

na
va NATIONAL
ASSOCIATION
FOR THE
VISUAL ARTS

2016 ANNUAL REPORT



Get To Work, *Dance For You*, 2016. Digital video still, shot by a drone flown by Jenny Anagnostopoulos and Ella McAlister. Image courtesy of the artists.

Major Funders



NAVA Grant Partners



Media Partners



The National Association for the Visual Arts (NAVA) Annual Report 2016

NAVA is the peak body protecting and promoting the Australian visual arts. We actively support and affirm the value of artists and the Australian art sector by: leading critical dialogue and debate; informing policy priorities through research and consultation; and providing pathways for professional development and partnerships, with artists at the heart of everything we do.

Patrons

Pat Corrigan AM, Janet Holmes à Court AC, Professor David Throsby AO

Staff

Executive Director: Tamara Winikoff OAM
 Deputy Director: Brianna Munting
 General Manager: Penelope Benton
 National Craft Initiative Program Manager: Georgia Hutchison (until March)
 Events and Membership Coordinator: Joan Cameron-Smith (until July), Çigdem Aydemir (from August)
 Administration and Grants Coordinator: Holly Morrison
 Marketing and Publicity Coordinator: Yu Ye Wu
 Administrative Assistant: Claudia Roosen (March – June)
 Bookkeeper: Flora Radov
 Designers: Province, Catherine Benton
 IT Consultant: Jay Cooper
 Research Interns: Stephanie Fang, Lauren Pitcher
 Working from the NAVA office
 Australian Design Alliance CEO: Jo-Ann Kellock (until May)

Viscopy

According to Viscopy's articles of association, NAVA was required to nominate three members to the Viscopy Board. In 2016 Matthew Sleeth, Joyce Parszos and Oliver Watts were the NAVA nominees.

Acknowledgements

The National Association for the Visual Arts (NAVA) acknowledges the Gadigal people of the Eora Nation and all Traditional Owners of country throughout Australia. We pay our respects to them, their heritage and cultures; and to elders both past and present.

NAVA is very grateful to the following partners and supporters. NAVA was assisted by the Australian Government through the Australia Council, its arts funding and advisory body and by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. NAVA was supported by the NSW Government through Arts NSW and the Queensland Government through Arts Queensland. NAVA is the grateful recipient of support from the Australian Council of University Art and Design Schools (ACUADS), Viscopy and the Copyright Agency's Cultural Fund. Generous donors are Art Monthly Australasia and MPavilion, Eckersley's Arts + Craft, The Freedman Foundation, Mrs Janet Holmes à Court, Kirsty Ross, the estate of Madeline Olive Taylor and the Windmill Trust. NAVA acknowledges our media partners Artlink, Art Monthly and Art Almanac. Partners in the National Craft Initiative (NCI) project were the Australian Craft and Design Centres.

Front Cover Image

Brendan Van Hek *Colour Composition # 3*, 2013, found neon, metal hooks, dimensions variable

CHAIR & EXECUTIVE DIRECTOR REPORT

For NAVA, 2016 is a rewarding year to reflect upon. In a year that was very difficult for the sector as a whole, NAVA continued to provide strong support for its membership and a clear voice to express the views and concerns of the visual arts community across the country.

NAVA's activities during the year included the following:

1. Providing leadership in a major campaign against federal arts funding cuts and advocated for arts policy to be on the 2016 election agenda, sending key ideas to all political parties and partnering in a National Day of Action for the Arts and the Arts Election Debate;

2. Writing submissions and campaigning for issues such as protection of creators' copyright, gender equity, sustainability of the three Sydney art schools, VET student loans for arts courses and STEAM (science, technology, engineering, art and mathematics);

3. Launching the Agenda for Australian Craft and Design as the final outcome of the National Craft Initiative (a 3 year partnership project between NAVA and the Australian Craft and Design Centres);

4. Commissioning Economists at Large to do research into Australian small-to-medium (S2M) visual arts organisations for launch early in 2017. At the time we are writing this director report, the S2M report has been published and its conclusions extremely valuable to the sector as a whole;

5. Establishing a Brisbane-based Queensland Program Co-ordinator to roll out NAVA programs across the state with support from Arts Queensland;

6. Presenting 57 forums, public conversations, and art school lectures, online and face-to-face, around Australia;

7. With the support of the Copyright Agency's Cultural Fund, launching the inaugural \$20,000 Visual Arts Fellowships. At the same time, NAVA continued to administer eight other funding schemes for artists and curators to the value of over \$170,000, supported by donors and governments;

8. Introducing Organisation Membership and adding 2 new discounted insurances for members to cover goods in transit and personal accident;

9. Publishing a new online edition of the Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector;

10. Maintaining an important voice on contemporary visual art, NAVA was quoted and mentioned more than 110 times in mainstream media on important issues in the sector.

The contemporary visual arts sector is going through significant structural changes. As the national peak body for the visual arts, NAVA plays a unique role in undertaking research and analysis, setting and monitoring industry standards, nourishing the arts environment for creators, co-ordinating collaboration and mutual support across the sector. The 10 examples we have outlined above illustrate the importance of this role and NAVA's fulfilment of that role in 2016.



Photo: Penelope Benton.

It is a source of great pride on the part of the Board, the staff and the volunteers that NAVA is able to end the year in such a strong position, given that it was one of the many organisations to lose funding from the Australia Council's four year funding program in May 2016. NAVA was one of the leading organisations to profile the issue, mobilise the sector, co-ordinate responses, and provide resources and advice to build the capacity of people in the sector to take action themselves.

We would especially like to acknowledge the wonderful response from generous donors and the many people who wrote letters of support and signed a petition when news of our defunding became known.

At the same time, NAVA has strengthened and re-shaped its own future. We feel confident that the reduction of funding will ultimately build NAVA's independence. As this annual report demonstrates, NAVA finished the year on a very good financial footing. Its membership grew considerably during the year and NAVA will continue in 2017 to develop its membership, maintain its services and activities, and explore new sources of revenue. Now, more than ever, it is critical to have a peak contemporary visual arts body to provide advice and support to its members, and to advocate for the sector as a whole.

James Emmett
Chair

Tamara Winikoff
Executive Director

NAVA BOARD



Chair

James Emmett is a barrister at 12th Floor Wentworth Selborne Chambers and an adjunct senior lecturer in law at the University of New South Wales. James is also Chair of the Inner City Legal Centre Foundation, a director of Twenty10 incorporating the Gay & Lesbian Counselling Service and on the Advisory Board of the La Trobe University Centre for Legislation. He is an enthusiastic supporter of the arts sector generally and the visual arts in particular.



Deputy Chair and Elected Representative - Artists

Sally Smart is one of Australia's significant contemporary artists recognised internationally for large-scale cut-out assemblage installations, performance and video. The recipient of numerous awards and prizes, she is represented in most major Australian galleries and collections and in various public and private collections internationally. Sally is currently Vice-Chancellor's Professorial Fellow, University of Melbourne.



Treasurer and Company Secretary

Kathir Ponnusamy has over 15 years experience in a range of finance and accounting roles both in Australia and Asia. Kathir has worked across several industries including business services, telecommunications and retail. He is currently the Commercial Manager for Westpac Banking Corporation. Kathir is a member of the CPA Australia and Malaysian Institute of Accountants.



Elected Representative - Artists

Pippa Dickson is a designer and creative consultant in the private and public sectors. She was the inaugural Project Manager and CEO of the Glenorchy Art & Sculpture Park (GASP!) and Chair of Design Tasmania. Pippa was also NAVA representative and Co-chair of the National Craft Initiative Steering Committee.



Co-opted Representative

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



Elected Representative - Organisations

Hannah Mathews is a Melbourne-based curator with a particular interest in the lineage of conceptual art and performative modes of practice. She is currently Senior Curator at Monash University Museum of Art. Her most recent exhibitions include, Power to the People: Contemporary Conceptualism and the Object in Art which launched the Melbourne International Arts Festival's Visual Arts Program in 2011 and Action/Response, a two night cross-disciplinary program for Dance Massive 2013.



Elected Representative - Organisations

Kelli McCluskey is an artist and co-founder of tactical media art group pvi collective and co-founder of CIA studios, the Perth-based artist run initiative. Kelli writes, colludes, researches and directs for pvi and is responsible for special operations at CIA studios. In 2011 she co-founded Proximity Festival, Australia's first annual one-on-one performance festival, and in 2016, Kelli received the Australia Council's highest award for Emerging and Experimental Arts.



Co-opted Representative

Bill Morrow is an artist practising drawing, painting and photography. His work is principally concerned with the landscape and the human figure. He is a graduate of the South Australian School of Art (1996). Since 1981 he has photographed in the city of Yogyakarta in Central Java and exhibited there with solo exhibitions in 1995 and 2004. Now retired from the law, Bill worked as a solicitor in South Australia for over 30 years. Since that time he has been a strong advocate for, and defender of artists' rights. Bill is currently a director of Artlink Australia.



Co-opted Representative, Development Committee Chair

Dr Terry Wu is a respected plastic, reconstructive and aesthetic surgeon with particular interests in reconstructions post major cancer surgery. Terry also serves as a Board Member of Heide Museum of Modern Art and Australian Centre for The Moving Image and supports institutions and events including Sydney Biennale, Adelaide Biennial and the new Australian Pavilion for Venice Biennale. In 2014, Terry established John Street Studios in Brunswick East to provide quality affordable studios for artists in inner city Melbourne.



Elected Representative - Artists

Michael Zavros is an artist who works across painting, drawing, sculpture and film. He has exhibited widely within Australia and internationally and his work is held in the National Gallery of Australia, Art Gallery of New South Wales, Queensland Art Gallery, Australian National Portrait Gallery and Tasmanian Museum and Gallery. Michael has been the recipient of several international residencies, grants and prizes, and in 2012 Michael received the inaugural Bulgari Art Award.

NAVA would also like to acknowledge and thank Barry Keldoulis, previous Chair who served until April 2016, and Joyce Parszos who served until May 2016 as Deputy Chair.

NAVA MEANS ART

The National Association for the Visual Arts (NAVA) is the national peak body protecting and promoting the professional interests of the Australian visual and media arts, craft and design sector.

Goal 1 - VOICE

Effectively advocate for the interests of the sector and provide research and informed policy advice to key decision makers. Lead critical debate and discussion to build an active, strong and resilient sector.

Goal 2 - RESPECT

Set and monitor best practice standards for the industry. Raise the profile and acknowledgement of the value of art and artists in Australia, and the infrastructure that supports them.

Goal 3 - AGENCY

Through providing high quality resources and a benchmark professional development program, build the skills, knowledge sharing and entrepreneurial capacity of practitioners and the sustainability of their careers.

Goal 4 - SUSTAINABILITY

Secure sufficient resources and ensure good management for NAVA to optimise its capacity and achieve sustainability.

NB: Where the term 'visual arts' has been used, this is taken to mean all forms of visual expression.



Vipoo Srivilasa, *Deity*, 2016. Clay, gold luster and acrylic. Photo by Simon Strong. Image courtesy of Scott Livesey Galleries, Melbourne and Edwina Corlette Gallery, Brisbane.

Federal Government Funding Cuts

A major continuing preoccupation across the whole arts sector was the consequence of the cuts to arts support by the federal government which impacted particularly heavily on artists and small to medium arts organisations. NAVA continued to campaign both independently and in collaboration with ArtsPeak and Free the Arts/ArtsFront to try to persuade the Federal Government to reverse its decision. The concern was the lack of an evidence based arts policy framework to guide decisions, the serious impact that the cuts would have on both independent artists and the operating budgets of small to medium arts organisations, and the importance of funding decisions being made free of political influence.

This was a year in which NAVA had to start to re-think its own business model with the news in May that we would lose Australia Council operational funding from 2017. We launched #SAVEnava campaign which resulted in almost 100 letters of protest being written and the Save NAVA Petition was immediately signed by 1,700 concerned people. Tamara Winikoff was extensively interviewed in the media following news of so many small to medium organisations missing out on four-year funding. Then in partnership with Artspace, Sydney, NAVA held three town-hall style public meetings 'Let's Talk', 'Let's Talk Art Futures' and 'Let's Talk CAO' discussing the current situation and future prospects for the arts.

To discuss some of these matters, on behalf of both NAVA and ArtsPeak (the confederation of national peak arts organisations and state arts industry councils), NAVA's Executive Director, Tamara Winikoff met with politicians and their advisers including Arts Minister Mitch Fifield's adviser Denise Ryan, Shadow Arts Minister Mark Dreyfus and his successor Tony Burke, Australian Greens representative Adam Bandt, Independent Senator Andrew Wilkie, and some committee members who has served on the Senate Inquiry: Catryna Bilyk; Lisa Singh; and Jacinta Collins.

She also had meetings with heads of various state arts funding authorities. Over the course of the year, Winikoff also liaised with Sally Bassier, CEO of the Ministry for the Arts, the Australia Council's Chair Rupert Myer, CEO Tony Grybowski and then Chair of the Visual Arts Panel, Danie Mellor as well as various senior Australia Council staff including Frank Panucci, director Arts Funding and Laura McLeod director of Visual Arts. Under discussion were a variety of policy and funding issues of relevance to the arts generally and the visual arts in particular.

Over the course of the year, NAVA held other meetings with key decision makers to provide informed industry advice, wrote many letters and submissions, organised public events and provided resources to assist the sector to be actively involved in advocacy. As an example, Tamara Winikoff was a speaker in a Sydney Opera House Culture Club panel discussion on 'State of the Arts', along with Michael Lynch, Lily Shearer and Nick Atkins. While the work was primarily focused on concerns over arts policies and funding decision making, other issues were also being progressed including the threats to Sydney's art schools and national VET education; industry commitment to the payment of artists' fees; and several areas of copyright reform.

During the course of the campaign, several letters were sent to Malcolm Turnbull, Arts Minister Senator Mitch Fifield, the Shadow Arts Minister and Australian Greens politicians. On behalf of ArtsPeak, NAVA also wrote to all the state and territory arts ministers pointing out the impact that the funding cuts would have on the arts in their state, and asking for this issue to be put on the agenda for discussion at the June Meeting of Cultural Ministers.

NAVA provided a tool kit of resources for people wanting to take action including a template letter on its web page which was used by around 1,200 people to send their own letters, a fact sheet and answers to frequently asked questions and a media release template.



National Day of Action for the Arts June 2016, photo by Tanja Bruckner.

Federal Election Election Arts Policies

On behalf of the visual art sector, NAVA sent a list of key arts policy recommendations to all political parties visualarts.net.au/campaigns/federal-election-2016/ and discussed them with key arts politicians from all parties. Where they existed, NAVA analysed the arts policies of the political parties on its website. With Artspeak, NAVA helped organise the National Arts Election Debate at the Wheeler Centre in Melbourne.

National Day of Action

NAVA, together with Theatre Networks NSW and the Protagonists instigated a National Day of Action for the arts on the 15 June. NAVA started the Art Changes Lives #Istandwiththearts online petition which secured over 19,240 signatures. In partnership with the Museum of Contemporary Art (MCA) in Sydney, NAVA held a media conference at the MCA which generated coverage in The Guardian, The Sydney Morning Herald, The Age, The Australia, TimeOut Sydney, FBi Radio, ArtsHub, Art Almanac, Hyperallergic and Artforum Online.

The conference included presentations from Liz Ann Macgregor, artists Abdul Abdullah and Janet Laurence, the Executive Director of Sydney Theatre Company Patrick McIntyre and NAVA's Executive Director Tamara Winikoff.

A National Day of Action demonstration was also organised outside PM Malcolm Turnbull's office in Sydney attended by about 200 people with placards calling for him to fix the arts problems created by his government. NAVA produced a National Day of Action toolkit/web page which was widely utilised in arts sector and the NAVA team recorded video interviews with the audience members of the MCA on the National Day of Action to send to arts leaders prior to the election. View online here visualarts.net.au/campaigns/national-day-action-17-june-2016/

In addition, we also produced a Federal Election toolkit/web page which was utilised pre-election by many in the arts sector visualarts.net.au/campaigns/federal-election-2016/

Meeting of Cultural Ministers

At the November Cultural Ministers All Jurisdictions meeting (Australia Council, Ministry for the Arts and state and territory arts departments heads), the Australia Council presented its service sector 'scan'. Earlier NAVA was consulted by the Australia Council and both NAVA and ArtsPeak requested access to the report but were informed it was a work still in progress.

State Liaison

As part of the national outreach program, NAVA's Executive Director undertook interstate trips to Canberra, Hobart, Melbourne, Adelaide and Perth. On these trips she met with state arts politicians, their advisers and senior arts department staff to update one another on arts policy matters. Winikoff also gave lectures in art schools, consulted with the sector and gave pop-up career advice to NAVA members.

In Adelaide, Tamara spoke at a 500 strong rally on the steps of the SA parliament to protest the cuts to arts funding by the SA Government. She also held meetings with members of the SA Arts Industry Council, directors of contemporary visual and media arts and craft organisations, Deputy Director of Art Gallery SA and the editor of Artlink magazine.

In Perth Tamara met with the Arts Minister's Adviser and Director General, and Director of Policy, Planning and Research at Arts WA. She presented an update on ArtsPeak's activities to a roundtable of members of the Chamber for Arts and Culture and participated in the 'Conversation' series auspiced by the University of WA, meeting with some of the key people involved in WA visual arts as well as Ted Snell director of the Cultural Precinct at the university.

Local Government

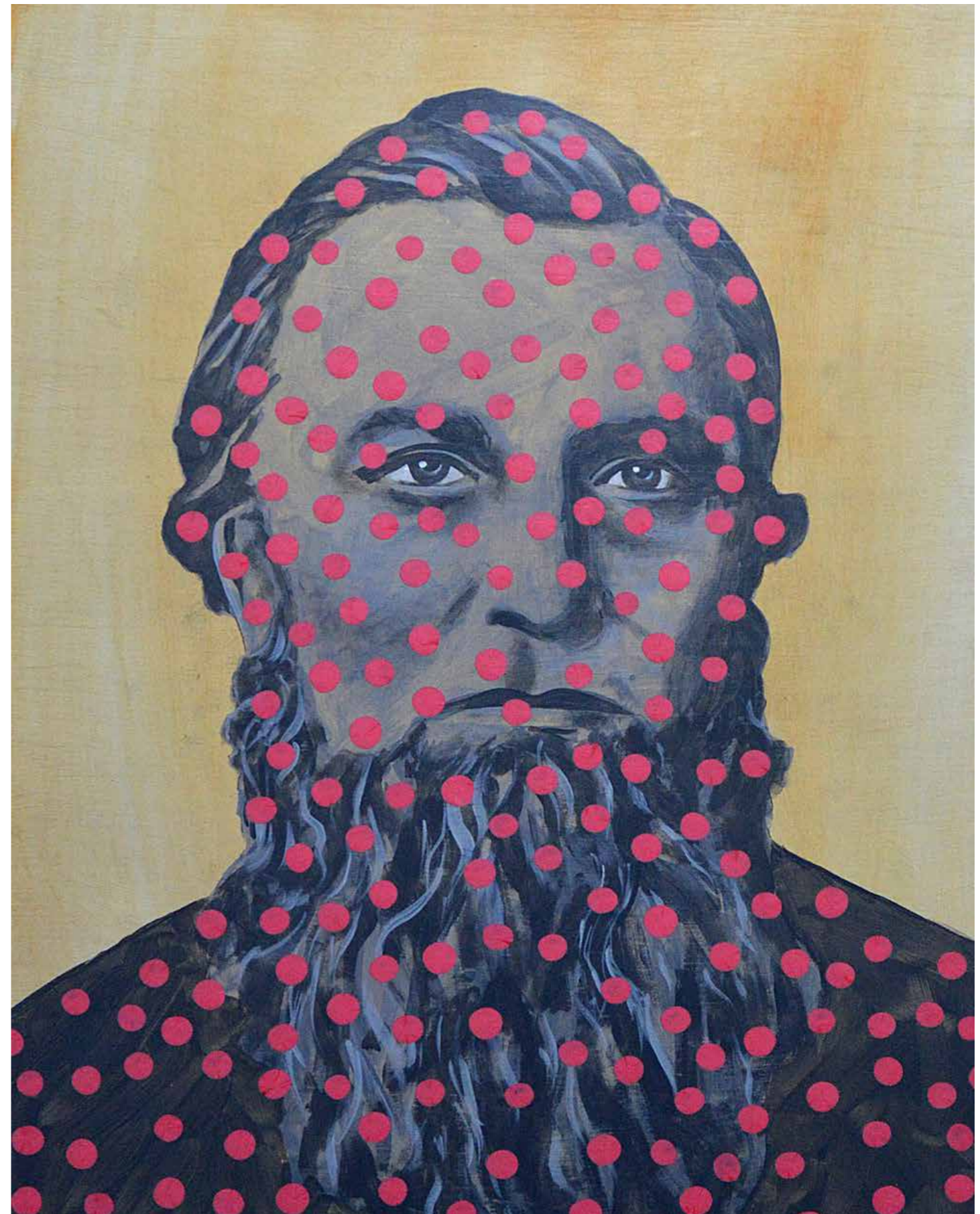
NAVA was asked to represent the sector in relation to two local government issues.

4.1 Hobart Art Prize

In response to an approach by a group of Hobart based professional visual artist members NAVA undertook advocacy in relation to the proposal by Hobart City Council to review the effectiveness of the City of Hobart Art Prize and consider alternatives. The artist group strongly supported maintaining at least the current level of resources invested by Hobart City Council but developing the Art Prize into a new biennial exhibition format. On behalf of the group, as well as liaison with artists, NAVA discussed the matter with Hobart City Council staff, director of the Tasmania Museum and Art Gallery which previously has hosted the prize and Contemporary Art Tasmania. The decision is pending.

4.2 Townsville Galleries

NAVA put out a media release and wrote to the Lord Mayor of the City of Townsville protesting the replacement of the director of Townsville Galleries - a skilled arts professional - with a generic manager, rolling the position together with responsibilities for sports facilities. We were asserting a matter of principle that running galleries requires a particular expert skill set, knowledge base and network of contacts and engagement. The sector's protests were to no avail.



Damien Shen, *A message from God to the black fellow*, 2017. Acrylic on board.. Image courtesy of the artist.

ADVOCACY continued

Artists Fees

NAVA used the results of its survey of current industry practice to inform its updating of the fees scales in the 5th Edition of the Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector. NAVA kept in close liaison with two overseas counterpart organisations which were conducting similar campaigns, CARFAC in Canada and a-n Artists Information Company in the UK.

A renewed artists' fees campaign is to be launched in 2017 with consultation to be conducted nationally. NAVA's ambition is see the payment of fees to artists become completely integrated into all organisations' processes. Governments will also be asked to provide \$5 million/year for an Artists Fees Fund to assist underfunded galleries to pay artists at least at the recommended rates in NAVA's Code of Practice. NAVA will seek to secure a commitment from the Australia Council and state/territory funding authorities to mandate the payment of fees at least at the level recommended in NAVA's Code of Practice by successful grant recipients. Also to be considered is a proposal for the introduction of an artists' fees framework agreement between the government and funded organisations, similar to those adopted in Norway and Sweden.

Arts Education

VET Student Loan Scheme

In a major overhaul of the government's VET FEE-HELP Scheme, the majority of art courses were to be denied subsidy. NAVA sent two letters containing art industry data to Education and Training Minister Simon Birmingham about his decision to cut Vet Fee Help to arts courses which included jewellery, ceramics, photography and gaming, and in October we wrote a submission to the Senate Inquiry. In November NAVA took a delegation to Canberra, including members of the National Advocates for Arts Education (NAAE), to meet with Minister Birmingham and politicians from the other major parties: Kate Ellis (Labor's Shadow Education and Training Minister); and Sarah Hanson-Young (Australian Greens).

The delegation was told that it might be possible to make changes to the eligibility criteria mid 2017 which would allow reconsideration of some arts courses. At the meetings we also tabled a paper proposing action on the STEAM issue for both education and industry.

Sydney Art Schools

In June, Sydney College of the Arts (SCA) and UNSW Art & Design announced to their students that a Heads of Agreement had been signed agreeing to close the University of Sydney's SCA campus in Rozelle and relocate all students to the UNSW Art & Design campus in Paddington from Semester 1, 2017. It was also proposed that the National Art School should join in forging a Centre of Excellence. It was clear that the NSW government was considering new purposes for both the historic sites occupied by these two arts schools.

Concerned at this proposal, NAVA organised a meeting to bring together staff and students from the three affected art schools to discuss a way forward followed by another meeting just for SCA staff and students. To add its voice to the student protests, NAVA wrote letters to the Vice Chancellors of both the University of Sydney and University of NSW and all members of the University of Sydney Senate asserting the necessity for the universities to maintain their commitment to their separate art schools. NAVA then took a delegation of SCA and UNSWA&D alumni, Greens Senator Jamie Parker, director of Artspace and a HDR student to meet with the Vice Chancellor's spokesperson and the Provost and Deputy Vice Chancellor.

At the end of July, University of Sydney's Vice-Chancellor and Principal, Dr Michael Spence, announced the termination of the Heads of Agreement and instead proposed that SCA would be absorbed into the Faculty of Arts and Social Sciences on the main campus in Camperdown. In August it was announced that there would be a 50% cut of staff positions and no BVA enrolments for 2017 and that jewellery, ceramics and glassmaking would be discontinued. The move has been delayed until 2019.

National Arts Curriculum in Schools

In partnership with the National Advocates for Arts Education (NAAE), NAVA continued to advise on resources and models for effective delivery of the new national arts curriculum for schools to achieve a coherent high quality arts education for students in all states and territories. The arts curriculum provides a rationale and specified curriculum content from Foundation to Year 10 for all five artforms: Dance, Drama, Media Arts, Music and Visual Arts

Copyright

NAVA wrote a submission responding to the Productivity Commission's 'Intellectual Property Arrangements' Draft Report, elaborating why there would be a very deleterious impact on artists if there was a change from the current 'fair dealing' to a 'fair use' system. [visualarts.net.au/NAVA ProductivityCommissionSubmission/](http://visualarts.net.au/NAVA_ProductivityCommissionSubmission/) An online survey was distributed with the survey data and comments incorporated into NAVA's submission. NAVA asserted that the proposed change from the current 'fair dealing' to a 'fair use' system would exacerbate an already very unequal power relationship. Tamara Winikoff was called as an expert witness at the Sydney public hearing by the Productivity Commission. NAVA sent out a media release on behalf of ArtsPeak and with other national arts peak bodies and co-ordinated an arts industry response at the beginning of June.

Resale Royalty

NAVA continued to work in close collaboration with Copyright Agency/Viscopy on ensuring the continuation of the Federal Government's support for the resale royalty and was pleased that the government's commitment was extended.

Public Art

With an increasing number of dispute claims coming through the NAVA office over issues arising with public art commissions, street art and performance art, we identified the need for production of a new set of national guidelines. NAVA conducted a survey to collect feedback from artists about their experiences with public art commissions. The information compiled from this survey will be used to inform roundtable discussions to be held in 2017 with various government bodies that commission public art work.

Superannuation & Capital Gains Tax (CGT)

NAVA worked with arts accountant and gallery owner Michael Fox on the issues of capital gains tax and tax legislation governing Self Managed Super Funds. A paper seeking legislative changes was presented to all political parties.

LEADERSHIP

ArtsPeak

Tamara Winikoff continued as co-convenor of ArtsPeak (the confederation of national peak arts organisations and state arts industry councils) along with Nicole Beyer, (director of Theatre Networks Australia). ArtsPeak began a process of change to find a new model which could embrace the broadest spectrum of the arts sector. It established an Executive of eight members who are shared the organising effort with Tamara and Nicole. Feral Arts provided secretariat services which helped with co-ordination. ArtsPeak put in a funding pitch to the Australia Council to assist with this process of turning it into a more formal entity with the capacity to grow into a national arts sector co-ordinator and united voice, however at year's end there had been no response.

In response to the Arts Budget decisions, ArtsPeak was active in calling for the Government to develop an arts policy and ensure a sustainable levels of funding for the arts. Its major task was to organise a pre-election debate between arts representatives from the three major parties, Mitch Fifield for the Coalition, Mark Dreyfus for Labor and Adam Bandt for the Australian Greens. It was moderated by media presenter, Patricia Karvelas and recorded for broadcast by the 'Books and Arts' program on ABC RN. As Co-convenor of ArtsPeak, Tamara Winikoff opened proceedings. The Debate was preceded the day before by a national arts sector meeting at the North Melbourne Art House about the political situation for the arts, at which Tamara made a presentation.

In response to the remarkably cohesive response right across the arts sector and the call for a way to achieve a united voice into the future, ArtsPeak began for looking at its own future. Preparation began for a meeting to be held early the following year to consider proposed changes to ArtsPeak to help it grow into being the truly representative united voice for the whole of the arts. Late in the year, discussion papers were written for ArtsPeak to begin this process.

Service Organisations

NAVA wrote to the Australia Council and the Arts Minister on behalf of the four peak artform service organisations which lost their operational funding – in dance, drama, music and visual arts. In response to these concerns raised by NAVA and others at the defunding of so many peak arts bodies and service organisations, the Australia Council undertook an 'environmental scan' of service provided by organisations. This was presented to the Meeting of Cultural Ministers in November who requested further research.

National Craft Initiative (NCI)

Work on the NCI came to a close at the end of March with the launch of an Agenda for the Australian Craft Sector which was widely distributed. The three-year initiative had been undertaken in partnership between NAVA and the Australian Craft and Design Centres (ACDC) to better profile and build opportunities for the Australian craft and design sector. The report analysed material developed over the three-year period of engagement with the craft and design community. It was informed by the existing research and knowledge embedded within the key program partners ACDC and NAVA, from direct consultations with leaders of the Australian craft and design community, and from the ideas and opportunities identified by makers themselves. The report offered an evaluation of activities, research and insights into the current climate of the craft and design sector, identifying trends, challenges, opportunities and threats. It included practical recommendations for strategic services for funding agencies, government and policy makers and the sector itself to provide a vision for a strong future for the craft and design in Australia.

Another outcome of the NCI was the publication of the updated Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector with new sections covering craft and design specific matters, particularly in the areas of copyright, design registration and patents.



Alice Couttoupes, *My blue china, my blue flowers, Plate #4*, Jingdezhen porcelain, Southern Ice porcelain, cobalt glaze, 40cm x 8cm. Photo: Amy Piddington. Image courtesy of the artist.

In previous years, the NCI produced the research report, 'Mapping the Australian Craft Sector' and the major conference 'Parallels: Journeys into Contemporary Making' held in partnership with the National Gallery of Victoria.

Prior to the funding cut, NAVA had intended to continue the work at least until the end of 2016 employing Georgia Hutchison in the role of Craft and Design Manager working remotely from Melbourne. However, for lack of funding the program had to be terminated.

REPRESENTATION

International

Over the year NAVA maintained contact with sister organisations a-n Artists Information Company in the UK and CARFAC in Canada over our shared campaign for artists' fees and liaising with the Creative Industries Federation in the UK about effective advocacy structures.

Public Galleries Representation

Tamara assisted with the Museums Australia (MA) roundtable meeting in November where issues of public gallery representation and advocacy were discussed. NAVA described the continuing advocacy work that NAVA does for galleries, especially in the small-to-medium category and in working collaboratively on setting ethical standards and maintaining the currency of the Code of Practice for the sector in response to evolutionary changes in the industry.

Australian Design Alliance [AdA]

NAVA continued to serve on the Board of AdA. In 2016 AdA transferred its home base from the NAVA office to Melbourne where the new CEO was located. After four and a half years in the role of Executive Director, Lisa Cahill resigned to take up a new challenge as Associate Director at Object: Australian Design Centre. In March 2015 her replacement, Jo Kellock was appointed as the new Executive Director. Jo was a founding member of the AdA in her former role as CEO of the Council of Textile and Fashion Industries of Australia. She settled into her role moving between the NAVA base and the Design Institute of Australia hot desk in Melbourne. She focused the work on influencing the political agenda by liaising with the federal Industry Minister and department. A major lobbying effort was focused on seeking legislative change to protect designers against the production by others of cheap replicas of their work.

Viscopy

NAVA nominated three people for the board of Viscopy, the visual arts licensing rights management organisation. Two new NAVA nominees proposed by the NAVA board were elected to the Viscopy board and confirmed at the AGM in late November. NAVA's Deputy Chair, Joyce Parszos; and a respected independent artist and academic Oliver Watts who joined Melbourne artist Matthew Sleeth. Tamara Winikoff maintained regular collaboration with Viscopy and Copyright Agency staff in relation to advocacy issues.



Nicole Monks, *We are all Animals*, 2016, performance installation, video still. Image courtesy of the artist.

Small to Medium Visual Art Organisations

With support from City of Sydney, NAVA commissioned consultants Economists at Large to undertake a study of the small-to-medium (S2M) visual arts sector. A survey was sent out to the whole sector with a response by 79 organisations from across the spectrum. The data revealed a picture of a highly professional and productive sector staggering under the load of diminishing resources and ever increasing demands for greater and more diverse public outputs without a concomitant increase in funding or provision of human resources to enable the building of the S2M organisations' capacity. The final report was launched early in 2017.

Gender Equity

The Countess Report is benchmark research revealing the extent of gender imbalance across the spectrum of the contemporary Australian art world. This new report illustrates the continuing imbalance of power across the sector with men holding more positions at senior levels and male artists significantly better represented by commercial galleries and in major exhibitions. Having been part of the group advising the researcher, Elvis Richardson, NAVA assisted her with the release and distribution of this report to coincide with International Women's Day.

With funding from ACUADS (Australian Council of University Art and Design Schools), NAVA hosted a public forum in September discussing contemporary curating in light of the findings of the Countess Report, and what meaningful action looks like beyond rhetoric. This was presented in partnership with Gertrude Contemporary, University of Melbourne; and MADA, Monash University. Speakers were Virginia Fraser, Kelly Gellatly, Camila Marambio, Elvis Richardson, Patrice Sharkey and it was chaired by Dr Rebecca Coates. A report from the forum, and audio recording are published on NAVA's website visualarts.net.au/beyond-rhetoric/ with the audio also available via [iTunes](#).



Mikala Dwyer, *Square Cloud Compound*, 2010. Fabric stockings, glass, beer, champagne, plastic, ceramics, found things, wood, rocks, lights, paint, acrylic, cat and bird ornaments, dimensions variable. Photo by Jessica Maurer. Image courtesy of the artist.

SERVICE PROVISION

NAVA initiated and delivered over 40 national events in 2016, engaging with more than 1700 attendees and over 100 paid speakers. These events included forums, lectures, workshops, regional tours, roundtable consultations and conferences.

NAVA Online Courses

NAVA continued to run our Online Courses education program in 2016 with involvement from over 12 industry experts including artists, curators, writers, critics and administrators. NAVA delivered the courses So, Where to From Here?, Art Business Basics, Winning Grant Proposals and Maximise your Exposure, which saw artists participate from across the country.

“The lecturers were fantastic. It was very interesting reading other artist’s biographies as the standards of education and professional experience was amazingly high. A lot of people had 3 degrees and overseas experience. It was reassuring to see that like me most people found it difficult to write about themselves.”

Winning Grant Proposals participant

“The course validated for me the need to take ample time to plan and write a proposal. The task seems far less insurmountable now.”

Winning Grant Proposals participant

Queensland Program

In 2016 NAVA launched a new program in Queensland delivered by Carley Commens, NAVA Queensland Program Manager and funded by Arts Queensland. This program delivered in 2016; Why Flock? Artist Run Initiatives: Models, Governance and Getting Your Own Space, a Critical Thinkers Platform event, presented by Cairns Regional Council, Cultural Services and NAVA; USQ Graduat Opening Address at the Toowoomba campus of the University of Southern Queensland; and the NAVA Salon Sessions: Artist Roundtable in Brisbane and Toowoomba. These events engaged with over 183 artists and arts workers.

#NAVAideas

With the support of the Copyright Agency’s Cultural Fund Grant, NAVA presented a 3-year series of national online panel discussions that interacted with a live audience to explore critical and often controversial issues affecting the visual arts, craft and design sector.

These stimulating conversations drew on contemporary thinking in art theory and practice, education and learning, and the policies affecting practitioners on a local, national and international scale. This interactive program enabled audiences to propose questions and comments to the presenters and provocateurs and join in critical discussion in real time via twitter, which are now archived on NAVA’s website.

In 2016, NAVA engaged 10 leading curators, academics and artists over 4 discussions on topics: public space, visible craft, art education and contemporary curating. Over 19 videos collectively these videos received almost 8,000 views. Additionally, the Twitter discussion following the release of these video had a reach of 5,000+ NAVA Twitter followers. Average impression for live-tweet discussions ranged between 180 – 1,000+ views.



Chantal Fraser, #traditional #blurred lines, detail. Photo by Zan Wimberley.

SERVICE PROVISION continued

NSW Artists Professional Development Program

Forums

Funded by Arts NSW, NAVA delivered a series of forums in Sydney, Western Sydney and regional NSW. These were delivered in partnership with a range of organisations including Artspace, Museum of Contemporary Art, Verge Gallery, Casula Powerhouse, Arts Northern Rivers, Bathurst Regional Gallery and Glasshouse Port Macquarie.

Lectures and Workshops

NAVA also gave a series of lectures and workshops at St George TAFE, Nepean TAFE, Australian Catholic University, Meadowbank TAFE, the National Art School, Warringah City Council, Sydney College of the Arts, UNSW Art & Design and Wyong City Council.

Regional Tour

NAVA delivered a series of workshop in regional NSW including Bathurst, Port Macquarie, Lismore and Brunswick Heads. These workshops combined skills development in the areas of grant writing, marketing and promotion and knowledge of basic business skills for artists.

National Outreach Program

Every year both Tamara Winikoff, Executive Director and Brianna Munting, Deputy Director of NAVA travel to the states and territories to consult with key industry experts, arts ministers, state arts department executives and contribute at conferences and art schools' professional practice curriculum.

Victoria

Brianna Munting travelled to Melbourne to host our Beyond Rhetoric Forum at Gertrude Contemporary. This forum questioned and discussed gendering of opportunities, contemporary curatorial approaches within the diverse arts infrastructure, and what meaningful action looks like beyond rhetoric.

Brianna also represented NAVA at the Arts Front 2030 conference hosted by Feral Arts at Footscray Community Arts Centre. Over 150 guests came together in Melbourne to work on:

- developing a shared vision for culture and arts in 2030;
- building a national network of collaborators;
- and planning joint campaigns and projects.

South Australia

Tamara Winikoff spoke at the Rally Against the Arts funding cuts and met with key arts organisations from across the visual arts, craft and festivals sector to discuss the future of the arts in South Australia.

Tasmania

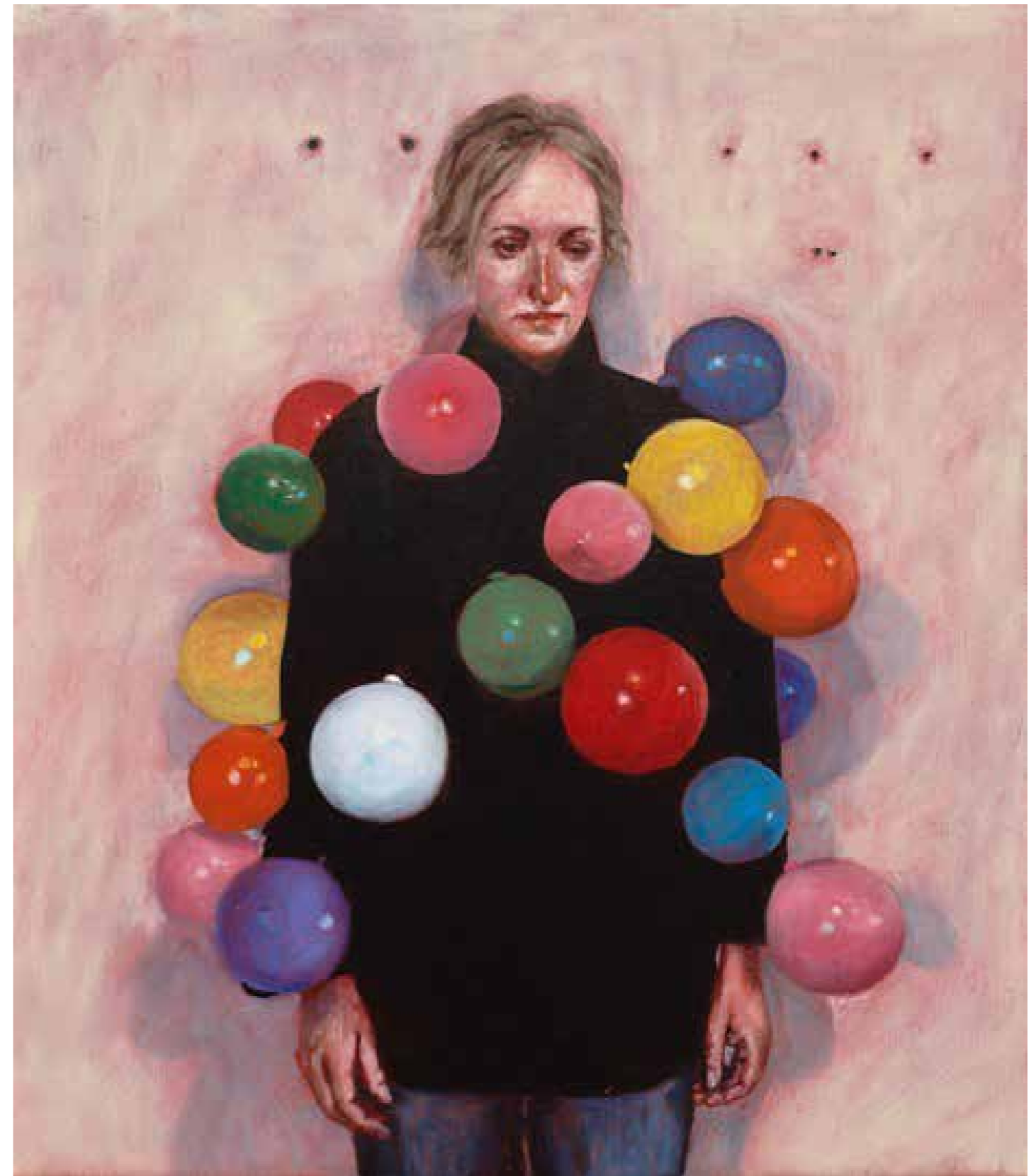
Tamara Winikoff met with key political figures including independent Senator Andrew Wilkie, Senator Lisa Singh, and Labour Senator Catryna Bylik to discuss the impact of the federal funding changes on the visual arts sector. Tamara also facilitated a sector roundtable to address the funding cuts and held meetings with key arts organisations, service and advocacy bodies, the tertiary education sector and students and state funding agencies.

Western Australia

In Western Australia, Tamara Winikoff co-convoked a sector round table with Ted Snell at the University of WA, held meetings with key sector organisations, service organisations, advocacy bodies, independent artists and the Department of Culture and the Arts.

Australian Capital Territory

In 2016 Tamara Winikoff travelled to Canberra to meet with the Arts Adviser to Arts Minister Mitch Fifield, key representatives from the Ministry for the Arts, and ACT arts and craft organisations and advocacy groups. This was followed by a second visit with Events and Professional Development Coordinator Çigdem Aydemir to present NAVA's first Bar Talk organisational membership network event discussing arts leadership in contemporary Australia.



Amanda Davies, *untitled*, 2015. Oil on linen 41 x 36 cm. Image courtesy of the artist.

NAVA FUNDING PROGRAM

In 2016 NAVA distributed over \$174,740 in value to visual and media arts, craft and design practitioners through our grants programs.

Australian Artists' Grant

A generous donation from Mrs Janet Holmes a Court was matched by the Visual Arts section of the Australia Council for the Arts, delivering \$25,000 to artists from around Australia. 37 projects were funded from a field of 458 applicants, almost 100 more than the previous year. The additional Eckersleys Prize was awarded to one artist from NSW.

Carstairs Residency Prize

We received 26 applications for this year's residency at Bundanon Trust with \$2,800 for expenses. Shoufay Derz (NSW) was selected to undertake the residency at Bundanon Trust in January 2017.

The Freedman Foundation International Scholarship for Curators

We received 32 applications for the first year of The Freedman Foundation International Scholarships for Curators. It was awarded to Megan Monte from Campbelltown.

The Freedman Foundation Travelling Scholarship for Emerging Artists

From a pool of 48 applications, five emerging artists were awarded \$5,000 each to travel overseas to further their professional development. Five female artists were selected for this year's scholarships: Alice Couttoupes, Brigitte Hart, Olivia Koh, Anna McMahon and Georgia Saxelby.

UNSW Art & Design student, Emily Sullivan, was selected for The Freedman Foundation Curatorial Scholarship to curate the presentation of the selected artists' work at UNSW Galleries in Sydney along with returning scholars from 2014, Ella Condon, Michelle Day, Brenton Smith, Kelley Stapleton and Katie Turnbull.

MPavilion/ Art Monthly Australia Writing Award

The MPavilion/ Art Monthly Australia Writing Award attracted 52 applications with Tess Maunder (Qld) being awarded \$3,000 to develop an essay utilising Archie Moore's *A Home Away From Home (Bennelong/Vera's Hut)* 2016 as its case study. The essay was published in the December 2016 issue of Art Monthly Australia and presented at MPavilion in Melbourne.

NAVA Ignition Prize for Professional Practice

This year, NAVA awarded 35 Ignition prizes to graduating students from metropolitan and regional art schools across the country.

NSW Artists' Grant

With devolved funding from Arts NSW, NAVA delivered \$50,000 in grants to 36 projects by NSW artists from a field of 203 applications. An additional Eckersleys Prize was also awarded to one applicant.

Sainsbury Sculpture Grant

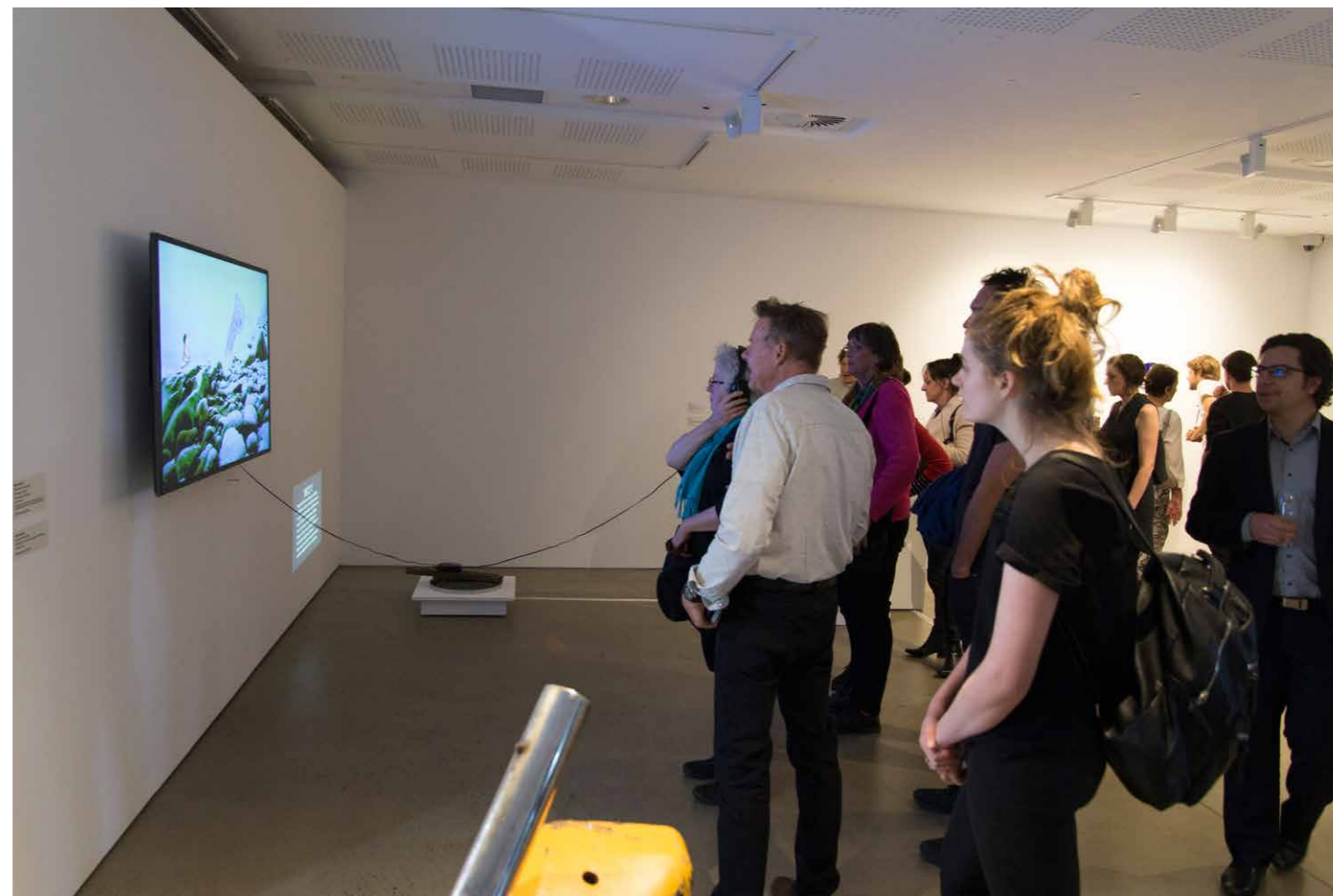
We received 18 applications for this year's grant of \$2,000. The grant was awarded to Dan Elborne, Ann Fuata, Lucreccia Quintanilla and Lisa Sammut. This was the last round of the Sainsbury Sculpture Grant having successfully run for 5 years.

Visual Artists Fellowship

We received 151 applications for this first year of the fellowship supported by Copyright Agency. Mikala Dwyer and Michelle Nikou were awarded \$20,000 each.

Windmill Trust Scholarship for Regional NSW Artists

We received 35 applications for this year's scholarship of \$5,000. The scholarship was awarded to Duke Albada from Bongangar, NSW to execute a community art project as part of Artlands in Dubbo.



The Freedman Foundation Travelling Scholarship Exhibition Opening 2016 at UNSW Galleries. Photo: Campbell Henderson.

MEMBERSHIP

NAVA Membership grew by 22% in 2016. Members enjoyed a wide range of services and benefits including expert advice from NAVA staff, regular updates on sector news and opportunities, professional development resources, discounts and invitation to take an active role in arts issues as well as new insurance options. Many also were active in adding their support to NAVA's nationally recognised voice advancing the interests of the Australian visual and media arts, craft and design sector.

Benefits

NAVA Free

- Access to the Code of Practice online
- Access to NAVA Grants online
- Art Wires monthly e-news
- Access to industry updates and event listings
- Participation in NAVA campaigns

NAVA Premium

- All NAVA Free benefits
- Flexible payment plan
- Expert information and advice, advocacy and referrals
- Access to resources such as factsheets, checklists, templates and tutorials
- Access to opportunities listings
- Access to NAVA programs
- Access to affordable transit and exhibitions insurance
- Discounts on NAVA events and courses, entry to galleries and museums and art magazine subscriptions
- Assistance with disputes
- Voting at the AGM

NAVA Premium Plus

- All Premium Membership benefits
- A range of insurance covers including public liability, professional indemnity and personal accident insurance within Australia and international destinations

Member Disputes

NAVA assisted 36 members experiencing difficulties in relation to having their rights respected. NAVA supported these artists through invoking Australian laws, regulations and art industry best practice standards.

These disputes included:

- Multiple instances of non-payment to artists by galleries for work sold.
- Making alterations to exhibition contracts in relation to best practice standards as laid out in the NAVA Code of Practice.
- Artists having their Australian Business Number (ABN) cancelled.
- Dispute between artist and commissioner over infringement of moral rights through placement of machines in front of a public artwork.
- Dispute between artists and commissioners over changes to agreed artworks.
- Dispute between artists and Council over maintenance to be carried out on public artwork.

Member Advice

NAVA responded to approximately 330 requests per month for advice from artists, arts organisations and others in the arts sector.



Emma Fielden, *Mapping The Void*, 2016. Iron oxide pigment, crushed ferrite magnets, neodymium magnets, linen thread. Site specific installation, Dominik Mersch Gallery. Photo by Document Photography. Image courtesy of the artist.

Membership Campaign

NAVA promoted our membership benefits and offerings consistently throughout 2016. Free student subscriptions to NAVA's website and eNewsletter were available for all art and design students across Australia, distributed largely during O Week. In April NAVA launched Organisation Membership with three logins and two free professional development opportunities a year specifically designed for administration staff. Following the news of the loss of four-year funding in May, NAVA responded immediately with a #saveNAVA membership drive which included a petition, email campaign to our network, social media and word of mouth which saw a surge in members. We introduced access to Transit and Exhibition Insurance as a new membership benefit in August for both Premium and Premium Plus members. In October through to December we ran several promotions in which we distributed branded marketing collateral alongside membership including tote bags with new slogans "Art is Power", "Value Artists" and "Pay Your Artists", badges and postcards. NAVA also ran promotions throughout the year with our media partners, Artlink, Art Monthly, and Art Almanac distributing free copies of publications nationally to our members. NAVA also surveyed our members and free subscribers in September 2016 about NAVA membership which was completed by 750 respondents, the results of which will feed into developing our program and campaigns moving forward. NAVA continues to actively seek benefits and offers which add value to our members.

Instagram artist video stings

NAVA continued with short Instagram videos promoting membership and why artists join and support NAVA. These videos featured 11 artists Wendy Sharpe, Abdul Abdullah, Dominic Kirkwood, Mason Kimber, Kate Scardifield, Nicole Monks, Zoe Rodriguez, Pia van Gelder, Hiromi Tango, Lauren Brincat and Phibs. In total these videos reached close to 5,000 views.

Artist Files and vodcasts

In 2016 NAVA continued the popular Artist Files series featuring interviews with 15 leading Australian artists Abdul Abdullah, Tess Allas, Lauren Brincat, Olga Cironis, Lawrence English, Deborah Kelly, Dani Marti, Tom Moore, Nicole Monks, Wendy Sharpe, Justin Shoulder, Tim Silver, Phaptawan Suwannakudt, Hiromi Tango, and Angelia Tiatia. As well as introducing each artists' practice, career trajectory and professional development these videos form part of NAVA's important archive of contemporary artists. They are a valued resource especially for early career artists, and tertiary and secondary art students and those generally interested in the arts. Each artist was featured on NAVA's home page for three weeks and uploaded to our Facebook page. Collectively views for these videos received over 10,000 plays in 2016 with the most popular one being Wendy Sharpe with over 2,000 views.

I Stand with the Arts campaign

In response to the devastating Australia Council funding results and in the lead up to the Federal Election, the arts sector created an Art Changes Lives campaign and called a National Day of Action for the Arts on 17 June 2016. Following NAVA's involvement in generating media coverage and promotion, the hashtag #Istandwiththearts trended throughout Twitter Australia, and went viral on Facebook with over 85,000 mentions. On Instagram over 2,500 posts appeared. Politicians also tweeted and acknowledged the Day of Action including Labor's Mark Dreyfus MP, the Greens' Adam Bandt MP and Senator Scott Ludlam, and Lord Mayor of Sydney, Clover Moore.

NAVA podcasts

NAVA started audio recording of our talks and forums in 2016 with the recordings uploaded to soundcloud and also the new NAVA iTunes podcast channel. Our most popular podcast was the Beyond Rhetoric forum with 188 plays.



NAVA Artist File: Abdul Abdullah. Photo: Maja Baska 2016

NAVA'S MEDIA PRESENCE

2016 featured significant media coverage for NAVA. We sent out 45 media releases on behalf of NAVA and ArtsPeak, the confederation of peak national arts organisations.

Throughout 2016 NAVA contributed to local and national commentary on arts policy and a range of topics including arts funding, the federal election, gender equity in the arts, art education and copyright.

NAVA commentary appeared in the following publications:

The Australian, The Age, The West Australian, Sydney Morning Herald, Canberra Times, The Conversation, The Guardian, The Saturday Paper, ABC The Mix TV, ABC News 24, WIN NEWS Townsville, Crikey, TimeOut Sydney, Junkee, Daily Review, The Conversation, ArtsHub, Art Almanac, Artlink, Artforum online, Hyperallergic, Blouin Artinfo, ABC Triple J Hack, Limelight Magazine; Radio Adelaide; RTRFM, Perth; 2SER, FBI Radio, Sydney; ABC Radio Far North Queensland; The Wire, and Innerwest Courier.

Media Partnerships

NAVA also received substantial in-kind print and online advertising from our media partners:

Art Monthly; Artlink; Art Almanac; Arts Hub; and Eyeline; to the value of close to \$27,000. These were used to promote NAVA programs, NAVA online courses, membership and grants. NAVA warmly thanks our media partners for their generosity and ongoing support of our program.

Tamara Winikoff, the director of the National Association for the Visual Arts (NAVA), which is helping to lead the Art Changes Lives campaign, said she has never seen the arts community come together like they are now.

– Artforum online

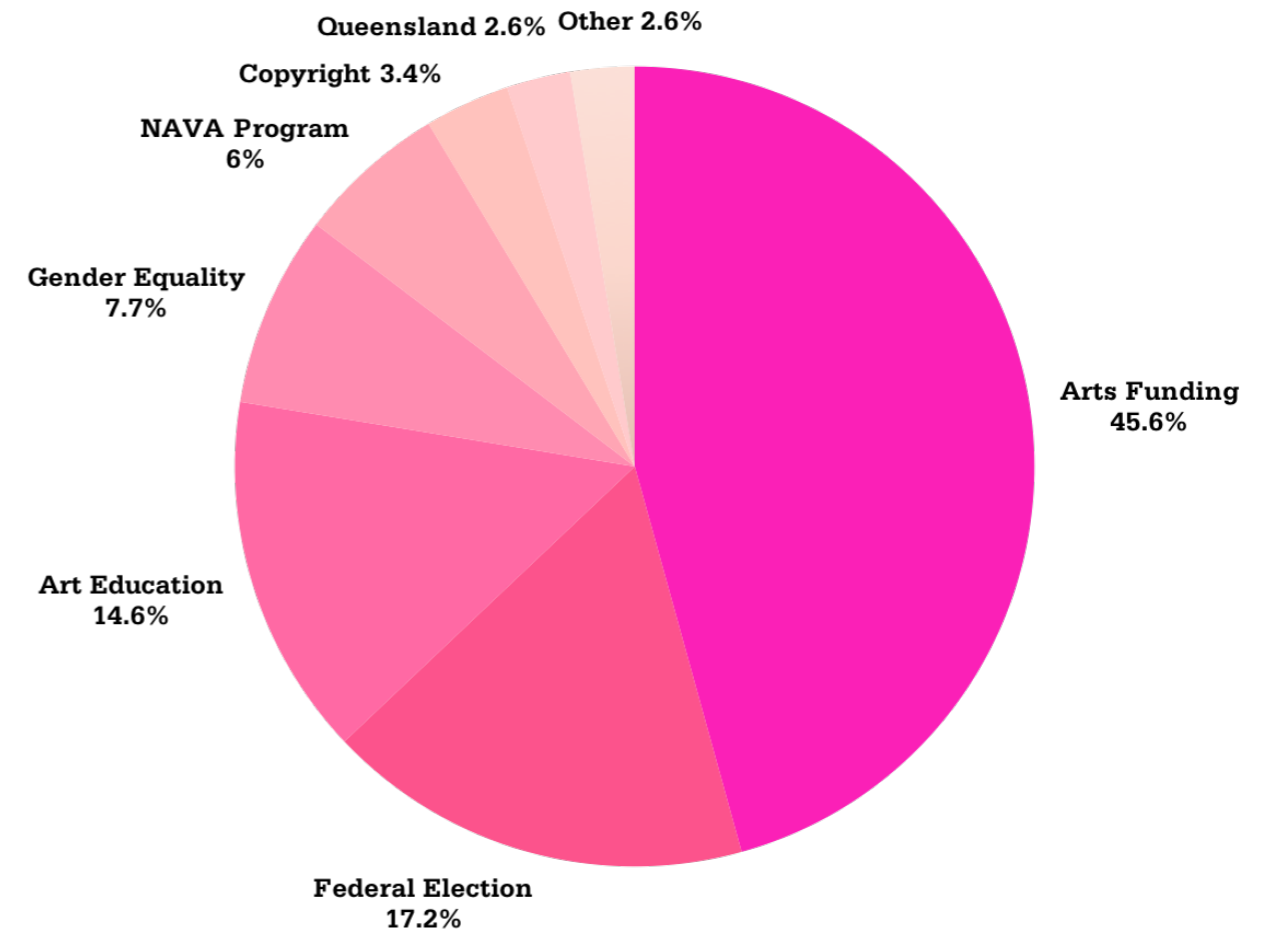
“The arts debate is not “politically neutral”. We are seeing the political profile of the arts being raised”

– Tamara Winikoff in the Australian in the lead up to the Federal Election

Winikoff said the aim of the campaign is to “raise public and political consciousness about the value delivered by the arts”. People will be encouraged to sign a petition, write to politicians and participate in public demonstrations.

– The Sydney Morning Herald

NAVA in media articles



“The idea of trying to push together three such disparate approaches to art education will be a serious disadvantage to potential students.”

– Tamara Winikoff in the Saturday Paper on Sydney’s art school mergers

“Richardson has been keeping track of the numbers of women in visual arts on her Countess blog for years, relying on media reports and other publicly available information to make her analysis. This is her first major report and it is also backed by the National Association for the Visual Arts.”

– The Age on the release of Elvis Richardson’s CoUNTess report.

Website

visualarts.net.au

Since NAVA's website launch in 2014 the platform continued to be a highly valuable and relevant resource for artists and arts professionals with the most popular content being NAVA Grants, Opportunities, Code of Practice, Membership, Artist Files, Funding Opportunities, Job Opportunities, Guides, and Online Courses. In 2016 the number of sessions on the NAVA website increased by 4.4% to 180,085 with 598,975 page views (an increase by 4.7%), and number of users increased by 5.7% from 91,793 to 97,068.

Art Wires

By the end of 2016 Art Wires, NAVA's monthly e-newsletter, had steadily grown in subscriber numbers to 16,327 from 13,193 subscribers in 2015. This represented an increase of 23.7% with an average open rate of 33.3% (readership 5,000+). Our most popular Art Wires was our August Mid-career opportunities issue with open rate of 37.9%, readership of 5,867.

In 2016 NAVA commissioned:

34 writers

published 45 articles

featured 13 artist and industry Q&As.

Each month the newsletter is themed around a relevant topic and in 2016 included the following:

January: New Year Resolutions

February: Tertiary education and beyond

March: Women

April: Visibility of Craft

May: Small to medium organisations

June: Federal election

July: Cuts and censorship

August: The mid-career

September: Freedom of expression

October: Curating

November: Regional arts practice

December: Summer opportunities

Social Media Channels

In 2016 NAVA increased its online presence on social media using the various channels to promote grant opportunities, promote events and provide important advocacy and news updates to our community of members and our greater network.

Facebook

facebook.com/NAVA.Visualart

In 2016 NAVA's Facebook followers increased by 25% to over 15,000 followers. Facebook is our most popular channel and an effective medium for sharing arts advocacy, relevant news and opportunities with posted links often trending on this channel and reaching organic impressions between 5,000-20,000.

Instagram

instagram.com/nava_visualarts

As the second most popular channel NAVA saw exponential growth on our Instagram channel in 2016 with a 195% follower increase achieved through daily posting on a wide range of topic areas from celebrating our NAVA grant recipients, to Instagram takeovers and sharing our campaign work. Our most popular posts received over 1,000 views particularly during our #IStandWithTheArts campaign. On average our posts receive between 100 – 500 views each.

Twitter


twitter.com/NAVAVisualarts

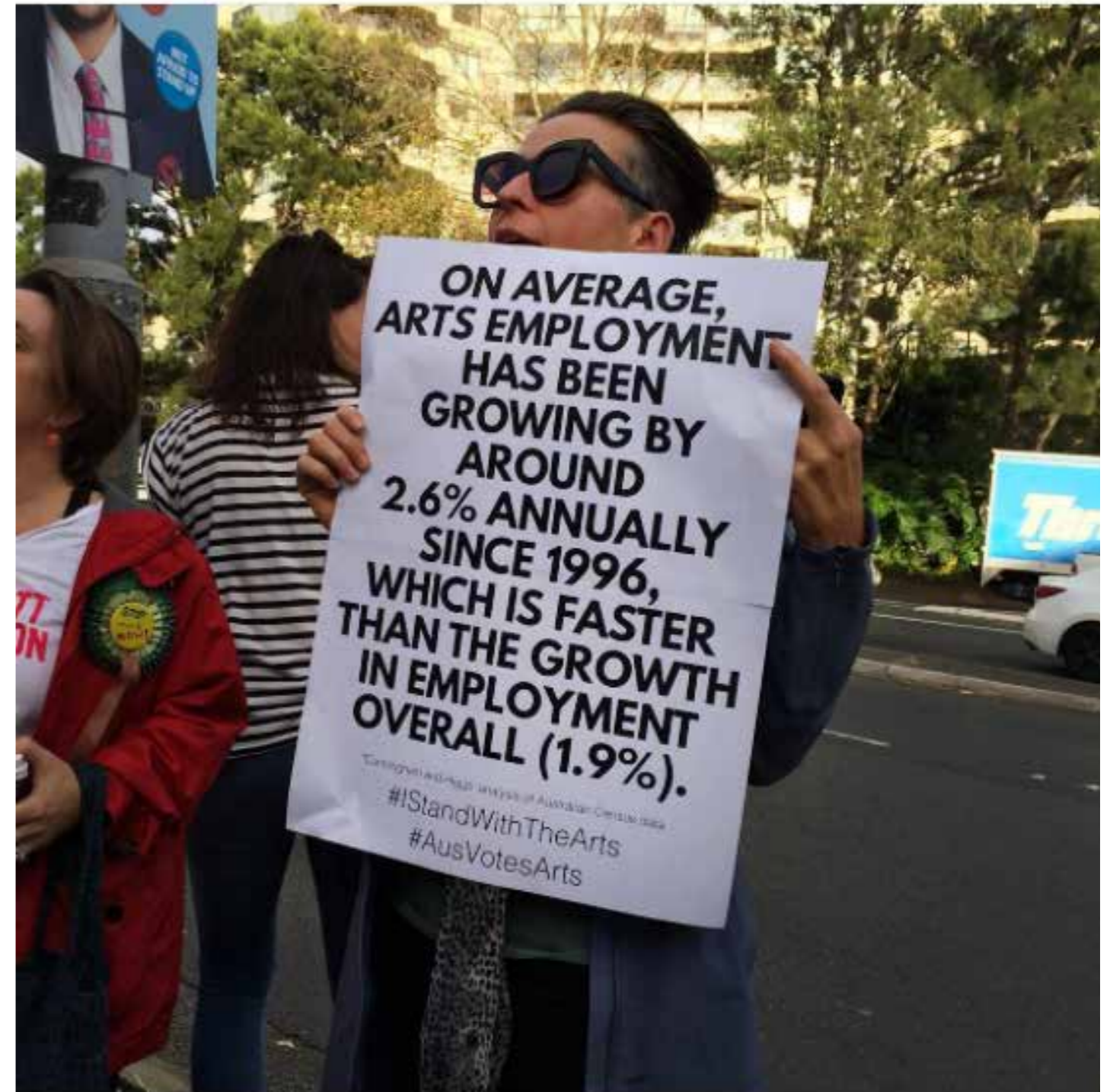
NAVA's Twitter platform continues to be an avenue for promoting the latest news, media releases, grant deadlines and events through daily posts. We used Twitter most effectively for our online discussion series #NAVAideas and #IStandWithTheArts campaign which trended as the top Australian hashtag on 17 June 2016.

LinkedIn

au.linkedin.com/company/national-association-for-the-visual-arts

Our use of LinkedIn has seen a 15.6% increase in followers and has potential to be further utilised in future.

 nava_visualarts
Malcolm Turnbull's MP Office



617 likes

nava_visualarts #jobsandgrowth #istandwiththearts #artsprotest



NATIONAL ASSOCIATION FOR THE VISUAL ARTS LIMITED

Annual Report 31 December 2016

ABN 16 003 229 285

Contents

National Association for the Visual Arts Ltd

Table of Contents

Corporate Information	3
Directors' Report	4
Auditor's Independence Declaration	10
Statement of Surplus or Deficit and Other Comprehensive Income	11
Statement of Financial Position	12
Statement of Changes in Equity	13
Statement of Cash Flows	14
Notes to the Financial Statements	
1 General information and statement of compliance	15
2 Changes in accounting policies	15
3 Summary of accounting policies	15
4 Revenue	23
5 Cash and cash equivalents	25
6 Trade and other receivables	26
7 Financial assets and liabilities	26
8 Other assets	26
9 Plant and equipment	27
10 Intangible assets	27
11 Trade and other payables	28
12 Employee remuneration	28
13 Other liabilities	29
14 Contingent liabilities	29
15 Post-reporting date events	29
16 Member's guarantee	29
17 Related party transactions	29
18 Leases	30
Directors' Declaration	31
Independent Auditor's Report	32
Additional Financial Information Disclaimer	35

Corporate Information

National Association for the Visual Arts Ltd

	Name	Special Responsibilities
Directors	Pippa Dickson James Emmett Maria Farmer Hannah Matthews Kelli McClusky William Morrow Kathir Ponnusamy Sally Smart Dr Terry Wu Michael Zavros	Chair Treasurer
Company Secretary	Kathir Ponnusamy	
Registered Office and Principal Place of Business	43-51 Cowper Wharf Roadway Woolloomooloo NSW 2011	
Bankers	Westpac Banking Corporation 50 MacLeay Street Potts Point NSW 2011	
Auditors	Steven J Miller & Co Chartered Accountants	

Directors' Report

National Association for the Visual Arts Ltd

The Directors of the National Association for the Visual Arts Ltd present their Report together with the financial statements for the year ended 31 December 2016 and the Independent Audit Report thereon.

Directors' details and meetings

The following persons were Directors of the National Association for the Visual Arts Ltd during or since the end of the financial year.

The number of meetings of Directors (including meetings of Committees of Directors) held during the year and the number of meetings attended by each Director is as follows:

Name	Date of Appointment	Date of cessation	Board meetings	
			A	B
Pippa Dickson	30 May 2012	continuing	4	4
James Emmett	22 June 2016	continuing	2	2
Maria Farmer	22 June 2016	continuing	2	1
Barry Keldoulis	30 May 2014	29 April 2016	1	1
Hannah Matthews	30 May 2014	continuing	4	3
Kelli McClusky	30 May 2012	continuing	4	3
Joyce Parszos	3 Dec 2010	27 May 2016	2	1
William Morrow	30 May 2014	continuing	4	3
Kathir Ponnusamy	7 Mar 2014	continuing	4	3
Sally Smart	30 May 2014	continuing	4	3
Dr Terry Wu	29 May 2015	continuing	4	4
Michael Zavros	30 May 2014	continuing	4	3

A Number of meetings the Director was entitled to attend

B Number of meetings the Directors attended

Details of Directors' qualifications, experience and special responsibilities can be found on pages 7 and 8 of this report.

Company secretary

Mr Kathir Ponnusamy has been the Company Secretary since March 2014.

Directors' Report

National Association for the Visual Arts Ltd

GOALS AND STRATEGY

The company's goals are:

Goal 1	Voice Effectively advocate for the interests of the sector and provide research and informed policy advice to key decision makers. Lead critical debate and discussion to build an active, strong and resilient sector.
Goal 2	Respect Set and monitor best practice standards for the industry. Raise the profile and acknowledgement of the value of art and artists in Australia, and the infrastructure that supports them.
Goal 3	Agency Through providing high quality resources and a benchmark professional development program, build the skills, knowledge sharing and entrepreneurial capacity of practitioners and the sustainability of their careers.
Goal 4	Sustainability Secure sufficient resources and ensure good management for NAVA to optimise its capacity and achieve sustainability.

The company's strategy for achieving these objectives includes:

1. VOICE

The company will effectively advocate for the interests of the sector and provide research and informed policy advice to key decision makers. Lead critical debate and discussion to build an active, strong and resilient sector. The company will achieve this through:

- Advocacy, research and campaigns
- Representation and media comment
- Consultation and critical discussion forums

2. RESPECT

The company will continue to set and monitor best practice standards for the industry, and raise the profile and acknowledgement of the value of art, artists and the sector in Australia. The company will achieve this through:

- Industry Standards
- Visual and Media Arts, Craft, Design community

3. AGENCY

Provide high quality resources and a benchmark professional development program to build the skills, knowledge sharing and entrepreneurial capacity of practitioners and the sustainability of their careers. The company will achieve this with:

- Online courses, face to face events and professional development resources
- Grants and scholarships
- Members

4. SUSTAINABILITY

Empower the company's members and constituents to play an active role in shaping Australia's cultural life. Provide appropriate resources and services to enable members to achieve this objective. The company will achieve this through:

- Business
- Infrastructure
- Governance

Directors' Report

National Association for the Visual Arts Ltd

PRINCIPAL ACTIVITIES

The principal activities of the company during the year were to provide member and sector services, advocacy and leadership, programs, communication and marketing and ensure organisational sustainability.

There were no significant changes in the nature of activities of the company during the year.

PERFORMANCE MEASURES

1. VOICE

Held numbers of meetings and briefings with State and Federal politicians of all allegiances as well as with arts departments and the Australia Council for the Arts
Wrote submissions and represented the sector at public hearings and major meetings
Undertook sector surveys, consultations and pieces of research and analysis
Organised and attended meetings with sector bodies and media
New resources developed and made available to the sector to assist them in their own advocacy and representation efforts
Contributed to local and national commentary on arts policy and a range of topics including arts funding, the federal election, gender equity in the arts, art education, copyright and the innovation agenda
NAVA was interviewed, quoted or mentioned in 116 media articles and broadcasts.
Facebook followers increased by 25.3% to 15,244, Instagram followers increased by 195% from 3,621 to 10,700 and Twitter and LinkedIn both saw modest increases by 13-15%

2. RESPECT

Managed national bodies and networks and was represented on their boards including Artspeak, Australian Design Alliance, National Advocates for Arts Education, Viscopy and the Copyright Alliance, liaised with other peak bodies and held or spoke at a number of public meetings,
Researched, reviewed and promoted standards for industry best practice, including conducting research for an update of the Code of Practice for the Professional Australian Visual Arts, Craft and Design sector
Implemented membership drive measured by number of new members
Assisted 36 members with disputes, with 95% successful outcomes

3. AGENCY

Initiated and delivered over 40 national events including online training and brokerage opportunities, forums and seminars and engaging with more than 1,700 attendees and over 100 paid speakers
Secured funds and managed delivery of over \$170,000 in grants and scholarships to over 85 individual artists, collectives and groups
Responded to approximately 330 requests per month for information and referrals
Membership rose by 25% in 2016 and free subscribers grew by 14%

4. ORGANISATIONAL SUSTAINABILITY

Reviewed NAVA's business models
Met regulatory requirements, grant acquittals and financial reporting responsibilities
Conducted 4 Board meetings with active Board member engagement and 3 Development Committee and 1 Governance Committee meeting
Developed Charters for the Board, Development Committee, Governance and Audit Committee, and the Nominations and Remuneration Committee

OPERATING RESULT

The operating surplus for the year ended 31 December 2016 was \$71,646. (2015: surplus \$32,437). The surplus was due a major membership drive and donations received after the announcement of our loss of 4 year operational funding from the Australia Council in May. These funds will assist NAVA's ongoing operations.

Directors' Report

National Association for the Visual Arts Ltd

Directors' qualifications and experience

Name	Qualifications and Experience
Pippa Dickson PHD Fine Arts BA (Political Science)	Designer and creative consultant in the private and public sectors. The inaugural Project Manager and CEO of the Glenorchy Art & Sculpture Park (GASPI) and Chair of Design Tasmania. A NAVA representative on the National Craft Initiative Steering Committee.
James Emmett	James Emmett is a barrister at 12th Floor Wentworth Selborne Chambers and an adjunct senior lecturer in law at the University of New South Wales. James is nearing the end of his term as Chair of Artspace Visual Arts Centre. He is also Chair of the Inner City Legal Centre Foundation, a director of Twenty10 incorporating the Gay & Lesbian Counselling Service and on the Advisory Board of the La Trobe University Centre for Legislation. He is an enthusiastic supporter of the arts sector generally and the visual arts in particular.
Maria Farmer	Maria Farmer, Managing Director of Maria Farmer Public Relations (MFPR), one of Australia's leading entertainment industry PR consultants and a founding committee member of the Human Rights Watch Australia Committee. Maria is a Sydney Swans Ambassador.
Hannah Matthews M Art Curatorship, BA	Hannah Matthews is a Melbourne-based curator with a particular interest in the lineage of conceptual art and performative modes of practice. Her most recent exhibitions include, Power to the People: Contemporary Conceptualism and the Object in Art which launched the Melbourne International Arts Festival's Visual Arts Program in 2011 and Action/ Response, a two night cross-disciplinary program for Dance Massive 2013.
Kelli McClusky BA Hons	An artist and co-founder of Tactical Media Art Group, PVI collective (established 1998) and co-founder CIA studios (Centre for Interdisciplinary Arts) the Perth-based artist run initiative. Kelli writes, colludes, researches and directs for pvi and is responsible for special operations at CIA. In 2011 Kelli co-founded Proximity Festival, Australia's first annual one-on-one performance festival which provides critical peer support, encouraging artists from all disciplines to experiment with new modes of practice in the creation of participatory art.
William Morrow B Laws B Visual Arts	Bill Morrow is an artist practising drawing, painting and photography. His work is principally concerned with the landscape and the human figure. He is a graduate of the South Australian School of Art (1996). Since 1981 he has photographed in the city of Yogyakarta in Central Java and exhibited there with solo exhibitions in 1995 and 2004. Now retired from the law, Bill worked as a solicitor in South Australia for over 30 years. Since that time he has been a strong advocate for, and defender of artists' rights. Bill is currently a director of Artlink Australia.

Directors' Report

National Association for the Visual Arts Ltd

Directors' qualifications and experience continued

Kathir Ponnusamy CPA, CA(m) BAcct(Hons), MBA (Executive) AGSM	Kathir Ponnusamy has over 15 years experience in a range of finance and accounting roles both in Australia and Asia. Kathir has worked across several industries including business services, telecommunications and retail. He is currently the Commercial Manager for Westpac Banking Corporation. Kathir is a member of the CPA Australia and Malaysian Institute of Accountants.
Sally Smart	A practising artist since the late 1980s, Sally has exhibited widely in Australia and internationally and her work is represented in most major galleries and collections throughout Australia and in various collections public and private, internationally. Sally has also been the recipient of numerous awards and prizes. She served as a Trustee of the National Gallery of Victoria, Australia from 2001-2008.
Dr Terry Wu MBBS, FRACS (Plast.)	A respected plastic, reconstructive and aesthetic surgeon with particular interests in reconstructions post major cancer surgery. Terry also serves as a Board Member of Heide Museum of Modern Art and Australian Centre For The Moving Image and supports institutions and events including Sydney Biennale, Adelaide Biennial and the new Australian Pavilion for Venice Biennale. In 2014, Terry established John Street Studios in Brunswick East to provide quality affordable studios for artists in inner city Melbourne.
Michael Zavros	Michael Zavros is an artist who works across painting, drawing, sculpture and film. He has exhibited widely within Australia and internationally and his work is held in the National Gallery of Australia, Art Gallery of New South Wales, Queensland Art Gallery, Australian National Portrait Gallery and Tasmanian Museum and Gallery. Michael has been the recipient of several international residencies, grants and prizes, and in 2012 Michael received the inaugural Bulgari Art Award.

Directors' Report

National Association for the Visual Arts Ltd

Contribution in winding up

The Company is incorporated under the Corporations Act 2001 and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$5 each towards meeting any outstanding obligations of the Company. At 31 December 2016, the total amount that members of the Company are liable to contribute if the Company wound up is \$16,725 (2015: \$13,705).

Auditor's independence declaration

A copy of the Auditor's Independence Declaration as required under s.60-40 of the Australian Charities and Not-for-profits Commission Act 2012 is included in page 10 of this financial report and forms part of the Directors' Report.

Signed in accordance with a resolution of the Directors.

JAMES EMMETT
Director
Sydney

Dated / /

Auditor's Independence Declaration

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

In accordance with the requirements of section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012, as lead auditor for the audit of the National Association for the Visual Arts Ltd for the year ended 31 December 2016, I declare that, to the best of my knowledge and belief, there have been:

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

STEVEN J MILLER & CO
Chartered Accountants

S J MILLER
Registered Company
Auditor No 4286

Sydney

Dated / /

Statement of Surplus or Deficit and Other Comprehensive Income

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

	Note Sch	2016 \$	2015 \$
Revenue	4	1,298,680	1,237,130
Other income	4	1,619	-
Administration expenses	Sch 2	(415,879)	(294,717)
Amortisation expenses	10	(48,638)	(44,774)
Depreciation expenses	9	(2,631)	(3,109)
Employee benefits expense	12	(446,836)	(447,068)
Project expenses	Sch 3	(314,669)	(415,025)
Surplus before income tax		71,646	32,437
Income tax expense	3.9	-	-
Surplus for the year		71,646	32,437
Other comprehensive income for the period, net of income tax		-	-
Total comprehensive income for the year		71,646	32,437

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

Statement of Financial Position

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

	Note	2016 \$	2015 \$
Assets			
Current			
Cash and cash equivalents	5	814,302	519,382
Trade and other receivables	6	80,112	308,144
Other current assets	8	7,689	5,423
Current assets		902,103	832,949
Non-current			
Plant and equipment	9	4,979	5,392
Intangible assets	10	12,964	61,602
Non-current assets		17,943	66,994
Total assets		920,046	899,943
Liabilities			
Current			
Trade and other payables	11	82,207	57,467
Employee provisions	12	109,374	112,243
Other current liabilities	13	416,034	478,497
Current liabilities		607,615	648,207
Non-current			
Employee provisions	12	6,908	7,655
Non-current liabilities		6,908	7,655
Total liabilities		614,523	655,862
Net assets		305,523	244,081
Equity			
Restricted funds		-	10,204
Unrestricted funds		305,523	233,877
Total equity		305,523	244,081

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

Statement of Changes in Equity

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

	Note	Restricted funds	Unrestricted funds \$	Total equity \$
Balance at 1 January 2015		20,204	201,440	221,644
Application of restricted funds		(10,000)	-	(10,000)
Surplus for the year		-	32,437	32,437
Other comprehensive income		-	-	-
Total comprehensive income for the year		-	32,437	32,437
Balance at 31 December 2015		10,204	233,877	244,081
Balance at 1 January 2016		10,204	233,877	244,081
Application of restricted funds		(10,204)	233,877	244,081
Surplus for the year		-	71,646	71,646
Other comprehensive income		-	-	-
Total comprehensive income for the year		-	71,646	71,646
Balance at 31 December 2016		-	305,523	305,523

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

Statement of Cash Flows

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

	Note	2016 \$	2015 \$
Operating activities			
Receipts from:			
Client contributions		973,585	565,269
Donations received		44,652	1,522
Government grants		633,925	494,013
Interest income		7,892	12,355
Payments to clients, suppliers and employees		(1,362,916)	(1,261,608)
Net cash provided by operating activities		297,138	(188,449)
Investing activities			
Purchases of plant and equipment	9	(2,218)	(6,176)
Purchases of intangible assets	10	-	(27,200)
Net cash used in investing activities		(2,218)	(33,376)
Net change in cash and cash equivalents		294,920	(221,825)
Cash and cash equivalents, beginning of year		519,382	741,207
Cash and cash equivalents, end of year		814,302	519,382

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

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

1 General information and statement of compliance

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

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

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

The financial statements for the year ended 31 December 2016 were approved and authorised for issuance by the Board of Directors.

2 Changes in accounting policies

2.1 New and revised standards that are effective for these financial statements

A number of new and revised standards became effective for the first time to annual periods beginning on or after 1 January 2016. Information on the more significant standard(s) is presented below.

AASB 2015-4 Amendments to Australian Accounting Standards – Financial Reporting Requirements for Australian Groups with a Foreign Parent.

AASB 2015-4 amends AASB 128 Investments in Associates and Joint Ventures to ensure that its reporting requirements on Australian groups with a foreign parent align with those currently available in AASB 10 Consolidated Financial Statements for such groups. AASB 128 will now only require the ultimate Australian entity to apply the equity method in accounting for interests in associates and joint ventures, if either the entity or the group is a reporting entity, or both the entity and group are reporting entities.

AASB 2015-4 is applicable to annual reporting periods beginning on or after 1 July 2015.

The adoption of this amendment has not had a material impact on the Company.

3 Summary of accounting policies

3.1 Overall considerations

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

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

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.2 Revenue

Revenue comprises revenue from the sale of goods, services income, government grants, fundraising activities and client contributions. Revenue from major products and services is shown in Note 4.

Revenue is measured by reference to the fair value of consideration received or receivable by the company for goods supplied and services provided, excluding sales taxes, rebates, and trade discounts.

Revenue is recognised when the amount of revenue can be measured reliably, collection is probable, the costs incurred or to be incurred can be measured reliably, and when the criteria for each of the company's different activities have been met. Details of the activity-specific recognition criteria are described below.

Sale of goods

Revenue from the sale of goods comprises revenue earned from the sale of goods donated and purchased for resale. Sales revenue is recognised when the control of goods passes to the customer.

Government grants

A number of the company's programs are supported by grants received from the Federal, State and Local governments. If conditions are attached to a grant which must be satisfied before the company is eligible to receive the contribution, recognition of the grant as revenue is deferred until those conditions are satisfied.

Where a grant is received on the condition that specified services are delivered, to the grantor, this is considered a reciprocal transaction. Revenue is recognised as services are performed and at year-end until the service is delivered.

Revenue from a non-reciprocal grant that is not subject to conditions is recognised when the company obtains control of the funds, economic benefits are probable and the amount can be measured reliably. Where a grant may be required to be repaid if certain conditions are not satisfied, a liability is recognised at year end to the extent that conditions remain unsatisfied.

Where the company receives a non-reciprocal contribution of an asset from a government or other party for no or nominal consideration, the asset is recognised at fair value and a corresponding amount of revenue is recognised.

Donations and bequests

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

Bequests are recognised when the legacy is received. Revenue from legacies comprising bequests of shares or other property are recognised at fair value, being the market value of the shares or property at the date the company becomes legally entitled to the shares or property.

Interest income

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

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.3 Operating expenses

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

3.4 Intangible assets

Recognition of other intangible assets:

Acquired intangible assets

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

Subsequent measurement

All intangible assets are accounted for using the cost model whereby capitalised costs are amortised on a straight-line basis over their estimated useful lives, as these assets are considered finite. Residual values and useful lives are reviewed at each reporting date. In addition, they are subject to impairment testing as described in Note 3.17. The following useful lives are applied:

Software: 3-5 years
Website: 5 years

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

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

3.5 Plant and equipment

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

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

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

Office furniture: 5-10 years
Office machines: 3-10 years

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

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

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.6 Leases

Operating leases

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

3.7 Financial instruments

Recognition, initial measurement and derecognition

Financial assets and financial liabilities are recognised when the company becomes a party to the contractual provisions of the financial instrument, and are measured initially at fair value adjusted by transactions costs, except for those carried at fair value through surplus or deficit, which are initially measured at fair value. Subsequent measurement of financial assets and financial liabilities are described below. Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

3.8 Classification and subsequent measurement of financial assets

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

Loans and receivables
Financial assets at Fair Value Through Profit or Loss (FVTPL)
Held-To-Maturity (HTM) investments
Available-For-Sale (AFS) financial assets

The category determines subsequent measurement and whether any resulting income and expense is recognised in surplus or deficit or in other comprehensive income.

All financial assets except for those at FVTPL are subject to review for impairment at least at each reporting date to identify whether there is any objective evidence that a financial asset or a group of financial assets is impaired. Different criteria to determine impairment are applied for each category of financial assets, which are described below.

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

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.8 Classification and subsequent measurement of financial assets continued

Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. After initial recognition, these are measured at amortised cost using the effective interest method, less provision for impairment. Discounting is omitted where the effect of discounting is immaterial. The company's trade and most other receivables fall into this category of financial instruments.

Individually significant receivables are considered for impairment when they are past due or when other objective evidence is received that a specific counterparty will default. Receivables that are not considered to be individually impaired are reviewed for impairment in groups, which are determined by reference to the industry and region of a counterparty and other shared credit risk characteristics. The impairment loss estimate is then based on recent historical counterparty default rates for each identified group.

Financial assets at FVTPL

Financial assets at FVTPL include financial assets that are either classified as held for trading or that meet certain conditions and are designated at FVTPL upon initial recognition.

Assets in this category are measured at fair value with gains or losses recognised in surplus or deficit. The fair values of financial assets in this category are determined by reference to active market transactions or using a valuation technique where no active market exists.

HTM investments

HTM investments are non-derivative financial assets with fixed or determinable payments and fixed maturity other than loans and receivables. Investments are classified as HTM if the company has the intention and ability to hold them until maturity. The company currently holds long-term deposits designated into this category.

HTM investments are measured subsequently at amortised cost using the effective interest method. If there is objective evidence that the investment is impaired, determined by reference to external credit ratings, the financial asset is measured at the present value of estimated future cash flows. Any changes to the carrying amount of the investment, including impairment losses, are recognised in profit or loss.

AFS financial assets are non-derivative financial assets that are either designated to this category or do not qualify for inclusion in any of the other categories of financial assets. The company's AFS financial assets include listed securities.

All AFS financial assets are measured at fair value. Gains and losses are recognised in other comprehensive income and reported within the AFS reserve within equity, except for impairment losses and foreign exchange differences on monetary assets, which are recognised in surplus or deficit. When the asset is disposed of or is determined to be impaired the cumulative gain or loss recognised in other comprehensive income is reclassified from the equity reserve to surplus or deficit and presented as a reclassification adjustment within other comprehensive income. Interest calculated using the effective interest method and dividends are recognised in surplus or deficit within 'revenue' (see Note 3.2).

Reversals of impairment losses for AFS debt securities are recognised in surplus or deficit if the reversal can be objectively related to an event occurring after the impairment loss was recognised. For AFS equity investments impairment reversals are not recognised in surplus or deficit and any subsequent increase in fair value is recognised in other comprehensive income.

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.8 Classification and subsequent measurement of financial assets continued

AFS financial assets

Classification and subsequent measurement of financial liabilities

The company's financial liabilities include borrowings and trade and other payables.

Financial liabilities are measured subsequently at amortised cost using the effective interest method, except for financial liabilities held for trading or designated at FVTPL, that are carried subsequently at fair value with gains or losses recognised in surplus or deficit.

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

3.9 Income taxes

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

3.10 Cash and cash equivalents

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

3.11 Employee benefits

Short-term employee benefits

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

Other long-term employee benefits

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

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

Post-employment benefits plans

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

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.12 Employee benefits

Defined contribution plans

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

3.13 Provisions, contingent liabilities and contingent assets

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

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

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

3.14 Deferred income

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

3.15 Goods and Services Tax (GST)

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

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

3.16 Economic dependence

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

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

3 Summary of accounting policies continued

3.17 Significant management judgement in applying accounting policies

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

Estimation uncertainty

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

Impairment

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

Useful lives of depreciable assets

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

Long service leave

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

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

4 Revenue

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

	Note	2016 \$	2015 \$
Revenue			
Donations received		44,652	1,522
Government grants	4.1	563,440	686,379
Investment income:			
Interest		7,892	12,355
Membership fees received		441,255	334,856
Newsletter fees received		500	-
Project administration fees received		13,058	8,636
Project income		184,653	165,704
Reimbursements received		8,434	4,784
Sponsorship received – in-kind		26,944	21,594
Transit Insurance sales		5,426	-
Workshop fees received		2,426	1,300
		1,298,680	1,237,130
Other income			
Merchandise sales		701	-
Sundry income		918	-
		1,619	-
Total revenue and other income		1,300,299	1,237,130

4.1 Government grants

	Note	2016 \$	2015 \$
Grants in advance – 1 January	4.2	205,415	414,185
Unexpended grants – 1 January	4.3	28,406	70,165
Add: Grants received during the year	4.4	486,099	435,850
		719,920	920,200
Less:			
Grants in advance	4.5	(84,434)	(205,415)
Unexpended grants	4.6	(72,046)	(28,406)
		(156,480)	(233,821)
		563,440	686,379

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

4.2 Grants in advance – 1 January

	Note	2016 \$	2015 \$
Arts NSW:			
Core		-	40,000
Project		-	70,000
Australia Council for the Arts:			
Core		122,229	122,229
Project		-	100,000
VACS		83,186	81,956
	13	205,415	414,185

4.3 Unexpended grants – 1 January

	Note	2016 \$	2015 \$
Arts NSW:			
Project		13,190	15,472
Australia Council for the Arts:			
Project		15,216	54,693
	13	28,406	70,165

4.4 Grants received during the year

	Note	2016 \$	2015 \$
Arts NSW:			
Core		40,000	-
Project		49,750	2,250
Arts South Australia:			
Project		-	5,000
Arts Queensland:			
Project		54,000	-
Australia Council for the Arts:			
Core		122,230	244,458
Project		39,500	-
VACS		167,619	165,142
The Council of the City of Sydney			
Project		13,000	-
Department of Culture and the Arts Western Australia:			
Project		-	10,000
Department of Industry and Science:			
Project		-	9,000
		486,099	435,850

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

4.5 Grants in advance

	Note	2016 \$	2015 \$
Australia Council for the Arts:			
Core		-	122,229
VACS		84,434	83,186
	13	84,434	205,415

4.6 Unexpended grants

	Note	2016 \$	2015 \$
Arts NSW:			
Project		-	13,190
Arts Queensland:			
Project		37,546	-
Australia Council for the Arts:			
Project		34,500	15,216
	13	72,046	28,406

5 Cash and cash equivalents

Cash and cash equivalents consist the following:

	Note	2016 \$	2015 \$
Cash at bank		814,302	519,382
	5.1	814,302	519,382

5.1 Reconciliation of cash

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

	Note	2016 \$	2015 \$
Cash and cash equivalents	5	814,302	519,382
		814,302	519,382

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

6 Trade and other receivables

	Note	2016 \$	2015 \$
Current			
Trade receivables		80,112	308,144
		80,112	308,144

All of the company's trade and other receivables have been reviewed for indicators of impairment. All material debts are considered to be fully recoverable.

7 Financial assets and liabilities

7.1 Categories of financial assets and liabilities

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

	Note	2016 \$	2015 \$
Financial assets			
Cash and cash equivalents	5	814,302	519,382
<i>Loans and receivables:</i>			
Current:			
Trade and other receivables	6	80,112	308,144
		894,414	827,526

	Note	2016 \$	2015 \$
Financial liabilities			
Financial liabilities measured at amortised cost:			
Current:			
Trade and other payables	11	82,207	57,467
		82,207	57,467

See Note 3.8 for a description of the accounting policies for each category of financial instruments. Information relating to fair values is presented in the related notes.

8 Other assets

Other assets consist the following:

	Note	2016 \$	2015 \$
Current:			
Prepayments		7,689	5,423
		7,689	5,423

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

9 Plant and equipment

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

	Office furniture \$	Office machines \$	Total 2016 \$	Total 2015 \$
Gross carrying amount				
Balance 1 January	3,150	28,605	31,755	25,579
Additions	-	2,218	2,218	6,176
Balance 31 December	3,150	30,823	33,973	31,755
Depreciation and impairment				
Balance 1 January	3,148	23,215	26,363	23,254
Depreciation	-	2,631	2,631	3,109
Balance 31 December	3,148	25,846	28,994	26,363
Carrying amount 31 December	2	4,977	4,979	5,392

10 Intangible assets

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

	Software \$	Website \$	Total 2016 \$	Total 2015 \$
Gross carrying amount				
Balance 1 January	507	145,930	146,437	119,237
Additions	-	-	-	27,200
Balance 31 December	507	145,930	146,437	146,437
Amortisation and impairment				
Balance 1 January	506	84,328	84,834	40,062
Amortisation	1	48,638	48,639	44,773
Balance 31 December	507	132,966	133,473	84,835
Carrying amount 31 December	-	12,964	12,964	61,602

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

11 Trade and other payables

Trade and other payables recognised consist of the following:

	Note	2016 \$	2015 \$
Current:			
Net GST payable		21,577	20,530
Other payables		34,364	8,646
PAYG payable		5,702	7,781
Superannuation payable		14,846	15,752
Trade payables		5,718	4,758
		82,207	57,467

12 Employee remuneration

12.1 Employee benefits expense

Expenses recognised for employee benefits are analysed below:

	Note	2016 \$	2015 \$
Wages, salaries and fees		408,119	373,379
Workers compensation insurance		2,300	2,209
Staff training and amenities		4,273	2,953
Superannuation – defined contribution plans		35,759	33,820
Employee benefit provisions		(3,615)	34,707
Employee benefits expense		446,836	447,068

12.2 Employee benefits

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

	Note	2016 \$	2015 \$
Current:			
Annual leave		65,902	74,682
Long service leave		43,472	37,561
		109,374	112,243
Non-current:			
Long service leave		6,908	7,655
		6,908	7,655

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

13 Other liabilities

Other liabilities can be summarised as follows:

	Note	2016 \$	2015 \$
Grants in advance	4.1	84,434	205,415
Grants unexpended – project	4.1	72,046	28,406
Grants unexpended – auspiced		5,000	-
Membership fees received in advance		252,022	176,958
Unexpended project revenue		2,532	67,718
		416,034	478,497

Deferred income consists of government grants received in advance for services to be rendered by the company. Deferred income is amortised over the life of each contract.

14 Contingent liabilities

There are no contingent liabilities that have been incurred by the company in relation to 2016 or 2015.

15 Post-reporting date events

No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation.

16 Member's guarantee

The Company is incorporated under the Corporations Act 2001 and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum \$5 each towards meeting any outstanding obligations of the entity. At 31 December 2016, the total amount that members of the Company are liable to contribute if the Company wound up is \$16,725 (2015: \$13,705).

17 Related party transactions

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

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

Notes to the Financial Statements

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

17 Related party transactions continued

17.1 Transactions with key management personnel

(a) Transactions with related entities

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

Where legal services have been provided by a director, these services were provided on a pro-bono basis and no remuneration was received.

(b) Transactions with key management personnel

Key management positions of the company are those that have authority for planning and controlling the company's activities, directly or indirectly (other than directors). The company's key management personnel is the CEO and non-executive members of the Board of Directors. Key management personnel remuneration includes the following expenses:

	2016 \$	2015 \$
Total key management personnel remuneration	252,182	290,127

18 Leases

Operating leases as lessee

The company's future minimum operating lease payments are as follows:

	Minimum lease payments due			Total \$
	Within 1 year \$	1 to 5 years \$	After 5 years \$	
31 December 2015	6,306	4,262	-	10,568
31 December 2016	4,262	-	-	4,262

Lease expense during the period amount to \$6,412, (2015: \$4,467) representing the minimum lease payments.

The office premises lease commitments are non-cancellable operating leases with lease terms of five (5) years. Increases in lease commitments may occur in line with CPI or market rent reviews in accordance with the agreements.

Directors' Declaration

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

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

- (a) The financial statements and notes of the National Association for the Visual Arts Ltd are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including;
 - (i) Giving a true and fair view of its financial position as at 31 December 2016 and of its performance for the financial year ended on that date; and
 - (ii) Complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Australian Charities and Not-for-profits Commission Regulation 2013; and
- (b) There are reasonable grounds to believe that National Association for the Visual Arts Ltd will be able to pay its debts as and when they become due and payable. (Refer Note 3.15)

Signed in accordance with a resolution of the Directors.

JAMES EMMETT
Director

Sydney

Date / /

Independent Auditor's Report

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

Report on the Audit of the Financial Report

Opinion

I have audited the financial report of National Association for the Visual Arts Limited, which comprises the statement of financial position as at 31 December 2016, the statement of surplus or deficit and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the Directors' declaration.

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

- (a) Giving a true and fair view of the company's financial position as at 31 December 2016 and of its financial performance and cash flows for the year then ended; and
- (b) Complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

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

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

Other Information

Those charged with governance are responsible for the other information. The other information comprises the information included in the company's annual report for the year ended 31 December 2016, but does not include the financial report and my auditor's report.

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

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

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

Independent Auditor's Report

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

Directors' Responsibility for the Financial Report

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

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

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

Auditor's Responsibility for Audit of the Financial Report

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

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

Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control.

Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by Directors.

Conclude on the appropriateness of the Directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.

Independent Auditor's Report

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

Auditor's Responsibility for Audit of the Financial Report continued

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

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

STEVEN J MILLER & CO
Chartered Accountants

S J MILLER
Registered Company
Auditor No 4286

Sydney

Dated / /

Additional Financial Information Disclaimer

National Association for the Visual Arts Ltd

The additional financial data presented on pages 36 to 38 are in accordance with the books and records of the company which have been subjected to the auditing procedures applied in my statutory audit of the company for the year ended 31 December 2016. It will be appreciated that my statutory audit did not cover all details of the additional financial information. Accordingly, I do not express an opinion on such financial information and no warranty of accuracy or reliability is given.

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

STEVEN J MILLER & CO
Chartered Accountants

S J MILLER
Registered Company
Auditor No 4286

Sydney

Dated / /

Detailed Statements of Surplus or Deficit

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

SCHEDULE 1 – GENERAL OPERATIONS	Note Sch	2016 \$	2015 \$
INCOME			
Donations received		44,652	1,522
Government grants	4.1	563,440	686,379
Investment income:			
Interest		7,892	12,355
Membership fees received		441,255	334,856
Merchandise sales		701	-
Newsletter fees received		500	-
Project administration fees received		13,058	8,636
Project income		184,653	165,704
Reimbursements received		8,434	4,784
Sponsorship received – in-kind		26,944	21,594
Sundry income		918	-
Transit Insurance sales		5,426	-
Workshop fees received		2,426	1,300
TOTAL INCOME		1,300,299	1,237,130
LESS: EXPENDITURE			
Administration expenses	Sch 2	415,879	294,717
Amortisation expense	10	48,638	44,773
Depreciation expense	9	2,631	3,109
Employee benefits expense	12.1	446,836	447,068
Project expenses	Sch 3	314,669	415,025
TOTAL EXPENDITURE		1,228,653	1,204,693
NET SURPLUS		71,646	32,437

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

Detailed Statements of Surplus or Deficit

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

SCHEDULE 2 – ADMINISTRATION EXPENSES	Note	2016 \$	2015 \$
EXPENSES			
Accountancy and bookkeeping fees		10,971	13,299
Advertising and promotion		32,854	24,924
Audit fees		8,990	5,857
Art Fair expenses		-	2,653
Artists' fees		21,649	12,554
Artists copyright fees		2,720	2,478
Bank charges		282	251
Computer expenses		8,375	9,439
Consulting charges		33,335	980
Donations paid		-	500
Electricity		1,953	2,034
Insurance		4,299	4,417
Insurance scheme		194,822	131,755
Lease - photocopier		3,100	3,066
Meeting expenses		660	585
Membership campaign expenses		14,552	10,143
Membership expenses		4,633	3,235
Merchant fees		576	680
National Board expenses		9,024	9,504
Newsletter production		6,600	4,281
Office supplies		661	1,347
Postage		6,766	5,097
Printing and stationery		1,360	727
Membership and subscriptions		606	916
Rent and outgoings		12,374	11,173
Signage		397	-
Staff recruitment		-	760
Sundry expenses		406	200
Telephone and internet		5,149	6,640
Travel and accommodation		7,818	11,169
Web page services		20,947	14,053
TOTAL ADMINISTRATION EXPENSES		415,879	294,717

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

Detailed Statements of Surplus or Deficit

For the year ended 31 December 2016
National Association for the Visual Arts Ltd

SCHEDULE 3 – PROJECT EXPENSES	Note	2016 \$	2015 \$
EXPENSES			
ACUADS		2,467	-
ADA Position and Costs		16,504	42,488
Advocacy and Campaigns		-	5,827
Australian Artists Grant		27,500	27,500
CA Fellowship		42,000	-
Carstairs Residency		3,000	3,000
Development strategy		5,000	-
Freedman Foundation		41,000	30,000
Future/Forward Summit		-	6,485
MPavilion / AMA Award		-	4,000
National Craft Initiative		26,562	154,646
NAVA Online Courses		36,395	45,161
NSW Artists Grant		52,940	54,652
NSW Workshops		10,000	10,273
QLD Program		16,454	-
Sainsbury Sculpture Grant		10,000	10,000
Webinars		15,347	14,993
Windmill Trust		6,000	6,000
Writers Award		3,500	-
TOTAL PROJECT EXPENSES		314,669	415,025