



BURRINJA  
ANNUAL  
REPORT  
2020 - 2021

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BURRINJA  
ANNUAL  
REPORT  
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Archie Roach performing at Burrinja May 2021

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Burrinja operates in Wurundjeri country. We acknowledge the Wurundjeri people of the Kulin Nation as the traditional custodians of the Dandenong Ranges region and pay our respects to Wurundjeri elders past, present and emerging. It is through valuing their history, traditions, culture and beliefs that we strive to stimulate awareness and promote respect for Indigenous contemporary art and culture and create a positive future for the Indigenous and non-Indigenous community together.

# STRATEGIC PLAN EXECUTIVE SUMMARY

Building upon a 21 year history of creative activation, programming and leadership, Burrinja embarked on the development of a new aspirational Strategic Plan. This future focus aims to engage community in the deeper social conversations around issues such as global social inequalities, the climate crisis, local leadership and the health of communities. We recognise these issues on a global scale, and seek to address them at a local level. Through our creative program we will redefine how Burrinja connects with and supports local creative practice, knowing that by doing so we support the mental health, creative recovery interpersonal connections and social resilience of our communities.

*Please see our website to read a full version of our new Strategic Plan*

## VISION

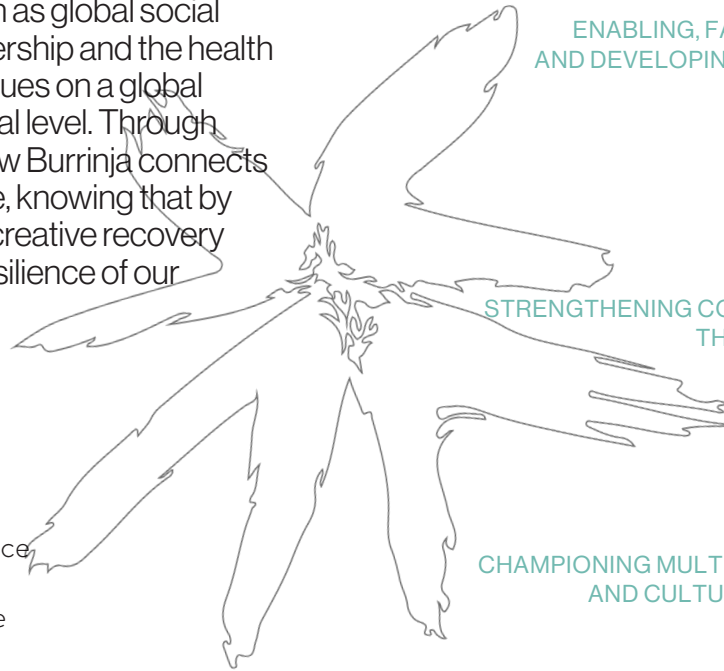
A thriving, contemporary art and performance culture, that invites participation, tells important narratives and champions creative expression.

## VALUES

**BURRINJA IS:** Obsessed with art. Focused on community. Seeking impact. Stronger through partnerships. Invested in tomorrow. Informed by history. Continuously learning. Socially Responsible.

## KEY FOCUS AREAS

Burrinja's new Strategic and Creative Plan outlines four key areas of focus over the next 4 years. By delivering our creative, community and cultural outcomes in line with these four foci', the organisation works towards targeted impacts for community, the region and the broader Creative Industries.



ENABLING, FACILITATING  
AND DEVELOPING CREATIVE  
PRACTICE

*Impact:* The Dandenong Ranges is recognised as a culturally vibrant, progressive and creative community, that tells the stories of its locality and peoples and contributes to an important national creative dialogue.

STRENGTHENING COMMUNITIES  
THROUGH ART

*Impact:* A community that uses art to drive cultural and social change in the Dandenong Ranges, contributes to ongoing social connection, is healthier, and has greater capacity to navigate crisis.

CHAMPIONING MULTIPLE VOICES  
AND CULTURAL VALUES

*Impact:* Greater social justice, representation & empathy seen in our community, facilitated through the creative arts.

DEVELOPING LEADERSHIP  
AND SUSTAINABILITY

*Impact:* Both Burrinja and the community have stronger resources and capacity (financial, cultural, environmental) to support ambitious creative projects and meet the demands of the future.





Yarra Ranges Cr Johanna Skelton & current Burringa Board President Holly De Maria at the official 2021 re-opening ceremony.



As I write this year's President's report in the midst of yet another lock down, I reflect on how this past year has been another wild ride for Burrinja, the local arts sector and, well really, for everyone. It would be easy to look at the last twelve months and see only the challenges, set backs and restrictions. I won't deny that it has been another highly challenging year for our community, however I am incredibly proud of how Burrinja has navigated these challenges, supported the community and continued to be an advocate for the arts - and this is where I want to set our sights.

In September, we set sail on an exciting journey with a new leadership team at the helm. Gareth Hart joined Burrinja as Creative Director & CEO, and Toni Kirk moved into the role of Chief Operating Officer. Individually, these two have brought a great deal of individual skill and experience in the arts and cultural sector. As a leadership team, their combined skills brings a force greater than the sum of its parts.

Beginning the next Burrinja adventure during lock down 2.0 wasn't a deterrent. The Burrinja team used the time to ensure the newly renovated spaces were ready to launch and they worked hard to prepare a solid map to guide the next journey with a new strategic plan.

It has been exciting to be part of the strategic planning process for Burrinja - to hear of the research that occurred by the whole team, to see how we have engaged our community, artists and industry, and to know that all of this has culminated into a strong strategic plan that balances clear direction with flexibility to navigate whatever may come.

The Burrinja building had its renovations completed and is set to support this new strategic plan with an upgraded vessel. We were fortunate enough to hold a very well attended launch between lock downs, have artists move in to the new studio spaces, host incredible exhibitions and openings, and kick off the Aerie Creative

Ecology (ACE) for artists. We now have a welcoming, fit for purpose space to house exhibitions, artists and many opportunities for our community to connect with each other and the arts. No longer do Burrinja's activities need to mould to the building- the building is now set up to support Burrinja's purpose.

We have seen this year that Burrinja is more than an arts venue. It is a place of connection and support. Just as we emerged from lock down in June, the devastating storms hit our community. With much of the area without power, Burrinja opened its doors as a community hub. Offering work spaces, children's art activities (and respite for parents), hot drinks, power supply and, importantly, a place for the community to connect with each other and process the impact of what had been experienced. It was admirable to see how the Burrinja team selflessly opened up for the community - despite most of the staff having also been impacted by the storms.

Despite much of the year being in lock down, the Burrinja team has still managed to present sell out shows, exhibitions, artist opportunities and events. This is more than business as usual, with the constant rescheduling and safety measures required - not to mention encouraging and supporting the community back into these environments and settings.

It has been difficult for all of us not being able to engage with the arts or each other how we're used to, and to navigate the emotional and mental toll that we've all endured.

I would like to sincerely thank the Burrinja leadership team, staff, volunteers and Board for their strength and support of each other and the community. For their ability to navigate the wild waters of the past year (or two) and for their dedication to Burrinja and the key role it plays in the arts sector and in our community.

I'm proud to be part of the Burrinja family and know that no matter what the next years bring, there is the strength, flexibility and support to ensure Burrinja continues to be a beacon for the arts and community connection.





CEO & Creative Director Gareth Hart with Ania Reynolds  
Community Consultation Day at Burrinja November 2020





With challenge and change comes great opportunity.

This ever-evolving COVID-19 situation over the last year forced Burrinja to create new projects and new platforms for art to be shared, consumed and engaged with. Our creative program saw us deliver art on walls, and performances on stage, but also art via zoom, via mobile phone, into our lounge rooms, on our front lawn, and into the palms of our hands. Whilst the year forced radical pivoting, it also allowed Burrinja to craft new ways to bring art into the lives of the community.

Looking ahead to Burrinja's future, the Board and team came together to speculate, dream and design a new Strategic Plan for the organisation. The result is an ambitious, positive and articulate document that seeks to address the challenges of the current moment, and the possibilities of future ones. The plan is grounded in our long history of connection with this place, and the future possibilities to lead creative recovery, improved community connection, health and to celebrate our human experiences through art.

Any reflection on the year that was would not be complete without also reference the severe storm event in June 2021. Our hearts are with the community as we begin to rebuild and reshape after this event.

We had a busy year of staff movement with Sam Moon (Cultural Development Producer - maternity leave), and Carla Barrios (Venue Coordinator) both seeing out their contracts, and Jane Thomas moving on from a long history with Burrinja to take up an exciting opportunity elsewhere. We thank each of these wonderful humans for their contribution and passionate dedication to Burrinja over the years. In May we welcomed Nada Čordašić into the new role of Experience Manager.

Burrinja is a place, an organisation, a building and a program. But more so, it is people. Joining the team in late 2020, this is the thing I have noticed the most. The people. The community who rally behind and support Burrinja in it's ambitions, the dedicated and talented staff who continue to go above and beyond, and our wonderful stakeholders whose belief and support for the organisation enables our bright future.

In reflection on my beginning in this new role, I would like to offer my sincere thanks to: the board of management for passionate and dedicated steering of the good ship Burrinja; Toni Kirk who lead the team and organisation through the strangeness that was 2020; to our major stakeholder Yarra Ranges Council for their unwavering support of Burrinja and thus the creative community that surround us; and to all our sponsors, studio artists, supporters, members, partners and community: thank you for joining us as we navigate the new.

It has been an extraordinary year for the organisation, the team, the creative industries and indeed the world. Through this, I have been humbled by the unwavering dedication and vision of our team: staff, volunteer and board, who make this very special organisation sing with creativity.

I am reminded of one of the new values articulated in our strategic plan, something I am personally, and professionally proud of. That is to say, we are **obsessed with art**.



A significant moment for Burringja's recent history was of course the completion of our internal redevelopment during the 2019/20 financial year. In November 2020, we finally reopened the doors to our new gallery, café and foyer spaces. With open arms we welcomed the community back into the building to celebrate the return of art on our walls. We re-launched our exhibition program with 'Legacy: Reflections on Mabo', a powerful and poignant reflection on the life and work of Eddie Kokoi Mabo.

Early in the new year we were thrilled to host an official opening of the new spaces.

Acting Premier The Hon. James Merlino MP, Yarra Ranges Council Mayor Cr Fiona McAllister, Director of Growing Suburbs Colin Morrison, and Burringja Board President Holly De Maria hosted the formalities in celebration of our long anticipated reopening.

Whilst celebrating the physical transformation of the Burringja building, the event was also a reminder of the importance that arts and culture play in our lives, with many memories and stories of Burringja's 20 year impact being shared.

In a year marred by closures around the globe, it was ever more poignant and important that we celebrated the reopening of Burringja.

Left to Right - Former Board Member Louis Delacretaz, Board President Holly De Maria, YRC Mayor Cr Fiona McAllister, then Acting Premier The Hon. James Merlino MP, CEO/Creative Director Gareth Hart & COO Toni Kirk at the official 2021 re-opening ceremony.





# CREATIVE PROGRAM

Through the grey, long, seemingly unending moments of the last 12 months, art emerged. Burrinja was and continues to be able to share art with our community in traditional, unusual and unexpected ways.



Lily and King performing at Live on the Lawn 2021  
Photo: Darren Clarke

We framed our 2021 program under the provocation of ‘hybrid spaces’: the online and in person, the past and present, the known and unknown. Over the year this included a suite of professional programming, including seeing work across our gallery walls, theatre stages, digital screens, outdoor spaces, private homes and mobile phones. Through all of this, outlined in more detail in the coming pages, Burrinja’s continues our creative legacy of playing a significant role as the peak creative organisation of the region.

Our program seeks to share narratives and stories that have a local relevance, but a national resonance. This has included centring the practices of under-represented communities of our First Nations, female identifying, LGBTQIA+ and youth communities amongst others. Further, the year saw new projects, new modes of delivery, and new ideas flood into our new creative program.

Our creative program is at the core of Burrinja. Across multiple platforms, our program reflects the stories, people and places that are special and significant to the region. During the year, and heavily influenced by the COVID-19 lockdowns, Burrinja’s creative program saw 172 events, delivered in dozens of spaces, enchanting 16,000 audience members, and supporting 385 artists with opportunities to make and show new work.

Throughout the year, under the new creative leadership and vision, Burrinja took the opportunity to experiment with different ways of doing, contemporary practices, and new modes of art. This including three key events, new to the Burrinja Creative program:

**Live on the Lawn** saw live music return to Burrinja, with a one day music festival supporting local artists to enchant our community. Featuring Tracey Roberts, Pia Nesvara, Sadie Mustoe, Sage Mim, Luke & Sarah Rose and Lily & King.

**The body as is place:** a curated evening of dance films featuring striking new work exploring the relationships between body, place and environment. Featuring new work by Gulsen Ozer, Gretel Taylor, Mel Smith OAM, Vivienne Rogis, Cat McKay and Jonathan Homsey.

**Holding pattern:** Burrinja’s new digital commissioning program, supporting new work and new ideas in new modes. See our digital program highlights for more on this project.

These new projects sat alongside our much loved performance and exhibition program, featuring highlights such as art and performance by Uncle Archie Roach, Fred Williams, the Grigoryan Brothers, Mary Tonkin and so many more.



Burrinja's digital program began, like many other organisations, as a way to pivot our delivery and offer our audiences remotely accessible arts experiences. As we delved into this space we worked collaboratively across the organisation to create digital and hybrid experiences that captured the essence of Burrinja's commitment to arts and community.

### THE IMAGINARIUM

Burrinja's 8 day digital festival to celebrate National Children's Week was a dynamic, colourful explosion of youth art on our screens. Streaming live into the homes of our community during the depths of lock down #2, this festival bought art activities, story time, live performance and workshops to the young and young at heart.

Highlights including Indigenous Art & Craft with Wurruck Yambo, Diver in the Deep black-light puppetry performance by Dream Puppets, circus tricks with Ruccis and a very special Rainbows & Sparkles delivered from Singapore.

### HOLDING PATTERN

Burrinja's newly conceived digital commission project saw five artists supported to create new works delivered in an innovative platform: direct to audience via their mobile phones. Responding to the curatorial brief of 'the anthropause', artists reflected on how the COVID-19 lock downs had resulted in the reduction of global travel and human-centred impacts on the environment. Over five Mondays in May, audiences received surprising, immersive, thought-provoking and sometimes playful responses to the very moment we are living in. New works by Gretel Taylor, Rod Price & Rowville SC senior media students, Rhys Kierkegaard, Julien Macandili and Edwina Green.

### SATURDAY NIGHT IN

Conceived in 2021's first snap lock down in Melbourne, Burrinja's "Saturday Night In" experience is a way to connect with our audience through a unique offering that directly reflects works, art, performances and exhibitions that have been a part of our program.

We began by revisiting "the body as is place" program which was a one night screening of dance films that explore the complex relationships between body, place and environment.

Thus the Saturday Night In with Burrinja made its debut, and has formed an important part of our pivot to digital experiences for audiences.







In 2020 the COVID-19 pandemic put the long awaited re-opening of the galleries on hold. The exhibition program had to be postponed, but it is fair to say that all four exhibitions in the remaining financial year 2020/21 were all outstanding events in their own right.

Mary Tonkin speaking to gallery visitors about her work Ramble for The Ranges: 3 Perspectives

## LEGACY: REFLECTIONS ON MABO

The opener post redevelopment was Legacy: Reflections on Mabo. A splendid touring exhibition organised by Umbrella Contemporary Art Studios in Townsville and co-curated by Eddie Koiki Mabo's daughter Gail. The exhibition brought together a range of works by Indigenous and non-Indigenous artists who shed light on the life and the legacy of Eddie Mabo.

Thirty years ago, the landmark High Court 'Mabo' decision discarded the coloniser's concept of terra nullius and opened the way for Indigenous native title rights. The implications for Indigenous constitutional recognition were explored in a Burringa webinar with Indigenous activist Thomas Mayor, historian Prof Henry Reynolds and Barrister/ Author Brian Keon-Cohen.

## WOMEN PAINTING WOMEN III

Women Painting Women, Burringa's 'female Archibald', presented a stellar line-up of twelve artists: Lisa Axiotis, Dagmar Cyrulla, Jacqui Grantford, Liz Gridley, Vicki Sullivan (from Victoria), Kim Leutwyler, Colleen Stapleton, Sally Ryan (NSW), Tsering Hannaford (SA), Narelle Zeller (ACT), Elizabeth Barden and Anne-Marie Zanetti (QLD).

This was Burringa's third instalment of the realist portraiture exhibition, and again it proved popular with visitors. The works on display impressed through their great quality and reflected the skill and talent of the artists. A range of prominent and not-so prominent sitters featured, and themes ranged from female identity, to trauma, beauty, and living under COVID. A fitting reflection on our times.

## THE RANGES: 3 PERSPECTIVES

A much anticipated exhibition highlight was The Ranges: 3 Perspectives, which combined three landscape artists and Dandenong Ranges residents spanning almost 100 years of creative practice: Miles Evergood, who came to the hills in the mid-1930s; Fred Williams, who was an Upwey resident from 1963 to 1968; and Kalorama-based contemporary painter Mary Tonkin.

Tonkin's monumental 22 panel bush panorama created much excitement among visitors, housed beautifully in our new gallery spaces.

Reflecting on his 'Upwey Years', the 'survey exhibition' of Fred Williams' work included significant loans from TarraWarra Museum of Art, Geelong Gallery, CBUS Collection, LaTrobe University and the Fred Williams estate by Lyn Williams (among others). It provided deep insights in the career of one Australia's most significant landscape painters and placed the Dandenong Ranges as a region for creativity and arts in Australian art history.

The exhibition was generously supported with a grant from the Besen Foundation.



### DANDENONG RANGES OPEN STUDIOS (DROS)

Burrinja's flagship Cultural Development project, DROS is an annual regional arts event that invites art-lovers from all over Victoria to visit the private studios of artists in the Dandenong Ranges, for a weekend in Autumn. Visitors have a unique chance to see inside the creative space of the artist, and engage directly with skilled creative artisans as they work. Dandenong Ranges Open Studios weekend occurred on 8 + 9 May.

The accompanying group exhibition is always a fascinating survey exhibition, exposing and highlighting the current practices of all artists involved. This year's exhibition was themed: WABI SABI, the beauty of imperfection. An apt title given the tumultuous year that artists experienced.

The story of DROS can be seen in figures, notably: 38 participating studios; 7500 studio visits; 15 first time participants; 67 individual artists involved; 28 events and workshops; \$80,000 of artwork sales across the weekend.

### VCE CREATIVE SHOWCASE

An annual celebration of the creative talents of art and studio art students from across Yarra Ranges. 2021 brought together students from the entire Yarra Ranges, into one dynamic, multi-disciplinary exhibition held in Burrinja Gallery. After a year that included remote learning, lock downs and restrictions, this was an opportunity for the graduating students to celebrate their tenacity, their epic achievement in completing VCE art or studio art. The project supported 21 artists from 8 local schools.

This year the VCE Creative Showcase engaged two alumni, Ruby Lynton and Mitchell Edwards, in the role of exhibitions assistant which saw them be part of the team to curate and deliver the exhibition.

### STORM RESPONSE AND CREATIVE RECOVERY

Through its response to the damaging June storms Burrinja demonstrated the vital role the venue has in supporting the community to come together by providing space to collectively share experiences and support and build resilience in the face of a crisis. The venue opened the first day after power returned to Upwey to provide 'Parents without Power'. This offering included free children's activities, hot refreshments, heating and access to power and wifi. On the first Sunday we saw some 70 people from our community come through the door with one young visitor declaring "Burrinja the best place in the World". We continued our free offering to parents in the school holidays with free workshops delivered by Wurruck Yambo and a free performance by Jugg Life.





2020 saw the launch and activation of our newly completed professional artists studios. We are thrilled to support the development of creative practices for some of the regions most talented artists. In it's inaugural year, this included 10 artists in residence.

We would like to thank Gandel Philanthropic and Helen Macpherson Smith Trust for their dedicated support to the aerie program at Burrinja.

**STUDIO 1 (residency studio): LIBERTY WILDING**

Libby is a landscape painter who loves light and colour. She is interested in recording the spirit and associations of landscape, especially places she has a deep connection with. She is currently working on a body of work that explores childhood memories of country Victoria.

**STUDIO 2: GREG O'TOOLE**

Greg O'Toole is a realist painter trained in classical techniques, currently living in Tremont. His practice involved painting portraits, landscapes and commissioned work. Greg is drawn to the classical technique through experimentation with emotive and figurative painting in his early career, looking to use figures and portraits as a way to express more intuitive and unconscious thoughts and feelings.

**STUDIO 3: MICHAELA GOLDBERG**

Michaela is a multidisciplinary artist that works predominantly with found materials and paper. Michaela's influences include her own personal experiences, along with natural disasters, scientific phenomena, sci fi, and chambers of curiosity. In her studio practice, experimentation is used as a tool to develop ideas and as a thinking process to guide the intuitive approach to her work.

**STUDIO 4: ANTHONY BRESLIN**

Anthony is an award winning artist whose career spans over 24 years in a myriad of creative pursuits, including over 50 solo exhibitions. He has recently settled in the hills where he is currently focusing on making large scale paintings with acrylics. His work aims to be a form of dazzling, seductive, theatre of the absurd, with an infinite array of possibilities pertaining to both what it is and what it can be.

**STUDIO 5: KRISTIN MCFARLANE**

Kristin combines kiln formed glass, botanical specimens and printing methods to explore the concepts of 'fragile strength', ephemerality and permanence. Kristin collects fallen flowers and ubiquitous weeds that she preserves and combines with layers of glass to capture a moment in time.

**STUDIO 6: LEXI EIKELBOOM**

Lexi is a scholar conducting theoretical research on categories that are important in philosophy, theology, and the arts. Her previous book was about rhythm and she is currently writing a book about form. Alongside her writing, Lexi explores form and rhythm through paint, including through landscapes, interiors, and abstraction.

**STUDIO 7: STAIN STUDIO**

STAIN Studio aims are: innovation, experimentation and consolidation of the artistic voice. STAIN Studio showcases the multidisciplinary practices of two local artists and educators; Stephen Glover and Rain White. STAIN is a working art studio where you can find painting, drawing, photography, sculpture, wearable art and mixed media works.

**CO-WORKING STUDIO**

**TAMARA DESIATOV**

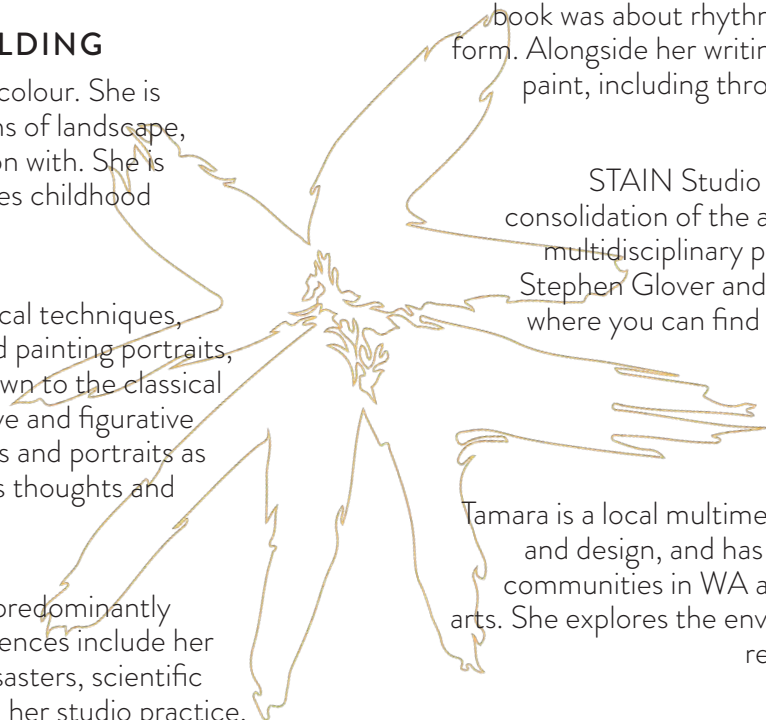
Tamara is a local multimedia artist with a background in film making and design, and has worked as a community artist with diverse communities in WA and Melbourne, across film, design and the arts. She explores the environment around her – both in nature and reflecting on our urban, suburban identities.

**MATTHEW RILEY**

Matthew Riley is an internationally recognised designer, academic and researcher who creates experimental and playable art and media, augmented and mixed reality experiences, pervasive games, public art and interactive installations. He has a particular focus in responding to and situating work in 'natural', non-urban and regional settings. His work and research have been featured in various publications, conferences, exhibitions and events in London, New York, Hong Kong, Finland, Japan, Dubai, New Zealand and Portugal.

**KIM NEALE**

Teddy bears, ships and Roses. Decoupage / collage art





As the peak creative organisation of the region, Burrinja enables and amplifies many of the community-led creative initiatives that make this region so special. Our powerful partnerships include auspicing, project support, creative programming and marketing resources, as well as access to our highly skilled team. The three projects on the next page represent some of our partnership highlights for the year...

## BELGRAVE SURVIVAL DAY

In 2021, Belgrave Survival Day was celebrated at the Cameo Cinema, back where it was first held 14 years ago. Belgrave Survival Day is all about creating space for people to come together to have a more meaningful and deeper conversation regarding Indigenous people and history. Whilst COVID-19 restrictions would not allow for a large event in 2021, opportunities for conversation to continue were arranged through a screening of the Australian movie 'Higher Ground', on 26th January. Surviving the brutal and unapologetic opening scene was an act of solidarity in itself, a true education of the complicated history of Australian colonialism.

235 patrons were fortunate to buy tickets to the sold out event, which included pre-screen performance Uncle Gnarnayarrahe Waitairie, often referred to as Uncle Joey, performing a Welcome to Country with live Didgeridoo, and offering some personal anecdotes. 15 volunteers came together to organise this event. Although not the usual large outdoor festival, the 2021 pivot still delivered a great atmosphere, a thought-provoking event and a chance to stand in solidarity with our First Nations friends.

## BELGRAVE LANTERN PARADE

Like everything over the last 12 months, the Belgrave Lantern Parade needed to be re-imagined. A much loved and major event for the local (and tourist) community, Belgrave Lantern Parade metaphorically and actually lights up Belgrave during the darkest time of the year – Winter Solstice.

With the impossibility of running an event based festival where 10,000 usually gather, the committee refocused to deliver and install lanterns in many of the prominent shops of the Belgrave main street. Be it on foot, in a car, or from afar (digitally!) the Lantern Parade continued to illuminate Belgrave as a creative hub of the region. Many of the shopfronts continue to display and turn on lanterns in their windows to this very day, far exceeding the intended month long display. Dozens of shops participated, with approximately 70 lanterns on display, bringing joy and light to thousands of people during the year.

Many thanks to the project team: Jeremy Angerson, Sam Moon, Lucy Beach, Glenn Scolyer, Nikki Wellington, Renate Crow, and of course project partners Yarra Ranges Council, Belgrave Traders Association and Burrinja.

## HILLSCENELIVE ~ FLIRTING THE PRECIPICE

In 2020 hillsceneLIVE delivered for live art artists despite the lockdowns and restrictions. Festival Director Toni Main led the charge with the support of the committee of creative leaders: Carla Barrios, Renate Crow, Bluzal Field and Henry Barratt. hillsceneLIVE delivered 4 online creative development sessions (also known as soirees), supporting 35 artists to interrogate their creative practices in these strange times and create 12 new works.

The program culminated in a full day live performance event held at Burrinja that was live streamed to its audiences thanks to In Your Streams live streaming company. The event had over 400 views during the live stream and more than 200 views over the following 2 weeks.



The year saw our theatre remain predominately dark for our community due to lock downs and capacity restrictions. However we continued to demonstrate our importance in the sector and our commitment to supporting artists through a new partnership with Regional Arts Victoria. This new initiative saw Burrinja provide subsidised theatre use, equipment and technical support to companies enabling them to film their tour ready shows so that their show could go on the “digital road”.

Through this partnership we supported three companies to produce a digital offering; Damien Callinan’s *“The Merger”*, Jugg Life and Splash Test Dummies. We extended this support to independent dance company Fine Lines to film their stunning work *“Firebird”*.

Another way in which Burrinja supported the community throughout June was by opening up our new co-working space to locals who were without power and needed access to the internet and power to be able to continue to work. During the month of June Burrinja provided working space to 40 people. Out of adversity we saw new connections being formed during this time and the sparks of new creative projects develop.

We were disappointed that we were unable to support the local schools, dance schools and various community groups which annually use the venue. We have been humbled by their kind words of support and their expressed desire to get back to Burrinja as soon as possible. We look forward to welcoming them back to the venue.

The impacts of COVID-19 dramatically impacted our planned café operations and we needed to rethink the café model to ensure its viability. We know the café holds an important place for our community to come together. It is more than just a café and we were conscious that whatever model we developed we had to stay true to this ideal. We started discussions with Tasty Az Community Connections to devise a model whereby they could provide a training café for their young people who live with a disability. We are proud to announce that in the coming financial year that this exciting partnership will come into fruition and we will see a café back at Burrinja... a café with a conscience. A cafe that, although different to the past, feels right for Burrinja’s future and one which we believe our community will welcome into their hearts.





# EVERY PROJECT IN THE CREATIVE PROGRAM

## EXHIBITIONS

Legacy: Reflections on Mabo

- Webinar: The Mabo Decision ~ the impact and legacy
- Viewing party: On Country with Gail Mabo
- Curator talk: Gail Mabo and Umbrella Contemporary Studio in conversation

Dandenong Ranges Open Studios exhibition

Women Painting Women III

- Live painting demonstration
- Life Drawing

The Ranges: 3 Perspectives

## CULTURAL DEVELOPMENT

The Imaginarium Festival

- Indigenous Art & Craft with Wurruck Yambo
- Online magic with Steve the Magician
- Circus Tricks with Ruccis
- Rainbows & Sparkles with Gill
- Creative Drama with Dee
- Hula Hoops with Kat Mrow
- Beware the Jaberwocky monster poetry with Cam
- Dreamer in the Deep puppetry performance

Dandenong Ranges Open Studios

- Open Weekend

VCE Creative Showcase

- Exhibition
- Closing party
- Professional Development workshops

## WORKSHOPS

Creative movement and Drama classes (weekly)

## EVENT, LIVE & DIGITAL ART

Community Consultation ~ Strategic Plan artist gathering

Live on the Lawn festival

Art After Dark

Holding Pattern

Artists in conversation ~ regularly throughout the year

Saturday Night In series

## STORM RESPONSE & CREATIVE RECOVERY ACTIVITIES

Parents without Power

Weekend & Holiday children's art activities

Community co-working

- free co-working space for anybody working remotely that needed access to desk space, wifi and power

## PERFORMANCE

A Boy called Sailboat ~ Grigorian Brothers live

Archie Roach – Tell me why

A Cabaret Star for Hire

Tim Freedman

Melbourne International Comedy Festival Roadshow

The body as is place

Australian Stars of Ballet

Jimeoin

## LIVE PERFORMANCE RECORDINGS *(in the theatre)*

Jugg Life

Trash Test Dummies

The Merger

FireBird Dance









THANK YOU, THANK YOU, THANK YOU



### IN PARTNERSHIP

Burrinja is an independent Incorporated Association and Registered Charity overseen by a Board of Management. Our operations and programs are enabled through a range of supports, one of these being a significant quadrennial partnership and lease agreement with Yarra Ranges Council. Through this support Burrinja delivers creative programming, cultural services, advocacy and leadership on behalf of Yarra Ranges Council in the region. We acknowledge Yarra Ranges Council's significant partnership with Burrinja, which allows both organisations to thrive, and the community of the Dandenong Ranges to continue to meaningfully invite creativity into their everyday lives.

Left to right: YRC Cr Johanna Skelton, YRC Cr Catherine Burnett-Wake, Board President Holly De Maria, YRC Mayor Cr Fiona McAllister, then Acting Premier The Hon. James Merlino MP, Board Vice President Liz Dax, Board Treasurer Simon Mahony and CEO/ Creative Director Gareth at the Official 2021 re-opening ceremony.



**SPONSORS AND PARTNERS**

- Yarra Ranges Council
- Victorian State Government
- Department of Jobs, Precincts and Regions
- Creative Victoria
- Australian Federal Government – Job Keeper via Australian Taxation Office
- Australian Cultural Fund
- Gordon Darling Foundation
- Department of Premier and Cabinet, Equality Branch
- Live Music Australia
- National Indigenous Australians Agency
- Besen Foundation
- Helen Macpherson Smith Trust
- Gandel Philanthropy

**INDIVIDUAL DONORS 2020 / 2021**

A very genuine thanks to all of those people from within and connected to our community, who gave generously throughout the year. Your support continues to enable more art to be shared with more people in the region. Burrinja remains committed to the role of artists in shaping our future, and are please to confirm that 100% of monetary donations throughout the year have been distributed directly to artists in the form of artist fees.

Our thanks to:

- |                         |                    |
|-------------------------|--------------------|
| Amanda Tan              | Jean Wilson        |
| Andrew & Linda Fullagar | Jenny Miles        |
| Andrew Toogood          | Jill Bourke        |
| Anne Robertson          | Jo O'Connor        |
| Bluzal Field            | Katherine Reynolds |
| Brad Whatman            | Laurence Rolls     |
| Bruce Fisher            | Lisa Fore          |
| Diana Kay               | Marie Allaman      |
| Didy Westerveld         | Pauline Murphy     |
| Ellie McSheedy          | Richard Reina      |
| Gareth Hart             | Ross Farnell       |
| Hugh Taylor & Liz Dax   | Rus Robertson      |
| Ian Fern                | Sandra Hatcher     |
| Jade Bitar              | Sue Hallenstein    |

**OUR PEOPLE**

The core of Burrinja is two things. Obviously, as a creative organisation, our creative and community connections are paramount to our legacy. But when you peak behind the curtain, the second half of Burrinja's strength comes from it's people. Together, our staff, volunteers, board and partners all enable Burrinja's significant legacy and bright future. Our genuine and heartfelt thanks go out to the Burrinja community:

**STAFF**

- |  |   |
|--|---|
| <b>Gareth Hart</b><br>CEO & Creative Director<br><i>(from September 2020)</i>                            | <b>Toni Kirk</b><br>Chief Operating Officer<br><i>(from September 2020, formerly Acting Executive Director)</i> |
| <b>JD Mittmann</b><br>Curator & Manager of Collections   | <b>Nada Čordašić</b><br>Experience Manager<br><i>(from May 2021)</i>  |
| <b>Toni Main</b><br>Cultural Development Producer<br><i>(returned from maternity leave January 2021)</i> | <b>Henry Barratt &amp; Trevor Ploeg</b><br>Venue Technicians  |
| <b>Sam Moon</b><br>Cultural Development Producer<br><i>(maternity leave position until January 2021)</i> | <b>Bronwyn Millen</b><br>Financial Administrator  |
| <b>Bluzal Field</b><br>Marketing Manager   | <b>Jane Thomas</b><br>Customer Experience Coordinator<br><i>(until December 2020)</i>                           |
|  | <b>Carla Barrios</b><br>Venue Coordinator <i>(until April 2021)</i>   |

**DUTY MANAGERS**

- Tracy Hayllar
- Carla Barrios
- Mel Berry
- Renate Crow
- Mel Moldrich

**USHERS / BOX OFFICE**

- Travis Glew
- Lene Henriksen
- Max Reina-Henriksen
- Liam Rignanese
- Benito Seguin
- Cameron Semmens
- Mel Wray

**VOLUNTEERS**

Our volunteers are the front facing, friendly, knowledgeable and art-curious members of our front of house team. We are ever thankful for their passion and dedication that sees them return to Burrinja week after week.

- |                        |                             |
|------------------------|-----------------------------|
| <b>Carmel Dettman</b>  | <b>Rowena Ward</b>          |
| <b>Melanie Drewett</b> | <b>Karin Wetter</b>         |
| <b>Susan Grist</b>     | <b>Priyanga Jayawardena</b> |
| <b>Lene Henriksen</b>  | <b>Sue Johnson</b>          |

Special mention goes to **David Jewell** who is our longest serving volunteer IT Management



## A YEAR IN NUMBERS

These figures (for a second year in a row) represent a significantly reduced creative program, due to experiencing 4 lock downs, and the storm event, which affected approximately 8 months of our program.

356

EXHIBITION  
DAYS

26

DIGITAL  
PROGRAMS

160

UNIQUE  
ARTWORKS  
SHOWN

12

LGBTQI+  
ARTISTS

72

16633

AUDIENCE  
MEMBERS

385

INDIVIDUAL  
ARTISTS  
SUPPORTED

172

EVENTS

37

INDIGENOUS  
ARTISTS  
SUPPORTED

200

STUDENTS  
ON STAGE

16

LECTURES  
& CRITICAL  
CONVERSATIONS



The Dandenong Ranges Community Cultural Centre (trading as Burrinja) was Incorporated as a not for profit cultural organisation in July 1998. As of the 1st October 2015 Burrinja was registered with the Australian Charities and Not for Profit Commission, with the purpose of “advancing arts and culture”. Board Members serve 3 year rotating terms. The Board of Management met for 9 ordinary meetings on a monthly basis from July 2020 to June 2021, with the Acting Executive Director (until August 2020), CEO (from September 2021) and Chief Operating Officer (from September 2021) in attendance.



**BOARD MEMBERS SERVING THROUGHOUT THE YEAR:**

- Holly De Maria (*President*)
- Liz Dax AM (*Vice President*)
- Simon Mahony (*Treasurer*)
- Paul O’Halloran (*Secretary*)
- Aunty Janet Turpie-Johnstone
- Tanja Kovac
- Jake Berthelot
- Cr Cathrine Burnett-Wake (*YRC Appointed*)

**BOARD MEMBERS RETIRING IN 2020**

- Dominic Friguglietti
- Matt Posetti
- Mike Clarke (*YRC appointed*)

Advising and recommending to the Board of Management, Burrinja’s subcommittee structure enables specialist knowledge and insight to inform best practice for the organisation. Throughout 2021, our subcommittees included:

- GOVERNANCE** Paul O’Halloran, Tanja Kovac, Toni Kirk, Gareth Hart
- HR** Holly De Maria, Simon Mahony, Liz Dax, Toni Kirk, Gareth Hart
- FINANCE** Holly De Maria, Simon Mahony, Toni Kirk, Gareth Hart
- COLLECTIONS** Liz Dax, Paul O’Halloran, Aunty Janet Turpie-Johnstone, Patrick Watt (YRC), Ruth Mclean (YRC), JD Mittmann, Gareth Hart
- INDIGENOUS ADVISORY COMMITTEE** Aunty Janet Turpie-Johnstone, Jake Berthelot, Dominic White, Stacie Piper, Garry Detez, JD Mittmann, Gareth Hart
- FUNDRAISING** Tanja Kovac, Liz Dax, Cathrine Burnett-Wake, Gareth Hart

**AUSPICING**

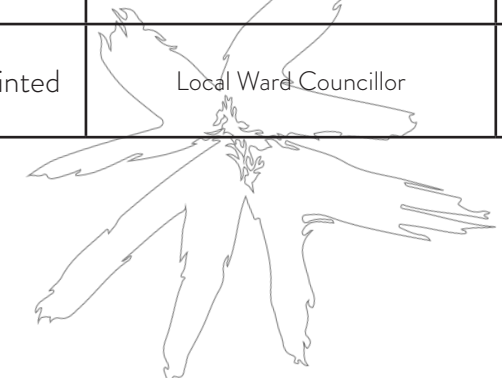
Burrinja plays a vital role in championing, supporting and elevating the entire creative ecology of the Dandenong Ranges. Outside of our core creative and venue program, we do this by supporting a suite of community-led leadership and creative activation. Over the last 12 months this has included projects by:

Lia Hills, Renate Crow, Two Floors Studio, Bluzal Field, Gretel Taylor, Lost Canoe, Jess Coldry and Rebecca Murray.

**BOARD ATTENDANCE**

Total meetings held: 9

BOARD MEMBER	MEMBER SINCE	POSITION	KEY AREAS OF EXPERTISE	# MEETINGS ATTENDED
Holly De Maria	2015	President	Arts & Community Cultural Development, Youth, Events, Local Government, Business	8
Liz Dax	2019	Vice-President	NFP Governance and operational, Collection management, Education, Quality Assurance	8
Simon Mahony	2019	Treasurer	Accounting, Strategic Planning, Risk Management, Governance	8
Paul O’Halloran	1999	Secretary	Education sector. Risk Management, Health, Projects and HR. Strategic Planning	9
Aunty Janet Turpie-Johnstone	2014		Aboriginal Equity, Governance, Leadership, Training, Assessing	4
Tanja Kovac	2017		Legal, law and justice; women’s and human rights; strategic, fundraising and NFP operational	5
Jake Berthelot	2019		Aboriginal Equity, Strategic Planning, Social Impact Frameworks	6
Cr Cathrine Burnett-Wake (from February 2021)	2020	YRC appointed	Local Ward Councillor, Legal, Law, Film, Human Rights	3
Matt Posetti (until October 2020)	2012		Tertiary & Cultural Sector Planning and Coordination, Performing Arts Management	2
Dominic Friguglietti (until December 2020)	2019		Strategic Planning, Governance, Project Management, Digital and Media	5
Cr Mike Clarke (until September 2020)	2015	YRC appointed	Local Ward Councillor	3





The Ranges | 3 Perspectives Exhibition Opening | Photo: Barbara Oehring







Burrinja Board Member Liz Dax AM & Burrinja Treasurer Simon Mahony at the WABI SABI Exhibition Opening | Photographer Cathy Ronalds



I am pleased to present the Burrinja Treasurer's report for the financial year ending 30 June 2021.

This financial year was another most unusual one for Burrinja as the corona virus pandemic continued throughout the financial year and resulted in regular patronage limits and full closure of Burrinja due to government regulations.

Fortunately, again Burrinja was strongly supported by the continued support of the Yarra Ranges Council, which maintained its agreed core funding throughout the whole year, including lock down. Their contribution was \$558K, which represents 54% of Burrinja's income. In addition, the Federal and State Governments provided financial assistance to many businesses due to the corona virus and associated restrictions, and Burrinja was eligible to receive \$242K which is 24% of the year's total income.

#### Financial Performance

The Statement of Profit or Loss and Other Comprehensive Income shows an unusually large surplus of \$158K compared to last year's also, unusually large surplus of \$336K.

This is due to income being \$97K lower than last year for operations of \$126K from venue closures and restricted audience numbers plus lower non-cash donations of \$70K. These were offset by higher income levels than last year from Federal and State Government assistance income of \$61K and from funding income of \$40K. Expenses were tightly controlled but were up on last year by \$81K, due primarily to Burrinja continuing to keep most staff fully employed even during closed periods.

The Statement of Financial Position shows similar results to last year except for a significant increase in Cash, refer Statement of Cash Flows below.

The Statement of Cash Flows shows an exceptionally high Cash balance of \$622K, which is up \$277K on last years. This is mainly due to Government assistance funding received of \$242K. Note 7, shows Contract liability monies received in advance or not yet earned of \$319K, if these amounts are taken off the Cash balance of \$622K, it leaves a more moderate net cash balance of \$303K.

#### Financial Outlook

The Financial year 2021-22 for Burrinja, will again be dramatically affected by government COVID-19 restrictions for at least the first half of the year. Burrinja will continue to fast adapt to its changing environment and demonstrate yet again its agility.

Burrinja's strong net cash position puts it in a solid position to transition from the current abnormal corona virus lock down environment to slowly re-emerge back to a new 'covid-normal' business environment. Further, it most importantly enables Burrinja to deliver its ambitious Strategic Plan 2021-24. This plan includes the essential Capital program, that is a key enabler for the organisation to implement its digital transformation along with renewing its assets and purchasing new ones as required.

It is noteworthy to emphasis that as a consequence of the covid support funding from government, this has dramatically improved Burrinja's financial sustainability and for the first time in many years, the organisation has been able to fund an ongoing Capital Program that commenced last year and is well developed for at least the next several years.

Burrinja will continue to keep a tight control on expenses, be very selective on what capital expenditure is committed and further expand its income streams to ensure it can flourish well into the future.



**DANDENONG RANGES COMMUNITY CULTURAL  
CENTRE INC. (BURRINJA)**  
A.B.N 23 672 833 616

**RESPONSIBLE PERSONS' DECLARATION**

The Responsible Persons of Dandenong Ranges Community Cultural Centre Inc (Burrinja) declare that, in the Responsible Persons' opinion:

1. The financial statements and notes as set out in the financial report, satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and:
  - a) comply with Australian Accounting Standards applicable to the entity; and
  - b) give a true and fair view of the financial position of the registered entity as at 30 June 2021 and of its performance for the year ended on that date.
2. There are reasonable grounds to believe that the registered entity will be able to pay its debts, as and when they become due and payable.

This declaration is signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

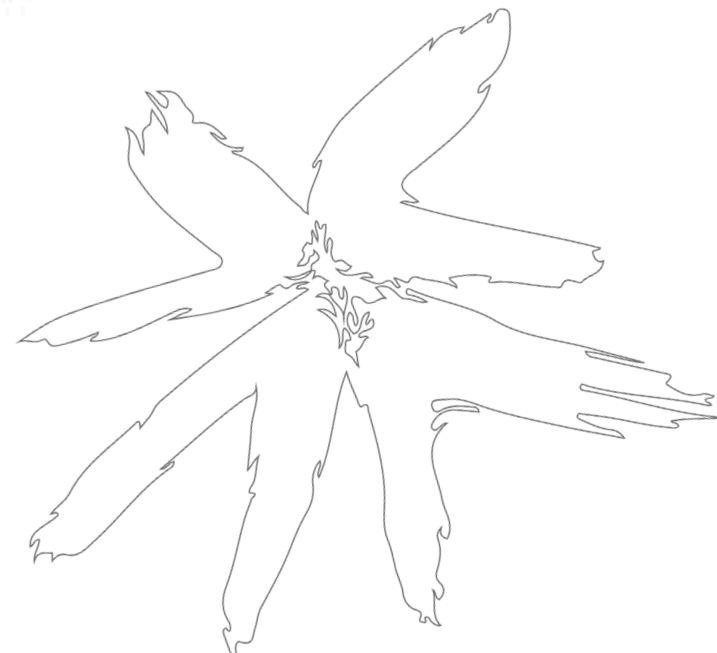


Holly DeMaria  
President



Gareth Hart  
Creative Director/ CEO

Dated this 21 day of October 2021



CHARTERED ACCOUNTANTS  
AUDIT & ASSURANCE SERVICES

PO BOX 82 BALWYN  
VICTORIA, AUSTRALIA 3103  
ABN 26 028 714 960

**INDEPENDENT AUDITOR'S REPORT  
TO THE MEMBERS OF DANDENONG RANGES COMMUNITY CULTURAL CENTRE INC.  
(TRADING AS BURRINJA)  
ABN: 23 672 833 616**

**Report on the Audit of the Financial Report**

**Opinion**

We have audited the financial report of the Dandenong Ranges Community Cultural Centre Inc. (the registered entity), which comprises the Statement of Financial Position as at 30 June 2021, the Statement of Profit or Loss and Other Comprehensive Income, the Statement of Changes in Equity and the Statement of Cash Flows for the year then ended, notes comprising a Summary of Significant Accounting Policies and other explanatory information and the responsible person's declaration.

In our opinion, the accompanying financial report of the registered entity is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act), including:

- a. giving a true and fair view of the registered entity's financial position as at 30 June 2021 and of its financial performance for the year then ended; and
- b. complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

**Basis for Opinion**

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

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

Liability limited by a scheme approved under Professional Standards Legislation

Level 1, 123 Whitehorse Road Balwyn VIC 3103  
Phone: +61 3 9817 0700 Facsimile: +61 3 9817 0799 E-mail: office@mc bainmccartin.com.au Web: www.mcbainmccartin.com.au

**Information Other than the Financial Report and Auditor's Report Thereon**

The responsible persons are responsible for the other information. The other information comprises the information included in the registered entity's annual report for the year ended 30 June 2021, but does not include the financial report and our auditor's report thereon.

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

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

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

**Emphasis of Matter - Basis of Accounting**

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the registered entity's financial reporting responsibilities under the *Australian Charities and Not-for-profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

**Responsibilities of the Responsible Persons for the Financial Report**

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

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

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

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

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

- a. Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- b. 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 registered entity's internal control.
- c. Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the committee.

- d. Conclude on the appropriateness of the committees' 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 registered entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the registered entity to cease to continue as a going concern.
- e. Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

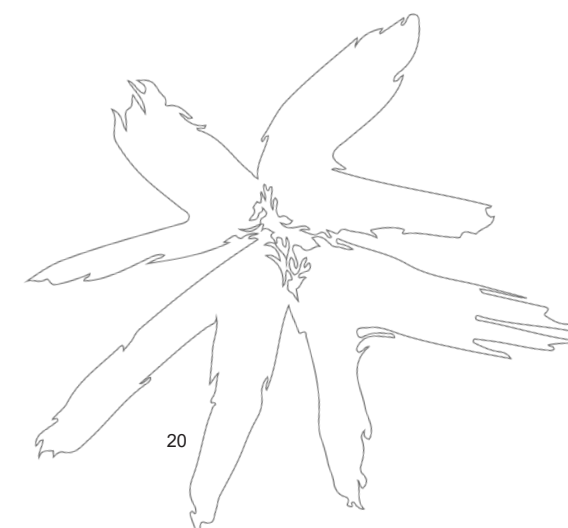
We communicate with the responsible persons regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

**McBain McCartin & Co**  
**Chartered Accountants**

**Simon Aukstin (CA)**  
**Partner**

Level 1, 123 Whitehorse Road,  
BALWYN VIC 3103

SIGNED this 3<sup>rd</sup> day of November 2021





**DANDENONG RANGES COMMUNITY CULTURAL  
CENTRE INC. (BURRINJA)**  
A.B.N 23 672 833 616

**COMMITTEE'S REPORT**

Your committee members submit the financial report of Dandenong Ranges Community Cultural Centre Inc. trading as Burrinja for the financial year ended 30 June 2021.

**Committee Members**

The names each person who has been a committee member during the year and to the date of this report are:

President	Holly DeMaria	
Vice President	Elizabeth Dax	Appointed on 16 November 2020
Vice President	Matthew Posetti	Retired on 16 November 2020
Treasurer	Simon Mahony	
Secretary	Paul O'Halloran	
Committee Member	Janet Turpie-Johnstone	
Committee Member	Tanja Kovac	
Committee Member	Jake Berthelot	
Committee Member	Domenic Friguglietti	Retired on 24 February 2021
Council Representative	Cr Cathrine Burnett-Wake - Council appointed	Appointed on 24 February 2021
Council Representative	Cr. Michael Clarke - Council appointed	Retired on 16 November 2020
Creative Director/ CEO	Gareth Hart	Appointed on 21 September 2020
Acting Executive Director	Toni Kirk	Ceased Acting Role on 21 September 2020

**Principal Activities**

The principal activities of the Association during the financial year were to provide community cultural services, facilities and programs.

**Review of Operations**

During the year, the Association continued to engage in its principal activity, the results of which are disclosed in the attached financial statements.

The net current year surplus for the financial year ended 30 June 2021 amounted to \$157,995 (2020: surplus of \$336,006).

During the 30 June 2021 financial year, the Association received or is entitled to \$242,200 (2020:\$181,264) of State and Federal government assistance. The impact of the ongoing COVID19 pandemic upon the organisation is further disclosed at Note 1 to the financial statements. The net current year surplus for the financial year ended 30 June 2021 amounted to \$157,995 (2020: surplus of \$336,006).

**Significant Changes**

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

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



Holly DeMaria  
President



Gareth Hart  
Creative Director/ CEO

Dated this 21 day of October 2021

**DANDENONG RANGES COMMUNITY CULTURAL  
CENTRE INC. (BURRINJA)**

A.B.N 23 672 833 616

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 30 JUNE 2021**

	2021 \$	2020 \$
<b>Income</b>		
Venue income	17,103	102,802
Gallery/Burrinja income	18,995	44,321
Performing Arts income	49,941	76,995
Funding income	652,823	612,494
Government assistance	242,400	181,264
Donation	5,621	75,573
Interest income	1	40
Other income	36,466	26,311
	1,023,350	1,119,800
<b>Expenditure</b>		
Staff costs	624,857	528,013
Depreciation & amortisation	24,436	13,362
Shop merchandise	12,804	13,631
Catering expenses	2,148	115
Tutors/Workshops fees	11,583	10,788
Utilities	22,708	34,605
Marketing expenses	23,801	26,132
Administration costs	35,796	37,262
Ticketing costs	14,915	12,632
Theatre consumables	1,064	1,135
Facility costs	18,134	30,027
Equipment & Hire expenses	8,081	5,185
Exhibition fees	12,582	5,685
Performance fees	52,442	50,275
Intangible Assets written off	-	3,868
Assets written off	-	10,695
Other expenses	4	384
	865,355	783,794
<b>Net current year surplus</b>	157,995	336,006
Other comprehensive income	-	-
<b>Total other comprehensive income for the year</b>	157,995	336,006

**DANDENONG RANGES COMMUNITY CULTURAL  
CENTRE INC. (BURRINJA)**

A.B.N 23 672 833 616

**STATEMENT OF FINANCIAL POSITION  
AS AT 30 JUNE 2021**

	Note	2021 \$	2020 \$
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	2	622,447	344,629
Accounts receivable and other debtors	3	175,653	186,913
Prepayments		20,434	29,704
Inventories		8,127	3,682
<b>TOTAL CURRENT ASSETS</b>		<b>826,661</b>	<b>564,928</b>
<b>NON-CURRENT ASSETS</b>			
Plant and equipment	4	189,269	178,063
Intangible assets	5	22,082	13,933
<b>TOTAL NON-CURRENT ASSETS</b>		<b>211,351</b>	<b>191,996</b>
<b>TOTAL ASSETS</b>		<b>1,038,012</b>	<b>756,924</b>
<b>CURRENT LIABILITIES</b>			
Accounts payable and other payables	6	73,790	70,790
Contract liability	7	318,960	267,930
Tax liabilities	8	25,349	(26,047)
Provision	9	76,958	64,771
<b>TOTAL CURRENT LIABILITIES</b>		<b>495,057</b>	<b>377,444</b>
<b>NON-CURRENT LIABILITIES</b>			
Provision	9	8,272	2,792
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>8,272</b>	<b>2,792</b>
<b>TOTAL LIABILITIES</b>		<b>503,329</b>	<b>380,236</b>
<b>NET ASSETS</b>		<b>534,683</b>	<b>376,688</b>
<b>EQUITY</b>			
Retained surplus		534,683	376,688
<b>TOTAL EQUITY</b>		<b>534,683</b>	<b>376,688</b>

The accompanying notes form part of these financial statements

**DANDENONG RANGES COMMUNITY CULTURAL  
CENTRE INC. (BURRINJA)**

A.B.N 23 672 833 616

**STATEMENT OF CASH FLOWS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2021**

	Note	2021 \$	2020 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from customers		148,657	115,584
Receipts from funding		652,823	612,494
Receipts from government assistance		242,400	102,022
Payments to suppliers and employees		(722,271)	(771,194)
<b>Net cash generated from operating activities</b>		<b>321,609</b>	<b>58,906</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Payment for plant and equipment		(30,239)	(51,246)
Payment for computer software		(13,552)	(15,924)
<b>Net cash (used in) investing activities</b>		<b>(43,791)</b>	<b>(67,170)</b>
<b>Net increase/ (decrease) in cash and cash equivalents</b>		<b>277,818</b>	<b>(8,264)</b>
<b>Cash and cash equivalents at beginning of year</b>		<b>344,629</b>	<b>352,893</b>
<b>Cash and cash equivalents at end of year</b>	2	<b>622,447</b>	<b>344,629</b>
<b>NOTE</b>			
<b>CASH FLOW INFORMATION</b>			
<b>Reconciliation of cash flows from operations with net surplus</b>			
Net current year surplus		157,995	336,006
Non-cash flows in net surplus from ordinary activities			
Depreciation & amortisation		24,436	13,362
Assets written off		-	10,695
Intangible Assets written off		-	3,868
Donated Assets		-	(62,341)
Changes in assets and liabilities			
(Increase)/ decrease in receivables		20,530	(227,358)
(Increase)/ decrease in inventories		(4,445)	1,815
Increase/ (decrease) in payables		3,000	(4,105)
Increase/ (decrease) in other current liabilities		51,030	25,120
Increase/ (decrease) in tax liabilities		51,396	(13,461)
Increase/ (decrease) in provisions		17,667	(24,695)
<b>Cash flows generated from operations</b>		<b>321,609</b>	<b>58,906</b>

The accompanying notes form part of these financial statements



**DANDENONG RANGES COMMUNITY CULTURAL  
CENTRE INC. (BURRINJA)**  
A.B.N 23 672 833 616

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2021**

The financial statements cover Dandenong Ranges Community Cultural Centre Inc. trading as Burrinja (Burrinja) as an individual entity, incorporated and domicile in Australia.

The financial statements were authorised for issue by the committee members of the Association at the time of signing the Responsible Persons' Declaration.

**NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

**Financial Reporting Framework**

The Committee have prepared the financial statements on the basis that the Association is a non-reporting entity because there are no users dependent on general purpose financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to satisfy the financial reporting requirements of the *Australian Charities and Not-for-profits Commission Act 2012*. The Association is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

**Basis of Preparation**

The financial statements have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards. The financial statements have also been prepared in accordance with the significant accounting policies disclosed below and disclosure requirements of the *Australian Charities and Not-for-Profits Commission Act 2012*.

The financial statements, except for the cash flow information, have been prepared on an accrual basis and are based on historic costs unless otherwise stated in the notes. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise. The amounts presented in the financial statements have been rounded to the nearest dollar.

**Coronavirus (COVID19) impact**

The ongoing COVID19 global pandemic continues to create significant social and economic uncertainty. The operating result for the year ending 30 June 2021 continues to be directly and adversely impacted by the COVID-19 pandemic resulting directly in a fall of Performing Arts and Gallery related income due to business lockdown requirements. Thankfully at year-end 30 June 2021, the Association is still well placed to navigate the challenges of this pandemic through its well established business strategies, established recurrent Council funding, receipt of government assistance and strong financial position. There is no identified impairment issues or additional provisioning required as a result of the pandemic as at 30 June 2021, nor significant financial estimates or judgements that have needed to be made.

The Association received or is entitled to receive \$242,400 (2020: \$181,264) in State and Federal government assistance for the year ending 30 June 2021. This government funding includes Jobkeeper and one-off grants.

**Accounting Policies**

**a. Principal activities**

The principal activities of the Association during the financial year were to provide community cultural services, facilities and programs.

**DANDENONG RANGES COMMUNITY CULTURAL  
CENTRE INC. (BURRINJA)**  
A.B.N 23 672 833 616

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2021**

**NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)**

**b. Revenue**

When the Association receives operating grant revenue, donations or bequests, it assesses whether the contract is enforceable and has sufficiently specific performance obligations in accordance with AASB 15.

When both these conditions are satisfied, the Association:

- identifies each performance obligation relating to the grant;
- recognises a contract liability for its obligations under the agreement; and
- recognises revenue as it satisfies its performance obligations.

Where the contract is not enforceable or does not have sufficiently specific performance obligations, the Association:

- recognises the asset received in accordance with the recognition requirements of other applicable accounting standards (for example AASB 9, AASB 16, AASB 116 and AASB 138);
- recognises related amounts (being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer);
- recognises income immediately in profit or loss as the difference between the initial carrying amount of the asset and the related amount.

If a contract liability is recognised as a related amount above, the Association recognises income in profit or loss when or as it satisfies its obligations under the contract.

Donations and bequests are recognised as revenue when received.

Revenue from the rendering of a service or provision of goods is recognised upon the delivery of the service or goods to the customer.

Interest revenue is recognised using the effective interest method.

All revenue is stated net of the amount of goods and services tax.

**c. Income Tax**

Burrinja is exempt from income tax under the Income Tax Act 1997 as it is registered as a cultural organisation and maintains a public fund.

**d. 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 Tax Office (ATO).

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

Cash flows are presented on a net basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to, the ATO are presented as operating cash flows included in receipts from customers or payments to suppliers.

**e. Cash and Cash Equivalents**

Cash and cash equivalents include cash on hand, cash at banks, deposits held at-call with banks, bank overdrafts and other short-term highly liquid investments with original maturities of three months or less.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2021**

**NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)**

**f. Accounts Receivable and Other Debtors**

Accounts receivable and other debtors include amounts receivable from donors. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

Accounts receivable are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment. Refer to Note 1(k) for further discussion on the determination of impairment losses.

**g. Inventories**

Inventories are measured at the lower of cost and current replacement cost. Inventories acquired at no cost, or for nominal consideration, are valued at the current replacement cost as at the date of acquisition.

**h. Plant and Equipment**

Plant and equipment are measured on the cost basis less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying amount is written down immediately to its estimated recoverable amount and impairment losses recognised either in profit or loss. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 1(k) for details of impairment).

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains and losses are included in the Statement of Profit or Loss.

Plant and equipment that have been contributed at no cost, or for nominal cost, are recognised at the fair value of the asset at the date it is acquired.

Repairs and maintenance are charged to the Statement of Profit or Loss during the financial period in which they are incurred.

**Depreciation**

The depreciable amount of all fixed assets is depreciated on a straight-line basis over the estimated useful lives of the assets to the Association commencing from the time the asset is held ready for use.

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

<u>Class of Fixed Asset</u>	<u>Depreciation Rate</u>
Theatre Equipment	5 - 30%
Furniture, Fittings and Office Equipment	5 - 30%

The assets' residual values and useful lives are reviewed and adjusted, if appropriate, at the end of each reporting period.

**i. Intangible Assets**

Computer software is recognised at cost. It has a finite life and is carried at cost less accumulated amortisation and any impairment losses. Computer software has an estimated useful life of four years. It is assessed annually for impairment.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2021**

**NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)**

**j. Leases**

***The Association as lessee***

At inception of a contract, the Association assesses if the contract contains or is a lease. If there is a lease present, a right-of-use asset and a corresponding lease liability are recognised by the Association where the Association is a lessee. However, all contracts that are classified as short-term leases (lease with remaining lease term of 12 months or less) and leases of low value assets are recognised as an operating expense on a straight-line basis over the term of the lease.

***Concessionary Leases***

For leases that have significantly below-market terms and conditions principally to enable the Association to further its objectives (commonly known as peppercorn/concessionary leases), the Association has adopted the temporary relief under AASB 2018-8 and measures the right-of-use assets at cost on initial recognition.

**k. Impairment of Assets**

At the end of each reporting period, the Committee reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount of the asset, being the higher of the asset's fair value less costs to dispose and value-in-use, to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised in the Statement of Profit or Loss and Other Comprehensive Income.

**l. Accounts Payable and Other Payables**

Accounts payable and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the Association during the reporting period that remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

**m. Provision**

Provisions are recognised when the Association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

**n. Employee Benefits**

***Short-term employee benefits***

Provision is made for the Association's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service, including wages and salaries. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

The Association's obligations for short-term employee benefits such as wages and salaries are recognised as a part of current trade and other payables in the Statement of Financial Position. The Association's obligations for short-term employee benefits are recognised under current liabilities as part of trade payables and accruals in the Statement of Financial Position.



NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2021

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

n. **Employee Benefits (cont'd)**

**Other long-term employee benefits**

Provision is made for employee's annual leave and long service leave entitlements as they are not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Other long-term employee benefits are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, duration of service and employee departures. Such payments are discounted at rates determined by reference to market yields at the end of the reporting period on corporate bonds that have maturity dates that approximate the terms of the obligations. Any remeasurements of obligations for other long-term employee benefits arising from changes in assumptions are recognised in profit or loss in the periods in which the changes occur.

The Association's obligations for long-term employee benefits are presented as non-current employee provisions in the statement of financial position, except where the Association does not have an unconditional right to defer settlement for at least 12 months after the reporting period, in which case the obligations are presented as current provisions.

o. **Comparative Figures**

Where required by accounting standards or changes in accounting policies, comparative figures have been adjusted to conform with changes in presentation for the current financial year.

Where the Association has retrospectively applied an accounting policy, makes a retrospective restatement or reclassified items in its financial statements, an additional statement of financial position as at the beginning of the earliest comparative period will be disclosed.

p. **Financial Instruments**

**Initial recognition and measurement**

Financial assets and financial liabilities are recognised when the Association becomes a party to the contractual provisions of the instrument. For financial assets, this is equivalent to the date that the Association commits itself to either the purchase or the sale of the asset (ie. trade date accounting is adopted).

Financial instruments (except for trade receivables) are initially measured at fair value plus transaction costs, except where the instrument is classified "at fair value through profit or loss", in which case transaction costs are expensed to profit or loss immediately.

Trade receivables are initially measured at the transaction price if the trade receivables do not contain a significant financing component.

**Classification and subsequent measurement**

**Financial liabilities**

Financial liabilities are subsequently measured at amortised cost using the effective interest method. The effective interest method is a method of calculating the amortised cost of a debt instrument and of allocating interest expense to profit or loss over the relevant period.

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2021

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

p. **Financial Instruments (cont'd)**

**Classification and subsequent measurement (cont'd)**

**Financial assets**

Financial assets are subsequently measured at amortised cost.

A financial asset that meets the following conditions is subsequently measured at amortised cost when:

- the financial asset is managed solely to collect contractual cash flows; and
- the contractual terms within the financial asset give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding on specified dates.

By default, all other financial assets that do not meet the conditions of amortised cost and the fair value through other comprehensive income's measurement condition are subsequently measured at fair value through profit and loss.

**Derecognition**

Derecognition refers to the removal of a previously recognised financial asset or financial liability from the Statement of Financial Position.

**Derecognition of financial liabilities**

A liability is derecognised when it is extinguished (ie when the obligation in the contract is discharged, cancelled or expires). An exchange of an existing financial liability for a new one with substantially modified terms, or a substantial modification to the terms of a financial liability, is treated as an extinguishment of the existing liability and recognition of a new financial liability.

The difference between the carrying amount of the financial liability derecognised and the consideration paid and payable, including any non-cash assets transferred or liabilities assumed, is recognised in profit or loss.

**Derecognition of financial assets**

A financial asset is derecognised when the holder's contractual rights to its cash flows expires, or the asset is transferred in such a way that all the risks and rewards of ownership are substantially transferred.

All the following criteria need to be satisfied for the derecognition of a financial asset:

- the right to receive cash flows from the asset has expired or been transferred;
- all risk and rewards of ownership of the asset have been substantially transferred; and
- the Association no longer controls the asset (ie it has no practical ability to make unilateral decisions to sell the asset to a third party).

On derecognition of a financial asset measured at amortised cost, the difference between the asset's carrying amount and the sum of the consideration received and receivable is recognised in profit or loss.

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2021

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

p. **Financial Instruments (cont'd)**  
**Impairment**

The Association recognises a loss allowance for expected credit losses on financial assets that are measured at amortised cost.

Expected credit losses are the probability-weighted estimate of credit losses over the expected life of a financial instrument. A credit loss is the difference between all contractual cash flows that are due and all cash flows expected to be received, all discounted at the original effective interest rate of the financial instrument.

The Association uses the simplified approach to impairment, as applicable under AASB 9: *Financial Instruments*:

*Simplified approach*

The simplified approach does not require tracking of changes in credit risk at every reporting period, but instead requires the recognition of lifetime expected credit loss at all times.

This approach is applicable to trade receivables.

*Recognition of expected credit losses in financial statements*

At each reporting date, the Association recognises the movement in the loss allowance as an impairment gain or loss in the Statement of Profit or Loss and Other Comprehensive Income.

The carrying amount of financial assets measured at amortised cost includes the loss allowance relating to that asset.

q. **Critical Accounting Estimates and Judgements**

The Committee evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the Association.

**Key Estimates**

(i) *Impairment*

The Association assesses impairment at the end of each reporting period by evaluating conditions and events specific to the Association that may be indicative of impairment triggers.

(ii) *Plant and equipment*

As indicated in Note 1(h), the Association reviews the useful life of plant and equipment on annual basis.

(iii) *Long service leave provision*

As discussed in Note 1(n), the liability for long service leave is recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2021

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

q. **Critical Accounting Estimates and Judgements (cont'd)**  
**Key Judgements**

(i) *Performance obligations under AASB15*

To identify a performance obligation under AASB 15, the promise must be sufficiently specific to be able to determine when the obligation is satisfied. The Committee exercise judgement to determine whether the promise is sufficiently specific by taking into account any conditions specified in the arrangement, explicit or implicit, regarding the promised goods or services. In making this assessment, management includes the nature/-type, cost/-value, quantity and the period of transfer related to the goods or services promised.

(ii) *New partnering agreement*

The current partnering agreement with the Yarra Ranges Shire Council (the Council) expired on 30 June 2021. In recognition by the Council of the significant disruption and upheaval faced by the Association, being out of the Association's control, the Council granted a 12 month extension to 30 June 2022 on the same terms and conditions of the partnership agreement in place to 30 June 2021. This extension will allow the new partnering agreement currently being drafted for the period to 30 June 2026 to be finalised. Management and the Committee have entered into discussion which are well advanced on the drafting of a new partnering agreement with the Yarra Ranges Shire Council. The Committee and management are confident of obtaining a new partnering agreement with conditions and terms acceptable to the Association.

r. **Economic Dependence**

The Association is dependent on the Yarra Ranges Shire Council (Council) for the majority of its revenue used to operate the business. At the date of this report the Committee have no reason to believe the Council will not continue to support the Association.



**DANDENONG RANGES COMMUNITY CULTURAL  
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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2021**

	2021 \$	2020 \$
<b>NOTE 2: CASH AND CASH EQUIVALENTS</b>		
Cash on hand	750	-
Cash at bank	620,697	334,513
Cash at bank - Public funds	1,000	10,116
	<u>622,447</u>	<u>344,629</u>
<b>NOTE 3: ACCOUNTS RECEIVABLE AND OTHER DEBTORS</b>		
Trade receivables	166,873	158,136
Other debtors	8,780	28,777
	<u>175,653</u>	<u>186,913</u>
<b>NOTE 4: PLANT AND EQUIPMENT</b>		
Theatre Equipment - at cost	110,163	106,810
Less : Accumulated depreciation	(49,911)	(43,117)
	<u>60,252</u>	<u>63,693</u>
Furniture, Fittings and Office Equipment - at cost	172,392	147,187
Less : Accumulated depreciation	(43,375)	(32,817)
	<u>129,017</u>	<u>114,370</u>
Total Plant and Equipment	<u>189,269</u>	<u>178,063</u>
<b>NOTE 5: INTANGIBLE ASSETS</b>		
Computer Software	31,157	15,924
Less : Accumulated amortisation	(9,075)	(1,991)
	<u>22,082</u>	<u>13,933</u>
<b>NOTE 6: ACCOUNTS PAYABLE AND OTHER PAYABLES</b>		
Trade payables	17,336	18,513
Other payables and accrued expenses	56,454	52,277
	<u>73,790</u>	<u>70,790</u>
<b>NOTE 7: CONTRACT LIABILITY</b>		
Funding in advance - Yarra Ranges Shire Council	145,691	156,706
Project Funding in advance	120,952	89,838
Donations in advance	1,144	1,143
Deposits on ticket sales/ Unearned income	51,173	20,243
	<u>318,960</u>	<u>267,930</u>

If grants, donations or other income sources are enforceable and have sufficiently specific performance obligations in accordance with AASB 15 the amount received at that point in time, is recognised as a contract liability until the performance obligations have been satisfied.

**DANDENONG RANGES COMMUNITY CULTURAL  
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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2021**

	2021 \$	2020 \$
<b>NOTE 8: TAX LIABILITIES</b>		
GST and pay as you go withholding tax liabilities/ (assets)	<u>25,349</u>	<u>(26,047)</u>
<b>NOTE 9: PROVISION</b>		
Current liability:		
Annual Leave	50,804	42,317
Long Service Leave	26,154	22,454
	<u>76,958</u>	<u>64,771</u>
Non-Current Liability:		
Long Service Leave	8,272	2,792
	<u>85,230</u>	<u>67,563</u>
<b>NOTE 10: CAPITAL &amp; LEASING COMMITMENTS</b>		
<b>a. Capital Commitments</b>		
There are no known capital commitments as at 30 June 2021.		
<b>b. Leasing Commitments</b>		
The concessionary lease relates to property occupied by the Association for the delivery of services. The Association may not use this space for any other purpose during the lease term without prior consent of the Yarra Ranges Shire Council (the Council). The annual rent for the site is \$250 per annum (plus GST) with an annual 3% rate increase on commencement date. This lease expired on 30 June 2021, with a 12 month extension granted by the Council to 30 June 2022 in order to allow sufficient time to establish a new partnering agreement to 30 June 2026.		
The Association is dependent on this lease to further its objectives. Without this concessionary lease, it would be unlikely for the Association to service this area due to high market rates in this area. More information on the concessionary leases is available as described in Note 1(j).		
<b>NOTE 11: CONTINGENCIES</b>		
There are no known contingent assets or liabilities as at 30 June 2021.		
<b>NOTE 12: EVENTS SUBSEQUENT TO BALANCE SHEET DATE</b>		
There are no matters arisen since the end of the financial year which significantly affected or may significantly affect the operations or results of the Association or the state of affairs of the Association in the future financial years.		
<b>NOTE 13: ENTITY DETAILS</b>		
The registered office and principle place of business is;		
351 Glenfern Road UPWEY VIC 3158		



**Fred Williams**  
Upwey Years



**Yarra Ranges Council**

In Partnership





