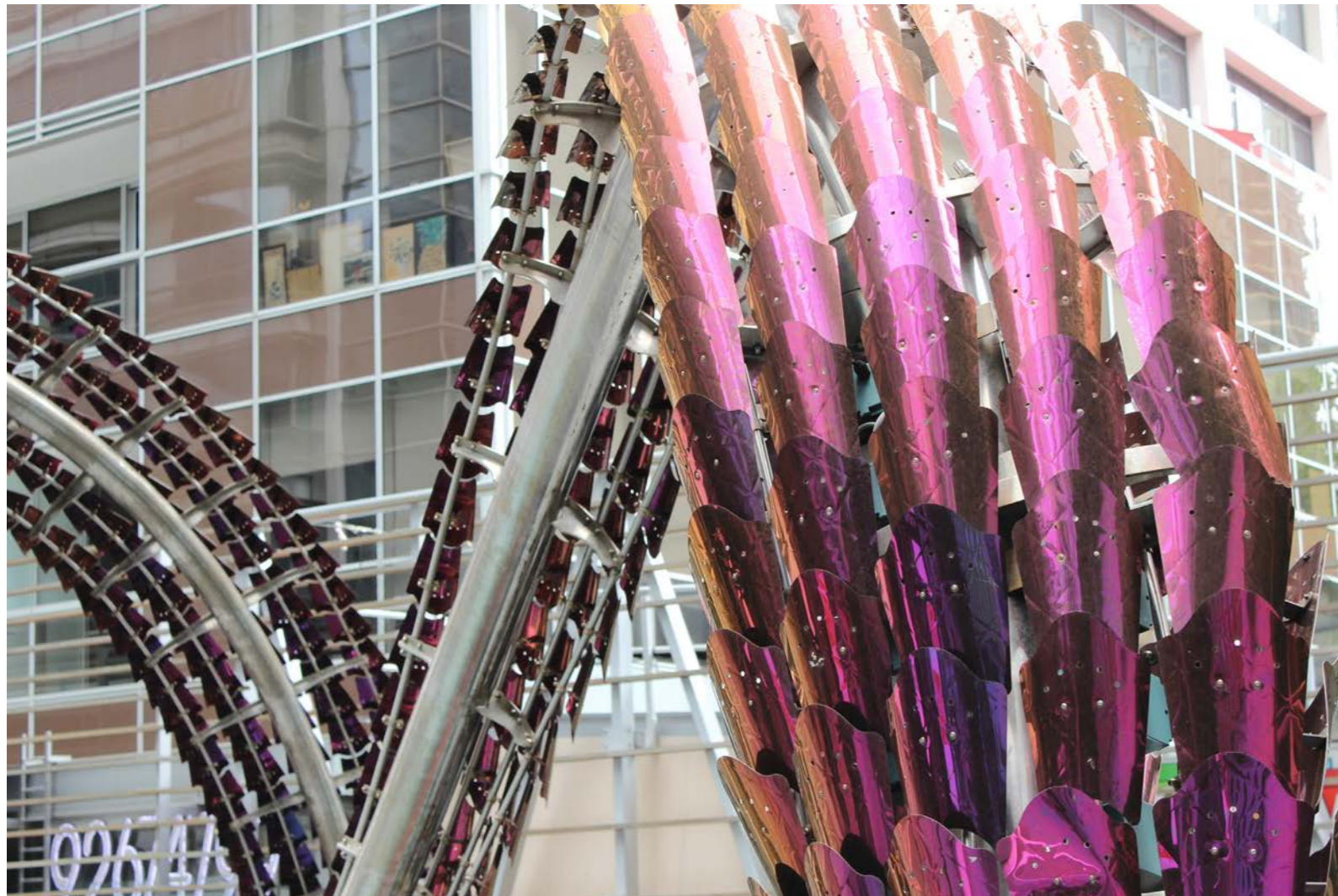




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ASSOCIATION
FOR THE
VISUAL ARTS

2015 ANNUAL REPORT



Suzann Victor, *Skin to Skin*, 2005. World Square, Sydney. Public Artwork: light-responsive stainless steel plates, wind-directed LED lights, antenna. Photo: Joan Cameron-Smith.

The National Association for the Visual Arts (NAVA) Annual Report 2015

NAVA is the representative and respected voice for Australian visual arts. We actively support and affirm the value of artists and the Australian art sector by: leading critical dialogue and debate; informing policy priorities through research and consultation; and providing pathways for professional development and partnerships, with artists at the heart of everything we do.

Patrons

Pat Corrigan AM, Janet Holmes à Court AC, Professor David Throsby AO

Staff

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Deputy Director: Brianna Munting
General Manager: Penelope Benton (from March)

National Craft Initiative Program Manager: Susan Wachter (until August), Georgia Hutchison (from September)
Events and Membership Coordinator: Joan Cameron-Smith
Administration and Grants Coordinator: Holly Morrison
Marketing and Publicity Coordinator: Julie Lien (until April), Yu Ye Wu (from April)
Administrative Assistant: Kate Blackmore (July – October)

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Annual Report Designer: Micaela Thompson

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Research Interns: Stephanie Fang, Daniel Graham, Nathalie Jones, Jane Kang, Lauren Pitcher, Florence Yuang
NCI Interns: Angie Caro Aristizabal, Zoe Wilesmith

Working from the NAVA office
Australian Design Alliance CEO: Lisa Cahill (until March) Jo-Ann Kellock (from April)

Viscopy

NAVA nominees to the Viscopy Board in 2015 were Tim Denny, Matthew Sleeth and Joyce Parszos. Following the AGM, NAVA's new nominee to the Board was Mandy Martin replacing Tim Denny.

Acknowledgements

NAVA is very grateful to the following partners and supporters. NAVA was assisted by the Australian Government through the Australia Council, its arts funding and advisory body and by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. NAVA was supported by the NSW Government through Arts NSW. Additional assistance was provided by Arts Queensland, Arts SA, Creative Victoria and WA Department of Culture and the Arts through travel bursaries for artists to attend NCI's 2-day conference, *Parallels* in partnership with NGV. NAVA is the grateful recipient of support from the Copyright Agency's Cultural Fund. Generous donors are The Freedman Foundation, Mrs Janet Holmes à Court, the Windmill Trust, the estate of Madeline Olive Taylor, Art Monthly Australia and MPavilion. NAVA acknowledges our media partners ArtsHub, Artlink, Art Monthly, Art Almanac and Eyeline. Partners in the National Craft Initiative (NCI) project were the Australian Craft and Design Centres and partner in the NCI's 'Parallels: Journeys in contemporary making' conference was the National Gallery of Victoria. NCI steering committee Jane Scott, Pippa Dickson, Liana Heath, Michael Keighery, Rae O'Connell and Tamara Winikoff.

Front Cover Image: Bryden Williams, *En Plein Air (bushblock)*, 2014. Image courtesy of the artist.

Major Funders



NAVA Grant Partners



Media Partners



CHAIR & EXECUTIVE DIRECTOR REPORT

As the peak body for our sector, NAVA provided a strong voice to express the widely felt sentiments of the visual arts community across the country. In a very challenging year for the arts, NAVA took the lead, (in collaboration with two other organisations) in co-ordinating arts sector responses to the far-reaching funding cuts made by the government. The artworld was shocked by the decision of the Arts Minister, George Brandis to transfer substantial funds from the Australia Council to establish the government's own direct funding program. This caused serious destabilisation and contraction of the work of the small to medium arts organisations and independent artists who are the foundation of Australia's cultural innovation.

An important milestone was that ArtsPeak (of which NAVA is co-convenor), secured a Senate Inquiry which handed down its report in early December. One of NAVA's actions was to develop a campaign kit available on-line. It was widely circulated and almost 3000 Inquiry submissions were written with many artists assisted to appear as witnesses at the public hearings. By year's end the response from the new Arts Minister, Mitch Fifield was to return a small proportion of the funds, but this was insufficient to deal with the scale of the problems caused and the campaign continued.

NAVA's strong alliances also helped provide a powerful platform for other shared concerns. This included not only working with the expanded ArtsPeak group of 33 key national service organisations, but also the National Advocates for Arts Education, the Coalition for an Australian Resale Royalty and the Australian Design Alliance. Our expert industry knowledge informed our position on the need for: the arts to be mandated throughout the national school curriculum; the importance of maintaining the stability of the relatively recently established Artists' Resale Royalty; and the need for design to be integrated across all aspects of public policy and especially within the innovation agenda. We also provided industry advice to key decision makers in relation to aspects of copyright generally and craft and design matters in particular.

We made the case to politicians, their advisers, relevant government departments and funding bodies to help them understand the importance of a strong support base for building Australia's cultural capital. There was pressure on all political parties, but the Coalition in particular, to develop an evidence based national cultural framework to set a long term vision towards which any decisions would build and be transparent and meaningful.

One of NAVA's roles is to undertake research to be used to improve arts industry conditions. This year NAVA surveyed the sector to bring up to date its scales of fees and wages for the new edition of the Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector. A parallel research project under the National Craft Initiative (NCI) banner fleshed out the specific benchmark standards required for the craft and design sector.

However, NAVA's efforts were not all about advocacy. For the NCI's ground breaking Parallels conference for which planning had started the year before, we were really excited to secure a stellar lineup of speakers both from overseas and around Australian. These creators and entrepreneurs shared their experience and insights with a large group of delegates and offered a network of contacts for participants to follow up. Such a big venture would not have been possible without having the Victorian National Gallery as the partner and major venue for the event. We were impressed by their longer term commitment to focus on Australian design, a first for a state gallery. In the conference, discussion of global opportunities now being embraced by so many practitioners lent an air of excitement to discussion about what is happening around the world. But in the end it was the real life examples of the ingenuity and skill of creative people, individually and collectively, that stayed in the memory. As a final task for the NCI Project Manager, a blueprint was developed for the future of Australian craft and design, based on 3 years' worth of evidence and opinion, to be launched in 2016.

A really important aspect of NAVA's work continued to be the engagement with and upskilling of the arts community. 2015 saw us providing a variety of professional development events and new opportunities for practitioners. We were excited to launch the new webinar series to stimulate discussion around hot issues and some valuable insights were offered by both speakers and participants. Within the constraints of its resources, NAVA worked hard to be engaged nationally. As well as our on-line courses and social media engagement, we held face to face round table discussions in every state and territory to maintain the dialogue with our constituents at grass roots level. We always try to engage the next generation by speaking to art school students and staff and meeting with the members of artist run initiatives.

We also further built our networks, alliances and partnerships and greatly value these strong connections across the breadth of our constituency and beyond. NAVA continued to enjoy the support of not only its members and subscribers, but also a wealth of others. The collaboration with motivated and strategic people both within peer organisations and with active and engaged independent creators has greatly amplified the impact NAVA has been able to have and expanded our reach around the country.

We would like to express our gratitude for the faith they have all shown, both in NAVA and in the importance of our mission; building the strength and valuing of the work of Australian artists and other art professionals working in wonderfully dynamic organisations. To all our members, social network participants, partners, allies, supporters and funders of both NAVA itself and its grant programs, NAVA is very grateful. Its core grant providers in 2014 were: the Australia Council for the Arts; Australian and all State and Territory Governments through the Visual Arts and Craft Strategy; the NSW Government through Arts NSW; and Copyright Agency through its Cultural Fund.



Photo: Penelope Benton

A number of very generous philanthropists, with whom we maintain close ties, have continued to make valuable annual donations, which support awards and prizes that benefit artists around the country. These are the Freedman Foundation, Mrs Janet Holmes à Court, Windmill Trust, Sainsbury Trust, Bundanon Trust and a private donor to the Carstairs Residency, Art Monthly and MPavilion, Eckersley's Art Supplies and the Artists Benevolent Trust.

NAVA's Board, staff, interns and volunteers have provided invaluable service. We share a strong commitment to supporting the inspiring and innovative work done by Australian artists and other visual arts professionals who work both independently and as the staff of the organisations that provide the backbone for bringing artists' work to the public. Our members are our key supporters, participants in the opportunities we offer and the source of information and advice, which we use to guide our work. To all mentioned here we offer our deeply grateful thanks.

Barry Keldoulis
Chair

Tamara Winikoff
Executive Director

NAVA BOARD



Chair

Barry Keldoulis has had more than three decades of experience in the world of contemporary art, in Australia and abroad. Barry has a deep engagement with the Australian contemporary art scene and is the CEO and Director of Art Fairs Australia, organising Sydney Contemporary and Art Month Sydney.



Deputy Chair

Joyce Parszos, a member of the Australian Institute of Company Directors, has worked as a communications and marketing professional for more than 25 years. She was previously part of the University of Sydney Power Gallery team, which led to the establishment of the Museum of Contemporary Art (MCA) and is currently a director on a number of not-for-profit boards.



Treasurer and Company Secretary

Kathir Ponnusamy has over 15 years experience in a range of finance and accounting roles both in Australia and Asia. Kathir has worked across several industries including business services, telecommunications and retail. He is currently the Commercial Manager for Westpac Banking Corporation. Kathir is a member of the CPA Australia and Malaysian Institute of Accountants.



Elected Representative - Artists

Pippa Dickson is a designer and creative consultant in the private and public sectors. She was the inaugural Project Manager and CEO of the Glenorchy Art & Sculpture Park (GASP!) and Chair of Design Tasmania. Pippa was also NAVA representative and Co-chair of the National Craft Initiative Steering Committee.



Elected Representative - Organisations

Hannah Mathews is a Melbourne-based curator with a particular interest in the lineage of conceptual art and performative modes of practice. Her most recent exhibitions include, Power to the People: Contemporary Conceptualism and the Object in Art which launched the Melbourne International Arts Festival's Visual Arts Program in 2011 and Action/Response, a two night cross-disciplinary program for Dance Massive 2013.



Elected Representative - Organisations

Kelli McCluskey is an artist, co-founder of tactical media art group pvi collective and co-founder of CIA studios, the Perth-based artist run initiative. Kelli writes, colludes, researches and directs for pvi and is responsible for special operations at CIA studios. In 2011 she co-founded Proximity Festival, Australia's first annual one-on-one performance festival.



Co-opted Representative

Bill Morrow is an artist practising drawing, painting and photography. His work is principally concerned with the landscape and the human figure. He is a graduate of the South Australian School of Art (1996). Since 1981 he has photographed in the city of Yogyakarta in Central Java and exhibited there with solo exhibitions in 1995 and 2004. Now retired from the law, Bill worked as a solicitor in South Australia for over 30 years. Since that time he has been a strong advocate for, and defender of artists' rights. Bill is currently a director of Artlink Australia.



Elected Representative - Artists

Sally Smart served as a Trustee of the National Gallery of Victoria, from 2001-2008. As a practising artist since the late 1980s she has exhibited widely in Australia and internationally and her work is represented in most major galleries and collections throughout Australia and in various collections public and private, internationally. Sally was invited by NAVA to give a keynote address at the Parliament House launch of its National Visual Arts Agenda in December 2013.



Co-opted Representative

Dr Terry Wu is a respected plastic, reconstructive and aesthetic surgeon with particular interests in reconstructions post major cancer surgery. Terry also serves as a Board Member of Heide Museum of Modern Art and Australian Centre For The Moving Image and supports institutions and events including Sydney Biennale, Adelaide Biennial and the new Australian Pavilion for Venice Biennale. In 2014, Terry established John Street Studios in Brunswick East to provide quality affordable studios for artists in inner city Melbourne.



Elected Representative - Artists

Michael Zavros is an artist who works across painting, drawing, sculpture and film. He has exhibited widely within Australia and internationally and his work is held in the National Gallery of Australia, Art Gallery of New South Wales, Queensland Art Gallery, Australian National Portrait Gallery and Tasmanian Museum and Gallery. Michael has been the recipient of several international residencies, grants and prizes, and in 2012 Michael received the inaugural Bulgari Art Award.

NAVA would also like to acknowledge and thank Jenny Wong, previous co-opted Board member who served until May 2015.

NAVA MEANS ART

Vision

Visual culture is central to Australian life.

Purpose

To build the economic, social and cultural strength of the Australian visual and media arts, craft and design sector.

Values

NAVA is expert, resourceful and passionate.

Goal 1 - VOICE

Effectively advocate for the interests of the sector and provide research and informed policy advice to key decision makers. Lead critical debate and discussion to build an active, strong and resilient sector.

Goal 2 - RESPECT

Set and monitor best practice standards for the industry. Raise the profile and acknowledgement of the value of art and artists in Australia, and the infrastructure that supports them.

Goal 3 - AGENCY

Through providing high quality resources and a benchmark professional development program, build the skills, knowledge sharing and entrepreneurial capacity of practitioners and the sustainability of their careers.

Goal 4 - SUSTAINABILITY

Secure sufficient resources and ensure good management for NAVA to optimise its capacity and achieve sustainability.

NB: Where the term 'visual arts' has been used, this is taken to mean all forms of visual expression.



Justin Shoulder and Bhenji Ra, *Ex Nilalang: Lolo Ex Machina* (2015), production still. Photo: Joseph Pascual. For the Asia Pacific Triennial at GOMA 2015. Image courtesy of the artists.

NAVA'S TOP TEN



Heidi Axelsen, Nathan Hawkes, Hugo Moline, *2000 Waraji 200 Feet*, 2015. Hut materials: copper plate, cotton rope, steel frame, cedar; book materials: etched copper plates printed on snow bleached mulberry paper. Commissioned by Echigo Tsumari Art Triennial, produced during artists in residence at Australia House. Photo by Marty Whitsitt.

1

NAVA provided leadership in a major campaign to persuade the Federal Government to restore the arts budget to a sustainable level and develop an evidence based an arts policy.

2

As co-convenor of ArtsPeak, NAVA secured a Senate Inquiry into the impact of the 2014 and 2015 Commonwealth Budget decisions on the Arts. NAVA also wrote its own and ArtsPeak's submissions and appeared as witness at two public hearings.

3

Parallels – Journeys into Contemporary Making, a major international craft and design 2-day conference was presented in partnership with the National Gallery of Victoria (NGV) as part of the National Craft Initiative (a 3 year partnership project between NAVA and the Australian Craft and Design Centres).

4

National policy initiatives and cross arts sector co-ordination were facilitated through NAVA's co-convening of ArtsPeak (the confederation of national peak arts bodies) and through NAVA's active membership of the National Advocates for Arts Education and the Australian Design Alliance.

5

NAVA led several advocacy campaigns and wrote submissions in relation to various government policy areas including: the draft National Programme for Excellence in the Arts, Designs Registration Review, Copyright Notice Scheme Code and Victoria's Creative Industries Strategy.

6

Craft and design content was commissioned for the 5th edition of the Code of Practice for the professional Australian Visual Arts, Craft and Design Sector, and new fee scales were researched.

7

Professional development and training events were presented around Australia including 33 forums and seminars, 'NAVA Connect' on-line short courses, the 'Synergy' skills development program, as well as lectures to art school students and artists.

8

NAVA proudly delivered over \$122,000 in value to artists through managing its awards and grants program.

9

As the voice of the visual arts sector, NAVA was quoted over 70 times in mainstream media.

10

NAVA represented Australia at the 5th International Association of Art, Asia Pacific Regional Conference in Seoul, Korea.

ADVOCACY

National Advocacy

This was a year in which NAVA's advocacy work on behalf of the visual arts sector was particularly important. NAVA invested substantial effort in working with the sector to provide advice to federal and state/territory governments and other key decision makers. Over the course of the year, NAVA had meetings, wrote letters and submissions, organised public events and provided resources to help the sector to engage with matters of very significant interest. Primarily it was focused on concerns over arts funding and decision making and their impact on independent artists and small to medium arts organisations (S2Ms). However, other issues were also being progressed including the need for continuation of the Artists' Resale Royalty Scheme; appropriate industry standards for the payment of artists' exhibition fees; and several areas of copyright reform.

Submissions were written in response to the Senate Inquiry into the impact of the 2014 and 2015 Commonwealth Budget decisions on the Arts and the call for responses to the proposed National Program for Excellence in the Arts (NPEA). NAVA also addressed on-going challenges posed by the possible change in the Copyright Act from a 'fair dealing' to 'fair use' system, repercussions of cuts to funding of TAFE and university art schools and the threatened narrowing of the scope of the national arts curriculum for schools.

To discuss some of these matters, on behalf of both NAVA and ArtsPeak (the confederation of national peak arts organisations and state arts industry councils), NAVA's Executive Director, Tamara Winikoff met with politicians and their advisers including Arts Minister, George Brandis and his successor Mitch Fifield, Shadow Arts Minister Mark Dreyfus, Australian Greens representative Adam Bandt and Committee members serving on the Senate Inquiry, Glenn Lazarus, Scott Ludlum, Catryna Bilyk, Lisa Singh and Jacinta Collins as well as with the adviser to the arts ministers in NSW, Qld, Vic and Tas.

Over the course of the year, Tamara Winikoff also liaised with Sally Basser, CEO of the Ministry for the Arts, the Australia Council's CEO Tony Grybowski and Chair of the Visual Arts Panel Danie Mellor as well as various senior Australia Council staff including Frank Panucci, director Arts Funding, Julie Lomax director of Visual Arts and Laura McLeod, manager Arts Infrastructure. Under discussion were a variety of policy and funding issues of relevance to the arts generally and the visual arts in particular.

As co-convenor of ArtsPeak, NAVA organised 4 meetings for the peak body members in May, June, July and October including one with the CEOs of the federal Ministry for the Arts and Australia Council. Late in the year, ArtsPeak began the process of considering how it could develop into a more representative and sustainable voice on behalf of Australian arts.

State Liaison

As part of the national outreach program, NAVA's Executive Director and Deputy Director undertook interstate trips to Hobart, Melbourne, Brisbane, Adelaide, Perth and Darwin. On these trips they met with state Ministers, their advisers and senior arts department staff to update one another on arts policy matters. They also gave lectures in art schools and consulted with the sector, holding roundtable consultations with artists, art administrators and other art professional to canvass areas of shared interest and topics and speakers for the NAVA Ideas webinar series.



Hromek, Hromek & Hromek *Covered By Concrete*, 2015. Concrete, film, sound, natural materials, fire, signage, approximately 5m x 4m. Photo: Danièle Hromek. Image courtesy of the artists.

CAMPAIGNS

Federal Arts Budget Campaign

NAVA played a key organising role in the campaign which followed the federal Government's decision in the May Budget to strip \$110m from the Australia Council's appropriation over four years. The Arts Minister, George Brandis had announced that the funds would be used to establish the 'National Program for Excellence in the Arts' (NPEA) to be managed by the federal Ministry for the Arts. For the rest of the year, NAVA campaigned both independently and in collaboration with ArtsPeak and Free the Arts to persuade the Government to reverse its decision. NAVA's concern was the serious impact that the cuts would have on both independent artists and the operating budgets of small to medium arts organisations and the importance of funding decisions being made free of political influence.

Senate Inquiry

ArtsPeak, was successful in the call for a Senate Inquiry to investigate the rationale for and potential consequences of the Federal Budget announcement. To assist the sector, NAVA produced a Senate Inquiry submission template for our website campaign page which was extensively circulated and used across the arts sector.

NAVA wrote both its own detailed submission to the inquiry and co-wrote one for ArtsPeak. To inform its submission, NAVA conducted a survey of its members to ascertain their views and the impact of the arts budget cuts. A selection of comments was included in our submission and with their agreement, some responses were used as case studies. The submission writing campaign was spectacularly successful and almost 3000 were sent by the deadline, swamping the Committee secretariat.

NAVA's Executive Director Tamara Winikoff and her ArtsPeak co-convenor Nicole Beyer, Director of Theatre Networks Australia, were the opening speakers in Melbourne at the first of a series Inquiry public hearing held in ten cities round the country.

NPEA Guidelines

The NPEA draft guidelines were published at the beginning of July and were discussed by ArtsPeak at its meeting with the CEOs of the federal Ministry for the Arts and Australia Council. In response, to the request for feedback, NAVA wrote both its own submission and co-wrote one on behalf of ArtsPeak in consultation with its members.

Meetings, Letters & Petitions

During the course of the campaign, several letters were sent to the PM Tony Abbott and his successor Malcolm Turnbull, Arts Minister Senator George Brandis and his successor Senator Mitch Fifield, the Shadow Arts Minister and Australian Greens politicians. On behalf of ArtsPeak, NAVA also wrote to all the state and territory arts ministers pointing out the impact that the funding cuts would have on the arts in their state, and asking for this issue to be put on the agenda for discussion at the June Meeting of Cultural Ministers.

NAVA provided a tool kit of resources for people wanting to take action including a template letter on its web page which was used by around 1200 people to send their own letters, a fact sheet and answers to frequently asked questions and a media release template.

NAVA assisted with organising a delegation of over 60 arts representatives from around the country who met on 18th June at Parliament House in Canberra with politicians from Labor and the Greens, but not the Coalition which declined the invitation.

NAVA also participated in the mass Dance Action event organised by Free the Arts in Sydney and demonstrations were organised on the Sydney Opera House steps and later outside the electoral office of Malcolm Turnbull when he was appointed Prime Minister.



Federal Arts Budget National Day of Action, May 2015. Photo: Joan Cameron-Smith.

In December, over 150 people met at the ATYP headquarters in Sydney. Organised by Free the Arts, and facilitated by Anne Dunn, a forward planning vision for the Australian art sector was canvassed.

The key outcome was an agreement about the need for:

- National Vision - developing a shared, non-partisan, artist-led vision for the future of arts and culture in Australia.
- National Sector Co-ordination - improving leadership, coordination and connectedness in the arts and cultural sector – locally, regionally and nationally.
- Funding and Financing - growing the overall level of investment and financing options available to the arts and cultural sector.

To publicise the campaign, donations made by concerned arts people were used to commission an artist to produce one of his series of graphically sophisticated posters of key politicians – of George Brandis - which were pasted up by groups across the country.

Arts Charter

NAVA acted as an adviser to a group of artists who worked on developing an Arts Charter to establish some agreed fundamental principles for Australian arts.

CAMPAIGNS continued

Copyright

On 23rd March NAVA lodged a submission to comment on the Copyright Notice Scheme Code through which Internet Service Providers (ISPs) and Rights Holders can work to deter the practice of online copyright infringement. We supported the Code as going some way towards assisting rights holders to take steps to address online copyright infringement. The Code focuses on changing consumer behaviour by educating them to understand the implications of their unlicensed use of copyright material, respect copyright owners' rights and pointing them towards using the licensed services which are available to them to access genuine content. NAVA is keeping a watching eye on the Government's work in reviewing various aspects of copyright particularly in relation to the on-line environment. Worrying is the proposal to replace 'fair dealing' with a 'fair use' regime which could compromise artists' ability to earn copyright income.

NAVA formed a partnership with the Australian Design Alliance to take further action on this matter.

Arts Education

In partnership with the National Advocates for Arts Education (NAAE), NAVA had campaigned vigorously for the arts to be mandatorily included in new national curriculum for schools and has advised at every stage of its development. The arts curriculum provided a rationale and specified curriculum content from Foundation to Year 10 for all five artforms: Dance, Drama, Media Arts, Music and Visual Arts. This curriculum entitled all Australian students to engage with these five Arts subjects throughout primary school with opportunities for students to specialise in one or more Arts subjects from the beginning of secondary school.

However, with the change of government in 2014, prior to implementation, the Pyne Review raised issues about the national curriculum.

NAAE wrote a submission opposing the proposal by the Australian Curriculum Assessment and Reporting Authority (ACARA) attempting to 'rebalance' the curriculum with the introduction of a single generic achievement standard for the Arts. Late in the year NAAE celebrated its success with the release of the new arts curriculum which maintained the separate streams for all five artforms. It was finally approved for roll out as part of the entitlement of students in all states and territories to a coherent high quality arts education.

Designs Review

In January NAVA lodged a response submission to the Government's Designs Registration Review, which raised issues over shortcoming for artists of the current design registration, copyright and patents systems - <https://visualarts.net.au/art-wires/2015/design-system-review/>. The Review report was published at http://www.acip.gov.au/pdfs/ACIP_Designs_Final_Report.pdf

New information came from NAVA's consultation with a group of designers, and we were referred to a model for change contained within the Enterprise and Regulatory Reform Act 2013 (ERRA) which is a major Act of the Parliament of the United Kingdom. It contains regulations and penalties aimed at protecting small and medium-sized businesses including design businesses against copyright abuses through the production of replicas.

Resale Royalty

NAVA worked in close collaboration with Copyright Agency/Viscopy on ensuring the continuation of the federal government's support for the resale royalty. On 20th March NAVA organised for a delegation to meet with the Federal Arts Minister, George Brandis. The delegation was made up of: Vernon Ah Kee, Indigenous artist; Leanne Bennett, widow of artist Gordon Bennett; Barry Keldoulis in his position as director of Melbourne and Sydney art fairs; Tim Olsen, director of Olsen Irwin Gallery;



Elliat Rich, *Anita Ratara Rona Rubuntja*, 2015.
Photo: Isabelle Waters, Hermannsburg Potters 2015. Image courtesy of the artist.

Michael Zavros, artist and NAVA Board member and Tamara Winikoff. In response to a query by Brandis about raising the eligibility threshold, a follow up letter was sent with some hard data supplied by Viscopy which showed that raising the threshold from \$1000 would substantially drop the number of artists benefitting, especially Indigenous artists.

Artists Fees

NAVA continued to advocate for adherence to industry standards in the payment of artists' fees and undertook a survey of current practice to inform its update to the fees scales in the 5th Edition of the Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector. This work was assisted by legal intern Stephanie Fang. NAVA kept in close liaison with two overseas counterpart organisations which are conducting similar

campaigns, CARFAC in Canada and a-n Artists Information Company in the UK. A renewed artists fees campaign will be launched in 2016 with a proposal for the introduction of an artists' fees framework agreement between the government and funded organisations, similar to those adopted in Norway and Sweden.

Public Art

With an increasing number of dispute claims coming through the NAVA office over issues arising with public art commissions, we identified the need for production of a new set of national guidelines. NAVA conducted a survey to collect feedback from artists about their experiences with public art commissions. The information compiled from this survey will be used to inform roundtable.



World view panel at Parallels: Journeys into Contemporary Making. Image courtesy of NGV.

ArtsPeak

In response to the federal Arts Budget decisions, ArtsPeak was active in calling for the Government to develop an arts policy and ensure a sustainable levels of funding for the arts. As co-convenor of ArtsPeak, NAVA organised a meeting for the members on 21st May to work on a joint action plan in relation to the Arts Budget. Another meeting was arranged on 3rd July with Tony Grybowski, CEO Australia Council and head of Ministry for the Arts Sally Bassier. The day before the meeting, the Ministry released the draft guidelines for the new NPEA calling for responses. The meeting was largely focused on members' views on the NPEA. However, Sally Bassier also made a powerpoint presentation on the literature review of the S2Ms done by the Ministry at ArtsPeak's request. It was evident that the real research still remains to be done.

Alongside ArtsPeak's engagement in the funding campaign it looked at its own future. A teleconference was organised on 18 October to consider the matters raised in a discussion paper which proposed changes to ArtsPeak to help it grow into a truly representative united voice for the whole of the arts. Also on the agenda were requests then made to the Australia Council to deal with service organisations (and others) by ensuring funding decisions are made within the context of a national overview and raising the need for more targeted research including very immediately, into the small to medium arts organisations.

National Craft Initiative (NCI)

2015 was the third year of an initiative being undertaken in partnership between NAVA and the Australian Craft and Design Centres (ACDC) to better profile and build opportunities for the Australian craft and design sector. The work was guided by a steering committee co-chaired by Jane Scott and Pippa Dickson along with Liana Heath, Michael Keighery, Rae O'Connell and Tamara Winikoff. It was managed from the NAVA office by NCI program Manager Susan Wachter, succeeded by Georgia Hutchison.

NCI international conference

The major initiative in 2015 was the development and staging of a ground breaking 2-day international event: 'Parallels: Journeys into contemporary making', held on the 17th and 18th September in partnership with the National Gallery of Victoria (NGV). Looking both globally and locally, Parallels provided a range of informative, inspirational, and provocative talks revealing the shifting priorities and emerging opportunities for Australian and international craft and design.

The Senior Curator of Contemporary Design and Architecture at the NGV, Ewan McEoin curated the project and secured a broad and exciting line up of international and Australian key speakers including from USA, South Africa, Dubai, Italy, the Netherlands, UK and Japan. Selected keynotes were streamed live to venues across Australia, then made available as edited vodcasts after the event.

Each invited speaker was, in their own way, working at the intersection of craft and design, a realm that is rapidly expanding and evolving as society reappraises the importance of the hand made in an increasingly industrial world. Speakers discussed the rising significance and importance of hand made objects, the relationships between commercial design and crafted objects, and the ways in which technology, sustainability, digital connectivity and globalisation are impacting traditions.

Three satellite events were organized: in collaboration with Craft (Vic) through their Craft Cubed Festival, Design Tasmania through their immersive design camp held on Bruny Island, and Radiant Pavilion's September offerings, to present a dynamic month-long program of linked events.

LEADERSHIP continued

Thanks to some state based funding, the NCI was able to award 10 travel bursaries to attend Parallels for SA and WA craft and design practitioners and industry professional.

In the run up to the conference, a community engagement campaign (that was a key action from an NCI Strategic Planning Event held in July 2014) was implemented through direct email newsletters each month focused on a craft/design theme or topic, as well as through social media, driving people to the NCI website. The conference was booked out in advance and was deemed a great success. The event also received excellent media attention locally and internationally.

Strategy Workshop — Departures

Immediately following Parallels, NCI and NGV presented a strategic workshop titled Departures. The purpose of this session was to speculate on and generate great ideas for the future of craft and design; and to view Australia in connection with the larger world. This session was facilitated by Phip Murray and welcomed 27 participants. The ideas and recommended actions from this session were focussed on five key themes: Creative entrepreneurship / Creative Facilitators; Enabling Risk / Experimentation; Education / Pathways; Localism / Globalism; and New Platforms / Models / Markets.

Craft Guilds

In June the NCI hosted a roundtable teleconference with 9 craft guilds and associations to develop the relationship with this important artisanal part of the sector. The roundtable was a great opportunity for the NCI and NAVA to gather information about the specific issues of importance in this cohort and to make connections with and between these organisations, which had previously not shared information or knowledge with each other.

Code of Practice

The NCI worked closely with NAVA on the development of best practice standards pertinent to the craft and design sector to update the NAVA Code of Practice for the Professional Australian Visual and Media Arts, Craft and Design Sector. After a selection process undertaken in early 2015 consultant Margaret Farmer (with craft and design sector experience and a background in legal editing) was engaged to develop the Code, working closely with the NCI Program Manager. Farmer undertook significant consultation with key practitioners and sector professionals to ensure new content developed was relevant and useful and to review the current content in light of practical application to the craft and design sector. The NCI revisions to the NAVA Code of Practice and updated Guides were sent to key thinkers in the Australian craft/design sector including the ACDC network, for review and contribution in early November. The new edition is under final editing prior to publication in 2016.

Agenda for Australian Craft and Design

As a final report, NCI produced an agenda for the future of Australian making, drawing from material developed over the three-year period of engagement with the craft and design community. It was informed by the existing research and knowledge embedded within the key program partners ACDC and NAVA, from direct consultations with leaders of the Australian craft and design community and from the ideas and opportunities identified by makers themselves. This report offered an evaluation of activities, research and insights into the current climate of the craft and design sector, identifying trends, challenges, opportunities and threats. It included practical recommendations for strategic services for funding agencies, government and policy makers and the sector itself to provide a vision for a strong future for the craft and design in Australia.



Annee Miron, *Falling...* (installation detail), 2013, as part of an international collaboration with Anna Brownfield, film-maker, Australia, Favela Vera Ortiz, choreographer, Finland and Sanna From, dancer, Finland. Found cardboard, PVA glue, string 5 x 5 metres. Image courtesy of the artist.

REPRESENTATION



Liam Mugavin, *Tangle Table Frames*, 2015. Tasmanian Oak and Blackwood. Image courtesy of the artist.

International

Following up on the information NAVA gained in 2014 at the International Association of Art (IAA) regional meeting in Korea, in 2015 we represented Australia by sending a paper to be read at the IAA General Assembly and conference held on the topic of the Status of the Artist in Pilsen, Czech Republic in October. The paper reported in particular on the situation created by the Government's arts budget decision. NAVA will stay in touch and keep them informed about any progress made in Australia. Pertinent will be the work we are hoping to do next year on artists' fees, social security and superannuation and pensions. Over the year we also maintained contact with sister organisations a-n Artists Information Company in the UK and CARFAC in Canada over our shared campaign for artists' fees.

Australian Design Alliance

NAVA continued as a board member of the Australian Design Alliance (ADA), and provided office space, financial management and administration support to the alliance. After four and a half years in the role, Executive Director Lisa Cahill resigned to take up a new challenge as Associate Director at Object: Australian Design Centre. In March 2015 her replacement, Jo Kellock was appointed as the new Executive Director. Jo was a founding member of the ADA in her former position as CEO of the Council of Textile and Fashion Industries of Australia. She settled into her role moving between the Sydney NAVA office and the Design Institute of Australia hot desk in Melbourne. She focused the work on policy advocacy in a number of contexts.

Participatory activities included attendance at the Council of Australian Governments (COAG) Industry and Skills Council meeting with Federal Industry Minister; the Public Hearing of the Senate Economics References Committee - Australia's Innovation System and R&D Tax Concession Framework; an active role assisting the Victorian Government Department of Economic Development to conduct a Round Table on Professional Services (for designers); the Arts Peak Round Table; and meetings with policy advisors from NSW Government. In collaboration with Freehills Attorneys, content was also provided for a *Domaine* editorial on the flaws in Australia's Intellectual Property and Copyrighting legislation, in particular the 'Replica' issue. ADA also responded to the PM's draft Innovation Agenda with a 'Design is the Missing Innovation Ingredient' press release. At the invitation of the China Australia Embassy, the Beijing Design Week Forum, ADA was invited to contribute ideas on 'New Directions and Challenges for the Design Industry'.

At the completion of the year the ADA was making preparations for advocacy work for the 2016 election as well as positioning itself amongst the design-led innovation policy decision makers.

Viscopy

NAVA nominates three people for the board of Viscopy, the the visual arts rights management organisation. Two new NAVA nominees proposed by the NAVA board were elected to the Viscopy board and confirmed at the AGM in late November. NAVA's Deputy Chair, Joyce Parszos; and a respected independent artist Mandy Martin based in ACT joined Melbourne artist Matthew Sleeth. Tamara Winikoff met with Adam Suckling, the new CEO of Copyright Agency (CA) to discuss challenges in the copyright environment as well as the future for Viscopy. Separately Tamara also met with senior CA staff around the same matters.

IBSA

NAVA continued to serve on the Cultural Sector Advisory Committee for Innovation and Business Skills Australia (IBSA). Tamara chaired two meetings of the NPRG (National Project Reference Group) for the Visual Arts Craft and Design Training Package review which was

completed ready for roll out. However, the Government's changes at the end of the year to this sector, meant that from 2016 a new authority will take change of devising training packages and IBSA would change its responsibilities.

Research

NAVA staff continued to participate as members of the steering committee for a Women in Art research project being conducted by artist and academic Elvis Richardson. The work is intended to assess gender equity and representation issues.

To update the fees and wages section for the 5th edition of the Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector, NAVA undertook an industry survey to determine new rates for artists' fees and for arts administrators' salaries. The work continued into the next year.

Over the summer, NAVA welcomed two other law interns, Florence Yuang from UNSW and Stephanie Fang from the University of Sydney to do further work on artists' fees and wages and to assist with the drafting of commissioning guidelines for art in public space.

Jane Kang a law intern from UNSW produced a really valuable study for NAVA of international best practices in relation to artists' fees agreements, social security and pension benefits for self employed artists, grants and finances and affordable housing.

A law student from UNSW Lauren Pitcher, took up an internship to evaluate the pros and cons of the fair use copyright regime compared to the fair dealing scheme and wrote a clear accessible report to inform our constituents.

NAVA had appointed two interns Nathalie Jones and Daniel Graham from the UTS journalism department to undertake research into the levels of federal and state government funding for visual and performing arts from 2002 to the present. However, the project was terminated due to the lack of accessible information from federal and state funding authorities.

SERVICE PROVISION

NAVA delivered a total of 31 member and sector engagement events nationwide through NAVA initiated projects and in response to invitations from other organisations, reaching over 1400 participants.

NAVA Connect

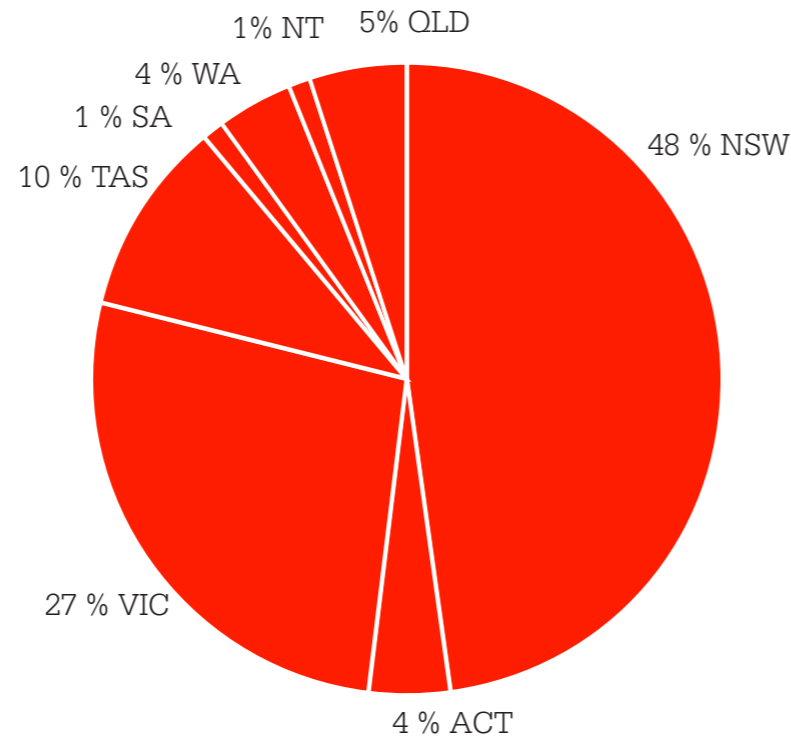
NAVA continued to run the NAVA Connect on-line education program in the first half of 2015 with involvement from over 12 industry experts including artists, curators, writers, critics and administrators. NAVA delivered the courses Art Business Basics, Winning Grant Proposals and Maximise your Exposure, which saw artists participate from across the country.

A record number of students completed the courses with over 65 receiving Certificates of Completion.

“The most important thing I learnt from this course was how to treat my practice in a more professional manner. I was required to examine its financial strengths and weaknesses, identify areas of potential growth and setbacks, and to have a set of clear goals that make the most of my experience.”

Emma Hamilton –
Art Business Basics participant.

NAVA Connect state breakdown



“With the help of NAVA Connect I was able to pull all these marvellous thought threads together to weave a coherent and exciting strategy giving me a huge boost of inspiration and motivation. THANK YOU NAVA!”

Megan Seres –
Maximise your Exposure participant

Recognition of Prior Learning (RPL) for NAVA Online Courses

In 2015, consultant Amanda Buckland began mapping the NAVA Online Courses program to units of competency in the Visual Arts Crafts and Design Training Package (CUV11). This meant aligning with national standards for Australia’s vocational education and training sector as detailed by the National Register for Vocational Education and Training (VET) in Australia. In future, students completing all assessment activities for these courses may be eligible to apply for RPL (Recognition of Prior Learning) with a TAFE or other Registered Training Organisation.

NAVA Synergy and Soup Sessions

The NAVA Synergy professional development incubator program delivered in Sydney took participants through a range of skills development exercises and public presentations to equip them for working with the private sector. This included developing a project pitch, public speaking and presentation techniques and how to run a crowd funding campaign. Participants heard from industry experts such as NAVA, The Red Rattler representatives, Crowdfunding It!, Token Imagination and Soma Society.

This program culminated in crowd funding sessions with participants from the programs pitching their project ideas to a live audience. These ‘Soup Sessions’ were managed through a partnership with 107 Projects in Redfern, Sydney.

NSW Artists Professional Development Program

With the support of Arts NSW, NAVA continued to deliver an extensive range of workshops and seminars to NSW artists in both regional and metropolitan areas. This included regional visits to Wagga Wagga, Leeton, Bryon Bay and Bathurst. These workshops covered content ranging from career management skills to grant writing.

May saw NAVA partner with Sydney College of the Arts to deliver the forum and subsequent vodcast, titled “Let’s Talk About Curating, Baby”. The forum explored the role of the contemporary curator drawing on the experience of a group of curators working in a variety of organisations and spaces. Speakers included Blair French, Michael Dagostino, Tulleah Pearce and Zanny Begg.

With Arts NSW support, NAVA also gave a series of lectures and workshops at St George TAFE, the National Art School, Warringah City Council, Parramatta Studios, Creative Spaces, Eastern Riverina Arts, Auburn City Council, University of Technology Sydney, 107 Projects, UNSW Art & Design and Wollongong City Council.

In partnership with the CAD Factory, a multidisciplinary artist led organisation, NAVA provided a two-week residency for the development of new work to be present in On Common Ground, a multidisciplinary arts festival in Narrandera, NSW.

#NAVAIdeas

In the later part of 2015, NAVA launched it’s NAVA Ideas program, supported by the Copyright Agency Cultural Fund. This is a series of online presentations and Twitter discussions about the issues of diversity and risk taking in the Australian cultural landscape, using the hashtag #NAVAIdeas. NAVA released 9 short vodcast videos by 5 artists which received over 1,500 views in total by online audiences.

First in the series saw Megan Cope, artist, Quandamooka woman, and Brigid Noone, artist, curator, and educator discuss how ‘difference’ in relation to the arts, shapes the socio-political landscape of Australia today. As a starting point they explored how the issues of gender, ethnicity and culture impact the decisions of artists, institutions and government bodies.

SERVICE PROVISION continued

Following the release of the vodcasts NAVA hosted a Twitter discussion inviting special guests, artists Megan Cope, Brigid Noone, Owen Leong, Nikki Lam and Elvis Richardson to converse with Brianna Munting, Deputy Director, NAVA.

The second forum on risk taking raised questions of, what does it mean to be a risk taker in your chosen field? Why is this important? and How do we foster risk taking?

Inviting arts practitioners Jess Cook, Clare Cooper, and Latai Taumoepeau, the presentations spanned notions of risk taking within the context of creative practice, innovation, failure and change, the need to stimulate audiences, and the role that local governments and arts boards can play.

For the follow up Twitter conversation NAVA brought in Geoff Newton, Director of Neon Parc; Mikala Tai, Director of 4A Centre for Contemporary Asian Art and Kelli McCluskey, Co-founder / Lead Artist of pvi collective to provide more insights into the role risk taking plays in the contemporary practices.

We also used Twitter to engage with over 50 artists and provocateurs nationally in our online forum #NAVAIdeas which had over 4,600 impressions in total for both sessions. Overall the number of Twitter followers increased steadily by 26% from 3,982 in 2014 to 5,009 by the end of 2015.

Volume 2015 I Another Art Book Fair

As part of the Artspace Sydney initiative, 'Volume 2015 I Another Art Book Fair', NAVA offered artists and arts lovers the opportunity to participate in 'State Your Purpose', a collaborative banner-making event which brought together over 55 people to express their views on arts policy, what it means to be an artist in contemporary Australia and how art affects all of our lives.

National Outreach Program

Every year both Tamara Winikoff, Executive Director and Brianna Munting Deputy Director of NAVA travel to the states and territories to consult with key industry experts, arts ministers' advisors, state arts department executives and to contribute at conferences and give lectures as part of art schools' professional practice curriculum.

Victoria

NAVA began its Outreach Program with Tamara travelling to Melbourne in March. She met with the director of Creative Victoria and the Arts Minister's adviser. She also held meetings with representatives from the National Gallery of Victoria, Craft (Vic), Asialink and Theatre Network Victoria. Tamara talked to over 70 RMIT students on the topic of professional practice and early career management.

On travelling to Victoria, Deputy Director Brianna Munting held meetings with representatives from Gertrude Contemporary, Neon Parc, Bus Projects, TCB, Next Wave, Screenshot and Westspace along with a number of Melbourne based visual artists.

South Australia

Next, the Executive Director travelled to Adelaide in March meeting with the Director of Arts SA and representatives from the Art Gallery of South Australia, AEA, University of South Australia, CACSA, Guildhouse, JamFactory, ANAT, TAFE SA, AISCA and Fontanelle.

Tamara spoke to students from both the University of South Australia and Adelaide Central School of Art. Reaching over 100 students Tamara gave presentations on the experience for early career artists after art school.

Queensland

In April Tamara visited Brisbane for meetings with the Deputy Director General of Arts Queensland and the Arts Advisor to Premier Anastacia Palaszczuk.



#NAVA Ideas: Risk Taking, Latai Taumoepeau, Jess Cook and Clare Cooper.

Whilst there Tamara met with representatives from Artisan, TAFE Queensland, Feral Arts, Flying Arts Alliance, IMA, Eyeline Magazine, Creative Move, Metro Arts and Boxcopy along with a number of Brisbane based visual artists. Queensland Collage of Art provided the opportunity for Tamara to give a professional development talk to postgraduate students.

Western Australia

On travelling to Perth in August, Brianna Munting held a consultation roundtable. Hosted through Moana Projects the meeting was attended by 19 key sector figures from the local visual arts sector.

Northern Territory

Both NAVA's Executive Director and Deputy Director travelled to Darwin. In May, Tamara Winikoff held meetings with the Executive Director of Arts NT, representative from TactileARTS, Charles Darwin University, the Chartres Training Advisory Council, ANKAAA, MAGNT and ArtBack NT.

During her visit in August, Brianna Munting held meetings and consultations with representatives from NCCA, ArtBack NT, MAGNT, ANKAAA, and a number of independent curators and artists. Brianna made a presentation to students from Charles Darwin University as part of their Art Forum series, along with career advisory sessions for Darwin based members of NAVA.

Tasmania

July saw the Executive Director visit Hobart for the Women in Design colloquium presented through Design Tasmania. Whilst in Hobart Tamara met Executives from Arts Tasmania, representatives from the Department of State Growth and advisor to the Minister for the Arts, Hon Vanessa Goodwin. Tamara also met with members of CAT, the Tasmanian Creative Industries Council, TAFE Tasmania and Glenorchy City Council. Tamara was provided the opportunity to lecture to over 70 students at Tasmanian College of the Arts.

NAVA FUNDING PROGRAM

In 2015 NAVA distributed over \$122,000 in value to visual and media arts, craft and design practitioners through its grants programs.

Australian Artists' Grant

Once again a generous donation from Mrs Janet Holmes à Court was matched by the Visual Arts section of the Australia Council for the Arts, delivering \$25,000 to artists from around Australia. 33 projects were funded from a field of 366 applicants. The additional Eckersleys Prize totaling \$1,000 was awarded to artists from NSW and ACT.

Carstairs Residency Prize

The Carstairs Residency Prize received 13 applications with Annee Miron (Vic) being selected to undertake the residency at Bundanon Trust in July 2016.

Freedman Foundation Travelling Scholarship for Emerging Artists

From a pool of 55 applications, four emerging artists were awarded \$5,000 each to travel overseas to further their professional development. Jorgen Doyle (Tas) was selected to make a collaborative public art installation in Jogjakarta, Indonesia; George Egerton-Warburton (WA) to undertake residency at the Centre of Contemporary Art, Tbilisi, Georgia; Claudia Nicholson (NSW) to do research in South and Central America; and Jason Phu (NSW) to undertake a residency and two mentorships in China.

UNSW Art & Design student, Luke Letourneau, was selected for the inaugural Freedman Foundation Curatorial Scholarship to curate the presentation of the selected artists' work at UNSW Galleries in Sydney along with returning scholars from 2013, Cigdem Aydemir, Alice Lang, Catherine Sagin, Elizabeth Willing and Kate Woodcroft.

MPavilion/ Art Monthly Australia Writing Award

The inaugural MPavilion/ Art Monthly Australia Writing Award attracted 52 applications with Julia Jones (NSW) being awarded \$3,000 to develop an essay on art and design. It was published in the October 2015 issue of Art Monthly Australia and presented at MPavilion in Melbourne.

NAVA Ignition Prize for Professional Practice

This year, NAVA awarded 40 Ignition prizes to graduating students from metropolitan and regional art schools across the country as well as offering one student from each state a place in the NAVA Online Course 'So where to from here?'.

NSW Artists' Grant

With devolved funding from Arts NSW, NAVA delivered \$50,000 in grants to 32 projects by NSW artists from a field of 291 applications.

Sainsbury Sculpture Grant

The Sainsbury Sculpture Grant received 30 applications from around Australia. Of these, four sculptors were awarded \$2,000 each to take up professional development opportunities internationally. Jamie O'Connell (Vic) was selected to conduct research in Svalbard, Norway; Roberta Rich (Vic) to undertake a residency and mentorship in South Africa, Salote Tawale (NSW) to do a residency in Canada; and Tim Woodward (Vic) to take on a residency in Yogyakarta, Indonesia.

Windmill Trust Scholarship for Regional NSW Artists

The Windmill Trust Scholarship received 41 applications from regional NSW with Harrie Fasher being selected to undertake two residencies and a mentorship in Iceland and the UK.



Freedman Foundation Travelling Scholarship Exhibition Opening at UNSW Galleries. Photo: Campbell Henderson.

MEMBERSHIP

NAVA Membership grew by approximately 6% over 2015. The Members enjoyed a wide range of services and benefits including expert advice from NAVA staff, regular updates on sector news and opportunities, professional development resources, discounts and invitation to take an active role in arts issues. Many also were active in adding their support to NAVA's nationally recognized voice advancing the interests of the Australian visual and media arts, craft and design sector.

Benefits

NAVA Free

- Access to the Code of Practice online
- Access to NAVA Grants online
- Art Wires monthly e-news
- Access to industry updates and event listings
- Participation in NAVA campaigns

NAVA Premium

- All NAVA Free benefits
- Flexible payment plan
- Expert information and advice, advocacy and referrals
- Access to resources such as factsheets, checklists, templates and tutorials
- Access to opportunities listings
- Access to NAVA programs
- Discounts on NAVA events and courses, and entry to major galleries and museums and art magazine subscriptions
- Assistance with disputes
- Voting at the AGM

NAVA Premium Plus

- All Premium Membership benefits
- A range of insurance covers including public liability and professional indemnity within Australia and international destinations

Member Disputes

NAVA assisted 30 members experiencing difficulties in relation to having their rights respected. NAVA supported these artists through invoking Australian laws, regulations and art industry best practice standards.

These disputes included:

- Multiple instances of non-payment to artists by galleries for work sold.
- Making alterations to exhibition contracts in relation to best practice standards as laid out in the NAVA Code of Practice.
- Disagreement between artist and gallery over how gallery commission should be calculated.
- Dispute between artist and Council over a public art commission requiring mediation.
- Dispute between artist and gallery over an exhibition contract requiring mediation.

Member Advice

NAVA responded to approximately 300 requests per month for advice from artists, arts organisations and others in the arts sector.



NAVA members Louise Bennett and Elizabeth Willing at the Gallery of Modern Art, Brisbane.
Photo: Yu Ye Wu.

New Membership Campaign

In the second half of 2015 NAVA launched a new membership drive to increase brand awareness, raise our profile amongst the greater arts community and to attract new members to the organisation. Slogans for this campaign featured “NAVA Means...” with one of our services in the gap. These were depicted on marketing collateral including postcards, tote bags, t-shirts and badges to better communicate our membership and service offerings to both members and to the general public. We ran several promotions with these products. In September we offered a free tote bag, set of postcards and badges with a full year’s Premium membership. In November we ran a promotion of a free t-shirt with a Premium Plus membership. These promotions were also supported with in-kind print and online advertising from our media partners, Art Monthly, Artlink, Art Almanac, Arts Hub and Eycline.

Sydney Contemporary

NAVA launched a membership drive to coincide with our stall at the Sydney Contemporary Art Fair, held at Carriageworks. This event attracted 30,150 visitors to over 90 exhibitors over the 5-day period. NAVA had a strong on the ground presence and visibility with roving volunteers offered NAVA tote bags and t-shirts with membership sign up.

Instagram artist video stings

Coinciding with the membership drive, NAVA also filmed a series of short 15 second Instagram videos featuring NAVA’s Executive Director, Tamara Winikoff and Chair of NAVA, CEO & Director of Sydney Contemporary, Barry Keldoulis, as well as artists and curators Maria White, Deborah Kelly and Jason Phu, each speaking about why they are a NAVA Member and why it’s an important organisation to join. These were released monthly from September 2015.

Artist Files and vodcasts

NAVA continued in 2015 to promote the career progression of several leading Australian artists through our commissioned NAVA Artist Files series featuring Justene Williams, Khaled Sabsabi, Ramesh Mario Nithiyendran, Connie Anthes, Heath Franco and Dr Suzann Victor. In this series of short online interviews these artists articulated what art means to them and why it is important. These have proved an excellent professional development resource and are immensely useful for emerging artists, arts educators, students and other arts practitioners. These were widely promoted through the homepage of our website, through Facebook and Instagram and had huge reach and were widely shared by audiences. These videos were accompanied by a series of extended artist vodcasts with interviews with Province, Karen Therese, Owen Leong, Jess Scully and presentations from NAVA’s 2014 Visual Arts Summit, Future/Forward and the NAVA forum, Let’s Talk About Curating Baby. Overall, online video content attracted over 5,000 plays in 2015.

Arts Budget Campaign

As part of NAVA’s federal arts budget campaign, our aim was to empower the visual arts community and the greater arts community to stay informed and take action. We provided a series of online advocacy tools they could use to voice their concerns on the cuts to individual artists and small to medium arts organisations. These included a federal arts budget campaign webpage with information, media updates and links and guidelines on how to write letters and press releases for media. These resources were widely used by our network and saw online traffic to our campaign webpage in excess of 7,000 page views. NAVA also set up an online email action campaign in May using the Do Gooder platform (nava.good.do/budget2015/letter-from-the-visual-arts-sector). It provided guidelines on how to write to Government about the cuts and resulted in over 1,100 email actions.



Connie Anthes. Photo: Tanja Bruckner, 2015.

NAVA'S MEDIA PRESENCE

Throughout 2015 NAVA received extensive media coverage and mentions across the Sydney Morning Herald and the Age, Crikey, the Australian, the Guardian, The Saturday Paper, The Mercury, Limelight Magazine, Daily Review and Arts Hub. We were also interviewed for various ABC TV and radio programs including the ABC TV News, 7.30 Report, The Mix TV, RN Breakfast, RN Drive, The Drum, News 24, ABC News Radio, as well as some independent radio stations including The Wire, FBI 94.5FM and Swedish national radio.

The majority of media coverage was centred around NAVA's campaign in response to the Federal Budget cuts to the arts and its impact on individual artists and small to medium organisations. NAVA also provided general commentary on artists' fees and artists' rights across the visual and media arts, craft and design sector.

Media Partnerships

NAVA received substantial in-kind print and online advertising from our media partners: Art Monthly; Artlink; Art Almanac; Arts Hub; and Eyeline; to the value of over \$23,000. These were used to promote NAVA programs, NAVA Connect on-line courses, membership and grants. NAVA warmly thanks our media partners for their ongoing support.

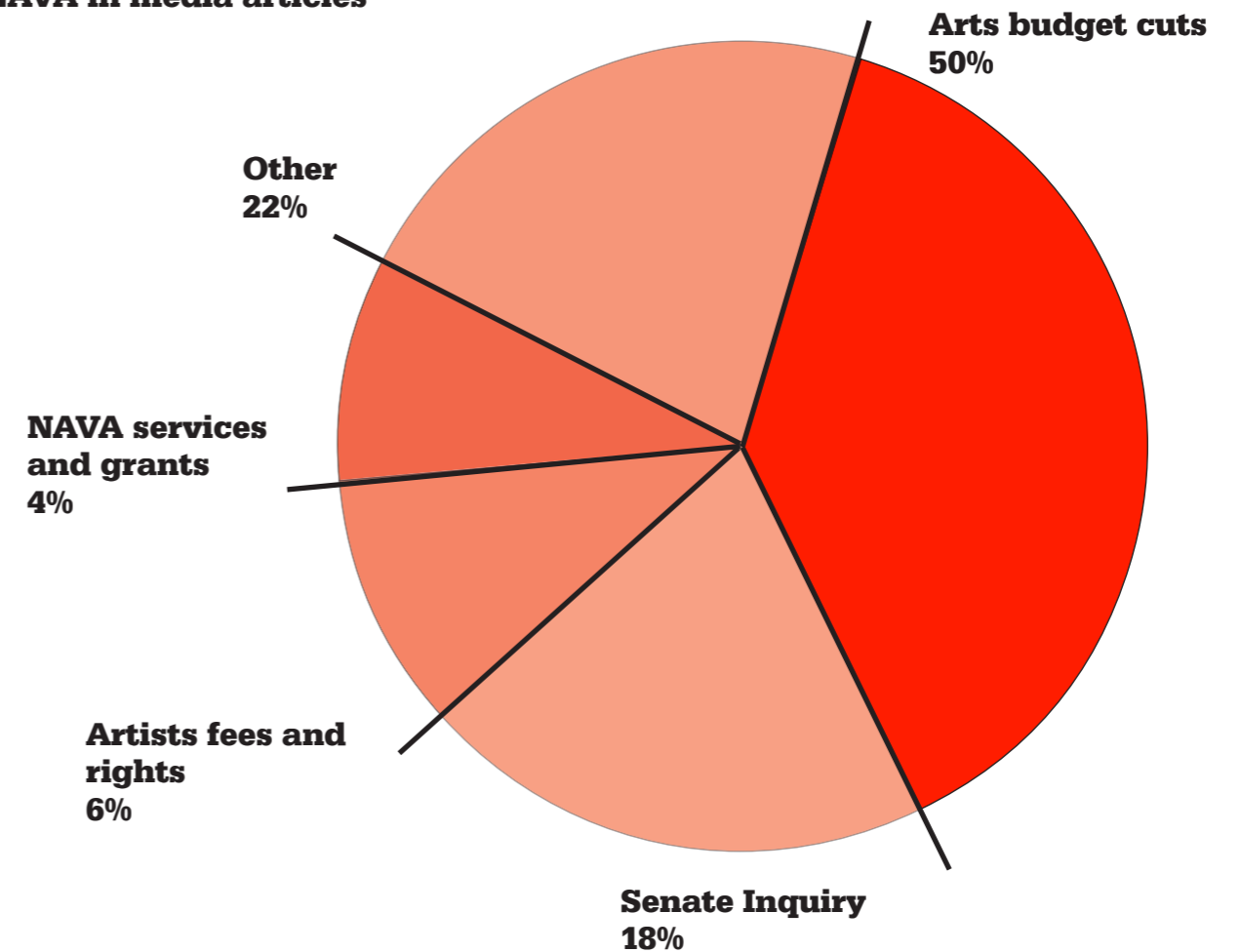
"We are relieved that the minister is prepared to go some way towards alleviating the havoc being caused by the original decision of his predecessor. However, the renamed Catalyst program is still being created at the expense of ensuring the survival of organisations that are the engine room for developing and presenting new Australian work."

- Tamara Winikoff on arts funding, George Brandis's arts excellence fund slashed and renamed Catalyst, Monica Tan, The Guardian, 20 November 2015.

"While we're relieved that there haven't been overall cuts to arts funding, the problem is that this change demonstrates that the minister is going to take much greater control of direct decision-making in relations to the arts. It's alarming that the minister would move to replace an arm's-length body set up to remove political influence for arts funding decisions. Instead he is taking that decision-making under his own control."

- Tamara Winikoff on arts funding, George Brandis turns arts into 'political football' with \$104.7m Australia Council cuts, Debbie Cuthbertson and Joel Meares, Sydney Morning Herald 13 May 2015.

NAVA in media articles



"What has been made patently clear through the Senate Inquiry process is the extent of the corrosion caused both to the financial sustainability of the sector and to important matters of principle. The Government needs to make good its lack of any evident vision for Australia's cultural future and seeming disregard for proper process."

-Tamara Winikoff on the Senate Inquiry into Arts Funding, Senate delivers a road map to save the arts sector, David Pledger, Arts Hub, 3 December 2015.

"In Australia, the National Association for the Visual Arts (NAVA) publishes comprehensive visual arts sector guidance on payments to artists, addressing everything from exhibition fees to teaching rates and intellectual property payments."

- Susan Jones, Artists' low income and status are international issues, The Guardian, 12 January 2015

Website

visualarts.net.au

Since NAVA's website launch in 2014 the platform continued to be a highly valuable and relevant resource for artists and arts professionals with the most popular content being NAVA grants, The Code of Practice, Artist Files, Opportunities (database of over 150+ jobs, grants, and prizes), NAVA Guides (over 90+ factsheets for artists) and our campaign toolkits. NAVA also kept our audiences informed with regular updates in the news and opinion section of our website which includes commissioned articles from our monthly Art Wires e-newsletter, short blog pieces and media releases. In 2015 the number of sessions on the NAVA website was 172,488 with 571,785 page views representing an increase of approximately 60%, with the number of users increasing by 50% from the previous year to 91,793.

Art Wires

By the end of 2015 Art Wires, NAVA's monthly e-newsletter, had steadily grown in subscriber numbers to 13,193 from 9,120 subscribers in the previous year. This represented an increase of 44.6% and an average open rate of 42.25%. As part of Art Wires NAVA commissioned 21 writers, published 33 articles, and featured 13 artist and industry Q&As.

Each month the newsletter is themed around a relevant topic and in 2015 included the following:

January: Ahead in 2015

February: International

March: Skills

April: Space

May: Money

June: Arts budget

July: Future of arts advocacy

August: Australian craft + design

September: Commercial galleries and art fairs

October: Utopia

November: Diversity

December: Localism in the arts

Social Media Channels

In 2015 NAVA increased its online presence on social media across the board, using the various channels to promote grant opportunities and events and provide important advocacy and media updates to followers.

Facebook

facebook.com/NAVA.Visualart

Facebook was a very effective arts advocacy channel for NAVA's arts budget campaign in 2015 and remained NAVA's largest social media platform, with 12,144 followers by the end of 2015, showing an increase of 17% from the previous year. This channel allowed us to keep our community informed to take swift action during the rolling government changes to arts funding.

Twitter

twitter.com/NAVAVisualarts

In addition to general live updates for news, campaigns and to promote upcoming grant deadlines, NAVA engaged with this platform live-tweeting #craftparallels from the National Gallery of Victoria to over 4,766 users at the Parallels: Journeys into Contemporary Making conference. Overall the number of Twitter followers increased steadily by 26% from 3,982 in 2014 to 5,009 by the end of 2015.

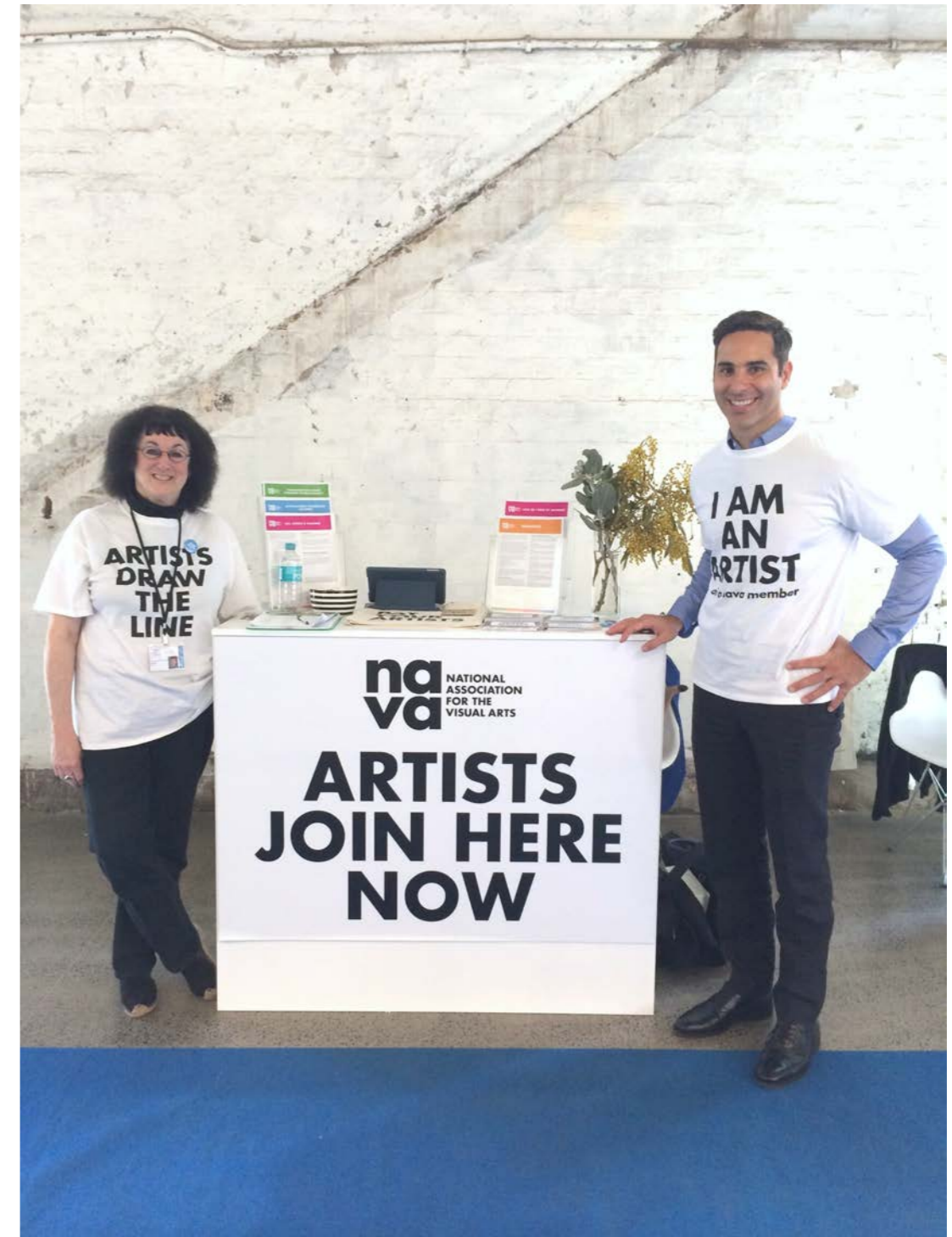
Instagram

instagram.com/nava_visualarts

Through increased regular posting, takeovers by members, and profiling of artists in our community, NAVA saw a substantial follower growth rise on Instagram of 373% from 766 followers in 2014 to 3,621 followers by the end of 2015.

LinkedIn

au.linkedin.com/company/national-association-for-the-visual-arts LinkedIn provided followers with the professional profile of NAVA and the opportunity for us to connect with constituents. In 2015 we saw an increase in followers on this platform by 78% from 1,365 in 2014 to 2,435 by the end of 2015.



Tamara Winikoff and Michael Zavros at NAVA's stall at Sydney Contemporary. Photo: Yu Ye Wu.

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**NATIONAL ASSOCIATION FOR
THE VISUAL ARTS LIMITED**

**Annual
Financial
Report**

December 31

2015

ABN 16 003 229 285

A company
limited by
guarantee

Corporate Information

ABN 16 003 229 285	
Directors	P Dickson B Keldoulis (Chair) H Mathews K McCluskey B Morrow J Parszos (Deputy Chair) K Ponnusamy (Treasurer) S Smart T Wu M Zavros
Company Secretary	K Ponnusamy
Registered Office and Principal Place of Business	43-51 Cowper Wharf Roadway Woolloomooloo NSW 2011
Bankers	Westpac 50 MacLeay Street Potts Point NSW 2011
Auditors	Steven J Miller & Co Chartered Accountants

Responsible Entities' Report

The Responsible Entities' of the National Association for the Visual Arts Limited present their Report together with the financial statements for the year ended 31 December 2015 and the Independent Audit Report thereon.

Responsible Entities' meetings

The number of meetings of Responsible Entities (including meetings of committees of Responsible Entities) held during the year, and the number of meetings attended by each Responsible Entity, are as follows:

Director	Date appointed	Date of cessation	Board	
			A	B
P Dickson	30 May 12	-	4	3
B Keldoulis (Chair)	30 May 14	-	4	4
H Mathews	30 May 14	-	4	1
K McCluskey	30 May 12	-	4	2
B Morrow	30 May 14	-	4	3
J Parszos	3 Dec 10	-	4	2
K Ponnusamy	7 Mar 14	-	4	4
S Smart	30 May 14	-	4	4
J Wong	16 Dec 11	29 May 15	1	0
T Wu	29 May 15	-	3	3
M Zavros	30 May 14	-	4	3

A – Number of meetings the Responsible Entity was entitled to attend

B – Number of meetings the Responsible Entity attended

Details of Responsible Entities' qualifications, experience and special responsibilities can be found on pages 8-10 of this report.

Contribution in winding up

The company is incorporated under the *Corporations Act 2001* and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$5 each towards meeting any outstanding obligations of the entity. At 31 December 2015, the total amount that members of the company are liable to contribute if the Company wound up is \$13,705 (2014: \$12,850).

Auditor's independence

A copy of the auditor's independence declaration as required under s.60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* is included on page 7 of this financial report and forms part of the Responsible Entities' Report.

Responsible Entities' Report

Goals and strategy

The company's goals are:

Goal 1	VOICE Effectively advocate for the interests of the sector and provide research and informed policy advice to key decision makers. Lead critical debate and discussion to build an active, strong and resilient sector.
Goal 2	RESPECT Set and monitor best practice standards for the industry. Raise the profile and acknowledgement of the value of art and artists in Australia, and the infrastructure that supports them.
Goal 3	AGENCY Through providing high quality resources and a benchmark professional development program, build the skills, knowledge sharing and entrepreneurial capacity of practitioners and the sustainability of their careers.
Goal 4	SUSTAINABILITY Secure sufficient resources and ensure good management for NAVA to optimise its capacity and achieve sustainability.

The company's strategy for achieving these objectives includes:

1. VOICE

The company will effectively advocate for the interests of the sector and provide research and informed policy advice to key decision makers. Lead critical debate and discussion to build an active, strong and resilient sector. The company will achieve this through:

- Advocacy, research and campaigns
- Representation and media comment
- Consultation and critical discussion forums

2. RESPECT

The company will continue to set and monitor best practice standards for the industry, and raise the profile and acknowledgement of the value of art, artists and the sector in Australia. The company will achieve this through:

- Industry Standards
- Visual and Media Arts, Craft, Design community

Responsible Entities' Report

Goals and strategy (continued)

3. AGENCY

Provide high quality resources and a benchmark professional development program to build the skills, knowledge sharing and entrepreneurial capacity of practitioners and the sustainability of their careers. The company will achieve this with:

- Online courses, face to face events and professional development resources
- Grants and scholarships
- Members

4. SUSTAINABILITY

Empower the company's members and constituents to play an active role in shaping Australia's cultural life. Provide appropriate resources and services to enable members to achieve this objective. The company will achieve this through:

- Business
- Infrastructure
- Governance

Principal activities

The principal activities of the company during the year were to provide member and sector services, advocacy and leadership, programs, communication and marketing and ensure organisational sustainability.

There were no significant changes in the nature of activities of the company during the year.

Performance measures

1. VOICE

- Number of meetings and briefings with State and Federal ministers
- Number of demonstrated research and analysis conducted
- Number of meetings and outcomes with sector bodies and media
- Report and analysis regarding online activities, social media, research and engagement

Responsible Entities' Report

Performance measures (continued)

2. RESPECT

- Outcomes of management of national networks, liaison with other peak bodies and facilitation of the National Craft Initiative, including a number of meetings, products and opportunities
- Research, review and promote standards for industry best practice, including research for an update of the Code of Practice for the Professional Australian Visual Arts, Craft and Design sector
- Implement membership drive measured by number of new members
- Number of membership disputes and successful outcomes

3. AGENCY

- Number of online training and brokerage opportunities, forums and seminars and number of participants
- Number of grants, publications, artists' events and opportunities
- Number of information and referrals
- Number of opportunities, publications, subscriptions taken up by members

4. ORGANISATIONAL SUSTAINABILITY

- Review business models, rebrand
- Meet regulatory requirements, grant acquittals and financial reporting responsibilities
- Number of Board meetings and active Board member engagements
- Effective operational, staff, financial and program management

Signed in accordance with a resolution of the Responsible Entities



BARRY KELDOULIS

Responsible Entity

Sydney, 21/5/16



Auditor's Independence Declaration

To the Responsible Entities of the National Association for the Visual Arts 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 the National Association for the Visual Arts 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 contravention 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 21/4/16

Responsible Entities' Details

Name	Qualifications	Experience	Special responsibilities
Pippa Dickson	PHD Fine Arts, BA (Political Science)	Designer and creative consultant in the private and public sectors. The inaugural Project Manager and CEO of the Glenorchy Art & Sculpture Park (GASP!) and Chair of Design Tasmania. A NAVA representative on the National Craft Initiative Steering Committee.	
Barry Keldoulis		Barry Keldoulis has had more than three decades of experience in the world of contemporary art, in Australia and abroad. Barry has a deep engagement with the Australian contemporary art scene and is the CEO and Director of Art Fairs Australia, organising Sydney Contemporary and Art Month Sydney.	Chair, Development Committee
Hannah Mathews	M Art Curatorship, BA	Hannah Mathews is a Melbourne-based curator with a particular interest in the lineage of conceptual art and performative modes of practice. Her most recent exhibitions include, Power to the People: Contemporary Conceptualism and the Object in Art which launched the Melbourne International Arts Festival's Visual Arts Program in 2011 and Action/ Response, a two night cross-disciplinary program for Dance Massive 2013.	
Kelli McClusky	BA Hons	An artist and co-founder of Tactical Media Art Group, PVI collective (established 1998) and co-founder CIA studios (Centre for Interdisciplinary Arts) the Perth-based artist run initiative. Kelli writes, colludes, researches and directs for pvi and is responsible for special operations at CIA. In 2011 Kelli co-founded Proximity Festival, Australia's first annual one-on-one performance festival which provides critical peer support, encouraging artists from all disciplines to experiment with new modes of practice in the creation of participatory art.	

Responsible Entities' Details

Name	Qualifications	Experience	Special responsibilities
Bill Morrow	B Laws, B Visual Arts	Bill Morrow is an artist practising drawing, painting and photography. His work is principally concerned with the landscape and the human figure. He is a graduate of the South Australian School of Art (1996). Since 1981 he has photographed in the city of Yogyakarta in Central Java and exhibited there with solo exhibitions in 1995 and 2004. Now retired from the law, Bill worked as a solicitor in South Australia for over 30 years. Since that time he has been a strong advocate for, and defender of artists' rights. Bill is currently a director of Artlink Australia.	
Joyce Parszos	MAICD	Member of the Australian Institute of Company Directors. Joyce has worked as a communications and marketing professional for more than 25 years. She was previously part of the University of Sydney Power Gallery team, which led to the establishment of the Museum of Contemporary Art (MCA) and is currently a director on a number of not-for-profit boards.	Deputy Chair, Development Committee
Kathir Ponnusamy	CPA, CA(m) BAcct(Hons), MBA (Executive) AGSM	Kathir Ponnusamy has over 15 years experience in a range of finance and accounting roles both in Australia and Asia. Kathir has worked across several industries including business services, telecommunications and retail. He is currently the Commercial Manager for Westpac Banking Corporation. Kathir is a member of the CPA Australia and Malaysian Institute of Accountants.	Treasurer and Company Secretary, Development Committee
Sally Smart		A practising artist since the late 1980s, Sally has exhibited widely in Australia and internationally and her work is represented in most major galleries and collections throughout Australia and in various collections public and private, internationally. Sally has also been the recipient of numerous awards and prizes. She served as a Trustee of the National Gallery of Victoria, Australia from 2001-2008.	

Responsible Entities' Details

Name	Qualifications	Experience	Special responsibilities
Dr Terry Wu	MBBS, FRACS (Plast.)	A respected plastic, reconstructive and aesthetic surgeon with particular interests in reconstructions post major cancer surgery. Terry also serves as a Board Member of Heide Museum of Modern Art and Australian Centre For The Moving Image and supports institutions and events including Sydney Biennale, Adelaide Biennial and the new Australian Pavilion for Venice Biennale. In 2014, Terry established John Street Studios in Brunswick East to provide quality affordable studios for artists in inner city Melbourne.	Development Committee
Michael Zavros		Michael Zavros is an artist who works across painting, drawing, sculpture and film. He has exhibited widely within Australia and internationally and his work is held in the National Gallery of Australia, Art Gallery of New South Wales, Queensland Art Gallery, Australian National Portrait Gallery and Tasmanian Museum and Gallery. Michael has been the recipient of several international residencies, grants and prizes, and in 2012 Michael received the inaugural Bulgari Art Award.	

Statement of surplus or deficit and other comprehensive income

for the year ended 31 December 2015

	Note	2015 \$	2014 \$
Revenue & other income			
Government grants	4(d)	686,379	637,886
Project income		197,622	193,046
Sale of publications	7	-	1,930
Other revenue			
Donations		23,116	2,585
Interest received		12,355	14,952
Membership fees		334,856	265,162
Project administration and surplus		8,636	-
Sundry income		6,084	15,011
Total revenue & other income	4(a)	1,269,048	1,130,572
Expenses			
Administration expenses		293,957	264,254
Amortisation expense		44,755	39,573
Cost of distribution	7	-	13,784
Depreciation expense		3,128	3,464
Employee benefits expense	4(c)	447,828	428,827
Project expenses		446,943	402,430
Total expenses	4(b),(c)	1,236,611	1,152,332
Net surplus / (deficit) for the year		32,437	(21,760)
Other comprehensive income		-	-
Total comprehensive income/(loss) for the year		32,437	(21,760)

The statement of surplus or deficit and other comprehensive income is to be read in conjunction with the attached notes.

Statement of financial position

as at 31 December 2015

	Note	2015 \$	2014 \$
Assets			
Current assets			
Cash and cash equivalents	5	519,382	741,207
Trade and other receivables	6	308,144	247,231
Inventories	7	-	-
Other assets	8	5,423	2,898
Total current assets		832,949	991,336
Non-current assets			
Intangible assets	9	61,602	79,157
Plant and equipment	10	5,392	2,344
Total non-current assets		66,994	81,501
Total assets		899,943	1,072,837
Liabilities			
Current liabilities			
Trade and other payables	11	57,467	68,271
Provisions	12	112,243	85,191
Other liabilities	13	244,676	213,381
Government grants	14	233,821	484,350
Total current liabilities		648,207	851,193
Non-current liabilities			
Provisions	12	7,655	-
Total non-current liabilities		7,655	-
Total liabilities		655,862	851,193
Net assets		244,081	221,644
Funds			
Restricted funds	15	10,204	20,204
Unrestricted funds		233,877	201,440
Total funds		244,081	221,644

The statement of financial position is to be read in conjunction with the attached notes.

Statement of changes in funds

for the year ended 31 December 2015

	Unrestricted funds Note	Restricted funds \$	Total Funds \$
Balance at 1 January 2014		223,200	30,000
Deficit for the year		(21,760)	-
Application of restricted funds		-	(9,796)
Balance at 31 December 2014		201,440	20,204
Surplus for the year		32,437	-
Application of restricted funds		-	(10,000)
Balance at 31 December 2015	15	233,877	10,204

The statement of changes in funds is to be read in conjunction with the attached notes.

Statement of cash flows

for the year ended 31 December 2015

	Note	2015 \$	2014 \$
Cash flows from operating activities			
Receipts from:			
Memberships and sales		408,246	243,329
Donors and sponsors		158,545	2,585
Interest income		12,355	14,952
Government appropriations/grants		494,013	357,185
Payments to suppliers and employees		(1,261,607)	(448,443)
Net cash flows used in / (provided by) operating activities		(188,448)	169,608
Cash flows from investing activities			
Purchases of plant and equipment	10	(6,176)	-
Purchases of intangible assets	9	(27,200)	(42,000)
Net cash used in investing activities		(33,376)	(42,000)
Net change in cash and cash equivalents		(221,824)	127,608
Cash and cash equivalents at the beginning of the year		741,207	613,599
Cash and cash equivalents at the end of the year		519,383	741,207

The statement of cash flows is to be read in conjunction with the attached notes.

Notes to the financial statements

for the year ended 31 December 2015

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Notes to the financial statements

for the year ended 31 December 2015

1. General information and statement of compliance

The financial report includes the financial statements and notes of the National Association for the Visual Arts Limited.

These financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*. The National Association for the Visual Arts Limited is a not-for-profit entity for the purposes of preparing the financial statements.

It is prepared in accordance with the historical cost convention and unless otherwise stated, the accounting policies adopted are consistent with those of the previous year. As a result of applying the expanded revenue note and the disclosure of grant amounts received, a number of comparative amounts were represented or reclassified to ensure comparability with the current reporting period.

The financial statements for the year ended 31 December 2015 were approved and authorised for issue by the Board of Responsible Entities on 29 April 2016.

2. Change in accounting policies

(a) New and revised standards that are effective for these financial statements

2.1 Changes in accounting estimates

During the current reporting period, the company changed the discount rate used in measuring its other long term employee benefits (annual leave and long service leave) from the Australian government bond rate to the high quality corporate bond rate. This change was necessitated by developments in the Australian business environment that confirmed there is a sufficiently observable, deep and liquid market in high quality Australian corporate bonds to satisfy the requirements in AASB 119 *Employee Benefits*. The company has concluded that this has resulted in a change in accounting estimate in accordance with AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors*.

The adoption of these amendments has not had a material impact on the company.

Notes to the financial statements

for the year ended 31 December 2015

2. Change in accounting policies (continued)

2.2 New and revised standards that are effective for these financial statements

A number of new and revised standards became effective for the first time to annual periods beginning on or after 1 January 2015. Information on the more significant standard(s) is presented below.

AASB 2014-1 *Amendments to Australian Accounting Standards* (Part A: Annual Improvements 2010–2012 and 2011–2013 Cycles)

Part A of AASB 2014-1 makes amendments to various Australian Accounting Standards arising from the issuance by the IASB of International Financial Reporting Standards *Annual Improvements to IFRSs 2010–2012 Cycle* and *Annual Improvements to IFRSs 2011–2013 Cycle*.

Among other improvements, the amendments arising from *Annual Improvements to IFRSs 2010–2012 Cycle*:

- clarify that the definition of a ‘related party’ includes a management entity that provides key management personnel services to the reporting entity (either directly or through a group entity)
- amend AASB 8 *Operating Segments* to explicitly require the disclosure of judgements made by management in applying the aggregation criteria

3. Summary of accounting policies

(a) Overall considerations

The significant accounting policies that have been used in the preparation of these financial statements are summarised below.

The financial statements have been prepared using the measurement bases specified by Australian Accounting Standards for each type of asset, liability, income and expense. The measurement bases are more fully described in the accounting policies below.

Notes to the financial statements

for the year ended 31 December 2015

3. Summary of accounting policies (continued)

(b) Revenue

Revenue comprises revenue from the sale of goods, government grants, fundraising activities and client contributions. Revenue from major products and services is shown in Note 4.

Revenue is measured by reference to the fair value of consideration received or receivable by the company for goods supplied and services provided, excluding sales taxes, rebates, and trade discounts.

Revenue is recognised when the amount of revenue can be measured reliably, collection is probable, the costs incurred or to be incurred can be measured reliably, and when the criteria for each of the company's different activities have been met. Details of the activity-specific recognition criteria are described below.

Government grants

A number of the company's programs are supported by grants received from the federal, state and local governments.

If conditions are attached to a grant which must be satisfied before the company is eligible to receive the contribution, recognition of the grant as revenue is deferred until those conditions are satisfied.

Where a grant is received on the condition that specified services are delivered, to the grantor, this is considered a reciprocal transaction. Revenue is recognised as services are performed and at year-end until the service is delivered.

Revenue from a non-reciprocal grant that is not subject to conditions is recognised when the company obtains control of the funds, economic benefits are probable and the amount can be measured reliably. Where a grant may be required to be repaid if certain conditions are not satisfied, a liability is recognised at year end to the extent that conditions remain unsatisfied.

Where the company receives a non-reciprocal contribution of an asset from a government or other party for no or nominal consideration, the asset is recognised at fair value and a corresponding amount of revenue is recognised.

Notes to the financial statements

for the year ended 31 December 2015

3. Summary of accounting policies (continued)

Donations and bequests

Donations collected, including cash and goods for resale, are recognised as revenue when the company gains control, economic benefits are probable and the amount of the donation can be measured reliably.

Bequests are recognised when the legacy is received. Revenue from legacies comprising bequests of shares or other property are recognised at fair value, being the market value of the shares or property at the date the company becomes legally entitled to the shares or property.

Interest income

Interest income is recognised on an accrual basis using the effective interest-rate method.

(c) Operating expenses

Operating expenses are recognised in surplus or deficit upon utilisation of the service or at the date of their origin.

Intangible assets

Recognition of other intangible assets

Acquired intangible assets

Acquired computer software licences are capitalised on the basis of the costs incurred to acquire and install the specific software.

Subsequent measurement

All intangible assets are accounted for using the cost model whereby capitalised costs are amortised on a straight-line basis over their estimated useful lives, as these assets are considered finite. Residual values and useful lives are reviewed at each reporting date. In addition, they are subject to impairment testing. The following useful lives are applied:

- software and website: 3-5 years

Amortisation has been included within depreciation and amortisation.

Subsequent expenditures on the maintenance of computer software and brand names are expensed as incurred. When an intangible asset is disposed of, the gain or loss on disposal is determined as the difference between the proceeds and the carrying amount of the asset, and is recognised in surplus or deficit within other income or other expenses.

Notes to the financial statements

for the year ended 31 December 2015

3. Summary of accounting policies (continued)

Plant and equipment

Plant and other equipment (comprising fittings and furniture) are initially recognised at acquisition cost or manufacturing cost, including any costs directly attributable to bringing the assets to the location and condition necessary for it to be capable of operating in the manner intended by the company's management.

Plant and other equipment are subsequently measured using the cost model, cost less subsequent depreciation and impairment losses.

Depreciation is recognised on a straight-line basis to write down the cost less estimated residual value of buildings, plant and other equipment. The following useful lives are applied:

- plant and equipment: 3-10 years
- computer hardware: 3-5 years
- office equipment: 3-10 years

Material residual value estimates and estimates of useful life are updated as required, but at least annually.

Gains or losses arising on the disposal of plant and equipment are determined as the difference between the disposal proceeds and the carrying amount of the assets and are recognised in profit or loss within other income or other expenses.

Leases

Operating leases

Where the company is a lessee, payments on operating lease agreements are recognised as an expense on a straight-line basis over the lease term. Associated costs, such as maintenance and insurance, are expensed as incurred.

Impairment testing of intangible assets and plant and equipment

For impairment assessment purposes, assets are grouped at the lowest levels for which there are largely independent cash inflows (cash-generating units). As a result, some assets are tested individually for impairment and some are tested at cash-generating unit level.

Individual assets or cash-generating units are tested for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable.

Notes to the financial statements

for the year ended 31 December 2015

3. Summary of accounting policies (continued)

An impairment loss is recognised for the amount by which the asset's or cash-generating unit's carrying amount exceeds its recoverable amount, which is the higher of fair value less costs to sell and value-in-use. To determine the value-in-use, management estimates expected future cash flows from each cash-generating unit and determines a suitable interest rate in order to calculate the present value of those cash flows. The data used for impairment testing procedures are directly linked to the company's latest approved budget, adjusted as necessary to exclude the effects of future reorganisations and asset enhancements. Discount factors are determined individually for each cash-generating unit and reflect management's assessment of respective risk profiles, such as market and asset-specific risks factors.

Where the future economic benefits of an asset are not primarily dependent on the asset's ability to generate net cash inflows and where the entity would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of the asset.

Impairment losses for cash-generating units reduce first the carrying amount of any goodwill allocated to that cash-generating unit. Any remaining impairment loss is charged pro rata to the other assets in the cash-generating unit. With the exception of goodwill, all assets are subsequently reassessed for indications that an impairment loss previously recognised may no longer exist. An impairment charge is reversed if the cash-generating unit's recoverable amount exceeds its carrying amount.

(d) Income taxes

No provision for income tax has been raised as the company is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

(e) Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and demand deposits, together with other short-term, highly liquid investments that are readily convertible into known amounts of cash and which are subject to an insignificant risk of changes in value.

(f) Employee benefits

Short-term employee benefits

Short-term employee benefits are benefits, other than termination benefits, that are expected to be settled wholly within twelve (12) months after the end of the period in which the employees render the related service. Examples of such benefits include wages and salaries, non-monetary benefits and accumulating sick leave. Short-term employee benefits are measured at the undiscounted amounts expected to be paid when the liabilities are settled.

Notes to the financial statements

for the year ended 31 December 2015

3. Summary of accounting policies (continued)

Other long-term employee benefits

The company's liabilities for annual leave and long service leave are included in other long term benefits as they are not expected to be settled wholly within twelve (12) months after the end of the period in which the employees render the related service. They are measured at the present value of the expected future payments to be made to employees. The expected future payments incorporate anticipated future wage and salary levels, experience of employee departures and periods of service, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds (2014: government bonds) that have maturity dates that approximate the timing of the estimated future cash outflows. Any re-measurements arising from experience adjustments and changes in assumptions are recognised in surplus or deficit in the periods in which the changes occur.

The company presents employee benefit obligations as current liabilities in the statement of financial position if the company does not have an unconditional right to defer settlement for at least twelve (12) months after the reporting period, irrespective of when the actual settlement is expected to take place.

Post-employment benefits plans

The company provides post-employment benefits through defined contribution plans.

Defined contribution plans

The company pays fixed contributions into independent entities in relation to several state plans and insurance for individual employees. The company has no legal or constructive obligations to pay contributions in addition to its fixed contributions, which are recognised as an expense in the period that relevant employee services are received.

(g) Deferred income

The liability for deferred income is the unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided or the conditions usually fulfilled within twelve (12) months of receipt of the grant. Where the amount received is in respect of services to be provided over a period that exceeds twelve (12) months after the reporting date or the conditions will only be satisfied more than twelve (12) months after the reporting date, the liability is discounted and presented as non-current.

(h) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST. Cash flows are presented in the statement of cash flows on a gross basis, except for the GST components of investing and financing activities, which are disclosed as operating cash flows.

Notes to the financial statements

for the year ended 31 December 2015

3. Summary of accounting policies (continued)

(i) Economic dependence and going concern

The company is dependent upon the ongoing receipt of Federal and State Government grants and community and corporate donations to ensure the ongoing continuance of its programs. At the date of this report management has no reason to believe that this financial support will not continue.

(j) Significant management judgement in applying accounting policies

When preparing the financial statements, management undertakes a number of judgements, estimates and assumptions about the recognition and measurement of assets, liabilities, income and expenses.

Estimation uncertainty

Information about estimates and assumptions that have the most significant effect on recognition and measurement of assets, liabilities, income and expenses is provided below. Actual results may be substantially different.

Impairment

In assessing impairment, management estimates the recoverable amount of each asset or cash-generating unit based on expected future cash flows and uses an interest rate to discount them. Estimation uncertainty relates to assumptions about future operating results and the determination of a suitable discount rate.

Useful lives of depreciable assets

Management reviews its estimate of the useful lives of depreciable assets at each reporting date, based on the expected utility of the assets. Uncertainties in these estimates relate to technical obsolescence that may change the utility of certain software and IT equipment.

Long service leave

The liability for long service leave is recognised and measured at the present value of the estimated cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

Notes to the financial statements

for the year ended 31 December 2015

	Note	2015 \$	2014 \$
4. Revenue, other income and expenses			
(a) Revenue			
Sale of publications		-	1,930
Membership fees		334,856	265,162
<i>Sales revenue</i>		334,856	267,092
Net grant income	4(d)	686,379	637,886
Project income		197,622	193,046
Other revenue			
Donations	3(b)	23,116	2,585
Interest received	3(b)	12,355	14,952
Project administration and surplus		8,636	-
Sundry income		6,084	15,011
Total revenue & other income		1,269,048	1,130,572
(b) Expenses			
Depreciation and amortisation expense	3(c)	47,883	43,037
Cost of distribution	7(a)	-	13,784
Operating lease and rent payments		14,239	11,803
(c) Employee benefits expense			
Wages and salaries	3(f)	377,092	394,070
Workers compensation insurance		2,209	2,458
Defined contribution superannuation plan expense		33,820	35,577
Movements in employee benefits provision		34,707	(3,278)
Total employee benefits expense		447,828	428,827

Notes to the financial statements

for the year ended 31 December 2015

	Note	2015 \$	2014 \$
4 (d) Net grant revenue			
Grants in advance – 1 January	4(e)	414,185	122,284
Unexpended grants – 1 January	4(f)	70,165	4,372
Add: Grants received during the year	4(g)	435,850	995,579
		920,200	1,122,235
Less:			
Grants in advance – 31 December	4(h)	205,415	414,185
Unexpended grants – 31 December	4(i)	28,406	70,165
		233,821	484,350
NET GRANT INCOME		686,379	637,886
4 (e) Grants in advance – 1 January			
Arts NSW – core		40,000	50,000
Arts NSW – project		70,000	60,000
Australia Council for the Arts – core		122,229	-
Australia Council for the Arts – project		100,000	-
Australia Council for the Arts – VACS		81,956	12,284
		414,185	122,284
4 (f) Unexpended grants – 1 January			
Arts NSW – project		15,472	4,372
Australia Council for the Arts – project		54,693	-
		70,165	4,372

Notes to the financial statements

for the year ended 31 December 2015

	Note	2015 \$	2014 \$
4 (g) Grants received during the year			
Arts NSW – core		-	120,250
Arts NSW – project		2,250	-
Arts Queensland		-	15,000
Arts Victoria		-	8,000
Arts South Australia		5,000	5,000
Australia Council for the Arts – core		244,458	594,829
Australia Council for the Arts – project		-	212,500
Australia Council for the Arts – VACS		165,142	30,000
Department of Culture and the Arts Western Australia		10,000	10,000
Department of Industry and Science		9,000	-
		435,850	995,579
4 (h) Grants in advance – 31 December			
Arts NSW – core		-	40,000
Arts NSW – project		-	70,000
Australia Council for the Arts – core		122,229	122,229
Australia Council for the Arts – project		-	100,000
Australia Council for the Arts – VACS		83,186	81,956
		205,415	414,185
4 (i) Unexpended grants – 31 December			
Arts NSW – project		13,190	15,472
Australia Council for the Arts – project		15,216	54,693
		28,406	70,165

Notes to the financial statements

for the year ended 31 December 2015

	Note	2015 \$	2014 \$
5. Cash and cash equivalents			
Cash at bank and on-hand	3(e)	519,382	741,207
Cash at bank and on-hand earns interest at floating rates based on daily deposit rates			
(a) Reconciliation to cash at the end of the year			
The above figures are reconciled to cash at the end of the financial year as shown in the statement of cash flows as follows:			
Balance as per statement of cash flows	3(e)	519,382	741,207
6. Trade and other receivables			
Trade debtors		308,144	245,193
Other debtors		-	2,038
Total trade and other receivables		308,144	247,231
7. Inventories			
Finished goods for re-sale at cost		-	-
7a. Merchandise trading statement			
Sale of publications		-	1,930
<i>Cost of distribution</i>			
Opening stock		-	13,784
Purchases		-	-
Stock obsolescence		-	(13,784)
Closing stock		-	-
Net merchandise trading		-	1,930
8. Other assets			
Current			
Prepayments		5,423	2,898

Notes to the financial statements

for the year ended 31 December 2015

	Software \$	Website \$	Total \$
9. Intangible assets			
Cost			
At 31 December 2014	2,234	118,730	120,964
Additions	-	27,200	27,200
Disposals	-	-	-
At 31 December 2015	2,234	145,930	148,164
Accumulated amortisation			
At 31 December 2014	2,234	39,573	41,807
Charge for the year	-	44,755	44,755
Disposals	-	-	-
At 31 December 2015	2,234	84,328	86,562
Net carrying amount			
At 31 December 2015	-	61,602	61,602
At 31 December 2014	-	79,157	79,157
	Office machines \$	Office furniture \$	Total \$
10. Plant and equipment			
Cost			
At 31 December 2014	39,354	3,150	42,504
Additions	6,176	-	6,176
At 31 December 2015	45,530	3,150	48,680
Accumulated amortisation			
At 31 December 2014	37,012	3,148	40,160
Charge for the year	3,128	-	3,128
At 31 December 2015	40,140	3,148	43,288
Net carrying amount			
At 31 December 2015	5,390	2	5,392
At 31 December 2014	2,342	2	2,344

Notes to the financial statements

for the year ended 31 December 2015

	Note	2015 \$	2014 \$
11. Trade and other payables			
Trade creditors		4,758	8,801
PAYG payable		7,781	10,624
Accrued charges		8,646	6,884
Superannuation payable		15,752	174
Net GST payable		20,530	41,788
Total trade and other payables		57,467	68,271
12. Provisions			
(a) Current			
Annual leave	3(f)	74,682	48,042
Long service leave		37,561	37,149
		112,243	85,191
(b) Non-current			
Long service leave	3(f)	7,655	-
13. Other liabilities			
Current			
Membership fees received in advance	3(g)	176,958	130,410
Unexpended project revenue		67,718	82,971
		244,676	213,381
14. Government grants			
Grants in advance – core and projects	4(h)	205,415	414,185
Unexpected grants – general projects	4(i)	28,406	70,165
		233,821	484,350

Notes to the financial statements

for the year ended 31 December 2015

15. Total funds

(a) Movements in funds

Details of the movement in each Unrestricted and Restricted funds are provided in the Statement of Change in Funds.

(b) Details of funds included in the statement of funds

Unrestricted funds

The Unrestricted funds represent the funds of the charity that are not designated for particular purposes.

Restricted funds

The Sainsbury funds comprise funds received as a donation from a Sainsbury deceased estate to allocate funds to artists on a 5 year basis, with \$10,000 allocated each year. The terms and conditions of the bequest leave the company with the discretion as to whom the funds are to be allocated.

16. Related party transactions

The company's related parties transactions include its key management personnel and related entities as described below.

Unless otherwise stated, none of the transactions incorporate special terms and conditions and no guarantees were given or received. Outstanding balances are usually settled in cash.

(a) Transactions with related entities

The responsible entities act in an honorary capacity and receive no compensation for their services. Where legal services have been provided by a responsible entity, these services were provided on a pro-bono basis and no remuneration was received. During the year travel and meeting expenses totalling \$9,504 (2014: \$7,663) incurred by the responsible entities in fulfilling their role were reimbursed.

At 31 December 2015 there were no amounts payable to or receivable from the responsible entities or responsible entities related entities at the reporting date.

(b) Transactions with key management personnel

Key management personnel of the company are the Executive Director, Deputy Director, and the General Manager. Key management personnel remuneration includes the following expenses:

	2015	2014
	\$	\$
Total key management personnel compensation	290,127	289,349

Notes to the financial statements

for the year ended 31 December 2015

17. Contingent liabilities

There are no contingent liabilities that have been incurred by the company in relation to 2015 or 2014.

18 Post-reporting date events

No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation.

19 Member's guarantee

The Company is incorporated under the *Corporations Act 2001* and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum \$5 each towards meeting any outstanding obligations of the entity. At 31 December 2015, the total amount that members of the Company are liable to contribute if the Company wound up is \$13,705 (2014: \$12,850).

20 Commitments for expenditure

Operating leases as lessee

The company's future minimum operating lease payments are as follows:

	2015	2014
	\$	\$
Within 1 year	6,306	-
1 to 5 years	4,262	-
	<u>10,568</u>	<u>-</u>

Make good provision

The lease agreement with Arts NSW does not specify a requirement for making good of the premises at the expiration of the tenancy other than leaving the premises and the fittings in good and substantial repair. The Responsible Entities have considered that this cost would be immaterial and accordingly no provision for Make Good has been deemed necessary in the financial report.

Responsible Entities' declaration

In the opinion of the Responsible Entities of the National Association for the Visual Arts Limited:

- (a) The financial statements and notes of the National Association for the Visual Arts 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 – Reduced Disclosure Requirements (including the Australian Accounting Interpretations) and the *Australian Charities and Not-for-profits Commission Regulation 2013*; and
- (b) There are reasonable grounds to believe that the National Association for the Visual Arts Limited will be able to pay its debts as and when they become due and payable. (Refer Note 3(i))

Signed in accordance with a resolution of the Responsible Entities.



BARRY KELDOULIS
Responsible Entity
Sydney, 21/5/16



Independent Auditor's report

Report on the Financial Report

I have audited the accompanying financial report of the National Association for the Visual Arts Limited, which comprises the statement of financial position as at 31 December 2015, the statement of surplus or deficit and other comprehensive income, statement of changes in funds and statement of cash flows for the year then ended, notes comprising a summary of accounting policies and other explanatory information, and the responsible persons' declaration.

Responsible Persons' Responsibility for the Financial Report

The responsible persons of the registered entity are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act) and for such internal control as the responsible persons determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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. Those standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about 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 responsible persons' preparation of the financial report that gives a true and fair view 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 registered entity'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.

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

Independent Auditor's report

Opinion

In my opinion the financial report of the National Association for the Visual Arts Limited has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the registered entity's financial position as at 31 December 2015 and of its financial performance and cash flows for the year ended on that date; and
- (b) complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.



STEVEN J MILLER & CO
Chartered Accountants



S J MILLER
Registered Company
Auditor No 4286

Sydney

Dated 6, 5, 16



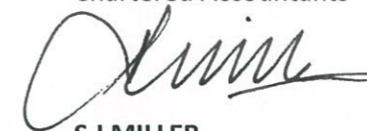
Additional financial information disclaimer

The additional financial data presented on pages 36 to 38 is in accordance with the books and records of the company, which have been subjected to the auditing procedures applied in my statutory audit of the company for the year ended 31 December 2015. It will be appreciated that my statutory audit did not cover all details of the additional financial information. Accordingly, I do not express an opinion on such financial information and no warranty of accuracy or reliability is given.

In accordance with my firm's policy, I advise that neither the firm nor any member or employee of the firm undertakes responsibility arising in any way whatsoever to any person (other than the company) in respect of such information, including any errors or omissions therein, arising through negligence or otherwise however caused.



STEVEN J MILLER & CO
Chartered Accountants



S J MILLER
Registered Company
Auditor No 4286

Sydney

Dated 6, 5, 16

Detailed statement of surplus or deficit

for the year ended 31 December 2015

	Note/Sch	2015 \$	2014 \$
Income			
Net grant income	Note 4 (d)	686,379	637,886
Project income		197,622	193,046
Sale of publications		-	1,930
<i>Other revenue</i>			
Membership fees		334,856	265,162
Donations		23,116	2,585
Interest received		12,355	14,952
Project administration and surplus		8,636	-
Sundry income		6,084	15,011
Total revenue		1,269,048	1,130,572
LESS: Expenses			
Administration expenses	Sch 1	293,958	264,254
Cost of distribution	Note 7 (a)	-	13,784
Depreciation and amortisation expense	Note 4 (b)	47,882	43,037
Employee benefits expense	Note 4 (c)	447,828	428,827
Project expenses	Sch 2	446,943	402,430
Total expenses		1,236,611	1,152,332
Net surplus / (deficit)		32,437	(21,760)

The above UNAUDITED detailed statement of surplus or deficit should be read in conjunction with the disclaimer.

Detailed statement of surplus or deficit

for the year ended 31 December 2015

	2015 \$	2014 \$
Schedule 1 - Administration Expenses		
Accountancy and bookkeeping fees	13,299	14,263
Advertising and promotion	24,924	8,540
Audit fees	5,857	6,440
Art Fair expenses	2,653	2,644
Artists' fees	12,554	-
Artists copyright fees	2,478	1,281
Bank charges	251	1,116
Computer expenses	9,439	7,375
Consulting charges	980	-
Donations	500	17,000
Electricity	2,034	2,203
Insurance	4,417	4,286
Insurance scheme	131,755	102,066
Lease - photocopier	3,066	2,395
Meeting expenses	585	-
Membership campaign expenses	10,143	26,025
Membership expenses	3,235	-
Merchant fees	680	2,968
National Board expenses	9,504	7,663
National Brokerage Program expenses	-	315
Newsletter production	4,281	1,514
Office supplies	1,347	1,665
Postage	5,097	10,053
Photocopying	-	457
Printing and stationery	727	1,419
Membership and subscriptions	916	744
Rent	11,173	9,408
Signage	-	1,637
Sundry expenses	200	6,479
Telephone and internet	6,640	6,673
Travel and accommodation	11,170	5,505
Web page services	14,053	12,120
Total administration expenses	293,958	264,254

The above UNAUDITED detailed statement of surplus or deficit should be read in conjunction with the disclaimer.

Detailed statement of surplus or deficit

for the year ended 31 December 2015

	2015	2014
	\$	\$
Schedule 2 - Project Expenses		
ADA Position and Costs	42,488	47,332
Advocacy and Campaigns	5,827	-
Auspiced Projects	31,918	9,082
Australian Artists Grant	27,500	23,000
Benevolent Fund	-	1,500
Carstairs Residency	3,000	3,000
Freedman Foundation	30,000	29,024
Future/Forward Summit	6,485	109,449
Governor General Event	-	(39)
MPavilion / AMA Award	4,000	-
National Craft Initiative	154,646	57,692
NAVA Online Courses	45,161	15,633
NSW Artists Grant	54,652	49,150
NSW Workshops	10,273	11,072
Online Project	-	20,027
Sainsbury Sculpture Grant	10,000	9,796
Synergy Melbourne	-	9,134
Webinars	14,993	-
Windmill Trust	6,000	7,578
Total project expenses	446,943	402,430

The above UNAUDITED detailed statement of surplus or deficit should be read in conjunction with the disclaimer.