

**na
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**NATIONAL
ASSOCIATION
FOR THE
VISUAL ARTS**

2019 ANNUAL REPORT



THE NATIONAL ASSOCIATION FOR THE VISUAL ARTS (NAVA) ANNUAL REPORT 2019

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 where our office is located and all Custodians of Country throughout all lands, waters and territories. Their sovereignty has never been ceded. We pay our respects to the Elders past, present and future.

The words 'Aboriginal and Torres Strait Islander', 'Blak', 'Indigenous', 'First Nations' and 'First Peoples', are used interchangeably in this report to refer to both Aboriginal and Torres Strait Islanders, and global First Nations artists in the Australian arts and culture sector. NAVA understands the complexities in the use of these words and that some Aboriginal and Torres Strait Islander peoples may not be comfortable with some of these words. We would like to make known that only the deepest respect is intended in the use of these terms.

The National Association for the Visual Arts in partnership with First Nations peoples across Australia is working to position First Nations living cultures, practices, stories and knowledges at the core of our practice.

Front Cover Image: Shivanjani Lal, Palwaar, install shot for Create NSW Visual Arts Emerging Fellowship 2019. Photo by Zan Wimberley.

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Aunty Matilda House at NAVA's Arts Day on the Hill, Parliament House, Canberra, 2019. Photo by Irene Dowdy.

REFLECTING ON 2019

Throughout 2019, NAVA achieved significant national impact on behalf of our Members, while maintaining a close focus on all aspects of our Members' work.

The year's state and federal elections and multi-year funding deadlines focused our advocacy on the very big picture. We co-presented the national symposium [Australian Cultural Policy: The Next Decade](#) with Monash University Masters of Cultural & Creative Industries. With the Australian Museums and Galleries Association (AMaGA), we presented a [national roundtable on advocacy priorities](#) in Canberra, with ACDC (Australian Craft and Design Centres), artist-run initiatives network All Conference, CAAMD (Council of Australian Art Museum Directors), CAMD (Council of Australian Museum Directors), CAO (Contemporary Arts Organisations Australia), Copyright Agency (formerly Viscopy), GLAM Peak (Galleries, Libraries, Archives and Museums), and ICOM Australia (International Council of Museums), with written contributions from Arts Law and Artists in the Black. We also updated our [Advocacy Toolkit](#) and released our [Election Report Cards](#) to guide well-distributed advocacy across the country, and launched [Arts Agenda](#) to help policy-makers, journalists and academics connect with current research and advocacy in our field.

And then, to welcome the new government and reset the national conversation, we presented the first [Arts Day on the Hill](#) in Canberra with All Conference, Asialink Arts, Arts Access Australia, Australian Museums & Galleries Association, Diversity Arts Australia, Live Performance Australia, Performing Arts Connections Australia and Regional Arts Australia, plus workshops by Museum of Australian Democracy, Parliament House, the International Federation of Arts Councils & Culture Agencies and Regional Arts Australia. We trained and [supported an advocate from every state and territory](#) to take that advocacy to the next level, and we also launched a Parliamentary Friendship Group for Contemporary Arts & Culture with parliamentarians from across all key parties.

Because in the absence of a bipartisan approach to arts and cultural policy, we need to work hard on the frameworks that achieve what such a policy needs to achieve by focusing strategic priorities and informing decision-makers. At the same time, our work in starting to review the Code of Practice strengthens the collegiate relationships that inform and uphold that framework for the benefit of everyone who works in our field. More on that early in the new year.

The launch of [Clear Expectations: Guidelines for institutions, galleries and curators working with trans, non-binary and gender diverse artists in Australia](#) by Spence Messih and Archie Barry, and the launch of the latest [Countess Report](#), have been highlights in this regard. This important artist-driven work has nation-changing impacts and NAVA is proud to support it. These cultural impacts are felt not just in the arts but across so many communities and sectors.

Once again, NAVA's work has also extended beyond the arts for the benefit of our Members: the artists, artswomen and organisations who constitute the contemporary arts in Australia. This year we ensured that the voice of Members was heard through our government submissions and public engagement on a range of urgent matters including mental health, productivity, copyright, and the future of democracy. This work strengthens cohesion, overcomes isolation and build foundations for future collaborations, ensuring that the arts voice is heard where it needs to be heard.

For every Membership organisation, just as for every community, there's [strength in numbers](#). We were delighted to welcome a great many new Members in 2019, and to welcome back many more. Your commitment inspires our dedication. There's so much good work to be done together.

James Emmett
Chair

Esther Anatolitis
Executive Director



Esther Anatolitis and James Emmett. Stephen Bush, *Tupelo*, 2010 & *Lure of Paris*, 2017. 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. NAVA has reoriented our work, extended our reach and deepened our impact. 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.

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 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

Membership Growth

In 2019, NAVA Premium Plus Members grew by 8% and Organisation Members by over 21%. At the end of October, our Membership numbers were the highest they've been in the organisation's 36-year history, which also accounts for more than 56% of our total income.

Advice

In 2019, NAVA responded to approximately 425 requests per month for advice from artists, arts organisations and others in the arts sector. This was an approximate increase of 18% on last year.

Disputes

The bulk of NAVA's work in this area is behind-the-scenes, supporting artists in advocating their rights and negotiating their working conditions. In 2019, NAVA assisted 62 Members experiencing difficulties in relation to having their rights respected in line with regulation and best practice standards. That's more than one a week. Disputes included:

- The censorship of an artist's work where the work was removed from the exhibition due to a campaign by a local politician.
- Non-payment of artist fees, damage and loss of work, and multiple other issues affecting many NAVA Members.
- Action on behalf of 32 artists owed money by a failed event that refused to honour contracted artists' fees.
- Multiple situations where communications and contracts have been unclear or non-existent which has created disputes between the two parties.
- Multiple situations where organisations were advertising 'opportunities' that were not in line with best practice. This resulted in the NAVA No-Nos which aim to educate both organisations and artists on best practice in relation to copyright, moral rights, EOs and artist fees.

Membership and Communications Team

Three casual staff were brought on to assist with the increase in Members and calls for assistance. Tanushri Saha, Naomi Segal and Soo-Min Shim were also actively involved in developing and delivering a number of public programs including the monthly email [NAVA News](#), [Artist Files](#), [NAVA: in conversation](#) podcast series, and participatory forums What's fair? at Firstdraft and [Developing Arts Criticism](#) at Pari.



NAVA Artist File: Nasim Nasr. Photo by Anna Kucera.

ARTIST FOCUS

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PROFESSIONAL DEVELOPMENT

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

NAVA Guides and Factsheets

In 2019, NAVA published 25 new [guides and factsheets](#) on a number of topics including self-care and wellbeing, tax assessable income and deductions, accelerated depreciation for small business, etiquette for using images on social media and many more. There are >180 resources, fact sheets and guides on our website which in 2019 were accessed by 15,740 unique visitors. Demand constantly grows and feedback tells us how indispensable our programs are for artists at all career stages.

Events

NAVA presented 96 forums, public conversations, workshops and art school lectures around Australia to more than 4,000 attendees, plus more online.

NATIONAL

NAVA delivered professional practice workshops, forums and lectures at MPavilion Vic, Artsource Ashfield Studios WA, PICA Performance Space WA, Australian Academy for the Humanities ACT, State Library of Victoria, Testing Grounds Vic, City of Perth Library and History Centre WA, ACE Open SA, Studio 65 Tas and we delivered a webinar with Flying Arts Alliance Qld. A '[Writing Grant Proposals](#)' course was delivered online and we hosted Arts Sector Meetings in Adelaide, Canberra, Perth, Melbourne as well as several national roundtables online focussed on the revision of the Code of Practice and advocacy priorities for the sector.

NEW SOUTH WALES

Funded by Create NSW, this program delivered 32 activities in 2019, attracting more than 1,030 attendees and participants.

NSW Coordinator

Yuin/Dharawal/Ngarigo man Wesley Shaw was appointed as Professional Development Coordinator in early 2019.

At the end of June he was offered a full-time role at AGNSW and unfortunately left NAVA. Wesley was succeeded by artist Justine Youssef in our reframed Professional Practice Coordinator role. Justine's practice is site-responsive and attentive to her origins in South-West Asia. She is currently participating in the Parramatta Artist Studios studio program, and is also a founding co-director of Pari, a new ARI dedicated to contributing to the cultural life of Western Sydney.

Forums

NAVA delivered forums in Sydney, Redfern, Parramatta, Campbelltown and Armidale on key issues affecting the sector including [Political Confusion, Artistic Courage](#) with Girramay/Kuku Yalanji artist Tony Albert and Noonuccal Nuugi man Wesley Enoch at UTS Gallery; [Art/Life Balance](#) with Abdul Abdullah, Çigdem Aydemir and Harriet Body presented in partnership with Parramatta Artist Studios as part of Movers and Makers 2019; [Developing Arts Criticism](#) facilitated by Soo-Min Shim and Tanushri Saha at Pari; [Local practice, national politics](#) at New England Regional Art Museum (NERAM); and What's fair? facilitated by Georgia Mokak and Ramesh Nithiyendran at Firstdraft.

Lectures and Workshops

In 2019, professional practice lectures and workshops were delivered to students at the National Art School, UNSW Art & Design, Sydney College of the Arts, Meadowbank TAFE, Torrens University, and the University of Wollongong.

Regional

Wesley Shaw co-presented an [art business basics workshop for First Nations artists](#) with Frances Belle Parker, a proud Yaegl woman, painter and installation artist from Maclean at Jabiru Gallery, the Clarence Valley's First Peoples art gallery in Yamba. NAVA professional practice workshops were also delivered by Georgia Mokak, Anney Bounpraseuth and Justine Youssef in Grafton, Newcastle, Maitland, Wollongong, Yass, Moss Vale, Orange and Bathurst on NAVA's Code of Practice, grant writing and pricing your work. Penelope Benton attended Artstate in Tamworth.



Artists and arts workers in conversation at a NAVA roundtable, Firstdraft 2019. Photo by Document Photography.

ARTIST FOCUS

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NAVA Grants

In 2019, NAVA distributed nearly \$113,000 in value to visual and media arts, craft and design practitioners through its grants and scholarships programs.

Carstairs Prize

The Carstairs Prize received 23 applications for socially engaged projects that embraced participatory and collaborative experiences. [Shivanjani Lal](#) (NSW) was awarded \$3,000 and Laura Hindes (NSW) was awarded \$1,000.

The Freedman Foundation International Scholarship for Curators

19 applications were received for The Freedman Foundation International Scholarship for Curators. The \$8,000 scholarship was awarded to [Matthew Linde](#) (Vic).

The Freedman Foundation UNSW Curatorial Scholarship

This year's \$5,000 scholarship was awarded to Isabella Cornell, UNSW Art & Design Honours in Art Theory candidate. UNSW Galleries has supported The Freedman Foundation Travelling Scholarship since 2014 as presenting partner.

The Freedman Foundation Travelling Scholarship for Emerging Artists

In 2019, NAVA [announced a 60% increase](#) in the value of The Freedman Foundation Travelling Scholarship for Emerging Artists.

From a pool of 29 applications [four emerging artists were awarded \\$8,000 each](#) to travel overseas to further their professional development. The artists selected were Tiyan Baker (NSW), Kieran Bryant (NSW), Callum McGrath (Old) and Laetitia Olivier-Gargano (Vic). Isabella Cornell, recipient of The Freedman Foundation Curatorial Scholarship, curated the presentation of the selected artists' work at UNSW Galleries in Sydney along with returning scholars Spence Messih (NSW), Sara Retallick (Vic), Roberta Joy Rich (Vic) and Alexandra Spence (NSW).

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 184 applications. Four additional Eckersley's Art & Craft Prizes were also awarded.

Windmill Trust Scholarship for Regional NSW Artists

NAVA received 51 applications for this year's scholarship of \$10,000. The scholarship was awarded to [Dale Collier](#).

Artist Files

NAVA profiles artists across all career stages to offer deep insights into what it means to be a practising professional artist in Australia today. In 2019 NAVA continued the popular Artist Files series featuring video interviews with NAVA Members [r e a](#) (Old), [Philip Denham](#) (Old), [Jason Phu](#) (NSW), [Nephi Denham](#) (Old), [Sai-Wai Foo](#) (Vic), [Damien Shen](#) (SA), [Jason Wing](#) (NSW), [Nasim Nasr](#) (NSW), [Megan Cope](#) (Old) and [Kate Tucker](#) (Vic). Collectively, views for these videos received over 11,300 plays with the most popular one being Megan Cope with over 3,000 views.

NAVA: In Conversation

In 2019, NAVA: in conversation shared the voices of Wiradjuri artist [Karla Dickens](#), Chinese-Australian artist [Amy Suo Wu](#) and founder of Feminist South, [Kelly Doley](#), Argentine-Peruvian artist [Adrian Villar Rojas](#), [Tony Albert](#) and [Wesley Enoch](#), Gabi Gabi/Kabi Kabi, Wiradjuri artist [Dr Bianca Beetson](#), [Abdul Abdullah](#), [Çigdem Aydemir](#) and [Harriet Body](#), Worimi woman [Genevieve Grieves](#), [Make or Break: Connie Anthes](#) and [Rebecca Gallo](#), [Eme](#) from Anti-Colonial Asian Alliance (AAA), [Latai Taumoepeau](#), [Renuka Bauri](#) from CARFAC, and Palawa artist [Mandy Quadrio](#). The series had 8,300 plays with Esther Anatolitis in conversation with Tony Albert and Wesley Enoch in the lead up to the federal election reaching 929 listeners.



NAVA Artist File: Damien Shen, NSW. Photo by Sia Duff.

ARTIST FOCUS

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ARTISTIC LEADERSHIP

Arts Day on the Hill

[Arts Day on the Hill](#) is our new annual focus on national advocacy development for sustained government engagement with a long-term policy focus.

In 2019, the program brought together an artist or arts worker from every state and territory to be trained in policy engagement and advocacy ahead of meetings with MPs. This will happen on the first sitting week after the winter break.

The aim is to foster confident, informed advocacy by smart, connected artists and arts leaders. Not just once-off, not just in an emergency, but in an ongoing way that precludes such policy and funding emergencies.

On 30 July 2019, Arts Day on the Hill was launched together with the inauguration of the Parliamentary Friendship Group for Contemporary Arts and Culture, a multi-party group of members and senators, Co-Chaired by John Alexander, Maria Vamvakinou and Adam Bandt. The event was attended by artists, arts leaders, cultural institution directors, philanthropists and Members of Parliament, with a special focus on bold contemporary arts ideas.

Hosted by Esther Anatolitis with Welcome to Country by Aunty Matilda House; and guest speakers Co-Chairs of the new Parliamentary Friendship Group for Contemporary Arts and Culture [Maria Vamvakinou MP](#) and John Alexander MP; Shadow Minister for the Arts, [Tony Burke MP](#); Minister for the Arts, Paul Fletcher MP.

The [eight 2019 participants](#) were Clare Armitage (NT), Selena de Carvalho (Tas), Nadeena Dixon (NSW), Shaun Edwards (Qld), Emma Fey (SA), Mish Grigor (Vic), Miranda Johnson (WA) and Rebecca Selleck (ACT). The group joined NAVA for eighteen back-to-back meetings with MPs across a range of parties, after two days of advocacy workshops at the National Gallery of Australia, the Museum of Australian Democracy at Old Parliament House, and Parliament House.

The week proved to be a transformative experience – not just for the artists, but also, for the parliamentarians themselves.

The most consistent thing the Arts Day of the Hill Advocates were told, repeatedly, by MPs of all stripes, was that this was the first time they'd had arts people in their office. That they never hear about the arts from their constituents, or in their electorate. That nobody is raising the problems with them, nor the urgent need for change, nor what they can contribute.

This was eye-opening for our Advocates – and deeply concerning. The practice and sector development needs of an entire industry are unknown to the majority of our parliamentarians. The policy and investment changes since 2015; their abrupt nature, implemented without justification, research nor impact modelling; the decline in artists' incomes and career prospects that's followed; the collapse in the commercial gallery market since the changes to how self-managed super funds understand investment in artworks; the massive disparity in public investment among specific artforms; the decline of arts education at a time when creative and critical thinking skills are in high demand; none of these issues are comprehensively understood across the parliament – and our political decision-makers are keen to know why.

The arts-practising, arts-loving population is massive – 98% of Australians, according to Australia Council research – and yet the Australian Parliament isn't hearing about what's at stake when artists can't sustain careers because their incomes, pathways and rights are dwindling.

Of course, NAVA's been hearing this for many, many years – thus our [Advocacy Toolkits](#), [Election Report Cards](#) and all of our other guides on taking action right now – but to hear MP after MP say so was illuminating for our Advocates. It seems so simple, they said, and it's easy to be suspicious about the impact it can have, but it's needed precisely because it is simple and it is impactful.



Arts Day on the Hill advocates with Maria Vamvakinou; Minister for the Arts, Paul Fletcher MP, Executive Director of NAVA, Esther Anatolitis, and Co-Chairs of the new Parliamentary Friendship Group for Contemporary Arts and Culture Maria Vamvakinou and John Alexander. Photo by Irene Dowdy.

INDUSTRY FOCUS

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

FIRST NATIONS

In 2019 we welcomed Georgia Mokak to NAVA as First Nations Engagement Coordinator. Georgia is a proud Djugun woman from Broome who grew up on Ngunnawal and Ngambri Country in Canberra, and is now based on Wangal Country in Ashfield. Alternating as a curator, producer, writer and consultant, Georgia is committed to developing safe and accessible spaces and resources, promoting best practice for working with First Nations artists.

First Nations leadership

Self-determination and self advocacy for Aboriginal and Torres Strait Islander artists is facilitated through upskilling and professional development. In 2019, [SHARE. EAT. CONNECT.](#) First Nations led dialogues on self-advocacy and self-care as practicing artists in community was facilitated by Ayeesha Ash and Sela Vai and presented in partnership with Campbelltown Art Centre.

NAVA recorded a number of podcasts and Artist Files with First Nations arts practitioners including Tony Albert, Bianca Beetson, Megan Cope, Nephi Denham, Wesley Enoch, Genevieve Grieves, Mandy Quadrio, Damien Shen, Jason Wing.

Visual artist/designer, Emily Johnson (Barkindji, Wakka Wakka and Biri Guba) was commissioned to create new visuals for NAVA which has developed into an ongoing partnership into 2020.

Code of Practice

Work began on identifying areas for development in NAVA's Code of Practice specific to the needs of First Nations artists and Indigenous led organisations. This can only be achieved by First Nations led research strategies and comprehensive and ongoing consultation with communities, individuals and peak bodies. 2020 and 2021 will see the continuation of community consultation and the development of working groups to inform the revision of the Code led by First Nations voices.

Indigenous Data Sovereignty is a key focus for NAVA's work on the Code, as is best practice for organisations seeking to engage ethically with Aboriginal and Torres Strait Islander artists.

Outreach and Engagement

During 2019 Georgia Mokak and Wesley Shaw had an information stall at [Cairns Indigenous Art Fair \(CIAF\)](#). Multiple discussions took place with First Nations industry leaders, Art Centres and independent artists from Far North Queensland around some of the challenges and complexities.

Towards the end of 2019, Georgia began spending one day a week doing on the ground community engagement, primarily in Sydney, and increasingly to regional NSW. Consistent face to face engagement is crucial to building genuine relationships, and informs the majority of the work around First Nations Engagement.

NAVA was involved in the development of the Ku Arts, Strong Arts Program in Adelaide and Port Augusta that was due to take place in March 2020 but postponed due to COVID-19.

Non-Indigenous leadership & responsibility

NAVA created a number of resources to guide non-Indigenous arts leadership to work ethically and responsibly with First Nations artists and communities. This was introduced through [articles](#) and postcards on topics including cultural authority, community consultation, cultural safety, institutional duty of care.

NAVA assisted with Members' disputes concerning cultural safety, the exhibition of culturally appropriated works and commissioning of culturally appropriated public artwork.

Partnerships

A new partnership was established with John Waight (Artists in the Black/Arts Law Centre of Australia), Stephanie Parkin (Copyright Agency) and Georgia Mokak (NAVA) to deepen the relationship and support First Nations staff and research across the three organisations.



L-R: Selena de Carvalho, Georgia Mokak, Cara Kirkwood, Justine van Mourik, Mish Grigor, Shaun Edwards at Parliament House, ACT. Photo by Penelope Benton.

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. It is the nucleus of NAVA's work. In 2019 the Code was accessed by 14,478 unique visitors.

As announced in [NAVA's Strategic Plan](#), we are currently undertaking a major revision of the Code, working with academic, legal and industry partners as well as consulting widely all over Australia.

NAVA has partnered with researchers and academics at RMIT, focusing first on developing guidelines for [Commissioning Art in Public Space](#) and new draft Payment Standards for Artists and Arts Workers - both released to the sector in late 2019 as pilot pieces to this major revision.

Thank you to everyone for the constructive feedback on these two pilot pieces, particularly on what you felt was missing from the drafts. Our next step for Commissioning Art in Public Space is to revise the draft with consideration to the feedback and develop the areas that require further research. We are also considering suggestions from the sector on information presentation formats.

NAVA will [continue consultation](#) for updating the Payment Standards for Artists and Arts Workers as part of the larger revision work on the Code as a whole. Further work on fees and wages will be considered in the various contexts in which artists and arts workers are paid, aiming to achieve nationally agreed, nationally consistent standards for a contemporary arts sector that's ambitious and fair.

Artist-Run Initiatives

In 2019, NAVA was invited to HOBIENNALE to pick up the threads of an ongoing discussion hosted at HB17 which explored the future of artist-run initiatives, shifting models and how NAVA's Code of Practice fits in the context of these spaces.

The [conversation at HB19](#) saw Hayley Pigram (Boomalli Aboriginal Artists Cooperative), Liam James (Sawtooth, Constance), Robbie Handcock (play_station) and Olivia Koh (recess) ignite conversations around the concerns of their respective organisations and direct the discussion towards generating direct actions that the arts sector can take to better support the validity and sustainability of artist led organisations and cooperatives.

Shifts in leadership roles to accommodate those with varying abilities and capacities, the impacts of voluntary management and labour, and certain guidelines or case studies for artists beginning the task of forming an organisation or cooperative were discussed.

CROSS-SECTOR PARTNERSHIPS

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

Art in the public space

In June, artists, policy makers, planners and other stakeholders were invited to join NAVA and research partners from RMIT School of Art at ACE Open in Adelaide for the [third major consultation on commissioning art in the public space](#).

Following a panel discussion with Mirning artist Ali Gumillya Baker, academic dr Ruth Fazakerley and Sue Lorraine Arts South Australia, facilitated by Esther Anatolitis, a participatory workshop made recommendations for the Code.

The [draft Commissioning Art in Public Space](#) was released for feedback in November. Authored by Dr Marnie Badham, Dr Ruth Fazakerly, and Fiona Hillary together with NAVA staff and researchers from the School of Art at RMIT University with specialist knowledge in public art, the draft drew heavily on previous versions of the Code, a series of stakeholder consultations, contributions from Terri Janke and Company and Arts Law, and published guidelines from local, state and international authorities. Feedback was consolidated in early 2020 and the guidelines are currently being redrafted.



Ruth Fazakerley, Esther Anatolitis, Sue Lorraine and Ali Gumillya Baker at ACE Open, Adelaide. Photo by Sia Duff.

INDUSTRY FOCUS

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

Arts Sector Meetings

In partnership with the Australian Museums and Galleries Association (AMaGA) we presented a [national roundtable on advocacy priorities in Canberra](#), with ACDC (Australian Craft and Design Centres), artist-run initiatives network All Conference, CAAMD (Council of Australian Art Museum Directors), CAMD (Council of Australian Museum Directors), CAO (Contemporary Arts Organisations Australia), Copyright Agency (formerly Viscopy), GLAM Peak (Galleries, Libraries, Archives and Museums), and ICOM Australia (International Council of Museums), with written contributions from Arts Law and Artists in the Black.

NAVA hosted Arts Sector Meetings in Adelaide, Canberra, Perth, Melbourne and several more online. 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.

ACCESS

Throughout the year NAVA took a systematic approach to improving the accessibility of our work, including:

- set up an accessibility scan on the NAVA website, identifying areas for repair, fixed inaccessible or broken areas, and continue to monitor the scan weekly
- presenting accessible workshops and events in accessible venues
- captioning and transcribing all of our audio and video resources
- ensuring that accessibility information is clearly provided for every event we promote in our [Opportunities listings](#)
- collaborating with Accessible Arts to co-present a [professional development workshop](#).

INDUSTRY LEADERSHIP

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

Gender

In March, NAVA partnered with Countess to publish [Clear Expectations: Guidelines for institutions, galleries and curators working with trans, non-binary and gender diverse artists in Australia](#) written by artists Spence Messih and Archie Barry. This new resource is a non-exhaustive overview of suggested best practice for art spaces ranging from artist run initiatives to larger institutes, when working with trans, non-binary and gender diverse creatives.

In October we backed the launch of the latest [Countess Report](#) which reveals significant gender equity gains across public galleries, artist-run initiatives, major museums and university galleries, biennales, commercial galleries and contemporary art organisations, alongside declines at state galleries and museums.

First released in 2016 with data collected from national exhibitions in 2014, the 2016 Countess Report presented research that has become indispensable to the contemporary visual arts sector. The release of the 2019 report continues to situate Countess as the premier data reference point for understanding and redressing gender inequity in the Australian arts sector. Since 2017 [countess.report](#) has been a collaborative project of Amy Prcevich, Elvis Richardson and Miranda Samuels.

National

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

- [WA Writing & Publishing Forum](#), Perth
- [Great South Coast Creative Industries Strategy - Visual Arts Session](#), Warrnambool, Vic
- [ACUADS CONFERENCE: Engagement](#), Melb
- Presented [keynote address](#) to Torrens University graduating design students, Sydney



Amy Prcevich and Elvis Richardson at Seventh Gallery, Melbourne. Artwork Ellen Yeong Gyeong Son, In the name of love. Photo by Phoebe Powell.

PUBLIC FOCUS

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

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.

Arts Agenda

Launched in April 2019, [Arts Agenda](#) is a new monthly focus on national issues in Australia's contemporary arts, designed for the inboxes of leading thinkers in journalism, academia and policy.

Media Impact

In 2019, NAVA was quoted and mentioned 117 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, 2RTR, 3RRR, 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.

“The artists’ work is respected and celebrated when artists are paid fairly, when we seek out their voice and listen to them. My vision is for a culture that is led by artists.”

[11/3/19 SBS](#)

“Artists’ average incomes are falling, the numbers of visual artists and craft practitioners are declining, it’s taking longer for artists to become established in their careers, and the gender pay gap is worse in the arts than in any other industry, according to Australia Council research.

“Why can’t a \$7.1bn surplus fund a \$7.1bn vision for Australia’s future?”

[3/4/19 Australian Financial Review](#)

NAVA CEO Esther Anatolitis said that ‘the success of any arts event is the success of the artists who’ve created its work... Artists should never be treated as an afterthought.’

[17/5/19 ArtsHub](#)

Esther Anatolitis, the executive director of the National Association for the Visual Arts, said a public roadmap was vital if the Morrison government was serious about jobs and growth.

“Now is the time for the next arts minister to have a really good think about what they’d like their legacy to be,” she said. “There are a lot of very serious issues for an industry that contributes \$111.7 billion to the economy. We need the government to take us seriously.”

[24/5/19 SMH](#)

“Courageous ministers with ambition place their confidence in artists, recognising artists’ power to create the invigorating experiences, indelible images and compelling stories as our society’s conscience and cultural record. The power of the artist should not be feared; it should be welcomed and embraced by policy that’s ambitious and fair.”

[4/6/19 The Guardian](#)



Esther Anatolitis, In these critical times, MPavilion, Melbourne. Photo by Daniel Gardeazabal.

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.

NAVA develops expert policy positions and timely responses to emerging issues, ensuring that government policy promotes sustainable practice and a healthy sector. We offer insightful cultural commentary across matters of national significance, ensuring arts issues impact nationally.

As committed in our [Strategic Plan](#), NAVA spends a minimum of two non-consecutive weeks in Canberra each year, meeting with MPs across all major parties as well as senior government and local arts colleagues.

In 2019, Esther Anatolitis met with nineteen MPs across all major parties including serving, shadow and party arts spokespeople and backbenchers, to brief them on artists' expectations as well as on NAVA's advocacy, policy and action focus.

NAVA made submissions to relevant government inquiries including the National Indigenous Arts and Cultural Authority (NIACA) consultation, National Inquiry into sexual harassment in Australian workplaces, Senate Inquiry into Nationhood, National Identity and Democracy, and the Productivity Commission's inquiry into The Social and Economic Benefits of Improving Mental Health.

CULTURAL LEADERSHIP

Federal Budget

In April 2019, [NAVA responded](#) with caution and concern for the future Australian culture that the Australian Government's Budget 2019-2020 neglected. NAVA's response was timely and comprehensive and was picked up by national radio and discussed extensively across the sector. In many cases, our response was the only published analysis of the budget from an arts and cultural perspective.

[Australian Cultural Policy: The Next Decade](#) was a national symposium presented in partnership with Monash University's Masters of Cultural & Creative Industries the week after the rescheduled federal budget – at the State Library of Victoria's Conference Centre (Latrobe St Melbourne). Our program presented arts sector leaders comprehensively alongside the nation's most impactful researchers and advocates.

Federal Election

In 2019 NAVA led a clear and constructive campaign, [INVEST IN ARTISTIC COURAGE](#), that focused the advocacy work of artists and colleagues all over Australia. Our [policy pitches](#) were timely and expert; our [Election Report Card](#) was widely used; our media impacts and social media engagement were strong. With thanks to the Balnaves Foundation, we published [three full-page ads](#) in The Australian.

NAVA's policy recommendations included:

- the payment of industry standard artist fees be a condition of funding for all funding programs
- a Guaranteed Annual Income scheme and Centrelink recognition for arts practice as work
- all grants to artists become tax-free
- copyright reform that enables artists to earn incomes from their intellectual property without threat from 'content' tech giants
- restore funding to NETS to revive national touring via competitive grants
- tax incentives to stimulate investment in artist-led social enterprise, and superannuation reform to allow investment works to be exhibited
- replace the Major Performing Arts Framework with a reframed Artistic Investment Framework and include long-term, indexed investment in VACS increase funding for the Australia Council to the levels committed via the National Cultural Policy
- maintain the integrity of independently peer-assessed arts funding as a clear expression of our confidence in the expertise of Australia's artists.

Following the election, we updated the [Advocacy Toolkit](#) to encourage Members to write to newly elected or re-elected MPs.



Dr Bianca Beetson, Australian Cultural Policy: The Next Decade, State Library of Victoria, Melbourne. Photo by Sarah Walker

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.



Mish Grigor, Selena de Carvalho, Rebecca Selleck, Miranda Johnson, Esther Anatolitis, Georgia Mokak, Shaun Edwards, Nadeena Dixon, Emma Fey, Clare Armitage in the House of Representatives, Museum of Australian Democracy. Photo by Penelope Benton.

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 and on the board of directors of the National gallery of Australia.



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.



Elected Representative - Aboriginal or Torres Strait Islander Artist

Genevieve Grieves is a Worimi woman – traditionally from mid north coast New South Wales who has lived in Narm (Melbourne) for many years. She is an award-winning Indigenous artist, researcher, educator, curator, filmmaker and oral historian who has accumulated twenty years' experience across the arts, culture and education sectors. Genevieve has consistently won recognition and awards for the variety of projects she has undertaken throughout her diverse career including online documentaries, film, art and exhibitions. She is currently Head of the newly formed First Peoples Department at Museums Victoria and is undertaking her PhD in the program focussed on Aboriginal art, colonial violence and memorialisation.



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.



Elected Representative - Organisations

Wesley Enoch hails from Stradbroke Island (Minjeribah) in Queensland, and is a proud Noonuccal Nuugi man. He is a writer and director for the stage and joined the Sydney Festival as Artistic Director in 2015. He was creative consultant, segment director and indigenous advisor for the opening and closing ceremonies of Gold Coast Commonwealth Games in 2018; the Artistic Director of Queensland Theatre Company 2010-2015; Associate Artistic Director at Belvoir St Theatre 2007-2010.



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.



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.



Co-opted Representative, Development Committee Chair

Dr Dick Quan is Director at Holdsworth House since its inception in 1992 with a clinical focus in sexual health, HIV, Hepatitis and virology. He is also currently on the board of the Foundation of Museum of Contemporary Art Australia and serves on the Dean's Advisory Council at UNSW Art & Design and the Venice Biennale Commissioners' Council 2019 through the Australia Council.



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.

NAVA would also like to acknowledge and thank Board Members: Michael Zavros (2014-2019), Terry Wu (2015-2019), Amala Groom (2017-2019), Peter White (2018-2019), and Company Secretary Jocelyn Williams (2018-2019).

ABOUT NAVA

Staff

Executive Director: Esther Anatolitis
General Manager: Penelope Benton
Administration and Grants Coordinator:
Holly Morrison
Professional Practice Coordinator: Wesley Shaw
(Jan-June), Justine Youssef (from Sept)
Professional Development Contractor: Anney
Bounpraseuth
Campaign Coordinator: Bek Conroy (March-May)
Membership and Communications Team:
Soo-Min Shim, Tanushri Saha, Naomi Segal
Publicists: Morey Media
Illustrator: Emily Johnson
Designer: Olivia Louella
Financial Consultant: Jocelyn Payne
IT Consultant: Jay Cooper

MAJOR FUNDERS



GRANT PARTNERS



Acknowledgements

NAVA was assisted by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. NAVA was also supported by the NSW Government through Create NSW multi-year funding, devolved funding and Infrastructure Support Program.

Generous donors include the Balnaves Foundation, The Freedman Foundation, Windmill Trust, Daniel Besen, Penelope Seidler, Eckersley's and UNSW Art & Design. NAVA gratefully acknowledges the advice and support of its pro bono legal partner, Arnold Bloch Leibler.

Thank you to media partners Artlink, Art Monthly, Art Almanac, Eyeline and Vault.

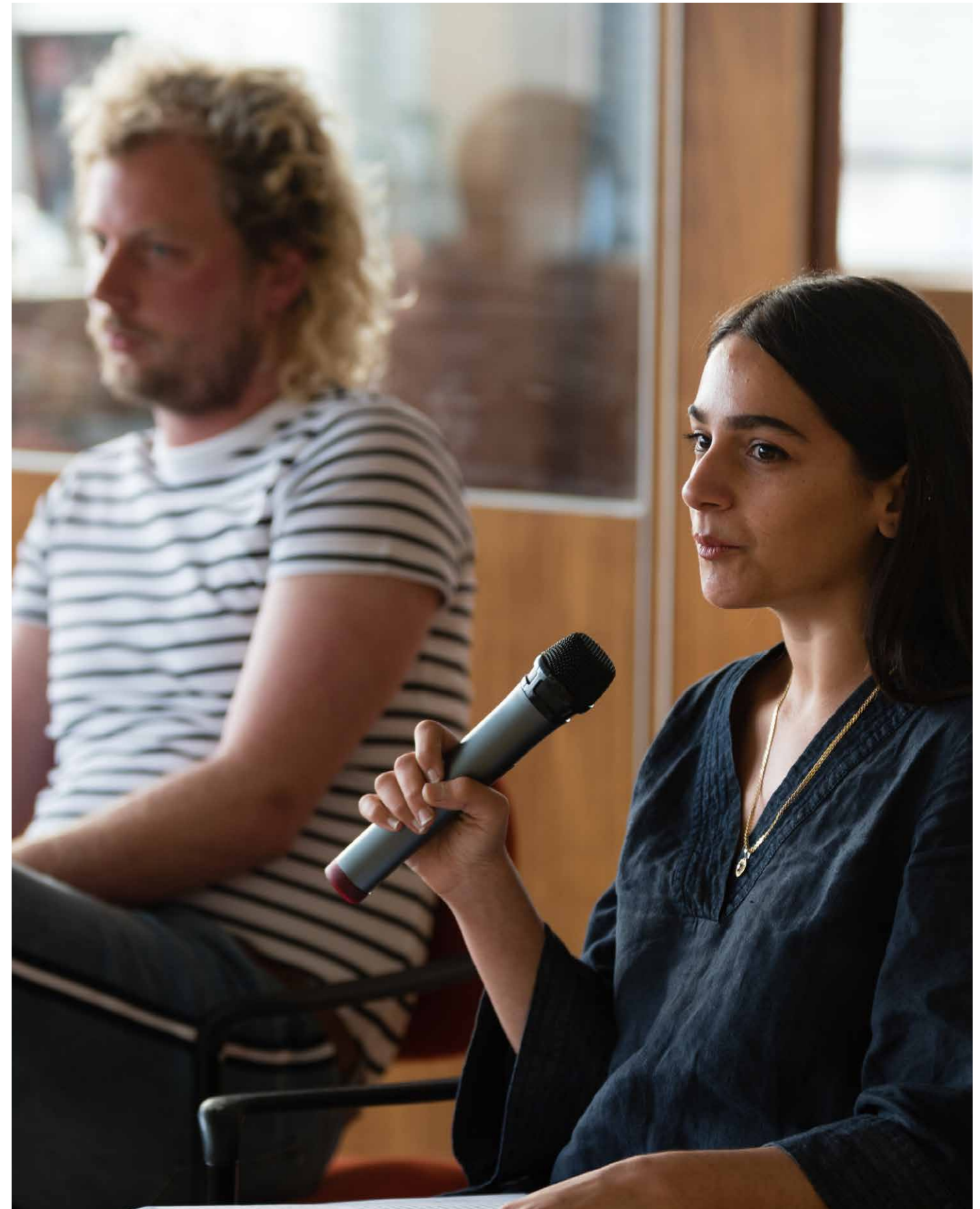
CAMPAIGN PARTNER



LEGAL PARTNER

Arnold Bloch Leibler
Lawyers and Advisers

MEDIA PARTNERS



Liam James and Justine Youssef at Studio 65, Hobart. Photo by Lucy Parakhina.



NATIONAL ASSOCIATION FOR THE VISUAL ARTS LIMITED

(a company limited by guarantee)

ABN 16 003 229 285

Annual Report
31 December 2019

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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 Wesley Enoch Maria Farmer Genevieve Grieves Hannah Mathews William Morrow Kathir Ponnusamy Dr Dick Quan Sally Smart Ionat Zurr	Chair, Governance and Development Committees First Nations Strategy Development Committee First Nations Strategy Treasurer, Chair, Finance Committee Development Committee Deputy Chair, Governance Committee
Company Secretary	Jocelyn Williams until 5 June 2019 Esther Anatolitis to the present	Governance and 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 2019 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 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
James Emmett	22 June 2016	continuing	6	6
Wesley Enoch	30 May 2019	continuing	3	2
Maria Farmer	22 June 2016	continuing	6	4
Genevieve Grieves	28 May 2019	continuing	3	1
Amala Groom	29 May 2017	28 May 2019	2	1
Hannah Matthews	30 May 2014	continuing	6	5
William Morrow	30 May 2014	continuing	6	6
Kathir Ponnusamy	7 Mar 2014	continuing	6	3
Dr Dick Quan	18 June 2019	continuing	2	2
Sally Smart	30 May 2014	continuing	6	5
Peter White	29 May 2018	26 February 2019	1	-
Jocelyn Williams	29 May 2018	5 June 2019	3	3
Dr Terry Wu	29 May 2015	28 May 2019	2	1
Michael Zavros	30 May 2014	28 May 2019	2	-
Ionat Zurr	29 May 2018	continuing	6	5

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 5 to 7 of this report.

Company secretary

Jocelyn Williams was the Company Secretary until 5 June 2019. Esther Anatolitis replaced Jocelyn Williams.

Operating result

The operating deficit for the year ended 31 December 2019 was \$30,639 (2018: deficit \$20,894).

Dividends

The company's constitution precludes the declaration and payment of dividends.

Principal activities

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.

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

Directors' Report

National Association for the Visual Arts Ltd

Principal activities continued

The year's state and federal elections and multi-year funding deadlines focused NAVA's advocacy on the big picture. We updated our Advocacy Toolkit and released our Election Report Cards to guide well-distributed advocacy across the country, and launched Arts Agenda to help policy-makers, journalists and academics connect with current research and advocacy in our field. To welcome the new government and reset the national conversation, we presented the first Arts Day on the Hill in Canberra. An advocate from every state and territory were trained and supported to take that advocacy to the next level, and we also launched a Parliamentary Friendship Group for Contemporary Arts & Culture with parliamentarians from across all key parties.

The company's 2019 strategic focus:

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

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 practicing professional artist in Australia today
- Present a national agenda-setting event bringing artists to Canberra to set the national arts agenda

Directors' Report

National Association for the Visual Arts Ltd

Strategic performance measures continued

2. INDUSTRY

- Revise the Code of Practice and implement as the adopted 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
- Create advocacy toolkits for artists and the sector to build relationships with members of parliament that inform MPs' local work
- 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
- Spend two separate weeks per year in Canberra to build meaningful relationships with key decision makers, be briefed on relevant legislative agenda and policy priorities, and provide strategic advice, representing the contemporary arts as the key national voice
- Lead the national arts conversation during election campaign periods through policy platform events with key candidates as well as through advocacy
- Maintain excellent, multi-partisan, multi-level and cross-portfolio government relationships and offer regular strategic advice
- Contribute to all relevant government inquiries through formal submissions as well as advocating for Member and public submissions

Directors' qualifications and experience

Names and qualifications	Experience and special responsibilities
James Emmett	<p>Barrister at Banco Chambers and also an 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. James was Chair of Artspace Visual Arts Centre, Sydney, from 2012 to 2016 as well as being Chair of the Inner City Legal Centre Foundation from 2012 and 2018. He is an enthusiastic supporter of the arts sector generally and the visual arts in particular.</p> <p>Chair Governance Committee member Development Committee member</p>
Wesley Enoch	<p>Hailing from Stradbroke Island (Minjeribah) in Queensland, Wesley is a proud Noonuccal Nuugi man. He is a writer and director for the stage and joined the Sydney Festival as Artistic Director in 2015. He was creative consultant, segment director and indigenous advisor for the opening and closing ceremonies of Gold Coast Commonwealth Games in 2018; the Artistic Director of Queensland Theatre Company 2010-2015; Associate Artistic Director at Belvoir St Theatre 2007-2010; Australia Council Artistic Director for the Australian Delegation to the</p>

Directors' Report

National Association for the Visual Arts Ltd

Directors' qualifications and experience continued

Names and qualifications	Experience and special responsibilities
<p>Wesley Enoch continued</p>	<p>2008 Festival of Pacific Arts; director of Opening Ceremony, MY SKIN, MY LIFE for the Commonwealth Games in Melbourne; Artistic Director of Ilbijerri ATSI Theatre Co-op 2003-2006; Resident Director at the Sydney Theatre Company 2000-2001 and Artistic Director of Kooemba Jdarra Indigenous Performing Arts 1994-1997.</p> <p>First Nations Strategy</p>
<p>Maria Farmer</p>	<p>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.</p> <p>Development Committee member</p>
<p>Genevieve Grieves</p>	<p>Worimi woman - traditionally from mid north coast New South Wales who has lived in Narm (Melbourne) for many years. She is an award-winning Indigenous artist, researcher, educator, curator, filmmaker and oral historian who has accumulated twenty years' experience across the arts, culture and education sectors. Genevieve has consistently won recognition and awards for the variety of projects she has undertaken throughout her diverse career including online documentaries, film, art and exhibitions.</p> <p>She is currently Head of the newly formed First Peoples Department at Museums Victoria and is undertaking her PhD in the program focussed on Aboriginal art, colonial violence and memorialisation.</p> <p>First Nations Strategy</p>
<p>Hannah Mathews M Art Curatorship, BA</p>	<p>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.</p>

Directors' Report

National Association for the Visual Arts Ltd

Directors' qualifications and experience continued

Name and qualifications	Experience and special responsibilities
<p>William Morrow B Laws B Visual Arts</p>	<p>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.</p>
<p>Kathir Ponnusamy CPA, CA(m) BAcct(Hons), MBA (Executive) AGSM</p>	<p>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.</p> <p>Treasurer, Chair – Finance Committee</p>
<p>Dr Dick Quan</p>	<p>Director at Holdsworth House since its inception in 1992 with a clinical focus in sexual health, HIV, Hepatitis and virology.</p> <p>Dr Quan is also currently on the board of the Foundation of Museum of Contemporary Art Australia and serves on the Dean's Advisory Council at UNSW Art & Design and the Venice Biennale Commissioners' Council 2019 through the Australia Council. Previous roles include chair of Asia Australia Artists Association, the founding board of Art Month Sydney, board of the Art Gallery Society AGNSW, Contemporary Collection Benefactors Art Gallery NSW, Governor of the AGNSW Foundation and Director's Circle, Art Gallery of South Australia.</p> <p>Development Committee member</p>
<p>Sally Smart</p>	<p>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.</p> <p>The recipient of numerous awards and prizes, Smart is currently Vice-Chancellor Professional Fellow, University of Melbourne, and was awarded an Australia Council Fellowship (2014) and Sackler Fellow Artist-in-residence, University of Connecticut, USA (2012).</p> <p>Deputy-Chair & Governance Committee member</p>

Directors' Report

National Association for the Visual Arts Ltd

Directors' qualifications and experience continued

Name and qualifications	Experience and special responsibilities
Dr Ionat Zurr BA PhD WA	Chair of Visual Arts Discipline at the School of Design and the Academic Co-ordinator, a researcher at SymbioticA, School of 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 practitioner and a theoretician. Ionat's practice explores our challenging relations to life and ecologies, drawing on developments in 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 raw 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 2019, the total amount that members of the Company are liable to contribute if the Company wound up is \$50 (2018: \$50).

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 2019, 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 2019
National Association for the Visual Arts Ltd

	Note	2019 \$	2018 \$
Revenue	4	1,319,128	1,368,763
Other income	4	1,555	759
Administration expenses		(711,853)	(545,292)
Amortisation expense	10	-	(3,884)
Depreciation expense	9	(13,115)	(3,615)
Employee benefits expense	12	(453,035)	(487,071)
Project expenses		(173,319)	(350,554)
Deficit before income tax		(30,639)	(20,894)
Income tax expense	3.8	-	-
Deficit for the year		(30,639)	(20,894)
Other comprehensive income for the year, net of income tax		-	-
Total comprehensive loss for the year		(30,639)	(20,894)

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

Statement of Financial Position

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

	Note	2019 \$	2018 \$
Assets			
Current			
Cash and cash equivalents	5	674,891	743,047
Trade and other receivables	6	13,665	56,218
Other current assets	8	164,098	134,596
Current assets		852,654	933,861
Non-current			
Plant and equipment	9	11,820	5,092
Intangible assets	10	-	-
Non-current assets		11,820	5,092
Total assets		864,474	938,953
Liabilities			
Current			
Trade and other payables	11	64,073	82,373
Employee provisions	12	19,836	39,242
Grant liabilities	13	-	186,986
Other liabilities	14	353,842	313,581
Current liabilities		437,751	622,182
Non-current			
Employee provisions	12	4,957	-
Non-current liabilities		4,957	-
Total liabilities		442,708	622,182
Net assets		421,766	316,771
Equity			
Unrestricted funds		333,389	316,771
Restricted funds		88,377	-
Total equity		421,766	316,771

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 2019
National Association for the Visual Arts Ltd

	Note	AusCo VACS Restricted funds \$	Unrestricted funds \$	Total equity \$
Balance at 1 January 2018		-	337,665	337,665
Deficit for the year		-	(20,894)	(20,894)
Other comprehensive income		-	-	-
Total comprehensive loss for the year		-	(20,894)	(20,894)
Balance at 31 December 2018		-	316,771	316,771
Balance at 1 January 2019		-	316,771	316,771
Adjustment on application of:		-	-	-
AASB 15 and AASB 1058	2.2	-	136,986	136,986
AASB 16	2.3	-	(1,352)	(1,352)
Adjusted balance at 1 January 2019		-	452,405	452,405
Deficit for the year		-	(30,639)	(30,639)
Other comprehensive income		-	-	-
Total comprehensive loss for the year		-	(30,639)	(30,639)
Transfer to/(from) reserves		88,377	(88,377)	-
Balance at 31 December 2019		88,377	333,389	421,766

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

Statement of Cash Flows

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

	Note	2019 \$	2018 \$
Operating activities			
Receipts from:			
• Client contributions		931,569	887,962
• Donations received	4	258,826	80,546
• Government grants		192,898	543,401
• Interest income		1,477	5,208
Payments to clients, suppliers and employees		(1,448,436)	(1,464,300)
Net cash provided by/(used in) operating activities		(63,666)	52,817
Investing activities			
Purchases of plant and equipment	9	(4,490)	(1,391)
Divestment of short-term investments		-	303,760
Net cash provided by/(used) in investing activities		(4,490)	302,369
Net change in cash and cash equivalents		(68,156)	355,186
Cash and cash equivalents, beginning of year		743,047	387,861
Cash and cash equivalents, end of year	5	674,891	743,047

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 2019
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 2019 were approved and authorised for issuance by the Board of Directors.

2 Changes in accounting policies

New and revised standards that are effective for these financial statements

2.1 Financial instruments

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.

Reconciliation of financial instruments on adoption of AASB 9

On the date of initial application, 1 January 2018, the financial instruments of the company were reclassified as follows:

	Note	Original AASB 139 Category \$	New AASB 9 Category \$	Closing balance 31 December 2018 (AASB 139) \$	Adoption of AASB 9 \$	Opening balance 1 January 2019 (AASB 9) \$
Assets						
<i>Financial assets</i>						
Trade and other receivables	6	Amortised cost	Amortised cost	56,218	-	56,218
Cash and cash equivalents	5	Amortised cost	Amortised cost	743,047	-	743,047
Total financial assets				799,265	-	799,265
Liabilities						
<i>Financial liabilities</i>						
Trade and other payables	12	Amortised cost	Amortised cost	82,373	-	82,373
Total financial liabilities				82,373	-	82,373

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

2 Changes in accounting policies continued

2.2 AASB 15 Revenue from contracts with customers and AASB 1058 Income of Not-for-Profit Entities

These Standards supersede all the income recognition requirements relating to private sector Not-for-Profit (NFP) entities and the majority of income recognition requirements relating to public sector NFP entities (previously in AASB 1004 Contributions). The new Standards have been applied as at 1 January 2019 using the modified retrospective approach. Under this method, the cumulative effect of initial application is recognised as an adjustment to the opening balance of retained earnings at 1 January 2019, and comparatives are not restated. In accordance with the transition guidance, the new Standards have only been applied to contracts that are incomplete as at 1 January 2019.

On the date of initial application of AASB 15 and AASB 1058 on 1 January 2019, the impact to retained earnings of the company was as follows.

Impacted area	Note	Retained earnings \$	Total equity \$
Grants that didn't have 'sufficiently specific' performance obligations		136,986	136,986
Total	4.3	136,986	136,986

The tables below highlight the impact of AASB 15 and AASB 1058 on the Statement of Surplus or Deficit and Other Comprehensive Income and the Statement of Financial Position for the year ending 31 December 2018. The adoption of AASB 15 did not have a material impact on the Statement of Cash Flows:

Statement of Surplus or Deficit and Other Comprehensive Income for the year ended 31 December 2018 (Extract)	Note	As per AASB 1004 \$	Adjustments* \$	As per AASB 15 \$
Revenue	4	1,369,522	51,370	1,420,892
Net Grant Revenue	4.1	446,299	51,370	497,669
Surplus/(deficit) before income tax		(20,894)	51,370	30,476
Surplus/(deficit) for the year		(20,894)	51,370	30,476
Total comprehensive income for the year		(20,894)	51,370	30,476

*Adjustments for 2018 grants of \$136,986, less the effect of 2017 grant adjustments impacting 2018 grant revenue by \$85,616.

Statement of Financial Position as at 31 December 2018 (Extract)	Note	As per AASB 1004 \$	Adjustments \$	As per AASB 15 \$
Grants liabilities	13	186,986	(136,986)	50,000
Current liabilities		622,182	(136,986)	485,196
Total liabilities		622,182	(136,986)	485,196
Net assets		316,771	136,986	453,757
Equity		316,771	136,986	453,757

2.3 AASB 16 Leases

AASB 16 'Leases' replaces AASB 117 'Leases' along with three Interpretations (AASB Interpretation 4 'Determining whether an Arrangement contains a Lease', INT 115 'Operating Leases-Incentives' and INT 127 'Evaluating the Substance of Transactions Involving the Legal Form of a Lease').

The adoption of this new Standard has resulted in the company recognising a right-of-use asset and related lease liability in connection with all former operating leases except for those identified

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

2 Changes in accounting policies continued

2.3 AASB 16 Leases continued

as low-value or having a remaining lease term of less than 12 months from the date of initial application.

The new Standard has been applied using the modified retrospective approach, with the cumulative effect of adopting AASB 16 being recognised in equity as an adjustment to the opening balance of retained earnings for the current period. Prior periods have not been restated.

The company's incremental borrowing rate was estimated at 5.16% based on information presented by the RBA and APRA for the industry in which the company operates.

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.

To determine whether to recognise revenue, the company follows a 5-step process:

- 1 Identifying the contract with a customer
- 2 Identifying the performance obligations
- 3 Determining the transaction price
- 4 Allocating the transaction price to the performance obligations
- 5 Recognising revenue when/as performance obligation(s) are satisfied.

The company often enters into transactions involving a range of the company's services. In all cases, the total transaction price for a contract is allocated amongst the various performance obligations based on their relative stand-alone selling prices. The transaction price for a contract excludes any amounts collected on behalf of third parties.

Revenue is recognised either at a point in time or over time, when (or as) the company satisfies performance obligations by transferring the promised goods or services to its customers. The company recognises contract liabilities for consideration received in respect of unsatisfied performance obligations and reports these amounts as other liabilities in the statement of financial position. Similarly, if the company satisfies a performance obligation before it receives the consideration, the company recognises either a contract asset or a receivable in its statement of financial position, depending on whether something other than the passage of time is required before the consideration is due.

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

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.2 Revenue continued

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.

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.

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

4 Summary of accounting policies continued

Donations and bequests continued

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

Interest income

Interest income is recognised on an accrual basis using the effective interest 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 3.14. 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 surplus or deficit 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

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.5 Plant and equipment continued

value of buildings, plant and other equipment. The following useful lives are applied:

- Office furniture: 5-10 years
- Office machines: 3-10 years
- Right-of-use asset Over the life of the lease

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 de-recognition

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

Notes to the Financial Statements

For the year ended 31 December 2019
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 surplus and deficit. 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.

Impairment of Financial assets

AASB 9's impairment requirements use more forward-looking information to recognise expected credit losses – the 'expected credit losses (ECL) model'. Instruments within the scope of the new requirements included loans and other debt-type financial assets measured at amortised cost and FVOCI, trade receivables and loan commitments and some financial guarantee contracts (for the issuer) that are not measured at fair value through profit or loss.

The Trust considers a broader range of information when assessing credit risk and measuring expected credit losses, including past events, current conditions, reasonable and supportable forecasts that affect the expected collectability of the future cash flows of the instrument.

In applying this forward-looking approach, a distinction is made between:

- financial instruments that have not deteriorated significantly in credit quality since initial recognition or that have low credit risk ('Stage 1') and
- financial instruments that have deteriorated significantly in credit quality since initial recognition and whose credit risk is not low ('Stage 2').

'Stage 3' would cover financial assets that have objective evidence of impairment at the reporting date.

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.7 Financial instruments continued

Subsequent measurement of financial assets continued

'12-month expected credit losses' are recognised for the first category while 'lifetime expected credit losses' are recognised for the second category.

Measurement of the expected credit losses is determined by a probability-weighted estimate of credit losses over the expected life of the financial instrument.

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.

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 2018)

Recognition, initial measurement and de-recognition

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.

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.7 Financial instruments continued

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.

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 surplus or deficit.

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.7 Financial instruments continued

Classification and subsequent measurement of financial assets continued

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.

3.8 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.

3.9 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.

3.10 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.

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.10 Employee benefits continued

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.

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.

3.11 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.

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.12 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.

3.13 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.

3.14 Significant management judgement in applying accounting policies

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

Estimation uncertainty

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

Impairment

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

Useful lives of depreciable assets

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

Long service leave

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

Notes to the Financial Statements

For the year ended 31 December 2019
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	2019 \$	2018 \$
Revenue			
Donations received		258,827	80,546
Ticket sales		-	23,759
Government grants	4.1	225,362	446,299
Investment income:			
• Interest		1,477	4,825
Membership fees received		731,629	668,286
Advertising fees received		450	764
Project administration fees received		6,812	14,618
Project income		3,586	6,761
Reimbursements received		10,321	20,624
Sponsorships received - in-kind		34,000	34,000
Legal services income - in-kind		30,000	49,000
Transit insurance sales		15,641	17,317
Workshop fees received		1,023	1,964
		1,319,128	1,368,763
Other income			
Merchandise sales		185	166
Sundry income		1,370	593
		1,555	759
Total revenue and other income		1,320,683	1,369,522

4.1 Government grants

	Note	2019 \$	2018 \$
Grants in advance - 1 January	4.2	186,986	85,616
Adjustment to retained earnings on application of AASB15 and AASB 1058	4.3	(136,986)	-
Grants received during the year	4.4	175,362	494,001
		225,362	633,285
Less:			
Grants in advance - 31 December	4.5	-	(186,986)
		-	(186,986)
		225,362	446,299

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

4.2 Grants in advance – 1 January

	Note	2019 \$	2018 \$
Create NSW			
• Core		50,000	-
• Devolved		50,000	-
Australia Council for the Arts:			
• Triennial VACS		86,986	85,616
		186,986	85,616

4.3 Adjustment to retained earnings on application of AASB 15 and AASB 1058

The table below shows the grants in advance that were re-classified to retained earnings on 1 January 2019 upon application of the modified retrospective approach in transitioning to AASB 15 and AASB 1058:

	Note	2019 \$	2018 \$
Create NSW:			
• Core	4.2	50,000	-
Australia Council for the Arts:			
• Triennial VACS	4.2	86,986	-
	2.1	136,986	-

4.4 Grants received during the year

	Note	2019 \$	2018 \$
Create NSW:			
• Core Funding – 2018 and 2019		-	100,000
• Devolved – 2018 and 2019		-	100,000
Arts Queensland			
• Project		-	6,000
Arts South Australia			
• Future/Forward		-	10,000
Arts Tasmania			
• Future/Forward		-	5,400
Australia Council for the Arts:			
• Triennial VACS		175,362	172,601
Copyright Agency Limited			
• Future/Forward		-	50,000
Copyright Agency Limited			
• Visual Arts Fellowship		-	42,000
Sub-total carried forward		175,632	486,001

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

4.4 Grants received during the year continued

	Note	2019 \$	2018 \$
Sub-total brought forward		175,632	486,001
Creative Victoria			
• Future/Forward		-	8,000
		175,632	494,001

4.5 Grants received in advance – 31 December

	Note	2019 \$	2018 \$
Australia Council:			
• Triennial VACS		-	86,986
Create NSW			
• Core		-	50,000
• Devolved		-	50,000
		-	186,986

5 Cash and cash equivalents

Cash and cash equivalents consist of the following:

	Note	2019 \$	2018 \$
Cash at bank		674,661	742,951
Cash on hand		230	96
	5.1	674,891	743,047

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	2019 \$	2018 \$
Cash and cash equivalents		674,891	743,047

6 Trade and other receivables

Trade and other receivables consist of the following:

	Note	2019 \$	2018 \$
Current			
Trade receivables		12,350	56,218
Accrued income		1,315	-
		13,665	56,218

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

7 Financial risk management

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	2019 \$	2018 \$
Financial assets			
<i>Financial assets measured at amortised cost</i>			
• Cash and cash equivalents	5	674,891	743,047
• Trade and other receivables	6	13,665	56,218
		688,556	799,265
Financial liabilities			
<i>Financial liabilities measured at amortised cost</i>			
• Trade and other payables	11	64,073	82,373
		64,073	82,373

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.

8 Other assets

Other assets consist of the following:

	Note	2019 \$	2018 \$
Current:			
Prepayments		164,098	134,596

9 Plant and equipment

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

	Right-of-use asset \$	Office furniture \$	Office machines \$	Total 2019 \$
Gross carrying amount				
Balance 1 January	-	3,400	17,980	21,380
Balance recognising AASB 16	23,433	-	-	23,433
Additions	-	272	4,218	4,490
Balance 31 December	23,433	3,672	22,198	49,303
Depreciation				
Balance 1 January	-	(3,173)	(13,115)	(16,288)
Balance recognising AASB 16	(8,080)	-	-	(8,080)
Depreciation	(9,697)	(87)	(3,331)	(13,115)
Balance 31 December	(17,777)	(3,260)	(16,446)	(37,483)
Carrying amount 31 December	5,656	412	5,752	11,820

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

9 Plant and equipment continued

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

	Right-of-use asset \$	Office furniture \$	Office machines \$	Total 2018 \$
Gross carrying amount				
Balance 1 January	-	3,150	16,893	19,989
Additions	-	250	1,141	1,391
Balance 31 December	-	3,400	17,980	21,380
Depreciation				
Balance 1 January	-	(3,150)	(9,523)	(12,673)
Depreciation	-	(23)	(3,592)	(3,615)
Balance 31 December	-	(3,173)	(13,115)	(16,288)
Carrying amount 31 December	-	227	4,865	5,092

10 Intangible assets

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

	Website \$	Total 2019 \$	Total 2018 \$
Gross carrying amount			
Balance 1 January	145,930	145,930	146,437
Write back on disposal	-	-	(507)
Balance 31 December	145,930	145,930	145,930
Amortisation			
Balance 1 January	(145,930)	(145,930)	(142,553)
Write back on disposal	-	-	507
Amortisation	-	-	(3,884)
Balance 31 December	(145,930)	(145,930)	(145,930)
Carrying amount 31 December	-	-	-

11 Trade and other payables

Trade and other payables recognised consist of the following:

	Note	2019 \$	2018 \$
Current:			
Net GST payable		11,525	27,615
Other payables		27,399	26,278
PAYG payable		8,928	10,172
Superannuation payable		9,928	11,007
Trade payables		6,293	7,301
		64,073	82,373

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

12 Employee remuneration

12.1 Employee benefits expense

Expenses recognised for employee benefits are analysed below:

	Note	2019 \$	2018 \$
Wages, salaries and fees		419,430	423,778
Workers compensation insurance		3,302	2,248
Staff training and amenities		5,046	2,110
Superannuation – defined contribution plans		39,706	40,478
Employee benefits provided/(written back)		(14,449)	18,457
Employee benefits expense		453,035	487,071

12.2 Employee benefits

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

	Note	2019 \$	2018 \$
Current:			
Annual leave		19,836	39,242
		19,836	39,242
Non-current			
Long service leave		4,957	-
		4,957	-

13 Grant liabilities

Other liabilities can be summarised as follows:

	Note	2019 \$	2018 \$
Grants in advance	4.6	-	186,986
		-	186,986

14 Other liabilities

Other liabilities can be summarised as follows:

	Note	2019 \$	2018 \$
Lease liabilities	2.3	6,817	-
Membership fees received in advance		347,025	313,581
		353,842	313,581

15 Contingent liabilities

There are no contingent liabilities that have been incurred by the company in relation to 2019 or 2018.

Notes to the Financial Statements

For the year ended 31 December 2019
National Association for the Visual Arts Ltd

16 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 2019, the total amount that members of the Company are liable to contribute if the Company wound up is \$50 (2018: \$50).

17 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.

17.1 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:

	2019 \$	2018 \$
Total key management personnel remuneration	246,393	259,567

18 Post-reporting date events

A material non-adjusting event has occurred subsequent to the end of the reporting period and continued to impact the company to the date the financial statements were authorised for issue, 1 April 2020, and beyond.

Recent impacts to the economy and the Arts Industry as a whole have been significant in relation to the COVID-19 (also known as the Corona Virus) pandemic. As a result of several Federal and State Government measures, many events, meetings and travel plans have either been cancelled or rescheduled.

The financial effects of this pandemic cannot be measured, but a statement can be made that possible tours, events and travel that the Company has scheduled from March 2020 onwards may be cancelled or rescheduled. This may lead to a loss of revenue due to the events being cancelled, while costs incurred in relation to these events may not be recoverable in full.

An official media release by the Australian Government indicated that a total of \$189 billion is being injected into the economy by all arms of Government in order to keep Australians in work and businesses in business.

Directors' Declaration

For the year ended 31 December 2019
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 2019 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 3.13).

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 2019, 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 2019 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 2019 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 38 to 40 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 2019. 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 / /