS OF AUSTRALIAN PERFORMING ARTS CENTRES ASSOCIATION

SCOPE

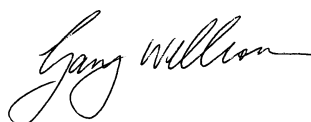
We have audited the financial statements, being the Statement by Members of the Committee Income Statement, Balance Sheet, Cash Flow Statement and notes to and forming part of the financial statements of Australian Performing Arts Centres Association for the year ended 30 June 2006. The association's committee are responsible for the preparation and presentation of the financial statements and the information they contain. We have conducted an independent audit of these financial statements in order to express an opinion on them to the members of the association.

Our audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements so as to present a view which is consistent with our understanding

of the Association's financial position and the results of its operations and its cash flows.

AUDIT OPINION

In our opinion, the financial statements of Australian Performing Arts Centres Association present fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements the financial position of Australian Performing Arts Centres Association as at 30 June, 2006 and the results of its operations and cash flows for the year then ended.



Gary Williams (Partner)
Rosenfeld Kant & Co
Chartered Accountants

Dated at Sydney 24 July, 2006

Certificate by Members of The Committee

Kyneton Town Hall, Victoria (below)



I, Peter Owens of 2 Cambridge Street, Rockhampton QLD 4700, and Jan Clancy of Monash University, Clayton VIC 3800 certify that:

- (a) We are members of the committee of Australian Performing Arts Centres Association.
- (b) We are authorised by a resolution of the committee to sign this certificate.
- (c) This annual statement will be submitted to the members of the association at the annual general meeting.



Peter Owens
President



Jan Clancy
Committee member

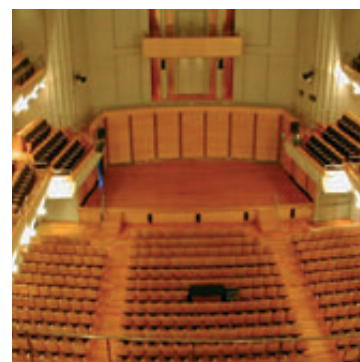
Dated this 24th July, 2006

Income Statement

For the year ended 30 June 2006

	NOTE	2006 \$	2005 \$
Revenues from Operating Activities	2	111,466	126,811
Revenues from outside of Operating Activities		58,537	56,966
Administration expenses	3	(81,247)	(79,060)
Conference expenses	3	(67,763)	(89,413)
Total changes in equity of the association		20,993	15,304

Brisbane City Hall, Queensland (right)
City Recital Hall, Sydney, NSW (below right)



Balance Sheet

For the year ended 30 June 2006

	NOTE	2006 \$	2005 \$
CURRENT ASSETS			
Cash	4	206,616	150,063
Receivables	5	30,416	31,329
Inventories	6	3,360	—
Other	8	26,751	31,109
TOTAL CURRENT ASSETS		267,143	212,501
NON-CURRENT ASSETS			
Other Financial Assets	7	20	—
TOTAL NON-CURRENT ASSETS		20	—
TOTAL ASSETS		267,163	212,501
CURRENT LIABILITIES			
Payables	9	8,815	4,111
Other	13	79,924	50,978
TOTAL CURRENT LIABILITIES		88,739	55,089
TOTAL LIABILITIES		88,739	55,089
NET ASSETS		178,424	157,412
EQUITY			
Reserves	10	40,000	30,000
Accumulated funds	11	138,424	127,412
TOTAL EQUITY		178,424	157,412

(Note: adjustment to opening retained earnings for \$20 investment in Arts Services Australia Pty Ltd from prior years.)

Cash Flow Statement

For the year ended 30 June 2006

	2006	2005
	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from customers	194,041	158,469
Payments to suppliers	(146,025)	(210,027)
Interest received	8,537	6,153
Net cash provided by (used in) operating activities	56,553	(45,405)
Net increase (decrease) in cash held	56,553	(45,405)
Cash at the beginning of the year	150,063	195,468
Cash at the end of the year	206,616	150,063

Karralyka Centre, Victoria (right)

Frankston Arts Centre, Victoria (below right)



Notes to and forming part of the Financial Statements

NOTE 1 – Statement of Accounting Policies

The accounts have been prepared in accordance with Statements of Accounting Concepts and Standards issued by the Australian professional accounting bodies and the requirements of the Associations Incorporation Act 1991.

The accounts have been prepared in accordance with the historical cost convention. The accounting policies adopted are consistent with those of the previous year.

The following is a summary of the significant accounting policies adopted by the association in the preparation of the accounts:

Income Tax

The association is exempt from lodging income tax returns. Accordingly, no income tax expense has been included in the accounts.

Unearned Revenue

The unearned revenue shown in the accounts represents members' and conference fees received in advance and will be brought to account in the following year.

	2006	2005
	\$	\$
NOTE 2 – INCOME		
Conference Income Received	71,092	93,873
Distributions Received	50,000	50,000
Interest Received	8,537	6,966
Membership Fees	39,580	32,027
Sales	794	911
TOTAL INCOME	170,003	183,777
REVENUES FROM OPERATING ACTIVITIES		
Conference Income Received	71,092	93,873
Membership Fees	39,580	32,027
Sales	794	911
TOTAL	111,466	126,811

Notes to and forming part of the Financial Statements

	2006	2005
	\$	\$

NOTE 3 – PROFIT FROM ORDINARY ACTIVITIES

Profit from ordinary activities before income tax expense has been determined after:

Conference Expenses

Accommodation	1,058	2,830
Administrative Costs	2,487	1,803
Catering	17,208	21,555
Conference Co-ordinator	15,000	15,000
Design & Printing	10,531	7,010
Conference Kits	2,056	3,113
Artists and Speaker Charges	6,681	21,590
Moderators Fees	3,000	3,000
Production Expenses	2,995	6,574
Transport	3,985	459
Travel	2,762	5,211
Venue Hire	–	1,268
Total Conference Expenses	<u>67,763</u>	<u>89,413</u>

Remuneration of Auditor

Audit or Review	1,300	1,260
Other Services	850	840

Conference Income

Attendance Fees	39,091	36,655
Sponsorships Received	30,588	50,000
Venue Tour	732	1,177
Accommodation and Gala Dinner	681	1,250
The Great Debate	–	4,791
Total Conference Income	<u>71,092</u>	<u>93,873</u>

Notes to and forming part of the Financial Statements

	2006 \$	2005 \$
NOTE 4 – CASH		
Cash at bank	54,127	25,476
Interest Bearing Deposits	152,489	124,587
	<u>206,616</u>	<u>150,063</u>
NOTE 5 – RECEIVABLES		
Current		
Trade Debtors	28,739	30,264
Other Debtors	1,677	1,065
	<u>30,416</u>	<u>31,329</u>
NOTE 6 – INVENTORIES		
Current		
Stock on Hand – Drover Awards	3,360	–
	<u>3,360</u>	<u>–</u>
NOTE 7 – OTHER FINANCIAL ASSETS		
Non-Current		
Investment in Arts Services Australia Pty Ltd	20	–
	<u>20</u>	<u>–</u>
NOTE 8 – OTHER ASSETS		
Current		
GST Receivable	–	18,280
Prepayments	14,323	12,829
Australia Council Project	12,429	–
	<u>26,752</u>	<u>12,829</u>
	<u>26,752</u>	<u>31,109</u>
NOTE 9 – PAYABLES		
Current		
Other Creditors and Accruals	6,138	4,111
GST Payable	2,677	–
	<u>8,815</u>	<u>4,111</u>

Notes to and forming part of the Financial Statements

	2006 \$	2005 \$
NOTE 10 – RESERVES		
Arts Services Australia Pty Ltd	40,000	30,000
Movements during the year Arts Services Australia Pty Ltd		
Opening Balance	30,000	–
Arts Services Australia Pty Ltd	10,000	30,000
CLOSING BALANCE	40,000	30,000
NOTE 11 – RETAINED PROFITS		
Accumulated Funds at the Beginning of the Financial Year	127,432	142,107
Net Surplus Attributable to the Association	20,992	15,305
Transfer to Reserve	(10,000)	(30,000)
ACCUMULATED SURPLUS at the End of the Financial Year	138,424	127,412

(Note: adjustment to opening retained earnings for \$20 investment in Arts Services Australia Pty Ltd from prior years.)

Don Russell Performing Arts Centre,
Perth, Western Australia



Notes to and forming part of the Financial Statements

2006	2005
\$	\$

NOTE 12 – CASH FLOW INFORMATION

(a) Reconciliation of cash

For the purpose of this statement of cash flows, cash includes cash on hand and in call deposits with banks or financial institutions, net of bank overdrafts.

Cash at the end of the year is shown in the balance sheet as:

Cash at bank	54,127	25,476
Deposits at call	152,489	124,587
	<u>206,616</u>	<u>150,063</u>

(b) Reconciliation of cash flows from operations with operating surplus (deficit):

Operating surplus (deficit)	20,993	15,304
Non-cash flows in operating surplus:		
Depreciation and write offs	–	–
Changes in assets and liabilities:		
Decrease (Increase) in trade debtors	912	(18,375)
Decrease (Increase) in prepayments and other assets	999	(14,083)
Increase (Decrease) in trade creditors	1,986	(2,416)
Increase (Decrease) in other liabilities	31,663	(25,835)
CASH FLOWS FROM OPERATIONS	<u>56,553</u>	<u>(45,405)</u>

NOTE 13 – Other

Revenue Received in Advance

Prepaid Members Fees	41,169	38,900
Prepaid Conference Fees	16,695	12,078
	<u>57,864</u>	<u>50,978</u>

Funds in Advance

Project Funds Australia Council	22,060	–
	<u>79,924</u>	<u>50,978</u>

Disclaimer

ACCOUNTANTS' COMPILATION REPORT

On the basis of information provided by the Committee of Australian Performing Arts Centres Association, we have compiled in accordance with APS 9 'Statement on Compilation of Financial Reports' the special purpose financial report of Australian Performing Arts Centres Association for the period ended 30 June, 2006. The special purpose report to which this compilation report relates comprises the Detailed Profit and Loss Account.


The specific purpose for which the special purpose financial report has been prepared is to provide private information to the committee. Accounting Standards and UIG Consensus Views have not been adopted in the preparation of the special purpose financial report.

The committee are solely responsible for the information contained in the special purpose financial report and have determined that the accounting policies used are consistent and are appropriate to satisfy requirements of the committee.

Our procedures use accounting expertise to collect, classify and summarise the financial information, which the committee provided, into a financial report. Our procedures do not include verification or validation procedures. No audit or review has been performed and accordingly no assurance is expressed.

To the extent permitted by law, we do not accept liability for any loss or damage which any person, other than the company, may suffer arising from any negligence on our part. No person should rely on the special purpose financial report without having an audit or review conducted.

The special purpose financial report was prepared for the benefit of the association and its members and the purpose identified above. We do not accept responsibility to any other person for the contents of the special purpose financial report.



Gary Williams (Partner)
Rosenfeld Kant & Co
Chartered Accountants

Dated at Sydney 24th July, 2006

Illawarra Performing Arts Centre,
Wollongong, NSW



Income and Expenditure Statement

For the year ended 30 June 2006

	NOTE	2006 \$	2005 \$
INCOME	2	170,003	183,777
EXPENSES			
APACA Survey		–	5,180
Auditors Remuneration – Fees		1,300	1,260
Auditors Remuneration – Other		850	840
Awards – Drover		746	1,446
Bank Charges		165	139
Conference Expenses		67,764	89,413
Consultants Fees		37,756	36,000
Delegates Fees		523	300
Executive Meetings		184	499
Filing Fees		29	28
Gifts & Donations		675	2,758
Information Technology		717	225
Insurance		710	760
Membership Services		12,183	10,142
Postage		939	1,233
Printing, Stationery & Annual Report		7,685	7,447
Sundry Expenses		600	1,200
Subscriptions & Membership		488	241
Telephone		7,728	6,463
Touring Workshop		1,909	–
Travelling Expenses		6,059	2,899
TOTAL EXPENSES		149,010	168,473
OPERATING PROFIT		20,993	15,304



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