



nava
NATIONAL
ASSOCIATION
FOR THE
VISUAL ARTS

2020 ANNUAL REPORT

THE NATIONAL ASSOCIATION FOR THE VISUAL ARTS (NAVA) ANNUAL REPORT 2020

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

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

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

The National Association for the Visual Arts (NAVA) acknowledges the Gadigal peoples of the Eora Nations where our office is located and all Custodians of Country throughout all lands, waters and territories. Sovereignty has never been ceded. We pay our respects to the Elders past, present and future.

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

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

Front Cover Image:
Sophia Cai
Safety Yellow Woman, 2020 – 2021
Handknitted wool garment, adult size
Yarn support provided by Fancy Tiger Crafts
Photo by Malcolm King.

[NAVA in conversation podcast, Episode 58: Sophia Cai](#)

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[NAVA Artist File: Jeanette James, December 2021](#). Photo by Jillian Mundy.

REFLECTING ON 2020

NAVA started 2020 with a strong sense of national collegiality as we joined emergency response collaborations and began work on a full [revision of the Code of Practice for the Professional Australian Visual Arts, Craft & Design Sector](#) - collectively, creating a valuable twenty-first-century resource for a sector that's ambitious and fair.

The impact felt by the decline in public funding over several years was amplified in the wake of the 2020 bushfire season, and ongoingly with COVID-19. During the year, the sector witnessed uncertainty and unprecedented job and contract losses. The economic, cultural and social consequences of the global pandemic are still unfolding; however, it was immediately clear that the visual arts, which was already characterised by precarity and uncertainty, was one of the first and worst hit.

[NAVA assessed impacts of the coronavirus crisis on the sector](#), led policy discussions, and worked with government bodies to present useful information. Our weekly National Visual Arts Roundtable examined policy, risk and business continuity issues for organisations and sector bodies, serving as a recovery taskforce as well as a reference point for collegiate exchange. [Our open letter to the Prime Minister, front bench, Opposition, state ministers and lord mayors](#) was signed by 130 organisations across all artforms, following which several of our requests were met by the Australian Government, including wage subsidies, eligibility changes for support payments, support for Aboriginal arts centres and an increase to the Regional Arts Fund. [We outlined what's missing and what's still needed](#), and we continue to advocate.

To make funds available for disaster and emergency recovery, NAVA re-established the [Artists' Benevolent Fund](#) which had been dormant for a number of years. The first major contributors were the governments of [South Australia](#) and the [City of Sydney](#), followed by philanthropist Brett Kelly and artist Alex Seton who created a new donors' circle called [ClubB50](#). [Creative Partnerships Australia](#) then generously doubled all donations which was pivotal to building the fund.

A really important aspect of NAVA's work continued to be the engagement with and upskilling of the arts community. In the lead up to [Arts Day on the Hill 2020](#), NAVA delivered an [eighteen week online program of advocacy training](#). Participants were connected with members of Parliament and provided with the tools and resources to champion an ambitious arts agenda with long-term impact.

To kick-start consultation for our major revision of the Code of Practice, NAVA and research partners from RMIT School of Art hosted [ten one-hour online conversations](#) focusing on different areas of the Code. Hundreds of artist and organisational NAVA Members, colleagues and stakeholders joined us to contribute their experience and insight to these discussions. The sessions covered both familiar and new experiences, and NAVA warmly thanks all contributors for their insights, which have since been used to inform the development of key discussion papers for further research. One of the overarching takeaways from these consultation sessions is that issues of accessibility, diversity, inclusion and cultural safety remain largely unaddressed by artists and organisations across the arts and cultural sector. Addressing these as a priority will be central to the Code of Practice – both in the process of revising it, and in the final form of the Code itself. Central to achieving best practice is the centering of First Nations artists, arts workers, communities and experts, and the ethical inclusion of our full diversity of voices.

NAVA wrote submissions, letters and released statements [opposing unfair university reforms](#) passed through the Senate in early October which make it even harder and 113% more expensive for people to study the arts. This is a further blow to the university sector which was not eligible for any of the Federal Government's income support this year including JobKeeper. The impact has led to [damaging workplace changes](#) and is being felt with massive job losses, course cuts and studio closures on many campuses. Reversing this change remains on NAVA's agenda.

Internally, 2020 was a period of considerable change for NAVA. In May, we farewelled Hannah Matthews, William Morrow, Sally Smart and Ionat Zurr after reaching their maximum tenure on the Board, and welcomed newly elected Board Members Rohin Kickett, Tom Müller, Lisa Radford, Patrice Sharkey and re-elected Board Member Wesley Enoch, as the result of the Members' ballot. Later in the year, the Board accepted resignations from Co-opted Board members Dr Dick Quan and James Emmett who had been NAVA's Chair since 2016. The process to recruit a new Chair began over the summer.

Leya Reid joined the team as Communications and Advocacy Manager in March and in August, [NAVA farewelled Esther Anatolitis after three impactful years as Executive Director](#). In response to the pandemic crisis, Esther's Membership support and leadership in the sector intensified in 2020. Her passion, vision and dedication leaves a strong legacy for NAVA and for Australia's contemporary arts.

Membership remained steady throughout the year, and with response rates higher than in previous years, our NAVA Survey showed that advocacy remains the most important role for NAVA in the minds of all Member segments, particularly as we cope with a pandemic. As NAVA develops its plans for 2021 and beyond, it is in a good position to incorporate findings from this research to improve its communication and offerings to artists and organisations Australia-wide, and to reinforce its already strong position as a national leader in the contemporary arts sector.

NAVA Members are our key supporters, participants in the opportunities we offer and the source of information and advice, which we use to guide our work. To all our Members, supporters, collaborators and friends, we offer our deeply grateful thanks.

**Kathir Ponnusamy
& Patrice Sharkey
Acting Co-Chairs**

**Penelope Benton
Executive Director**



Kathir Ponnusamy, photo supplied

Patrice Sharkey, photo by Sia Duff

Penelope Benton, photo by Maja Baska

ARTIST FOCUS

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

MEMBERSHIP

The artists who founded and inspire NAVA are the driving force of Australia's contemporary arts. NAVA has reoriented our work, extended our reach and deepened our impact. A [NAVA Membership](#) makes a strong commitment to your professional practice. In turn, NAVA makes important commitments to its Members to: amplify your voice, develop your practice and strengthen your sector.

Insurance

[NAVA Premium Plus Membership](#) provides six types of heavily discounted insurance exclusively for professional visual artists, curators, installers, registrars, conservators and arts administrators.

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

Industry Discounts

NAVA Members receive [discounts](#) with a range of organisations across the sector:

- Entry to paying exhibitions at major galleries
- 10% discount at Eckersley's stores
- Discounted subscriptions to Artlink and Eyeline
- Discounts on NAVA Online Courses.

Membership Growth

Due to the pandemic crisis directly affecting the incomes of artists and arts workers across Australia, NAVA's Premium Plus Membership numbers reduced by 3% this year. Even so, the dip was not as sharp as we had anticipated and has been steadily increasing since July 2020. Organisation Members grew by over 17%. Membership currently accounts for 66% of NAVA's total income.

Advice

In 2020, NAVA responded to approximately 463 requests/month for advice from artists, arts organisations and others in the arts sector. This was an increase of 9% on last year.

Disputes

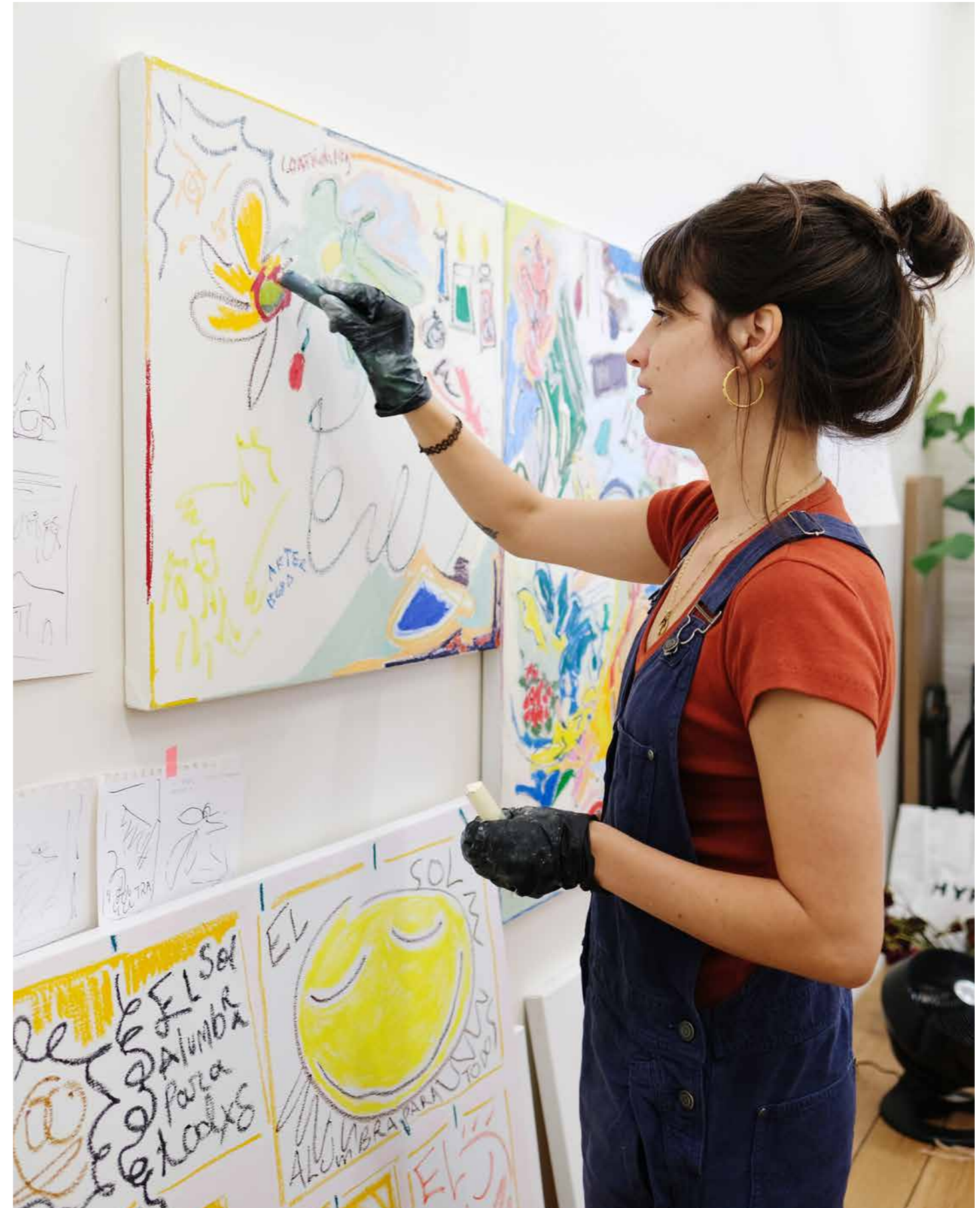
The bulk of NAVA's work in this area is behind-the-scenes, supporting artists in advocating their rights and negotiating their working conditions. NAVA assisted 117 Members experiencing difficulties in relation to having their rights respected in line with regulation and best practice standards. That's more than two a week. Disputes included:

- Multiple situations where artists and arts workers were not offered an artist fee by public institutions for work undertaken.
- Multiple situations where projects were cancelled or changed due to COVID-19 restrictions and communications were unclear, changes have been poorly documented, or payments were not made to artists and arts workers.
- Multiple situations where communications and contracts were unclear or non-existent.
- Multiple situations where an artist was not paid for artwork they know to have been purchased through a gallery.
- Multiple situations where organisations were advertising 'opportunities' that were not in line with best practice.

Survey

More than 1,000 people responded to the NAVA Survey online and a further 30 took part in focus groups and one-on-one interviews. Undertaken with NSF Consulting, the survey showed that our Members are highly engaged with the organisation. Advocacy remains the most important role for NAVA in the minds of all Member segments, particularly as we cope with a pandemic, and 76% want to see NAVA collaborate with other representative arts organisations to present a united voice.

The Code of Practice, professional development resources, and the insurance package all rated very highly as perceived Membership benefits. At the same time, Membership offerings could be streamlined and better communicated. Many Members are looking to connect and value the process of contributing directly to NAVA's work. It was noted by the researchers that NAVA needs to find a balance between offering individual support for Members and advocating on behalf of the sector.



[NAVA Artist File: Nadia Hernández, March 2020](#). Photo by Jacob Ring.

ARTIST FOCUS

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

PROFESSIONAL DEVELOPMENT

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

National

NAVA Guides and Factsheets

In 2020, NAVA published 33 new [guides and factsheets](#) on a number of topics including duty of care when working with artists with Disability; navigating isolation; accountability processes in the arts; working with trans and gender-diverse communities and storing digital artworks. There are 220 resources, fact sheets and guides which in 2020 were accessed by 28,548 unique visitors.

Workshops and Events

In 2020, NAVA presented 52 workshops, courses, discussions and art school lectures around Australia to more than 3,150 attendees.

'[Writing Grant Proposals](#)' course was delivered twice online, as well as national consultation workshops focused on the revision of the Code and advocacy training ahead of Arts Day on the Hill.

New South Wales

Funded by Create NSW, this program delivered 13 activities in 2020, attracting more than 350 attendees and participants.

Forums

NAVA delivered '[The Past Becomes Our Future](#)' in March 2020 at Information Cultural Exchange NSW. The forum opened conversations about the role of art in world building practices and community mobilisation. Facilitated by Justine Youssef, NAVA Professional Practice Coordinator, with artists Ray Delaney, Dj Gemma, Alissar Chidiac, Enoch Mailangi, Beau James and Yul Scarf, and was held in partnership with I.C.E. and Twenty10 LGCS NSW.

Lectures and Workshops

In 2020, professional practice lectures and workshops were delivered to students at the National Art School, UNSW Art & Design, Sydney College of the Arts, and the University of Wollongong.

Regional

Justine Youssef, NAVA Professional Practice Coordinator, presented art business basics workshops for Murray Arts in conjunction with City of Wodonga's 'Smart Arts Program'; as well as 'This Business Called Art' with Dubbo Regional Council's Cultural Development Unit. Webinars were also delivered for Dubbo Regional Council's Cultural Development Unit; Octapod, the primary regional arts and cultural development service organisation to the Lower Hunter Regions of NSW; Murray Art Museum Albury; and Blue Mountains Cultural Centre.

Artist Files

In 2020 NAVA continued the popular [Artist Files](#) series featuring video interviews with NAVA Members Vernon Ah Kee (Old), Duncan Meerding (Tas), Nadia Hernández (NSW/VIC), Dacchi Dang (NSW), Paula do Prado (Vic), Eugenia Lim (Vic), Richard Bell (Old), Ionat Zurr (WA), Dennis Golding (NSW), Bhenji Ra (NSW), and Jeanette James (Tas). Collectively, views for the videos received over 29,900 plays with the most popular one being Richard Bell with over 4,400 views.

NAVA: In Conversation

[NAVA: In Conversation](#) shared the voices of Samoan Persian artist, curator, writer, and researcher Dr Léuli Eshrághi, Deputy Lord Mayor of Sydney Cr Jess Scully, Toby Dennett from the Arts Council of Ireland, Tokelauan Fijian multi-disciplinary storyteller Emele Ugavule, Helen Grace from the historical Artswokers Union and Dylan Batty, co-founder of the Australian Arts Workers Alliance, journalist, filmmaker and author Santilla Chingaipe, NAVA Board Member and Nyoongar artist Rohin Kickett, former policy adviser Nicholas Pickard and Arts Day on the Hill 2020 Advocates Nadia Odlu, Sha Sarwari and Anna Glynn, and curator and arts writer Sophia Cai (pictured on cover).

NAVA's 2020 podcast series had 5,000 plays with Georgia Mokak, NAVA's First nations Research and Engagement Coordinator and Dr Léuli Eshrághi yarning about global First Peoples collaboration, language, display culture reaching 710 listeners.



Enoch Mailangi and Justine Youssef facilitate [The Past Becomes Our Future](#) at I.C.E. NSW 2020. Photo: Jade D'Amico.

ARTIST FOCUS

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

NAVA Grants

In 2020, NAVA distributed \$230,000 in value to visual and media arts, craft and design practitioners through its grants and scholarships programs.

Artists' Benevolent Fund

In early 2020, following a devastating summer that touched so many, including the work and livelihoods of many artists, NAVA invited donations to reinstate the [Artists' Benevolent Fund](#), so that artists could be offered some assistance in times of emergency.

The fund was re-established at a time of very high demand given the COVID-19 impacts on the arts, and so we framed the guidelines with that urgency in mind. The aim is to be able to assist as many artists as possible in a timely way with minimal burden to the artist and no onerous application demands.

[Philanthropist Brett Kelly](#), a board member of Art Month Sydney, created a new donors' circle called ClubB50, where fifty people would each give \$5,000 per year for ten years. A \$50,000 commitment times fifty, aiming to raise \$2.5m across a decade, sustaining that generosity by building a community.

Internationally renowned sculptor Alex Seton offered the donation of an artwork to each ClubB50 member, and so a community was born.

Our first major contributors outside of ClubB50 were the governments of [South Australia at \\$50,000](#), and the [City of Sydney at \\$83,000](#). With warm thanks to Premier Steven Marshall, Lord Mayor Clover Moore, and Deputy Lord Mayor Jess Scully, the Artists' Benevolent Fund grew quickly and attracted national attention.

Then [Create Partnerships Australia](#) stepped in, generously offering to double all donations until the end of the financial year, and that was pivotal to securing the kinds of donations from those of us who can't afford to give much and are grateful to see that little amount become twice as big.

During 2020 NAVA distributed \$214,000 to 107 artists impacted by COVID-19 restrictions, bushfires, floods and ill health.

With the impacts of the pandemic ongoing, fundraising for the Artists' Benevolent Fund will continue in 2021.

Carstairs Prize

The Carstairs Prize received 72 applications for socially engaged projects that embraced participatory and collaborative experiences. Shahmen Suku, NSW was awarded \$3,000 to develop and present a series of cooking show style videos featuring special guests live streamed from the artist's backyard in Sydney's inner west. The project aims to provide a platform to talk about art and community while also sharing insights into varied experiences of growing up in Australia..

The Freedman Foundation Travelling Scholarship for Emerging Artists & International Scholarship for Curators

The Freedman Foundation Scholarships were suspended for 2020 due to COVID-19 travel restrictions.

NAVA Ignition Prize for Professional Practice

This year NAVA awarded 40 Ignition prizes to graduating students from metropolitan and regional art schools across the country.

Windmill Trust Scholarship for Regional NSW Artists

NAVA received 51 applications for this year's scholarship of \$10,000. The scholarship was awarded to Debbie Taylor-Worley for a practice-led research trip to Gamilaraay Country, visiting significant sites between Tamworth and Walgett NSW, reconnecting on her Country with the places of her ancestors.



Inbal Nissim, recipient of the Artists' Benevolent Fund. Photo by Ren Pidgeon, courtesy of Creative Spaces.

ARTIST FOCUS

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

ARTISTIC LEADERSHIP

Arts Day on the Hill

[Arts Day on the Hill](#) is NAVA's annual focus on national advocacy development for sustained government engagement with long-term policy focus. The aim is to foster confident, informed advocacy by smart, connected artists and arts leaders. Not just once-off, not just in an emergency, but in an ongoing way that precludes such policy and funding emergencies.

In response to the pandemic crisis which prevented interstate travel and face-to-face meetings, NAVA shifted the program into constructive national collaborations with a 16-week online program of advocacy training and network building led by Esther Anatolitis. This was followed by an intensive day of engagement with senators and MPs via Zoom on 12 August and a debrief session the following week

The [NAVA Advocacy Program: Weekly Workshops Online](#) was extremely well received. More than 1,200 people registered for the program, at which 21 experts presented. The free workshops offered useful learnings from Australia's leading experts in arts advocacy, policy, media and politics. It was an appreciated approach, especially at this time, to be able to lift our gaze to a bigger picture in the midst of a global pandemic. We looked at arts issues, policy development, media engagement and political insights as we build much-needed advocacy skills together, working towards achieving a critical mass of constructive advocacy on Arts Day on the Hill.

This year's Arts Day on the Hill was quite different to last year's: the Prime Minister announced that Parliament would not be sitting as expected on 12 August, despite parliaments all over the world adapting to online models.

Many advocates around Australia arranged their own in-person meetings, while 12 advocates presented at 5 NAVA-facilitated MP meetings: Nadia Odlum (NSW), Clementine Barr (NSW), Mary Findlay (Old), Maz McGann (SA), Emma Fey (SA), Julia Drouhin (Tas), Mish Grigor (Vic), Caroline Phillips (Vic), Sha Sarwari (Vic), Lara Merrington (Vic), Rohin Kickett (WA), and Tom Muller (WA) joined

NAVA for online meetings with John Alexander MP and Maria Vamvakinou MP, Co-Chairs of the Parliamentary Friends of Contemporary Arts and Culture; Tony Burke MP, Shadow Minister for the Arts; Josh Wilson MP, Federal Member for Fremantle, and Trent Zimmerman MP, Federal Member for North Sydney.

The advocates set out their practice in clear, accessible language, and tied it to national issues with brevity and directness and the MPs were well prepared, having done their own research prior to the meetings, and ready to advance specific issues.

The day saw significant social media engagement, with some 283 conversations achieving a 245.9K potential reach.

Reflecting on learnings from 2020, the Arts Day on the Hill 2021 program will be crafted to align with the vision of the NAVA Board and new leadership, and with greater flexibility, options, and speakers.

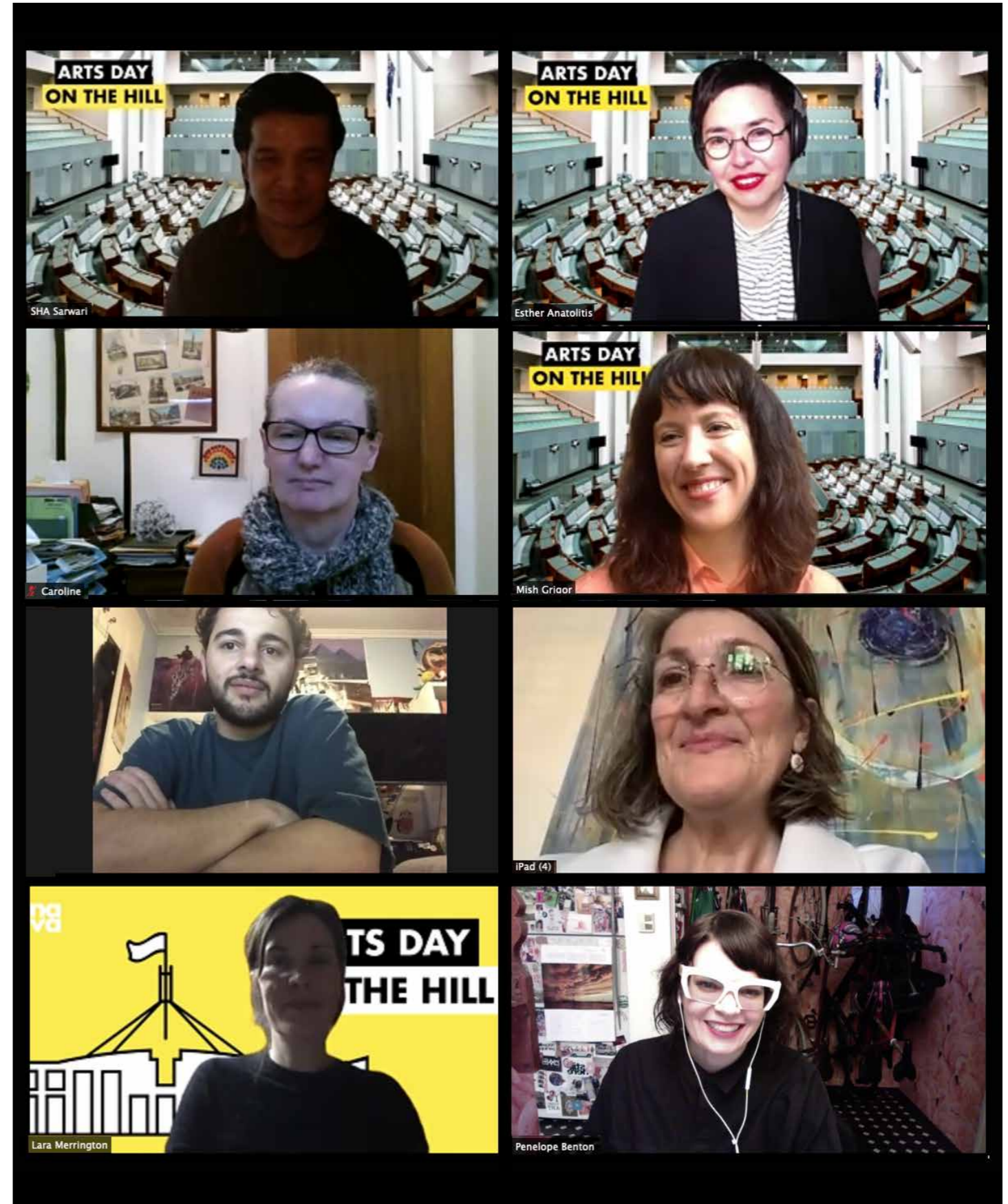
"The whole series of workshops really helped shape my perspective on arts advocacy."

"I feel like I've now got the skills and the confidence to engage with MPs more."

"This was really well run and engaging, empowering and I loved the regular Q&A sessions."

"Thank you, especially to Leya and Esther, for a completely rewarding series of learnings, lessons and experiences. I have loved this entire program."

- Feedback from participants.



Screenshot from NAVA facilitated Arts Day on the Hill meeting, 12 August 2020. From top left: Sha Sarwari, Caroline Phillips, Aggelos Makrigrigorgos, Lara Merrington, Esther Anatolitis, Mish Grigor, Maria Vamvakinou MP and Penelope Benton.

INDUSTRY FOCUS

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

FIRST NATIONS

NAVA is working to position First Nations living cultures, practices, stories and knowledges at the core of our work. During 2020 NAVA further developed its engagement with First Nations arts practitioners to advise and strengthen two way knowledge exchanges around artist rights, fair pay, and upskilling through its professional development program, opportunities and other services.

First Nations leadership

The Board announced 3 First Nations Directors in May, welcoming Rohin Kickett (Nyoongar) as elected artist and Wesley Enoch (Noonuccal Nuugi) as re-elected organisation representative, joining Genevieve Grieves (Worimi) as Aboriginal and Torres Strait Islander representative.

NAVA published a number of Artist Files with First Nations arts practitioners including Aunty Jeanette James (Palawa), Dennis Golding (Kamilaroi/Gamilaraay), Richard Bell (Kamilaroi, Kooma, Jiman and Gurang Gurang), and Vernon Ah Kee (Kuku Yalandji, Waanji, Yidinji and Gugu Yimithirr), and released podcasts with Rohin Kickett, Emele Ugavule and Leuli Eshraghi.

NAVA continues to work in partnership with artist/designer, Emily Johnson (Barkindji, Wakka Wakka and Biri Guba) to illustrate and promote NAVA's programs and services.

Outreach and Engagement

Georgia Mokak, NAVA First Nations Research and Engagement Coordinator, spent one day a week doing online and over the phone community engagement across the country in regards to industry standards, the Code of Practice and improving working conditions for First Nations artists and arts workers.

NAVA was involved in the development of Ku Arts, Strong Arts Program in Adelaide and Port Augusta that was due to take place in March 2020. This has been postponed to 2021 due to COVID-19.

Code of Practice

Identifying areas of development in the existing Code of Practice specific to the needs of First Nations artists and Indigenous led organisations is being achieved through First Nations led research strategies and comprehensive and ongoing consultation with communities, individuals and peak bodies.

NAVA engaged Terri Janke and Company to assist and advise on the consultation processed as well as provide editorial recommendations on the Code discussion papers and subsequent work.

Guest speakers at Code consultation meetings in 2020 included Dr Bianca Beetson (Kabi Kabi, Wiradjuri), Jo-Anne Driessens (Koa), Libby Harward (Ngugi) and Joann Russo (Kuku Yalanji, Mitakoodi).

Indigenous data sovereignty in increasingly digitised spaces continues to be a key focus in the major revision and development of the Code.

Non-Indigenous leadership & responsibility

NAVA assisted with Members' disputes and enquiries from artists and organisations primarily concerning cultural safety, expanding education around ICIP and appropriation, working with community and shared decision-making.

Partnerships

2020 continued partnership between John Waight (Artists in the Black/Arts Law Centre of Australia), Stephanie Parkin (Copyright Agency) and Georgia Mokak (NAVA) to deepen the relationship and support First Nations staff and research across the three organisations.

In collaboration with Create NSW, NAVA hosted [four workshops](#) to discuss the call for submissions to a national Indigenous Visual Arts Action Plan with guest speakers Dennis Golding (Kamilaroi, Gamilaraay), Hannah Donnelly (Wiradjuri), April Phillips (Wiradjuri), Nicole Foreshew (Wiradjuri), Kyra Kum-Sing (Malera Bandjolan, Mitakoodi), Charisma Cubillo (Larrakia) and Bibi Barba, Woka Woka, Cammeraygal - Gadigal, Yuin).



[NAVA Artist File: Dennis Golding, September 2020](#). Photo by Jamie James.

INDUSTRY FOCUS

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

INDUSTRY LEADERSHIP

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

COVID-19 Action

On 11 March 2020 the World Health Organisation declared COVID-19 a pandemic and called for urgent action. The Australian Government began to advise physical distancing measures and restrictions on public gatherings on 13 March, which meant galleries were closed, public gatherings were not permitted, interstate and international travel was suspended, and we were advised to stay at home. While these actions were vital to protecting our health and saving lives, they also led to significant impacts on Australia's cultural life – and on the artists, arts workers and organisations who create our arts and cultural experiences.

In Australia, arts events and public programs were either downscaled, postponed, or cancelled. Biennials, festivals, exhibitions, symposia, residencies, workshops, talks and all other programs were jeopardised indefinitely, with a debilitating effect on our cultural life. Organisations saw their self-generated income vanish, and continue to have to make difficult decisions around staffing. Individual artists – the practitioners whose itinerant work invented the terms “gig economy” and “portfolio career” – are still facing unexpected income losses, some of which amount to a year or even two years' worth of work.

[NAVA's immediate response was to make resources available to our Members and community.](#) We assessed impacts, led policy discussions, and worked with government bodies to present useful information.

A weekly National Visual Arts Roundtable facilitated by Esther Anatolitis examined policy, risk and business continuity issues for organisations and sector bodies, and evolved to a recovery taskforce as well as a reference point for collegiate exchange.

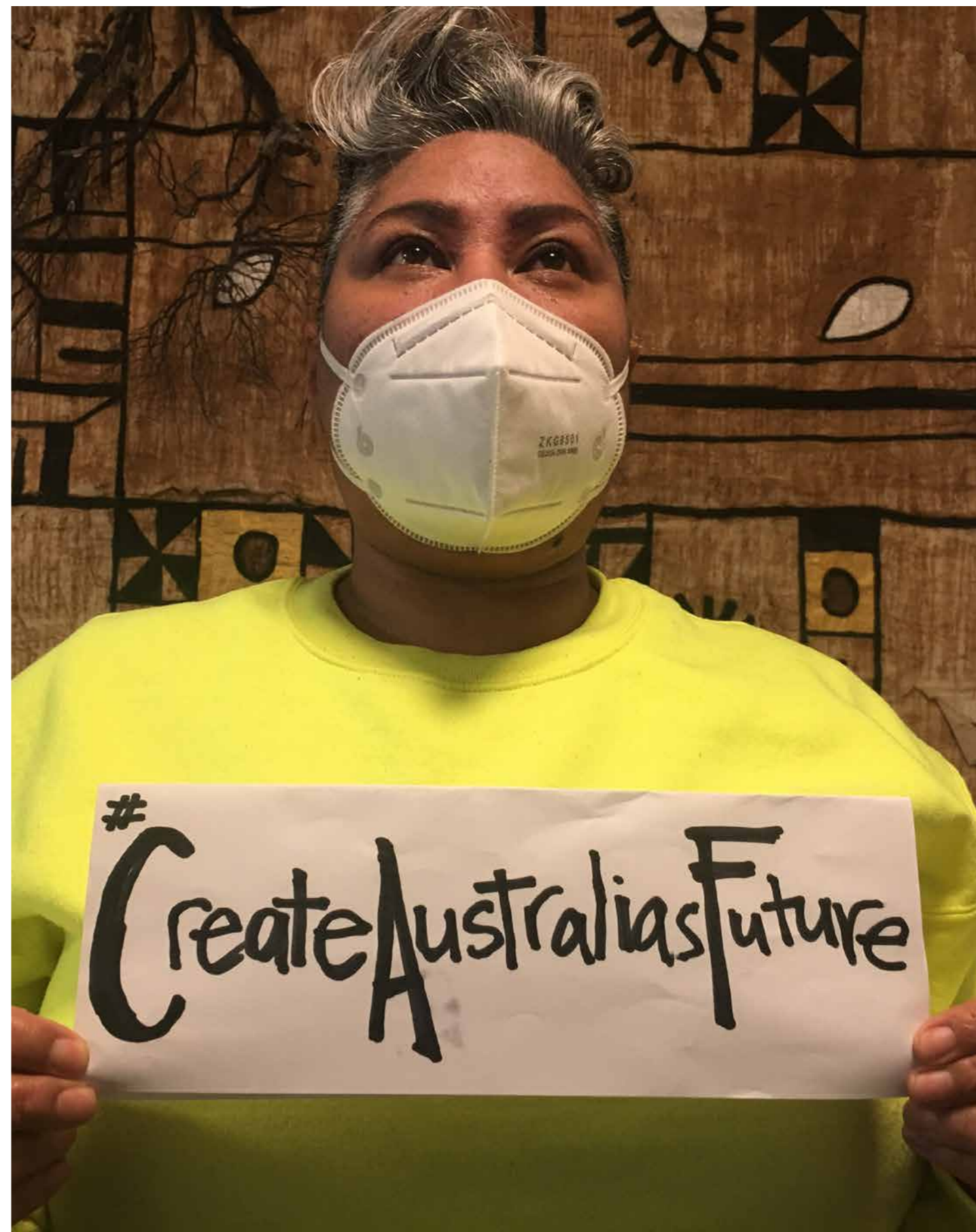
Our 27 March [open letter to the Prime Minister](#), front bench, Opposition, state ministers and lord mayors was signed by 130 organisations across all artforms. Several of our requests were met by the Australian Government, including wage subsidies, eligibility changes for support payments, support for Aboriginal arts centres and an increase to the Regional Arts Fund; the JobKeeper and Boosting Clash Flow eligibility requirement to demonstrate pre-COVID-19 downturn was reduced from 30% to 15% for NFP organisations; government grants were excluded from NFP organisations' turnover, given these grants can't be repurposed to meet urgent needs; and the ATO clarified to NAVA that the Instant Asset Write-Down provision could be used for the purchase of artwork, and we created a Member Resource to guide collectors on this.

Further, ministerial colleagues at city, territory and state level contacted NAVA and other peaks to investigate industry needs and shape their packages. Many took the initiative to write directly to the arts minister, treasurer or prime minister to communicate industry priorities. As a result, new money has been invested in artists' livelihoods and organisations' sustainability across the country.

However, there's still a long way to go to ensure that the industry will survive the COVID-19 crisis. Measures announced to date don't achieve that. NAVA outlined what's missing and what's still needed, and we continue to advocate for these.

If Australia is to pursue the most effective means to social and economic recovery, it must empower the creative sector to drive it. This requires putting significant funds towards creative education, arts tourism, the creative industry across all artforms and scales, and creative workers no matter where and how they're employed.

The close collegiality of this period has been extraordinary. We have drawn on one another's advice, support and courage, sharing strengths and vulnerabilities as we work out what to do next. Roundtables, taskforces, and action collaborations have brought us together in important ways.



Latai Taumoepeau, provided by Latai Taumoepeau for [NAVA's COVID-19 Action](#).

PUBLIC FOCUS

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

POLICY DEVELOPMENT

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

NAVA develops expert policy positions and timely responses to emerging issues, ensuring that government policy promotes sustainable practice and a healthy sector. This year we ensured that the voice of Members was heard through our government submissions and public engagement on urgent emergency responses to national crises and the impact on the visual arts and craft sector.

In the first sitting week of Parliament, NAVA met with Paul Fletcher MP to recommend [three impactful reforms](#) with tax law advice prepared by Arnold Block Leibler as pro bono legal advisers to NAVA:

1. removal of tax on art prize money
2. harmonise income averaging arrangements between ATO and Centrelink
3. restore artwork investment for self-managed super.

Although we were met with constructive and helpful responses from the Minister for the Arts and Members of the Parliamentary Friends of Contemporary Arts and Culture, NAVA's advocacy attention was quickly drawn to urgent national disaster recovery work in response to the devastating 2020 bushfire season followed by the ongoing coronavirus crisis.

During the year, the sector witnessed uncertainty and unprecedented job and contract losses. The economic, cultural and social consequences of the disaster and global pandemic are still unfolding; however, it was immediately clear that the visual arts and craft sector, which was already characterised by precarity, was one of the first and worst hit.

NAVA advocated for a range of urgent measures including ambitious and well-designed long-term stimulus measures to avoid industry collapse and inspire innovation and an impactful and inspirational public campaign to rebuild confidence.

On 22 October, NAVA made a submission to the Parliamentary Inquiry into Australia's creative and cultural industries and institutions. We made numerous recommendations drawn from our vision for a comprehensive approach to arts policy bolstered by clear and enforceable industry standards. NAVA encouraged the Standing Committee on Communication and the Arts to implement a set of frameworks that develop Australia's creative and cultural industries and institutions ethically, strategically and ambitiously. We spoke to our recommendations at the public hearing on 13 November 2020. NAVA continues to track the hearing which continues in 2021 and advocate for a national policy or plan for the arts.

As well as responding to the Federal Government's Higher Education Support Amendment (Job-Ready Graduates), NAVA wrote letters and released statements opposing unfair university reforms passed through the Senate in early October making it even harder and 113% more expensive for people to study the arts. The impact of this is further compounded by the relentless defunding of arts education over the past two decades.

Without access to any of the Federal Government's income support including JobKeeper, Australia's university sector was hit especially hard by the coronavirus crisis. In the last months of the year many Australian universities began revealing numerous course and staffing cuts as well as proposals for more to come. The debilitating cuts being made at all universities target the arts and studio-based learning in particular. NAVA strongly opposes these cuts and continues to argue the case for strengthening arts education in Australia.

Throughout the year, NAVA also made submissions to other relevant government inquiries and consultations including the Bushfires Royal Commission, Federal Budget 2020-21, NSW Government grant programs, NDS and NDIS Outcomes Frameworks, Religious Freedoms Bills, Indigenous Visual Arts Action Plan, and to the Select Committee on the Aboriginal Flag.



NAVA Artist File: Eugenia Lim, June 2020. Photo by Bryony Jackson.

PUBLIC FOCUS

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

PUBLIC ENGAGEMENT

Amplifying the voice of the artist is a key commitment that NAVA makes to its Members.

Media Training

As part of the NAVA Advocacy Program: Weekly Workshops Online, we published a [media toolkit](#) and hosted 4 free workshops centred around understanding the media:

1. [Media engagement](#) with Michaela Boland: arts journalist, ABC, formerly The Australian
2. [Newsroom: media analysis](#) with George Megalogenis: journalist, political commentator, author
3. [How to be a media spokesperson](#) with Abdul Abdullah, artist, and Jane Morey, publicist, who in late 2019 joined forces to defend Abdul's work from political attack
4. [Q&A: How to engage with the public](#) with Adam Bandt MP: Co-Chair, Parliamentary Friendship Group for Contemporary Arts & Culture.

NAVA's Media Impact

NAVA engages the general public through campaigns that are engaging and timely, building an ongoing arts presence. In 2020, NAVA was quoted and mentioned more than 100 times in the media on the impact of COVID-19 on the arts, cuts to arts education, valuing the arts, funding and lack of investment in the arts in the federal budget.

NAVA was either published, mentioned or quoted in: ArtsHub, Art Almanac, Art Forum, The Age, Sydney Morning Herald, The Australian, 3RRR, Morning Bulletin, Insurance Business Australia, The Project, The Guardian, Limelight, Australian Financial Review, ABC Arts, ABC Adelaide, ABC Radio, ABC's The Mix, SBS Adelaide, Australasian Leisure Management, Radio Adelaide, Daily Mail, The Conversation, Australian Time, 2GB, SBS, SBS Radio, Junkee, Art Collector Magazine, Central Western Daily, SmartArts, NME, The Today Show Channel 9, Independent Australia, Eureka Street, The Wire Community, Indigenous Radio and QUT Glass.

"It will be important to have a decision-making timeline released as a matter of high priority that offers certainty and builds confidence. Sensitive industry discussions indicate that mental health is at a flashpoint. There is no time to be lost."

[Yes Minister? Talk's great, but we need commitments. Gina Fairley, Arts Hub, 20/3/20](#)

"Not everyone is going to be able to show that they are immediately affected because they haven't got a contract, for a residency or festival was happening in a few months' time," said Esther Anatolitis.

[Don't stop: Arts leaders plead for more help. Linda Morris, SMH, 23/3/20](#)

"Despite the arts sector being the first and worst hit sector, and likely the last to recover, the budget fails to provide a roadmap for the sector based on bold, strategic vision and long-term recovery."

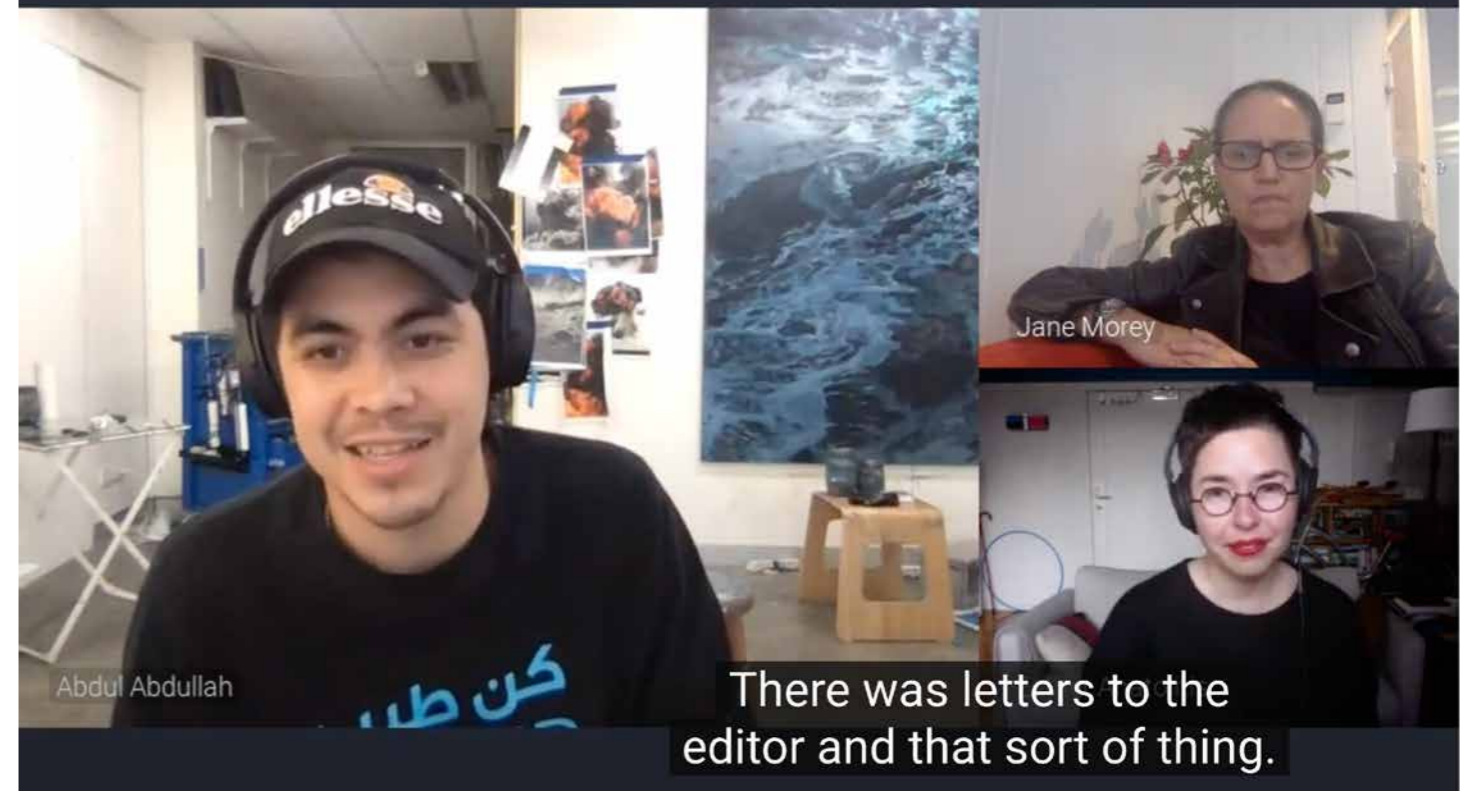
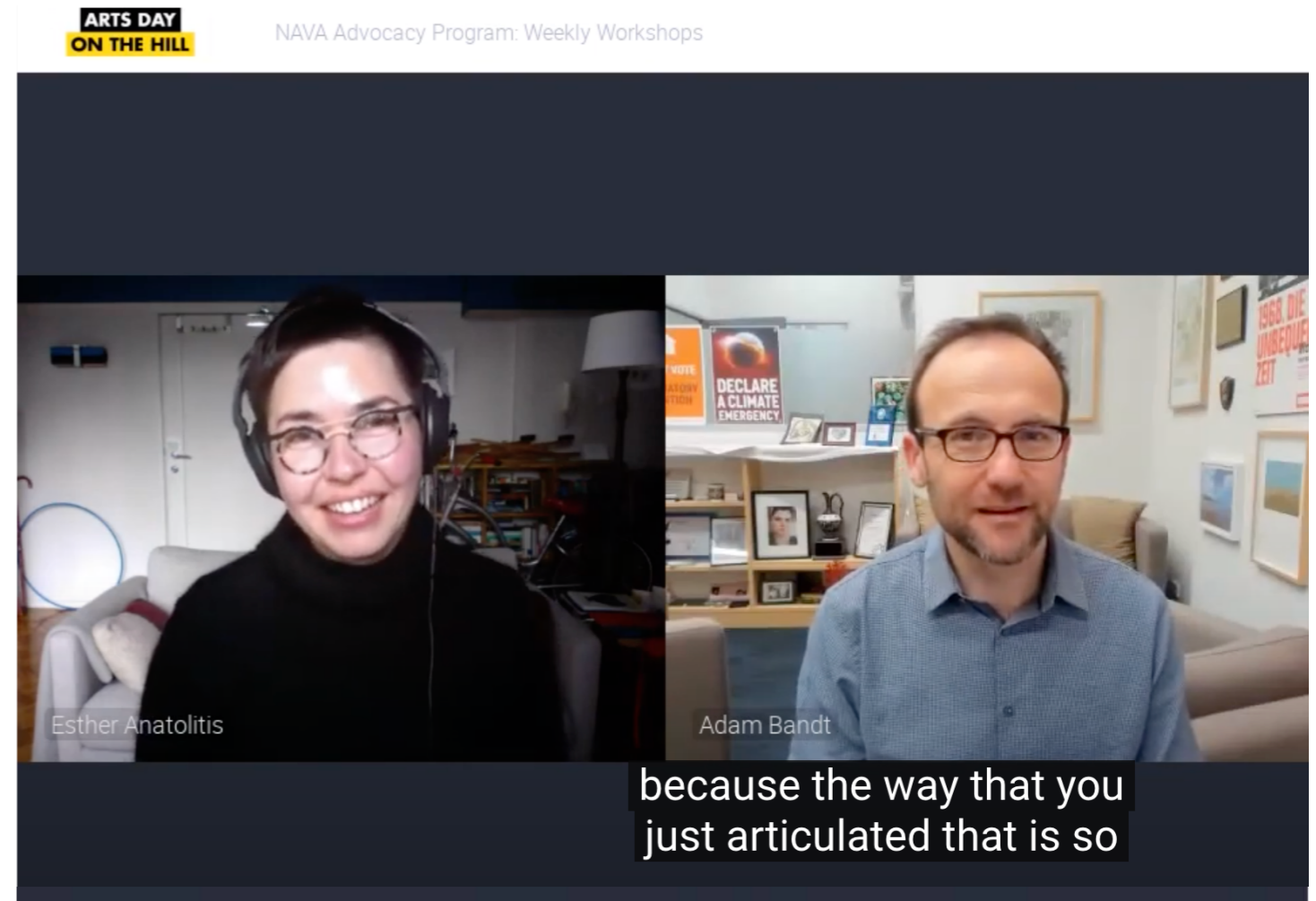
[The arts sector is already suffering. This year's budget just pours salt on the wound. Leya Reid, The Guardian, 8/10/20](#)

"NAVA implores Griffith University not to proceed with the proposed staff cuts and studio closures at QCA, and to consider the adverse consequences for art education and the Queensland visual art sector."

[Griffith QCA Students Rally Against Proposed Studio Closures. Em Readman, QUT Glass, 24/11/20](#)

The National Association for the Visual Arts' Penelope Benton raised the difficulties artists face dealing with Centrelink, which notoriously does not recognise art as a genuine career for recipients applying for JobSeeker. 'Art is a job,' Benton said. 'It's a real job. But it's not recognised by Centrelink.'

[Creative industries inquiry demonstrates need for national cultural policy as hearings continue. Ben Eltham, Arts Hub, 4/12/20](#)



Top: [Esther Anatolitis and Adam Bandt MP](#). Below: [Abdul Abdullah, Jane Morey and Esther Anatolitis](#)

ABOUT NAVA

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

Our vision is that artistic courage ignites Australian culture.

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

Through the Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector, NAVA sets best practice standards for the contemporary arts industry. NAVA's priority is to advocate the ethics, negotiate the partnerships and secure the commitments that make the NAVA Code of Practice the consistent standard across the contemporary arts industry.

Our work has three key focus areas:

1. ARTISTS

Strengthen artists' capacity to develop and sustain their practice.

2. INDUSTRY

Set national industry standards that promote ambitious and fair practices.

3. PUBLIC

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



[NAVA Artist File: Paula do Prado, May 2020](#). Photo by Jamie James.

NAVA BOARD 2020



Chair

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



Deputy Chair and Elected Representative - Organisations

Patrice Sharkey is a curator, writer and arts worker who lives on Kaurna land in Adelaide. She is currently the Artistic Director of ACE Open, South Australia's flagship contemporary art space, and was previously the Director of West Space in Melbourne (2015-2018). Patrice's work experience also spans the university and commercial sectors. She is an alumni of the Australia Council's Future Leaders Program.



Elected Representative - Aboriginal and Torres Strait Islander

A proud Worimi woman, Genevieve has more than twenty years experience creating dynamic content for exhibitions, online, film, television and multimedia. Her work has consistently won awards and recognition and she is regarded as a leading practitioner of community-engaged content development in Australia. She is a passionate advocate of these practices and teaches these skills and approaches in university, institutional and community spaces. Genevieve has a strong leadership role in the arts and cultural sector, contributing to the development of key organisations and also mentoring many emerging First Peoples creatives.



Elected Representative - Artists

Rohin Kickett is a Noongar artist from the Ballardong region who now resides in Armadale, Western Australia. He works as a professional artist across Perth, nationally and internationally. Rohin has been instrumental in organising the Aboriginal Art Studio at the Champion Centre (City of Armadale's Aboriginal services hub) for several years, on a volunteer basis as part of the Armadale Hills Open Studio Arts Trail. He administers a Facebook group (Nyoongah Art in Nyoongah Country) which features many artists of various skill levels.



Elected Representative - Artists

Lisa Radford is an artist and writer. More often than not she works with others, most recently with Sam George and Yhonnie Scarce but previously with TCB art inc. and as a member of the collective DAMP. Currently working in the Painting Department at the Victorian College of the Arts, University of Melbourne, she shares thoughts publicly and intermittently in the The Saturday Paper.



Elected Representative - Artists

Tom Müller is an established multi-disciplinary artist with an active international practice spanning the realms of site-responsive, temporal and permanent projects. His work has been included in major exhibitions and institutions nationally and internationally and he has been the recipient of multiple Australia Council grants, the inaugural winner of the Qantas Contemporary Art prize, a mid-career fellowship from the Department of Culture and the Arts. In parallel to his personal practice, Tom is also an independent curator and the co-founder and Artistic Director of the Fremantle Biennale.



Elected Representative - Organisations

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



Co-opted Representative

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



Co-opted Representative

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



Treasurer

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

*NAVA would also like to acknowledge and thank Board Members:
Hannah Mathews, Bill Morrow, Sally Smart 2014 - 2020
Jonat Zurr 2018 - 2020*

ABOUT NAVA

Staff

Executive Director: Esther Anatolitis (until August)
General Manager/Acting CEO (from August):
Penelope Benton
Advocacy and Communications Manager:
Leya Reid
First Nations Research and Engagement
Coordinator: Georgia Mokak
Finance and Best Practice Coordinator:
Holly Morrison
Professional Practice Coordinator: Justine Youssef
Membership and Programs Coordinator:
Georgie Cyrillo
Membership and Communications Team:
Tanushri Saha, Naomi Segal, Sarah Rose
Publicists: Morey Media
Illustrator: Emily Johnson
Designer: Olivia Louella
Financial Consultant: Jocelyn Payne
IT Consultant: Jay Cooper

MAJOR FUNDERS



GRANT PARTNERS



Acknowledgements

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

Generous donors include the Arts South Australia, City of Sydney, Creative Partnerships Australia, Windmill Trust, The Freedman Foundation, Daniel Besen, Andrew Cameron AM & Cathy Cameron, Brett Kelly, Alex Seton, Penelope Seidler. NAVA gratefully acknowledges the advice and support of its pro bono legal partner, Arnold Bloch Leibler.

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

LEGAL PARTNER

Arnold Bloch Leibler
Lawyers and Advisers

MEDIA PARTNERS



Yul Scarf and Ray Delaney at [NAVA's The Past Becomes Our Future](#) at I.C.E. NSW 2020. Photo: Jade D'Amico



NATIONAL ASSOCIATION FOR THE VISUAL ARTS LIMITED

(a company limited by guarantee)

ABN 16 003 229 285

Annual Report
31 December 2020

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National Association for the Visual Arts Ltd

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Corporate Information

National Association for the Visual Arts Ltd

	Name	Special Responsibilities
Directors	Maria Farmer Genevieve Grieves Tom Müller Rohin Kickett Kathir Ponnusamy Lisa Radford Patrice Sharkey	Development Committee Aboriginal and Torres Strait Islander Director Treasurer, Co-Chair, Finance Committee Co-Chair, Development Committee
Company Secretary	Emma Page Campbell	Governance and Finance Committees
Registered Office and Principal Place of Business	Suite 5A, Level 1, 66 Oxford Street, Darlinghurst, NSW 2010	
Bankers	Westpac Banking Corporation 50 MacLeay Street Potts Point NSW 2011	
Auditor	Steven J Miller & Co Chartered Accountants	

Directors' Report

National Association for the Visual Arts Ltd

The Directors of the National Association for the Visual Arts Ltd present their Report together with the financial statements for the year ended 31 December 2020 and the Independent Audit Report thereon.

Directors' details and meetings

The following persons were directors of the National Association for the Visual Arts Ltd during the whole of the financial year and up to the date of this report, unless otherwise stated.

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

Name	Date of Appointment	Date of Cessation	Board meetings	
			A	B
Emma Page Campbell	9 April 2020	23 Nov 2020	7	5
James Emmett	22 June 2016	23 Nov 2020	7	7
Wesley Enoch	30 May 2019	14 March 2021	7	5
Maria Farmer	22 June 2016	continuing	7	6
Genevieve Grieves	30 May 2019	continuing	7	4
Rohin Kickett	26 May 2020	continuing	4	3
Hannah Matthews	30 May 2014	26 May 2020	3	3
William Morrow	30 May 2014	26 May 2020	3	2
Tom Müller	26 May 2020	continuing	4	4
Kathir Ponnusamy	7 Mar 2014	continuing	7	7
Dr Dick Quan	18 June 2019	7 Sep 2020	6	3
Lisa Radford	26 May 2020	continuing	4	2
Patrice Sharkey	26 May 2020	continuing	4	4
Sally Smart	30 May 2014	26 May 2020	3	3
Ionat Zurr	29 May 2018	26 May 2020	3	3

A Number of meetings the director was entitled to attend

B Number of meetings the directors attended

Details of directors' qualifications, experience and special responsibilities can be found on pages 5 to 7 of this report.

Company secretary

Emma Page Campbell was the Company Secretary in 2020.

Operating result

The operating surplus for the year ended 31 December 2020 was \$70,305 (2019: deficit \$30,639).

Dividends

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

Principal activities

The National Association of Visual Arts (NAVA) leads policy, advocacy and action for a visual arts sector that's ambitious and fair. Founded in 1983, NAVA's mission as a Membership-driven organisation is to champion artists, lead the discussions and secure policy change that strengthens Australia's contemporary arts sector nationally.

NAVA's current focus is to help artists, arts workers, organisations and policymakers navigate the ethics of work in the arts sector through its discussion and policy forums and publishing activity, its highly visible national advocacy work and the ongoing campaign for the consistent application of its foundational document: the Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector ("the Code").

Directors' Report

National Association for the Visual Arts Ltd

Principal activities continued

As well as beginning work on a full revision of the Code, NAVA joined national emergency response collaborations this year in the wake of the 2020 bushfire season followed by COVID-19. NAVA assessed impacts of the coronavirus crisis on the sector, led policy discussions, and worked with government bodies to present useful information. Our weekly National Visual Arts Roundtable examined policy, risk and business continuity issues for organisations and sector bodies, serving as a recovery taskforce as well as a reference point for collegiate exchange.

To make funds available for disaster and emergency recovery, NAVA re-established the Artists' Benevolent Fund which had been dormant for a number of years. The first major contributors were the governments of South Australia and the City of Sydney, followed by philanthropist Brett Kelly and artist Alex Seton who created a new donors' circle called ClubB50. Creative Partnerships Australia then generously doubled all donations which was pivotal to building the fund, providing much-needed support to artists as they seek to deal with experiences beyond their control that can so tragically end careers. During 2020, NAVA distributed \$214,000 to 107 artists impacted by COVID-19 restrictions, bushfires, floods and ill health.

A really important aspect of NAVA's work continued to be the engagement with and upskilling of the arts community. In the lead up to Arts Day on the Hill 2020, NAVA delivered an eighteen-week online program of advocacy training. Participants were connected with members of Parliament and provided with the tools and resources to champion an ambitious arts agenda for a long-term impact.

The company's 2020 strategic focus:

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

Strategic performance measures

1. ARTISTS

- Offer a Membership program that's indispensable to contemporary arts practice with essential services that professionalise artistic practice including insurance, best practice guides, professional practice resources, advice and support
- Survey and consult Membership regularly so as best to understand and represent artists' interests and the changing nature of contemporary practice

Directors' Report

National Association for the Visual Arts Ltd

Strategic performance measures continued

- Develop artists' skills and communities through excellent workshop and networking events nationwide including in regional and outer suburban locations
- Profile artists across all career stages to offer deep insights into what it means to be a practicing professional artist in Australia today
- Present a national agenda-setting event bringing artists to Canberra to set the national arts agenda

2. INDUSTRY

- Revise the Code of Practice and implement as the adopted industry standard
- Collaborate on self-determined First Nations policy and protocol
- Offer strategic advice to government that authoritatively connects the arts across relevant portfolio areas
- Create advocacy toolkits for artists and the sector to build relationships with members of parliament that inform MPs' local work
- Identify and achieve shared sector development priorities with focus areas including fair pay, copyright, accessibility, First Nations arts, cultural diversity, gender equity, education and philanthropy

3. PUBLIC

- Build an exciting and influential profile for Australia's contemporary arts
- Present impactful campaigns that transform perceptions and build commitment on the value of the arts
- Spend two separate weeks per year in Canberra to build meaningful relationships with key decision makers, be briefed on relevant legislative agenda and policy priorities, and provide strategic advice, representing the contemporary arts as the key national voice
- Lead the national arts conversation during election campaign periods through policy platform events with key candidates as well as through advocacy
- Maintain excellent, multi-partisan, multi-level and cross-portfolio government relationships and offer regular strategic advice
- Contribute to all relevant government inquiries through formal submissions as well as advocating for Member and public submissions

Directors' qualifications and experience

Names and qualifications	Experience and special responsibilities
Maria Farmer	<p>Maria Farmer Public Relations [MFPR] is one of Australia's leading PR companies. The company, which is characterised by the energy, authority and experience of its principal, specialises in brand building/protection, publicity and public relations.</p> <p>More than a simple PR agency, MFPR provides clients with a bespoke service, drawing on more than 30 years experience at the forefront of the communications industry in Australia. With a proud history representing some of the best-known creatives, actors, fashion and lifestyle brands, restaurateurs and authors this country has produced, MFPR leverages its unrivalled network of media and industry professionals - plus its enviable reputation - to achieve only the best outcomes for its clients.</p> <p>Development Committee member</p>

Directors' Report

National Association for the Visual Arts Ltd

Directors' qualifications and experience continued

Names and qualifications	Experience and special responsibilities
<p>Genevieve Grieves BA (Communications) Grad Dip (History) PhD (currently undertaking)</p>	<p>Genevieve Grieves is a Worimi woman – traditionally from mid north coast New South Wales who has lived in Narrm (Melbourne) for many years. She is an award-winning Indigenous artist, researcher, educator, curator, filmmaker and oral historian who has accumulated twenty years' experience across the arts, culture and education sectors. Genevieve has consistently won recognition and awards for the variety of projects she has undertaken throughout her diverse career including online documentaries, film, art and exhibitions.</p> <p>Her current role at Museums Victoria is as Head of the newly formed First Peoples Department. She is on the Executive at the Museum and responsible for developing and implementing the transformational theme of First Peoples' living cultures and history to be placed at the centre of the Museum for the first time in its 160-year history.</p> <p>As an educator, Genevieve has worked in the Australian Indigenous Studies program at University of Melbourne (UoM) including as Acting Head of the program. She has also developed and delivers a Masters Intensive at UoM titled, Working in Indigenous Cultural Contexts (2015-) for emerging arts and cultural workers. She teaches a highly-acclaimed version of this at the Footscray Community Arts Centre (FCAC) – a leading arts and cultural organisation – as part of their Generate professional development program. She is currently undertaking her PhD in the program focussed on Aboriginal art, colonial violence and memorialisation.</p>
<p>Rohin Kickett</p>	<p>Rohin Kickett is a Noongar artist from the Ballardong region who now resides in Armadale, Western Australia. He works as a professional artist across Perth, nationally and internationally. Rohin has been instrumental in organising the Aboriginal Art Studio at the Champion Centre (City of Armadale's Aboriginal services hub) for several years, on a volunteer basis as part of the Armadale Hills Open Studio Arts Trail. In October 2019, the City commissioned a mural for the newly renovated Champion Centre as a collaboration between Rohin, local artist Bradley Kickett, and Victorian artist Matt Adnate. Additionally, he administers a Facebook group (Nyoongah Art in Nyoongah Country) promoting Noongar arts, which features many artists of various skill levels. He is a keen advocate and aims to establish a new Aboriginal Arts Centre.</p>

Directors' Report

National Association for the Visual Arts Ltd

Directors' qualifications and experience continued

Names and qualifications	Experience and special responsibilities
<p>Tom Müller</p>	<p>Tom Müller is an established multi-disciplinary artist with an active international practice spanning the realms of site-responsive, temporal and permanent projects. His work has been included in major exhibitions and Institutions including 'The National' at Carriageworks, the Museum of Contemporary Art, the Adelaide Biennial, Biennale de la Chaux-de-Fonds, and the upcoming Northern Alps Triennale in Japan. He has been the recipient of multiple Australia Council grants, the inaugural winner of the Qantas Contemporary Art prize, a mid-career fellowship from the Department of Culture and the Arts. In 2009 won the Basel international residency program through the Christoph Merian Stiftung. He was mentored by the Russian-American conceptual artist Ilya Kabakov in New York, and studied Anthroposophy at Emerson College in London. He holds a BFA (first class honours) in Sculpture from Curtin University of Technology.</p> <p>In parallel to his personal practice, Tom is also an independent curator, Director of programs at PS Art Space, and the co-founder and Artistic Director of the Fremantle Biennale (2017, 2019).</p>
<p>Kathir Ponnusamy CPA, CA(m) BAcct(Hons), MBA (Executive) AGSM</p>	<p>Kathir Ponnusamy has over 18 years' experience in a range of finance and accounting roles both in Australia and Asia. Kathir has worked across several industries including banking, business services, telecommunications and retail. Kathir is a member of the CPA Australia and Malaysian Institute of Accountants.</p> <p>Acting Co-Chair, Treasurer, Chair - Finance Committee</p>
<p>Lisa Radford</p>	<p>Lisa Radford is an artist and writer. More often than not she works with others, most recently with Sam George and Yhonnie Scarce but previously with TCB art inc. and as a member of the collective DAMP. Currently working in the Painting Department at the Victorian College of the Arts, University of Melbourne, she shares thoughts publicly and intermittently in the The Saturday Paper.</p>
<p>Patrice Sharkey</p>	<p>Patrice Sharkey is a curator, writer and arts worker who lives on Kurna land in Adelaide. She is currently the Artistic Director of ACE Open, South Australia's flagship contemporary art space, and was previously the Director of West Space in Melbourne (2015-2018). Patrice's work experience also spans the university and commercial sectors, including roles as Assistant Curator at Monash University Museum of Art and Gallery Assistant at Sutton Gallery. She received a Bachelor of Arts (First Class Honours), majoring in Art History / Cultural Studies, from the University of Melbourne in 2010, and is an alumni of the Australia Council's Future Leaders Program.</p> <p>Acting Co-Chair</p>

Directors' Report

National Association for the Visual Arts Ltd

Contribution in winding up

The Company is incorporated under the Corporations Act 2001, and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$5 each towards meeting any outstanding obligations of the Company. At 31 December 2020, the total amount that members of the Company are liable to contribute if the Company wound up is \$35 (2019: \$50).

Auditor's independence declaration

A copy of the Auditor's Independence Declaration as required under s.60-40 of the Australian Charities and Not-for-profits Commission Act 2012 is included in page 9 of this financial report and forms part of the Directors' Report.

Signed in accordance with a resolution of the Directors.

KATHIR PONNUSAMY

Director
Sydney

Dated / /

Auditor's Independence Declaration

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

In accordance with the requirements of section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012, as lead auditor for the audit of the National Association for the Visual Arts Ltd for the year ended 31 December 2020, I declare that, to the best of my knowledge and belief, there have been:

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

STEVEN J MILLER & CO
Chartered Accountants

S J MILLER
Registered Company
Auditor No 4286

Sydney

Dated / /

Statement of Surplus or Deficit and Other Comprehensive Income

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

	Note	2020 \$	2019 \$
Revenue	4	1,408,355	1,319,128
Other income	4	207,146	1,555
Administration expenses		(257,149)	(372,445)
Legal services expense		(64,000)	(30,000)
Insurance scheme		(292,993)	(309,408)
Amortisation expense	10	-	-
Depreciation expense	9	(20,975)	(13,115)
Employee benefits expense	12	(601,805)	(453,035)
Project expenses		(308,274)	(173,319)
Surplus / (Deficit) before income tax		70,305	(30,639)
Income tax expense	3.7	-	-
Surplus / (Deficit) for the year		70,305	(30,639)
Other comprehensive income for the year, net of income tax		-	-
Total comprehensive income / (loss) for the year		70,305	(30,639)

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

Statement of Financial Position

As at 31 December 2020

National Association for the Visual Arts Ltd

	Note	2020 \$	2019 \$
Assets			
Current			
Cash and cash equivalents	5	775,247	674,891
Trade and other receivables	6	19,625	13,665
Other current assets	8	135,993	164,098
Current assets		930,865	852,654
Non-current			
Plant and equipment	9	25,429	11,820
Intangible assets	10	-	-
Non-current assets		25,429	11,820
Total assets		956,294	864,474
Liabilities			
Current			
Trade and other payables	11	59,547	64,073
Employee provisions	12	26,897	19,836
Grant liabilities	13	1,897	-
Other liabilities	14	358,481	353,842
Current liabilities		446,822	437,751
Non-current			
Employee provisions	12	17,401	4,957
Non-current liabilities		17,401	4,957
Total liabilities		464,223	442,708
Net assets		492,071	421,766
Equity			
Unrestricted funds		402,134	333,389
Restricted funds		89,937	88,377
Total equity		492,071	421,766

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

Statement of Changes in Equity

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

	Note	Artists Benevolent Restricted funds \$	AusCo VACS Restricted funds \$	Unrestricted funds \$	Total equity \$
Balance at 1 January 2019		-	-	316,771	316,771
Adjustment on application of:		-	-		
AASB 15 and AASB 1058	2.1	-	-	136,986	136,986
AASB 16		-	-	(1,352)	(1,352)
Adjusted balance at 1 January 2019		-	-	452,405	452,405
Deficit for the year		-	-	(30,639)	(30,639)
Other comprehensive income		-	-	-	-
Total comprehensive loss for the year		-	-	(30,639)	(30,639)
Transfer to/(from) reserves		-	88,377	(88,377)	-
Balance at 31 December 2019		-	88,377	333,389	421,766
Balance at 1 January 2020		-	88,377	333,389	421,766
Surplus for the year		-	-	70,305	70,305
Other comprehensive income		-	-	-	-
Total comprehensive income for the year		-	-	70,305	70,305
2020 restricted grants expended in 2020		-	(88,377)	88,377	-
Unexpended balance		-	-	-	-
Transfer to/(from) reserves		89,937	-	(89,937)	-
Balance at 31 December 2020		89,937	-	402,134	492,071

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

Statement of Cash Flows

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

	Note	2020 \$	2019 \$
Operating activities			
Receipts from:			
• Client contributions		973,383	931,569
• Donations received		279,243	258,826
• Government grants		247,785	192,898
• COVID Stimulus		100,000	-
• JobKeeper Subsidy		103,500	-
• Interest income		450	1,477
Payments to clients, suppliers and employees		(1,553,291)	(1,438,547)
Net cash provided by/(used in) operating activities		151,070	(53,777)
Investing activities			
Purchases of plant and equipment	9	(32,662)	(4,490)
Net cash provided by/(used) in investing activities		(32,662)	(4,490)
Financing activities			
Repayment of principal portion of lease liabilities		(18,052)	(9,889)
Net cash provided by/(used) in financing activities		(18,052)	(9,889)
Net change in cash and cash equivalents		100,356	(68,156)
Cash and cash equivalents, beginning of year		674,891	743,047
Cash and cash equivalents, end of year	5	775,247	674,891

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

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

1 General information and statement of compliance

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

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

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

The financial statements for the year ended 31 December 2020 were approved and authorised for issuance by the Board of Directors.

2 New and revised Standards or Interpretations

2.1 AASB 15 Revenue from Contracts with Customers and AASB 1058 Income of Not-for-Profit Entities

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

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

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

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

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

*Adjustments for 2018 grants of \$136,986, less the effect of 2017 grant adjustments impacting 2019 grant revenue by \$85,616.

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

2 New and revised Standards or Interpretations continued

2.1 AASB 15 Revenue from Contracts with Customers and AASB 1058 Income of Not-for-Profit Entities continued

Statement of Financial Position as at 31 December 2019 (Extract)	Note	As per AASB 1004 \$	Adjustments \$	As per AASB 15 \$
Grants liabilities		186,986	(136,986)	50,000
Current liabilities		622,182	(136,986)	485,196
Total liabilities		622,182	(136,986)	485,196
Net assets		316,771	136,986	453,757
Equity	4.3	316,771	136,986	453,757

2.2 AASB 16 Leases

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

The adoption of this new Standard on 1 January 2019, resulted in the company recognising a right-of-use asset and related lease liability in connection with all former operating leases except for those identified as low-value or having a remaining lease term of less than 12 months from the date of initial application.

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

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

3 Summary of accounting policies

3.1 Overall considerations

The significant accounting policies that have been used in the preparation of these financial statements are summarised below.

The financial statements have been prepared using the measurement bases specified by Australian Accounting Standards for each type of asset, liability, income and expense. The measurement bases are more fully described in the accounting policies below.

3.2 Revenue

The Company recognises revenue under AASB 1058 or AASB 15 when appropriate. In cases where there is an 'enforceable' contract with a customer with 'sufficiently specific' performance obligations, the transaction is accounted for under AASB 15 where income is recognised when (or as) the performance obligations are satisfied (i.e. when it transfers control of a product or service to a customer). Revenue is measured based on the consideration to which the Company expects to be entitled in a contract with a customer and excludes amounts collected on behalf of third parties. In other cases, AASB 1058 applies when a NFP entity enters into transactions where the consideration to acquire an asset is significantly less than the fair value of the asset principally to enable the entity to further its objectives and the excess of the asset recognised (at fair value) over any 'related amounts' is recognised as income immediately. The Company recognises revenue from the following major sources:

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.2 Revenue continued

Ticket Sales

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

Project administration fees

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

Project income

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

Reimbursements received

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

Sponsorship revenue

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

Government grants

A number of the Company's programs are supported by grants received from the Federal, State and Local governments. Grant Income is recognised in accordance with AASB 15 if the contract has sufficiently specific performance obligations.

Grant income from contracts that do not contain sufficiently specific performance obligations is recognised under AASB 1058 as income when the Company obtains control over the funds.

Donations and bequests

Donations collected, including cash and goods for resale, are recognised as revenue when the company gains control, economic benefits are probable and the amount of the donation can be measured reliably.

Interest income

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

Membership fees

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

3.3 Operating expenses

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

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.4 Intangible assets

Recognition of other intangible assets:

Acquired intangible assets

Acquired computer software licences and website construction costs are capitalised on the basis of the costs incurred to acquire and install the specific software.

Subsequent measurement

All intangible assets are accounted for using the cost model whereby capitalised costs are amortised on a straight-line basis over their estimated useful lives, as these assets are considered finite. Residual values and useful lives are reviewed at each reporting date. In addition, they are subject to impairment testing as described in Note 3.15. The following useful lives are applied:

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

Subsequent expenditures on the maintenance of computer software and brand names are expensed as incurred.

When an intangible asset is disposed of, the gain or loss on disposal is determined as the difference between the proceeds and the carrying amount of the asset, and is recognised in surplus or deficit within other income or other expenses.

3.5 Property, Plant and equipment

Property, Plant and other equipment are initially recognised at acquisition cost or manufacturing cost, including any costs directly attributable to bringing the assets to the location and condition necessary for it to be capable of operating in the manner intended by the company's management.

Property, Plant and other equipment are subsequently measured using the cost model, cost less subsequent depreciation and impairment losses.

Amortisation and depreciation are recognised on a straight-line basis to write down the cost less estimated residual value of buildings, plant and other equipment. The following useful lives are applied:

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

Material residual value estimates and estimates of useful life are updated as required, but at least annually.

Gains or losses arising on the disposal of plant and equipment are determined as the difference between the disposal proceeds and the carrying amount of the assets and are recognised in surplus or deficit within other income or other expenses.

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.6 Intangible assets

Operating leases

At lease commencement date, the company recognises a right-of-use asset and a lease liability on the balance sheet. The right-of-use asset is measured at cost, which is made up of the initial measurement of the lease liability, any initial direct costs incurred by the company, an estimate of any costs to dismantle and remove the asset at the end of the lease and any lease payments made in advance of the lease commencement date (net of any incentives received).

The company depreciates the right-of-use assets on a straight-line basis from the lease commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term. The company also assesses the right-of-use asset for impairment when such indicators exist. At the commencement date, the company measures the lease liability at the present value of the lease payments unpaid at that date, discounted using the interest rate implicit in the lease if that rate is readily available or the company's incremental borrowing rate.

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest.

The company has elected to account for short-term leases and leases of low-value assets using the practical expedients. Instead of recognising a right-of-use asset and lease liability, the payments in relation to these are recognised as an expense in profit or loss on a straight-line basis over the lease term. On the statement of financial position, right-of-use assets have been included in property, plant and equipment and lease liabilities have been included in trade and other payables.

Operating leases – Measurement Basis for Comparatives

Where the company is a lessee, and payments on operating lease agreements are recognised as an expense on a straight-line basis over the lease term. Associated costs, such as maintenance and insurance, are expensed as incurred.

3.7 Income taxes

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

3.8 Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and demand deposits, together with other short-term, highly liquid investments that are readily convertible into known amounts of cash and which are subject to an insignificant risk of changes in value.

3.9 Employee benefits

Short-term employee benefits

Short-term employee benefits are benefits, other than termination benefits, that are expected to be settled wholly within twelve (12) months after the end of the period in which the employees render the related service. Examples of such benefits include wages and salaries, provisions for annual leave and long service leave and non-monetary benefits. Short-term employee benefits are measured at the undiscounted amounts expected to be paid when the liabilities are settled.

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.9 Employee benefits continued

Other long-term employee benefits

The company's liabilities for annual leave and long service leave are included in other long-term benefits if they are not expected to be settled wholly within twelve (12) months after the end of the period in which the employees render the related service. They are measured at the present value of the expected future payments to be made to employees. The expected future payments incorporate anticipated future wage and salary levels, experience of employee departures and periods of service, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds that have maturity dates that approximate the timing of the estimated future cash outflows. Any re-measurements arising from experience adjustments and changes in assumptions are recognised in profit or loss in the periods in which the changes occur.

The company presents employee benefit obligations as current liabilities in the statement of financial position if the company does not have an unconditional right to defer settlement for at least twelve (12) months after the reporting period, irrespective of when the actual settlement is expected to take place.

Post-employment benefits plans

The company provides post-employment benefits through defined contribution plans.

Defined contribution plans

The company pays fixed contributions into independent entities in relation to several state superannuation plans for individual employees. The company has no legal or constructive obligations to pay contributions in addition to its fixed contributions, which are recognised as an expense in the period that relevant employee services are received.

3.10 Provisions, contingent liabilities and contingent assets

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

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

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

3.11 Deferred income

The liability for deferred income is the unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided or the conditions usually fulfilled within twelve (12) months of receipt of the grant. Where the amount received is in respect of services to be provided over a period that exceeds twelve (12) months after the reporting date or the conditions will only be satisfied more than twelve (12) months after the reporting date, the liability is discounted and presented as non-current.

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.12 Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

Cash flows are presented in the statement of cash flows on a gross basis, except for the GST components of investing and financing activities, which are disclosed as operating cash flows.

3.13 Economic dependence

The company is dependent upon the ongoing receipt of Federal and State Government grants and community and corporate donations to ensure the ongoing continuance of its programs. At the date of this report Management has no reason to believe that this financial support will not continue.

3.14 Financial instruments

Recognition, initial measurement and derecognition

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

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

Classification and subsequent measurement of financial assets

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

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

- Amortised cost.
- Fair value through profit or loss (FVPL).
- Equity instruments at fair value through other comprehensive income (FVOCI).

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

Classifications are determined by both:

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

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

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.14 Financial instruments continued

Subsequent measurement of financial assets

Financial assets at amortised cost

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

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

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

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

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

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

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

Impairment of Financial assets

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

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

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

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

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

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

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.14 Financial instruments continued

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

Trade and other receivables

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

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

Classification and measurement of financial liabilities

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

The company's financial liabilities include borrowings and trade and other payables. Financial liabilities are initially measured at fair value, and, where applicable, adjusted for transaction costs unless the company designated a financial liability at fair value through surplus or deficit.

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

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

3.15 Significant management judgement in applying accounting policies

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

Revenue Recognition

To determine if a grant contract should be accounted for under AASB 1058 or AASB 15, the company has to determine if the contract is 'enforceable' and contains 'sufficiently specific' performance obligations. When assessing if the performance obligations are 'sufficiently specific', the company has applied significant judgement in this regard by performing a detailed analysis of the terms and conditions contained in the grant contracts, review of accompanying documentation (e.g. grant application forms and accompanying documentation) and holding discussions with relevant parties. Income recognition from grants received by the company has been appropriately accounted for under AASB 1058 or AASB 15 based on the assessment performed.

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.15 Significant management judgement in applying accounting policies continued

Estimation uncertainty

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

Impairment

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

Useful lives of depreciable assets

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

Long service leave

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

Coronavirus (COVID-19) pandemic

Judgement has been exercised in considering the impacts that the Coronavirus (COVID-19) pandemic has had, or may have, on the company based on known information. This consideration extends to the nature of the products and services offered, customers, supply chain, staffing and geographic regions in which the company operates. Other than as addressed in specific notes, there does not currently appear to be either any significant impact upon the financial statements or any significant uncertainties with respect to events or conditions which may impact the company unfavourably as at the reporting date or subsequently as a result of the Coronavirus (COVID-19) pandemic.

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

4 Revenue

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

	Note	2020 \$	2019 \$
Revenue			
Donations received		279,243	258,827
Ticket sales		3,636	-
Government grants	4.1	223,362	225,362
Investment income:			
• Interest		450	1,477
Membership fees received		749,805	731,629
Advertising fees received		300	450
Project administration fees received		24,796	6,812
Project income		13,741	3,586
Reimbursements received		1,196	10,321
Sponsorships received – in-kind		40,137	34,000
Legal services income – in-kind		64,000	30,000
Transit insurance sales		4,537	15,641
Workshop fees received		3,152	1,023
		1,408,355	1,319,128
Other income			
Cash flow boost		100,000	-
JobKeeper subsidy		103,500	-
Merchandise sales		-	185
Sundry income		3,646	1,370
		207,146	1,555
Total revenue and other income		1,615,501	1,320,683

4.1 Government grants

	Note	2020 \$	2019 \$
Grants in advance – 1 January	4.2	-	186,986
Adjustment to retained earnings on application of AASB15 and AASB 1058	4.3	-	(136,986)
Grants received during the year	4.4	225,259	175,362
		225,259	225,362
Less:			
Grants in advance – 31 December	4.5	(1,897)	-
		(1,897)	-
		223,362	225,362

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

4 Revenue continued

4.2 Grants in advance - 1 January

	Note	2020 \$	2019 \$
Create NSW			
• Core		-	50,000
• Devolved		-	50,000
Australia Council for the Arts:			
• Triennial VACS		-	86,986
		-	186,986

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

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

	Note	2020 \$	2019 \$
Create NSW:			
• Core	4.2	-	50,000
Australia Council for the Arts:			
• Triennial VACS	4.2	-	86,986
	2.1	-	136,986

4.4 Grants received during the year

	Note	2020 \$	2019 \$
Create NSW:			
• Core Funding		50,000	-
Australia Council for the Arts:			
• Triennial VACS		88,376	175,362
Copyright Agency Limited			
• Professional Practice Mentorship Program		5,000	-
Creative Partnerships Australia			
• Artists COVID-19 relief		81,883	-
Sub-total carried forward		225,259	175,632

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

4 Revenue continued

4.5 Unexpended grants - 31 December

	Note	2020 \$	2019 \$
Copyright Agency Limited			
• Professional Practice Mentorship Program		1,897	-
		1,897	-

5 Cash and cash equivalents

Cash and cash equivalents consist of the following:

	Note	2020 \$	2019 \$
Cash at bank		775,192	674,661
Cash on hand		55	230
	5.1	775,247	674,891

5.1 Reconciliation of cash

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

	Note	2020 \$	2019 \$
Cash and cash equivalents		775,247	674,891

6 Trade and other receivables

Trade and other receivables consist of the following:

	Note	2020 \$	2019 \$
Current			
Trade receivables		12,350	12,350
Bond - Sydney office		7,275	-
Accrued income		-	1,315
		19,625	13,665

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

7 Financial risk management

7.1 Categories of financial assets and liabilities

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

	Note	2020 \$	2019 \$
Financial assets			
<i>Financial assets measured at amortised cost</i>			
• Cash and cash equivalents	5	775,247	674,891
• Trade and other receivables	6	19,625	13,665
		794,872	688,556
Financial liabilities			
<i>Financial liabilities measured at amortised cost</i>			
• Trade and other payables	11	59,547	64,073
		59,547	64,073

See Note 3.14 for a description of the accounting policies for each category of financial instruments. Information relating to fair values is presented in the related notes.

8 Other assets

Other assets consist of the following:

	Note	2020 \$	2019 \$
Current:			
Prepayments		135,993	164,098

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

9 Property, plant and equipment

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

	Right-of-Use Asset \$	Office Furniture \$	Office Machines \$	Artworks \$	Total 2020 \$
Gross carrying amount					
Balance 1 January 2020	23,433	3,672	22,198	-	49,303
Balance on application of AASB 16	-	-	-	-	-
Additions, separately acquired	26,318	-	3,686	2,658	32,662
Disposals	(23,433)	-	-	-	(23,433)
Balance 31 December 2020	26,318	3,672	25,884	2,658	58,532
Depreciation and impairment					
Balance 1 January 2020	(17,777)	(3,260)	(16,446)	-	(37,483)
Balance on application of AASB 16	-	-	-	-	-
Written back on disposal	25,355	-	-	-	25,355
Depreciation expense	(19,541)	(109)	(1,300)	(25)	(20,975)
Balance 31 December 2020	(11,963)	(3,369)	(17,746)	(25)	(33,103)
Carrying amount 31 December 2020	14,355	303	8,138	2,633	25,429
Gross carrying amount					
Balance 1 January 2019	-	3,400	17,980	-	21,380
Balance on application of AASB 16	23,433	-	-	-	23,433
Additions, separately acquired	-	272	4,218	-	4,490
Balance 31 December 2019	23,433	3,672	22,198	-	49,303
Depreciation and impairment					
Balance 1 January 2019	-	(3,173)	(13,115)	-	(16,288)
Balance on application of AASB 16	(8,080)	-	-	-	(8,080)
Depreciation expense	(9,697)	(87)	(3,331)	-	(13,115)
Balance 31 December 2019	(17,777)	(3,260)	(16,446)	-	(37,483)
Carrying amount 31 December 2019	5,656	412	5,752	-	11,820

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

10 Intangible assets

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

	Website \$	Total 2020 \$	Total 2019 \$
Gross carrying amount			
Balance 1 January	145,930	145,930	145,930
Write back on disposal	-	-	-
Balance 31 December	145,930	145,930	145,930
Amortisation			
Balance 1 January	(145,930)	(145,930)	(145,930)
Write back on disposal	-	-	-
Amortisation	-	-	-
Balance 31 December	(145,930)	(145,930)	(145,930)
Carrying amount 31 December	-	-	-

11 Trade and other payables

Trade and other payables recognised consist of the following:

	Note	2020 \$	2019 \$
Current:			
Net GST payable		712	11,525
Other payables		10,366	27,399
PAYG payable		11,290	8,928
Superannuation payable		12,126	9,928
Trade payables		25,053	6,293
		59,547	64,073

12 Employee remuneration

12.1 Employee benefits expense

Expenses recognised for employee benefits are analysed below:

	Note	2020 \$	2019 \$
Wages, salaries and fees		521,289	419,430
Workers compensation insurance		3,979	3,302
Staff training and amenities		8,839	5,046
Superannuation - defined contribution plans		48,194	39,706
Employee benefits provided/(written back)		19,504	(14,449)
Employee benefits expense		601,805	453,035

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

12 Employee remuneration continued

12.2 Employee benefits

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

	Note	2020 \$	2019 \$
Current:			
Annual leave		26,897	19,836
		26,897	19,836
Non-current			
Long service leave		17,401	4,957
		17,401	4,957

13 Grant liabilities

Other liabilities can be summarised as follows:

	Note	2020 \$	2019 \$
Current:			
Grants in advance	4.6	1,897	-
		1,897	-

14 Other liabilities

Other liabilities can be summarised as follows:

	Note	2020 \$	2019 \$
Current:			
Lease liabilities		12,027	6,817
Membership fees received in advance		346,454	347,025
		358,481	353,842

15 Contingent liabilities

There are no contingent liabilities that have been incurred by the company in relation to 2020 or 2019.

16 Member's guarantee

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum \$5 each towards meeting any outstanding obligations of the entity. At 31 December 2020, the total amount that members of the company are liable to contribute if the company wound up is \$35 (2019: \$50).

17 Related party transactions

The company's related parties include its key management personnel and related entities as described below.

Notes to the Financial Statements

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

17 Related party transactions continued

Unless otherwise stated, none of the transactions incorporate special terms and conditions and no guarantees were given or received. Outstanding balances are usually settled in cash.

17.1 Transactions with related entities

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

17.2 Transactions with key management personnel

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the entity, directly or indirectly, including any director (whether executive or otherwise) of that entity. Key management personnel remuneration includes the following expenses:

	2020 \$	2019 \$
Total key management personnel remuneration	221,455	246,393

18 Post-reporting date events

The impact of the Coronavirus (COVID-19) pandemic is ongoing and while it has been financially positive for the company up to 31 December 2020, it is not practicable to estimate the potential impact, positive or negative, after the reporting date. The situation is rapidly developing and is dependent on measures imposed by the Australian Government and other countries, such as maintaining social distancing requirements, quarantine, travel restrictions and any economic stimulus that may be provided.

No other matter or circumstance has arisen since 31 December 2020 that has significantly affected, or may significantly affect the company's operations, the results of those operations, or the company's state of affairs in future financial years.

Directors' Declaration

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

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

- (a) The financial statements and notes of the National Association for the Visual Arts Ltd are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including;
 - (i) Giving a true and fair view of its financial position as at 31 December 2020 and of its performance for the financial year ended on that date; and
 - (ii) Complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Australian Charities and Not-for-profits Commission Regulation 2013; and
- (b) There are reasonable grounds to believe that National Association for the Visual Arts Ltd will be able to pay its debts as and when they become due and payable (Refer Notes 3.13 and 18).

Signed in accordance with a resolution of the Directors.

KATHIR PONNUSAMY
Director

Sydney

Date / /

Independent Auditor's Report

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

Report on the Audit of the Financial Report

Opinion

I have audited the financial report of National Association for the Visual Arts Limited, which comprises the statement of financial position as at 31 December 2020, the statement of surplus or deficit and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the Directors' declaration.

In my opinion the financial report of National Association for the Visual Arts Limited has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) Giving a true and fair view of the company's financial position as at 31 December 2020 and of its financial performance and cash flows for the year then ended; and
- (b) Complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

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

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

Other Information

Those charged with governance are responsible for the other information. The other information comprises the information included in the company's annual report for the year ended 31 December 2020 but does not include the financial report and my auditor's report.

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

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

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

Independent Auditor's Report

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

Directors' Responsibility for the Financial Report

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

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

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

Auditor's Responsibility for Audit of the Financial Report

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

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

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

Independent Auditor's Report

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

Auditor's Responsibility for Audit of the Financial Report continued

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

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

STEVEN J MILLER & CO
Chartered Accountants

S J MILLER
Registered Company
Auditor No 4286

Sydney

Dated / /

Additional Financial Information Disclaimer

National Association for the Visual Arts Ltd

The additional financial data presented on page 37 to 39 is in accordance with the books and records of the company which have been subjected to the auditing procedures applied in my statutory audit of the company for the year ended 31 December 2020. It will be appreciated that my statutory audit did not cover all details of the additional financial information. Accordingly, I do not express an opinion on such financial information and no warranty of accuracy or reliability is given.

In accordance with my firm's policy, I advise that neither the firm nor any member or employee of the firm undertakes responsibility arising in any way whatsoever to any person (other than the consolidated entity) in respect of such information, including any errors or omissions therein, arising through negligence or otherwise however caused.

STEVEN J MILLER & CO
Chartered Accountants

S J MILLER
Registered Company
Auditor No 4286

Sydney

Dated / /

Detailed Statements of Surplus or Deficit

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

SCHEDULE 1 - GENERAL OPERATIONS	Note Sch	2020 \$	2019 \$
INCOME			
Event Income			
• Audience income		3,636	-
Other Activities Income			
• Activities and services income		791,494	743,050
• Product sales		4,837	16,276
Private Sector Income			
• Donations		266,893	41,720
• Foundations		12,350	217,107
• Sponsorship income - in-kind		40,137	34,000
• Legal services income - in-kind		64,000	30,000
Other Income			
• Cash flow boost		100,000	-
• Interest		450	1,477
• JobKeeper subsidy		103,500	-
• Sundry and other earned income		4,842	11,691
Government Grant Income			
• Operational grants		136,479	175,362
• Project grants		86,883	50,000
TOTAL INCOME		1,615,501	1,320,683
LESS: EXPENDITURE			
Salaries, Wages & Fees			
• Artists and art workers		289,980	150,595
• Production and technical		13,778	16,885
• Management and administrative		516,204	413,043
• Allowances and on-costs		85,793	40,091
Program, Production and Touring			
• Events and travel		5,427	45,401
• Advocacy		15,334	138,599
• Member expenses		298,205	317,835
Marketing and Business Development Costs		205,325	131,559
Infrastructure Costs		114,751	97,314
Deficit on disposal of assets		399	-
TOTAL EXPENDITURE		1,545,196	1,351,322
NET SURPLUS / (DEFICIT)		70,305	(30,639)

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

Detailed Statements of Surplus or Deficit

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

SCHEDULE 2 - ADMINISTRATION EXPENSES	Note	2020 \$	2019 \$
EXPENSES			
Accountancy and bookkeeping fees		3,860	2,715
Advertising and promotion		59,553	47,651
Advocacy campaign		1,593	134,181
Audit fees		6,950	6,750
Artists' expenses		28,898	18,268
Artists copyright fees		2,199	2,114
AV and photography		8,305	12,147
Bank charges		170	139
Computer expenses		8,603	6,461
Conference expenses		316	2,442
Consulting charges		21,167	44,514
Deficit on disposal of assets		399	-
Electricity		1,405	1,584
Hospitality		115	1,376
Insurance		4,988	4,708
Insurance scheme		292,993	309,408
Interest paid		380	636
Legal services expense		64,000	30,000
Lease - photocopier		2,505	2,497
Meeting expenses		85	208
Membership campaign expenses		24,635	1,742
Membership expenses		2,890	1,812
Merchant fees		16,794	17,155
National Board expenses		5,463	9,854
Office relocation		4,134	-
Office supplies		1,023	755
Postage		2,322	6,615
Printing and stationery		-	2,250
Membership and subscriptions		1,656	1,143
Rent and outgoings		6,270	14,912
Sundry expenses		3,913	1,657
Telephone and internet		5,212	5,511
Travel and accommodation		4,197	14,774
Venue		-	400
Web page services		27,149	5,474
TOTAL ADMINISTRATION EXPENSES		614,142	711,853

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

Detailed Statements of Surplus or Deficit

For the year ended 31 December 2020
National Association for the Visual Arts Ltd

SCHEDULE 3 - PROJECT EXPENSES	Note	2020 \$	2019 \$
EXPENSES			
Art Day on the Hill		25,000	25,000
Carstairs Prize		3,550	4,173
Contemporary Art Precinct		-	8,328
The Freedman Foundation		100	57,920
NAVA Online Courses		13,741	3,999
NSW Artists Grant		-	51,549
NSW Workshops		10,000	10,000
Windmill Trust		12,350	12,350
Artists' Benevolent Fund		231,631	-
First Nations		8,799	-
Mentorship Program		3,103	-
TOTAL PROJECT EXPENSES		308,274	173,319

Note: Of the total project expenses of \$308,274, \$264,356 was paid out to artists, speakers, writers and copywriters (2019: 134,952).

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