

TUGGERANONG ARTS CENTRE Annual Report 2019



Photo: Martin Ollman, SouthFest
Community Festival 2018.

**Our mission is to be a dynamic
and innovative arts organisation that
is essential to the Tuggeranong
region and the A.C.T.**

**TUGGERANONG ARTS
CENTRE HAS BEEN THE
HOME OF THE ARTS IN THE
SOUTH FOR OVER 25 YEARS.
OUR PRIORITIES 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
A.C.T., AND TO DEVELOP
ACTIVE AUDIENCES FOR
ART BEYOND T.A.C. WHILST
SHAPING CULTURAL AND
COMMUNITY IDENTITY.**

2019 FUNDING RECEIVED

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

2019 BOARD

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Jacqui Malins- Project Officer
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Kelsey van der Tuin - Messengers Support Worker
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Tom Buckland, Rebecca Drew - Front of House, Events
Nevanka McKeon - First Nations Program Officer

PRESIDENT'S REPORT

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

**AFTER A NOW LONG-TERM
RELATIONSHIP WITH THE
TUGGERANONG COMMUNITY
ARTS ASSOCIATION, IT
IS TIME TO EXPRESS MY
GRATITUDE TO MY FELLOW
MANAGEMENT COMMITTEE
MEMBERS AND THE TEAM OF
THE ARTS CENTRE ALONG
WITH ALL CREATIVES
INVOLVED IN THIS ECLECTIC
JOURNEY.**

2019 offered a most diverse and challenging program. Challenging once again due to the relevance of the topics addressed and the sheer amount on offer. At times during the CEO's report on programming at meetings, I must admit the mind boggles. However, curiosity and confidence in team TAC prevails.

Over the years I have witnessed many unusual encounters with arts and entertainment at TAC. I have never been disappointed. Stepping outside one's own comfort zone is what the arts is about and team TAC seems to achieve a balance that certainly comforts and disturbs in equal measures. For the governing body of this vibrant organisation it is rewarding to see strategic directions understood, embraced and implemented.

Despite uncertain funding futures and difficult industrial conditions across the arts & entertainment sectors, I believe this workplace takes courageous steps to remain an employer of choice and demonstrates what a healthy work environment is. I know the Tuggeranong Arts Centre will continue to play a vital role on our path into the future, moving forward confidently in the most uncertain of times.

Don Cumming
Chair

*Photo: Fresh Funk, SouthFest
Media Launch 2019.*

TREASURER'S REPORT

IN THE 2019 ACCOUNTS FOR THE ASSOCIATION UNSPENT GRANT MONIES FOR PROGRAMMES HAVE BEEN TREATED AS A LIABILITY, REVERTING TO PREVIOUS AUDIT TREATMENTS PRIOR TO 2018.

The Association recorded a deficit of -\$91,482 as a consequence of this change in treatment.

In order to better understand this figure we must take into account the large sum of funding that was unspent in 2018 and declared as revenue and therefore seen as a surplus. This has now been rectified.

Cash flow remained strong in 2019 and the Association could easily meet all of its obligations and liabilities.

Employment costs rose due to heightened activity, leading to the employment of more casual and front-of-house staff as well as costs related to the departure of a long-standing employee. Again CPI increases received in 2019 were passed on to staff through a small salary increase.

I thank all staff involved, the main sponsorship partners in 2019, Capital Brewing and Lerida Estate Wines and the volunteers of the organisation. We would also like to thank once again the Auditors, RSM Australia Pty Ltd, for their assistance in conducting this audit

John Hargreaves
Treasurer

*Photo: Martin Ollman,
Fresh Funk 's Avatar, Erindale Theate 2019.*



CEO'S REPORT

LOOKING BACK ON THE ACHIEVEMENTS OF A PRIOR YEAR IS ALWAYS A GOOD PROCESS FOR REFLECTION. RIGHT NOW IT DOES HOWEVER FILL ME WITH QUITE A SAD AND ALMOST NOSTALGIC FEAR. AS WE MOVE FURTHER THROUGH 2020, WE WILL HAVE TO CONTINUE TO COPE WITH UNCERTAINTY AND CONSTANT CHANGE IN A WAY UNKNOWN TO MOST OF US.

Upon reflection I can confidently say that 2019 was a jam-packed year of variety and experiment.

The visual arts program changed leadership from long-standing manager Narelle Phillips - missed by many of us - yet has continued the journey towards brave, edgy art. Finding a balance that engages and invites local artists, while also looking further afield for outstanding practices across the nation and internationally, is now the job of Karena Keys. With Karena at the helm of the visual arts program we are bound to be intrigued and comforted alike.

The Community Arts & Cultural Development Program took bold steps in many directions under the leadership of TAC's creative producer Aidan Delaney. Additional funding allowed the program to thrive and provide skills development across the areas of arts administration, project coordination & creative development for four emerging artists.

Addressing the annual theme of Contra, I must mention the On Thin Ice project in collaboration with local artists and journalist Ginger Gorman. This project was a challenging attempt to prove that the arts can play a powerful role in addressing social issues and changing our perceptions. Thank you to all the artists and staff involved and those of you who made donations towards this project.

The Woden Arts Program kicked off in April 2019 and since then has been providing pop-up activity. The necessity for a more regular arts and cultural activity program in Woden is evident and with community input and strong collaborations into the future, we will continue to work towards the development of a sustainable program model for on-going service delivery of arts & culture in the region.

Fresh Funk continues to nurture children, young people and families across the ACT, not only with dance skills, but with leadership, collaboration and an overall sense of belonging and community.

The Messengers Youth Arts Program continued their mission to provide art classes and creative programs for vulnerable young people across the Territory and expanded to provide much needed services for parents.

Thank you all for your interest and participation in the arts centre and our programs, shows, and projects. Little did we know that our 2020 theme of Solastalgia would come down upon us all with such force – let's all learn from this and move forward together.

Rauny Worm
CEO

*Photo: Bryony Jackson, Jacob Boehme's,
Blood on the Dance Floor, 2016.*



TUGGERS PRIDE

IN NOVEMBER AND DECEMBER, TAC PRESENTED A MONTH-LONG SERIES OF PERFORMANCES, WORKSHOPS AND EVENTS CELEBRATING LGBTIQA+ ARTS AND CULTURE.

The program was designed to build on TAC's ongoing support of LGBTIQA+ arts, to promote the visibility and inclusion of LGBTIQA+ people in Tuggeranong, and to celebrate diversity and intersectionality within the LGBTIQA+ community. The program also created numerous opportunities for local LGBTIQA+ artists, performers and audiences to engage with nationally and internationally recognised queer creatives.

The highlight of the program was Queer Stage @ SouthFest – a main stage line-up of LGBTIQA+ and First Nations performers presented as part of the Tuggeranong community festival, SouthFest. Drawing an audience of over 20,000 people, SouthFest is a key celebration for the whole Tuggeranong community and presenting Queer Stage at this event provided a unique opportunity to celebrate queer talent and promote the visibility of LGBTIQA+ people in southern Canberra. Queer Stage was headlined by Electric Fields, and featured performances by The Merindas, Constantina Bush, LayDee KinMee, Areola Grande & the Werkin's Girls, MadB, and Florin Risley.

Elsewhere in the program, the panel discussion Queer Asian-Australian Creatives provided a special opportunity to focus on cultural diversity within the LGBTIQA+ community and featured author Benjamin Law, musician Shoeb Ahmad, writer Sanna Wei and community organiser Yen Eriksen.

Meanwhile, the TuggersPRIDE Comedy Night, featured local and interstate comedians who delighted audiences with six unique and hilarious stand-up sets. Both of these events were delivered to sold-out audiences.

Two discussion events also offered a chance to delve deeper into particular questions and concerns. Writer and campaigner Nic Holas talked about ice use and harm minimisation amongst men who have sex with men, in TinaTALK. While Writing Queer History offered four diverse perspectives on queer history from author Nigel Featherstone, historian Graham Willet, poet Tahi Atea, and burlesque performer Aphrodykie.

The final event in the program was Trans Voices Cabaret, a special project developed by TAC's STILE program mentee, Florin Douglas. The project provided vocal workshops and rehearsals to transgender and gender diverse vocalists to assist with their vocal ability and confidence building, ahead of a showcase performance hosted by Mama Alto.

All together the program featured over 30 local and interstate artists, performers and creatives in a bold celebration of LGBTIQA+ arts, culture, and community.

ON THIN ICE

WHY DO PEOPLE REALLY BECOME ADDICTED TO ICE? WHAT STIGMAS DO THEY FACE AND HOW DO THEY RECOVER?

In November, TAC debuted On Thin Ice - an arts-documentary collaboration between journalist and author Ginger Gorman, photographers Hilary Wardhaugh and Martin Ollman, sculptor Tom Buckland, and printmaker Jess Higgins, which tells the stories of local residents who are living with or recovering from addiction to crystal methamphetamine (ice).

This project marks the first time in TAC's history that the organisation has commissioned and produced an entirely original exhibition with the intention to further develop and tour the project regionally.

The exhibition includes photographs, sculptures, and works on paper, as well as written and recorded interviews, based on accounts from people across Canberra.

This particular project grew out of a suite of public programs delivered alongside the exhibition Another Day in Paradise in early 2018. From the conversations had at this time, it became clear that there was a need to tell the real stories of addiction and recovery in our community.

There was a need to go beyond headlines and stereotypes, beyond snap judgments and prejudices, beyond "meth crisis" and "ice epidemic."

People with addictions are part of our community. The stigma and isolation too often placed on them only makes the arduous journey to recovery more difficult.

By sharing stories of recovery, TAC hoped to use the arts to encourage empathy in the broader community and to promote recovery as a supported, collective effort.

The exhibition's ability to demonstrate the complex nature of addiction and associated trauma resulted in strong, supportive feedback from the participants, community sector partners, and exhibition visitors and attested to the unique value and relevance of the project.

As a result, On Thin Ice is being further developed for touring in 2020/2021.

"It's really f** hard, but it can get better." – Ann, 38***

"I'm making the choice to make a change. And I've never done that before." – Mitchell, 29

"The dark tunnel that I was in for so long, I'm starting to see the light at the end of it." – Nicole, 35

Photo: Martin Ollman,
Ann's story, On Thin Ice, 2019.



FRESH FUNK

2019 WAS AN IMPORTANT YEAR FOR FRESH FUNK, WITH SOME OF OUR LARGEST CLASS NUMBERS, MOST CONSISTENT GROWTH, AND BEST SELLING SHOWS EVER.

Our January Holiday Intensive had our biggest attendance of any holiday program to date. The program kicked off the year with a significant increase in student numbers in Term 1 – numbers which were maintained for the duration of the year.

On top of the continued Boys crew outreach at St. Mary Mackillop College, which we have now been running for 3 years, the school had a lot of interest in adding a Girls crew. The school asked for formal expressions of interest and received almost 70 responses – this was then narrowed down to a final class of 30 dancers and began in Term 2.

In July, Leena undertook Professional Development overseas, alongside a small group of Fresh Funk dancers and tutors, travelling to Los Angeles for intensive dance classes and a performance. Making contact with new industry choreographers, and renewing existing relationships with others, is an important part of Fresh Funk's connection to (and excellent reputation in) the wider urban dance community. The professional training and environment also allows Fresh Funk to stay on top of new choreography, performance ideas, and styles of movement. In a year which already saw a new level of interest in the program, this trip allowed us to demonstrate our leading role in the ACT and Australian dance community.

Fresh Funk once again played a part in TAC's Children's Musical Program, with a cast of 9 dancers creating dance content for specific scenes in the performance, and taking part in both the TAC season and the follow-up performance in Goulburn.

Competitively, our Mega Crew took home 1st place from the ACT Australian Dance Crew Championships, and 2nd place in Australia, along with a spread of other successful placings for our other teams of different ages, across several competitions.

Both Fresh Faced seasons (May and November) had 3 sell-out performances. And the major full-school shows "The Greatest Showman" and "Avatar," both selected for their connection to TAC's Contra theme, were two of the highest selling productions in the last decade of Fresh Funk. Creatively, the shows also rose to new heights, incorporating incredible large-scale video components, cutting-edge choreography, theatre pyrotechnics and special lighting effects, all of which made these two shows truly awe-inspiring.

The success and scale of these shows was a testament to, and a wonderful representation of, the increase in momentum that Fresh Funk experienced across 2019 and which continues into 2020 – our 20th year!

*Photo: Martin Ollman,
Fresh Funk's Fresh Faced Funk , 2019.*



PERFORMANCE PROGRAM

THE ARTS CENTRE ONCE AGAIN PRESENTED A VIBRANT PROGRAM OF LIVE PERFORMANCES IN 2019. AUDIENCES ENJOYED A WIDE VARIETY OF ENTERTAINMENT INCLUDING LIVE MUSIC SPANNING BLUES, FOLK AND CLASSICAL PERFORMANCES PLUS AN ONGOING PROGRAM OF COMEDY.

A stand out on the calendar was Club Sandwich Comedy. Offering audiences a humorous take on the world, with deadpan on- liners, experimental, absurd and a wildly interactive program of comedy. Kicking off in February, this regular series hosted and produced by Tuggeranong local Chris Ryan, featured a diverse and highly experienced line up of local talent including Tom Gibson, Benny Eggmolesse, Frances McNair and occasional regional guests - each offering different but equally hilarious ingredients to the program. The laughs in Tuggeranong continued when Brisbane's Steph Tisdell headlined an all-female line-up in Tell It Sisters – an International Women's Day comedy showcase also hosted by Chris Ryan - featuring Lauren Duong, Tanya Losanno and Laura Campbell!

Later in March, folk music enthusiasts flocked to the Centre for Local Legends, a Sunday afternoon of music featuring some of Canberra's favourite bands. Infectious rhythms from The Black Mountain String Band, Scroggin, and Zackerbilks had the audience dancing, singing along or tapping their toes. Fiddles,

banjos, brass horns, double bass and voices raised in harmony as Donal Baylor, Jacqueline Bradley, Matt Nightingale, Pablo Shopen and Zach Raffan and many other Canberra musicians presented a celebration of old time string band music, Bluegrass standards, Australian & Western swing, and old time jazz.

The Mini-Festival of Fine Music in June gave lovers of classical music an opportunity to take in the sunset over Lake Tuggeranong while listening to outstanding young musicians from the ANU School of Music performing in various combinations of harp, guitar, oboe, soprano, tuba and piano. The New England Ensemble presented the main concert of classical favourites, including Camille Saint-Saëns' ever-popular Carnival of the Animals accompanied by Christopher Carrol's narration of Ogden Nash's highly amusing poems. Debussy's delightful Petite Suite and selections from Schubert's Trout Quintet completed the program.

Jazz and blues fans were treated to a concert by America's foremost harmonica virtuoso Phil Wiggins and legendary Australian blues guitarist/vocalist Dom Turner who performed at the Arts Centre as part of their 5th Australian tour. Performing Piedmont, Delta and Hill Country blues and soulful renditions of blues classics, this critically acclaimed duo shared their deep appreciation of blues music and with an appreciative Tuggeranong audience, drawing on songs from the early 20th Century – capping off a year of great music.

GALLERY PROGRAM

IN 2019, TAC'S VISUAL ARTS PROGRAM OFFERED OUR COMMUNITY A HIGH QUALITY AND DIVERSE EXHIBITION PROGRAM THAT SUPPORTED PROFESSIONAL ARTISTS (EMERGING - ESTABLISHED), COMMUNITY GROUPS, AND SCHOOLS FROM THE CANBERRA REGION.



Throughout 2019 TAC's creative programming theme was Contra. This theme encouraged many exhibitors to highlight social, environmental or political issues within their work. A highlight for the Centre and to the theme Contra, was On Thin Ice, a commissioned art project developed by TAC and presented as an exhibition at the Centre across all three gallery spaces.

Ruminating on the tensions within our local surrounds was textile artist Sharon Peoples. TAC invited Peoples to take a studio residency at the Centre using Gallery 1 as a studio space to research and create work. During this time Peoples' delivered a series of textiles workshops that investigated local gardens and streetscapes. Peoples' residency culminated in the exhibition Still Waters, a series of embroidered works that explored Lake Tuggeranong and its binary existence as a built environment imposed on the landscape and as the habitats for the flora and fauna that is supports.

The Centre continued to support emerging artists through the ANU SoAD EASS Program and the CIT by awarding solo exhibitions to three graduates: Warm Peaches by Ellen Sleeman-Taylor, A Twentieth Century Woman by Holly Murney, and Two Worlds by Hugo Toro.

Following the success of our 2018 collaboration with the Craft ACT and Namadgi residency program, TAC exhibited the work of Spring residents Valerie Kirk, Isabelle Mackay-Sim and Marcel Hoogstaad-Hay in the exhibition, Corin Dam Space Above: Space Below.

The program presented curated exhibitions, Macro Organic and Bona Fide which included contemporary, local, emerging and established artists such as: Elisabeth Krueger, Rosalind Lemoh, Lia Tacjnar, Rowan Kane and Mimi Fairall. While Paul Murray's solo exhibition Contra-Fiction presented an incredibly powerful series of sculptures that reflected on the Royal Commission into institutional child sexual abuse.

Artwork: Outback Journey acrylic on canvas 2019, from the Reconciliation From Inside Exhibition.

Visitors flocked to the Centre to support exhibitions by community groups and organisations such as, the YWCA's Humans of Tuggeranong project and the ACT Tenants Union annual exhibition and Art Prize, A Sense of Home.

Bonython Primary School's exhibition Acknowledging Country made an impact within the ACT Education Directorate. The exhibition offered an insightful body of work focussing on respecting and acknowledging Australia's traditional custodians.

TAC supported Aboriginal and Torres Strait Islander artists with Reconciliation From Inside, an exhibition by detainees at the Alexander Maconochie Centre. The exhibition included forty artworks, of which nearly half were sold. All profits went directly to the artists.

In addition to these and many other exhibitions throughout the year, TAC audiences eagerly took part in other artist-led programs such as artist talks and workshops. In total, the galleries saw works exhibited by over 75 professional artists and well over 500 students and other community members.



Artwork: Clare Poppi, Growing Brooch, 2017, Sterling Silver, soil, plant, 20 x 20 x 10mm, Faun Photography

COMMUNITY ARTS AND CULTURAL DEVELOPMENT

IN 2019, TAC DELIVERED ONE OF ITS BROADEST COMMUNITY ARTS AND CULTURAL DEVELOPMENT (CACD) PROGRAMS YET, WITH PROJECTS RANGING FROM PERFORMANCES, WORKSHOPS AND PARTICIPATORY PROGRAMS TO MAJOR EVENTS AND LONG TERM NEW WORK DEVELOPMENTS. ALL TOGETHER THE PROGRAM DELIVERED 21 LIVE PERFORMANCE EVENTS, 3 EXHIBITIONS, AND 80 WORKSHOPS, ENGAGING MORE THAN 80 ARTISTS AND CREATIVES.

TAC's 2019 theme, *Contra*, sought to explore what happens when we work against, in spite of and outside the expected. For the CACD program this meant challenging dominant narratives and creating space for the voices of those who have traditionally been marginalised and underrepresented.

Through its projects, the CACD program continued to provide targeted artistic opportunities for a wide range of communities across Canberra, as well as, inclusive activities for all to participate. Aboriginal and Torres Strait Islander arts and culture remained a priority for the program, while major projects were also developed with children, seniors, the LGBTIQ+ community, and people living with substance addiction.

Key achievements of the 2019 program included:

MORE ART FOR MORE PEOPLE

In 2019, TAC delivered a wide range of activities that took art beyond the walls of the Centre and provided creative opportunities to new and diverse audiences. The Interpose program of pop-up events took unlikely performances and installations to the Mt Taylor walking track and Tuggeranong Bus Interchange. Reclaimed Vintage saw workshops delivered directly to residents at retirement and aged care facilities. The

Children's Musical Program included a new collaboration with Goulburn's Lieder Theatre Company and schoolchildren from Kathmandu in Nepal. And TAC continued to play a major role as a community partner in Tuggeranong's new community festival, SouthFest.

MENTORING THE NEXT GENERATION

The STILE Mentorship Program, a new initiative in 2019, provided four paid mentorships to emerging arts workers from marginalised and underrepresented communities. Each participant had the opportunity to work with professional artists and TAC staff to develop and delivered their own community arts project.

LIVE PERFORMANCE

The CACD program also presented many live performance events in 2019, which celebrated the talents of local and interstate artists. Local Legends was a lively afternoon of performances by outstanding local bands Black Mountain String Band, Scroggin, and Zackerbilks. The ANTIDOTE program for International Women's Day featured a multi-disciplinary array of performances by female identifying artists with the Women Whisper, Women Shout! poetry night, Tell It Sisters comedy night, and Liz Lea's solo dance performance, RED. Constantina Bush's Bush Reflections told the life story of Australia's premiere Indigenous showgirl through song. And Jacob Boehme's autobiographical dance theatre work Blood on the Dance Floor dissected the politics of gay, Blak and poz identities.

NEW WORK DEVELOPMENT

In 2019, TAC embarked on a number of longer-term creative development projects which will see local, interstate and international artists working with Canberra communities to develop, present, and tour original works over several years. These projects included: the On Thin Ice exhibition led by journalist Ginger Gorman with five local visual artists; the Mono/Stereo theatre development project with playwright Didem Caia; and the CHINAME research residency and performance project with Shanghai-based duo Xiao Ke x Zi Han.



*Photo: Martin Ollman,
Mission H2O The Musical, 2019.*

MESSENGERS PROGRAM

THE MESSENGERS PROGRAM IS AN ARTS-BASED SUPPORT PROGRAM FOR YOUNG PEOPLE EXPERIENCING MENTAL HEALTH AND OTHER YOUTH RELATED ISSUES.

Young people aged 10 - 25 in the ACT who are experiencing mental health issues are supported to explore personal and gender identity through the arts.

By acquiring creative skills participants are able to better understand their circumstances and experiences, in the past, present and future.

The program values the skills of professional artists who work with a youth support worker to provide expert tuition in visual and performing arts, creative writing and multi arts.

Messengers, as a creative program, continues to introduce innovation and 2019 was no different. This year the program delivered the Young Artists in Residence project. The project addressed the transition from school to work for young people seeking further education and employment in the arts sector.

Six young people were selected to participate in a 12-week program working with two of Canberra's key arts organisations, Megalo Print Studio and the Canberra Glassworks. The young artists learnt glass and print making techniques to produce works for their exhibition.

The participants were introduced to employment pathways available in those workplaces. Working with the Tuggeranong Arts Centre's Visual Arts Program Manager, they planned and installed their own successful exhibition, Amalgamation, during October.

Messengers also delivered Parenting Help seminars addressing the need to support parents of adolescents experiencing anxiety, depression and self-harm. The seminars were delivered over two nights and encouraged parent interaction.

They covered adolescent brain development and how that affects behaviour, practical communication strategies, information and guidance. Both evenings were delivered at full capacity with parents attending from all across Canberra and interstate.

The success of the program has encouraged us to continue delivering these seminars in the future.

An attendee quote:

"Using art as a way to bring down barriers and find friends with similar interests, SS has been able to create a life in Canberra. I'm particularly happy for the 'parenting' sessions run by Messengers as it provided key information that informed our parenting methods. Without it we would continue to struggle to find workable strategies that would have any affect."

Photo: Participants of Messengers Young Artists in Residence Program, 2019.

WODEN ARTS

IN 2019 THE WODEN ARTS PROGRAM DELIVERED A RANGE OF ARTS ACTIVITIES IN WODEN, LED BY BROAD COMMUNITY CONSULTATION. THE PROGRAM INCLUDED A POP-UP RESIDENCY, A RANGE OF VISUAL ART WORKSHOPS, DELIVERY OF NEW ACTIVITIES AT EXISTING EVENTS, AND A COMMUNITY ARTS FAIR.

WORKSHOPS

18 new workshops were delivered, covering a range of skills and catering to all ages - the youngest participant was only four years old! These included: Latex Painting with Kamahi Djordon King, Urban Sketching with Leonie Andrews, Paper Mache at Westfield Woden, a drop-in drawing session at Watch Your Wellness, Design out Waste with Rachel Develin, and Mural Painting with Bryce Scowcroft. Woden Arts also collaborated with schools, TCCS and Woden Community Service to provide opportunities for the community to contribute to public murals, with local artist Kirrily Jordan working with Melrose High students to decorate an energy box in Eddison Park, and South Coast artist Bjarni Wark providing a wonderful community drop-in session to paint a large mural on the hoardings around Lovett Tower.

POP-UP RESIDENCY

Local artist Brian McNamara took over a Pod in the Woden Experiment, and for three days used the space as his studio where he created and

displayed new work using a 3D printer and Arduino electronic prototype systems. Brian is well known for his instruments and sound-art objects, and the residency drew quite a crowd, with the studio packed each day with curious onlookers.

FLORIADE IN THE SUBURBS + FARRER NATURE PLAYGROUND

Woden Arts teamed up with Woden Community Service to provide drop-in activities at Floriade in the Suburbs and the long awaited Farrer Nature Playspace and Adventure Track launch. This included working with Year One students from Farrer Primary School to design and paint a mural decorating the cement tunnel in the Nature Playground, and two drop-in activities at each event - creating a public mural with Bryce Scowcroft, and a Recycling Workshop with Rachel Develin.

WODEN ARTS FAIR

The Woden Arts Fair brought a flurry of activity to the Woden Town Square, providing an opportunity for thirteen community and arts organisations to showcase their programs and connect with Woden locals. It was a big day, with drop-in workshops run by the Warehouse Circus, Left Lane Outreach Theatre and Co.Laboratory, as well as performances by Recorder Rondo, the ANU Chinese Classical Music Ensemble, Sesame Girl, S.Wells, and the talented students at Let's Rock. The hoardings along Lovett Tower were magnificently adorned on the day by five street artists - Garth Jankovic (Smizdog), Simon Sawell, Bjarni Wark, Eddie and Paw. These murals add some fantastic colour to the Town Centre, and were generously provided by the Graffiti Management team at TCCS.

*Photo: Paper-mache workshop
at Westfield Woden, 2019.*

THANK YOU

TO EVERYONE WHO WORKED WITH US IN 2019, INCLUDING:

ACT Government
ACT Tenants Union
Alex Lundy
Alexander Maconochie Centre
Aphrodykie
Areola Grande & the Werkin' Girls
Asha Naznin
Aunty Agnes Shea
Ausdance ACT
Belco Arts
Belconnen Community Service
Belly Up Belly Dance
Benjamin Law
Bernie Slater
Bevan Noble
Black Mountain String Band
Blaide Lallemand
Bonython Primary School
Bryce Scowcroft
Caley Callahan
Calwell High School
Canberra Glassworks
Canberra Raiders
Canberra Short Film Festival
Canberra SpringOUT Pride Festival
Caren Florance
Carol Cooke
Caroline Hughes

Chris Gough
Chris Ryan
Chris Sutevski
Christopher Carroll
Clare Jackson
Clare Poppi
Cleo
Communities at Work
Constantina Bush
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Didem Caia
Diversity ACT
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Eadie Newman
Edward Neeman
Electra Powerhouse
Electric Fields
Elisabeth Kruger
Ella Ryan
Ellen Sleeman-Taylor
Emma Dryden
Erindale Theatre
Florin Douglas
Gareth Kelly
Ginger Gorman
Graham Willett
Gretel Burgess
Guyy Lilleyman
Hangama Obaidullah
Harry Boyd
Hayley Lander
Hilary Wardhaugh
Holly Murney
Hugo Toro
ILBIJERRI Theatre Company
InkBits

InSite Arts
Instagrammers Canberra
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Jacob Boehme
Jacqui Malins
Jake Howie
Jeffrey Skewes
Jenni Kemarre Martiniello
Jeremy Leala
Jess Higgins
Jessica Johnson
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Kim Lester
Larissa Caston
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Lauren Duong
LayDee KinMee
Lia Tacjnar
Lieder Theatre Company
Liz Lea
Lizzie Hall
Lucile Carson
Luna Ryan
MadB
Maddie
Madeleine Stewart
Madelie Joubert
Mama Alto
Marcel Hoogstad-Hay
Marigal Gardens
Martin Ollman
Maryam Zahid
Megalo Print Studio
Melbourne International Comedy
Festival (Deadly Funny Competition)
Melinda Heal
Melinda Smith
Melrose High School

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Patrice Wallace
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Rachel Develin
Rachel Lee
Reconciliation NSW
Robin Hall
Ronan Apcar
Rosalind Lemoh
Rose Piper
Ross Fowler
Rowan Kane
Ruth O'Brien
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Sanna Wei
Sarah O'Sullivan
Scroggin
Sean Choolburra
Selina Walker
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Shannon Donahue
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Sian Watson
Sidestage Productions
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Sui Jackson
Tahi Atea
Tanya Losanno
Taya Papworth
The Merindas
The Salvation Army, Canberra Recovery
Services Centre
Tim Bevitt
Tim Napper
Tim Pauszek
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Tony Steel
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Valerie Kirk
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XIAO KE x ZI HAN
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Xtreme Stars
Yen Eriksen
YWCA
Zackerbilks
Zoe Anderson
Zoe Loxley Slump



Artwork: Paul Michael Murray, *Reject*, 2019.



CONTACT US

www.tuggeranongarts.com
info@tuggeranongarts.com
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TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED
ABN 66 461 861 538

FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

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TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED
ABN 66 461 861 538

FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31 DECEMBER 2019

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED
ABN 66 461 861 538

COMMITTEE'S REPORT
FOR THE YEAR ENDED 31 DECEMBER 2019

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 2019.

Committee Members

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

Don CumminQ	Chair	From May 2019- current
Jenny Harneaves	Vice Chair	From May 2019- current
James Mallett	Secretary/ Public Officer	From May 2019- current
John Harneaves	Treasurer	From May 2019- current
GreQ Friedewald	Committee Member	From May 2019- current
Karl Maftoun	Committee Member	From May 2019- current
Lorena Quinlivan	Committee Member	From May 2019- current
Harnisch Sinclair	Committee Member	From May 2019- current
Jean McIntyre	Committee Member	From Nov 2019- current

Principal Activities

The principal activities of the Association during the year ended 31 December 2019 were to provide a wide range of arts activities_ for community participation, development and enjoyment.

Significant Changes

The COVID-19 outbreak in a number of countries is expected to have an impact on the financial performance and liquidity of the Association in 2020. As at the time of completion of the 2019 Financial Statements, the Association is not yet in a position to fully assess the severity of the impact. The entity continues to monitor the financial and non-financial impacts and has measures in place to manage the position as the situations evolves and impacts become clearer.

No other matters or circumstances have arisen since 31 December 2019 that has significantly affected, or may significantly affect the entity's operations, the results of those operations, or the entity's state of affairs in future financial years.

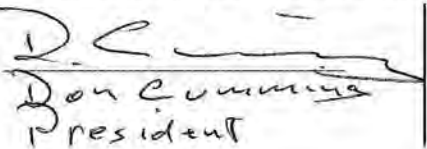
Operating Result

The result of the Association for the year ended 31 December 2019 was a deficit of \$91,482. (2018 surplus of \$97,226)

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 CumminQ
President

DATED 21st 9.1.20

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED
ABN 66 461 861 538

STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2019

	Note	2019 \$	2018 \$
INCOME			
Grant Income	2	1,084,416	892,175
Class Income		168,640	160,122
Hire Income		95,395	130,920
Financial Income		7,454	6,928
Merchandise Income		9,273	8,246
Operating Income		7,996	17,225
Ticket Income		49,121	48,074
other Income		8,524	19,272
Total Income		1,430,819	1,282,962
EXPENDITURE			
Administration expenses		86,376	58,528
Building and maintenance		33,866	37,027
Depreciation		6,297	9,210
Employee benefits expense		971,799	782,438
Operating expenses		44,243	53,197
Programme expenses		305,203	245,336
Grant refundable due	2	74,317	
Total Expenditure		1,522,301	1,185,736
Surplus/(deficit) for the financial year		(91,482)	97,226
Income tax expense			
Net results attributable to members		(91,482)	97,226
Other comprehensive income			
Total comprehensive income		(91,482)	97,226

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 2019

	Note	2019 \$	2018 \$
CURRENT ASSETS			
Cash and cash equivalents	3	265,610	224,482
Short-term investments	4	244,321	238,161
Trade and other receivables	5	81,830	64,492
Other assets	6	26,683	19,543
TOTAL CURRENT ASSETS		618,444	546,688
NON-CURRENT ASSETS			
Property, plant and equipment	7	18,788	25,085
TOTAL NON-CURRENT ASSETS		18,788	25,085
TOTAL ASSETS		637,232	571,773
CURRENT LIABILITIES			
Trade and other payables	8	97,409	51,380
Unearned revenue	9	165,695	54,768
Provisions	10	74,558	55,382
TOTAL CURRENT LIABILITIES		337,662	161,510
NON-CURRENT LIABILITIES			
Provisions	10	17,046	36,257
TOTAL NON-CURRENT LIABILITIES		17,046	36,257
TOTAL LIABILITIES		354,708	197,767
NET ASSETS		282,524	374,006
EQUITY			
Retained surplus		282,524	374,006
TOTAL EQUITY		282,524	374,006

The accompanying notes form part of these financial statements.

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED
ABN 66 461 861 538

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2019

	Retained surplus \$	Total \$
Balance at 31 December 2017	276,780	276,780
Total comprehensive income for the year	97,226	97,226
Balance at 31 December 2018	374,006	374,006
Total comprehensive income for the year	(91,482)	(91,482)
Balance at 31 December 2019	282,524	282,524

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2019

	2019	2018
Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from customers	1,659,291	1,393,907
Payment to suppliers and employees	(1,619,467)	(1,308,014)
Interest received	7,454	6,929
Net cash from/(used in) operating activities	11 47,278	92,822
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of property, plant and equipment		(14,794)
Purchase of term deposit	(6,160)	(25,670)
Net cash used in investing activities	(6,160)	(40,464)
Net increase/(decrease) in cash and cash equivalents		
	41,118	52,358
Cash and cash equivalents at the beginning of the period	224,492	172,134
Cash and cash equivalents at the end of the period	3 265,610	224,492

The accompanying notes form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2019

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. The following Accounting Standards and Interpretations are most relevant to the incorporated association:

AASB 15 Revenue from Contracts with Customers

The Association has adopted AASB 15 from 1 January 2019. The standard provides a single comprehensive model for revenue recognition. The core principle of the standard is that an entity shall recognise revenue to depict the transfer of promised goods or services to customers at an amount that reflects the consideration to which the entity expects to be entitled in exchange for those goods or services. The standard introduced a new contract-based revenue recognition model with a measurement approach that is based on an allocation of the transaction price. This is described further in the accounting policies below. Credit risk is presented separately as an expense rather than adjusted against revenue. Contracts with customers are presented in an entity's statement of financial position as a contract liability, a contract asset, or a receivable, depending on the relationship between the entity's performance and the customer's payment. Customer acquisition costs and costs to fulfil a contract can, subject to certain criteria, be capitalised as an asset and amortised over the contract period. There was no material impact on the adoption of this standard.

AASB 16 Leases

The Association has adopted AASB 16 from 1 January 2019. The standard replaces AASB 117 'Leases' and for lessees eliminates the classifications of operating leases and finance leases. Except for short-term leases and leases of low-value assets, right-of-use assets and corresponding lease liabilities are recognised in the statement of financial position. Straight-line operating lease expense recognition is replaced with a depreciation charge for the right-of-use assets (included in operating costs) and an interest expense on the recognised lease liabilities (included in finance costs). In the earlier periods of the lease, the expenses associated with the lease under AASB 16 will be higher when compared to lease expenses under AASB 117. However, EBITDA (Earnings Before Interest, Tax, Depreciation and Amortisation) results improve as the operating expense is now replaced by interest expense and depreciation in profit or loss. For classification within the statement of cash flows, the interest portion is disclosed in operating activities and the principal portion of the lease payments are separately disclosed in financing activities. For lessor accounting, the standard does not substantially change how a lessor accounts for leases. There was no material impact on the adoption of this standard.

AASB 1058 Income of Not-for-Profit Entities

The Association has adopted AASB 1058 from 1 January 2019. The standard replaces AASB 1004 'Contributions' in respect to income recognition requirements for not-for-profit entities. The timing of income recognition under AASB 1058 is dependent upon whether the transaction gives rise to a liability or other performance obligation at the time of receipt. Income under the standard is recognised where: an asset is received in a transaction, such as by way of grant, bequest or donation; there has either been no consideration transferred, or the consideration paid is significantly less than the asset's fair value; and where the intention is to principally enable the entity to further its objectives. For transfers of financial assets to the entity which enable it to acquire or construct a recognisable non-financial asset, the entity must recognise a liability amounting to the excess of the fair value of the transfer received over any related amounts recognised. Related amounts recognised may relate to contributions by owners, AASB 15 revenue or contract liability recognised, lease liabilities in accordance with AASB 16, financial instruments in accordance with AASB 9, or provisions in accordance with AASB 137. The liability is brought to account as income over the period in which the entity satisfies its performance obligation. If the transaction does not enable the entity to acquire or construct a recognisable non-financial asset to be controlled by the entity, then any excess of the initial carrying amount of the recognised asset over the related amounts is recognised as income immediately. Where the fair value of volunteer services received can be measured, a private sector not-for-profit entity can elect to recognise the value of those services as an asset where asset recognition criteria are met or otherwise recognise the value as an expense. There was no material impact on the adoption of this standard.

NOTES TO THE FINANCIAL STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2019

NOTE 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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 recognised as a refund liability.

NOTES TO THE FINANCIAL STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2019

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 profit or loss when the incorporated association satisfies the performance obligations stated within the funding agreements.

If conditions are attached to the grant which must be satisfied before the incorporated association is eligible to retain the contribution, the grant will be recognised in the statement of financial position as a liability until those conditions are satisfied.

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 2019

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.

NOTES TO THE FINANCIAL STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2019

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 2019

	2019	2018
	\$	\$
NOTE 2: GRANT REVENUE		
<i>ACT Government Grants</i>		
Key Arts Organisation Funding	453,821	443,834
Community Cultural Inclusion Program	188,159	184,019
Regional Arts Funding	17,163	16,898
CYFSP - Messengers Program	241,470	235,692
Community Outreach Program	45,640	
Woden Arts Program	109,963	
Participation (Digital Communities) Program	1,200	
Capital of Equality Program	17,000	
Senior Program	<u>10,000</u>	
	1,084,416	880,443
<i>Other Grants</i>		
Other grants	<u></u>	<u>11,732</u>
	1,084,416	892,175
<i>Less: Grants Refund Provision</i>		
CYFSP - Messengers Program	(2,143)	
Community Cultural Inclusion Program	(35,710)	
Woden Arts Program	<u>(36,664)</u>	
	(74,517)	
Net grants revenue	1,009,899	892,175
NOTE 3: CASH AND CASH EQUIVALENT		
Cash at bank and on hand	<u>265,610</u>	<u>224,492</u>
	265,610	224,492
NOTE 4: SHORT-TERM INVESTMENT		
Term Deposit	<u>244,321</u>	<u>238,161</u>
	244,321	238,161
NOTE 5: TRADE AND OTHER RECEIVABLES		
Trade receivables	81,266	64,325
Other receivables	<u>564</u>	<u>167</u>
	81,830	64,492
NOTE 6: OTHER ASSETS		
Prepayments	<u>26,683</u>	<u>19,543</u>
	26,683	19,543

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED
ABN 66 461 861 538

NOTES TO THE FINANCIAL STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2019

	2019	2018
	\$	\$
NOTE 7: PROPERTY, PLANT AND EQUIPMENT		
Plant and equipment:		
At cost	86,522	86,522
Accumulated depreciation	<u>(67,734)</u>	<u>(61,437)</u>
	18,788	25,085
<i>Movements in carrying amounts</i>		
Movement in 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	25,085	25,085
Additions		
Depreciation expenses	(6,297)	(6,297)
Balance at the end of the year	18,788	18,788
<i>Movements in original cost amounts</i>		
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	86,522	86,522
Additions		
Balance at the end of the year	86,522	86,522
NOTE 8: TRADE AND OTHER PAYABLES		
Creditors and accruals	42,721	27,747
GST payable (net)	34,393	5,163
Superannuation	5,837	5,182
PAYG withholding	14,458	13,288
	97,409	51,380
NOTE 9: UNEARNED REVENUE		
Class income in advance	36,185	36,160
Space hirings in advance	15,720	1,445
Grants in advance	39,278	17,163
Grants refundable provision	74,517	
	165,695	54,768

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED
ABN 66 461 861 538

NOTES TO THE FINANCIAL STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2019

	2019	2018
	\$	\$
NOTE 10: PROVISIONS		
CURRENT		
Provision for annual leave	53,439	40,238
Provision for long service leave	<u>21,119</u>	<u>15,124</u>
	74,558	55,362
NON-CURRENT		
Provision for long service leave	<u>17,046</u>	<u>36,257</u>
	17,046	36,257
NOTE 11: CASH FLOW INFORMATION		
Reconciliation of Cash Flow from Operating activities		
Surplus/(deficit) for the year	(91,482)	97,226
Cash flows excluded from profit/deficit attributable to operating activities		
Depreciation	6,297	9,210
Changes in assets and liabilities		
Decrease/(increase) in accounts receivable	(17,338)	325,053
Decrease/(increase) in other assets	(7,140)	(6,559)
(Decrease)/increase in accounts payable	48,029	(39,033)
(Decrease)/increase in unearned revenue	110,927	(334,782)
(Decrease)/increase in employee benefits	(15)	41,707
Net cash from operating activities	47,278	92,822
NOTE 12: LEASING COMMITMENT		
Minimum lease payments under non-cancellable operating lease:		
Current- not later than one year		422
Non-current- later than one year but not later than five years		
		422
NOTE 13: KEY MANAGEMENT PERSONNEL DISCLOSURES		
Total key management personnel compensation	<u>136,801</u>	<u>126,171</u>
	136,801	126,171

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED
ABN 66 461 861 538

NOTES TO THE FINANCIAL STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2019

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

The COVID-19 outbreak in a number of countries is expected to have an impact on the financial performance and liquidity of the Association in 2020. As at the time of completion of the 2019 Financial Statements, the Association is not yet in a position to fully assess the severity of the impact. The entity continues to monitor the financial and non-financial impacts and has measures in place to manage the position as the situations evolves and impacts become clearer.

No other matters or circumstances have arisen since 31 December 2019 that has significantly affected, or may significantly affect the entity's operations, the results of those operations, or the entity'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

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED
ABN 66 461 861 538

STATEMENT BY MEMBERS OF THE COMMITTEE
FOR THE YEAR ENDED 31 DECEMBER 2019

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 2019 and the state of affairs of the Association as at 31 December 2019;
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. D. I. V. rn, J. -

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Dated 22/4/2020