

# Tuggeranong Arts Centre Annual Report 2018



Supported by



# Our mission is to be a dynamic and innovative arts organisation that is essential to the Tuggeranong region and the ACT.

Tuggeranong Arts Centre has been the home of the arts in the south for over 25 years. Our priorities for the next 5 years are to invite the community to practice and appreciate art and its relevance to local and global social issues, to collaborate with the arts and community sectors across the ACT and to develop active audiences for art beyond TAC, whilst shaping cultural and community identity.

## 2018 BOARD

Don Cumming, President  
Jenny Hargreaves, Vice President  
John Hargreaves, Treasurer  
James Mallett, Secretary  
Greg Friedewald, Member  
Hamish Sinclair, Member  
Eva Cawthorne, Member  
Karl Maftoum, Member  
Lorena Quinlivan, Member  
Sam Wong, Member

## 2018 FUNDING RECEIVED

Arts ACT, Community Relations and Funding Support / ACT Community Service Directorate, and the Australian Government Regional Arts Fund.

## STAFF

Rauny Worm - Chief Executive Officer  
Amanda Pollok - Operations Manager  
Aidan Delaney - Creative Producer, CACD Program  
Kimberley Brady / Cassidy Richens - Communications Officer  
Caroline Wall - Fresh Funk Artistic Director  
Narelle Phillips - Visual Arts Manager  
Jacqui Malins- Project Officer  
Penny Stott - Messengers Program Manager  
Kelsey van der Tuin - Messengers Support worker  
Peter Jordan / Oki Widodo - Finance Officer  
Lily Platts - Front of House, Events  
Tom Buckland, Cerri Murphy, Siena Di Giovanni-Arundell and Jiraay Pearson - Front of House, Events (casual)  
Nevanka McKeon - First Nations Program Officer

Front cover photo: Martin Ollman,  
*The Hunger Games*, Fresh Funk's  
end-of-year show at Erindale Theatre, 2018.

Photo: Martin Ollman, *SouthFest*  
*Community Festival* 2018.

# Our vision is to be a vibrant, connected and creative Tuggeranong community.







Photo: Martin Ollman, cellist David Pereira performing at the opening of *Another Day in Paradise*, 2018.

# PRESIDENT'S REPORT

**Reporting on the achievements of the past year must commence with the notable increase of funding for new programs in 2019.**

A collaborative approach to arts development between the two regional key arts organisations, Belconnen Arts Centre & Tuggeranong Community Arts Association, was rewarded with the successful tender for a three-year arts development program in both Gungahlin and Woden.

On behalf of the management committee of TCAA, I congratulate the leaders of both organisations for their vision and the vigour they demonstrated to set the foundations for future arts development in both of these regions. In times of limited economic growth, poor wages growth, and grave environmental concerns across the planet, it is rewarding to govern an organisation that continues to thrive.

Throughout 2018 at Tuggeranong Arts Centre we witnessed stories of marginalization, injustice, and loss through brave projects highlighting the plight of fellow Australians and residents of the world, just as we experienced fine music, beauty, inspiration and contagious fun. I also take this opportunity to highlight the work of the community in reinventing a celebration for Tuggeranong: SouthFest. TCAA remains committed to adding creative value to this new venture.

Looking forward, we will continue to ensure that TCAA remains a vibrant, sustainable, forward-thinking resource for all in our community.

Don Cumming  
President



Artist Hangama Obaidullah at the opening of her solo exhibition 'Street Children of Kabul and other works' in June 2018.

# TREASURER'S REPORT

## Treasurer's Report

2018 has allowed the organisation to achieve a sound financial position.

The organisation's equity as at 31 December 2018 was: \$374,006.

The recorded surplus of \$ 97,226 includes unspent grant income bringing the actual earnings of the organisation to \$16,271.31.

The organisation's commitment to inclusion, access and equity assisted in maintaining a large number of free events and therefore less ticket income was earned in 2018 yet higher audience and participation levels achieved across a range of programs.

Investments into necessary technical equipment were made and staff salaries adjusted according to CPI increases received.

The association's auditors, RSM Bird Cameron, have audited the financial accounts for 2018 and we thank them for their diligence advice and assistance in conducting this audit.

  
John Hargreaves

Please visit our website for a full set of Tuggeranong Community Arts Association's financial statements.



# CEO'S REPORT

**The 2018 theme of Entropy across the Arts Centre's programming certainly defined the year. Quite ecstatic at the creative responses received, the program allowed for much exploration, experimentation, reflection and fun.**

In particular, 2018 was a significant year for our two flagship programs - the Fresh Funk Dance Program and the Messengers Youth Mental Health Arts Program. Both celebrated their 18th Birthdays, reflecting on their beginnings, their growth and the impact they have had. Not only have these programs delivered high quality artistic and dance skills to thousands of individuals, they have also made an impact on our community cultural development across the region. Their consistent and committed program delivery with a professional focus on social skills development, personal resilience and increased health & well-being have played a significant role in achieving improved population health outcomes for the ACT over the past 18 years.

Another memorable project that will certainly go down in the history of this organisation as one of the most significant to-date was Another Day in Paradise – a touring exhibition of the art of Myuran Sukumaran and artworks developed in response to his work by significant contemporary Australian artists. An engaging and innovative series of public programs, The Human Condition, accompanied the exhibition.

Also a highlight, was a wonderful and ambitious theatrical experiment, Just like Clockwork, in which 22 young Canberrans wrote, produced and performed an original piece of musical theatre. This 26-week project lead by two of the ACT's finest musical theatre practitioners for children, Tim & Nathalie Bevitt, was a huge success in bringing together a large group of children from all walks of life to explore entropy through the wild imaginations of childhood. Making a theatre-development experience of this calibre accessible to children shows the uniqueness of the ACT's arts landscape.

A special moment in 2018 was the presentation of the National Trust ACT Heritage Award to the Arts Centre & Auntie Agnes Shea for the community cultural project: Violet's Park. The memorial sculpture in Ngunnawal's park, named after Auntie Agnes's mother and Ngunnawal Elder Violet Bulger, along with accompanying signage, was a collaboration between artists Tony Steel, Brett Carpenter and the Shea/Walker family.

I'd like to thank all of the bold, brave and generous artists and community members we have worked with over the year. Thanks also to the energetic and passionate staff team making our programs and projects so interesting and challenging. My deep appreciation goes to the TCAA Management Committee, for supporting big ideas and understanding that great art and strong communities thrive, when arts leaders are allowed to take risks. Stay tuned, as we continue to grow in 2019 through increased support from the ACT Government and other supporters.

Photo: Ngunnawal Elder Auntie Agnes Shea and TAC CEO Rauney Worm at the presentation of the ACT Heritage Award, for the Violet's Park project 2018.





# ANOTHER DAY IN PARADISE

**In March & April 2018, Tuggeranong Arts Centre presented Another Day in Paradise, a major exhibition by artist Myuran Sukumaran along with a series of artworks by leading Australian artists, Abdul-Rahman Abdullah, Megan Cope, Jagath Dheerasekara, Khaled Sabsabi, and Matthew Sleeth, whose works responded to the death penalty and profiled human rights.**

Curated by Ben Quilty and Michael Dagostino, Another Day in Paradise was developed by Campbelltown Arts Centre and first presented as part of Sydney Festival. The exhibition included a vast and sobering series of powerful portraits by Sukumaran, painted during his incarceration at Bali's Kerobokan jail and from his final incarceration on Nusa Kambangan Island.

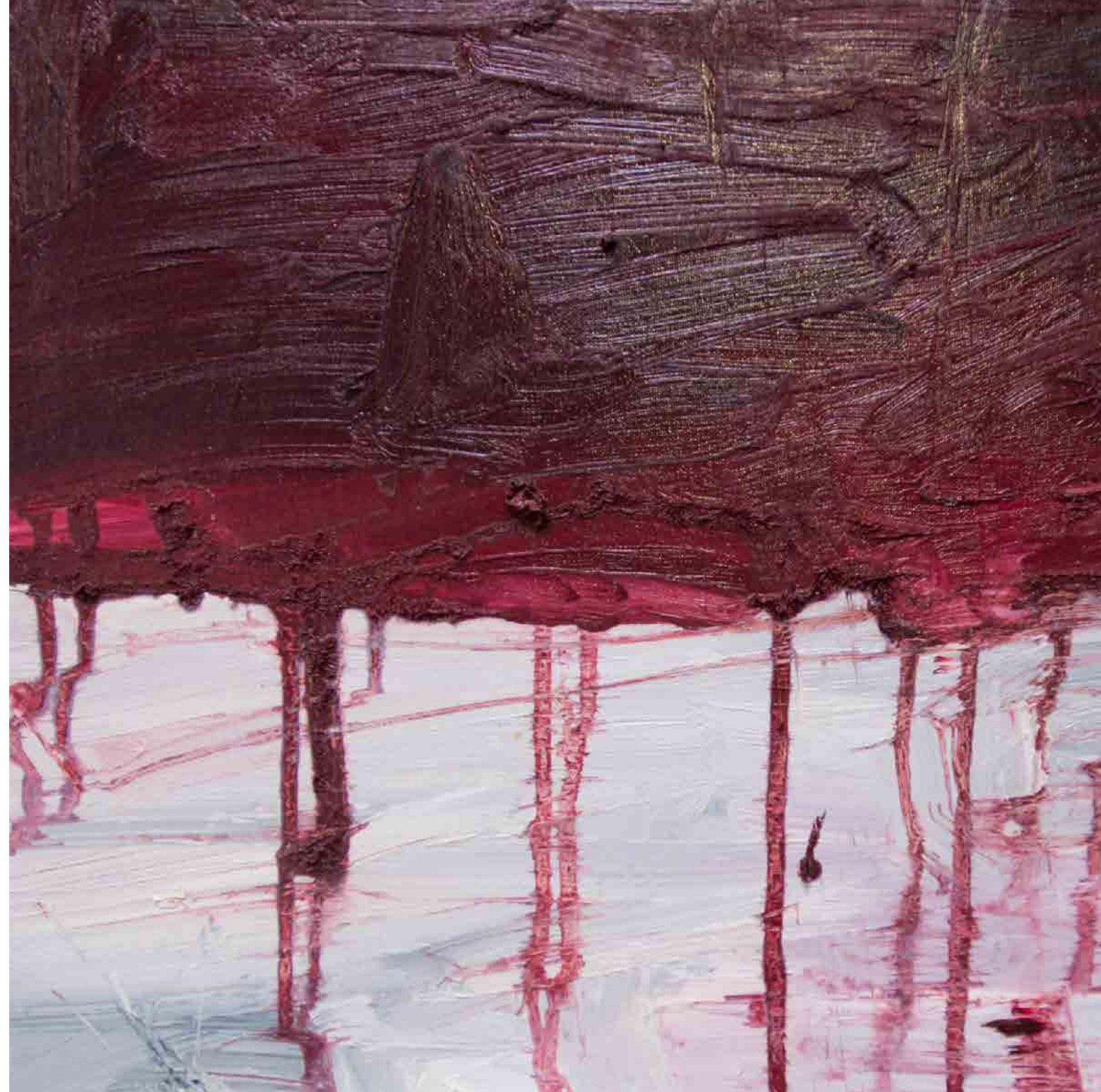
The exhibition was a cornerstone of TAC's 2018 program and, along with the accompanying The Human Condition public programs, highlighted the importance of forgiveness and compassion for humanity, while proving the profound power of art to change lives.

Artwork: Myuran Sukumaran,  
28/04/2015 (detail). Oil on canvas board.

The exhibition was officially opened on Thursday 1 March by Deputy Leader of the Opposition Tanya Plibersek, alongside speeches by ACT Minister for the Arts Gordon Ramsay, Sukumaran's mentor and exhibition co-curator Ben Quilty, and his brother Chinthu Sukumaran. The event was hosted by journalist Mark Davis and attended by Sukumaran's family (mother Raji, brother Chinthu and sister Brintha). Performances by cellist David Pereira and the Woden Valley Youth Choir enriched the mood and further demonstrated the power of art to inspire and transform.

The exhibition was visited by record audiences for Tuggeranong Arts Centre, attesting to the powerful themes of the work and strong public interest in Sukumaran's story. Central to the audience engagement strategy was an exhibition tour package which was developed by TAC and delivered to a wide range of groups, including local college students, tertiary education students, aged care residents, TAC resident groups, and the general public.

The Centre also created a number of other targeted engagement opportunities, including: art workshops that were delivered to PCYC youth diversion programs and residential drug and alcohol treatment clients; the My Human Condition youth self-portrait award and Word Portraits writing competition; as well as, a collaboration with Radford College to develop a series of education resources in English and Visual Arts.





# THE HUMAN CONDITION

**The Human Condition was a suite of public programs presented alongside Another Day in Paradise, which provided an opportunity to extend and deepen engagement with artwork already connected to a compelling story, and emotionally powerful in its own right.**

The program focused on artforms such as music, theatre, dance, and literature, looking for ways to bring them into play with the artworks, either directly or thematically. This resulted in activities including concerts, poetry reading, and drama performance in the gallery. Conversation was also used as a method for engagement, including community conversations like the Death Café, the Penalties and Purpose panel discussion, and film screenings with filmmakers' talks.

The program engaged more than 40 artists across 20 events. Highlights included: A Vigil for the Moon - a concert developed to engage young people and performers in the themes of loss, compassion, hope and redemption carried by Sukumaran's artwork and story; Skin and Bone – a responsive drama performance by Year 12 students from Orana Steiner School; and Penalties and Purpose - a panel of speakers from diverse perspectives who discussed the purpose of penalties, including the death penalty and incarceration, globally and within Australia.

The program culminated in The Final Hours – a creative vigil which commemorated the third anniversary of Myuran Sukumaran's death and the final day of the exhibition. For this special event, the Centre's spaces were opened to artists working in any form to respond to Sukumaran's story and his final series of paintings. Artists were able to choose to respond to Sukumaran's work directly, confront the ethics and politics of the death penalty, question their own mortality, or react in other ways entirely. Throughout the day, exhibition visitors were invited to view the artists at work as well as attend a number of scheduled performances and presentations.

## LIST OF EVENTS

*The Human Condition Death Café – Saturday 3 March 2018.*

*A Vigil for the Moon concert featuring: Woden Valley Youth Choir, Fresh Funk, cellist Ariel Chou, and poets Taya Papworth and Ryder Gavin – 17 March 2018.*

*'Just Punishment' screening and director's talk with Kim Beamish – Thursday 22 March 2018.*

*Penalties and Purpose panel discussion with Julian McMahon AC, Dr Amanda Porter, and Tasneem Chopra, facilitated by Ginny Stein – Saturday 24 March 2018.*

*Literary Lounge: Reporting on Trauma with Ginger Gorman, facilitated by Karen Middleton -- 5 April 2018.*

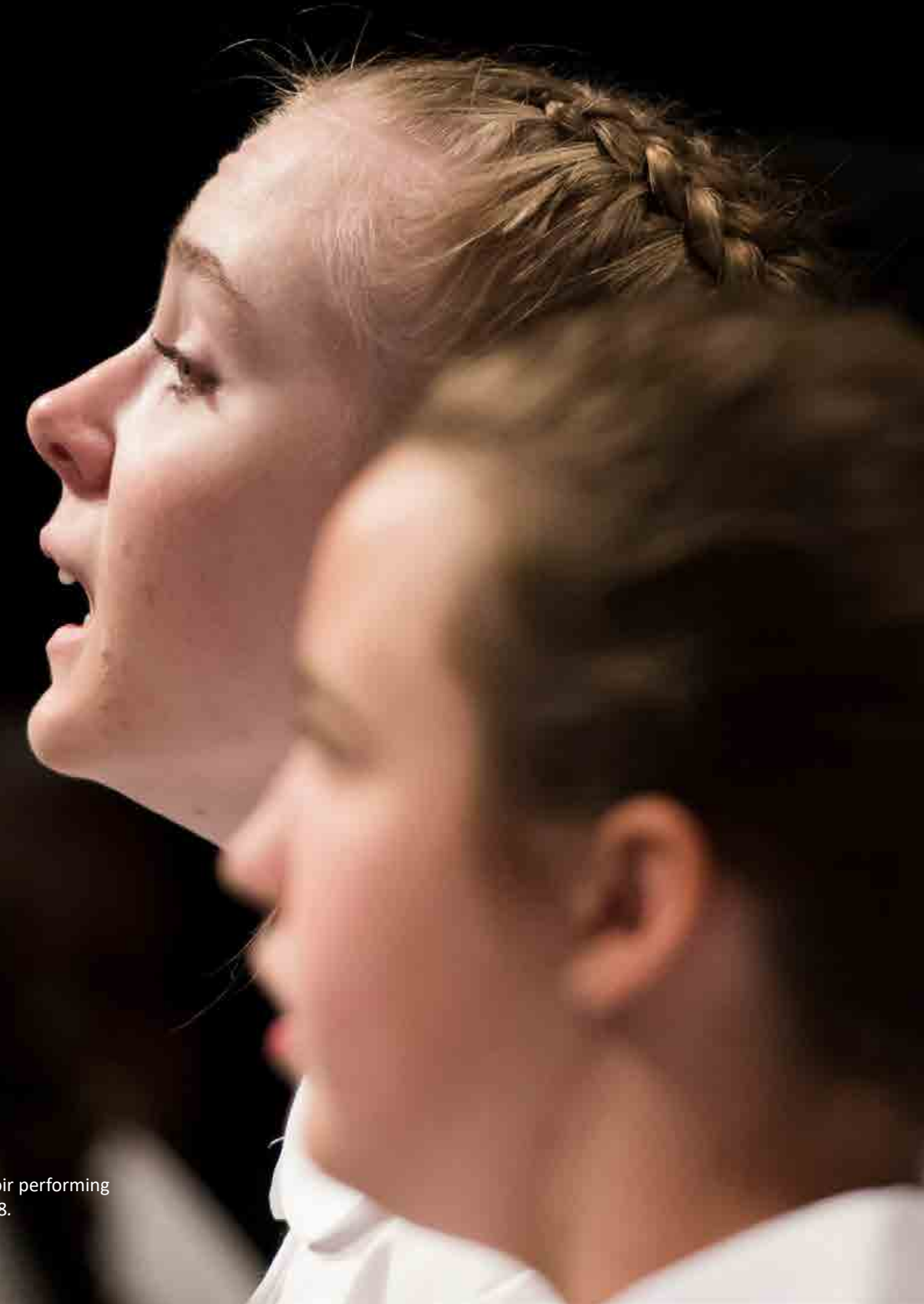
*'Skin and Bone' by Orana Steiner School students and teacher Jane Watson – Thursday 5 April and Saturday 7 April 2018.*

*Poems for the Human Condition featuring: Claudia Cresswell, Jo Wilson-Ridely, Sarah Rice and Jen Webb – Saturday 14 April 2018.*

*The Final Hours creative vigil – 29 April 2018.*

*Screening of 'Guilty' and filmmakers' talk with Matthew Sleeth and Maggie Miles – 29 April 2018.*

Photo: Martin Ollman, Woden Valley Youth Choir performing at the opening of *Another Day in Paradise*, 2018.



# JUST LIKE CLOCKWORK

**In June, 22 children aged between 7 and 14 years took to the TAC Theatre stage to perform their very own musical to two sell-out audiences. Over six months, this talented group had self-devised, written and produced Just Like Clockwork in response to the Centre's annual theme 'Entropy,' under the expert guidance of Tim and Nathalie Bevitt.**

Designed to provide an accessible performance development opportunity to children in southern Canberra, the Just Like Clockwork project instilled participants with new confidence and creativity, developing their skills across writing, drama, song and dance as well as building capacity for creative thinking and teamwork.

Reflecting on the project, Tim and Nathalie said, 'This program has been able to deliver a space for all the children's voices to be heard and to create their own ideas and develop their divergent thinking capabilities. The richness of the task has meant that the participants have had to understand the value of short term and long term goals and strategies and the process of achieving them.'

'By continuing to encourage the children to realise the self-devised nature of the project, it has allowed them to take it to places of their own choosing.

In the beginning they were quite timid and conventional in their ideas, but through creating a safe place, they were able to realise that they could go beyond the normal expectations of what children are capable of and take risks with their ideas. This enabled many of the children to develop confidence not only with their own idea making but also for their ability to voice their opinions in front of their peers without fear. They were also able to experience the process of contributing ideas and not necessarily having them used but instead creating 'sparks' for others to build on.'

'Just like Clockwork would never have been the performance it was without it being a child centred project. The children's contributions shaped and directed the story, characters and lyrics in ways that would not have been possible with only an adult's viewpoint. Each child, through their ideas, personality and abilities, shaped the performance to become the success it was.'

“ **THIS WAS A REALLY GREAT PROGRAM THAT MY DAUGHTER JUMPED OUT OF BED EACH SATURDAY TO ATTEND. THE FACILITATORS WERE EXCELLENT AND THE PROGRAM WAS FUN AND CREATIVE. MY DAUGHTER DEVELOPED NEW SKILLS AND SOCIAL SKILLS AND MADE MANY NEW FRIENDS. I WOULD SUPPORT TAC TO RUN THIS OR A SIMILAR PROGRAM AGAIN AND ENCOURAGE THE ACT GOVERNMENT TO SUPPORT THIS PROGRAM.** ”

– PARENT

Photo: Martin Ollman, *Just Like Clockwork*, an original musical, written, developed and performed by local children with Tim and Nathalie Bevitt, in response to Tuggeranong Arts Centre's 2018 theme 'Entropy'.





Artwork: Luke Cornish (ELK), Dora En Aleppo, 2017. Limited edition giclee print on acid free archival paper.



# GALLERY PROGRAM

**Throughout 2018, TAC continued to present a diverse and innovative program of exhibitions across our three gallery spaces. In line with TAC's support of artistic endeavour at all levels, our exhibitors spanned school and community groups, emerging and mid-career artists, and established artists with national and international profiles.**

Our 2018 exhibition program took inspiration from the Centre's annual theme 'Entropy' exploring a wide range of local and global issues and considering art's ability to construct and deconstruct our universe. At the heart of the program was the touring exhibition *Another Day in Paradise*.

Another high profile exhibition in 2018 was *No Place Like Home*, featuring works by nationally-renowned stencil artist Luke Cornish (ELK) whose current practice is focussed on the war ravaged streets of Syria, and the individuals caught in the conflict.

A new collaboration with Craft ACT brought together local and interstate craft and design artists Ruby Berry, Melinda Heal, and Sally Mumford in *Traversing Tidbinbilla*, which resulted from Craft ACT's inaugural Spring residency at Tidbinbilla Nature Reserve. Similarly, *InTransit* by Untethered Fibre Artists Inc. brought together 40 artworks by textile artists from across NSW and ACT.

Audiences flocked to the Centre to support exhibitions by other established artists based in or with strong connections to Canberra including, photographer Martin Ollman, landscape painter Phil Ryan, and sculpture and installation artists Dan Moor, Nicci Haynes and Tom Buckland.

The Centre continued to support artist development through a range of awards and initiatives with exhibitions by Amandeep Kaur, recipient of the ANU School of Art Emerging Arts Support Scheme award, and Rhonda Castle, winner of the TAC Exhibition Award at Sculpture in the Paddock Yass.

The right of artists with disability to be included, recognised and applauded within the community was asserted in *Hinterland* – an exhibition presented by Tulgeen Disability Service's Art in the Garage program. Meanwhile, an exhibition by Afghani refugee Hangama Obaidullah put the spotlight on refugee and women's rights.

The artistic vibrancy of youth was the focus in the My Human Condition Youth Portrait Prize, sponsored by Aulich, as well as, exhibitions by the Messengers program and St. Mary MacKillop College. And a new collaboration with Bonython Primary School offered students a hands on learning experience as they took part in the development, curation and installation of their own exhibition.

In addition to viewing the many exhibitions on offer, audiences relished the opportunity to engage more deeply with visual art and artists in 2018 through a wide range of workshops, artist talks, tours and other opportunities. In total, the galleries saw works exhibited by 76 artists and well over 250 students and young people.





# FRESH FUNK CELEBRATES 18 YEARS

**2018 saw the coming-of-age of Fresh Funk, as the program celebrated 18 years of creative and energetic dance as Canberra's first and leading urban dance program.**

Fresh Funk kicked off the year with an additional class added to the timetable, bringing the total to 21 classes being offered in Tuggeranong and Gungahlin, as well as our continuing boys program at St. Mary Mackillop College.

In June, twelve advanced junior dancers worked with the CACD program and Mr Tim, performing in the Just Like Clockwork project. The musical theatre tied in well with Fresh Funk's end-of-semester production of "Beauty and the Beast" at Erindale Theatre, where we featured our lead dancer Jessica Gowing singing live on stage.

In August, the program's artistic director Leena Wall travelled with a group of 8 dancers to the En Dance intensives in Tokyo, Japan. This experience was a new one, with a great deal of new contacts made and styles learnt which are now being incorporated into Fresh Funk's classes and choreography.

Semester two was an especially busy one as the dancers worked towards our special 18th birthday event, a choreographic showcase at The Street Theatre on Saturday 27 October. '18' was a showcase of new works by Fresh Funk dancers now working professionally across Australia, including Rob McLean, David McLean and Sinan Amin from The Dream Dance Company, Jack May, director of Momentum Dance Studios in Melbourne, and more.

The show was made up of ten original compositions with striking choreography and bold narratives. Each choreographer returned to Canberra for a short intensive at Fresh Funk with select dancers to create their individual works. Dancers were privileged to experience a range of teaching methods, tasks and techniques in the creation process, thereby getting some insight into the professional dance industry from choreographers who were once in their position as young Fresh Funk participants. The process of engaging students in narrative development based on real life situations remains a core part of the Fresh Funk philosophy, and this came through very strongly in the resulting showcase.

The year ended on another high with the end-of-semester show "The Hunger Games" which was a darkly powerful interpretation of the book and movie series, and demonstrating the TAC theme of Entropy. This show incorporated large-scale video components, acrobatic choreography, battle scenes and special lighting effects which resulted in the most dynamic show yet for Fresh Funk. It was a fitting and spectacular way to end a huge year.



# MESSENGERS PROGRAM

**If ever there was an arts program significantly influencing and changing the lives of creative teenagers across the ACT - it is the Messengers Program. The longevity of the program has not only enabled thousands of young people to participate, it has also allowed the program to respond to new challenges faced by adolescents.**

For over 18 years this life-affirming program, first funded through a suicide prevention initiative, has provided young people from the age of 12 years with creative respite from the complex pressures of navigating adolescence.

The 18 year long journey was celebrated with an exhibition and showcase on 15 November, inviting previous staff and participants to share their journey and celebrate the positive influence that Messengers has had on their lives.

One of the program's most influential managers was Dr Garry Fry, who was instrumental in the program's transition from small art program in the Valley to becoming a recognised early intervention program.

Garry shared his story of building the program to enhance creative skills in young people, thus enabling them to explore and tell their stories, whilst providing them with professional psychological support and intervention. This work is still continuing today.

A highlight of the celebrations was a very moving presentation by a previous participant. Now a young mother herself, she spoke about the difference the Messengers program made in the past, during a terrible period when her family was falling apart. She said the program gave her respite for her to be herself and explore different forms of creativity- a much needed distraction. Until this day the skills she learned play an important role as she builds a better life for herself and now her son.

Over the years some amazing creative abilities have been discovered and nurtured, creating vocational pathways for some brighter futures for others. Countless artists, theatre-makers, musicians and filmmakers have either worked in the program or learned their creative skills by participating in Messengers.

Much appreciation goes to the ACT Government's Community Services Directorate, Inclusion & Participation Unit for their supportive and collaborative approach when working with TCAA and Messengers.

Photo: Martin Ollman, at the opening of *Always Hope*, an exhibition of work by students of the Messengers Program, 2018.





# COMMUNITY ARTS AND CULTURAL DEVELOPMENT

**In 2018, TAC's Community Arts and Cultural Development program continued to deliver a wide range of projects across its three core program streams; Invisible Borders, Spaces & Places, and First Nations Arts. These projects furthered the Centre's long term focus on the development of new audiences for community arts and cultural activity in Tuggeranong and beyond, working with diverse communities across many different art forms.**

The program delivered more than 70 workshops by 22 different artists encompassing visual arts, literature, theatre, dance, and film. Major projects in the CACD program were The Human Condition suite of public programs and the Just Like Clockwork children's musical program. In addition to these, highlights of the program included:

## **HOME IS WHERE THE HEART IS**

Street artists Mistery (Matthew Peet) and Smalls (James Small) worked with 10 youth from the Tuggeranong region to devise and paint a mural on the north wall of the Arts Centre exploring concepts

of home and belonging. The week long program gave participants a chance to develop skills in street art, build capacity for working collaboratively, and creatively express their place in the world.

## **ILBIJERRI THEATRE WORKSHOPS**

Alongside their production Which Way Home, ILBIJERRI Theatre Company's cast and creative team members Katie Beckett, Kamahi Djordon King, and Rachael Maza delivered a series of community workshops in visual arts, writing, and theatre. These workshops provided an opportunity for the local community to connect with and learn from some of Australia's leading Indigenous creative practitioners.

## **PLAYING WITH COLOUR AND NATURE**

Playing with Colour and Nature was an interactive exhibition for toddlers, offering hours of interactive fun for kids aged 0-4years and their carers. The exhibition and associated workshops were developed and delivered by artist Anne-Marie Jean, who was Artist-in-Residence with her daughter Camille at Lanyon Historic Homestead in 2018. The exhibition brought all the fun, colour and texture of nature into the gallery, inviting toddlers and infants to play and create with the colourful sculptural artwork.

## **RECONCILIATION DAY**

TAC celebrated the ACT's inaugural Reconciliation Day public holiday with a free community screening of the film Zach's Ceremony. Special guest Zach Doomadgee joined the community to talk about the experience of filming his coming-of-age as a young Aboriginal man living between modern Sydney and his country in remote Queensland.

Photo: *Playing with Colour and Nature* exhibition by Anne-Marie Jean, installation shot, 2018.







Photo: Peter Hislop, *A Portrait of Mary, Queen of Scots* performance by Revival House Project, Tuggeranong Theatre, 2018.

# PERFORMANCE PROGRAM

**The Arts Centre once again presented a diverse and dynamic program of live performances in 2018. Spanning blues, classical music, contemporary opera, cabaret, dance, theatre, literary talks and more, the program offered audiences a wide variety of options.**

A stand-out audience favourite was the talented and hilarious Constantina Bush, the female alter-ego of actor and artist Kamahi Djordon King. Captivating audiences with her unique blend of comedic narration, powerful vocals, and beguiling looks, this leggy babe from the bush had a crowded Hunting Lodge begging for more. Constantina's performance was part of a two-day program of workshops and performances with Melbourne's ILBIJERRI Theatre Company. On the main stage, Katie Beckett's road trip drama about family and country, *Which Way Home*, played to enraptured audiences who relished in the play's heartfelt telling of a young Aboriginal woman's fraught but loving relationship with her single father.

Also taking up residence in the Theatre were Revival House Project with their experimental, contemporary song cycle *A Portrait of Mary, Queen of Scots*. The performances featured an operatic repertoire inspired by the Scottish queen alongside live drawings projected onto bespoke, tudor-inspired costumes.

Opera in a Nutshell: *La Traviata*, which opened the 2018 Twilight Classical Concert Series, also presented

opera in a unique format offering all the juicy bits and big hits of Verdi's classic. It was followed by *Mystery and Magic at Twilight* starring some of the ANU School of Music's most promising rising stars, and *A European Odyssey* with the ever popular New England Ensemble.

Meanwhile on the Literary Lounge social justice journalist Ginger Gorman and author Briohny Doyle had plenty of thought-provoking ideas to share. Gorman discussed the intricacies and sensitivities of reporting on trauma with fellow journalist Karen Middleton. While Doyle shared her sombre observations on the changing nature of adulthood and impending climate catastrophe.

For jazz and blues fans, the year kicked off with the wall shaking Backsliders performing to a sold-out Theatre in April. In August, Dom Turner returned, this time with The Turner Brown Band, his collaboration with Ohio (USA)-based slide guitarist Nikki D. Brown. And then in November, audiences got into their swing dancing groove with Lulu Swing and The Feulers as part of the SouthFest Tuggeranong community festival.

Emerging local artists also shared their talents with special events in the Hunting Lodge. Afghani refugee Hangama Obaidullah curated and presented a unique women's forum 'Dark Histories, Bright Futures' as part of Refugee Week. Meanwhile, a fundraising event with local drag and burlesque performers helped drag queen MadB travel to Sydney to compete in the Miss First Nation Finals.

The year ended with The Big Bang, TAC's end of year party with entertainment by duo Dom Lavers and Ben Cumming, and Yucky the Drag Queen.



# THE TAC COMMUNITY



Photo: Martin Ollman, at the opening of Messengers 18th Birthday celebrations *Always Hope*, 2018.

A Gender Agenda, **Abdul-Rahman Abdullah**, Aids Action Council, **Aisha Ward**, Al Phemister, **Alfredo Lango**, Amandeep Kaur, **Amnesty International**, Andrew Lorenz, **Anne Warren**, Anne-Marie Jean, **Annette Schneider**, Ariel Chou, **Aruna Anderson**, As Famous as the Moon, **Aulich**, Barak Zelig, **Barbara Baikie**, Barbie Robinson, **Bec Sellick**, Belconnen Community Service, **Belinda Mason**, Ben Cumming, **Ben Quilty**, Bernard Nitya Parker, **Blaide Lallemand**, Bonython Primary School, **Briohny Doyle**, Brooke McEachern, **Caitlin Gwynn-Jones**, Campbell High School, **Campbelltown Arts Centre**, Canberra Raiders, **Canberra Short Film Festival**, Canberra Southern Cross Club, **Capital Brewing**, Caroline Ambrus, **Caroline Chisholm**, Caroline Phengrasmy, **Casey Johnson**, Catherine Atkinson, **Chanelle Smith**, Chena Ferguson, **Christine Scott**, Christopher Lincoln Bogg, **Claudia Cresswell**, Colin Milner, **Colleen Rae-Gerrard**, Communities At Work, **Dallas Sessions**, Dan Moor, **Danica Spitaler**, David McLean, **David Pereira**, David Santolin, **Dianna Nixon**, Dominic Lavers, **Dr Amanda Porter**, Electra Powerhouse, **Ella Luhtasaari**, Erindale College, **Erindale Theatre**, Evol McLeod, **Faith Stellmaker**, Garrett Kelly, **Ginger Gorman**, Ginny Stein, **Glen Ryan**, Gold Creek High, **Gretel Burgess**, Hangama Obaidullah, **Hannah Miners**, Harrison School, **Heather Moore**, Helena Popovic, **Holly Grace**, Honey Boom, **Hue MacCulloch**, ILBIJERRI Theatre Company, **Irfan Master**, Isaiah Chadwick, **Jack May**, Jackie Malins, **Jadzia Rebolledo**, Jagath Dheeraseskara, **James Small (Smalls)**, Janis Laurs, **Jazmin bell**, Jen Webb, **Jenny Blake**, Jess Bui, **Jess Higgins**, Jessica Bui, **Jessica Gowing**, Jessica Smith, **Jim Moginie**, Jo Wilson-Ridley, **Joy Burch**, Judith Collette, **Julia Higgs**, Julian McMahon, **Kamahi Djordon King**, Karen Middleton, **Karralika Therapeutic Community**, Katie Beckett, **Katrina Tang**, Khaled Sabsabi, **Kim Beamish**, Lake Tuggeranong College, **Larry Brandy**, Linus Lee, **Liz Lea**, Long Rail Gully Wines, **Louise Keast**, Lucile Carson, **Luke Cornish (ELK)**, Lulu Swing, **St Mary MacKillop College**, MadB, **Maggie Miles**, Margaret Kalms, **Margot Date**, Marissa McDowell, **Mark Davis**, Martin Ollman, **Matthew Peet (Mistery)**, Matthew Sleeth, **Max Burgess**, Megan Cope, **Melinda Heal**, Melissa Markos, **Mia Huang**, Mina Zaki, **Monica Moore Trio**, Mude, **Mura Lanyon Community Service**, Myuran Sukumaran, **Namadji School**, Nathalie Bevitt, **Nathan Lester**, National Science Week, **Nicci Haynes**, Nigel Featherstone, **Noah Gorrell**, Off Campus School, **Oliver Ashley**, Orana Steiner School, **Patrick Haesler**, PCYC Youth Diversion Programs, **Pete Lyon**, Phil Ryan, **Rachael Maza**, Rachel Bilal, **Rachel Corsini**, Rachel Develin, **Radford College**, Raji, **Chinthu and Brintha Sukumaran**, Rebecca Selleck, **Renald Navilly**, Revival House Project, **Rhonda Castle**, Robert Harris, Robert McLean, **Ruby Berry**, Ruth Giddy, **Ryder Gavin**, Sally Mumford, **Sam Herring**, Sarah Evans-Malone, **Sarah Rice**, Sarah St Vincent Welsh, **Sarahlouise Owens**, Selina Walker, **Shags**, Shannon Hanrahan, **Shikara Ringdahl**, Shirahni Mudaliar, **Sian Watson**, Sidestage, **Siena Di Giovanni-Arundell**, Sinan Amin, **SouthFest**, The Street Theatre, **St. Mary MacKillop College**, Sui Jackson, **Tasneem Chopra**, Taya Papworth, **The Backsliders**, The Fuelers, **The Street Theatre**, Tim Bevitt, **Tim Walshe**, Tom Buckland, **Tony Steel**, Tuggeranong Child & Family Centre, **Tuggeranong Community Council**, Turner Brown Band, **Untethered Fibre Artists**, Wendy Lorenz, **Woden Valley Youth Choir**, Yona Su, **Yucky the Drag Queen**, Zach Doomadgee.



TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538  
  
FINANCIAL STATEMENTS  
FOR THE YEAR ENDED  
31 DECEMBER 2018

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
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FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2018

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TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538

COMMITTEE'S REPORT  
FOR THE YEAR ENDED 31 DECEMBER 2018

In accordance with the Associations Incorporation Act 1991 (ACT) the committee submit the financial statement of Tuggeranong Community Arts Association (The Association) for the year ended 31 December 2018.

Committee Members

The names of committee members throughout the year and at the date of this report are:

Don Cumming	Chair	From May 2018- current
Jenny Hargreaves	Vice Chair	From May 2018- current
James Mallett	Secretary/ Public Officer	From May 2018- current
John Hargreaves	Treasurer	From May 2017- current
Greg Friedewald	Committee Member	From May 2018- current
Karl Maftoun	Committee Member	From May 2018- current
Sam Wong	Committee Member	From May 2018 -current
Lorena Quinliyan	Committee Member	From May 2018- current
Hamisch Sinclair	Committee Member	From May 2018- current
Eva Cawthorne	Committee Member	From May 2018-Dec 2018

Principal Activities

The principal activities of the Association during the year ended 31 December 2018 were to provide a wide range of arts activities for community participation, development and enjoyment.

Significant Changes

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

Operating Result

The result of the Association for the year ended 31 December 2018 was a surplus of \$97,226 (2017 surplus of \$29,720).

Matters Subsequent to the End of the Financial Year

No matter or circumstance has arisen since the end of the financial year to the date of this report that has significantly affected or may significantly affect the operations of the Association, the results of those operations, or the state of affairs of the Association in subsequent financial years.

Signed in accordance with a resolution of the Members of the Committee.

 Don Cumming  
 J.L. HARGREAVES  
17/04/19

DATED

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538

STATEMENT OF COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2018

	Note	2018 \$	2017 \$
<b>INCOME</b>			
Grant Income	2	892,175	865,616
Class Income		160,122	155,775
Hire Income		130,920	114,984
Financial Income		6,928	5,394
Merchandise Income		8,246	15,789
Operating Income		17,225	13,335
Ticket Income		48,074	51,122
Other Income		19,272	19,882
<b>Total Income</b>		<b>1,282,962</b>	<b>1,241,897</b>
<b>EXPENDITURE</b>			
Administration expenses		58,528	70,683
Building and maintenance		37,027	32,816
Depreciation		9,210	5,193
Employee benefits expense		782,438	783,895
Operating expenses		53,197	63,467
Programme expenses		245,336	256,123
<b>Total Expenditure</b>		<b>1,185,736</b>	<b>1,212,177</b>
		<b>97,226</b>	<b>29,720</b>
Surplus for the financial year			
Income tax expense		-	-
Net results attributable to members		<b>97,226</b>	<b>29,720</b>
Other comprehensive income		-	-
<b>Total comprehensive income</b>		<b>97,226</b>	<b>29,720</b>

The accompanying notes form part of these financial statements.



TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538

STATEMENT OF FINANCIAL POSITION  
AS AT 31 DECEMBER 2018

	Note	2018 \$	2017 \$
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	3	224,492	172,134
Short-term investments	4	238,161	212,491
Trade and other receivables	5	64,492	389,545
Other assets	6	19,543	12,984
<b>TOTAL CURRENT ASSETS</b>		<b>546,688</b>	<b>787,154</b>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	7	25,085	19,501
<b>TOTAL NON-CURRENT ASSETS</b>		<b>25,085</b>	<b>19,501</b>
<b>TOTAL ASSETS</b>		<b>571,773</b>	<b>806,655</b>
<b>CURRENT LIABILITIES</b>			
Trade and other payables	8	51,380	90,413
Unearned revenue	9	54,768	389,550
Provisions	10	55,362	45,540
<b>TOTAL CURRENT LIABILITIES</b>		<b>161,510</b>	<b>525,503</b>
<b>NON-CURRENT LIABILITIES</b>			
Provisions	10	36,257	4,372
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>36,257</b>	<b>4,372</b>
<b>TOTAL LIABILITIES</b>		<b>197,767</b>	<b>529,875</b>
<b>NET ASSETS</b>		<b>374,006</b>	<b>276,780</b>
<b>EQUITY</b>			
Retained surplus		374,006	276,780
<b>TOTAL EQUITY</b>		<b>374,006</b>	<b>276,780</b>

The accompanying notes form part of these financial statements.

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TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538

STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 31 DECEMBER 2018

	Retained surplus \$	Total \$
<b>Balance at 31 December 2016</b>	247,060	247,060
Total comprehensive income for the year	29,720	29,720
<b>Balance at 31 December 2017</b>	<b>276,780</b>	<b>276,780</b>
Total comprehensive income for the year	97,226	97,226
<b>Balance at 31 December 2018</b>	<b>374,006</b>	<b>374,006</b>

The accompanying notes form part of these financial statements.

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TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538

STATEMENT OF CASH FLOW  
FOR THE YEAR ENDED 31 DECEMBER 2018

	Note	2018 \$	2017 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>			
Receipts from customers		1,393,908	1,337,396
Payment to suppliers and employees		(1,308,014)	(1,329,000)
Interest received		6,928	5,394
Net cash from/(used in) operating activities	11	<u>92,822</u>	<u>13,790</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>			
Purchase of property, plant and equipment		(14,794)	(6,606)
Purchase of term deposit		(25,670)	(29,834)
Net cash used in investing activities		<u>(40,464)</u>	<u>(36,440)</u>
<b>Net increase/(decrease) in cash and cash equivalents</b>		52,358	(22,650)
Cash and cash equivalents at the beginning of the period		172,134	194,784
Cash and cash equivalents at the end of the period	3	<u>224,492</u>	<u>172,134</u>

The accompanying notes form part of these financial statements

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538

NOTES TO THE FINANCIAL STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

**New or amended Accounting Standards and Interpretations adopted**

The incorporated association has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

**Basis of preparation**

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and Interpretations issued by the Australian Accounting Standards Board ('AASB'), the requirements of the Associations Incorporation Act (1991) and the Australian Charities and Not-for-profits Commission Act 2012, and associated regulations, as appropriate for not-for-profit oriented entities.

The financial report has been prepared on an accruals basis and is based on historic costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

*Historical cost convention*

The financial statements have been prepared under the historical cost convention.

*Critical accounting estimates*

The preparation of the financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the incorporated association's accounting policies. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements, are disclosed in note 1.

**Revenue recognition**

Revenue is recognised when it is probable that the economic benefit will flow to the incorporated association and the revenue can be reliably measured. Revenue is measured at the fair value of the consideration received or receivable.

*Revenue from contracts with customers*

Revenue is recognised at an amount that reflects the consideration to which the incorporated association is expected to be entitled in exchange for transferring goods or services to a customer. For each contract with a customer, the incorporated association: identifies the contract with a customer; identifies the performance obligations in the contract; determines the transaction price which takes into account estimates of variable consideration and the time value of money; allocates the transaction price to the separate performance obligations on the basis of the relative stand-alone selling price of each distinct good or service to be delivered; and recognises revenue when or as each performance obligation is satisfied in a manner that depicts the transfer to the customer of the goods or services promised.

Variable consideration within the transaction price, if any, reflects concessions provided to the customer such as discounts, rebates and refunds, any potential bonuses receivable from the customer and any other contingent events. Such estimates are determined using either the 'expected value' or 'most likely amount' method. The measurement of variable consideration is subject to a constraining principle whereby revenue will only be recognised to the extent that it is highly probable that a significant reversal in the amount of cumulative revenue recognised will not occur. The measurement constraint continues until the uncertainty associated with the variable consideration is subsequently resolved. Amounts received that are subject to the constraining principle are initially recognised as deferred revenue in the form of a separate refund liability.



NOTES TO THE FINANCIAL STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

*Sales revenue*

Events, fundraising and donations revenue is recognised when received or receivable.

*Grants*

Grant revenue is recognised in the statement of comprehensive income when the entity obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

*Interest*

Interest revenue is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

*Other revenue*

Other revenue is recognised when it is received or when the right to receive payment is established.

**Income tax**

As the incorporated association is a charitable institution in terms of subsection 50-5 of the Income Tax Assessment Act 1997, as amended, it is exempt from paying income tax.

**Current and non-current classification**

Assets and liabilities are presented in the statement of financial position based on current and non-current classification.

An asset is classified as current when: it is either expected to be realised or intended to be sold or consumed in the incorporated association's normal operating cycle; it is held primarily for the purpose of trading; it is expected to be realised within 12 months after the reporting period; or the asset is cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at least 12 months after the reporting period. All other assets are classified as non-current.

A liability is classified as current when: it is either expected to be settled in the incorporated association's normal operating cycle; it is held primarily for the purpose of trading; it is due to be settled within 12 months after the reporting period; or there is no unconditional right to defer the settlement of the liability for at least 12 months after the reporting period. All other liabilities are classified as non-current.

**Cash and cash equivalents**

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

**Trade and other receivables**

Trade receivables are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any allowance for expected credit losses. Trade receivables are generally due for settlement within 30 days.

The entity has applied the simplified approach to measuring expected credit losses, which uses a lifetime expected loss allowance. To measure the expected credit losses, trade receivables have been grouped based on days overdue.

Other receivables are recognised at amortised cost, less any allowance for expected credit losses.

NOTES TO THE FINANCIAL STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

**Property, plant and equipment**

Plant and equipment is stated at historical cost less accumulated depreciation and impairment. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

The depreciation rates used for each class of depreciable assets are:

Class of Fixed Asset	Depreciation Rate
Plant and equipment	20 – 33.33%

The residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each reporting date.

An item of property, plant and equipment is derecognised upon disposal or when there is no future economic benefit to the incorporated association. Gains and losses between the carrying amount and the disposal proceeds are taken to profit or loss.

Recoverable amount is the higher of an asset's fair value less costs of disposal and value-in-use. The value-in-use is the present value of the estimated future cash flows relating to the asset using a pre-tax discount rate specific to the asset or cash-generating unit to which the asset belongs. Assets that do not have independent cash flows are grouped together to form a cash-generating unit.

**Trade and other payables**

These amounts represent liabilities for goods and services provided to the incorporated association prior to the end of the financial year and which are unpaid. Due to their short-term nature they are measured at amortised cost and are not discounted. The amounts are unsecured and are usually paid within 30 days of recognition.

**Employee benefits**

*Short-term employee benefits*

Liabilities for wages and salaries, including non-monetary benefits, annual leave and long service leave expected to be settled wholly within 12 months of the reporting date are measured at the amounts expected to be paid when the liabilities are settled.

*Other long-term employee benefits*

The liability for annual leave and long service leave not expected to be settled within 12 months of the reporting date are measured at the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date on national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

**Fair value measurement**

When an asset or liability, financial or non-financial, is measured at fair value for recognition or disclosure purposes, the fair value is based on the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date; and assumes that the transaction will take place either: in the principal market; or in the absence of a principal market, in the most advantageous market.

Fair value is measured using the assumptions that market participants would use when pricing the asset or liability, assuming they act in their economic best interests. For non-financial assets, the fair value measurement is based on its highest and best use. Valuation techniques that are appropriate in the circumstances and for which sufficient data are available to measure fair value, are used, maximising the use of relevant observable inputs and minimising the use of unobservable inputs.

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538

NOTES TO THE FINANCIAL STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

**Goods and Services Tax ("GST") and other similar taxes**

Revenues, expenses and assets are recognised net of the amount of associated GST, unless the GST incurred is not recoverable from the tax authority. In this case it is recognised as part of the cost of the acquisition of the asset or as part of the expense.

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the tax authority is included in other receivables or other payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the tax authority, are presented as operating cash flows.

Commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to, the tax authority.

**Critical accounting judgements, estimates and assumptions**

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. Management bases its judgements, estimates and assumptions on historical experience and on other various factors, including expectations of future events, management believes to be reasonable under the circumstances. The resulting accounting judgements and estimates will seldom equal the related actual results. The judgements, estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities (refer to the respective notes) within the next financial year are discussed below.

*Estimation of useful lives of assets*

The incorporated association determines the estimated useful lives and related depreciation and amortisation charges for its property, plant and equipment and finite life intangible assets. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation and amortisation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

*Employee benefits provision*

As discussed in note 1, the liability for employee benefits expected to be settled more than 12 months from the reporting date are recognised and measured at the present value of the estimated future 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.

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538

NOTES TO THE FINANCIAL STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2018

	2018 \$	2017 \$
<b>NOTE 2. GRANT REVENUE</b>		
<i>ACT Government Grants</i>		
Key Arts Organisation Funding	443,834	434,593
Community Cultural Inclusion Program	184,019	180,188
Regional Arts Funding	16,898	16,664
CYFSP – Messengers Program	235,692	234,171
	<u>880,443</u>	<u>865,616</u>
<i>Other Grants</i>		
Other grants	11,732	-
	<u>11,732</u>	<u>-</u>
	<u>892,175</u>	<u>865,616</u>
<b>NOTE 3. CASH AND CASH EQUIVALENT</b>		
Cash at bank and on hand	224,492	172,134
	<u>224,492</u>	<u>172,134</u>
<b>NOTE 4. SHORT-TERM INVESTMENT</b>		
Term Deposit	238,161	212,491
	<u>238,161</u>	<u>212,491</u>
<b>NOTE 5. TRADE AND OTHER RECEIVABLES</b>		
Trade receivables	64,325	384,282
Other receivables	167	5,263
	<u>64,492</u>	<u>389,545</u>
<b>NOTE 6. OTHER ASSETS</b>		
Prepayments	19,543	12,984
	<u>19,543</u>	<u>12,984</u>
<b>NOTE 7. PROPERTY, PLANT AND EQUIPMENT</b>		
Plant and equipment:		
At cost	86,522	71,728
Accumulated depreciation	(61,437)	(52,227)
	<u>25,085</u>	<u>19,501</u>



TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538

NOTES TO THE FINANCIAL STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 7. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

*Movements in carrying amounts*

Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

	Plant and equipment	Total
	\$	\$
Balance at the beginning of the year	19,501	19,501
Additions	14,794	14,794
Depreciation expenses	(9,210)	(9,210)
Balance at the end of the year	<u>25,085</u>	<u>25,085</u>

*Movements in original cost amounts*

Movement in original cost amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

	Plant and equipment	Total
	\$	\$
Balance at the beginning of the year	71,728	71,728
Additions	14,794	14,794
Balance at the end of the year	<u>86,522</u>	<u>86,522</u>

<b>2018</b>	<b>2017</b>
<b>\$</b>	<b>\$</b>

NOTE 8. TRADE AND OTHER PAYABLES

Creditors and accruals	27,747	35,585
GST payable (net)	5,163	33,227
Superannuation	5,182	6,676
PAYG withholding	<u>13,288</u>	<u>14,925</u>
	<u>51,380</u>	<u>90,413</u>

NOTE 9. UNEARNED REVENUE

Income in advance	37,805	56,217
Grants in advance	<u>17,163</u>	<u>337,428</u>
	<u>54,768</u>	<u>393,645</u>

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538

NOTES TO THE FINANCIAL STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
	\$	\$
<b>NOTE 10. PROVISIONS</b>		
CURRENT		
Provision for annual leave	40,238	29,687
Provision for long service leave	<u>15,124</u>	<u>15,853</u>
	<u>55,362</u>	<u>45,540</u>

NON-CURRENT

Provision for long service leave	<u>36,257</u>	<u>4,372</u>
	<u>36,257</u>	<u>4,372</u>

NOTE 11. CASH FLOW INFORMATION

Reconciliation of Cash Flow from Operating activities

Surplus for the year	97,226	29,720
Cash flows excluded from profit/deficit attributable to operating activities		
Depreciation	9,210	5,193

Changes in assets and liabilities

Decrease/(increase) in accounts receivable	325,053	(22,758)
Decrease/(increase) in other assets	(6,559)	(2,812)
(Decrease)/increase in accounts payable	(39,033)	(15,634)
(Decrease)/increase in unearned revenue	(334,782)	14,401
(Decrease)/increase in employee benefits	41,707	5,680
Net cash from operating activities	<u>92,822</u>	<u>13,790</u>

NOTE 12. LEASING COMMITMENT

Minimum lease payments under non-cancellable operating lease:

Current- not later than one year	422	1,688
Non-current- later than one year but not later than five years	<u>-</u>	<u>422</u>
	<u>422</u>	<u>2,110</u>

The operating lease relates to the leasing of a photocopier.

NOTE 13. KEY MANAGEMENT PERSONNEL DISCLOSURES

Total key management personnel compensation	<u>115,363</u>	<u>117,426</u>
	<u>115,363</u>	<u>117,426</u>

NOTES TO THE FINANCIAL STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 14. RELATED PARTY TRANSACTIONS

*Key management personnel*

Disclosures relating to key management personnel are set out in note 13.

*Transactions with related parties*

There were no transactions with related parties during the current and previous financial year.

*Receivable from and payable to related parties*

There were no trade receivables from or trade payables to related parties at the current and previous reporting date.

*Loans to/from related parties*

There were no loans to or from related parties at the current and previous reporting date.

NOTE 15. CONTINGENT LIABILITIES

The Association has no contingent liabilities at the end of financial year.

NOTE 16. EVENTS AFTER THE REPORTING DATE

No matter or circumstance has arisen since 31 December 2018 that has significantly affected, or may significantly affect the incorporated association's operations, the results of those operations, or the incorporated association's state of affairs in future financial years.

NOTE 17. ECONOMIC DEPENDENCY

The Association is reliant on multi-year grant funding from the ACT Government. The Association has entered into an agreement for funding for the period up to December 2021.

NOTE 18. ASSOCIATION DETAILS

The principal place of business of the Association is:

Tuggeranong Arts Centre  
Corner of Reed and Cowlishaw Streets  
Tuggeranong ACT 2900


STATEMENT BY MEMBERS OF THE COMMITTEE  
FOR THE YEAR ENDED 31 DECEMBER 2018

In the opinion of the members of the Committee of the Tuggeranong Community Arts Association Incorporated (the Association):

1. The financial statements comprising of the statement of comprehensive income, statement of financial position, statement of changes in equity, statement of cash flows and notes to the financial statements are drawn up so as to give a true and fair view of the results of the Association for the year ended 31 December 2018 and the state of affairs of the Association as at 31 December 2018;
2. At the date of this statement, there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

The accompanying accounts of the Association are made out in accordance with Australian Accounting Standards (Reduced Disclosure Requirements) and the Australian Charity and Not-for-profit Commission ACT 2012.

This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by:

  
J.C. HARGREAVES  
17/04/19

Dated





RSM Australia Pty Ltd

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## INDEPENDENT AUDITOR'S REPORT

### TO THE MEMBERS OF

#### TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED

#### Opinion

We have audited the financial report of Tuggeranong Community Arts Association Incorporated ("Association"), which comprises the statement of financial position as at 31 December 2018, the statement of comprehensive income, statement of changes in equity for the year then ended, statement of cash flows, and notes to the financial statements, including a summary of significant accounting policies, and the Statement by members of the committee.

In our opinion the accompanying financial report presents fairly, in all material respects, the financial position of the Association as at 31 December 2018, and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards – Reduced Disclosure Regime.

#### Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Association in accordance with 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 our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

#### Other Information

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

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

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

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

#### THE POWER OF BEING UNDERSTOOD AUDIT | TAX | CONSULTING

RSM Australia Pty Ltd is a member of the RSM network and trades as RSM. RSM is the trading name used by the members of the RSM network. Each member of the RSM network is an independent accounting and consulting firm with its own rights. The RSM network does not assume legal liability for any jurisdiction.

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#### Responsibilities of Management and Those Charged with Governance for the Financial Report

The committee is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the *Associations Incorporation Act (ACT) 1991*, and for such internal control as the committee 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, management is responsible for assessing the Association'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 management either intends to liquidate the Association or to cease operations, or has no realistic alternative but to do so.

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

Our 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 our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the 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 this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: <http://www.auasb.gov.au/Pronouncements/Australian-Auditing-Standards/Auditors-Responsibilities.aspx>. This description forms part of our auditor's report.

RSM AUSTRALIA PTY LTD

RODNEY MILLER  
Director

Canberra, Australian Capital Territory  
Dated: 18 April 2018



## CONTACT US:

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Artwork: A collaborative mural at the Tuggeranong Arts Centre created with street artists Matt Peet (Mistery) and James Small (Smalls) in May 2018.

