



Front Cover: Burrinja Climate Change Biennale Art After Dark: Artist Panel
Image Credit: Blue Moon Marquee in the Lyre Room | Photo: Darren Clarke

. EXECUTIVE SUMMARIES



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Burrinja acknowledges the Traditional Owners, the Wurundjeri and Boon Wurrung people of the Kulin Nation, on whose land we live and work. We pay our respects to Elders past, present and emerging, and extend our respect to Aboriginal and Torres Strait Islander people from all nations of this Land. Sovereignty was never ceded. Always was, always will be.

CHAIRPERSON'S REPORT

The Board of Management is in awe of all that was achieved by, and at, Burrinja in 2022-2023! Burrinja is a place for all 'The Hills' Community to be a part of. There is an event, concert, program or exhibition that will appeal to all.

At each Burrinja Board of Management meeting the Management presents a report of achievements against the strategic directions and their outcomes for Burrinja. A reporting system against targets that have been achieved is operating most successfully. The end of year's figures will appear further on in this Annual Report. It is noteworthy that the Burrinja Team fulfilled almost every goal for the year. Examples include, in enabling, facilitating and developing creative practices, a target was set of 35,000 people engaging in creative activities with Burrinja. Towards the end of the year (May) this target was close to being met at 31,102. Under Strengthening Communities through Art, targets were met in 2022-2023. In some weeks there were 6 - 10 events being held. There were exceptional exhibitions in our beautiful galleries including several wonderful exhibitions of resident artists work. Burrinja championed Multiple Voices and Cultural Values by inclusive programs for marginalised and under-heard voices, venturing partnerships with Indigenous, LGBTQIA+ and socially diverse groups. In Developing Leadership and Sustainability, the Board has been delighted with successful granting awards achieved, increasing fundraising results and relaunching Burrinja's membership program. While the Board oversaw the development of strategic direction and afforded appropriate governance, it is the Burrinja Team that has achieved the outcomes. Read the full account in this Annual Report!

The Board has worked well as a group and made a number of significant decisions concerning Burrinja's future. For example, overseeing tightening of the financial management has been welcomed and results are pleasing. However, as funding

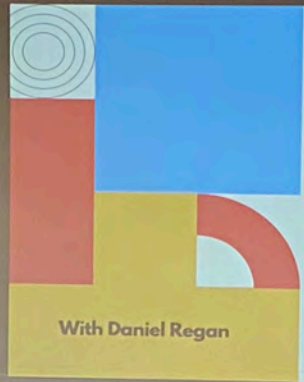
becomes more arduous to attain, fundraising strategies will become increasingly important. The fundraising subcommittee has developed a strategy to be implemented in the next year. Presently, the Board subcommittees are being revised to achieve greater efficiency and demand less of the Executive Management's valuable time. A digital transformation strategy is being implemented. Governance procedures have been revised. There have been some significant equipment purchases to assure care of the Art Collection and better projection facility. The Indigenous Advisory Subcommittee has provided guidance on how Burrinja can engage further with local Indigenous communities and programs.

I thank each member of the Board for their engagement and support. The Board Members concern for the welfare and continuing development of Burrinja is palpable. Each is admiring and grateful for the huge input of the Burrinja staff to meet goals and strategic aspirations. This all translates to an engaged and hardworking board.

The Board acknowledges how the staff has brought The Hills Community into Burrinja's facilities and programs. Burrinja also attracts interactions with people from beyond The Hills. This is essential for a regional Arts and Cultural Centre to flourish. As part of this, the programs are clearly building community including engaging the wider community, with the art and culture of Indigenous communities of the region.

The Board is most grateful to the Executive and all the staff and volunteers for their dedication assuring that Burrinja maintains its central role as the leading arts and cultural Centre of The Hills. On a personal level, the interactions with Board Members and Burrinja staff, catering group members and the wider arts community and the many visitors has been a very welcome part of my life with Burrinja. Thank you to you all!

A. PROF. ELIZABETH DAX AM.
Burrinja Board Chairperson



Arts, Health & Care:

Leading Arts & Mental Health Projects.

With Daniel Regan

Image: Daniel Regan presenting on Arts, Health and Care for the Big Anxiety Festival 2022

.CREATIVE DIRECTOR'S REPORT

Here you have the first annual report since the beginning of the COVID pandemic. The first year when Burrinja has been able to deliver a full year round program since then. Suffice to say, this first full year was a big one.

Across the year, numerous significant events and programs have taken place successfully. These are shared in detail within the following pages of this 2023 Annual Report. They include more upgrades to the fabulous building we inhabit, a thriving creative hub in our Aerie spaces, a swathe of ambitious and impactful creative projects, and the return of our much-loved schools' programs and community events to the Burrinja stage and venues.

We had some movements within the Burrinja Team too, notably:

We welcomed Sally Young to our team, in the new Visitor Experience Customer Service Assitant role.

We said farewell to Henry Barratt, one of our Venue Technicians, who moved on to chase larger dreams.

In reflection of this enormous achieving year, my heartfelt thanks go out first and foremost to the Burrinja Team. Without the dedication of this team, the inspiring, impactful work you see reported in our Annual Report could not have happened. I am regularly humbled by the dedication, talent and focus that our team brings to the organisation – be that in delivering ambitious programs, in connecting with community, in supporting our venue users, or in continually asking the question: "How can we be the place where community and culture come together?" A special mention goes to Samantha Dunn, Burrinja's General Manager, for steering this grand, creative ship with me.

Extending these thanks, I would like to offer my sincere thanks to the Burrinja Board of Management, who hold the

responsibility of long-term vision and ongoing governance of Burrinja – tasks made overly difficult during the past three years. The Board, with special mention to Chair, A.Prof. Elizabeth Dax AM, support Burrinja (and me) in too many ways to name. They are the champions of the quiet, the unseen, the undercurrent of governance in supporting the excellence in our hard-working Burrinja team.

Yarra Ranges Council and Creative Victoria, in key partnership, underpin everything we do at Burrinja. My sincere thanks go out to both organisations for their ongoing support and care for Burrinja.

Reflecting upon the last 12 months, it is notable that we are excited and driven by our motivation to be the place where community and culture meet. In fact, it is the force behind everything we do. And for whom do we do it? You, our Community! Thankyou for your ongoing connection to and support of Burrinja as we head into the year of our 25th birthday!

GARETH HART.
CEO & Creative Director





. CREATIVE PROGRAM



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. CREATIVE PROGRAM

The 2022/23 Creative Program was bursting with exciting ideas, powerful stories, deep impact, and community connections. From the newly launched 'Burrinja In Motion' dance festival, to a collaboration with Injalak Arts on 'Bim Kunwarrdewarrde', to an orchestra under the stars, to the return and expansion of the Burrinja Climate Change Biennale, to the full launch of our Queer Art Collective initiative.

Many of our most loved events including Live on the Lawn, Open Studios, the aerie professional development, music programming and exhibitions galore, all continued to provide exceptional opportunities for the local creative community to have, develop and share their voice.

It's been a big year for creativity, critical thinking, and culture. All of these have been centred in the Burrinja Program as we find ways to highlight the critical narratives of our time through our creative program. Across the year we enabled conversations around the uber-critical urgency of slowing the climate crisis via the BCCB, increased visibility and social connection within our queer community through QAC, and continued to ameliorate the weight of social isolation post-pandemic and post-storm via projects and events that bring the community together.

Alongside this, the comedians on our stages keep people laughing. The musicians in the Lyre Room keep us all full of melody. And the artists in our exhibition program keep bringing joy and wonder to our eyes.

Read on for more inspiration.



. STRATEGIC PROGRAMMING INITIATIVES

HOLDING PATTERN ~ THE SUBLIME FOREST.

Holding Pattern is Burrinja's digital commissioning project, seeing bold, new digital works created for audiences to experience via their mobile phones.

In 2023, in partnership with ngurrak barrinj (RidgeWalk) and Yarra Ranges Council, Holding Pattern worked with an exceptional suite of artists to respond to the provocation *'The Sublime Forest'*. Brooke Wandin, Eugenia Lim, Pony Cam and Lost Few created dynamic, immersive and reflective works that centred conversations of the forest, of this place and of our tacit relationships with the stunning environment of Corhanwarrabul.

Over four Thursdays in May 2023, more than a thousand recipients engaged deeply in the works. This innovative model of artwork delivery (direct to audiences mobile phones across a month) creates surprising, serendipitous and special relationships between our personal technologies and our love of place. Audiences delighted in the works, with a swathe of text message replies to the artworks, including sentiments such as *"I really enjoyed Eugenia's work and connect with the sentiments in a very strong way. I loved the bespoke presentation aesthetic and the sound track. Bravo and brava Burrinja on this amazing innovation."* And *"This work was so deeply moving. Absolutely stunning. What a treat at the end of a long day to have extraordinary contemporary art delivered to my phone! Thankyou!"*

Image Credit : Still from Eugenia Lim's work for Holding Pattern *Letter to Corhanwarrabul* (2023)



QUEER ART COLLECTIVE.

In early 2022, the Queer Art Collective (QAC), backed by VicHealth and in partnership with the local LGBTQIA+ community, initiated a co-designed series of arts and social gatherings at Burrinja. Over the past year, QAC has organised sixteen diverse art events, uniting LGBTQIA+ individuals of all ages. Five of these events catered exclusively to youth, while the remaining eleven were intergenerational art gatherings and workshops. Seven events even included free community dinners.

QAC has proudly collaborated with over 22 exceptional artists, such as Aaron Billings, Sarah Ward, Bec Matthews, Roz Bellamy, Peter-Waples-Crowe (Ngarigo), Adele Moleta (Delsi), Poppy Adams, as well as filmmakers from the Ranges Academy of Performing Arts, and 12 emerging young queer artists, selected through a competitive Expression Of Interest process. These emerging artists have joined forces as QAC Collaborators, working alongside Public Art Project Lead Artist Tay Haggarty to co-create temporary public art.

In addition, QAC has forged partnerships with local arts and health organisations that share its mission of fostering stronger social connections and a greater sense of belonging for LGBTQIA+ youth. This collaboration has enabled QAC to support events like the Yarra Ranges Pride Formal and the Q-East Rainbow Ball. Furthermore, QAC has become a trusted referral hub for groups seeking queer artists, designers and consultants for their projects and programs.

"I can't really fully put into words the value of QAC, as I've connected with peers and learned so much about not only myself as a non-binary individual but also the nuances of those around me - fellow artists, who all have their own perspectives and ways of creating." - Lachlan Wyness (QAC Collaborator)

Image Credit : Aaron Billings (Pink Ember) Collage Workshop and Community Dinner



Image Credit : Mary Coughlan ~ Live in the Lyre | Photo: Darren Clarke

LIVE IN THE LYRE.

The 'Live in the Lyre' program in 2023 has been full of incredible, diverse, important musical experiences: from shows with well-known domestic artists such as singer-songwriter Shane Nicholson and jazz vocalist Emma Pask, to the soaring vocals of funk royalty Kylie Auldist, who headlined 2023's Live on the Lawn. The goal of the 'Live in the Lyre' program is to develop a community of audience members that trust Burrinja to program high quality, interesting live music, and from the overwhelmingly positive feedback and return patronage, I feel as though we are certainly on the right track.

A particular highlight was the 'Festival of Folk' series: a collection of three sideshows with Port Fairy Folk Festival artists including John Smith (UK), Blue Moon Marquee (CAN) and Mary Coughlan (IRE), the latter a sell-out show. For each show we were able to present a local singer-songwriter as the support act, enabling connections between them and international touring artists, as well as introducing our audiences to the exceptional talents of our homegrown artists. Through this series we saw a huge amount of return audience members, a lot of them entirely new to Burrinja and eager to engage with the greater music program.

. STRONGER THROUGH PARTNERSHIPS

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 following projects represent some of our partnership highlights for the year..

BELGRAVE SURVIVAL DAY.

2023 was a big year for Belgrave Survival Day.

As part of the ongoing conversation about January 26th in this country, the BSD committee decided to move the event away from this date: a date that many associate with invasion, genocide and the mistreatment of First Peoples communities. This decision was not made lightly, and after many months of consultation in public spaces and private rooms, with members and elders from First Nations communities, as well as the broader public, the event was moved to March 12th.

The event maintained all of the power of previous years, and was especially welcome as the first in-person event since the COVID-19 lockdowns in Naarm.

This year we were thrilled to welcome fierce First Nations performers to the Belgrave Survival Day stage including Pirritu, DRMNGNOW, Kimmy Lovegood, the Djirri Djirri dancers and more. This always was, and always will be Aboriginal land, and BSD always has, and always will respect and celebrate the ongoing cultural connections and practices of First Nations communities across this country.





hillsceneLIVE FESTIVAL.

hillsceneLIVE exceeded expectations by curating this year's program around the theme *Speculative Beginnings*. They provided a comprehensive four-month professional development program for the 12 participating artists/collectives and the creative leadership team. This program included four incubator sessions and mentored four emerging producers under the guidance of senior producer Carla Barrios.

On November 19, hillsceneLIVE hosted a one-day festival at the Piggery, Burnham Beeches in Sherbrooke. This event marked the beginning of a promising partnership with the Trenerry Group, potentially opening doors for more community and creative groups to utilise their facilities.

The festival featured 3 durational works, 15 intimate performances, and 6 main stage presentations. In addition to the artistic performances, hillsceneLIVE organised five artist Q&A sessions, fostering engagement and dialogue.

As a special celebration of their 10th iteration, hillsceneLIVE extended an invitation to 10 years of hsL Alumni, consisting of performers, artists, and creatives who contributed to the program's success. They were invited to participate in an end-of-festival improv extravaganza, making it a memorable milestone in the program's history.

UPWEY ARCHIES.

Inspired by the Archibald Prize and 'Not The Archies', the Upwey Archies is a community portrait project. The Upwey Community Group, partnering with Burrinja, received 111 artworks from the local community, depicting local heroes. The Upwey Main street was abuzz as everyone enjoyed a moment of art and celebration, as the portraits were displayed in the windows of the shops and businesses down the street. The closing party on 11 November, to which everyone was invited, and the awards were handed out by 2021 Open Category winner Paul Miller and Burrinja Creative Director Gareth Hart. The 2022 winners were:

- Open ~ First - Jasmine Weber 'My Honey'
- Open ~ Highly Commended - Eloise Hayler 'Doodles'
- Open ~ Heart - Dean Petty 'Heart'
- Open ~ Packing Room Prize - Jarrod Gill 'Uncle Bob Rat of Tobruk'

- 14 and Under ~ First - Levi Symons 'Levi and Remi in Jervis Bay'
- 14 and Under ~ Highly Commended - Jack Carr 'The Lucy'
- 14 and Under ~ Heart - Arden Simpson 'Nana Mearl'
- 14 and Under ~ Packing Room Prize - Mila Biggs 'Me'

- Community favourite (people's choice) ~ Heather King 'Caisha and Paco'

VISUAL ARTS PROGRAM HIGHLIGHTS

A program of 13 exhibitions presented artworks in a range of mediums including painting, print-making, photography, video, drawing, textiles, weaving and installation. A total of 85 artists presented 400 artworks and generated \$25,000 in artwork sales - an 50% increase to the previous year.

Notably, a diverse program of 33 related public events attracted over 1200 visitors. Exhibition openings were especially well attended, which is encouraging after previous years. In particular, a number of fascinating and inspiring artists talks stood out and will surely be well remembered.

Common themes of exhibitions and artworks were place and location, historical mapping and Indigenous history and culture. Effects of climate change and weather events were other reoccurring aspects.

These were brought into focus in particular through the third Burrinja Climate Change Biennale, which returned after a long hiatus due to the gallery redevelopment in 2019/2020 and the pandemic and lock-downs in the following two years. Under the heading *The Heat is On* a total of 44 artists were short-listed for the exhibition with a notably strong representation from the region.



Image Credit: Burrinja Climate Change Biennale Exhibition Opening | Photo: Tahlia Heitmann



Image Credit: Bronwyn Ward and Kerri Hollingsworth ~ Spaces In-Between Exhibition

A non-acquisitive cash prize of \$3,000 was presented in 2022/23 and awarded to Merimbula-based artist Katherine Boland for her work *While the World Burns #2*. The judges were Luke Taylor, Director of National Sustainability Festival, Deborah Hart, Director of Climarte Gallery, and Robyn Mansfield, Monash University.

The Biennale featured an expanded public program across the Yarra Ranges in conjunction with Yarra Ranges Council and Yarra Ranges Regional Museum, and was presented with support from Your Library: Live actions, commissions, screenings and an emerging artist take-over exhibition at multiple venues offered wide-ranging experiences for visitors.

Further exhibition program highlights included an Anthony Breslin retrospective titled *Mélange*. A studio artist since 2021, Breslin presented a wide range of colourful and playful works which provided a joyful insight in the artist's creative mind.

Following an invitation to Burrinja for his second show since 2013 Alice Springs-based artist and award-winning author Rod Moss presented *All My Fat Country*, an exhibition of large charcoal drawings of sites and associated stories in East Arrente country. The exhibition was accompanied by the launch of his most recent book *Dancing Under Heavy Manner - Love Songs from Central Australia*, which was presented in association with Eltham Bookshop.

Other exhibitions:

Katie Roberts and Janet Turpie-Johnstone: *Birrarung Yarra River* | Indigo Perry, Brooke Wandin: *Birrarung-dhum-djerring* | Victoria Watts: *Eucalypt - a decade of painting* | Bronwyn Ward and Kerri Hollingsworth: *Spaces In-between* | Cathy Ronalds: *There Used To Be A Canopy Here* | Paul Mason: *Climate Anxiety Ark* | Creative Showcase | Dandenong Ranges Open Studios exhibition | Madelynne Cornish and Sarah Lynch: *Between Two Sites*

A sector highlight was the relaunch of the AMaGA Museum (MAP) and Community Museum Accreditation (CMAP) programs at Burrinja. Coincidentally, Burrinja achieved re-accreditation as a museum in 2023.

. VISUAL ARTS COLLECTIONS

BIM KUNWARDDEWARDDE - STONE COUNTRY PAINTING.

In September/October 2022, Burrinja presented a collaborative project with Injalak Arts in Arnhem Land. It included an exhibition of works by contemporary Kunwinjku artists, a series of public programs and a collection storeroom visit by community artists and art centre staff.

The visit was initiated by curator JD Mittmann through a visit to the community, which had been made possible through a grant from the Gordon Darling Foundation. The project aimed to re-establish a connection with artists in community that originated in the 1990s when Neil McLeod undertook several field trips to Arnhem Land and members of the Nganjmirra family visited Neil in return. Neil subsequently donated a large number of drawings, canvas and bark paintings to the shire in the early 2000s. These form part of the McLeod Gift Collection that Burrinja manages on site and on behalf of Yarra Ranges Council. The delegation was able to view the collection during their visit.

Fortuitous timing had it that a bequest of four bark paintings by Kunwinjku elder and mentor Thompson Ulitjiri from the estate of Gerard Driesen had been offered to Burrinja. These were repatriated to Gunbalanya and are part of the artwork archive at Injalak Arts Centre.

The project was a significant step forward in establishing a relationship with the community in Gunbulanya. At the time of writing the project is short-listed for a First Nations Project of the Year Award at the annual Museums and Galleries Association Award Ceremony.



Image Credit: *Bim kunwarddewardde - Stone Country Painting*. Exhibition Opening with Injalak Arts



. VENUE & COMMUNITY

After a tumultuous couple of years for venues, Burrinja experienced a resurgence in patron attendance at our centre and venues. We witnessed the return of regular hirers and the establishment of new relationships, resulting in a surge of school productions and entertainment events, spanning music concerts, comedy shows, dance performances and calisthenics competitions.

Throughout 2022 and 2023, Burrinja remained dedicated to supporting the local community and nonprofit artists, offering reduced rates for regular classes and occasional bookings, totalling 114 in all. Commercial hire experienced a notable increase in sold-out music and comedy events in our theatre. Notable highlights included performances by Amy Shark, Jimeoin, and The Waifs, with tickets selling out within minutes of their release. Over the year, we had 11 commercial hirers, resulting in an average of one large-scale event per month.

Witnessing the venue spring back to life and observing the community's vibrant presence both on the stage and in the audience was truly heartwarming. It was a testament to the success of our comprehensive program, which breathed life and energy back into all our event spaces.

.CAFE WITH A CONSCIENCE

Tasty Az is an independent, community-driven, self-sustaining social enterprise that operates without external funding or government support. Its primary mission is to empower and support young adults living with disabilities by providing them with education, training, and employment opportunities.

Burrinja, a passionate advocate for the development of young people with special needs, shares a common goal with Tasty Az. Together, they work towards nurturing individual abilities and fostering growth. Tasty Az plays a crucial role in this partnership by offering high-quality training, work experience, industry-related education, and transparent pathways to both supported and open employment. This collaboration serves as a testament to their commitment to creating a more inclusive and supportive community for individuals with disabilities.

Over the last year, Tasty AZ has been a source of sustenance and hospitality for thousands of Burrinja patrons. Their continuous growth and unwavering dedication have allowed them to take on various responsibilities, from daily cafe operations and customer service to catering for corporate and community events within the centre. Their dedication even extended to managing a significant day of service at the 2023 Live on the Lawn event. This remarkable team's achievements are evident in the number of Tasty AZ clients who have successfully transitioned to full employment within the organisation, thereby realising their dreams of a career in the hospitality industry.

One of the most heartwarming aspects of Tasty AZ is witnessing its participants sharpen their barista and hospitality skills while serving the café's patrons. They offer an impressive range of snacks and light meals, creating a welcoming atmosphere for all visitors. Tasty Az encourages everyone to experience their offerings and support this wonderful endeavour.

For Burrinja, the partnership with Tasty AZ represents the power of collaboration between two community-focused organisations with a shared purpose and vision. Together, they are demonstrating what can be achieved when a commitment to social responsibility unites like-minded entities. The combined efforts of Burrinja and Tasty AZ exemplify the potential for positive change that can arise when communities work together for a common cause.

Tasty AZ @ Burrinja truly an example of catering with a conscience. It represents the best of what social enterprises can achieve when they put the needs and aspirations of those they serve at the forefront of their mission. This partnership not only enriches the lives of young adults with disabilities but also creates a more inclusive and compassionate community that values the contributions of every individual.



CULTURAL DEVELOPMENT PROGRAM HIGHLIGHTS



DANDENONG RANGES OPEN STUDIOS.

This year saw the 20th anniversary of the Dandenong Ranges Open Studios. The program is an annual regional arts event that invites art-lovers from all over Victoria to visit the 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 29 + 30 April.



Image Credit: 2023 Dandenong Ranges Open Studios Artists | Photo: Darren Clarke

Artist Participation 2023

An incredible 44 studios participated in the Open Studios program, including the return of some highlights from the past. 7 studios were new to the Open Studios program, 4 studios were supported through emerging artist subsidy and 7 studios were collectives. Over 60 artists were directly supported through Open Studios.

Open Studios Group Exhibition

The annual Open Studios Exhibition was exhibited in the Burringja Galleries. The exhibition theme TRANSCEND was selected by the artists, and presented a range of mediums from the participating studios. The launch event on 30th March attracted an attendance of approx. 220 people. More than 1800 visitors attended the exhibition across the full duration of the 6 weeks.

This year we trialled a weekly public program throughout the exhibition with 6 artists volunteering their time to present an artist talk or gallery tour. Each event was attended by between 9 and 35 people.

Congratulations to the exhibition award winners! Macarena Ocea's piece *The Emancipation of the Body* was the winner of the Swinburne University of Technology - Diploma of Visual Arts, Wantirna Campus Visual Arts Innovation Award. Emerging artist Emily Lowe and her work *Trickling Tranquility* for taking the People's Choice Award (two years in a row) followed by Natasja van Wyk with *Patchwork Persephone: A Journey of Feminine Transcendence* in second place and third place went to *Sharing a snack - Gang gangs* by Janet Matthews from Sherbrooke Art Society.

CREATIVE SHOWCASE.

The Creative Showcase is an annual celebration of the creative talents of art and studio art students from across the Yarra Ranges. 2023 brought together students from the entire Yarra Ranges into one dynamic, multi-disciplinary exhibition held in our gallery. This was an opportunity for the graduating students to celebrate their tenacity, their epic achievement in completing VCE art or studio art.

The exhibition displayed work from 25 emerging artists representing 12 schools from the Yarra Ranges region. The opening party heard speeches from exhibiting artists Laura Gannon from Upwey High School and Eboni Row from Upper Yarra Secondary College, and was attended by over 100 peers, friends and family.



The aerie studios continued to be at capacity throughout the year, with 16 artists permanently on site. This year we supported 3 pop up studios with projects ranging from 2 weeks to 3 months.

STUDIO 1: NATASJA VAN WYK



A textile artist residing in the Dandenong Ranges. She is influenced and inspired by contemporary art with a strong affinity for colour blocking and portraying the abstract forms of nature in her quilting. Her art aims to evoke feelings of comfort and warmth together with a strong social justice theme and often portrays her personal emergence from trauma.

STUDIO 2: GREG O'TOOLE



A realist painter trained in classical techniques, currently living in Tremont. His practice involves 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: JAMES HUGHES



A Melbourne based photographer, content designer and technical director. Photography is his foremost passion, from shooting the initial frame all the way through the editing process, right up to the final print. James hopes this passion shows through in his photographs.

STUDIO 4: ANTHONY BRESLIN



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: STEVEN FIRMAN | PAULA EWINGTON



Parrots, pots and plants, is a recent series of paintings and ceramics, typical of the artist, Steve Firman. Jungle imagery, inspired by a lockdown pet, Prince the parrot, brings nature inside. Paula Ewington is a Visual Artist: print, paint, story and education.



STUDIO 7: STAIN STUDIO

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

LIBBY FINN



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.

EMILY LOWE



An emerging visual artist who primarily works with acrylics, but enjoys exploring mixed media

techniques such as gel pen illustrations on canvas. Living in the Dandenong Ranges and her love for nature have an incredible influence on her practice.

ANGELA COTTER



Constantly inspired by the forest and trees where she lives in Sassafra, Angela's work is an ongoing

experimentation in mark-making through different mediums and techniques. Her artistic outcomes in print collage and paint focus on form, texture, shape and colour.

ILANA GREENER



An artist and writer, working primarily as an illustrator of children's books.

MACARENA OCEA



Her work largely focuses on representations of the female form, particularly women. Drawn to redefine

and dignify the diversity of the human form no matter its shape or size, Macarena works in many various mediums from sculpture to embroidery.

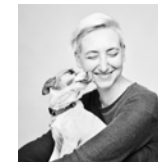
SKÜBZ MOPE



Influenced by a diverse fusion of sources like cartoons, comics, graffiti, traditional portraiture,

and abstract art, his work prominently explores themes of relationships and communication. These themes are vividly expressed through the portrayal of facial features, gestures and language in his art.

LETICIA HODSON



Amidst Melbourne's lockdowns, Leticia rediscovered her childhood passion for painting. Using

acrylic on paper, she now specializes in commissioned, realistic portraits of pets and the occasional human, focusing on capturing their unique personalities.

TRACEY SAMIOS



A visual artist from Lysterfield, working mainly in acrylics, pastels and linocut printmaking. Her

artwork is a mixture varying in styles from naive to abstract, using bright colours and inspiration from real life and her imagination.

.AERIE CREATIVE ECOLOGY

PROFESSIONAL DEVELOPMENT PROGRAM

The aerie professional development program in Burrinja's studios provides a unique platform for creatives in the Dandenong Ranges for skill development, networking and exchange. We continue to deliver a dedicated artist support program to develop sustainable arts careers and practices incorporating strategies in business, marketing and digital capacities.

This year's program highlights include:

Three experts-in-residence:

- Performer/maker, Dan Goronszy, on making creative collaborations
- Former Regional Arts Victoria Director Liz Zito, on the pros and cons of a suburban artist
- City of Stonnington Arts Officer Jade Bitar on what is next in your arts journey.

Four workshops:

- preparing for a solo exhibition with Yarra Ranges Regional Exhibitions Officer Bronwyn Ward
- ready to hang preparation with Burrinja Curator, JD Mittman
- exhibitions and collaborations with Bronwyn Ward (a following on from the previous workshop),
- Facilitating your own workshops with KAPI Art Space Manager and Director Heather Bradbury

MEMBERS GALLERY

This year saw a full program in the aerie gallery with 6 exhibitions from members and one emerging artist take over as part of the Burrinja Climate Change Biennale.

- Coming Home by Wendy Jordan Pelz
- Dreamscapes by Eamon Wyss
- When the Forest Speaks by Libby Finn
- The Wave by Amanda Bartholomew and Rebecca Johnson
- Soft vs Edgy by Natalie Wijeyeratne
- Fabric Layerism by Mark Ewenson
- Top 50 Green Emotions by George Akl (as part of the Burrinja Climate Change Biennale)



EVERY PROJECT IN THE CREATIVE PROGRAM

EXHIBITIONS | BURRINJA & AERIE GALLERIES.

Katie Roberts and Janet Turpie-Johnstone: *Birrarung Yarra River*
Indigo Perry, Brooke Wandin: *Birrarung-dhum-djerring*
Victoria Watts: *Eucalypt - a decade of painting*
Bronwyn Ward and Kerri Hollingsworth: *Space In-Between*
Cathy Ronalds: *There Used To Be A Canopy Here*
Injalak Arts: *Bim kunwarddewardde (Stone Country Paintings)*
Rod Moss: *All My Fat Country*
Anthony Breslin: *Melange*
Burrinja Climate Change Biennale: *The Heat is On*
Paul Mason: *Climate Anxiety Ark*
Creative Showcase
Dandenong Ranges Open Studios Group Exhibition: *TRANSCEND*
Madelynne Cornish and Sarah Lynch: *Between Two Sites*
YJ Fauzee: *Sentinels*
Wendy Jordan Pelz: *Coming Home*
Eamon Wyss: *Dreamscapes*
Libby Finn: *When the Forest Speaks*
Amanda Bartholomew and Rebecca Johnson: *The Wave*
Natalie Wijeyeratne: *Soft vs Edgy*
Mark Ewenson: *Fabric Layerism*
George Akl: *Top 50 Green Emotions*

ARTIST DEVELOPMENT.

aerie expert in residence program

Dan Goronszy

Liz Zito

Jade Bitar

aerie workshop program

Preparing for a solo exhibition

Ready to hang preparation

Exhibitions and collaborations

Facilitating your own workshops

CULTURAL DEVELOPMENT.

Queer Art Collective - community gatherings & temporary public art project
Belgrave Lantern Festival - lantern workshops & public parade
Where Artists Meet (WAM) - regular social events
Creative Showcase - exhibition & alumni PD program
Open Studios Open Weekend - studios, workshops and events
hillsceneLIVE producer upskill program
Upwey Archies
Mountain Ash Chapter - writing workshops

PERFORMANCE.

Burrinja Circus Festival
The Puppetry of Paper Workshop
End of Winter
The fish that wanted to fly ~ Little Wing Puppets
Melbourne International Comedy Festival Roadshow
Enchanted Forest ~ Inventi Ensemble
This Is Us ~ Grigoryan Brothers
Whalebone
The WACKY Lolly Shooting MACHINE
Twilight Cinema Scores ~ Maroondah Symphony Orchestra
The Planets ~ Inventi Ensemble
Sincerely Survivor ~ Grace Dance Company Film
Barbaroi
Burrinja in Motion ~ Dance Festival
Art After Dark
Michael Waugh ~ Live in the Lyre
Emma Pask ~ Live in the Lyre
Shane Nicholson ~ Live in the Lyre
Mary Coughlan ~ Live in the Lyre: Festival of Folk
John Smith ~ Live in the Lyre: Festival of Folk
Blue Moon Marquee ~ Live in the Lyre: Festival of Folk

DIGITAL ART.

holding pattern ~ The Sublime Forest

WORKSHOPS.

Indigenous Art for pre-schoolers with Wurruck Yambo
Drama workshops
EMACH Textile workshops
QAC Workshops
Live on the Lawn - kids workshop
CreARTive Art Club workshops
Arts, Health and Care: Leading arts and mental health projects

RESIDENCIES.

Niki Wilson: Points of Contact
Matari Grace: Living Seasonally on Kulin Country
James Hughes: Photography and Dance exploration



Image credit: Kids Stay and Play | Photo Tahlia Heitmann

. PEOPLE & GOVERNANCE



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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.

SPONSORS AND PARTNERS.

- Yarra Ranges Council
- Department of Jobs, Skills, Industry and Regions Creative Victoria
- Victorian Health Promotion Foundation (VicHealth)
- Melbourne Water
- ngurruk baring
- Yarra Ranges Regional Museum
- Your Library
- Swinburne University of Technology
- Upwey Township Group
- National Gallery of Victoria – Kids on Tour
- Creative Australia (formerly: Australia Council for the Arts)
- Regional Arts Victoria
- Public Galleries Association of Victoria
- Australian Museums and Galleries Associations (Vic).

INDIVIDUAL DONORS 2022 / 2023.

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 we are pleased 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:

- | | | |
|---------------------------|-----------------------|----------------------------|
| Juan Vega | Hugh R Taylor | Fiona Hendricks |
| Donna Farrell | Holly DeMaria | Melisa Hepworth |
| Rosemary Willoughby | Paul Esson | Tanja Kovac |
| Andrew Toogood | Cathrine Burnett-Wake | Christine Mathieson |
| Rhys Pedler | Jenny Davies | Bev McAlister |
| Jonathan Jones | Megan Sheehy | Paul O'Halloran |
| Bruce Fisher | Elizabeth Dax AM | Benedicte Olrik |
| Richard Reina | Daniela De Martino MP | Maxine Viertmann |
| Michelle Spencer | Roger Flynn | Gareth Hart |
| Peter Minahan | Cr Andrew Fullagar | Mullum Mullum |
| Charles & Margaret Gibson | Linda Fullagar | Indigenous Gathering Place |
| Pauline Murphy | Jonathan Gay | Samantha Dunn |
| | Tracy Hayllar | |

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 peek behind the curtain, the second half of Burrinja's strength comes from its 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

- | | |
|--|---|
| Gareth Hart
CEO & Creative Director | Samantha Dunn
Deputy CEO & General Manager |
| JD Mittmann
Curator & Manager of Collections | Nada Čordašić
Venue & Experience Manager |
| Toni Main
Cultural Development Producer | Henry Barratt & Trevor Ploeg
Venue Technicians |
| Bluzal Field
Marketing Manager | Bronwyn Millen
Finance Administrator |
| Gülseven Özer
Artist / Facilitator - Queer Art Collective | Lene Henriksen
Experience Co-ordinator
<i>(until December 2022)</i> |
| Ben Langdon
Music Producer | Sally Young
Visitor Experience Customer Service
Assistant <i>(from February 2023)</i> |
| David Mahony
Project Support | |

DUTY MANAGERS

- Mel Berry
- Phil Byers
- Renate Crow
- Tracy Hayllar
- Camilla Sullivan
- Carla Barrios

USHERS / BOX OFFICE

- Lilli Barrios
- Poppy Faul
- Matari Grace
- Lene Henriksen
- Benjamin Lamb
- Emily Lowe
- David Mahony
- Jake Moore
- Zali Mustafa
- Macarena Ocampo Cea

USHERS / BOX OFFICE

- Max Reina-Henriksen
- Benito Seguin
- Cameron Semmens
- Emily Ten-Hoeve
- Holly Walz
- Mel Wray

TECHNICIAN

- Sharna Murphy

PROMOTIONS

- Rachel Hickingbotham

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.

- | | | |
|--------------|-----------------|---------------------|
| David Jewell | Jacqui Conquest | Elana Vanlier |
| Sue Johnson | Karin Wetter | Michelle Williams |
| Tim Lines | Tanya Steele | Louisa Ennis-Thomas |

540

FEMALE IDENTIFYING ARTISTS

51250

AUDIENCE MEMBERS

226

WORKSHOPS

896

INDIVIDUAL ARTISTS SUPPORTED

827

UNIQUE ARTWORKS SHOWN

460

EVENTS

100

LGBTQIA+ ARTISTS

8

CULTURAL DEVELOPMENT PROJECTS

2890

COMMUNITY MEMBERS ON STAGE

687

EXHIBITION DAYS

1602

VOLUNTEER HOURS CONTRIBUTED

36

PEOPLE EMPLOYED

97819

UNIQUE VISITS TO OUR WEBSITES

\$267,000

INCOME GENERATED FOR ARTISTS

. GOOD GOVERNANCE

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 6 ordinary meetings from July 2022 to June 2023, with the CEO and General Manager in attendance.

- BOARD MEMBERS SERVING THROUGHOUT THE YEAR:**
- A Prof. Elizabeth M. Dax AM (Chairperson)
 - Holly DeMaria (Deputy Chairperson)
 - Simon Mahony (Treasurer)
 - Paul O’Halloran (Secretary)
 - Aunty Janet Turpie-Johnstone
 - Tanja Kovac
 - Baishakhi Connor
 - Maxine Viertmann
 - Jonathan Gay
 - Cr David Eastham (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 this financial year, our subcommittees included:

- COLLECTIONS** Aunty Janet Turpie-Johnstone, A Prof. Elizabeth M. Dax AM, Paul O’Halloran, Megan Sheehy, *Museum Program Director, YRC*, Ruth McLean, *Collection Curator, YRC*, Gareth Hart, JD Mittmann
- FINANCE** Simon Mahony, A Prof. Elizabeth M Dax AM, Holly de Maria, Baishakhi Connor, Gareth Hart, Samantha Dunn
- FUNDRAISING** Tanja Kovac, A Prof. Elizabeth M. Dax AM, Jonathan Gay, Gareth Hart
- GOVERNANCE** Paul O’Halloran, Maxine Viertmann, Tanja Kovac, Gareth Hart, Samantha Dunn
- HR** A Prof. Elizabeth M Dax AM, Holly de Maria, Simon Mahony, Gareth Hart, Samantha Dunn
- INDIGENOUS ADVISORY COMMITTEE** Aunty Janet Turpie-Johnstone, Dominic White, Jake Berthelot, Garry Detez, YRC, Gareth Hart, JD Mittmann

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:

- Fest & Feast • Belgrave Survival Day • School & Kinder Art Excursion • hillsceneLIVE • Hills Creative Alliance & Hills Creative Alliance Renewal | RAV Creative Recovery • Caretakers/Time on our side • Aurora Lumina | Arthrocene Play Company • PIC workshops Mikhaela Ebony • Djirri Djirri • Avant Garden • Euphoria • Tawny Frogmouth workshops • hsL Singing in the Ranges • Hills Singers • Dandenong Ranges Orchestra Season 2023 • Well of the Fair Dances • Jump Start

BOARD ATTENDANCE. Total meetings held: 6

BOARD MEMBER	MEMBER SINCE	POSITION	KEY AREAS OF EXPERTISE	# MEETINGS
Elizabeth Dax AM	2019	Chairperson	NFP Governance and operational, Collection management, Education, Quality Assurance	6
Holly DeMaria	2015	Deputy Chairperson	Arts & Community Cultural Development, Youth, Events, Local Government, Business	4
Simon Mahony	2019	Treasurer	Accounting, Strategic Planning, Risk Management, Governance	6
Paul O’Halloran	1999	Secretary	Education sector. Risk Management, Health, Projects and HR. Strategic Planning	6
Aunty Janet Turpie-Johnstone	2014	Board Member	Aboriginal Equity, Governance, Leadership, Training, Assessing	3
Tanja Kovac	2017	Board Member	Legal, Law And Justice; Women’s And Human Rights; Strategic, Fundraising And NFP Operational	5
Baishakhi Connor	2021	Board Member	Leadership, Technology, Strategic Planning, Finance	6
Maxine Viertmann	2021	Board Member	Compliance, Strategic Corporate Governance	5
Jonathan Gay	2021	Board Member	Engineering, Project Management, Strategic Planning And Fundraising Strategies	3
Cr David Eastham	2022	YRC appointed	Local Ward Councillor	3



Image Credit: Katie Roberts and Aunty Janet Turpie-Johnstone: *Birrarung Yarra River Exhibition*



Image Credit: Upwey Archies 2022 Open Category Winning Portrait | Jasmine Weber 'My Honey'



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I am pleased to present the Burrinja Treasurer's report for the financial year ending 30 June 2023.

This financial year reflects Burrinja almost fully operating back to pre-Covid levels. However community numbers are down in the theatre and gallery due to their hesitancy to attend face-to-face activities, which is consistent across the art industry.

During the financial year, Burrinja appointed new auditors and welcomed Stannards who conducted this audit of the financial statements. Burrinja would also like to thank the previous auditors McBain McCartin & Co for their excellent service over many years.

FINANCIAL PERFORMANCE .

Revenue was the highest it has ever been since Burrinja was established: \$1.5m, which is an increase of \$381K (34%) on the prior year. This is slightly distorted due to the installation of a gallery dehumidifier costing \$140K that was funded by a grant, and this is temporarily being recorded in Burrinja accounts, as ultimately it will be owned by the Yarra Ranges Council. Adjusting for this accounting treatment, Burrinja still had its biggest revenue figure ever!

Burrinja continued to receive strong financial support from the Yarra Ranges Council, and the next four-year funding agreement was signed during the year. Due to Council budget pressures, this agreement does not have annual indexing of funding levels, meaning funding levels are constant for the next four years. In the current inflationary environment, Burrinja has been effective at expanding its revenue and tightly controlling its costs, and this will continue to be more challenging with flat council funding levels. A strong example of new funding sources is the significant Creative Victoria four-year funding agreement which commenced this year, after many previous years' applications.

The Statement of Surplus or Deficit for the year showed a Comprehensive Income of \$219K which is an unusually large surplus, as was also the case in the previous year of \$180K. Adjusting for the accounting treatment of the gallery dehumidifier (described above), the income would be \$79K.

FINANCIAL POSITION .

Burrinja's cash balances are stated at \$879K, which is slightly lower than the prior year. Much of the cash balance is made up of grant/government funding revenue received in advance of \$305K. This revenue has future contract obligations requiring Burrinja to spend it in accordance with the provider's agreement. The remaining cash of \$574K is available for Burrinja to maintain prudent cash reserves, fund its operations and fund its large multi-year capital program.

FINANCIAL OUTLOOK .

Burrinja's strong net cash position puts it in a sound position to deliver its ambitious Strategic Plan 2021-24. This plan includes an essential Capital program, including the multi-year Digital Transformation project that will potentially significantly expand Burrinja's outputs, drive productivity and improve Burrinja's long term sustainability. This project has now commenced and will better equip Burrinja to deliver internal and external outputs that will significantly improve Burrinja's future effectiveness and sustainability.

Burrinja will continue to keep a tight control on expenses, be very selective in its capital program and continue to expand its income streams to enable it to flourish well into the future.

S I M O N M A H O N Y .
Burrinja Board Treasurer



Independent Audit Report

To the Members of Dandenong Ranges Community Cultural Centre Inc. t/a Burrinja

Report on the Audit of the Financial Report

Opinion

We have audited the accompanying financial report, being a special purpose financial report, of Dandenong Ranges Community Cultural Centre Inc. t/a Burrinja, ("the Association"), which comprises the statement of financial position as at 30 June 2023, the statement of surplus or deficit and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended and notes to the financial statements, including a summary of significant accounting policies, and the Committee's declaration.

In our opinion, the accompanying financial report of the Association is in accordance with the *Associations Incorporation Reform Act 2012*, including:

- a. giving a true and fair view of the Association's financial position as at 30 June 2023 and of its financial performance for the year ended on that date in accordance with the accounting policies described in Note 1.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Association in accordance with the independence requirements of the *Associations Incorporation Reform Act 2012* 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.

Emphasis of Matter - Basis of Accounting

Without modifying our opinion, we draw attention to Note 1 of the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the Committee's financial reporting responsibilities under the *Associations Incorporation Reform Act 2012*. As a result, the financial report may not be suitable for another purpose.

Responsibilities of the Committee for the Financial Report

The Committee of the Association are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Associations Incorporation Reform Act 2012* and for such internal control as the Committee 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.

Independent Audit Report

To the Members of Dandenong Ranges Community Cultural Centre Inc. t/a Burrinja (cont'd)

Responsibilities of the Committee for the Financial Report (cont'd)

In preparing the financial report, the Committee are responsible for assessing the ability of the Association to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Committee either intend to liquidate the Association 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 is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

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

Stannards Accountants and Advisors



James Dickson
Director

Date: 1 November 2023

Committee's Report

Committee

The names of each person who has been a committee member during the 2023 financial year are:

Chairperson	Elizabeth Dax
Deputy Chairperson	Holly DeMaria
Treasurer	Simon Mahony
Secretary	Paul O'Halloran
Committee Member	Janet Turpie-Johnstone
Committee Member	Tanja Kovac
Committee Member	Baishakhi Connor
Committee Member	Jonathan Gay
Committee Member	Maxine Viertmann
Council Representative	Cr David Eastham
Creative Director/ CEO	Gareth Hart

PRINCIPAL ACTIVITIES

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

There have been no significant changes in the nature of the Association's principal activities during the financial year.

OPERATING RESULTS

The net surplus amounted to \$218,642 (2022: surplus \$180,109).

REVIEW OF OPERATIONS

A review of the operations of the Association during the financial year and the results of those operations found that the Association continued to engage in its principal activity, the results of which are disclosed in the attached financial statements.

SUBSEQUENT EVENTS

There are no matters or circumstances that have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Association, the results of those operations or the state of affairs of the Association in future financial years.

SIGNIFICANT CHANGES IN STATE OF AFFAIRS

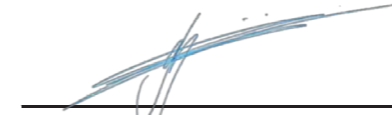
The Committee is not aware of any matter or circumstance not otherwise dealt with in this report that has significantly or may significantly affect the operations of the Association, the results of those operations or the state of affairs of the Association in subsequent financial years.

Committee's Report (cont'd)

Signed in accordance with a resolution of the Committee:



Dated:
Elizabeth Dax – Chairperson



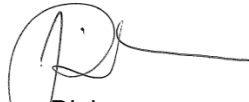
Dated:
Gareth Hart – Creative Director/CEO

**Auditor's Independence Declaration
to the Committee of Dandenong Ranges Community Cultural Centre Inc. t/a Burrinja**

As auditor I declare that, to the best of my knowledge and belief, during the year ended 30 June 2023 there have been:

- no contraventions of the auditor independence requirements as set out by the Accounting Professional & Ethical Standards Board in relation to this audit; and
- no contraventions of any applicable code of professional conduct in relation to this audit.

Stannards Accountants & Advisors



James Dickson
Director

Date: 1 November 2023

**Statement of Surplus or Deficit and other Comprehensive Income
for the Year Ended 30 June 2023**

	Note	2023 \$	2022 \$
Revenue	2	1,477,615	1,097,105
Administration Expenses		(66,670)	(55,522)
Depreciation and amortisation expense		(30,331)	(28,038)
Employment Expenses		(829,230)	(624,742)
Marketing expenses		(43,797)	(9,217)
Occupancy expenses		(96,993)	(61,644)
Performance fees		(72,686)	(58,877)
Other Expenses	2	(119,266)	(78,956)
Surplus Before Income Tax Expense		218,642	180,109
Income tax expense		-	-
Surplus After Income Tax Expense		218,642	180,109
Other comprehensive income for the year (net of tax)		-	-
Total Comprehensive Income for the year attributable to the members		218,642	180,109

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

**Statement of Financial Position
as at 30 June 2023**

	Note	2023 \$	2022 \$
Current Assets			
Cash		529,095	906,371
Trade Receivables & Other Assets	3	174,976	194,044
Term Deposits		350,000	-
Inventories		5,678	7,902
Total Current Assets		1,059,749	1,108,317
Non-Current Assets			
Property, Plant and Equipment	4	403,001	249,866
Intangible Assets	5	22,827	22,789
Total Non-Current Assets		425,828	272,655
Total Assets		1,485,577	1,380,972
Current Liabilities			
Trade & Other Payables	6	143,167	107,879
Income received in advance	7	305,279	494,189
Provisions	8	64,103	61,320
Total Current Liabilities		512,549	663,388
Non-Current Liabilities			
Provisions	8	39,594	2,792
Total Non-Current Liabilities		39,594	2,792
Total Liabilities		552,143	666,180
Net Assets		933,434	714,792
Equity			
Accumulated surplus		933,434	714,792
Total Equity		933,434	714,792

The accompanying notes form part of these financial statements.

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

**Statement of Changes in Equity
for the Year Ended 30 June 2023**

	Accumulated surplus \$	Total \$
Balance at 1 July 2021	534,683	534,683
Surplus attributable to members	180,109	180,109
Balance at 1 July 2022	714,792	714,792
Surplus attributable to members	218,642	218,642
Balance at 30 June 2023	933,434	933,434

The accompanying notes form part of these financial statements.

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

**Statement of Cash Flows
for the Year Ended 30 June 2023**

	Note	2023 \$	2022 \$
Cash Flows from Operating Activities			
Receipts from customers		420,611	258,137
Receipts from funding		884,322	877,337
Receipts from government assistance		649	43,400
Cash payments to suppliers and employees		(1,163,571)	(871,608)
Net cash inflow from operating activities	9(b)	142,011	307,266
Cash Flows from Investing Activities			
Purchase of plant and equipment		(169,287)	(13,910)
Purchase of intangible assets		-	(9,432)
Net cash (outflow) from investing activities		(169,287)	(23,342)
Net increase in cash held		(27,276)	283,924
Cash at beginning of financial year		906,371	622,447
Cash at end of financial year	9(a)	879,095	906,371

The accompanying notes form part of these financial statements.



Notes To and Forming Part of the Financial Statements
for the Year Ended 30 June 2023

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

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. The financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the Associations Incorporation Reform Act 2012. The Association is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

The financial statements have been prepared in accordance with the recognition and measurement requirements specified by all Australian Accounting Standards and Interpretations, and the disclosure requirements that are mandatory under the Australian Accounting Standards applicable to entities reporting under the Associations Incorporation Reform Act 2012 and the significant accounting policies disclosed below, which the Committee have determined are appropriate to meet the needs of members. Such accounting policies are consistent with the previous period unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accrual basis and are based on historical costs unless otherwise stated in the notes. The amounts presented in the financial statements have been rounded to the nearest dollar.

Reporting Basis and Conventions

The financial report has been prepared on an accruals basis and is based on historical costs modified by the revaluation of selected non-current assets, and financial assets and financial liabilities for which the fair value basis of accounting has been applied.

Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short term highly liquid investments with original maturities of three months or less and bank overdrafts. Bank overdrafts are shown within short term borrowings in current liabilities on the statement of financial position.

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.

Financial Instruments

Initial recognition and measurement

Financial assets and financial liabilities are recognised when the Association becomes a party to the contractual provisions to the instrument. For financial assets, this is the date that the Association commits itself to either the purchase or sale of the asset (i.e. 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. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

Trade receivables are initially measured at the transaction price if the trade receivables do not contain a significant financing component or if the practical expedient was applied as specified in AASB 15.63.

Classification and subsequent measurement

Financial liabilities

Financial liabilities are subsequently measured at:
- amortised cost; or

Notes To and Forming Part of the Financial Statements
for the Year Ended 30 June 2023 (cont'd)

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

Financial instruments (cont'd)

- fair value through profit and loss.

A financial liability is measured at fair value through profit and loss if the financial liability is:

- a contingent consideration of an acquirer in a business combination to which AASB 3: Business Combinations applies;
- held for trading; or
- initially designated as at fair value through profit or loss.

All other financial liabilities are 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 in profit or loss over the relevant period.

The effective interest rate is the internal rate of return of the financial asset or liability, that is, it is the rate that discounts the estimated future cash flows through the expected life of the instrument to the net carrying amount at initial recognition.

A financial liability is held for trading if:

- it is incurred for the purpose of repurchasing or repaying in the near term;
- it is part of a portfolio where there is an actual pattern of short-term profit taking; or
- it is a derivative financial instrument (except for a derivative that is in a financial guarantee contract or a derivative that is in effective hedging relationships)

Any gains or losses arising on changes in fair value are recognised in profit or loss to the extent that they are not part of a designated hedging relationship.

The change in fair value of a financial liability attributable to changes in the issuer's credit risk is taken to other comprehensive income and is not subsequently reclassified to profit or loss. Instead, it is transferred to accumulated surplus upon derecognition of the financial liability.

If taking the change in credit risk in other comprehensive income enlarges or creates an accounting mismatch, then these gains or losses are taken to profit or loss rather than other comprehensive income.

A financial liability cannot be reclassified.

Financial asset

Financial assets are subsequently measured at:

- amortised cost;
- fair value through other comprehensive income; or
- fair value through profit and loss

on the basis of the two primary criteria:

- the contractual cash flow characteristics of the financial asset; and
- the business model for managing the financial assets.

A financial asset is subsequently measured at amortised cost if it meets the following conditions:

- 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 principle amount outstanding on specified dates.

Notes To and Forming Part of the Financial Statements
for the Year Ended 30 June 2023 (cont'd)

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)
Financial instruments (cont'd)

A financial asset is subsequently measured at fair value through other comprehensive income if it meets the following conditions:

- the contractual terms within the financial asset give rise to cash flows that are solely payments of principal and interest on the principle amount outstanding on specified dates; and
- the business model for managing the financial assets comprises both contractual cash flows collection and the selling of the financial asset.

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

The entity initially designates a financial instrument as measured at fair value through profit and loss if:

- it eliminates or significantly reduces a measurement or recognition inconsistency (often referred to as accounting mismatch) that would otherwise arise from measuring assets or liabilities or recognising the gains and losses on them on different bases;
- it is in accordance with the documented risk management or investment strategy and information about the entity was documented appropriately, so as the performance of the financial liability that was part of an entity's financial liabilities or financial assets can be managed and evaluated consistently on a fair value basis; and
- it is a hybrid contract that contains an embedded derivative that significantly modifies the cash flows otherwise required by the contract.

The initial designation of the financial instruments to measure at fair value through profit and loss is a one-time option on initial classification and is irrevocable until the financial asset is derecognised.

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 (i.e. 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.

Notes To and Forming Part of the Financial Statements
for the Year Ended 30 June 2023 (cont'd)

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)
Financial instruments (cont'd)

All the following criteria need to be satisfied for 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 entity no longer controls the asset (i.e. no practical ability to make unilateral decision 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.

On derecognition of a debt instrument classified as at fair value through other comprehensive income, the cumulative gain or loss previously accumulated in an investment revaluation reserve is reclassified to profit or loss.

On derecognition of an investment in equity which was elected to be classified under fair value through other comprehensive income, the cumulative gain or loss previously accumulated in an investments revaluation reserve is not reclassified to profit or loss, but is transferred to accumulated surplus.

Impairment

The entity recognises a loss allowance for expected credit losses on:

- financial assets that are measured at amortised cost or fair value through other comprehensive income;
- loan commitments that are not measured at fair value through profit or loss; and
- financial guarantee contracts that are not measured at fair value through profit or loss.

Loss allowance is not recognised for:

- financial assets measured at fair value through profit or loss; or
- equity instruments measured at fair value through other comprehensive income.

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 entity uses the following approaches to impairment, as applicable under AASB 9:

- the general approach;
- the simplified approach;
- the purchased or originated credit impaired approach; and
- low credit risk operational simplification.

General approach

Under the general approach, at each reporting period, the entity assesses whether the financial instruments are credit impaired, and if:

- the credit risk of the financial instrument has increased significantly since initial recognition, the entity measures the loss allowance of the financial instrument at an amount equal to the lifetime expected credit losses; and

Notes To and Forming Part of the Financial Statements
for the Year Ended 30 June 2023 (cont'd)

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

Financial instruments (cont'd)

- there is no significant increase in credit risk since initial recognition, the entity measures the loss allowance for that financial instrument at an amount equal to 12-month expected credit losses.

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 or contract assets that result from transactions that are within the scope of AASB 15, that contain a significant financing component; and

In measuring the expected credit loss, a provision matrix for trade receivables is used, taking into consideration various data to derive an expected credit loss, (i.e. diversity of its customer base, appropriate groupings of its historical loss experience etc).

Purchased or originated credit-impaired approach

For a financial asset that is considered to be credit impaired (not on acquisition or origination), the entity measures any change in its lifetime expected credit loss as the difference between the asset's gross carrying amount and the present value of estimated future cash flows discounted at the financial asset's original effective interest rate. Any adjustment is recognised in profit or loss as an impairment gain or loss.

Evidence of credit impairment includes:

- significant financial difficulty of the issuer or borrower;
- a breach of contract (e.g. default or past due event);
- where a lender has granted to the borrower a concession, due to borrower's financial difficulty, that the lender would not otherwise consider;
- where it is probable the borrower will enter bankruptcy or other financial reorganisation; and
- the disappearance of an active market for the financial asset because of financial difficulties.

Low credit risk operational simplification approach

If a financial asset is determined to have low credit risk at the initial reporting date, the entity assumes that the credit risk has not increased significantly since initial recognition and accordingly can continue to recognise a loss allowance of 12-month expected credit loss.

In order to make such determination that the financial asset has low credit risk, the entity applies its internal credit risk ratings or other methodologies using a globally comparable definition of low credit risk.

A financial asset is considered to have low credit risk if:

- there is a low risk of default by the borrower;
- the borrower has strong capacity to meet its contractual cash flow obligations in the near term; and
- adverse changes in economic and business conditions in the longer term, may, but not necessarily, reduce the ability of the borrower to fulfil its contractual cash flow obligations.

A financial asset is not considered to carry low credit risk merely due to existence of collateral, or because a borrower has a lower risk of default than the risk inherent in the financial assets, or lower than the credit risk of the jurisdiction in which it operates.

Notes To and Forming Part of the Financial Statements
for the Year Ended 30 June 2023 (cont'd)

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

Financial instruments (cont'd)

Recognition of expected credit losses in financial statements

At each reporting date, the entity 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.

Assets measured at fair value through other comprehensive income are recognised at fair value with changes in fair value recognised in other comprehensive income. The amount in relation to change in credit risk is transferred from other comprehensive income to profit or loss at every reporting period.

For financial assets that are unrecognised (e.g. loan commitments yet to be drawn, financial guarantees), a provision for loss allowance is created in the statement of financial position to recognise the loss allowance.

Impairment of Assets

At each reporting date, the Association 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, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

Where it is not possible to estimate the recoverable amount of an individual asset, the Association estimates the recoverable amount of the cash generating unit to which the asset belongs.

Employee entitlements

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.

Contributions are made to an employee superannuation fund and are charged as expenses when incurred. The Association has no legal obligation to provide benefits to employees on retirement.

Trade Payables

Trade payables are initially measured at fair value.

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

**Notes To and Forming Part of the Financial Statements
for the Year Ended 30 June 2023 (cont'd)**

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

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
- 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.

Revenue from the rendering of services is recognised upon the delivery of services to customers. Revenue from the sale of good is recognised once ownership passes.

Revenue from grants is recognised upon receipt when the association takes receipt of the grant, it is probable that the economic benefits gained will flow to the entity and the amount can be reliably measured.

Revenue from donations is recognised upon receipt.

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

Income Tax

The association is exempt from income tax under item 9.1 of Section 50-45 of the ITAA 97.

Goods and Services Tax (GST)

Revenues and expenses are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax 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 cash flow statement on a gross basis, except for the GST component of investing and financial activities, which are disclosed as operating cash flows.

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 CENTRE INC.
(BARRINJA)**

**Notes To and Forming Part of the Financial Statements
for the Year Ended 30 June 2023 (cont'd)**

	2023 \$	2022 \$
2 OPERATING SURPLUS		
Included in operating surplus are the following revenues:		
Funding income (a)	884,322	715,908
Creative Victoria Funding income	100,000	54,920
Gallery Income	9,138	7,345
Government pandemic assistance	649	44,093
Performing Arts Income	98,345	46,619
Venue income	286,049	158,802
Other Income	99,112	69,418
	1,477,615	1,097,105
Included in the operating result are the following items of operating expenses:		
Remuneration of auditor	6,000	10,000
Stannards Accountants and Advisors (2022: McBain McCartin & Co.)		
Funding income and the surplus achieved by the Association for the year include the below amounts received for the acquisition of assets. While the income is captured in the 2023 financial year, under the guidance of AASB 1058 - Income of Not-for-Profit Entities, the benefit is realised over the asset's life.		
(a) - Grant for acquisition of dehumidifier	140,356	
- Grant for acquisition of projector	20,000	
	160,356	
3 TRADE RECEIVABLES & OTHER ASSETS		
Current		
Accounts Receivable	155,742	163,411
Other Receivables	248	9,456
Prepayments	18,986	21,177
	174,976	194,044
4 PROPERTY, PLANT AND EQUIPMENT		
Theatre equipment - at cost	182,720	118,372
Accumulated depreciation	(67,430)	(57,288)
	115,290	61,084
Plant and Equipment - at cost	356,539	244,093
Accumulated depreciation	(68,828)	(55,311)
	287,711	188,782
	403,001	249,866
5 INTANGIBLE ASSETS		
Computer Software - at cost	48,847	40,589
Accumulated amortisation	(26,020)	(17,800)
	22,827	22,789

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

**Notes To and Forming Part of the Financial Statements
for the Year Ended 30 June 2023 (cont'd)**

	2023 \$	2022 \$
6 TRADE & OTHER PAYABLES		
Current		
Trade creditors and other payables	143,167	107,879
7 INCOME RECEIVED IN ADVANCE		
Funding in advance - Yarra Ranges Shire Council	148,240	148,240
Project Funding in advance	114,207	259,519
Deposits on ticket sales/ Unearned income	42,832	86,430
	305,279	494,189
8 PROVISIONS		
Current		
Provision for Annual Leave	44,211	36,487
Provision for Long Service Leave	19,892	24,833
	64,103	61,320
Non-Current		
Provision for Long Service Leave	39,594	2,792
9 NOTES TO THE STATEMENT OF CASH FLOWS		
(a) Reconciliation of Cash		
Cash at the end of the financial year as shown in the statement of cash flows is reconciled to the related items in the statement of financial position as follows:		
Cash Float	750	750
Cash at Bank	528,345	905,621
Term Deposits	350,000	-
	879,095	906,371
(b) Reconciliation of Net Cash provided by Operating Activities to Operating Surplus or Deficit		
Deficit from ordinary activities	218,642	180,109
<i>Non cash flows in the statement of surplus or deficit</i>		
Donation in-kind	-	(66,000)
Depreciation expense	30,331	28,038
Loss on disposal of assets	(14,217)	-
<i>Change in Operating Assets & Liabilities:</i>		
(Increase)/decrease in trade receivables and prepayments	19,068	(10,399)
(Increase)/decrease in inventories	2,224	226
(Decrease)/increase in payables and income received in advance	(153,622)	196,410
(Decrease)/increase in provision for employee entitlements	39,585	(21,118)
Net cash from / (used in) operating activities	142,011	307,266

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

The Committee's Declaration

The officers of the Committee have determined that the Association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies described in Note 1 to the financial statements.

The officers of the Committee declare that:

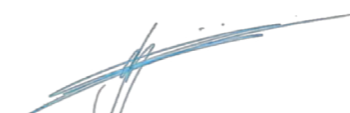
- 1 The financial statements and notes are in accordance with the Associations Incorporation Reform Act 2012 and Australian Charities and Not-for-profits Commission Act 2012.;
 - a. Comply with Accounting Standards as described in Note 1 to the financial statements; and
 - b. Give a true and fair view of the financial position as at 30 June 2023 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 1 of the financial statements.
- 2 In the officer's opinion, there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Committee and in accordance with subsection 60.15(2) of the Australian Charities and Not-for-profit Commission Regulations 2022.



Name: Elizabeth Dax
Title: Chairperson

Date: 30/10/2023



Name: Gareth Hart
Title: Creative Director/CEO

Dated: 30/10/2023

. PARTNERS & SPONSORS



In Partnership



Australian Government

**Department of Infrastructure, Transport,
Regional Development, Communications and the Arts**
Office for the Arts

Live Music Australia – an Australian Government initiative.



Australian Government



**AMaGA
Victoria**



ABOVE Image credit: AERIE artists Emily Lowe, Tracey Samios, Rain White & Kristin McFarlane at the 2022 AERIE Art Sale

BELOW Image credit: Toni Main (performer), Skubz Mope (painter), Bluzal Field (video artist), Tracey Samios (painter) and Martha Iserman (painter) sharing stories at The Fat Goat for the monthly Where Artists Meet (W.A.M.). Photo: Stewart Chanbers





Please write your feelings below

Adrian Foster's name
for Number 10

Apa Kabar ??

ASFO

The company of clouds
Change its identity frequently
I don't know what it is
I don't know what it is

THE ONLY ONE WHO
HAS NO A NAME THE ONLY
ONE WHO IS IN THE ONLY
ONE WHO IS IN THE ONLY
ONE WHO IS IN THE ONLY

HELLA EFFEN
+ LUCH + CHALLER
+ KOTZ + KOTZ

Tal Lelle

Play Letter

MO

you do you feel?

SUGGESTIONS

Accountability

I NEED TO CHANGE
MY FEAR WE
BLACKED!

Always!

Challenges

It's not about your mind
It's about your heart
It's about your soul
It's about your spirit

Polym Imperior

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