

# TUGGERANONG ARTS CENTRE

ANNUAL REPORT 2020



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Government



## FUNDING BODY

Supported by



## GRANTS RECEIVED



## OUR SPONSORS



TUGGERANONG ARTS CENTRE  
HAS BEEN THE HOME  
OF THE ARTS IN THE SOUTH  
FOR ALMOST 25 YEARS.



Emma Rani Hodges, Installation view (detail), 2020



Tony Curran, Nature in RGB (detail), 2019. Oil on Linen, 22x92cm.

## WHO WE ARE | OUR MISSION | OUR VISION

### Tuggeranong Arts Centre

**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 the Arts Centre, whilst shaping cultural and community identity.

**Our creative theme** for 2020 – Solastalgia – had striking new relevance as communities across the country came together to support one another in the face of destruction and dislocation. Solastalgia is a term coined by Australian environmental

philosopher Dr Glenn Albrecht in 2005, describing the sense of loss or nostalgia we feel when our homes or environments change irreconcilably in the face of climate change or natural disaster.

#### **Our Mission**

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

#### **Our Vision**

To be a vibrant, connected and creative Tuggeranong community.

#### **2020 Board**

Don Cumming, President  
Jenny Hargreaves, Vice President  
John Hargreaves, Treasurer  
James Mallett, Secretary  
Greg Friedewald, Member  
Hamish Sinclair, Member  
Karl Maftoum, Member  
Lorena Quinlivan, Member  
Jean McIntyre, Member

#### **2020 Patron**

Aunty Agnes Shea,  
Ngunnawal Elder

## WHO WE ARE | OUR PEOPLE

### Tuggeranong Arts Centre

#### **2020 Staff**

Rauny Worm, Chief Executive Officer  
Amanda Pollok, Operations Manager  
Cassidy Richens, Communications Manager  
Caroline Wall, Fresh Funk Artistic Director  
Aidan Delaney, Creative Producer, CACD Program  
Karena Keys, Visual Arts Manager  
Penny Stott, Messengers Program Manager  
Kelsey van der Tuin, Messengers Support Worker  
Peter Jordan, Finance Officer  
John Hart/ Blaide Lallemant, Woden Arts Officer  
Lily Platts, Rebecca Drew and Tom Buckland, Front of House, Events  
Jacqui Malins, Project Officer

#### **2020 Funding Support & Sponsors**

*Funding was received from:*

Arts ACT  
ACT Government  
Australian Government Regional Arts Fund  
Australia Council for the Arts.

*Sponsors:*

Lerida Estate Wines  
Capital Brewing.



# PRESIDENT'S REPORT

When we reflect on 2020, comparing apples with apples becomes a complex task.

The year was like no other. Yet, the arts as a sector has much experience dealing with uncertainty and change. What we witnessed here at the Arts Centre was most certainly the ability to adapt and change at the drop of a hat.

Programming was reduced. Interstate and even international projects had to be cancelled.

It was painful to suddenly pause a large dance program, that is at the core of the organisation's heart and operational soul. The staff and tutors of Fresh Funk quickly put measures in place to retain engagement with participants. Other staff made ambitious submissions for funding and were soon working on a new program for the new normal.

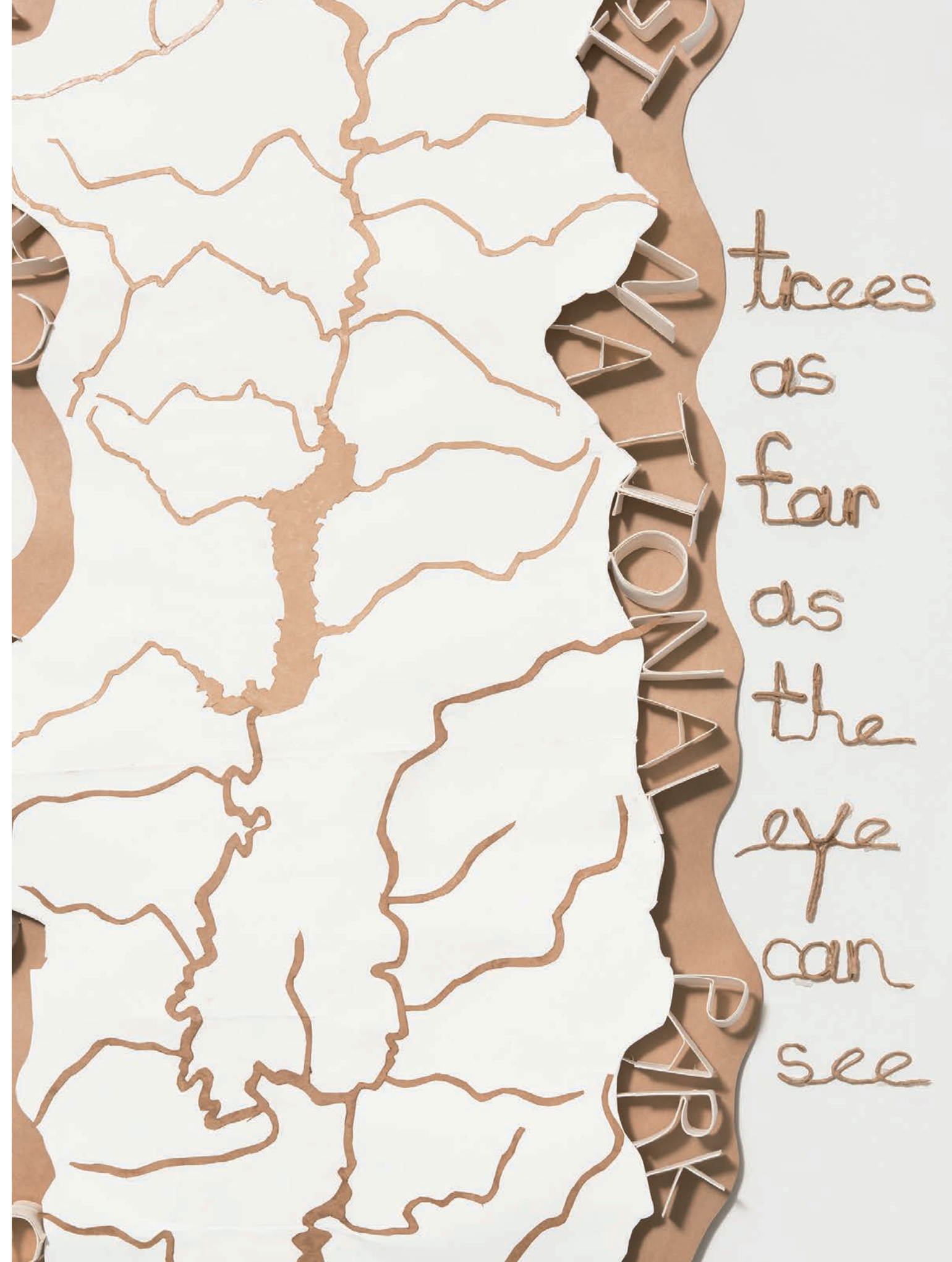
The Board of the Tuggeranong Community Arts Association is grateful for the support provided to the Arts Centre by both the Federal and ACT Governments. The Federal Government measures meant we could keep our valuable staff, while extra grant funding from the ACT government as well as the Australia Council helped all areas of operation.

The announcement of the theatre upgrades made by ACT Chief Minister Andrew Barr before last year's election is whole-heartedly embraced, and we look forward to the development of this valuable initiative for the community.

In 2020, the Board conducted a detailed review of its constitution and endorsed necessary changes to take the organisation safely into the future, while ensuring compliance with legislated requirements. I would like to thank the Secretary Mr James Mallett for leading and coordinating this important measure.

I take part in diverse entertainment and engagement opportunities the Arts Centre offers and I am always impressed by the variety and quality of these creative endeavours. Working with the Woden Community has also been a pleasure and we hope to be able to continue this work into the future.

Don Cumming, President  
Tuggeranong Community Arts Association Inc.





PREVIOUS PAGE: Elizabeth Paterson; Cotter River Catchment No. 1 (detail), 2020.  
Cardboard, paper, glue, dimensions variable. Photo-Brenton McGeachie  
THIS PAGE: Elizabeth Paterson; Cotter River Catchment No. 1 (detail), 2020.  
Cardboard, paper, glue; bucket, 30x27x27 cm. Photo-Brenton McGeachie

# TREASURER'S REPORT

For the Tuggeranong Community Arts Association,  
for the financial year 2020.

I am pleased to present the financial statements for the Tuggeranong Community Arts Association (TCAA) for the financial year 2020. The year has been challenging from so many perspectives but the organisation has emerged in a strong organisational and financial position.

The cash held by the organisation in reserve has been augmented and now is in a strong position despite the closure in 2020 for the first half of the year.

TCAA are grateful for the support from Jobkeeper, allowing the organisation to continue employment of staff during the pandemic.

Community support for our limited programs also contributed to the financial sustainability of TCAA.

John Hargreaves, Treasurer  
Tuggeranong Community Arts Association Inc.

***For financial statements please go to:  
[www.tuggeranongarts.com](http://www.tuggeranongarts.com)***





# CEO'S REPORT

'Always go too far, for that is where you will find the truth.'  
Albert Camus

On Saturday February 8, 2020, Tuggeranong Arts Centre launched the year's creative theme of 'Solastalgia' with 3 exhibitions. The amazing photographic works of Nick Moir took us close to the flames that ravaged much of South East Australia.

Fake Nature by Waratah Lahy and Tony Curran questioned our relationship with the natural world. Umma's Tongue, Molten at 6000 Degrees, proposed a matriarchal Indigenous vision of this relationship

On the afternoon before, Professor Glenn Albrecht, who invented the neologism: Solastalgia, was fortunate to be able to board a plane from Newcastle to Canberra. Despite severe weather and flooding, which had followed weeks of fire and smoke, his flight bought him to a sold-out theatre and an Arts Centre buzzing with activity.

The mood was energetic but not exuberant or relaxed after a summer of disasters and imprisonment in our own homes.

The 'Solastalgia' theme had unintentionally become a dystopian reality for many of us and worse was yet to come. This exhibition was followed by the sad realisation that our much anticipated international collaboration with

Chinese performance artists Xiao Ke X Zi Han would be cancelled due to a viral infection that was sweeping China.

The project was intended to explore Chinese identity and the stories of Chinese migrants across the world and had already been postponed from 2019 due to Visa troubles.

In late March, the arts centre closed its doors to the public and all staff were forced to work from home. It was an eerie experience leaving the building without knowing what the future would hold. Initial adjustments to new ways of working were difficult and at times distressing. Leadership had to be rethought. Everyone had different requirements and needs that could not be met on a zoom screen alone.

In the face of personal, professional and creative uncertainties, we carried on planning, writing funding applications and savouring the hope that something good would come from all of this.

A strange excitement started to build when we realised all plans were null and void and new thinking was needed. This became TAC's opening exhibition First Response.





Image: Japanese Garden,  
Chiname Project, 2020.

First Response was created as a multi-arts project capturing the ways in which we dealt with and felt about this pandemic. From nurses and pathology drivers to politicians and publicans, from parents of new-borns and vulnerable senior community members, we tried to capture a snapshot of us all.

I again would like to thank First Nations filmmaker Marissa McDowell, documentary artist Anna Georgia, dancer and choreographer Shannon Hanrahan and photographer Martin Ollman for responding immediately and diving into this project without hesitation.

Much appreciation also goes to all the individuals in the ACT Government particularly ACT Health who made the project possible and opened doors for Martin Ollman and Cassidy Richens, when most doors were closing.

The flexibility of TAC's core funding body Arts ACT and additional funding from the Australia Council made this project a source of community recovery and allowed us to get together and share an emotionally challenging time.

2020 was tough, and the challenges remain. The Tuggeranong Arts centre will continue to offer respite and recovery through the arts.





# GALLERY REPORT

Solastalgia was the 2020 creative programming theme, and the Tuggeranong Arts Centre began the year like soothsayers as the country faced disastrous fires and a global pandemic.

Despite these disruptions, 2020 saw the Arts Centre present a visual arts program with nine high quality exhibitions, complimented by a series of intimate (COVID-safe) arts events that recognised the work of participating artists and designers.

The exhibition program supported over 50, local and interstate, artists and designers, at various career stages: emerging through to established. Each exhibition reflected on contemporary issues that were relevant to the community in Canberra and the Tuggeranong area. Issues such as: climate change, cultural identity, displacement, recovery, technology and the COVID-19 global pandemic were issues touched on throughout the year.

The Solastalgia program launch in February set the tone for the year with a presentation by Australian, Environmental Philosopher, Glenn Albrecht. Albrecht penned the word Solastalgia to describe the feeling of distress that is experienced when your immediate environment changes dramatically due to a natural disaster or human led destruction of the landscape.

This meaning of Solastalgia was illustrated this beautifully by our three exhibitions: Fake Nature, a selection of paintings by Tony Curran and Waratah Lahy, Umma's Tongue: Molten at 6000° by Hannah Bronté. This video work loops a rap song that warns of Mother Nature's wrath at her ongoing destruction and desecration. Bronté's work also reflects the ongoing abuse and exploitation of Indigenous female bodies. The third exhibition, The Burning, by photo-journalist Nick Moir, featured a selection of photographs taken on the frontline of the 2019/20 catastrophic NSW fires.

During the COVID-19 lockdown, the Tuggeranong Arts Centre successfully secured funding from the Australia Council for the Arts (AUSCO), through their national COVID response funding, to develop the exhibition First Response. This was TAC's first successful application for project funding from AUSCO in several years.







Double Vision: Corin Dam Residency Exhibition, 2020.



Annika Romeyn 'Double Vision' (detail), 2020, pencil and watercolour monotype on paper, 168cm x 228cm

## THE PROGRAM HAD MANY WINS despite the pandemic.

TAC hit another milestone when a funding application for the organisation's first touring exhibition was approved in late 2020. This successful application to the Visions of Australia Touring Fund will assist the delivery of a Regional Tour for the TAC's 2019 documentary art exhibition, *On Thin Ice*. The tour will run from late 2021–2022.

After the COVID-19 lockdown Tuggeranong Arts Centre opened with Brian McNamara's kinetic

installation, *Machine Reflections*, in the foyer gallery and the Australia Council for the Arts funded project, *First Response*, in the upstairs galleries. *First Response* was a commissioned art project that engaged four local artists to respond to the global pandemic.

The contributing artists were Shannon Hanrahan, Martin Ollman, Marissa MacDowell and Anna Georgia. The exhibition featured dance, video, photography and installation. It was a huge success

to mark the reopening of the Arts Centre.

The Arts Centre continued supporting emerging artists through the ANU Emerging Artist Support Scheme (EASS). 2019 Painting Graduate, Emma Hodges was awarded a solo exhibition that was held in October. Their exhibition titled: 'If guilt could take a physical form, would it flood the room and stain the walls pink? I wish I could pick it up in both my hands and mould

## WORKSHOPS WENT ONLINE and home based activities were posted out.

it into something soft that would stop crushing the walls of your chest.' was a vibrant collection of applique works exploring the tensions experienced by the artist as a Thai-Australian growing up in Canberra.

*Double Vision: Corin Dam Residency* by Annika Romeyn and Elizabeth Paterson continued the Arts Centre's ongoing partnership with Craft ACT. The exhibition reflected the environment and particulars of

the Corin Dam catchment area through printed works on paper and paper sculptures. This was complemented by an engaging artist talk that featured ACT Parks and Conservation Service Ranger, Brett McNamara.

A new partnership with Queensland Gallery, Artisan, began with the exhibition, *Agency By Design*. This exhibition focused on art and design innovations that offer people living with a disability to have agency over their lives, and

ways to express their individuality and engage with the world around them.

The Tuggeranong Arts Centre Community eagerly took part in other artist-led programs such as artist talks, workshops and tours and adapted quickly to the evolving nature of attending events during an ongoing pandemic.





Photo: Martin Ollman, Raquel Ormella, Plagued, 2020, digital print on aluminum, 81cm x 121cm.

## FIRST RESPONSE

*“When you hit a wall, just kick it in.”* Patti Smith

The lockdown imposed to mitigate the spread of COVID-19 created physical, financial, social and metaphorical walls around families and individuals. Immense anxiety was felt at the uncertainty of the future and people's lives were thrown into a holding pattern. Some people used their anxious energy to create artworks responding to the zeitgeist.

Stemming from a desire to document what was happening during this global pandemic, Tuggeranong Arts Centre decided

to commission several local artists to reflect on their experiences and the experiences of the community. The exhibition, First Response, was the outcome.

To assist in the development of this project, the Tuggeranong Arts Centre was successful in a funding request from the Australia Council for the Arts, through their Resilience – Adapt and Create funding initiative.

First Response - an exhibition of new works, held at the

Tuggeranong Arts Centre, responded to the first wave of COVID-19 mandated restrictions & the community's response to the pandemic.

Four artists were commissioned to create new work for the exhibition: photographer Martin Ollman, emerging choreographer Shannon Hanrahan, Wiradjuri filmmaker, Marissa McDowell, and emerging anthropological film maker Anna Georgia.



Photo: Martin Ollman, Hooked, Plagued, 2020, digital print on aluminum, 81cm x 121cm.

## THE ARTS CENTRE COMMISSIONED FOUR ARTISTS

to create new works for the exhibition.

Ollman reached out to business owners, government ministers, community leaders, artists, and health workers to reflect the challenges they faced. These were presented as a collection of eight, large format, photographic prints on metal and a 13m vinyl wrap collage.

Georgia created a two channel, 60min film work that followed the everyday activities of people in lockdown within their homes

and local landscapes. The work titled, Notes on Canberra under Covid-19 (A Non-Travelogue) 2020, combined Georgia's painterly eye for composition, colour, and a foreboding original soundtrack by Bayard Condon. The film had an eeriness that reflected the feeling of suspense and uncertainty that many people were experiencing. McDowell produced a short documentary exploring the COVID-19 experience of Canberra's Aboriginal and Torres

Straight Islander community. The film revealed the differing experiences of the community across different generations. It also reflected on the resilience of Australia's First Nations peoples with Ngambri-Ngunnawal Elder, Matilda House, outlining the weaponisation of disease since the beginning of the colonial project in this country.



Photo: Martin Ollman, Hooked, Plagued, 2020,  
digital print on aluminum, 81cm x 121cm.

Emerging choreographer, Shannon Hanrahan created a short original, contemporary dance work that explored the contradiction between the freedom of movement vs the physical restraints of self-isolation at home. This dance work was performed live in the gallery and a filmed version was played in the galleries as part of the exhibition. Hanrahan's dance performance was highly emotive and captured the tensions, challenges and even moments of positivity experienced throughout the lockdown.

First Response was presented across the arts Centre's three gallery spaces, with several public (COVID Safe) events taking place, including two exhibition opening sessions, an artist talk, 4 live dance performances, a poetry reading, several tour groups and a VIP night. A catalogue was also produced for the exhibition with a commissioned essay authored by Nigel Featherstone.

The delivery of First Response, was timely and related directly to the surrounding community. It built on the Arts Centre's ongoing relationship with, and support for, the Tuggeranong community.

In this instance, the Australia Council funding allowed the centre to support local artists, during an incredibly unstable and vulnerable time, to present high quality outcomes. For those that came to see it, the exhibition developed creative dialogues between local communities and audiences while creating a collective catharsis.









# FRESH FUNK

2020 was a difficult year for all, but particularly for a program based largely on social, physical and performance elements.

2020 was Fresh Funk's 20th year, and it certainly did not go to plan. We adapted, and we persisted, finding ways to keep going. Online, we had brilliant guest workshops and created new video projects, ending the year on a high note with packed, cheering crowds for our 2020 cinema version of a "show".

In late 2019 Fresh Funk's participant and audience numbers had reached new highs. Our January Holiday Intensive had huge attendance and Term 1 kicked off with full classes as usual. Our final night of classes before the COVID-19 closure and ensuing lockdown was on March 18th, where we hosted two famous guest choreographers from the US who were touring the country.

These workshops were a real coup for the program, as well as being extremely fun and challenging. Our closure began on Thursday 19th March, and we hoped that we would be back in action for Term 2.

As it became clear that the COVID-19 situation was more serious and the lockdown would cover Term 2, the tutors met with Leena via Zoom to discuss what could be done so the program could continue in some form.

This unprecedented turn of events posed a massive challenge, but Fresh Funk means more to its participants than just a weekly dance class – the program is a community that has been together for years, and its absence had significant impact of the lives of our young people, and their mental health.

Students were keen to get in touch and organise their own meetings via social media, so strong was the need to remain connected. Therefore, an online program was devised for Term 2.







Fresh Funk Tutor Danica, Dancing on My Own, digital video by artist (still) .

## DANCING ON MY OWN the new thing.

To deliver an online program, Fresh Funk tutors each had a designated week to film a class. Participants in Term 2 received a link every week to this pre-recorded piece, with the option to film themselves doing the routine and send it in.

The outcome was a strong social media presence. Each week we would post a collection of the videos sent in, and other participants could see and support their fellow dancers by liking, commenting and sharing. It was

the closest we could come to the environment normally shared in a Fresh Funk class. 140 families enrolled in this online program, making up approximately 90% of our Fresh Funk community and participants.

The final two weeks of term allowed limited participant numbers back in the studio with COVID-safe procedures in place. These classes sold out instantly, showing how keen our dancers were to be back.

Term 3 resumed with capped class sizes and strict distancing and cleaning procedures in place. While it was great to be able to run classes again, these measures did mean we had a lower number of participants. Our live shows took on a digital form and were screened at Limelight Cinema. This created the closest experience to a live theatre performance as possible. A partnership with Limelight Cinemas Tuggeranong, made this possible.



Fresh Funk Dancers, Fresh Faced 2020, digital video by Mude Media (still) .

## FRESH FUNK FOUND NEW WAYS to deliver a dance program in 2020.

The Fresh Faced Young Choreographers Initiative ran as a rehearsal intensive in the September holidays followed by a filming day with videographer Tim Ngo. We then offered 3 screenings at Limelight, which saw 350 people coming to support the show and creating ticketing income.

The semester classes needed to culminate in a similar type of performance outcome. Erindale Theatre was allowed to re-open, and a filming day (rather than the

usual show day) was created. The show, which was a tribute to 20 years of dance movies and 20 years of Fresh Funk, bought the full Fresh Funk student body together, but with no audience.

Mude Media filmed the production, often on the stage moving amidst the dancers. The final edited production was screened 7 times at Limelight to packed audiences. Over 700 people came to enjoy this production, with some saying it was almost a more intimately

enjoyable version of a show, with all the close-ups and facial expressions.

We are extremely proud of the way that Fresh Funk was able to find new ways to deliver the program's outcomes in 2020. We did not get to celebrate our 20 years the way we would have liked, but there is always the 21st birthday.



# COMMUNITY ARTS AND CULTURAL DEVELOPMENT

Many programming plans came to a halt and were sadly postponed or cancelled altogether.

Early in 2020, TAC and the Mr Tim musical partnered with Goulburn's Lieder Theatre. Young actors from Goulburn were invited to join in, rehearse some songs from the original production with directors Tim and Nathalie Bevitt and ultimately becoming part of the Goulburn show.

This opportunity was a special event for the 23 children, who had spent much of their summer indoors, and added to the creative learning opportunities for the cast, crew and all involved in the project.

The success of the Mr Tim project prompted further development of the Children's Theatre model for 2021.

Many other programming plans came to a halt and were sadly postponed or cancelled altogether from March onwards.

The Blank Canvass Saturdays designed to invite the community into the Arts Centre for a range of activities and entertainment, in an attempt to break down the barriers to accessing the arts, were cancelled but are in discussion for programming in 2022.







Image: Participants of TAC's Children's Musical, 2020

## FROM THE HAZE

New initiatives blossomed.

In May, new initiatives were developed and delivery of a new online program series began.

Digital drawing workshops that could be conducted online as well as face-to-face, led by artist Tony Curran, allowed for creativity and social connection.

The outcomes of this workshop were then exhibited on the shores of Lake Tuggeranong on core flute panels, making the works

accessible for the many residents who enjoying the outdoors.

Much time was invested into further developing existing programs and projects and redesigning the program according to COVID safety.

From online poetry workshops to pop-up opera and experimental tunes around the Lake, the community came together in small numbers and enjoyed the

opportunities to connect and share.

The Live & Little gig series brought music back to TAC. The magic of relaxing with a glass of wine and listening to the musical prowess of our own region felt like a special gift even though hand sanitizers, masks and a mild fear underpinned the early days of reopening.

The Arts Centre's partnership with comedian Chris Ryan further grew



Image: Chris Ryan, Life in Lockdown, Digital Animation (still), 2020.

## COMEDY BROUGHT SOME RELIEF

Digitally and later on stage.

through the development of a workshop series for those who have always wanted to learn the art of stand-up comedy.

Chris also produced an online animation telling the strange story of isolation and being stuck at home with a family for TAC's social media community - a small project to brighten up those dark days we all had to get through.

The Club Sandwich Comedy nights resumed mid-year and have been growing ever since. The series provides comedians, from all walks of life, in their early career stages with a wonderful performance opportunity.

A range of workshop opportunities were delivered throughout the year, some in response to exhibitions in the galleries others responding to community interests, including floristry and

solastalgia themed poetry by Melinda Smith. All content was embraced by the community and commenced the road to recovery.



# MESSENGERS

Never has there been a more important year to support the mental health of Canberra teenagers.

The year 2020 brought with it a huge amount of disruption - the bushfires, the pandemic, the lockdown and learning from home only added to the personal challenges faced by teenagers and their families.

Despite the challenges of operating throughout the year, Messengers continued to support vulnerable young people with highly attended arts-based holiday programs, term programs, and parenting seminars throughout the year. When the lockdown occurred, we utilized our creativity to develop ways in which we could continue to connect with young people.

The program moved online in term two and staff worked very hard to adapt engaging content to the online environment. The program offered virtual tutorials, social groups,

art groups, and social media competitions which offered isolated individuals a chance to connect with peers.

However many young people had no internet access or IT equipment at home and were not able to attend the online program. This highlights the inequity of access to essential tools like the internet, lower income families continue to experience across the ACT.

The program recommenced face-to-face in Terms 3 and 4. Due to COVID-19 space restrictions all Messengers programs were at capacity with 8–10 participants depending on the venue. This resulted in a lower number of participants being able to access the program yet enabled the provision of much more targeted support and intensive engagement.





Messengers' participants have been adversely affected by the events of 2020, with an alarming rise of mental health issues and rising rates of suicidality amongst this cohort. The program has seen this suicidality in primary aged participants, and a significant increase in anxiety in those students transitioning to high school. This did place higher demand on the youth support worker with many young people requiring increased one on one support throughout the second semester. Parents and carers are dealing with higher levels of distress in their children and grandchildren leading to overall rising levels of stress and disruption within families.

Art making as a tool to self soothe and regulate emotions has once again been invaluable for the Messengers participants. Staff concentrated on providing a fun and socially cohesive program where the participants could relax and recover from the stresses of 2020.

"Messengers has provided our students with a safe and supportive environment to engage in managing their mental health and well-being. We have a limited number of external services in the Tuggeranong Valley and Messengers has provided a much-needed service and layer of support for students who may not willingly engage in school-based support," said a partner school of the program.





# WODEN ARTS

Generating a buzz in the Valley.

Woden Arts did not allow the pandemic to dismantle all plans, yet the Metal Festival, Dismantle, became a victim of the situation and was sadly cancelled.

Despite a staff change, needing to adapt or sometimes completely change the plan, Woden Arts persisted and delivered pop-up activity and workshops in a significantly changed environment.

While in lockdown the establishment of the Woden Arts Register proved to be a successful initiative, where a diverse selection of talented artists in all genres from dance, opera, rock, literature, photography, ceramics, painting and drawing were able to connect with the program. The Woden Arts Program now has over 40 local artists to co-create engaging community led pop up arts events and programs. Having these connections has also enabled us to learn how the program can best support artists with learning & employment opportunities and improving their own visibility in the community.

Workshop highlights included the Migrant Women's Art Group, facilitated by Hangama Obaidullah. Her classes caught the attention of women wishing to extend their creative skills and relishing the opportunity to be introduced to a range of art techniques from needle work to drawing and painting.

Woden Arts was successful in receiving an ACT Government Seniors Grant, which was initially planned for the development of a choir focusing on the composition and singing of songs relating to the environment and climate change. While singing was declared an absolute virus-spreading danger, the project was transformed and engaged artist Carol Cooke to facilitate an ambitious and experimental embroidery workshop: Floriography - The Language of Flowers.

Participants of this workshop, inspired by the Victorian Era, when flowers were used to convey coded messages to loved ones, learnt a range of stitching and beading techniques, to create gorgeous and symbolic compositions.







Image supplied by JINKS. Woden, 2011.

## POPULAR POP-UPS

workshops, exhibitions and events.

Urban Sketching workshops led by Leonie Andrews continued to pop up throughout the year at various locations – including sketching at the Chifley underpass, Lyons shops and Woden Town Square.

Outdoor Pop up events allowed the community to gather and share art and music presented almost exclusively by their own suburban artists. These events generated a buzz on both Mount Taylor and in Eddison Park.

Eddisounds- Punk in the Park was an all-ages free event at Eddison Park where the Differs, Slagatha Christie, Jim Dusty and Shoeb Ahmad presented an eclectic mix of music to an enthusiastic young audience.

Interpose, presented art and entertainment in unusual spaces. Engaging a diverse range of artists to perform at various locations including: Mt Taylor, Eddison park with music by Kim Yang,

sand drawings by Sui Jackson, ballroom dancing, balloon art and storytelling with Chloe from Giggly Wiggly and poetry readings by Asha Naznin.

The Woden Arts Program offered an EASS award to ANU Arts-School graduate Lani Shea-An . Lani was able to exhibit and sell her work at Manolo's Café in Philip from August to November.



Shoeb Ahmad's band, performed at the Eddison Park, 2020.

## EDDISOUNDS IN THE PARK

brimming with music and mischief.

In partnership with Transport and CityServicesCanberra,the program also embarked on a Graffiti project, allowing documentation and the showcasing of the history and contemporary practice of Graffiti in Woden and the wider ACT. Graffiti has long had a strong presence in the Woden streetscape, through work on legal walls, particularly the Woden Drains. The project presents an opportunity to connect with young creatives who are not visible in traditional artistic

media and communities. It also provided a platform to spotlight the work of many Graffiti artists who have created incredible works over several decades but remain anonymous. In the graffiti world it remains important to understand the difference between Graffiti writing and mural-making and how street art and graffiti do not always sit happily side-by-side.

Further project outcomes will include a Woden Drains Tour

looking back at historical pieces alongside contemporary works, an exhibition of Graff in the Tuggeranong Gallery and a written documentation of Canberra's Graffiti history by Caren Florance.

This project builds on existing work with Woden Community Services (WCS), a key partner in the development of the Woden Arts Program.



# ENTERTAINMENT

Magnificent moments with wonderful musicians.

TAC's longstanding partnership with the Deadly Funny Comedy competition once again delivered an evening of hilarious comedy from aspiring and experienced local First Nations comedians.

It is a pleasure to be able to witness the style and culture of comedy so unique to First Nations Peoples of Australia and in 2020 the timing of the event was perfect.

A few weeks later The Turner Brown Band featuring 3 outstanding musicians from Detroit Ohio gave a roaring concert in the theatre. It was the last concert for some time and Nikki Brown and her sisters had to head back to Detroit much faster than expected.

Ireland's internationally acclaimed contemporary composer/performer, Eleanor McEvoy was scheduled to play to a sold out theatre on March 19. The concert could not take place, but hopefully this too can be renegotiated for the future.

An evening of pure joy and sultry tunes was delivered to a tiny audience in the Hunting Lodge as the first concert in the Live & Little series in June. The voice of Lisa Keen and John Mackey's saxophone made for a beautiful re-entry into music gigs. It was an evening that all will remember.







Image: Acacia Quartet performing in the TAC theatre, October 2020

## SYDNEY'S AMAZING ACACIA QUARTET performed live in October.

Another musician to acknowledge was Canberra's own Thando, who returned home from Melbourne and remained in town a little longer than initially planned.

Her quirky tales of the heart combined with a unique voice and delivery style made for a great evening.

The outstanding vocal abilities of Rachael Thoms in collaboration with Jazz pianist Wayne Kelly

created another intimate evening of simply gorgeous vibes. This may lead to an exciting new Jazz partnership in 2021.

Determined to program for our classical audience, we were delighted the planned concert with Sydney's amazing Acacia Quartet was able to take place in October despite difficult seating restrictions in venues at the time.

It was a divine afternoon, with a

program of classical favourites including: Wolfgang Amadeus Mozart – SQ 15, D Minor, KV421 (30'), Alice Chance – 'A Sundried Quartet.' (17') and Antonin Dvorak – SQ 12, Op. 96 'American' (27').

Sadly, we had to farewell our longstanding classical music producer Wendy Lorenz, who created and produced the Twilight Classical series for over 5 years. We wish Wendy and her husband Andrew all the best in Queensland.



Image: Bob Micallef performing in the TAC theatre. Photo: Martin Ollman, 2020

## UPBEAT VIBES and dancing in our seats.

The year ended in true TAC style, with an evening of live music on the Arts Centre lawns by Lake Tuggeranong.

Strut, Skank and Boogie, the Arts Centre's "almost" End-of-Year Party kicked-off at 5pm with the Johnny Reynolds Band delivering funky rockin' blues favourites and original songs.

Zambezi Sounds continued the evening of live music with

their irresistible rhythms and vibrant mix of contemporary and traditional African music and Reggae numbers.

This upbeat band kept the good vibes flowing and "Strut, Skank and Boogie" we did, with assistance from Fresh Funk tutors, Hannah and David - who provided much needed training on dancing while seated!

It was a great community gig to remember and continued on the shores of the Lake long after all was packed up.



**TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED**  
**ABN 66 461 861 538**

**FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED**  
**31 DECEMBER 2020**

**TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED**  
**ABN 66 461 861 538**

**FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2020**

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TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538

COMMITTEE'S REPORT  
FOR THE YEAR ENDED 31 DECEMBER 2020

In accordance with the Associations Incorporation Act 1991 (ACT) and the Australian Charities and Not-for-Profits Commission Act 2012, the committee submit the financial statement of Tuggeranong Community Arts Association (The Association) for the year ended 31 December 2020.

**Committee Members**

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

Don Cumming	Chair	From May 2020- current
Jenny Hargreaves	Vice Chair	From May 2020- current
James Mallett	Secretary/ Public Officer	From May 2020- current
John Hargreaves	Treasurer	From May 2020- current
Greg Friedewald	Committee Member	From May 2020- current
Karl Maftoum	Committee Member	From May 2020- current
Lorena Quinlivan	Committee Member	From May 2020- current
Hamisch Sinclair	Committee Member	From May 2020- current
Jean McIntyre	Committee Member	From Nov 2020- current

**Principal Activities**

The principal activities of the Association during the year ended 31 December 2020 were to provide a wide range of arts activities for community participation, development and enjoyment.

**Significant Changes**

The COVID-19 pandemic is still expected to have an impact on the financial performance and liquidity of the Association in 2021. As at the time of completion of the 2020 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 2020 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.

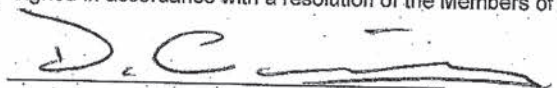
**Operating Result**


The result of the Association for the year ended 31 December 2020 was a surplus of \$195,215. (2019 deficit of \$91,482).

**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 with the exception of the impacts of the COVID-19 pandemic as mentioned above in significant changes.

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

 President

 John Hargreaves, Treasurer

DATED This 21 day of 04 / 2021

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538

STATEMENT OF COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2020

	Note	2020 \$	2019 \$
<b>INCOME</b>			
Grant Income	2	1,250,862	1,084,416
Class Income		123,982	168,640
Hire Income		42,430	95,395
Financial Income		4,328	7,454
Merchandise Income		10,940	9,273
Operating Income		6,385	7,996
Ticket Income		27,206	49,121
Other Income		6,544	8,524
Australian Government COVID -19 Support		197,500	-
<b>Total Income</b>		<b>1,670,177</b>	<b>1,430,819</b>
<b>EXPENDITURE</b>			
Administration expenses		78,579	86,376
Building and maintenance		35,811	33,866
Depreciation		6,000	6,297
Employee benefits expense		882,395	971,799
Operating expenses		51,143	44,243
Programme expenses		200,549	305,203
Grant refundable due	2	220,485	74,517
<b>Total Expenditure</b>		<b>1,474,962</b>	<b>1,522,301</b>
Surplus/(deficit) for the financial year		<b>195,215</b>	<b>(91,482)</b>
Income tax expense		-	-
Net results attributable to members		<b>195,215</b>	<b>(91,482)</b>
Other comprehensive income		-	-
<b>Total comprehensive income</b>		<b>195,215</b>	<b>(91,482)</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 2020**

	Note	2020 \$	2019 \$
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	3	602,052	265,610
Short-term investments	4	248,198	244,321
Trade and other receivables	5	35,543	81,830
Other assets	6	20,004	26,683
<b>TOTAL CURRENT ASSETS</b>		<b>905,797</b>	<b>618,444</b>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	7	16,788	18,788
Rental Bond		700	-
<b>TOTAL NON-CURRENT ASSETS</b>		<b>17,488</b>	<b>18,788</b>
<b>TOTAL ASSETS</b>		<b>923,285</b>	<b>637,232</b>
<b>CURRENT LIABILITIES</b>			
Trade and other payables	8	42,487	97,409
Unearned revenue	9	298,544	165,695
Provisions	10	104,515	74,558
<b>TOTAL CURRENT LIABILITIES</b>		<b>445,546</b>	<b>337,662</b>
<b>NON-CURRENT LIABILITIES</b>			
Provisions	10	-	17,046
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>-</b>	<b>17,046</b>
<b>TOTAL LIABILITIES</b>		<b>445,546</b>	<b>354,708</b>
<b>NET ASSETS</b>		<b>477,739</b>	<b>282,524</b>
<b>EQUITY</b>			
Retained surplus		477,739	282,524
<b>TOTAL EQUITY</b>		<b>477,739</b>	<b>282,524</b>

**TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED**  
ABN 66 461 861 538

**STATEMENT OF CHANGES IN EQUITY**  
**FOR THE YEAR ENDED 31 DECEMBER 2020**

	Retained surplus \$	Total \$
<b>Balance at 31 December 2018</b>	374,006	374,006
Total comprehensive income for the year	(91,482)	(91,482)
<b>Balance at 31 December 2019</b>	<b>282,524</b>	<b>282,524</b>
Total comprehensive income for the year	195,215	195,215
<b>Balance at 31 December 2020</b>	<b>477,739</b>	<b>477,739</b>

The accompanying notes form part of these financial statements.

The accompanying notes form part of these financial statements



TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538

STATEMENT OF CHANGES CASH FLOW  
FOR THE YEAR ENDED 31 DECEMBER 2020

	Note	2020 \$	2019 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>			
Receipts from customers		1,838,917	1,659,291
Payment to suppliers and employees		(1,498,926)	(1,619,467)
Interest received		4,328	7,454
Net cash from/(used in) operating activities	11	<u>344,319</u>	<u>47,278</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>			
Purchase of property, plant and equipment		(4,000)	-
Purchase of term deposit		(3,877)	(6,160)
Net cash used in investing activities		<u>(7,877)</u>	<u>(6,160)</u>
<b>Net increase/(decrease) in cash and cash equivalents</b>		336,442	41,118
Cash and cash equivalents at the beginning of the period		265,610	224,492
Cash and cash equivalents at the end of the period	3	<u>602,052</u>	<u>265,610</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 2020

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 2020

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 2020

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 2020

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 2020

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 2020

	2020 \$	2019 \$
<b>NOTE 2: GRANT REVENUE</b>		
<i>ACT Government Grants</i>		
Key Arts Organisation Funding	464,032	453,821
Community Cultural Inclusion Program	190,679	188,159
Regional Arts Funding	-	17,163
CYFSP – Messengers Program	252,873	241,470
Community Outreach Program	-	45,640
Woden Arts Program funds including carried over from 2019	168,619	109,963
Participation (Digital Communities) Program	-	1,200
Capital of Equality Program	18,500	17,000
Senior Program	10,000	10,000
Economic Support Package	54,105	-
Disability Inclusion	7,280	-
CACD Funds carried over from 2019	35,700	-
	<u>1,201,788</u>	<u>1,084,416</u>
<i>Other Grants</i>		
Other grants	49,074	-
	<u>1,250,862</u>	<u>1,084,416</u>
<i>Less: Grants Refund Provision</i>		
CYFSP – Messengers Program	-	(2,143)
Graffiti Project	15,084	-
Community and Cultural Development Program	100,375	(35,710)
Woden Arts Program	90,244	(36,664)
Capital of Equality	14,782	-
	<u>220,485</u>	<u>(74,517)</u>
Net grants revenue	<u>1,030,377</u>	<u>1,009,899</u>
<b>NOTE 3: CASH AND CASH EQUIVALENT</b>		
Cash at bank and on hand	602,052	265,610
	<u>602,052</u>	<u>265,610</u>
<b>NOTE 4: SHORT-TERM INVESTMENT</b>		
Term Deposit	248,198	244,321
	<u>248,198</u>	<u>244,321</u>
<b>NOTE 5: TRADE AND OTHER RECEIVABLES</b>		
Trade receivables	34,078	81,266
Other receivables	1,465	564
	<u>35,543</u>	<u>81,830</u>
<b>NOTE 6: OTHER ASSETS</b>		
Prepayments	13,936	26,683
Accrued Income	6,068	-
	<u>20,004</u>	<u>26,683</u>

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
ABN 66 461 861 538

NOTES TO THE FINANCIAL STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 \$	2019 \$
<b>NOTE 7: PROPERTY, PLANT AND EQUIPMENT</b>		
Plant and equipment:		
At cost	90,522	86,522
Accumulated depreciation	(73,734)	(67,734)
	<u>16,788</u>	<u>18,788</u>

*Movements in carrying amounts*

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	18,788	18,788
Additions	4,000	4,000
Depreciation expenses	(6,000)	(6,000)
Balance at the end of the year	<u>16,788</u>	<u>16,788</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	86,522	86,522
Additions	4,000	4,000
Balance at the end of the year	<u>90,522</u>	<u>90,522</u>

**NOTE 8: TRADE AND OTHER PAYABLES**

Creditors and accruals	13,141	42,721
GST payable (net)	56	34,393
Superannuation	8,213	5,837
PAYG withholding	21,077	14,458
	<u>42,487</u>	<u>97,409</u>

**NOTE 9: UNEARNED REVENUE**

Income in advance	38,701	36,185
Space Hiring in advance	-	15,720
Grants in advance	39,358	39,273
Grants refundable provision	220,485	74,517
	<u>298,544</u>	<u>165,695</u>



**TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED**  
ABN 66 461 861 538

**NOTES TO THE FINANCIAL STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2020**

	2020 \$	2019 \$
<b>NOTE 10: PROVISIONS</b>		
<b>CURRENT</b>		
Provision for annual leave	61,915	53,439
Provision for long service leave	42,600	21,119
	<u>104,515</u>	<u>74,558</u>
<b>NON-CURRENT</b>		
Provision for long service leave	-	17,046
	<u>-</u>	<u>17,046</u>
<b>NOTE 11: CASH FLOW INFORMATION</b>		
<b>Reconciliation of Cash Flow from Operating activities</b>		
Surplus/(deficit) for the year	195,215	(91,482)
Cash flows excluded from profit/deficit attributable to operating activities		
Depreciation	6,000	6,297
Changes in assets and liabilities		
Decrease/(increase) in rental bond	(700)	-
Decrease/(increase) in accounts receivable	46,287	(17,338)
Decrease/(increase) in other assets	6,679	(7,140)
(Decrease)/increase in accounts payable	(54,922)	46,029
(Decrease)/increase in unearned revenue	132,849	110,927
(Decrease)/increase in employee benefits	12,911	(15)
Net cash from operating activities	<u>344,319</u>	<u>47,278</u>
<b>NOTE 12: LEASING COMMITMENT</b>		
Minimum lease payments under non-cancellable operating lease:		
Current- not later than one year	-	-
Non-current- later than one year but not later than five years	-	-
	<u>-</u>	<u>-</u>
<b>NOTE 13: KEY MANAGEMENT PERSONNEL DISCLOSURES</b>		
Total key management personnel compensation	146,527	136,801
	<u>146,527</u>	<u>136,801</u>

**TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED**  
ABN 66 461 861 538

**NOTES TO THE FINANCIAL STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2020**

**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 pandemic is still expected to have an impact on the financial performance and liquidity of the Association in 2021. As at the time of completion of the 2020 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 2020 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 had its grant funding extended until December 2021.

**NOTE 18. ASSOCIATION DETAILS**

The principal place of business of the Association is:

Tuggeranong Arts Centre

Corner of Reed and Cowlshaw 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 2020

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 2020 and the state of affairs of the Association as at 31 December 2020;
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 Charities 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:

D. C. [Signature] President

[Signature] John Hargreaves, Treasurer

Dated

21/04/

2021



Chartered Accountants

Suite 2d, 1st Floor  
18 Napier Close  
DEAKIN ACT 2600  
PO Box 52, DEAKIN WEST ACT 2600  
AUSTRALIA

Ph: (02) 6282 3341  
Fax: (02) 6282 3342  
Email: bamca@interline.com.au  
ABN: 87 055 412 345

TUGGERANONG COMMUNITY ARTS ASSOCIATION INCORPORATED  
YEAR ENDED 31 DECEMBER 2020

AUDITOR'S INDEPENDENCE DECLARATION

As auditor of the financial report of Tuggeranong Community Arts Association Incorporated for the year ended 31 December 2020, I declare that, to the best of my knowledge and belief there have been no contraventions of:

- I. The auditor independence requirements of the *Australian Charities and Not-for-profits Commission act 2012* in relation to the audit; and
- II. Any applicable code of professional conduct in relation to the audit.

Bandle McAneney & Co.

Bandle McAneney & Co

[Signature]  
Anthony J Bandle FCA  
Partner

Place: Canberra

Date: 21 APRIL 2021





Chartered Accountants

Suite 2d, 1st Floor  
18 Napier Close  
DEAKIN ACT 2600  
PO Box 52, DEAKIN WEST ACT 2600  
AUSTRALIA

Ph: (02) 8282 3341  
Fax: (02) 8282 3342  
Email: [bamca@interfina.com.au](mailto:bamca@interfina.com.au)  
ABN: 87 955 412 345

## Independent Audit Report to the members of Tuggeranong Community Arts Association Incorporated

### Opinion

We have audited the financial report of Tuggeranong Community Arts Association Incorporated ("the Entity") which comprises the Statement of Financial Position as at 31 December 2020, the Statement of Comprehensive Income for the year ended on that date, Statement of Changes in Equity, Statement of Cash Flow, a summary of significant accounting policies, other explanatory notes and the Committees' Report.

In our opinion, the accompanying financial report of the Association is in accordance with Division 60 of the *Australian Charities and Not-for-profits Act 2012*, including:

- giving a true and fair view of the Association's financial position as at 31 December 2020 and of its financial performance for the year then ended; and
- complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

### 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 Entity in accordance with the auditor independence 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.

### Emphasis of Matter – Basis of Accounting

We draw attention to Note 1 to the financial report which describes the basis of accounting. The financial report has been prepared to assist the Entity meet the requirements of Note 1. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

### Committee's Responsibilities for the Financial Report

The Committee is responsible for the preparation and fair presentation of the special purpose financial report in accordance with the accounting policies described in Note 1 of the financial statements and for such internal control as the Committee determines 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 special purpose financial report, the Committee is responsible for assessing the Entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Committee either intend to liquidate the Entity or to cease operations, or have no realistic alternative but to do so.



Chartered Accountants

Suite 2d, 1st Floor  
18 Napier Close  
DEAKIN ACT 2600  
PO Box 52, DEAKIN WEST ACT 2600  
AUSTRALIA

Ph: (02) 8282 3341  
Fax: (02) 8282 3342  
Email: [bamca@interfina.com.au](mailto:bamca@interfina.com.au)  
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## 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 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. As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

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

We communicate with the Committee regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Bandle McAneney & Co

Anthony J Bandle FCA  
Partner

Canberra:  
Dated this 21 day of APRIL 2021



Photo: Nick Moir, All in the Same Boat, 2019



#### CONTACT US

info@tuggeranongarts.com  
02 6293 1443  
137 Reed Street,  
Greenway ACT 2901

#### WEBSITE

tuggeranongarts.com

#### FACEBOOK.COM

tuggeranongarts  
freshfunkdancecanberra  
messengersact

#### INSTAGRAM.COM

tuggeranongarts  
freshfunkdancecanberra  
messengersprogram  
wodenarts