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va** NATIONAL  
ASSOCIATION  
FOR THE  
VISUAL ARTS

2018 ANNUAL REPORT

# THE NATIONAL ASSOCIATION FOR THE VISUAL ARTS (NAVA) ANNUAL REPORT 2018

NAVA leads advocacy, policy and action for an Australian contemporary arts sector that's ambitious and fair.

Through the Code of Practice for the Professional Australian Visual Arts, Media, Craft and Design Sector, we set national best practice standards for the contemporary arts industry.

Our vision – that artistic courage ignites Australian culture – drives everything we do.

The National Association for the Visual Arts (NAVA) acknowledges the Gadigal peoples of the Eora Nation and all Custodians of Country throughout all lands, waters and territories. We pay our respects to the Elders past, present and future.

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Mitch Fifield and Esther Anatolitis at NAVA's Future/Forward 2018, Parliament House Canberra ACT. Photo by Zan Wimberley.

Front Cover Image: Yhonnie Scarce, Fanny – Andamooka opal fields, South Australia 2018 (detail), from the series Remember Royalty 2018, water based ink screen printed on vintage cotton sheet, vintage suitcase, black lustre blown glass, vintage gloves, embroidered handkerchiefs, sheet: 260.0 x 230.0 cm, suitcase with objects: 62.0 x 47.0 x 50.0 cm, installation view, Australian Centre for Contemporary Art, Melbourne. Courtesy the artist and This is No Fantasy + Dianne Tanzer Gallery, Melbourne. Photo by Andrew Curtis.

# REFLECTING ON 2018

This year at NAVA has been all about amplifying the voice of the artist to lead the national agenda. Throughout 2018 we've presented the voices, career insights and courageous thinking of artists in our [Artist Files](#) and [podcasts](#), on panels and workshops, as peer assessors, in the media, at conferences, in formal submissions, in meetings with politicians and decision-makers, and at sector roundtables in cities and regional centres across Australia. We've also commissioned new writing by artists for the [NAVA News](#) and other publications, true to our commitment to support arts writing in an environment where [arts journalism continues to flounder](#).

This year we released Election Report Cards for the [TAS](#), [SA](#) and [Vic](#) elections, exposed the political interference in an already assessed arts projects funding round, and condemned the [capitulation to bullying](#) that forced a national icon to advertise gambling.

We've contributed to government inquiries on [Indigenous art](#), ABN reforms, DGR reforms, creative economies, [copyright modernisation](#), [digital platforms](#), skilled migration, soft power, national cultural institutions, and public advocacy for the public good.

We've spoken up on [artistic freedoms](#), [gendered harassment](#), [philanthropy](#), [cultural diversity](#), the [federal budget](#), [good governance](#), [arts strategy that's not artist-focused](#), [arts policy that's not conscionable](#).

We've called for fair pay and working conditions for artists, [national standards for art in the public space](#), an [Artistic Investment Framework](#) that develops Australia's arts ambitiously, and national adherence to an updated Code of Practice, and we're working towards all of those things, consistently ensuring that unethical practices don't go by unexposed.

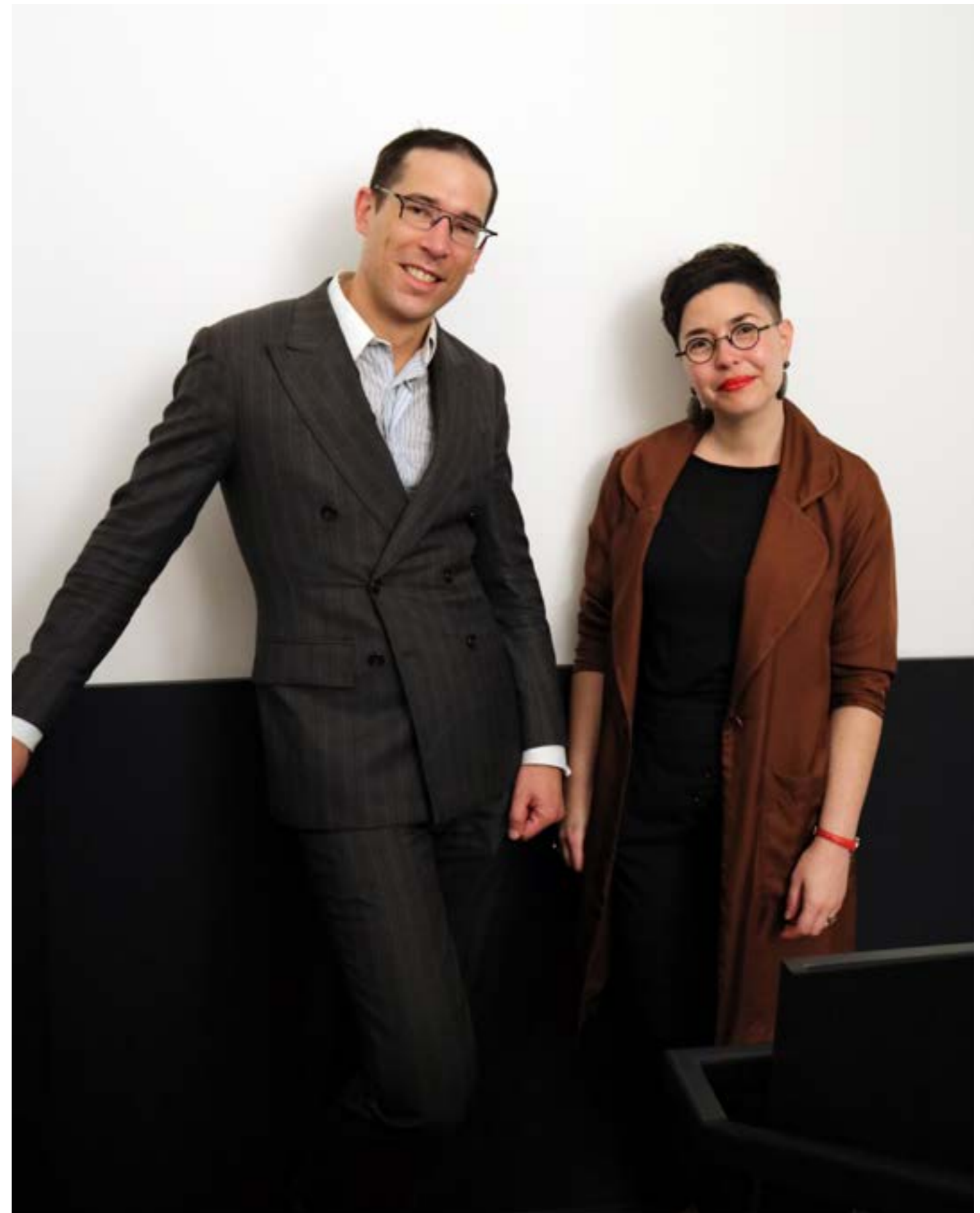
[Future/Forward](#) focused all of this and more, raising the bar for NAVA as we commit to the work we've outlined in our Strategic Plan. We will strengthen artists' capacity to develop and sustain their practice. We will set national industry standards that promote ambitious and fair practices. And we will amplify the voice of the artist to enrich the national conversation.

Throughout the year, once again we've responded to countless Member requests for confidential advice and support – the phones never stop ringing at HQ!... It's as true of NAVA as it is of any sector service organisation that our best work is the work you will never see. To be sure we're looking after ourselves equally as well, we've also instituted a [Quiet Fridays policy](#) so that we're finding the time for our own practice as well as encouraging a better working balance for ourselves and across the sector. Members of course can always get through in case of emergency.

As we reflect on 2018, exhale, and begin to imagine 2019, I'd like to thank NAVA's Members. All of you. Your commitment to your practice, your collaborators, your communities and your critics, and to creative solidarity, is what drives me every day.

**James Emmett**  
Chair

**Esther Anatolitis**  
Executive Director



Esther Anatolitis and James Emmett. Photo by Penelope Benton.

# ARTIST FOCUS

NAVA strengthens artists' capacity to develop and sustain their practice.

## MEMBERSHIP

The artists who founded and inspire NAVA are the driving force of Australia's contemporary arts. A NAVA Membership makes a strong commitment to your professional practice. In turn, NAVA makes important commitments to its Members to: amplify your voice, develop your practice and strengthen your sector.

### Membership growth

In 2018, NAVA Premium Plus Members grew by almost 9% and Organisation Members by over 15%. NAVA currently has the highest number of Members in its history, which also accounts for more than 50% of its operating income.

### Advice

In 2018, NAVA responded to approximately 350 requests per month for advice from artists, arts organisations and others in the arts sector.

### Disputes

NAVA assisted 55 Members experiencing difficulties in relation to having their rights respected in line with regulation and best practice standards.

Disputes included:

- Making alterations to exhibition contracts in relation to best practice standards as laid out in the NAVA Code of Practice.
- Multiple instances of non-payment to artists by galleries for work sold.
- Multiple instances of copyright or moral rights infringement, particularly in online situations.
- Multiple instances of artists wishing to request an artists' fee or increase their artists' fee to be in line with the NAVA Code of Practice.
- Multiple instances of terms and conditions of awards or prizes and commissions not following best practice.
- Assisting with situations where superannuation should be paid to the artist or arts worker.

### Insurance

NAVA Premium Plus Membership provides seven types of heavily discounted insurance exclusively for professional visual artists, curators, installers, registrars, conservators and arts administrators.

- Public liability
- Products liability
- Professional indemnity extension
- Property in custody or control
- Tenants liability
- Personal accident

Both Premium and Premium Plus members can access discounted transit and exhibition insurance for your artwork.

### Industry Discounts

NAVA Members receive discounts with a range of organisations across the sector:

- Discounted freight with King & Wilson Essential Art Services
- Discounted entry to paying exhibitions at major galleries around Australia
- A 10% discount at Eckersley's Art and Craft stores
- Discounted subscriptions to Artlink and Eyeline magazines
- Discounts on NAVA Online Courses and merchandise
- Other giveaways and offers such as movie tickets and tickets to arts events.



NAVA Artist File: Gordon Hookey, Qld. Photo by Thomas Oliver.

# ARTIST FOCUS

NAVA strengthens artists' capacity to develop and sustain their practice.

## PROFESSIONAL DEVELOPMENT

Developing your practice is a key commitment that NAVA makes to its Members.

### NAVA Guides and Factsheets

In 2018, NAVA published 34 new guides and factsheets on dispute resolution, conservation and handling, curatorial toolkit, mental health and well-being in the arts, accessibility, Acknowledgement of Country, grant writing, marketing and promotion, inclusive language guides and many more.

### Events

#### NATIONAL

NAVA delivered professional practice workshops, forums and lectures at pvi Studios, ACE Open, Darwin Visual Arts, RMIT and VCA. We delivered webinar with ArtBiz in Darwin and hosted [The Fine Print](#) a digital workshop on copyright with the Arts Law Centre of Australia. A 'Writing Grant Proposals' course was delivered online and we hosted Member Meet-Ups and Arts Sector Meetings in Perth, Adelaide, Brisbane, Hobart, Melbourne and Sydney.

#### NEW SOUTH WALES

Funded by Create NSW, this program delivered 34 activities in 2018, attracting more than 1,800 attendees and participants.

#### Forums

NAVA delivered a series of forums in Sydney, Western Sydney and regional NSW on key issues affecting the sector including: [Who's afraid of Australian artists?](#) featuring artists activists as part of Art Month Sydney at Verge Gallery; [The Art of Mentoring](#) as part of Parramatta Artist Studios Open Day, and [Abuse of Power comes as no surprise](#) as part of Sydney Contemporary talk series.

#### Lectures and Workshops

In 2018, lectures and workshops were delivered to students at the National Art School, UNSW Art & Design, Meadowbank TAFE, Northern Beaches Council, NIDA and USyd Verge Gallery.

#### Regional

Professional development and best practice workshops and artist roundtables were delivered in Tamworth, Armidale, Inverell, Byron Bay, Murwillumbah, Grafton and Lismore. NAVA also participated in 2018 Artstate in Bathurst.

#### QUEENSLAND

Funded by Arts Queensland, this program delivered 25 activities in 2018, attracting almost 800 attendees and participants and a further 9,800 online.

#### Forums, seminars and workshops

A series of forums and workshops were delivered in collaboration with Flying Arts, University of Southern Queensland, Museum of Brisbane, Moreton Bay Regional Council, Caboolture Art Gallery, Generate the Arts Festival and artists. Topics included grants and funding opportunities, [independent publishing](#) and career management skills for building long term, sustainable careers.

#### Mentorships

NAVA brokered partnerships with [BlakLash Projects](#) and [CutThumb ARI](#) to develop and lead mentorship programs which encouraged relationship building, critical discussion and exchange of ideas within a diverse group of artists.

#### Blak Curatorial Exchange

Facilitated by BlakLash Projects, this program, paired six Aboriginal and Torres Strait Islander artists with mentors to expand their knowledge in curatorial practice. The program led to a series of meaningful and valuable critical discussions around the positioning of First Nation stories and histories within institutions, and best practice methods for engagement with artists and communities. The program increased the participating artists' professional networks and built relationships between NAVA and Aboriginal and Torres Strait Islander artists and communities in South East Queensland.

NAVA Queensland concluded in October 2018. NAVA is considering the new configuration of state-wide partnerships before proposing our next ideas in line with NAVA's strategic plan.



Blak Curatorial Exchange visit to QAGOMA, Queensland. Photo by LaVonne Bobongie 2018.

# ARTIST FOCUS

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## **NAVA Grants**

In 2018, NAVA distributed nearly \$189,000 in value to visual and media arts, craft and design practitioners through its [grants and scholarships](#) programs.

### Carstairs Prize

The Carstairs Prize received 47 applications for socially engaged projects that embraced participatory and collaborative experiences. Torika Bolatagici (Vic) was awarded \$3,000.

### The Freedman Foundation International Scholarship for Curators

21 applications were received for The Freedman Foundation International Scholarship for Curators. The \$8,000 scholarship was awarded to Micheal Do (NSW).

### The Freedman Foundation Travelling Scholarship for Emerging Artists

From a pool of 48 applications five emerging artists were awarded \$5,000 each to travel overseas to further their professional development. The five artists selected were Lu Forsberg (Old), Caroline Garcia (NSW), Mimi Kind (NSW), Jimmy Nuttall (Vic), Shireen Taweel (NSW).

### The Freedman Foundation UNSW Curatorial Scholarship

This \$5,000 scholarship was awarded to Yarran Gatsby to curate the presentation of the annual exhibition of The Freedman Foundation Travelling Scholarship for Emerging Artists at UNSW Galleries in Sydney.

### Future/Forward Travel Subsidies

NAVA awarded 71 travel subsidies for artists to attend Future/Forward from across Australia. A total \$44,590 was provided to cover travel, accommodation and ticket costs for artists from ACT, Old, SA, Tas, Vic and WA.

### 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.

### NSW Artists' Grant

With devolved funding from Create NSW, delivered \$50,000 in grants to 36 projects by NSW artists from a field of 209 applications. Four additional Eckersley's Art & Craft Prizes were also awarded.

### Visual Arts Fellowship

NAVA received 66 applications for the third and final year of the fellowship supported by the Copyright Agency. \$20,000 was awarded to Alex Gawronski (NSW) and collaborative duo Janet Burchill and Jennifer McCamley (Vic).

### Windmill Trust Scholarship for Regional NSW Artists

NAVA received 48 applications for this year's scholarship of \$10,000. The scholarship was awarded to Fiona Foley from Goonellabah, NSW.

## **ARTISTIC LEADERSHIP**

### **Artist Files**

In 2018 NAVA continued the popular [Artist Files](#) series featuring video interviews about career trajectory with NAVA Members Louise Zhang, Greg Semu, Claire Healy & Sean Cordeiro, Ash Keating, Karen Black, Cyrus Tang, Nici Cumpston, Yhonnie Scarce, Dale Collier, Shireen Taweel, Vipoo Srivilasa, Marian Abboud, Katherin Hattam and Gordon Hookey. Collectively views for these videos received over 11,000 plays in 2018.

### **NAVA: In Conversation**

[NAVA: in conversation](#) shared the voices of artists Richard Bell, Elvis Richardson, Sarah Goffman, Abdul-Rahman Abdullah, Gosia Wlodarcak, Chris Fox, Soda\_Jerk, Bianca Beetson and Laliana Tusa, Lu Forsberg, Alison (Milyika) Carroll, Mr David Miller, Lavene Ngatokorua and artists from the Girrawaa Arts Centre at Bathurst correctional facility; and arts leaders Pippa Dickson, Anne-Louise Dadak, Mami Kataoka, Erica Green, Janina Harding, Tess Maunder, Jeff Khan, Meaghan Shand, Joe Toohey, Jeremy Smith, and Marie Falcinella. Each podcast episode reached an average of 500-700 listeners.



NAVA Artist File: Claire Healy and Sean Cordeiro, NSW. Photo by Zan Wimberley.

# ARTIST FOCUS

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## Future/Forward

In 2018, NAVA presented a national agenda-setting event bringing artists to Canberra to discuss how best to advance rights, sustain incomes and develop practice in Australia today.

The urgent need to put First Nations first for a stronger Australia, the necessity for more ethical approaches to our cultural diversity, a 2% for art scheme for all new public developments, recognition of the leadership of artist-run initiatives, and nationally enforceable best practice standards were among the actions called for by Australia's contemporary artists gathered in Canberra for [NAVA's Future/Forward](#) on 14-15 August at the National Gallery of Australia and Parliament House.

In putting First Nations first, Gamilaroi Murri man and NAVA Board Member Peter White said: "For me the big question is this: are you a good person? Very simple. Very easy way to move forward." In redressing inequity, artist Abdul Abdullah called for us all to "afford others the specificity and complexity that you afford yourself."

Future/Forward opened a national conversation about the politics of policy change, engaging over two hundred artists and arts leaders as well as hundreds more online across Australia.

Minister for the Arts Mitch Fifield joined Future/Forward on its second day at Parliament House, where Gabriel Nodea, Chair of Warmun Art Centre, WA, asked the Minister to hold country, culture and language close across all policy priorities. Recent Australia Council research shows that the average income earned by artists is only \$18,000, a figure well below the poverty line and a 4% drop on the previous such study seven years earlier. Minister Fifield was asked to develop policies that redress the career difficulties and the poverty faced by an increasing number of artists whose work ambitiously tackling issues politicians are afraid to confront.

In calling for the 2% scheme, Fiona Foley announced her intention to quit her artistic practice – a shocking prospect for one of Australia's leading artists no longer able to sustain a living wage from her work, despite her strong national profile, works in galleries across the nation, and public artworks in several Australian cities and towns.

NAVA Executive Director Esther Anatolitis then followed up Future/Forward by meeting with eight MPs across all major parties to brief them on artists' expectations as well as on the advocacy, policy and action focus of NAVA's new Strategic Plan launched at Future/Forward.

In addition to major support from the Copyright Agency's Cultural Fund to present the two-day event, artists from Queensland, South Australia, Tasmania, Victoria, and Western Australia were supported to attend via the support of travel subsidies from state arts funding bodies.

Speakers included Dr Matilda House, Peter White, Richard Bell, Patricia Piccinini, Dr Fiona Foley, Nick Mitzevich, Sally Smart, Dr Oliver Watts, Justine van Mourik, Kelli McCluskey, Abdul Abdullah, Michaela Boland and Nicholas Pickard.

Future/Forward was about what it's going to take to make a contemporary arts sector that's ambitious and fair. Together, we all had some big conversations; we listened and responded, stumbled and recovered, challenged and disagreed and articulated anew.

In the new strategic plan launched on the first morning of Future/Forward, we set the bar pretty high for what NAVA's role needs to be: advocacy, policy and action for a contemporary arts sector that's ambitious and fair. NAVA set out its priorities for artists, for the sector and for the public. Revising the Code of Practice, and ensuring its thorough and consistent implementation, is core to this work.



Richard Bell at NAVA's Future/Forward. Photo by Zan Wimberley.

# INDUSTRY FOCUS

NAVA sets national industry standards that promote ambitious and fair practices.

## CODE OF PRACTICE

The Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector is both a record and a benchmark of best practice across the contemporary arts including legal, ethical and financial business practices, as well as thorough arts industry guidelines.

The Code of Practice has undergone numerous revisions across its two-decade history. However, its application has been inconsistent. Government bodies have added and then removed the Code as the reference point for protocols and artist payments, while underpayment and non-payment of artists has become alarmingly commonplace. In the meantime, average incomes earned by artists have declined markedly, as evidenced by Making Art Work, the latest Throsby Report for the Australia Council, as well as NAVA's own research into the small-to-medium sector.

NAVA's key strategic focus across the next three years is to advocate the ethics, negotiate the partnerships and secure the commitments that make the NAVA Code of Practice the enforceable standard as agreed across the contemporary arts industry. Alongside this work, NAVA's First Nations strategy supports self-determination in developing First Nations best practice.

## CROSS-SECTOR PARTNERSHIPS

Strengthening the sector is a key commitment that NAVA makes to our Members.

### Art in the public space

With academic partners, the RMIT School of Art, NAVA begun a series of consultations in late 2018 to responsibly inform our rewrite of the NAVA Code of Practice, starting with the section on commissioning art in the public space.

NAVA recognises the importance of leading this work in collaboration with the full range of interested parties across the sector, ensuring that government and commissioning bodies have the best frameworks for trusting and supporting the vision of the artist. And that artists are better equipped to seek the right kind of help.

A diverse group of artists, industry leaders, architects, developers, consultants, agents and government colleagues at all levels participated in half-day workshops in both Sydney and Melbourne.

The early leadership and comprehensive guidance of First Nations experts, the importance of quality education and training, and the need to build trust across and beyond government, were the most pressing issues to emerge. Roundtable participants called for nationally consistent templates for contracting, comprehensive education for artists and practitioners across the commissioning process, ways to "de-risk" the process, and much-needed clarity across all areas including design, fabrication, maintenance and decommissioning.

This work continues into 2019.

### Arts Sector Meetings

In 2018, NAVA hosted Arts Sector Meetings in Perth, Adelaide, Brisbane, Hobart, Melbourne and Sydney. These meetings harness industry expertise on what's needed most to stimulate the sector, advance artists' rights and propose policy direction. Outcomes are of shared value to all attendees, as well as offering important insights to guide NAVA's work nationally and within each state.



Public Art Roundtable, Sydney. Photo by Tanja Bruckner.



# INDUSTRY FOCUS

NAVA sets national industry standards that promote ambitious and fair practices.

## INDUSTRY LEADERSHIP

NAVA focuses sector development as the industry leader in contemporary arts advocacy.

### Gendered Harassment

On International Women's Day 2018, NAVA released [Dear Person I've Been Reluctant To Keep Engaging With But Have Had To For Professional Reasons](#) regarding gendered harassment in the arts. The public letter was released in text as well as in a video performed by leading Australian artists and artworkers.

NAVA also endorsed the statements and policy positions that were made by the Australia Council, Arts South Australia, Screen Australia and numerous performing arts companies, and looks forward to statements yet to be made by prominent institutions in the visual arts.

Following this, [Anonymous "Speak Up" Protocol: A guide for boards](#) was developed by Herbert Smith Freehills pro bono for NAVA with contributions from a number of sector colleagues. This document is designed to assist boards in preparing for anonymous reports of gendered harassment or sexual assault.

### Advocacy

The Federal Budget was a disappointment for the arts, albeit an expected one. NAVA's response was timely and comprehensive and was picked up by national radio and discussed extensively across the sector.

Carrying the momentum of Future/Forward, NAVA presented workshops called 'Ambitious and Fair' on the Code of Practice at the national regional arts biennial summit Artlands and then Artstate Bathurst.

### National

NAVA participates in key events all over Australia – too many to list! Some highlights include:

- AAANZ Conference Aesthetics, Politics and Histories: The Social Context of Art, presenting on 'Advocacy in the Arts & Arts Research: How Can We Work Better Together', 5 – 8 December
- 'Advocacy in the Arts & Arts Research: How Can We Work Better Together', 6 December
- Culture Business Canberra conference at the National Gallery of Australia, 20 – 22 November
- Artstate Bathurst, 1 – 4 November
- Cultural Infrastructure: Improving the Quality of Public Debate Roundtable, 31 October
- KU Arts Symposium, Port Augusta 31 October – 1 November
- ALL SCHOOLS SHOULD BE ART SCHOOLS symposium presented by Kaldor Public Art Projects and UNSW Art & Design, 24 October
- Artlands in Bendigo and Castlemaine, Vic 10-13 October
- Meeting Place: National Forum for Disability Arts and Culture in Australia, Alice Springs 24-26 September
- Art Every Day: National Primary Visual Arts Conference at the Museum of Contemporary Art, Sydney 7 September
- Advance Australia Fair Dealing at Giant Dwarf 11 July
- Cairns Indigenous Art Fair 12 July
- Australia Council's Marketing & Communications Summit, 28-29 June
- Future Platforms for the Art from Festivals to Federal Budgets hosted by pvi collective with Anna Reece, Perth Festival on 17 March
- CHANGEMAKERS #1: Mapping Sustainability in the Visual Arts at Victorian College of the Arts on 20 April.
- Federation Square Debate, Melbourne
- Loud & Luminous, International Women's Day symposium, keynote and exhibition opening speaker, Melbourne



[Dear Person I've Been Reluctant To Keep Engaging With But Have Had To For Professional Reasons](#)

Pictured: Claudia Roosen, Anney Bounpraseth, Leila El Rayes, Julie Ewington, Koco Carey, Nadeena Dixon

# INDUSTRY FOCUS

NAVA sets national industry standards that promote ambitious and fair practices.

## International

Esther Anatolitis attended and spoke at the CARFAC 50th Anniversary Conference in Ottawa, Canada 8-9 September 2018. CARFAC is Canadian Artists' Representation / Le Front des artistes canadiens, NAVA's counterpart organisation in Canada. The two have long enjoyed a collaborative relationship, with CARFAC licensing and adapting the NAVA Code of Practice for its Best Practices a decade ago. At the conference, advocates from all over Canada came together to reflect on fifty years of achievement for artists and find collective ways forward. Funded by the Copyright Agency, and at the invitation of CARFAC, Esther presented on NAVA's work in the current Australian political context – refreshed with yet another prime minister and a newly returned arts minister – and had some invigorating and important discussions that were incredibly useful for NAVA's working context. She also met colleagues at other key organisations such as W.A.G.E. and Americans for the Arts, 5-27 September.

## **Policy direction**

NAVA's industry leadership on policy direction is relied upon by colleagues across Australia in preparing expert contributions to national matters. NAVA's response to the Major Performing Arts (MPA) Framework Review called for the establishment of a new Artistic Investment Framework to replace the MPA Framework, an approach supported by independent, experimental, contemporary and cross-artform organisations from across the country.

Currently, 62% of the Australia Council's entire grants budget is committed to 28 companies in a framework described by the Review's discussion paper as being "on the least interventionist end of the spectrum" by global standards, with only a "light touch for companies that have met expectations."

Alongside this funding model, some 600 small-to-medium companies compete for organisational investment under rigorously peer-assessed conditions, with strict expectations and consequences for failure.

An Artistic Investment Framework would offer secure, long-term and rigorously assessed investment in organisations across all artforms who partner with government to achieve shared sector development vision.

## **Defending artists' rights**

The bulk of NAVA's work in this area is behind-the-scenes, supporting artists in advocating their rights and negotiating their working conditions. However, when matters of public integrity affect a great many artists, their exposure is in the national interest, and as such NAVA acts publicly. Two such matters in 2018 were the repeated political interference in NSW arts funding and the failure of the Biennale of Australian Art (BOAA) to pay artists.

[Political interference in already assessed Create NSW grants](#) shocked artists and colleagues all over Australia. NAVA led an industry response involving some 70 organisations from around the country, prompting journalistic investigation that forced the release of public documents and the return of funds.

New arts venture BOAA hoped to present a regular event in Ballarat but was unable to pay artists their contracted fees, nor to commit to a process for ensuring payment. Serious questions remain on this matter and NAVA continues to support Members across Australia who are owed funds. We do so in close consultation with local and state government, national regulatory bodies and our pro bono lawyers Arnold Bloch Leibler.



Gabriel Nodea, Chair of Warmun Arts Centre at NAVA's Future/Forward 2018. Photo by Zan Wimberley.

# PUBLIC FOCUS

NAVA amplifies the voice of the artist to enrich the national conversation.

## POLICY DEVELOPMENT

A complex range of policy instruments impact on Australian contemporary arts practice.

Esther Anatolitis met with eight MPs across all major parties: Tony Burke, Susan Lamb, Senator Sarah Hanson-Young, Senator Mark Dreyfus, Anne Aly, Senator Lisa Singh, Maria Vamvakinou, Julian Leeser following Future/Forward to brief them on artists' expectations as well as on the advocacy, policy and action focus of NAVA's new Strategic Plan.

NAVA made submissions to relevant government inquiries including the [MPA Framework Review](#), [Digital Platforms Inquiry](#), [DGR Reforms Consultation Paper](#), [NSW Curriculum Review](#), [Inquiry into Canberra's national institutions](#), [Report of the Review of the Code of Conduct for Copyright Collecting Societies](#), [The music and arts economy in NSW Inquiry](#) and to the [Joint Select Committee on Constitutional Recognition Relating to Aboriginal and Torres Strait Islander People](#). NAVA also addressed the public meeting of the House of Representatives Standing Committee on Indigenous Affairs for the [inquiry into the proliferation of inauthentic Aboriginal and Torres Strait Islander 'style' art and craft products](#) and the [Parliamentary Inquiry hearing into the music and arts economy](#).

## PUBLIC ENGAGEMENT

According to the Australia Council, the arts have a place in the lives of 98% of Australians. However, artists and arts issues are not visible to the public in our news media, and not top-of-mind for our decision-makers. Amplifying the voice of the artist is a key commitment that NAVA makes to its Members. NAVA engages the general public through campaigns that are engaging and timely, building an ongoing arts presence.

## Media Impact

In 2018, NAVA was quoted and mentioned more than 100 times in mainstream media as the voice of the Australian contemporary arts sector.

NAVA was either published, mentioned or quoted in:

Daily Review, Sydney Morning Herald, Artshub, Time-Out, Architecture Australia, 2SER, RTR, The Wire, Eureka Street, ABC print and radio, FBi radio, The Daily Telegraph, WIN News, Koori Radio, The Adelaide Review, Eyeline, Canberra Times, The Music, ArtGuide, Sky News, The Mix, ABC Arts, ABC Radio National, NZ Herald, The Age, Brisbane Times, World News, The Guardian, and many more.

**"It says a lot about these dire times that we can count the news of no cuts as good news."**

9/5/18 Arts Hub

**"Let's be clear: artists have earned this money," said NAVA's executive director Esther Anatolitis. "They've earned it through the hard work it took to reach the professional standing that made them such outstanding applicants, and they've also earned it by putting hundreds of hours into participating in this highly competitive funding process."**

26/9/18 Sydney Morning Herald

**"Artists should never be the afterthought of this process. They should be first and foremost the priority because it's the artists who make the exhibition."**

15/11/18 ABC News

**'The Meeting of Cultural Ministers is faced with the rare and exciting opportunity to lead a new policy era,' said NAVA Executive Director, Esther Anatolitis. 'A comprehensive Artistic Investment Framework has the capacity to invigorate and inspire the arts across Australia.'**

4/12/2018 ArtsHub



Esther Anatolitis at NAVA's Let's Do This, MPavilion, Melbourne, 29 January 2018. Photo by Daniel Gardeazabal.

# PUBLIC FOCUS

NAVA amplifies the voice of the artist to enrich the national conversation.

## CULTURAL LEADERSHIP

In 2018, NAVA was delighted to announce a new relationship with Arnold Bloch Leibler on pro bono legal services and advice. The partnership was launched on 23 April at Art and Risk after TERROR NULLIUS, following controversy surrounding the reception of Soda\_Jerk's latest work TERROR NULLIUS which premiered at ACMI in March. The event was hosted by Arnold Bloch Leibler in Melbourne and featured key arts leaders on championing artistic risk.

Arnold Bloch Leibler is a premier Australian commercial law firm that provides strategic legal and commercial advice nationally from its offices in Melbourne and Sydney to a diverse range of leading Australian corporations, high-net-worth individuals and large family businesses as well as international corporations. Arnold Bloch Leibler also has a dedicated pro bono practice providing advice on social, environmental and cultural issues to more than 150 charitable and not-for-profit organisations.



Peter Seidel, Arnold Bloch Leibler at NAVA's Art and Risk after TERROR NULLIUS. Photo by Daniel Gardeazabal.

# ABOUT NAVA

The National Association for the Visual Arts (NAVA) leads advocacy, policy and action for a Mission contemporary arts sector that's ambitious and fair.

Our vision is that artistic courage ignites Australian culture.

We represent a Membership and sector community of over 50,000 professional practising artists, creative practitioners, galleries and other art organisations. Since our establishment in 1983, NAVA has been influential in bringing about policy and legislative change to encourage the growth and development of the visual arts sector and to increase professionalism within the industry.

Through the Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector, NAVA sets best practice standards for the contemporary arts industry. Our key focus as launched in our Strategic Plan 2018-20 is to advocate the ethics, negotiate the partnerships and secure the commitments that make the NAVA Code of Practice the enforceable standard across the contemporary arts industry.

Our work has three key focus areas:

## 1. ARTISTS

Strengthen artists' capacity to develop and sustain their practice.

## 2. INDUSTRY

Set national industry standards that promote ambitious and fair practices.

## 3. PUBLIC

Amplify the voice of the artist to enrich the national conversation.



NAVA's Future/Forward. Photo by Zan Wimberley.

# OUR BOARD



## Chair

James Emmett is a barrister at Banco Chambers and adjunct associate professor in law at the University of New South Wales. He is a director of Twenty10 incorporating the Gay & Lesbian Counselling Service and sits on the Advisory Board of the La Trobe University Centre for Legislation. He is an enthusiastic supporter of the arts sector generally and the visual arts in particular.



## Deputy Chair and Elected Representative - Artists

Sally Smart is one of Australia's significant contemporary artists. Her practice engages identity politics and the relationships between the body, thought and culture including trans-national ideas that have shaped cultural history. The recipient of numerous awards and prizes, Smart is currently Vice-Chancellor's Professorial Fellow, University of Melbourne.



## Treasurer

Kathir Ponnusamy has over 18 years of experience in a range of finance and accounting roles both in Australia and Asia. Kathir has worked across several industries including banking, business services, telecommunications and retail. Kathir is a member of the CPA Australia and Malaysian Institute of Accountants.



## Company Secretary

Jocelyn Williams is a barrister at 12th Floor Wentworth Selborne Chambers. Jocelyn has a general commercial and criminal practice and has appeared in all appellate and first instance Federal and Supreme courts in New South Wales. She is passionate about art and corporate governance.



## Co-opted Representative

Maria Farmer, Managing Director of Maria Farmer Public Relations (MFPR), one of Australia's leading entertainment industry PR consultants and a founding committee member of the Human Rights Watch Australia Committee. Maria is a Sydney Swans Ambassador.



## Elected Representative - Aboriginal or Torres Strait Islander Artist

Amala Groom is a Wiradjuri conceptual artist whose practice is informed by, and reflects, First Nations methodologies, epistemologies and ways of being. Her work, as a form of passionate activism, delivers penetrating and insightful commentary on contemporary society, politics and race relations. Articulated across diverse media, Groom's work seeks to subvert and unsettle Western mythology and iconography in order to enunciate Aboriginal stories, practices and histories.



## 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. She is currently Senior Curator at Monash University Museum of Art. Hannah graduated with a Master of Art Curatorship from the University of Melbourne in 2002 and has worked in numerous curatorial positions.



## 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. 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.



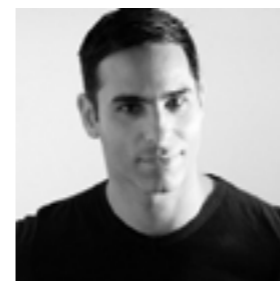
## Elected Representative - Organisations

Peter White is a Gamilaroi Murri man from north-west NSW working as a freelance adviser on First Peoples' cultural and creative development. Peter has held a number of senior positions in major cultural institutions and government arts agencies including the National Film and Sound Archive and Sydney Living Museums. He is a former board member of Regional Arts Australia and a former Chair of Regional Arts NSW.



## Co-opted Representative, Development Committee Chair

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 numerous institutions and events. 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 numerous collections. Michael has been the recipient of several international residencies, grants and prizes.



## Elected Representative - Artists

Ionat Zurr (PhD) is considered a leader in the growing field of Biological Art, both as a practitioner and a theoretician. She is the Chair of the Visual Arts Discipline at the School of Design and the Academic Coordinator and a researcher at SymbioticA, School of Human Sciences at the University of Western Australia.

*NAVA would also like to acknowledge and thank 2012-2018 Board Members Pippa Dickson and Kelli McCluskey.*

# ABOUT NAVA

## Staff

Executive Director: Esther Anatolitis  
 General Manager: Penelope Benton  
 Administration and Grants Coordinator:  
 Holly Morrison  
 Professional Development Coordinator:  
 Laura Pike  
 Communications Coordinator: Claudia Roosen  
 Casual Administrative Assistants: Soo-Min Shim,  
 Simonne Goran, Dominique Cahill,  
 Mikaela Stafford  
 Publicists: Morey Media  
 Designers: Olivia Louella, Gemma Stoner,  
 Alice Gluszyk - Propeller Graphics  
 Financial Consultant: Jocelyn Payne  
 IT Consultant: Jay Cooper

## Acknowledgements

NAVA was assisted by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. NAVA was supported by the NSW Government through Create NSW and the Queensland Government through Arts Queensland. Travel subsidies from Arts South Australia, Arts Tasmania, Creative Victoria and the Dept of Culture and the Arts, Western Australia supported artists to attend Future/Forward. NAVA is the grateful recipient of support from the Copyright Agency's Cultural Fund for the Visual Arts Fellowship and Future/Forward. Generous donors include The Freedman Foundation, Windmill Trust, Penelope Seidler, Eckersley's and UNSW Art & Design. NAVA acknowledges our media partners Artlink, Art Monthly, Art Almanac, Eyeline and Vault.

### MAJOR FUNDERS



### NAVA GRANT PARTNERS



### FUTURE/FORWARD FUNDERS



### MEDIA PARTNERS



NAVA Artist File: Louise Zhang, NSW. Photo by Tanya Dyhin.



# NATIONAL ASSOCIATION FOR THE VISUAL ARTS LIMITED

(a company limited by guarantee)  
ABN 16 003 229 285

Annual Report  
31 December 2018

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National Association for the Visual Arts Ltd

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# Corporate Information

National Association for the Visual Arts Ltd

	Name	Special Responsibilities
Directors	James Emmett	Chair, Governance & Development Committees
	Maria Farmer	Development Committee
	Amala Groom	First Nations Strategy
	Hannah Mathews	
	William Morrow	
	Kathir Ponnusamy	Treasurer, Finance Committee
	Sally Smart	Deputy Chair, Governance
	Jocelyn Williams	
	Michael Zavros	Development Committee
	Ionat Zurr	
Company Secretary	Jocelyn Williams	Governance & Finance Committees
Registered Office and Principal Place of Business	43-51 Cowper Wharf Roadway Woolloomooloo NSW 2011	
Bankers	Westpac Banking Corporation 50 MacLeay Street Potts Point NSW 2011	
Auditor	Steven J Miller & Co Chartered Accountants	

# Directors' Report

National Association for the Visual Arts Ltd

The Directors of the National Association for the Visual Arts Ltd present their Report together with the financial statements for the year ended 31 December 2018 and the Independent Audit Report thereon.

## Directors' details and meetings

The following persons were directors of the National Association for the Visual Arts Ltd during or since the end of the financial year.

The number of meetings of Directors (including meetings of Committees of Directors) held during the year and the number of meetings attended by each director is as follows:

Name	Date of Appointment	Date of Cessation	Board meetings	
			A	B
Pippa Dickson	30 May 2012	25 May 2018	2	1
James Emmett	22 June 2016	continuing	7	6
Maria Farmer	22 June 2016	continuing	6	3
Amala Groom	29 May 2017	continuing	6	4
Hannah Matthews	30 May 2014	continuing	6	4
Kelli McCluskey	30 May 2012	25 May 2018	2	2
William Morrow	30 May 2014	continuing	6	5
Kathir Ponnusamy	7 Mar 2014	continuing	6	5
Sally Smart	30 May 2014	continuing	7	4
Jocelyn Williams	29 May 2018	continuing	5	3
Peter White	29 May 2018	26 February 2019	4	1
Dr Terry Wu	29 May 2015	26 February 2019	6	4
Michael Zavros	30 May 2014	continuing	6	5
Ionat Zurr	29 May 2018	continuing	4	2

A Number of meetings the director was entitled to attend

B Number of meetings the directors attended

Details of directors' qualifications, experience and special responsibilities can be found on pages 6-8 of this report.

## Company secretary

Jocelyn Williams has been the Company Secretary since May 2018.

# Directors' Report

National Association for the Visual Arts Ltd

The National Association for the Visual Arts (NAVA) leads advocacy, policy and action for an Australian contemporary arts sector that's ambitious and fair. Through the Code of Practice for the Professional Australian Visual Arts, Media, Craft and Design Sector, we set national best practice standards for the contemporary arts industry. Our vision - that artistic courage ignites Australian culture - drives everything we do.

## The company's 2018 strategic focus:

1	<b>ARTIST'S FOCUS: Professional practice</b> Strengthen artists' capacity to develop and sustain their practice.  Program: <ul style="list-style-type: none"><li>• Membership</li><li>• Professional development</li><li>• Artistic leadership</li></ul>
2	<b>INDUSTRY FOCUS: Contemporary arts sector</b> Set national industry standards that promote ambitious and fair practices.  Program: <ul style="list-style-type: none"><li>• Code of Practice</li><li>• Cross-sector partnerships</li><li>• Industry leadership</li></ul>
3	<b>PUBLIC FOCUS: The Australian culture</b> Amplify the voice of the artist to enrich the national conversation.  Program: <ul style="list-style-type: none"><li>• Policy development</li><li>• Public engagement</li><li>• Cultural leadership</li></ul>

# Directors' Report

National Association for the Visual Arts Ltd

## PRINCIPAL ACTIVITIES

Art is powerful, challenging and inspirational - and yet, Australia's artists work under increasingly precarious conditions, and their rights are increasingly under threat.

This year at NAVA has been all about amplifying the voice of the artist to lead the national agenda. In August 2018, over two-days in Canberra, NAVA launched the commitments we're making to the sector through our new Strategic Plan and started a national conversation about best practice standards, kicking off the research and consultation that will focus NAVA's work over the next couple of years.

## STRATEGIC PERFORMANCE MEASURES

### 1. ARTISTS

- Offer a Membership program that's indispensable to contemporary arts practice with essential services that professionalise artistic practice including insurance, best practice guides, professional practice resources, advice and support
- Survey and consult Membership regularly so as best to understand and represent artists' interests and the changing nature of contemporary practice
- Develop artists' skills and communities through excellent workshop and networking events nationwide including in regional and outer suburban locations
- Profile artists across all career stages to offer deep insights into what it means to be a practising professional artist in Australia today
- Present Future/Forward: our national agenda-setting event that brought artists to Canberra to set the national arts agenda.

### 2. INDUSTRY

- Revise the Code of Practice and implement as the enforceable industry standard
- Collaborate on self-determined First Nations policy and protocol
- Offer strategic advice to government that authoritatively connects the arts across relevant portfolio areas
- Identify and achieve shared sector development priorities with focus areas including fair pay, copyright, accessibility, First Nations arts, cultural diversity, gender equity, education and philanthropy.

### 3. PUBLIC

- Build an exciting and influential profile for Australia's contemporary arts
- Present impactful campaigns that transform perceptions and build commitment on the value of the arts
- Lead visible, impactful public debate on contemporary arts policy
- Develop the NAVA FutureMakers Fund to propel our public engagement that engage critical thinkers on timely ideas.

## OPERATING RESULT

The operating deficit for the year ended 31 December 2018 was \$ 20,894 (2017: surplus \$32,142).

# Directors' Report

National Association for the Visual Arts Ltd

Directors' qualifications and experience

Name and qualifications	Experience and special responsibilities
<b>James Emmett</b>	Barrister at Banco Barristers and an adjunct senior lecturer in law at the University of New South Wales. James was the Chair of Artspace Visual Arts Centre. He is also Chair of the Inner City Legal Centre Foundation, a director of Twenty10 incorporating the Gay & Lesbian Counselling Service and on the Advisory Board of the La Trobe University Centre for Legislation. He is an enthusiastic supporter of the arts sector generally and the visual arts in particular.
<b>Maria Farmer</b>	Managing Director of Maria Farmer Public Relations (MFPR), one of Australia's leading entertainment industry PR consultants and a founding committee member of the Human Rights Watch Australia Committee. Maria is a Sydney Swans Ambassador.
<b>Amala Groom</b> AdvDip (Applied Aboriginal Studies)	Conceptual artist whose practice is informed by, and reflects, First Nations methodologies, epistemologies and ways of being. Her work, as a form of passionate activism, delivers penetrating and insightful commentary on contemporary society, politics and race relations.
<b>Hannah Mathews</b> M Art Curatorship, BA	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.
<b>William Morrow</b> B Laws B Visual Arts	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.
<b>Kathir Ponnusamy</b> 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. Kathir is a member of the CPA Australia and Malaysian Institute of Accountants.

# Directors' Report

National Association for the Visual Arts Ltd

Directors' qualifications and experience continued

Name and qualifications	Experience and special responsibilities
<b>Sally Smart</b>	One of Australia's significant contemporary artists recognised internationally for large-scale cut-out assemblage installations and increasingly, performance and video, her practice engages identity politics and the relationships between the body, thought and culture including trans-national ideas that have shaped cultural history.  The recipient of numerous awards and prizes, Smart is currently Vice-Chancellor's Professorial Fellow, University of Melbourne, a board member (Deputy Chair) National Association for the Visual Arts (NAVA) and was awarded an Australia Council Fellowship (2014) and Sackler Fellow Artist-in Residence, University of Connecticut, USA (2012).
<b>Jocelyn Williams</b>	Barrister at 12th Floor Wentworth Selborne Chambers. Jocelyn has a general commercial and criminal practice and has appeared in all appellate and first instance Federal and Supreme courts in New South Wales. She is passionate about art and corporate governance.
<b>Peter White</b>	Gamilaroi Murri man from north-west NSW working as an adviser on First Peoples' cultural and creative development. Peter has held a number of senior positions in major cultural institutions and government arts agencies including the National Film and Sound Archive and now Sydney Living Museums. He is a former board member of Regional Arts Australia and a former Chair of Regional Arts NSW.
<b>Dr Terry Wu</b> MBBS, FRACS (Plast.)	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.
<b>Michael Zavros</b>	Artist working 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, Art Gallery of South Australia, Queensland Art Gallery of Modern Art, Australian National Portrait Gallery and Tasmanian Museum and Gallery. Michael has been the recipient of several international residencies, grants and prizes.

# Directors' Report

National Association for the Visual Arts Ltd

Directors' qualifications and experience continued

Name and qualifications	Experience and special responsibilities
<b>Dr Ionat Zurr</b> BA PhD W.Aust.	Chair of Visual Arts Discipline at the School of Design and the Academic Coordinator and a researcher at SymbioticA, School of Human Sciences at the University of Western Australia. Ionat co-developed the biological arts initiative, the Tissue Culture and Art Project since 1996, and is considered a leader in the growing field of Biological Art, both as a practitioner and a theoretician. Ionat's practice explores our changing relations to life and ecologies, drawing on developments in the life sciences. Ionat presents her research in forms of installations, exhibitions, workshops and public talks in numerous places around the world. Her ongoing research involves art and beyond; in diverse areas such as new materials, textile, soft robotics, bioethics, food and fiction.

## 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 Company. At 31 December 2018, the total amount that members of the Company are liable to contribute if the Company wound up is \$50 (2017: \$55).

## Auditor's independence declaration

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 in page 9 of this financial report and forms part of the Directors' Report.

Signed in accordance with a resolution of the Directors.

**JAMES EMMETT**

Director  
Sydney

Dated / /

# Auditor's Independence Declaration

## To the Directors of the National Association for the Visual Arts Ltd:

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 Ltd for the year ended 31 December 2018, I declare that, to the best of my knowledge and belief, there have been:

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

**STEVEN J MILLER & CO**  
Chartered Accountants

**S J MILLER**  
Registered Company  
Auditor No 4286

Sydney

Dated / /

# Statement of Surplus or Deficit and Other Comprehensive Income

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

	Note	2018 \$	2017 \$
Revenue	4	1,368,763	1,196,507
Other income	4	759	372
Administration expenses		(545,292)	(403,179)
Amortisation expense	11	(3,884)	(9,080)
Depreciation expense	10	(3,615)	(3,057)
Employee benefits expense	13	(487,071)	(472,585)
Project expenses		(350,554)	(276,836)
<b>Surplus/(deficit) before income tax</b>		<b>(20,894)</b>	<b>32,142</b>
Income tax expense	3.8	-	-
<b>Surplus/(deficit) for the year</b>		<b>(20,894)</b>	<b>32,142</b>
Other comprehensive income for the year, net of income tax		-	-
<b>Total comprehensive income/(loss) for the year</b>		<b>(20,894)</b>	<b>32,142</b>

This statement should be read in conjunction with the notes to the financial statements.

# Statement of Financial Position

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

	Note	2018 \$	2017 \$
<b>Assets</b>			
<b>Current</b>			
Cash and cash equivalents	5	743,047	387,861
Trade and other receivables	6	56,218	53,183
Other short-term financial assets	8	-	303,760
Other current assets	9	134,596	122,174
<b>Current assets</b>		<b>933,861</b>	<b>866,978</b>
<b>Non-current</b>			
Plant and equipment	10	5,092	7,315
Intangible assets	11	-	3,884
<b>Non-current assets</b>		<b>5,092</b>	<b>11,199</b>
<b>Total assets</b>		<b>938,953</b>	<b>878,177</b>
<b>Liabilities</b>			
<b>Current</b>			
Trade and other payables	12	82,373	88,667
Employee provisions	13	39,242	20,785
Other liabilities	14	500,567	431,060
<b>Current liabilities</b>		<b>622,182</b>	<b>540,512</b>
<b>Total liabilities</b>		<b>622,182</b>	<b>540,512</b>
<b>Net assets</b>		<b>316,771</b>	<b>337,665</b>
<b>Equity</b>			
Unrestricted funds		316,771	337,665
<b>Total equity</b>		<b>316,771</b>	<b>337,665</b>

This statement should be read in conjunction with the notes to the financial statements.

## Statement of Changes in Equity

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

	Note	Unrestricted funds \$	Total equity \$
Balance at 1 January 2017		305,523	305,523
Surplus for the year		32,142	32,142
Other comprehensive income		-	-
Total comprehensive income for the year		32,142	32,142
<b>Balance at 31 December 2017</b>		<b>337,665</b>	<b>337,665</b>
Balance at 1 January 2018		337,665	337,665
Deficit for the year		(20,894)	(20,894)
Other comprehensive income		-	-
Total comprehensive income for the year		(20,894)	(20,894)
<b>Balance at 31 December 2018</b>		<b>316,771</b>	<b>316,771</b>

This statement should be read in conjunction with the notes to the financial statements.

## Statement of Cash Flows

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

	Note	2018 \$	2017 \$
<b>Operating activities</b>			
Receipts from:			
• Client contributions		887,962	854,135
• Donations received	4	80,546	84,870
• Government grants		543,401	405,955
• Interest income		5,208	8,429
Payments to clients, suppliers and employees		(1,464,300)	(1,470,230)
<b>Net cash provided by/(used in) operating activities</b>		<b>52,817</b>	<b>(116,841)</b>
<b>Investing activities</b>			
Purchases of plant and equipment	10	(1,391)	(5,840)
Divestment/(Investment) in short-term investments	8	303,760	(303,760)
<b>Net cash provided by/(used) in investing activities</b>		<b>302,369</b>	<b>(309,600)</b>
Net change in cash and cash equivalents		355,186	(426,441)
Cash and cash equivalents, beginning of year		387,861	814,302
<b>Cash and cash equivalents, end of year</b>	5	<b>743,047</b>	<b>387,861</b>

This statement should be read in conjunction with the notes to the financial statements.

# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 1 General information and statement of compliance

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

These financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the Australian Charities and Not-for-profits Commission Act 2012.

National Association for the Visual Arts Ltd is a not-for-profit entity for the purpose of preparing the financial statements.

The financial statements for the year ended 31 December 2018 were approved and authorised for issuance by the Board of Directors.

## 2 Changes in accounting policies

### 2.1 New and revised standards that are effective for these financial statements

AASB 9 Financial Instruments replaces AASB 139 Financial Instruments: Recognition and Measurement. It makes major changes to the previous guidance on the classification and measurement of financial assets and introduces an 'expected credit loss' model for impairment of financial assets.

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

## 3 Summary of accounting policies

### 3.1 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.

### 3.2 Revenue

Revenue comprises revenue from the sale of goods, services income, 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.

#### Ticket Sales

Ticket sales are generated through events organised. Revenue is recognised in the financial reporting period in which the course or event is held.

# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 3 Summary of accounting policies continued

### 3.2 Revenue

#### Project administration fees

Project administration fees are received as a result of administering Auspiced grants to artists. They are calculated based on a percentage of the total Auspiced grant to be administered, and are in accordance with a signed contract. They are recognised each year based on a percentage of the total funds that were Auspiced in that given year.

#### Project income

Project income is recognised on completion of the projects in question, and when revenue collectability is a surety.

#### Reimbursements received

Reimbursements received are recognised when collection of such reimbursements are a surety, or when cash was received, whichever event occurs first.

#### Sponsorship revenue

Sponsorship revenue is recognised as income in the financial reporting period in which it is received and when the company obtains control of the amount contributed or the right to receive the amount contributed, unless it is tied to a specific period or project in which case it is deferred and recognised in the relevant period as the milestones are achieved.

#### 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.

#### 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.

# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 3 Summary of accounting policies continued

### 3.2 Revenue continued

#### Interest income

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

#### Membership fees

Membership with the National Association for the Visual Arts is valid for one year from the date the monies are received. Membership revenue is thus recorded on an accruals basis in the period to which it relates.

### 3.3 Operating expenses

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

### 3.4 Intangible assets

Recognition of other intangible assets:

#### Acquired intangible assets

Acquired computer software licences and website construction costs 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 as described in Note 3.16. The following useful lives are applied:

- Software: 3-5 years
- Website: 5 years

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 profit or loss within other income or other expenses.

### 3.5 Plant and equipment

Plant and other equipment 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:

- Office furniture: 5-10 years
- Office machines: 3-10 years

# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 3 Summary of accounting policies continued

### 3.5 Plant and equipment continued

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 surplus or deficit within other income or other expenses.

### 3.6 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.

### 3.7 Financial instruments

#### Recognition, initial measurement and derecognition

Financial assets and financial liabilities are recognised when the Company becomes a party to the contractual provisions of the financial instrument and are measured initially at fair value adjusted by transactions costs, except for those carried at fair value through surplus or deficit, which are measured initially at fair value. Subsequent measurement of financial assets and financial liabilities are described below.

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

#### Classification and subsequent measurement of financial assets

Except for those trade receivables that do not contain a significant financing component and are measured at the transaction price, all financial assets are initially measured at fair value adjusted for transaction costs (where applicable).

For the purpose of subsequent measurement, financial assets other than those designated and effective as hedging instruments are classified into the following categories upon initial recognition:

- amortised cost
- fair value through profit or loss (FVPL)
- equity instruments at fair value through other comprehensive income (FVOCI)

All income and expenses relating to financial assets that are recognised in the statement of surplus or deficit are presented within finance costs, finance income or other financial items, except for impairment of trade receivables which is presented within other expenses.

Classifications are determined by both:

- The entity's business model for managing the financial asset
- The contractual cash flow characteristics of the financial assets

All income and expenses relating to financial assets that are recognised in surplus or deficit are presented within finance costs, finance income or other financial items, except for impairment of trade receivables, which is presented within other expenses.



# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 3 Summary of accounting policies continued

### 3.7 Financial instruments continued

#### Subsequent measurement of financial assets

##### Financial assets at amortised cost

Financial assets are measured at amortised cost if the assets meet the following conditions (and are not designated as FVPL):

- they are held within a business model whose objective is to hold the financial assets and collect its contractual cash flows
- the contractual terms of the financial assets give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding

After initial recognition, these are measured at amortised cost using the effective interest method. Discounting is omitted where the effect of discounting is immaterial. The Company's cash and cash equivalents, trade and most other receivables fall into this category of financial instruments as well as long-term deposit that were previously classified as held-to-maturity under AASB 139.

##### Financial assets at fair value through profit or loss (FVPL)

Financial assets that are held within a different business model other than 'hold to collect' or 'hold to collect and sell' are categorised at fair value through profit and loss. Further, irrespective of business model financial assets whose contractual cash flows are not solely payments of principal and interest are accounted for at FVPL. All derivative financial instruments fall into this category, except for those designated and effective as hedging instruments, for which the hedge accounting requirements apply (see below).

##### Equity instruments at fair value through other comprehensive income (Equity FVOCI)

Investments in equity instruments that are not held for trading are eligible for an irrevocable election at inception to be measured at FVOCI. Under Equity FVOCI, subsequent movements in fair value are recognised in other comprehensive income and are never reclassified to surplus or deficit. Dividend from these investments continue to be recorded as other income within the surplus or deficit unless the dividend clearly represents return of capital.

##### Trade and other receivables

The Company makes use of a simplified approach in accounting for trade and other receivables and records the loss allowance at the amount equal to the expected lifetime credit losses. In using this practical expedient, the Company uses its historical experience, external indicators and forward-looking information to calculate the expected credit losses using a provision matrix.

The Company assess impairment of trade receivables on a collective basis as they possess credit risk characteristics based on the days past due. The Company allows 1% for amounts that are 30 to 60 days past due, 1.5% for amounts that are between 60 and 90 days past due and writes off fully any amounts that are more than 90 days past due.

#### Classification and measurement of financial liabilities

As the accounting for financial liabilities remains largely unchanged from AASB 139, the Company's financial liabilities were not impacted by the adoption of AASB 9. However, for completeness, the accounting policy is disclosed below.

The Company's financial liabilities include borrowings and trade and other payables.

Financial liabilities are initially measured at fair value, and, where applicable, adjusted for transaction costs unless the Company designated a financial liability at fair value through surplus or deficit.

# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 3 Summary of accounting policies continued

### 3.7 Financial instruments continued

#### Classification and measurement of financial liabilities continued

Subsequently, financial liabilities are measured at amortised cost using the effective interest method except for derivatives and financial liabilities designated at FVPL, which are carried subsequently at fair value with gains or losses recognised in surplus or deficit (other than derivative financial instruments that are designated and effective as hedging instruments).

All interest-related charges and, if applicable, changes in an instrument's fair value that are reported in surplus or deficit are included within finance costs or finance income.

#### Accounting policies applicable to comparative period (31 December 2017)

##### Recognition, initial measurement and derecognition

Financial assets and financial liabilities are recognised when the Company becomes a party to the contractual provisions of the financial instrument and are measured initially at fair value adjusted by transactions costs, except for those carried at fair value through surplus or deficit, which are measured initially at fair value. Subsequent measurement of financial assets and financial liabilities are described below.

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

##### Classification and subsequent measurement of financial assets

For the purpose of subsequent measurement, financial assets other than those designated and effective as hedging instruments are classified into the following categories upon initial recognition:

- loans and receivables
- financial assets at fair value through profit or loss (FVPL)
- Held-to-maturity (HTM) investments
- Available-for-sale (AFS) financial assets

All financial assets except for those at fair value through profit or loss (FVPL) are subject to review for impairment at least at each reporting date to identify whether there is any objective evidence that a financial asset or a group of financial assets is impaired. Different criteria to determine impairment are applied for each category of financial assets, which are described below.

All income and expenses relating to financial assets that are recognised in surplus or deficit are presented within finance costs or finance income, except for impairment of trade receivables which is presented within other expenses.

##### Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. After initial recognition, these are measured at amortised cost using the effective interest method, less provision for impairment. Discounting is omitted where the effect of discounting is immaterial. The Company's trade and most other receivables fall into this category of financial instruments.

Individually significant receivables are considered for impairment when they are past due or when other objective evidence is received that a specific counterparty will default. Receivables that are not considered to be individually impaired are reviewed for impairment in groups, which are determined by reference to the industry and region of a counterparty and other shared credit risk characteristics. The impairment loss estimate is then based on recent historical counterparty default rates for each identified group.

# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 3 Summary of accounting policies continued

### 3.7 Financial instruments continued

#### Financial assets at FVTPL

Financial assets at FVTPL include financial assets that are either classified as held for trading or that meet certain conditions and are designated at FVTPL upon initial recognition. Assets in this category are measured at fair value with gains or losses recognised in surplus or deficit. The fair values of financial assets in this category are determined by reference to active market transactions or using a valuation technique where no active market exists.

#### HTM investments

HTM investments are non-derivative financial assets with fixed or determinable payments and fixed maturity other than loans and receivables. Investments are classified as HTM if the company has the intention and ability to hold them until maturity. The company currently holds long-term deposits designated into this category. HTM investments are measured subsequently at amortised cost using the effective interest method. If there is objective evidence that the investment is impaired, determined by reference to external credit ratings, the financial asset is measured at the present value of estimated future cash flows. Any changes to the carrying amount of the investment, including impairment losses, are recognised in profit or loss.

#### AFS financial assets

AFS financial assets are non-derivative financial assets that are either designated to this category or do not qualify for inclusion in any of the other categories of financial assets. The company's AFS financial assets include listed securities.

All AFS financial assets are measured at fair value. Gains and losses are recognised in other comprehensive income and reported within the AFS reserve within equity, except for impairment losses and foreign exchange differences on monetary assets, which are recognised in surplus or deficit. When the asset is disposed of or is determined to be impaired the cumulative gain or loss recognised in other comprehensive income is reclassified from the equity reserve to surplus or deficit and presented as a reclassification adjustment within other comprehensive income. Interest calculated using the effective interest method and dividends are recognised in surplus or deficit within 'revenue' (see Note 3.2).

Reversals of impairment losses for AFS debt securities are recognised in surplus or deficit if the reversal can be objectively related to an event occurring after the impairment loss was recognised. For AFS equity investments impairment reversals are not recognised in surplus or deficit and any subsequent increase in fair value is recognised in other comprehensive income.

#### Classification and subsequent measurement of financial liabilities

The company's financial liabilities include borrowings and trade and other payables.

Financial liabilities are measured subsequently at amortised cost using the effective interest method, except for financial liabilities held for trading or designated at FVTPL, that are carried subsequently at fair value with gains or losses recognised in surplus or deficit.

All interest-related charges and, if applicable, changes in an instrument's fair value that are reported in surplus or deficit are included within finance costs or finance income.

# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 3 Summary of accounting policies continued

### 3.7 Income taxes

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

### 3.8 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.

### 3.9 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, provisions for annual leave and long service leave and non-monetary benefits. Short-term employee benefits are measured at the undiscounted amounts expected to be paid when the liabilities are settled.

#### Other long-term employee benefits

The company's liabilities for annual leave and long service leave are included in other long-term benefits if 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 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 profit or loss 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 superannuation plans 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.

### 3.10 Provisions, contingent liabilities and contingent assets

Provisions are measured at the estimated expenditure required to settle the present obligation, based on the most reliable evidence available at the reporting date, including the risks and uncertainties associated with the present obligation. Where there are a number of similar obligations, the likelihood that an outflow will be required in settlement is determined by considering the class of obligations as a whole. Provisions are discounted to their present values, where the time value of money is material.

# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 3 Summary of accounting policies continued

### 3.11 Employee benefits continued

Any reimbursement that the company can be virtually certain to collect from a third party with respect to the obligation is recognised as a separate asset. However, this asset may not exceed the amount of the related provision.

No liability is recognised if an outflow of economic resources as a result of present obligation is not probable. Such situations are disclosed as contingent liabilities, unless the outflow of resources is remote in which case no liability is recognised.

### 3.12 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.

### 3.13 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 Australian Taxation 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.

### 3.14 Economic dependence

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.

### 3.15 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.

# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 3 Summary of accounting policies continued

### 3.16 Significant management judgement in applying accounting policies continued

#### 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 2018  
National Association for the Visual Arts Ltd

## 4 Revenue

The company's revenue may be analysed as follows for each major product and service category:

	Note	2018 \$	2017 \$
<b>Revenue</b>			
Donations received		80,546	84,870
Ticket sales		23,759	-
Fundraising revenue		-	1,700
Government grants	4.1	446,299	391,246
Investment income:			
• Interest		4,825	8,812
Membership fees received		668,286	594,172
Advertising fees received		764	400
Project administration fees received		14,618	17,345
Project income		6,761	33,395
Reimbursements received		20,624	7,831
Sponsorships received - in-kind		34,000	37,742
Legal services income - in-kind		49,000	
Transit insurance sales		17,317	16,760
Workshop fees received		1,964	2,236
		<b>1,368,763</b>	<b>1,196,507</b>
<b>Other income</b>			
Merchandise sales		166	370
Sundry income		593	-
		<b>759</b>	<b>370</b>
<b>Total revenue and other income</b>		<b>1,369,522</b>	<b>1,196,879</b>

### 4.1 Government grants

	Note	2018 \$	2017 \$
Grants in advance - 1 January	20	85,616	84,434
Unexpended grants - 1 January	20	53,668	72,046
Grants received during the year	20	494,001	326,050
Grants receivable - 31 December		-	48,000
		<b>633,285</b>	<b>530,530</b>
Less:			
Grants in advance - 31 December	20	(186,986)	(85,616)
Unexpended grants - 31 December	20	-	(53,668)
		<b>(186,986)</b>	<b>(139,284)</b>
		<b>446,299</b>	<b>391,246</b>

# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 5 Cash and cash equivalents

Cash and cash equivalents consist of the following:

	Note	2018 \$	2017 \$
Cash at bank		742,951	387,639
Cash on hand		96	222
	5.1	<b>743,047</b>	<b>387,861</b>

### 5.1 Reconciliation of cash

Cash at the end of the financial year as shown in the statement of cash flows is reconciled in the statement of financial position as follows:

	Note	2018 \$	2017 \$
Cash and cash equivalents		743,047	387,861
		<b>743,047</b>	<b>387,861</b>

## 6 Trade and other receivables

Trade and other receivables consist of the following:

	Note	2018 \$	2017 \$
<b>Current</b>			
Trade receivables		56,218	52,800
Accrued income		-	383
		<b>56,218</b>	<b>53,183</b>

## 7 Financial assets and liabilities

### 7.1 Categories of financial assets and liabilities

The carrying amounts presented in the statement of financial position relate to the following categories of assets and liabilities:

	Note	2018 \$	2017 \$
<b>Financial assets</b>			
<i>Financial assets measured at amortised cost</i>			
• Cash and cash equivalents	5	743,047	387,861
• Trade and other receivables	6	56,218	53,183
• Short-term deposits	8	-	303,760
		<b>799,265</b>	<b>744,804</b>
<b>Financial liabilities</b>			
<i>Financial liabilities measured at amortised cost</i>			
• Trade and other payables	12	82,373	88,667
		<b>82,373</b>	<b>88,667</b>

See Note 3.7 for a description of the accounting policies for each category of financial instruments. Information relating to fair values is presented in the related notes.

# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 8 Other short-term financial assets

Other short-term financial assets consist of the following:

	Note	2018 \$	2017 \$
<b>Current:</b>			
Short-term deposits		-	303,760
		-	<b>303,760</b>

## 9 Other assets

Other assets consist of the following:

	Note	2018 \$	2017 \$
<b>Current:</b>			
Prepayments		134,596	122,174
		<b>134,596</b>	<b>122,174</b>

## 10 Plant and equipment

Details of the company's plant and equipment and their carrying amount are as follows:

	Office furniture \$	Office machines \$	Total 2018 \$	Total 2017 \$
<b>Gross carrying amount</b>				
Balance 1 January	3,150	16,839	19,989	33,973
Additions	250	1,141	1,391	5,840
Disposals	-	-	-	(19,824)
Balance 31 December	3,400	17,980	21,380	19,989
<b>Depreciation</b>				
Balance 1 January	(3,150)	(9,523)	(12,673)	(28,994)
Written back on disposal	-	-	-	19,377
Depreciation	(23)	(3,592)	(3,615)	(3,057)
Balance 31 December	(3,173)	(13,115)	(16,288)	(12,674)
<b>Carrying amount 31 December</b>	<b>227</b>	<b>4,865</b>	<b>5,092</b>	<b>7,315</b>

# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 11 Intangible assets

Details of the company's intangible assets and their carrying amounts are as follows:

	Software \$	Website \$	Total 2018 \$	Total 2017 \$
<b>Gross carrying amount</b>				
Balance 1 January	507	145,930	146,437	146,437
Write back on disposal	(507)	-	(507)	-
Balance 31 December	-	145,930	145,930	146,437
<b>Amortisation</b>				
Balance 1 January	(507)	(142,046)	(142,553)	(133,473)
Write back on disposal	507	-	507	-
Amortisation	-	(3,884)	(3,884)	(9,080)
Balance 31 December	-	(145,930)	(145,930)	142,553
<b>Carrying amount 31 December</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>3,884</b>

## 12 Trade and other payables

Trade and other payables recognised consist of the following:

	Note	2018 \$	2017 \$
<b>Current:</b>			
Net GST payable		27,615	12,253
Other payables		26,278	24,130
PAYG payable		10,172	14,812
Superannuation payable		11,007	11,312
Trade payables		7,301	26,160
		<b>82,373</b>	<b>88,667</b>

## 13 Employee remuneration

### 13.1 Employee benefits expense

Expenses recognised for employee benefits are analysed below:

	Note	2018 \$	2017 \$
Wages, salaries and fees		423,778	513,791
Workers compensation insurance		2,248	5,654
Staff training and amenities		2,110	10,983
Superannuation - defined contribution plans		40,478	37,655
Employee benefit provisions written back		18,457	(95,498)
<b>Employee benefits expense</b>		<b>487,071</b>	<b>472,585</b>

# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 13 Employee remuneration continued

### 13.2 Employee benefits

The liabilities recognised for employee benefits consist of the following amounts:

	Note	2018 \$	2017 \$
<b>Current:</b>			
Annual leave		39,242	20,785
		<b>39,242</b>	<b>20,785</b>

## 14 Other liabilities

Other liabilities can be summarised as follows:

	Note	2018 \$	2017 \$
Grants in advance	20	186,986	85,616
Grants unexpended - project		-	53,668
Membership fees received in advance		313,581	291,776
		<b>500,567</b>	<b>431,060</b>

## 15 Contingent liabilities

There are no contingent liabilities that have been incurred by the company in relation to 2018 or 2017.

## 16 Post-reporting date events

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

## 17 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 2018, the total amount that members of the Company are liable to contribute if the Company wound up is \$50 (2017: \$55).

## 18 Related party transactions

The company's related parties 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.

# Notes to the Financial Statements

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

## 18 Related party transactions continued

### 18.1 Transactions with key management personnel

#### (a) Transactions with related entities

The directors act in an honorary capacity and receive no compensation for their services.

#### (b) Transactions with key management personnel

Key management positions of the company are those that have authority for planning and controlling the company's activities, directly or indirectly (other than directors). The company's key management personnel include the CEO and other senior management. Key management personnel remuneration includes the following expenses:

	2018 \$	2017 \$
Total key management personnel remuneration	259,567	383,372

## 19 Leases

### Operating leases as lessee

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

	Minimum lease payments due			Total \$
	Within 1 year \$	1 to 3 years \$	After 3 years \$	
31 December 2017	7,381	17,590	-	24,972
<b>31 December 2018</b>	<b>8,903</b>	<b>17,591</b>	<b>-</b>	<b>26,494</b>

Lease expense during the year amounted to \$14,877 (2017: \$14,700) representing the minimum lease payments.

The office premises lease commitments are non-cancellable operating leases with lease terms of three (3) years. Increases in lease commitments may occur in line with CPI or market rent reviews in accordance with the agreements.

# Notes to the Financial Statements

For the year ended 31 December 2018

National Association for the Visual Arts Ltd

## Note 20 - Government Grants

2018 Government Grants		2017		2018		2018		2018	
Funding Body	Project	Unexpd grants c/fwd	Grants in advance c/fwd	Grants received	Unexpd grants c/fwd	Grants in advance c/fwd	Grants applied	Grants in advance c/fwd	Grants applied
2018 Grants									
Australia Council for the Arts	Triennial VACS Grant	-	85,616	172,601	-	(86,986)	171,231		
Arts Queensland	Queensland Project Grant	53,668	-	6,000	-	-	59,668		
Create NSW	Core Funding	-	-	40,000	-	-	40,000		
Create NSW	NSW Workshops	-	-	10,000	-	-	10,000		
Create NSW	Devoived	-	-	50,000	-	-	50,000		
Copyright Agency	Future/Forward	-	-	50,000	-	-	50,000		
Copyright Agency	Visual Arts Fellowship	-	-	42,000	-	-	42,000		
Arts South Australia	Future/Forward	-	-	10,000	-	-	10,000		
Creative Victoria	Future/Forward	-	-	8,000	-	-	8,000		
Arts Tasmania	Future/Forward	-	-	5,400	-	-	5,400		
2019 Grants									
Create NSW	Core Funding	-	-	100,000	-	(100,000)	-		
<b>SUBTOTAL</b>		<b>53,668</b>	<b>85,616</b>	<b>494,001</b>	<b>-</b>	<b>(186,986)</b>	<b>446,299</b>		

\* Unexpd - Unexpended

## Directors' Declaration

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

In the opinion of the Directors of the National Association for the Visual Arts Limited:

- (a) The financial statements and notes of the National Association for the Visual Arts Ltd 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 2018 and of its performance for the financial year ended on that date; and
  - (ii) Complying with Australian Accounting Standards (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 National Association for the Visual Arts Ltd will be able to pay its debts as and when they become due and payable (Refer Note 3.15).

Signed in accordance with a resolution of the Directors.

**JAMES EMMETT**  
Director

Sydney

Date / /

# Independent Auditor's Report

To the members of the National Association for the Visual Arts Ltd

## Report on the Audit of the Financial Report

### Opinion

I have audited the financial report of National Association for the Visual Arts Limited, which comprises the statement of financial position as at 31 December 2018, the statement of surplus or deficit and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the Directors' declaration.

In my opinion the financial report of 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 company's financial position as at 31 December 2018 and of its financial performance and cash flows for the year then ended; and
- (b) Complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

### Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report. I am independent of the company in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act) and the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code.

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

### Other Information

Those charged with governance are responsible for the other information. The other information comprises the information included in the company's annual report for the year ended 31 December 2018 but does not include the financial report and my auditor's report.

My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion.

In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or my knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

# Independent Auditor's Report

To the members of the National Association for the Visual Arts Ltd

## Directors' Responsibility for the Financial Report

The Directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the ACNC Act, and for such internal control as the Directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, Directors are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Directors either intends to liquidate the company or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the company's financial reporting process.

## Auditor's Responsibility for Audit of the Financial Report

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by Directors.
- Conclude on the appropriateness of the Directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.



# Independent Auditor's Report

To the members of the National  
Association for the Visual Arts Ltd

## Auditor's Responsibility for Audit of the Financial Report continued

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

**STEVEN J MILLER & CO**  
Chartered Accountants

**S J MILLER**  
Registered Company  
Auditor No 4286

Sydney

Dated / /

# Additional Financial Information Disclaimer

## National Association for the Visual Arts Ltd

The additional financial data presented on page 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 2018. 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 consolidated entity) 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 / /

# Detailed Statements of Surplus or Deficit

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

SCHEDULE 1 - GENERAL OPERATIONS	Note Sch	2018 \$	2017 \$
<b>INCOME</b>			
Event Income			
• Audience income		23,759	-
Other Activities Income			
• Activities & services income		691,628	644,616
• Product sales		18,247	17,532
Private Sector Income			
• Donation		19,046	24,070
• Fundraising		-	1,700
• Foundations		61,500	60,800
• Sponsorship income - in kind		34,000	37,742
• Legal services income - in kind		49,000	-
Other Income			
• Interest		4,826	8,812
• Sundry and other earned income		21,217	7,831
Government Income			
• Operational grants		211,231	208,866
• Project grants		181,400	238,578
• Unexpended grants	20	53,668	(53,668)
<b>TOTAL INCOME</b>		<b>1,369,522</b>	<b>1,196,879</b>
<b>LESS: EXPENDITURE</b>			
Salaries, Wages & Fees			
• Artists/artworkers		225,030	191,105
• Production/technical		24,230	22,621
• Management/administrative		437,337	511,451
• Allowances & on-costs		68,729	6,420
Program, Production and Touring			
• Events & travel		90,800	37,060
• Advocacy		9,243	3,436
• Member expenses		264,293	159,051
Marketing & Business Development Costs		164,418	127,374
Infrastructure Costs		106,336	106,219
<b>TOTAL EXPENDITURE</b>		<b>1,390,416</b>	<b>1,164,737</b>
<b>NET SURPLUS/(DEFICIT)</b>		<b>(20,894)</b>	<b>32,142</b>

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

# Detailed Statements of Surplus or Deficit

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

SCHEDULE 2 - ADMINISTRATION EXPENSES	Note	2018 \$	2017 \$
<b>EXPENSES</b>			
Accountancy and bookkeeping fees		3,025	4,583
Advertising and promotion		44,226	48,392
Audit fees		6,850	6,943
Artists' expenses		10,830	13,184
Artists copyright fees		1,450	2,086
AV and photography		6,334	14,990
Bank charges		85	138
Computer expenses		6,797	8,526
Conference expenses		2,234	-
Consulting charges		30,183	1,350
Electricity		1,660	1,999
Hospitality		2,118	4,328
Insurance		4,290	4,455
Insurance scheme		253,224	146,734
Legal services expense		49,000	-
Lease - photocopier		2,807	3,144
Meeting expenses		264	314
Membership campaign expenses		4,087	12,751
Membership expenses		2,920	4,231
Merchant fees		16,149	15,044
National Board expenses		19,513	10,069
Office supplies		1,709	4,413
Postage		8,110	8,086
Printing and stationery		1,185	1,767
Membership and subscriptions		1,969	427
Rent and outgoings		14,877	14,699
Recruitment expenses		-	22,518
Sundry expenses		1,364	2,096
Telephone and internet		4,440	4,265
Travel and accommodation		15,602	11,611
Venue		409	-
Web page services		27,581	30,036
<b>TOTAL ADMINISTRATION EXPENSES</b>		<b>545,292</b>	<b>403,179</b>

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

# Detailed Statements of Surplus or Deficit

For the year ended 31 December 2018  
National Association for the Visual Arts Ltd

SCHEDULE 3 - PROJECT EXPENSES	Note	2018 \$	2017 \$
<b>EXPENSES</b>			
ACUADS		-	2,533
Australian Artists Grant		-	5,000
VA Fellowship		42,000	42,000
Carstairs Residency		3,031	3,000
Contemporary Art Precinct		4,161	-
Development strategy		-	34,500
Freedman Foundation		46,000	40,000
Future Forward		114,968	-
NAVA Online Courses		6,586	30,862
NSW Artists Grant		51,465	51,575
NSW Workshops		10,175	10,689
QLD Program		59,668	43,877
Windmill Trust		12,500	12,800
<b>TOTAL PROJECT EXPENSES</b>		<b>350,554</b>	<b>276,836</b>

Note: Of the total project expenses of \$350,534, \$212,752 was paid out to artists, speakers, writers and copywriters.

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