

BURRINJA

ANNUAL REPORT

2018 -2019



DANDENONG RANGES COMMUNITY CULTURAL CENTRE

BUILDING COMMUNITY THROUGH ARTS



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From the top
Black Mist Burnt Country
Belgrave Lantern Parade
Upwey Billy Cart Races
image credit: Darren Clarke

Front Cover:
Gill Cruikshank for Very Hungry Caterpillar

ABOUT BURRINJA

Vision Statement

Building Community through Arts

Mission Statement

Burrinja is a living, vibrant and welcoming community cultural centre providing opportunities for artistic, cultural and environmental experiences.

Aims

Burrinja's function, purpose and programming are built on a multi-element vision that seeks to enable and develop experiential and extended arts practice and programs across diverse art forms and cultural activities within the region.

Burrinja supports existing and enables the development of emerging and distinctive cultural practices, promoting engaging community-connected outcomes that contribute to the vibrancy, diversity and resilience of the region.

The valuing and appreciation of Indigenous culture is embedded across the organisation's practices and programming.

Burrinja values the reciprocal cultural learning offered to the region's community through Indigenous cross-cultural engagement including its collection management and curatorial practices.

Burrinja's capacity to contribute positively to the region's cultural ecology is empowered through working in partnership across a diverse range of cross-sector organisations.

Governance

The Dandenong Ranges Community Cultural Centre Inc (trading as 'Burrinja') was incorporated in July 1998 and operates under the Associations Incorporation Reform Act 2012. Burrinja operates within a triennial Partnering Agreement with Yarra Ranges Council.

Purposes

- a. To promote, develop and present arts and culture in the region
- b. To be a public art gallery, public museum and collecting institution
- c. To support and develop the cultural identity of the Dandenong Ranges
- d. To provide opportunities for the development and facilitation of creative arts practice and enterprise including cultural development

ARTISTIC PROGRAM STATEMENT | 2016 - 2020

The purpose and rationale of Burrinja's artistic and cultural development programming is, in the broadest sense, to fulfil the vision of 'Building Community through Arts' and the organisation's strategic aims and purpose. Burrinja's program encourages the emergence of distinct cultural practices by developing and extending arts practice experience through diverse art forms and cultural activities across the region.

The artistic program aims to impact positively on community by achieving outcomes that contribute to the vibrancy, diversity and cultural ecology of the region.

Burrinja will develop, produce and program holistically and innovatively across art forms and seek to create a sustainable, resilient arts and cultural sector in the region through audience development and engagement within its program.

The program seeks to work in partnership across a wide range of cross-sector organisations that strengthen programming and delivery capacity and the impact of program outcomes.

The program works across Burrinja's 'Five E's Strategic Framework':

ENABLE (a): venue; operational; resources; accessibility; governance; staff

ENABLE (b): supporting artists & community to make great art – facilitate/ co-produce/ logistics / mentor/ funding/ auspice/ programming

EVENT: programming across sectors/ mediums/ audiences; ticketing; marketing

EXTEND: build capacity; sustainability; develop audiences; community partnerships

ENGAGE: existing audiences; new audiences; enhance experience; repeat experience; quality and distinctive program; partnerships in programs; diversity; vibrancy

EDUCATE: resources; workshops; public programs; mentoring; volunteering professional development

The valuing and appreciation of Indigenous culture is embedded across the organisation's practices and programming. We aim to provide exhibitions and accompanying resources and programs that offer broad opportunities for learning and research, and which further the community's connection to and engagement with the McLeod Gift Collection.

The annual program is also referenced to the core objectives of our Partnering Agreement with Yarra Ranges Council in regard to providing arts and cultural services in the Dandenong Range and Council's Creative Community Strategy. Increased patronage through engaging quality programming provides greater economic capacity both for the region's artists and arts sector and for Burrinja, building on the organisation's capabilities to support and enable artistic programs and practice in the region.

COMMUNITY CULTURAL DEVELOPMENT

Toni Main
Creative Development Producer

Burrinja again put its best foot forward in supporting the development of new works, the facilitation of festivals and the coordination and support of iconic events across the region.

We strive to enable, facilitate and support those in the community to achieve great arts outcomes, not only at Burrinja but throughout our region, townships and found-spaces.

Nowhere is this level of support and activity more evident than in the growing list of events, projects and performances that Burrinja auspices each year. In the past twelve months Burrinja has actively supported sixteen creative projects and their funding applications. Over 90% of these have been successfully funded. They range from 'small grants' of \$1,000 to \$12,000 projects and multi-year partnership funded festivals and events for the region. In most instances, Burrinja's level of support goes well beyond auspicing the funding. This level of activity is truly indicative of a thriving cultural ecology in the Dandenong Ranges!

Anyone who has been into Burrinja in the last six months would know that the redevelopment is well under way. After all the anticipation, we are accepting applications open soon for the new Burrinja artist studios to be known as The Aerie Creative Ecology. The intention of the Aerie Creative Ecology is to cultivate creative expression, promote creative economies and foster creative connections. This new initiative includes purpose built studios, co-working habitats, an exhibition program and creative professional development opportunities. At the heart of the Aerie is studio tenancy for artists, creative enterprises and arts businesses across most disciplines, ranging from visual artists, to writers, from game developers to graphic designers, and everything in between.



Burrinja Kids Stay 'n' Play

Burrinja aims to be a welcoming environment for families to engage with the arts in a practical and affordable way, throughout the year. Developed by Burrinja in collaboration with local artists, 'Burrinja Kids... Stay 'n' Play!' is an exciting initiative that invites children and families to engage with art through a range of hands-on activities. The program celebrates the Burrinja exhibition program by creating interactive avenues to ignite the imagination and creativity of our young patrons.

The Kids Stay 'n' Play region has become a highlight for visiting young people, and indeed their parents. The rotation of artists allows for dynamic, engaging and high calibre participatory arts activities to be available for children all year round. Over the year, the Kids Stay 'n' Play activities have seen creative engagement from over 1000 young people. During this time three talented local artists were funded to create interactive works for children: Cameron Semmens, Playable Streets & Alyson May.

For the sixth year now Burrinja hosted the National Gallery of Victoria's Kids on Tour program, sharing with children contemporary art and summer exhibitions on display at the National Gallery of Victoria. 2019 saw activities inspired by the exhibitions of the NGV Escher X Nendo Between Two Worlds and William Wegman Being Human. These activities included incredible illusions and terrific tessellations inspired by the Escher X Nendo exhibition, Dog's life inspired by William Wegman and build your own town inspired by the New York! New York! Exhibition. The children visiting Burrinja during January were inspired to unleash their creativity in this range of FREE activities.

Growing Pains

Growing Pains Initiative manages the visual arts program in our first floor gallery space. It is run by and for emerging artists aged under 30 years as an accessible space. GPI helps establish pathways and connections for young artists in the region to get connected with art spaces, professional development, artist networks, and the public. This year saw GPI work with 29 individual artists with nearly half of those participating in multiple exhibitions:

6 Exhibitions

- Express Yourself
- Lit
- Under the Influence
- Let's Talk About Text
- Chronic Reality (guest curated by Julian Cobb)
- Your Fav's



Opening of Express Yourself

G.P.I. Studio residency in 2019:

- Supporting 6 artists to make a Collaborative artwork called "Don't Blame Pandora"
- 2 professional development workshops
- Provided with mentorship
- Final display professionally documented



Studio Residency for Open Studios 2019



Ches Mills in her studio
image credit | Cathy Ronalds

Dandenong Ranges Open Studios

...is an annual regional arts event that invites art-lovers from all over Victoria to visit the studios of artists in the Dandenong Ranges, for a weekend in Autumn. Visitors have a unique chance to see inside the creative space of the artist, and engage directly with skilled creative artisans as they work. Dandenong Ranges Open Studios weekend occurred on 30 + 31 March.

Artist Participation 2019

36 studios participated in the Open Studios program in 2019, the highest number of studios to participate. 16 studios were new to the Open Studios program, including a knife maker, textile artists, and a junk sculptor. This year saw 4 studios supported through emerging artist subsidy and 6 studios held artist collectives. A total of 61 artists were directly supported through Open Studios. The program also included 31 events hosted by the artists, each engaging with a number of visitors. Audience participation and engagement stimulated visitor and artist experience. The emerging Artist initiative Growing Pains did a take-over of Burrinja Gallery before the slated renovations with 6 artists given free reign, painting on the ceiling and smashing walls.

Total Visitation Numbers

Despite the inclement weather over the weekend, the overall visitation was again estimated at nearly 7500 studio visits to the participating artists over the weekend, the second highest number

of visitations on record. Around 45% of all visitors were local residents from the Dandenong Ranges, the rest being cultural tourists from the surrounding suburbs, Melbourne/metro and regional Victoria. A small number of interstate and international visitors were also present. This sees a continued trend of increased diversity of visitors, from the surrounding suburbs and metro compared to previous years.

The Makers Trail

This year Dandenong Ranges Open Studios partnered with Tarrawarra Museum of Art to offer a curated bus tour of the Dandenong Ranges Open Studios weekend and the Open day and artists market at Tarrawarra. Yarra Ranges Tourism also supported the event with on line marketing and advertising with Frankie magazine. As our first attempt at such a project, there was a lot still to learn, the tour was quite



Opening Night of the Sherbrooke Gallery
image credit | Sean Paris

successful, whilst forging a strong new partnership.

Outcomes for Artists

Program evaluation from the artists reports that the Open Studios program provided an opportunity to make new work, progress their skills as an artist, encouraged creativity and connected them with other artists. Artists reported 1065 sales across the 36 participating studios, earning an income of over \$62,000. This includes original artworks, high quality prints of original artworks, greeting cards and smaller works.

Open Studios Group Exhibition

The annual Open Studios Exhibition was delivered in partnership with the Sherbrooke Art Society and presented in the Sherbrooke Art Gallery in Belgrave. The exhibition theme 'Alchemy' was selected by the artists, and presented a range of mediums from the participating studios. The launch event on 21st March attracted attendance of approx. 150 people. Over the Open Studios Weekend approx. 425 visitors attended the exhibition, and approximately 700 visitors over the full duration of the 4 week exhibition.

Congratulations to Ches Mills who topped the list with the most votes for the 2019 Dandenong Ranges Open Studios People's Choice Award! In second place came Jessie Yvette Journoud-Ryan and Joy Serwylo in third place.



The hills scene ZINE & Blog

Hills scene is an important partnership and creative outcome for Burrinja and the community – a voice and outlet for so much that is happening in the hills community, culture and environment. The hills scene mag'zine is a quarterly free publication that inspires a sense of belonging in the hills whilst showcasing the unique hills community, promoting our shared social, cultural, artistic and environmental values.

The magazine now boasts 32 full colour issues, and recently celebrated its 8th birthday. A wonderful lineage and history that continues to showcase the creative and community focus of the region. With funding from Yarra Ranges Council through their community grants, 2018-19 saw the hills scene continue to support and develop local editors and graphic designers through the special guest program. Local editors and designers Stephanie Lightfoot, Amelia Campbell, Justine Walsh, Bluzal Field and Cameron Semmens each took the reins, under the mentorship of Adriana Alvarez, to publish their own hills scene mag'zine.

The hills scene would not be such a success without the support and dedication of the editorial committee:

Adriana Alvarez (editor / designer)
Ross Farnell (writer)
Toni Main (writer / photographer)
Anna James (writer)
Lisa Ford (writer)
Jo Brown (writer)
Cameron Semmens (writer / photographer)
Bluzal Field (writer)
Tiffany Morris-North (café review)
Brian Baker (music review)

By continuing to assist the hills scene mag'zine we continue to support a range of local writers, photographers and artists.

Online readership is also strong, reaching an average of 1000 people per year (via ISSU.com)

Having your artwork featured on the cover of hills scene has become a much sought after recognition.

The hills scene blog has continued to attract new subscribers and readers during the past year, and publishes new posts regularly with a wide range of contributors and topics. The blog provides an effective medium for regular arts and culture stories from the hills and for younger and emerging writers and photographers to develop their craft and be published. It also spreads the hills scene brand to a readership far beyond the hills.



W.A.M (Where Artists Meet)

Offered as bi monthly Friday gatherings throughout the year, these regular events are a space for connecting and developing conversation between local creatives. WAM is a fun and friendly environment to talk shop with other artists, share tips, discuss creative practice, projects and local arts and culture. With the Dandenong Ranges rich and abundant cultural landscape Burrinja's WAM events have become a great opportunity to develop new creative networks, find out about potential opportunities and connect with your local arts community. This year WAM attendants also got sneak peaks of exhibitions in the Burrinja Gallery, special guests and a Christmas party (with Karaoke). There were 6 WAMs held in 2018-19.



Rebecca Wolske 2018 winner

Upwey Archies

Burrinja partnered with the Upwey Township Group to coordinate the Upwey Archies. Inspired by the Archibald Prize and Yarra Ranges Council's 'Not The Archies', the Upwey Archies is a community portrait project that saw a massive 82 artworks exhibited. Artists created an original artwork celebrating someone special to the hills community or to themselves. These were then displayed publicly throughout Upwey between October 13 and November 13 in many shops and businesses along the main street. The launch and award ceremony was very well attended, with the winner of the open category being Rebecca Wolske for 'Rose Coloured Glasses' and the highly commended open category award went to Lettie Gerard for 'Simon & Tina "The Storey Players"'. The winner of the youth category was Sayuri Hioki-Walker for 'Dad with his Bookshelf' and the highly commended award went to Brianna Zull for 'Production'. This year also saw the inclusion of the Heart Award awarded to a work with a heart-warming story. This inaugural prize was awarded to Allan Innocent for 'Due Alyssia' in the open category and Lily Insera for 'My Fiji Waves' in the youth category.

Many thanks to Belgrave Book Barn for the donation of the canvas art boards and to last year's winner Alyson May for judging the competition.



2018: Our Hidden Catalyst

In 2018 hillsceneLIVE delved deeper than ever before, enabled by the stability of working at the same venue the underutilised Education Centre at Birdsland Reserve, Belgrave Heights, Victoria, with the same incredible team and funding from Creative Victoria & Yarra Ranges Council. This year hillsceneLIVE became an eight month artist development program that culminated in a two day live art festival. Festival co-directors Justine Walsh and Toni Main held the reins with the support of the committee of creative leaders: Renate Crow, Mieki Apted and Natalie Smith. The Creative Leadership Committee undertook development in cultural leadership, festival management, and took on the responsibilities as producers on the program.

The hillsceneLIVE program had the theme 'Our Hidden Catalyst' that becoming a provocation to the artists, asking them to consider what is unknown to be discovered that drives the artist to push boundaries and make their inspiring and passionate artworks.



Dani - Ela Kayler

HILLSCENELIVE FESTIVAL 2018 SUPPORTED:
52 ARTISTS (25 EMERGING ARTISTS)
THE CREATION OF 26 NEW WORKS
PROFESSIONAL DEVELOPMENT: WEEKEND WORKSHOP
“CONSIDERING PRACTICE” WITH INTERNATIONALLY RENOWNED PERFORMANCE ARTIST LEISA SHELTON, DEVELOPING RISK AND RIGOUR IN PARTICIPATORY ARTS PD WORKSHOP WITH POLYGLOT ARTIST DAN GORONZKY, RESPONSIVE CULTURAL PRACTICE PD WORKSHOP WITH GARETH HART, NATURE DANCING WITH PETER FRASER AND MOVING BODY IN PLACE WITH SHAUN MCLEOD AND OLIVIA MILLARD.
5 CONVERSATION PANELS: ‘POTIONS & RITUALS IN PERFORMANCE’, ‘THE ART OF SURPRISE’ ‘ON THE EDGE: ART THAT TAKES PERSONAL RISKS’ ‘Q&A WITH LUNA MROZIC GAWLER ON DURATIONAL ART’ AND ‘ART FRM THE LAND’
4 WORKSHOPS: MAKE YOUR OWN WICKING BED, BUSH POETRY, JUGGLING AND CREATIVE WELLNESS THE BUILDING OF A COB OVEN AS A GIFT TO BIRDSLAND RESERVE
10 NEW IMPROVISATION COLLABORATIONS
THE HILLSCENE100: A FREE SOCIAL INCLUSION PICNIC FOR 100 PEOPLE WITH GUEST PERFORMANCES.

Audience survey results:

100% saw/heard/experienced a work of an artist they were previously unfamiliar with
100% felt that the event enriches the creative life of the region
Three words that encapsulate their experience of the festival: raw, inviting, welcome, wide, invigorating, dense, confronting, warm fuzzies, nourishing, exhilarating, brave, unifying, fun , wonder

Artist Survey Results

100% found hillsceneLIVE extremely or very important to their professional development as artists
100% felt they reached new audiences through the festival
100% felt that the event enriches the creative life of the region
In 2018 hillsceneLIVE continues to flourish with:
Stronger relationships between hillsceneLIVE and the wider Victorian Arts Sector, including The Burrow (Fitzroy), Creative Victoria, Birdsland Reserve, Deakin University and a continued MOU with Burringa
Better support for environmentally sustainable arts practice, with a goal to make the festival more eco-friendly.



Skye Gellman
image credit | Nicky Akehurst



Smoking Ceremony 2019
image credit | Barbara Ohering

Belgrave Survival Day

On Friday the 26th January, 2019, Belgrave Survival Day celebrated its 12th consecutive year, with the theme 'Healing Spirit'. Run by a dedicated crew of volunteers, the event brought up to 4000 people to Borthwick Park to listen and learn about First Nations culture, and to celebrate together the survival of Aboriginal people through 231 years of white settlement. In 2019, the event was run in partnership with Mullum Mullum Indigenous Gathering Place and as always was a free family friendly event. Our emcee, Shawn Andrews, a Mununjali/Palawa man who is an educator and the Director of Indigicate, is a gifted public speaker and held the proceedings together wonderfully. Dave Arden was the headline act, an amazing Kokatha/Gunditjmara storyteller and songman. Survival Day also welcomed back The Deans, bringing classic sounds and grooves with velvet smooth vocals and sweet harmonies. These great acts were joined by the fabulous voices

of the Mullum Mullum Choir and the vibes of the Hip Hop Crew. We again welcomed a Digeridoo Mediation with Gnarnayarrahe Waitiarie (Uncle Jowi); and started it all with a very moving smoking ceremony. For the first time at Belgrave Survival Day, a panel discussion was run. Later in the day we had a Welcome to Country from Wurundjeri elder Uncle Bill Nicholson, and traditional dances performed by the renowned Djirri Djirri dance mob. Aurelio Denasha, an Ojibwe man from the Anishinaabe nations, also performed his traditional cultural dance as a mark of respect and honour to our First Nations people. The event always provides lots of great outdoors things to do for children, including a kids space right across from the stage, so families can soak up the atmosphere on a picnic rug in front of the stage. There were a record number of market and information stalls run by Indigenous people, with plenty of food including traditional bush tucker and a variety of other food trucks. The event

was again supported by the crew at 3MDR 97.1 FM who recorded the performances, and local emerging director and filmmaker Tadjji Ulrich doing interviews and putting together a mini-doco! Reconciliation Victoria also made a donation to the event, and we thank everyone who came to the trivia night which helped us immensely! Again, the huge amount of support from Mullum Mullum Indigenous Gathering Place really made the event what it was. Our thanks to all of the BSD Committee who volunteer their hard work all year round to coordinate this annual event, plus other events supporting Indigenous culture during the year. If you'd like to become a volunteer for the 2020 event, send us a message on facebook! Belgrave Survival Day is supported by Yarra Ranges Council, and we thank Council for their on-going support of this event.

Justine Walsh | BSD President



VCE Creative Showcase

VCE Creative Showcase is an annual celebration of the creative talents of art and studio art students from across Yarra Ranges. 2019 brought together students from the entire Yarra Ranges, into one dynamic, multi-disciplinary gallery take over held at Burrinja. This was the first time the whole region was represented in one exhibition including public program, workshops, and professional development. The exhibition displayed work from 36 emerging artists representing 17 schools from the Yarra Ranges region. Opening night heard speeches from Yarra Ranges Council Mayor Tony Stevenson, artists Rebekah Remminga from Mountain District Christian College and Faith Spencer from Mount Lilydale Mercy College. The full day of public programming that included an artist panel on the value of being an artist, speed dating for emerging and professional artists, Smash n Chat with Jessie Yvette Journoud-Ryan and social media tips with Bae L'Amour was attended by around 60 local emerging and established artists. This year the VCE Creative Showcase engaged two alumni, Renee Riotto and Ruth Ong, in the role of exhibitions assistant and another four alumni; Caitlin Liston, Grace Watson, Kimmie Buttress and Jayden Lawry, as the programming committee. Four local schools brought their current VCE art students to our school outreach program. This saw folio presentations from exhibiting artists and a panel conversation and Q&A with VCE alumni entitled "Don't make the mistakes I made".

Belgrave Lantern Parade

2019 was the thirteenth annual Belgrave Lantern Parade with this year's parade led by Mt Burnett Observatory in recognition of their engagement in the lantern parade each year, sharing their fabulous telescopes and knowledge in the Village. Despite the cold, they were followed by hundreds of Lanterns as close to 15,000 people came out into the streets and celebrated!

Each year the Lantern Parade brings together the community of the Hills in a highly inclusive celebration of friendship and creativity at Winter Solstice. The street is reclaimed for the people and thousands flock to take part in one of the best and biggest community-made spectacles as hundreds of lanterns line the main street, accompanied by drummers, dancers and performers. This year we had special guest MC drag personality BAE L'Amour entertaining the crowds. Before the parade you could catch a story in the library, get your face painted and watch the bands and choirs performing along the street. After the parade you could stick around for the street party with acrobats, music,

poetry and a marshmallow from the camp fire.

Thanks to the coordination and support from Belgrave Traders Association, Belgrave CFA and many other volunteers, this year saw the return of The Village in Hayes Car Park. Renate Crow's amazing archway lit the entrance into a village of lantern teepees, fire pits, food stalls and other activities such as circus performances, star-gazing with the Mount Burnett Observatory crew, music, singing and much more. And that's all in addition to a huge parade with lots of large community lanterns and the little lights of individual lanterns held by families and friends.

A big big thank you to the team of coordinators in 2019 who made this possible: Kathleen Snowball, Renate Crow, Jacqui Buckland & Toni Main (core team), Nikki, Emma Crow, Ruccis Circus, Belgrave Rotary, Belgrave CFA, Kallista & Sherbooke Scout & Venturer groups, DRERS, Belgrave Library, BAE L'Amour, Cnr Mike Clark, Roderick Mcleod, RAPA, all the volunteer team and to everyone who made 2019 such a fabulous event!





The Lost Few | *Between the Silence*

Burrinja Creative Development Program

Burrinja is committed to working with artists, facilitators and creative practitioners, and has a range of in-kind support available to the Creative Industries.

Burrinja recognises that physical and financial access to space can be an issue for independent artists, and as such this In-Kind program revolves around providing rehearsal space to artists working within the Live and Performing Arts.

This year we supported two projects:

The Lost Few

Dave Thomson worked with mentor Keith Deverell on the launch of their project 'Between the Silence'. The Lost few have created a large scale installation performance that can be toured, with performances already occurring in Berlin and Australia. Dave and Keith had exclusive access to the Burrinja Theatre for 5 days, culminating in a free performance on the Saturday night.

In response to Lost Few's debut album - *Between the Silence* is a visceral exploration of natural environments and its relationship to physical space through an immersive live performance installation of sound and light. Using multiple screens to create the physical form the sound is built to draw between the uninhabited corners with processed instrumentation and greyscale electronics.

This project focuses on the translation

of spatiality in both natural and urban landscapes by means of physical and sonic transformation. This project will further the exploration of sound design, video installation and audial journeys that seamlessly provoke and push audiences.

The Contingent

The Contingent are an eleven-person improvisation ensemble of performers from across Victoria and Tasmania. Bringing together diverse backgrounds and practices – including contemporary dance, physical theatre, clowning, circus, music, and creative writing – The Contingent uses text, site-specific stimuli, and deep listening to create improvised moments of joy, pathos and laughter. Often confronting, sometimes outrageous and always courageous, a night with The Contingent promises

a unique snapshot of what happens when eleven daring minds assemble in one place to dance.

The Contingent was offered the black box for 2 weekend intensives and 2 short sessions where they developed their artistic practice which is based on a model of shared leadership. They took turns to lead carefully crafted sessions which provide space for warm-up, skill development and reflection. In the evenings they performed to each other, and then shared a meal. This shared time fosters a deep respect, love and understanding within the group. "When we reflect on the way that we work, what stands out to us is our collective decision-making, close collaboration and engendering values of community, nature and art into our work."



The Contingent

Artist Studios

With 'full house' remaining the state of play again for our Studio spaces, we're excited to be heading into an expansion of our studio space capacity to allow up to 30 artists to be a part of Burrinja's creative network and utilise our new purpose-built facilities at any one time. Sadly we had to farewell all of our Studio artists from Easter 2019, but we look forward to welcoming back many, many more creatives into our new spaces!

During 2018-19 our fab studio artists have been...

Neil McLeod

Studio 1

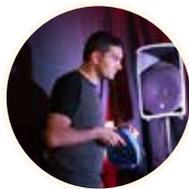
Neil McLeod has a lifetime's experience working in the field as a photographer, artist, and as a researcher collecting, recording and preserving indigenous art and culture in Aboriginal and Papua New Guinea communities. Neil generously gifted some 600 indigenous works to Council from 2001 to 2004 to form the McLeod Gift Collection, housed at Burrinja.



Amnion—Roderick Price

Studio 2

Roderick is a multi-disciplined artist working primarily in the field of sound design. His practice is based on a constant investigation into the different approaches both within and across music and sound design, and the practical implementation of such ideas in a variety of formats, media and products.



Eliza Philips & Jacqueline Grace

Studio 3 (2018 only)

Eliza works with found objects and mixed media. She is heavily influenced by literature, fairy tales in particular. Mostly working in 3D, but also drawing and painting.



Jacqui is an eco-printing textile artist and explores the vitality that bursts as botanical matter and cloth. She is also developing her arts therapy practice.

Lauren Pitt-Trewin

Studio 3 (2019 only)

Lauren creates otherworldly creatures, ethereal objects and whimsical wearables. She is inspired by folklore, fairytales, childhood imagery, her environment and cycles in nature.



Michele Fountain & Metafour Studio

Studio 4

Michele is primarily a handweaver, working mostly with rigid heddle looms. She also explores stitch and sculptural work, incorporating textile techniques and industrial materials. Metafour also offers textile supplies and weaving equipment.



Andrea Innocent & Chris Jacobs

Studio 5

Andrea is a professional illustrator and designer with over fifteen years experience, regularly punching out snappy ideas for clients such as Microsoft, Cambridge University Press, NBN, Libra, TOLL and Cadbury. Andrea is often called upon for high concept work that communicates the big ideas. Andrea shares the studio with her partner Chris Jacobs an animator and film maker.



Dave Thomson

Lost Few

Dave Thomson is a sound artist focusing on the translation of spatiality in both natural and urban landscapes by means of physical and sonic transformation. Lost Few serves as an exploration of sound design, video installation and aural journeys that seamlessly provoke and push audiences.



Al McInnes

Library Studio

Al McInnes is an animator, musician and sound designer. His animation work has won awards and he makes films, games, installations & commercial works.



Mathew Riley

Interspace Studio

Matthew Riley a designer, researcher and lecturer in animation, games and interactivity at RMIT University who has received international and national recognition for his practice.



Stephen Glover

The Workshop

Stephen's artworks respond to experiences and memory of both people and place.



Rain White

The Workshop

Rain's art is a development of a personal symbolic language and motifs.



Steven Firman

The Workshop

Steven's paintings seek to capture the irrational world of a child where real places become the setting for magical things to happen.





VISUAL ARTS

JD Mittmann
Curator & Collections Manager

The 20th year in the history of Burrinja Gallery, after its inaugural launch in November 1998, was also to become its last one - before the long-awaited and much anticipated redevelopment was to commence.

Seven exhibitions and 17 associated public programs were presented in 2018 and the early part of 2019. Highlights included the second instalment of Women Painting Women which featured again a stellar group of artists with Dagmar Cyrulla, Sally Ryan (NSW), Vicki Sullivan, Raelene Sharp, Megan Roodenrys (SA), Fiona Billbrough, and Heather Ellis. The artists presented a selection of realist portrait paintings which, in the light of current gender equality debates and #MeToo movement, added a powerful dimension to the exhibition.

The Wildlife Artist Society of Australasia held - for the first time - the annual Wild Awards exhibition at Burrinja Gallery, an exhibition featuring stunningly illustrated, painted and drawn local and exotic fauna.

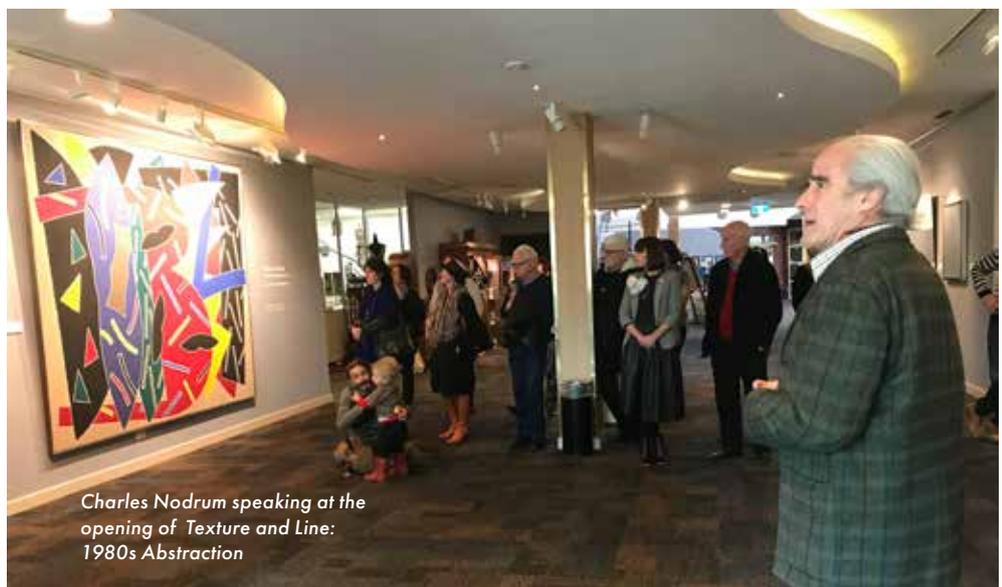
This was followed by another instalment of Masters of Aboriginal

Contemporary Art highlighting early works by Minnie Pwerle from the private Ebes Collection. My thanks go to Hank Ebes for the generous access this remarkable body of work which enabled a first-time survey *Beginnings* and which allowed a unique insight in the early career of the Utopia artist.

Firm relations were established with Richmond-based Nodrum Gallery in 2018 through the exhibition *Texture and Line: 1980s Abstraction* from the Nodrum Gallery which coincided with *The Field Revisited* at the NGV. Presented in two parts (Geometric Abstraction / Figurative Abstraction) Charles and Kate Nodrum kindly provided an outstanding selection of artists including Alun Leach Jones, Mike Brown, George Johnson,

Michael Johnson, Liz Coats, Robert Hunter, Stieg Persson, Debra Dawes, John Nixon, Stephen Bambury, Paul Partos, Jan Senbergs, James Gleeson, Stanislaus Rapotec, Aida Tomescu, Michael Taylor, John Walker, Victor Majzner, and David Rankin.

In the meantime Burrinja's national touring exhibition *Black Mist Burnt Country* was on display at Penrith Regional Gallery and attracted an incredible 20,000 visitors. From there it travelled to the national capital Canberra, a late addition to the touring itinerary, which provided once more welcome opportunities for media attention and public programming. The exhibition was officially launched at the National Museum of Australia in the presence of dignitaries,



stakeholders and Anangu from Yalata and Maralinga/Oak Valley, and was also attended by Cr Mike Clarke, Manager Arts Culture Heritage at Yarra Ranges Council, Greg Box, Burrinja board members Aunty Janet Turpie-Johnstone and Matt Posetti, and Burrinja's Executive Director Ross Farnell.

In December the exhibition finally 'returned home' to be on display at Burrinja where it received a deserving 'farewell' by artists and Indigenous community members from Yalata. Two-and-a-half years after its launch in Sydney it had been on display for 440 exhibition days and was seen by over 109,000 visitors at ten venues, and attracted more than 2,000 attendees at 50 public programs.

After being awarded the Museums Australia Victoria Museums Awards in 2017 and receiving a 'Highly Commended' at the National Museum Awards the exhibition received more sector recognition at the annual Museum and Galleries Design Awards, this time for its website, designed and updated by Satta Studio. It has now been archived by the National Library of Australia, and will be assessable via Trove in perpetuity.

The exhibition was to conclude Burrinja exhibition program but commencement of the re-development was postponed and therefore allowed for one more exhibition. It seemed prudent to follow up on *Black Mist Burnt Country with a Jonathan Kumintjara Brown* retrospective exhibition since it had been Jonathan's work in the McLeod Gift Collection which had instigated the exhibition.

Jonathan Brown (1960-97) had been mentored by Neil McLeod and both were close friends. Many of his works were produced at Neil's studio in Tecoma. So it seemed fitting to round up an era of Burrinja Gallery with this tribute to Jonathan, while at the same time acknowledging Neil's early vision

and tremendous input over this period. For his generous support over the last few years I would like to thank him especially.

Thanks go also to Mark Westaway who contributed immensely to the production of Burrinja's book about Jonathan's life *Layers of Longing*, with which Mark returned to the unmistakable, early design he had developed for Burrinja 20 years ago.

So early 2019 had many farewells, and sadly we said good-bye also to Ross Farnell. It was an absolute pleasure to work under/with Ross, and to develop wide-ranging ideas and

custom-built solutions.

This process allowed for some additional condition reporting and digitisation of collection items, and some of the 'down-time' during the gallery closure will be used to up-date the collection database.

Finally, *Fish and Leaves*, Lin Onus' iconic acrylic painting sadly left the premises too. It has been amazing to see how many Burrinja visitors vividly remembered the large diptych and enquired about it even years after their visits. Our thanks go the Onus family/estate who so generously loaned the painting to Burrinja.



programs for the gallery in the past 8 years. Thank you, Ross, you will be missed.

Thanks also go to Toni K, Toni M, Bluzal, Jane, Katherine and all the volunteers who helped to keep the exhibition program and gallery events running. It is always a tremendous team effort at Burrinja, and this can't be stressed enough.

In preparation for the demolition of gallery and collection storeroom Burrinja and McLeod Gift Collections had to be 'decanted': that means wrapped, packed and crated to be moved to off-site storage. Some of the larger and more fragile items such the large Hemlaut mask, Malagan canoe and Wowara weavings required

With much anticipation and excitement I am now looking forward to 2020, to the completed redevelopment of Burrinja, complemented by an increased number of artists studios, new collection storeroom and gallery spaces.

A look-behind-the-scenes window in the foyer will enable the collection to be more visible.

The art gallery will feature energy saving wall and ceiling insulation, climate control and LED lighting which will drastically reduce our carbon footprint and allow for institutional loans in the future. The relaunch will undoubtedly mark the beginning of a new era for Burrinja. On we go!

PEOPLE AT BURRINJA VOLUNTEERS

Jane Thomas
Customer Experience
& Volunteer Co-ordinator

We are incredibly grateful for the many and varied skills, passion and dedication that volunteers bring to Burrinja. We strive to make volunteering at Burrinja a rewarding experience, giving back to volunteers opportunities to learn new skills and opportunities to develop lasting friendships and a sense of community connection.



The role that volunteers play in our organisation is significant. We are proud to report that over half of our volunteers have been with us for over five years. We could not be the vibrant cultural centre that we are without them. Burrinja's volunteers are a living embodiment of our mission statement: Building Community through Arts.

Volunteering - the Numbers

Volunteers contributed 2167 hours to Burrinja, across all areas including Reception/ Box Office and Sensory Garden(1167 hours), the Board (500), IT, Interns and work experience (another 500 hrs)

Volunteer hours provided \$90,470 value to the Burrinja community in 2018-2019*

This wonderful contribution makes an enormous difference to arts and culture in the region. Burrinja simply would not be able to provide the level of programs it does without our volunteers.

(Based on May 2017 to May 2018 Australian Bureau of Statistics (ABS) figures, volunteers are now worth \$41.72 per hour *)

Volunteering - the People

Front of House/ Box Office

Our Reception volunteers are in many cases the first point of contact that patrons have with Burrinja, both in person and over the phone. Our volunteers need to engage with our patrons in a warm and welcoming manner and be confident with a range of activities such as telephone reception skills, basic Microsoft skills and using our ticketing software SRO. A number of our volunteers have also assisted with maintaining the Sensory Garden, following the departure of our gardening guru Kate Schumann. The management of our volunteer program this year has faced some extra challenges due to the redevelopment works. With reduced operating hours during the building works we had to develop a strategy to maintain a strong volunteer base whilst reducing the number of volunteer shifts available. Our volunteers have demonstrated a great capacity and willingness to be flexible. During this period several of our volunteers have taken a hiatus from their regular volunteer work but have kindly stepped on to fill shifts when needed. We look forward to welcoming them back when the redevelopment works are completed.

Our volunteers have been invaluable in assisting us in the preparations for the commencement of building works, sorting and packing up various parts of the building such as the café and Arts workshop. A special thanks in particular to Gill Cruikshank and Rowena Ward for the many hours they have spent clearing out cupboards and sorting through decades of items accumulated at Burrinja.

We have been quick to address any OHS issues that have arisen in regard to working at reception during the day, which include the noises, smells and general disruption that comes from working in close proximity to a building site. We are very grateful for the dedication our volunteers have shown to Burrinja by being more than willing to work with us during this disruptive period with grace and good humour.

Throughout the year there are numerous opportunities for our volunteers to connect with the program at Burrinja. Our curator JD Mittman held a highly informative information session on the Black Mist Burnt Country exhibition for our volunteers, at which he explained the germination and development of the exhibition and talked about the various works and the artists who created them.

At the start of the year our Executive Director Ross Farnell and our Marketing Manager Bluzal Field hosted an information session with our volunteers to talk through our 2019 Theatre program, explaining the shows coming up in the main theatre and the Black Box. Not only are these sessions great opportunities for our volunteers to meet up but they also empower our volunteers to confidently engage with patrons visiting Burrinja.

This year we were invited by the Upwey Township Group to enter a billycart in the 2018 Upwey Billycart Races. We engaged the Belgrave Men's Shed to build us a billy cart and all of our volunteers participated by decorating a "star" that was

incorporated into the design. We won the "Trader's Race" with Trevor, our Burrinja technician, at the helm and Luca, a young Burrinja supporter, coming a close runner up in his final. Our volunteers were all very pleased to have been a part of the project,



and redecorating the billycart for each year's race will become an annual project for our volunteers.

Celebrating National Volunteer Week

We celebrated the contribution of our Front Of House Volunteer team in for National Volunteers Week in May with an afternoon tea. With generous support from the Cameo Cinema in Belgrave and The Eatery café in Tecoma were able to provide them with cinema tickets and a café voucher.



Two of our volunteers also attended an event for volunteers coordinated by Volunteer for Knox which involved a day of pampering and workshops. Thank you: Carmel Dettman, Melanie Drewett, Anne Gabsch, Susan Grist, Lene Henriksen, Rowena Ward, Karin

Wetter, Emma Johnson, Priyanga Jayawardena, Sue Johnson, Gill Cruikshank and Carla Barrios.

Each year we must say farewell to some of our volunteers as they move either into paid employment, further studies or retirement, and we wish them the best with all their future endeavours.

Thank you : Kate Schumann, Dana Tymms, Jennifer Koroibulu, Daniyela Rob, and Janet Hergt.

Burrinja Board

The Board of Management are a team of volunteers who provide governance, leadership and strategic direction to the organisation and ensure that we are in a position to be able to deliver all that we do. We would like acknowledge to the significant contribution of board member Louis Delacretaz. In 1997 Councillor Louis Delacretaz moved the first motion at the newly elected Shire of Yarra Ranges Council to take the Sherbrooke Shire offices off the market, paving the way for the offices to become Burrinja Community Cultural Centre. Louis was a board member of Burrinja from its inception and retired at the AGM in late 2018. We thank him for his many years of service to Burrinja and the Arts Community in the Hills. Find out more about our Board in the Organisation pages.

IT (Information Tech/ Networks) For over 20 years David Jewell has volunteered as our IT expert, meeting the many challenges that rapid changes in technology present and keeping our systems running and adaptable. We thank him for his ongoing service to Burrinja.

Cultural Development Volunteers

Burrinja auspices and supports a variety of amazing and very much loved community arts events and programs. These include HillScene Magazine, HillScene Live, Belgrave Survival Day, Belgrave Lantern Parade, Dandenong Ranges Open Studios, The Upwey Archies, V.C.E. Creative Showcase and the Growing Pains Initiative. Many, many thousands of hours of volunteer hours are poured into these dynamic and engaging community events and programs, and involve partnering with other local volunteer organisations such as the Belgrave CFA, Belgrave Rotary, The Belgrave Men's Shed and the Birdsland Volunteer Committee, through to Yarra Ranges Council. The volunteers that bring these amazing events and programs to fruition are important contributors to arts and

culture in our region, their tireless volunteer work greatly enriches our community.

The Unofficial Volunteers

As always many partners and friends of staff have unofficially volunteered their assistance throughout the year. We acknowledge and greatly appreciate their support.

Burrinja Interns Program

Burrinja Internship program allows undergraduates and recent graduates the opportunity to work in a thriving, hands on arts organisation to develop

their professional skills and resume, better preparing them for great future careers in the sector. These are terrific win-win positions, with Burrinja benefiting from the interns assistance on projects and developing great relationships with those who will drive arts and culture into the future.

Work Experience

Burrinja takes on a number of work experience students from local schools each year. This is a fantastic opportunity for them to aquire an insight into, and experience of, working in The Arts. They each do a week across administration, marketing,

box office, front of house and theatre tech and over the years a number of our work experience students have gone on to work for us as front of house staff.

Thankyou

As Volunteer Coordinator I would like to express a heartfelt thankyou to the amazing team of volunteers here at Burrinja. It is a privilege and joy to work with such a dedicated team of people who are committed to providing our local community with such a dynamic and accessible arts program.



BOARD

Holly DeMaria	<i>President</i>
Matthew Posetti	<i>Vice President</i>
Jon Whitehead	<i>Treasurer</i>
Leah MacGibbon	<i>Secretary</i>
Janet Turpie-Johnstone	<i>Board Member</i>
Paul O'Halloran	<i>Board Member</i>
Natasha Bassett	<i>Board Member</i>
Tanja Kovac	<i>Board Member</i>
Cr Mike Clarke	<i>YRC Appointed Representation</i>

STAFF

Ross Farnell	<i>Executive Director</i>
Toni Kirk	<i>Venue Manager</i>
JD Mittmann	<i>Curator and Manager of Collections</i>
Bluzal Field	<i>Marketing Manager</i>
Toni Main	<i>Cultural Development Producer</i>
Trevor Ploeg, Henry & Liam Mitchinson	<i>Venue Technical Coordinators</i>
Jane Thomas	<i>Customer Experience & Volunteer Coordinator</i>
Bluzal Field, Toni Main, Mel Berry, Carla Barrios, Tracy Hayllar, Katherine Reynolds & Meiki Apted	<i>Duty Managers</i>
Bronwyn Millen	<i>Finance Administrator</i>
Gill Cruikshank	<i>Rainbows & Sparkles Children's Workshop Facilitator</i>
Lene Henricksen, Anna James, Laurence Schinina, Luca Farnell, Jasmine Cruikshank, Holly Pickles, Brooke Taylor, Jasmin Thomas, Cameron Semmens, Travis Glew, Mel Wray Laurence Schinina, Lucas Schinina	<i>Casual Box Office & Theatre Crew Parking Attendants</i>

PERFORMING ARTS THEATRE PROGRAM 2018-19

Reduced programming was undertaken in 2018-2019 due to the uncertainty around the redevelopment schedule and the impact it would have on the theatre operations. On a financial year basis, the 2018-19 year saw a decrease in patronage from last year's figure 7011 to 4668 in this financial year. Despite this reduction in patronage box office takings rose modestly from \$155,543 gross to \$160,974 gross. Box Office takings were helped by the sell-out performances by Marcia Hines, Kasey Chambers, The Waifs and Lior and Paul Grabowsky.

Our audiences were once again privileged to witness some amazing performances in a busy year that saw more than 25 productions and still more performances across the year. We continued to work with producers on presenting co-productions, such as the Melbourne Recital Centre / Yarra Ranges Council for Classical Tracks, and the Small Gems new works producing consortium.



The Waifs
image credit: Darren Clarke



Underground | Small Gems Production

This latter partnership saw us present a premier of *Underground*, along with a number of other productions.

We have also been treated to some big names gracing our stage in the past twelve months, artists such as Karise Eden, The Celtic Tenors, Lior and Paul Grabowsky, Marcia Hines and The Waifs. These performers love the room, the sound, the audience, the support and the atmosphere that they find at Burringa.

We thank Creative Victoria for the financial support they provide towards the theatre program.

PERFORMING ARTS THEATRE PROGRAM 2018-19 | SHOWS



Burrinja Circus Festival	Ruccis Circus
Dinosaur Time Machine	Highwire Events and Entertainment
Kasey Chambers & Fireside Disciples Campfire Tour	Premier Artists
A Taste of Tamworth	Carter & Carter
A Gallery Concert of Women's Musical Compositions	Jacqui Rutten, Dindy Vaughan, Johanna Selleck
Letters to Lindy	Merrigong Theatre Company
Who Am I...?	Catnip Productions
Sutherland Trio	Sutherland Trio
Marcia Hines	Premier Artists
MacDETH	Company 13
The Very Hungry Caterpillar	CDP Production
An Evening with The Waifs	Philip Stevens Management & Jarrah Records
B2M (Bathurst To Melville Tiwi Islands) – MAMANTA	Artback NT
Magic Show and Balloon Twisting Workshop	Steve the Magician
Spike	Little Wing Puppets
Karise Eden Born to Fight	Premier Artists
Underground	Small Gems
Lady be Good	Nina Ferro
Big Tops and Tiny Tots	Solid State Circus
Melbourne International Comedy Festival Roadshow	MICF
NEON	Circus OZ
Swansong	Red Hot Productions
The Celtic Tenors	Duet
L'amente Anglaise (The Lovers of Viorne)	Critical Stages
Lior & Paul Grabowsky	Lior & Paul Grabowsky

COMMUNITY UNDER LIGHTS



St Josephs & Mater Christi Colleges
The Wedding Singer

Once again Burrinja provided a valuable local resource to our local school community. In 2018 1790 local school children, from 8 local schools, performed to family and friends on the Burrinja stage. In 2018-2019 5065 people came to watch the 19 school performances over the 8 week period.

The school productions in 2018-2019 were:

Belgrave South Primary School
Wheelers Hill Secondary College
St Josephs & Mater Christi Colleges
Macclesfield Primary School
Menzies Creek Primary School
Kallista Primary School
St Andrews Christian College
Sassafras Primary School

Once Upon a time in a Nursery Rhyme
Wizard of Oz
The Wedding Singer
The Ringmasters Circus
The Kings Dilemma
Revolution from Pollution
Hot Mikado
Aladdin

Burrinja continues to be a popular venue for schools utilising the Theatre for their End of Year Graduations and Award Ceremonies. In 2018-2019 Burrinja hosted the following schools:

Upwey High School
Monbulk College
Belgrave South Primary School
Tecoma Primary School
Templeton Primary School
Narre Warren North Primary



GOVERNANCE AND ORGANISATION

Board and Governance

The Dandenong Ranges Community Cultural Centre (trading as Burrinja) was Incorporated as a not-for-profit cultural organisation in July 1998. The organisation received Charity status for taxation purposes in October 2015, and is registered by the ATO for Deductible Gift Recipient status. Board Members serve 3 year rotating terms.

The Board of Management met for 11 ordinary meetings from Nov 2018 to Sept 2019 on a monthly basis, with the Executive Director in attendance.

In Partnership - Yarra Ranges Council

The Partnering Agreement between Burrinja and the Yarra Ranges Council establishes 'a mutually beneficial alliance between Burrinja and the Council to ensure effective planning, development and delivery of arts and cultural services for the Dandenong Ranges region in keeping with the aims and objectives of Burrinja and relevant Council policies including Vision 2020 and the Cultural Policy and Action Plan.

Burrinja's Partnering Agreement is current to June 30, 2021.

Sub Committees: 2018-19

The following sub-committees pursued specific tasks with regular, scheduled meetings throughout the year.

Governance: Matthew Posetti, Holly DeMaria, Natasha Bassett,
Finance: Jon Whitehead, Tanja Kovac,
Human Resources: Matthew Posetti, Holly DeMaria, Paul O'Halloran
Public Fund oversight committee (ROCO): Jon Whitehead, Cr Mike Clarke (YRC), Janet Turpie-Johnstone, Dr Ross Farnell

External Committee & Peak Body Representation

Belgrave Community Arts Partnership (Lantern Parade) – Ross Farnell
Belgrave Survival Day - Aunty Janet Turpie-Johnstone
Yarra Ranges Tourism: Arts & Culture Working Group – Ross Farnell
Public Galleries Association of Victoria (PGAV) – JD Mittmann,

Board.

Victorian Association of Performing Arts Centres (VAPAC) – Ross Farnell, Member
Museums Australia (Victoria) - Ross Farnell & JD Mittmann

Strategic & Business Plan: 2016-2020

Burrinja developed and adopted its current four year Strategic and Business Plan in April 2016. It is designed to be concise, actionable and measurable, guiding the Organisation operationally and creatively until 2020. The Board are currently undertaking a high level review of the strategic plan in tandem with the pending centre redevelopment.

Key Goals and KPIs are in this report with current benchmarks and targets. The full plan is available on the Burrinja web site.



Board Members Tanya Kovac & Paul O'Halloran at Burrinja's 20th Birthday Celebrations in 2018



Burrinja's 20th Birthday Celebrations in 2018

BOARD AND GOVERNANCE | ATTENDANCE

Name	Member since	Position	Key Skill Sets	Ordinary Meetings 2018-19	Sub-committee Meetings
Holly DeMaria	2015	President	Arts & Community Cultural Development, Youth, Events, Local Government, Business	11	3
Matthew Posetti	2012	Vice President	Tertiary & Cultural Sector Planning and Coordination, Performing Arts Management	9	4
Jon Whitehead	2016	Treasurer	Treasurer. Financial controller, Accounting, Planning	9	2
Leah MacGibbon	2017	Secretary post-AGM 2018	Digital strategy and online communications	10	3
Louis Delacretaz	1999	Secretary pre-AGM 2018 retired 2018	Leadership, Business, Governance, Finance and Community, Strategic Planning	3	
Paul O'Halloran	1999	Ordinary	Education sector. Risk Management, Health, Projects and HR. Strategic Planning	10	2
Janet Turpie-Johnstone	2014	Ordinary	Aboriginal Equity, Governance, Leadership, Training, Assessing	5	
Natasha Bassett	2017	Ordinary	Marketing, Publicity, Promotions, Branding, Digital Strategies, Performing Arts	9	2
Tanja Kovac	2017	Ordinary	Legal, law and justice; women's and human rights; strategic, fundraising and NFP operational	5	1
			# Total Ordinary Board Meetings was 11		
Cr. Mike Clarke	2015	YR Council	Local ward Councillor.	9	0

STRATEGIC BUSINESS PLAN 2016 -2020 | GOALS & PROGRESS

Burrinja developed and adopted a combined four year Strategic and Business Plan in April 2016. The plan is designed to be concise, actionable and measurable, guiding the Organisation operationally and creatively until mid-2020. The full plan can be downloaded from our web site.

Burrinja's Board and Council acknowledge that the pending major redevelopment and refurbishment of almost two thirds of the venue during 2019 and 2020 will impact the short and long term Business, Operating and Staffing Environment of the organisation, as well as revenue earning capacity and financial projections, commencing during the 2019-2020 year and impacting years from then onward. The 2018-19 targets will need to be revised accordingly.

Burrinja's Board are committed to developing a renewed Vision during the 2018-2019 year which acknowledges 20 years of operations and looks strategically toward the next 20 years, including those opportunities that now arise from the redeveloped venue facilities when they re-open in May 2020. This will entail substantial updates to the Burrinja Strategic and Business Plan.
Building Community through Arts.



Gulsen Olzer & Dani-Ela Kayker performing at Burrinja's 20th Birthday Celebrations in 2018

Goal	KPI	Annual Targets		
		2018-19	PROGRESS	2019-20
1. Making great arts & culture <i>a) To enable, facilitate and develop experiential and extended arts practice and programs across diverse art forms and cultural activities within the region;</i> <i>b) To be recognised and valued locally and nationally for empowering artists in the development of distinctive, original arts and cultural practices.</i>	Increase organisational capacity to support artists & development of new work / arts practice ¹	2.2 EFT	Not Met. 1.4 FTE achieved See NOTE 1	2.4 EFT
	Develop / co-produce cross-platform/ partnered, innovative programs / tours / events ²	5 per annum	Exceeded	6 per annum
	Support, enable, engage region's artists in their practice	450+ artists supported / 35+ projects (+5%)	Met	5% increase
	Burrinja identified as supporting artists and creative practice in the region	80% by annual survey	Exceeded. 88.3% ³	Maintain
	Studio practice at Burrinja is active, accessible, engaged	Studio Artist satisfaction KPIs met	Met	Studio Artist satisfaction KPIs met
2. Embedding Indigenous culture and cultural heritage <i>Valuing, appreciating, engaging and enabling Indigenous culture is embedded across the organisation's practices and programming, including museum standard collection management and curatorial practices</i>	Indigenous artists/ cultural workers engaged in programs / program delivery	Minimum 10 Indigenous arts workers engaged	Met	Minimum 10 Indigenous arts workers engaged
	Indigenous community is actively engaged formally & informally	Formal Partnerships created – developed	Review Measure and Process ⁴	Maintain
	Increasing Burrinja identification with Indigenous culture (Annual Survey)	70% by Survey	Exceeded. 88.8% ³	75% of surveyed
	Museum Accreditation certification and collection / ethical best practices maintained	Successful 3 Year MAP Review	Met	Maintain MAP and review standards
	Community engages with accessible Indigenous cultural programming (Annual Survey)	Not surveyed	Review Measure and Process ⁴	25%

Goal	KPI	Annual Targets		
		2018-19	PROGRESS	2019-20
3. Community connections - Audience engagement <i>To extend Burrinja's cultural reach into and engagement with the community including non-traditional arts audiences regionally and beyond.</i> <i>Programming and facilitating shared and captivating community cultural events that contribute to the vibrancy, diversity and resilience of the region's cultural and social ecology.</i>	Increase attendances by 10% per annum	71k	Exceeded. 87,000 Inc external events	78k
	Regular Qualitative program participation surveys measure engagement, impact and level of service provision inc Cafe. ⁴	Report October	Met Service levels met or exceeded	Report October
	Burrinja impact on region's cultural and social fabric recognised in community. ⁴	80% by Survey	Exceeded. 94.1%	85% by Survey
	Burrinja is strongly connected with region's arts community and leaders	Active within key regional arts / cultural events	Met / Exceed	Regional event stakeholders maintained
	Brand, Values and CCD recognition increased. ⁴	80% by survey	Exceeded. 89.8%	85% by survey
	Extend Membership & Volunteer support base	Membership +10%	Exceeded.	+10%
4. Good governance <i>A healthy and sustainable organisation that enables goals and strategies to be achieved and exceeded, valuing creativity and innovation.</i>	Board governance, skills and professional development reviews. ⁵	Annual	Met	Annual
	Professional & creative development – Staff, volunteers.	PD as identified	Met	PD as identified
	Generate a minimum 2.5% surplus each year	As % of operational budget	Not Met.	As % of operational budget
	Diversify and strengthen revenue sources inc non-government / philanthropic - foundation and other government	Earned Income 40+% / other non-Govt revenue 3%	Exceeded Earned at 43.8%	Earned Income 45+% / other non-Govt revenue 4%
	Improve facility sustainability, gallery & studio usability & visibility, patron access. Reduce running costs.	Obtain feasibility & design funding	Exceeded. \$3m Funding secured	Secure Funding
	Risk Management Plan monitored, assessed, updated regularly. Actions completed. staff & Board	Actions/ risks reviewed bi-annual- staff, annual- board	Met	Actions/ risks reviewed bi-annual- staff, annual- board
	Implement Continuous Improvement (CI) Policies and Plans across the organisation. Linked to Risk	CI implementation Plans developed	In Progress - ongoing	CI plan targets met

1. Increases in FTE resources for CCD dependant on increased income, donations or funding. Links also to increased CCD Programming. Philanthropic funding application outcome pending for this goal Oct 2018.
2. Annual targets re programming are linked to increased EFT resources for CCD roles.
3. Based on Annual Survey which normally precedes each year's Annual Report and AGM. Figure reported is 2017. No major shifts in those reported outcomes are indicated. In 2018 we have elected not to repeat this survey, working instead toward a direct focus group survey model for 2019.
4. Outcome measure and process under review. Burrinja continues to work with networks informally on various projects and events.
5. Annual Skills-matrix updated. 'Self-assessment' process by Board Members regarding Effectiveness Survey currently under review.



ACTING EXECUTIVE DIRECTOR'S REPORT 2018 - 2019

Toni Kirk

This year marked the start of a number of changes for Burrinja. Having celebrated its 20th Anniversary the organisation started to look forward to what the next 20 years would bring. The catalyst for this reflection was Yarra Ranges Council being successful in securing Growing Suburbs Funding to undertake the final stage of refurbishment of the old Shire of Sherbrook offices. Over the years spaces have been adapted and shaped by the many creative activities that have flourish within its walls... but the walls were definitely looking tired. What stood Burrinja in good stead to receive this support was the strong community use of the venue and the variety of ways that the community engage with the building and the activities within. Many of which are detailed in this report. Burrinja's leader of 20 years, Dr Ross Farnell, announced that he would be stepping down from his role as Executive Director to pursue other interests. Ross joined Burrinja when it was a small fledging arts organisation and with his dedication, commitment and creativity he grew Burrinja into a respected, well regarded and vital contributor to the cultural life of the Yarra Ranges. Ross was so much a part of the fabric of Burrinja and we are in debt to him for the contribution and support he has given artists and the community over his 20 years of service. Ross was passionate about providing opportunities for artists to explore, grow, experiment and sometimes fail and this commitment is evident in

numerous programs he established. Although Burrinja is undergoing physical changes the organisation will continue his tradition and will remain committed to developing ways to support and grow the cultural life of the region.

Inevitably change isn't always easy and we sadly said to goodbye to our studio artists in April 2019 and café operators in Dec 2018. We thank Snowy, CJ, Alex, Danny and all their staff for their hard work and dedication to the café space over the last two years and to all previous operators.

Thanks to a grant from the Helen McPherson Smith Trust we have been reviewing industry best practice and shaping a comprehensive development program for the new studio spaces: The Aerie Creative Ecology. This exciting development furthers our ability to contribute as the region's creative hub and to support artists to develop a sustainable practice and make a vital contribution to ensuring that the region is a better place to live and work.

Even with all this change we have seen a busy year across all of our activity areas; from programming to producing, and from venue services to operations. All of this adds up to a wealth of creative cultural production and engagement across the region. We continue to have high demand for Burrinja's support through the auspice of creative projects across the Yarra Ranges, with a substantial number of projects actively supported through Burrinja to become reality – be they at Burrinja or beyond, projects large or small. These are additional to the many projects, programs and artists we support directly; from emerging artists to creative development opportunities.

All these programs support our artistic program statement, our vision and our strategic plan. More importantly, they work actively toward supporting and building a creative ecology throughout our community, making our region a better place to live.

Looking forward the year ahead will be significant year as we move into our redeveloped gallery, studios, café and black box and take advantage of the opportunities this presents by developing Burrinja's next strategic plan. There will be a number of operational, logistical and financial challenges for Burrinja to work through but as a team we are excited by the opportunities that the next twelve months and beyond present.

Once again we extend our thanks and appreciation to Greg Box, Manager of Creative Communities at Council for leading our productive partnering relationship, and to everyone in Council's partnership team for their collegiate collaboration and ongoing support. Our thanks are also extended to the Chris Clerici, Yarra Ranges Council Senior Project Manager and to Mayor Cllr Tony Stevenson, Cllr Mike Clarke and Cllr Noel Cliff who have provided great support and guidance throughout the redevelopment.

Thank you to our President Holly DeMaria and the Board for their support and behind the scenes work particular.

As always my thanks go out to our wonderful staff and volunteers who have continued to show dedication, passion and creativity throughout all the changes that Burrinja has worked though in the past 12 months. They have kept the theatre program running smoothly while more than half of the building is being re-built and have coped with working in a construction zone and the challenges that presents. We are grateful for their commitment to Burrinja and to working with us to create a vibrant and creative community.



PRESIDENT'S REPORT 2018 - 2019

Holly DeMaria

This past year has presented the closing of chapters and the opening of new beginnings and opportunities.

Burrinja saw the conclusion of the remarkable 'Black Mist Burnt Country' exhibition, bringing its final destination to where the project began - in the Burrinja gallery. This incredible exhibition was brought together through the hard work and vision of our Curator JD Mittman. JD researched tirelessly, meeting with those communities who had been, and continue to be impacted by this dark time in our history and pulling together an incredibly moving exhibition.

I felt personally moved by the works within 'Black Mist Burnt Country' and came away from the exhibition feeling so much more informed of this atrocious history. Through the variety of works and engagement opportunities, I was able to share this information with my children so that they can learn from the mistakes of the past.

JD, Ross and all those involved can feel proud that through their vision and hard work they were able to not only bring this exhibition to fruition, but were also able to tour it around the country so that the wider public can connect with and understand the ongoing impacts of atomic testing. Hopefully, through this work and other awareness campaigns more people can make a stand to ensure these types of abuses do not happen again.

I know the Board is very proud of what has been achieved through this exhibition and tour and we congratulate

JD, Ross and all those involved on their hard work and dedication.

As this year came to a close, so too began the metamorphosis of Burrinja's physical spaces. Through the Growing Suburbs State and Yarra Ranges Council funding, Burrinja has been fortunate enough to receive a large scale redevelopment and refit to the physical spaces in which we operate. These changes include the upgrading of our gallery and collection holding facilities; improvements to the Black Box space; increased artists studios and shared work spaces; shifts to the cafe space; and will generally create a more accessible and inviting space for artists and community.

Burrinja staff and Board members have worked closely with Council, the architects and builders to ensure this \$3 Million redevelopment aligns with Burrinja's current and future operations and will further enhance Burrinja's mission of building community through arts. Whilst we anticipate a few challenges with such major works, the opportunities that this redevelopment will offer is very exciting and I am very much anticipating the relaunch of the improved Burrinja spaces in 2020.

This year we also saw the closing of a significant chapter of Burrinja's story. After 20 years with Dr Ross Farnell at the helm of the organisation, Ross and his family decided the time was right for a seachange. And so, this year we have said farewell as Ross steps away from leading Burrinja.

During his time as Burrinja's Executive Director, Ross has had numerous achievements. To list some would inevitably omit others of equal significance, so instead I will take a moment to reflect on Ross's leadership and influence. Before joining the Board of Burrinja, I knew of the centre and in particular of Ross through my work and arts networks. Ross's reputation preceded him and I had a few years of hearing about him and all the wonderful things that he and Burrinja achieved, and even some phone and email exchanges before I got to meet him in person. When I did finally get to meet him it was to hear him speak about Burrinja and the reach it had into the community. His passion for all that Burrinja, its staff and artists were able to do in and around the local community was infectious. Ross was able to engage and connect with every person in that room and make everyone want to take



Live portrait display for
Women Painting Women II



Ross Farnell & Stephen Glover at Ross's going away party.

part in Burrinja's work. This is a skill that not everyone has, yet it was a skill I had the privilege to see Ross execute naturally in a variety of settings as I became more engaged in Burrinja. Whether he was talking one-on-one, to a small group or large audience, Ross had the ability to connect with people and share his passion for the arts, Burrinja and the community.

Ross's leadership skill was one of encouragement, humility and teamwork. Speaking to any of the staff, you can hear how supported they have felt with Ross at the helm. He wasn't afraid to get in and get his hands dirty, he was able to find ways to encourage an idea and support it to grow and he was able to stand his ground when needed - but did so respectfully and with an ability to convey his considered reasons. Ross's influence and leadership overflowed into the community, with many local artists feeling elevated through his

support and guidance. Ross's humility was evident even as he decided to leave Burrinja. Whilst some may hold on to leave their mark on the exciting changes afoot with a new strategic plan to develop and the redevelopment, Ross humbly felt it would be better to step away now and allow the next Executive Director to lead the new opportunities for Burrinja.

The positive impact that Ross has had on Burrinja, the local community and the broader arts and cultural sectors will continue to ripple outwards and onwards. His legacy is one that I am sure he is proud of. Personally, it has been an honour to work with Ross through the Burrinja Board and to experience his influence both as a local community member and arts professional. Ross will be greatly missed by all that have had the good fortune to encounter him in his role at Burrinja. However, we congratulate Ross on all that he has achieved

and we know that he has set strong foundations for the next chapter of Burrinja's leadership. We wish you well Ross, and look forward to seeing what new adventures come for you.

Whilst changes can be challenging to navigate, it is through change that we adapt, grow and move forward. Although we see the closing of chapters as this year concludes, we also look towards a great many opportunities and the next phase of Burrinja's story. I sincerely thank all the people and all that they have done to bring Burrinja to this point. In particular I'd like to thank the staff in their positive outlook and hard work as we enter into this time of disruption and change. I look forward to working together with old and new friends as we step into the beginning of Burrinja's next chapter.



TREASURER'S REPORT 2018 - 2019

Jon Whitehead

It is with great pleasure that I present my third annual Burrinja Treasurers' report. The 2018-19 financial year reported higher than budgeted income of 5%. This was offset with some additional investment in staff development, Marketing expenses and exhibition fees. With ongoing financial monitoring throughout the year, a potentially larger deficit brought back to an almost balanced result position.

The 2018-19 financial year produced a small loss of \$(6,594), less than the prior year loss of \$(12,013).

There were no significant reportable shifts in the fiscal results for any of our key operational areas.

Financial Reporting - Auditor

The Board retained for the eighth year the services of independent auditors David McBain (FCA) of McBain, McCartin and Co, Level 1, 123 Whitehorse Road, Balwyn VIC, 3103, to review the organisation's accounts and financial processes for the 2017-18 year.

This year's audit of Burrinja's bookkeeping, accounting and reporting practices and processes again saw no key issues reported to the Board. The Auditor did note that current changes to accounting regulations will have an impact in reporting standards for the entire not-for-profit sector in 2018-19. These are expected to increase our audit and compliance costs, among other reporting standard changes. The Board is satisfied that the current documentation, tracking, reporting and auditing of the organisation's

finances is comprehensive, accurate and appropriate for the current level of financial and associated activity such as payroll and liabilities, and has noted and is staying informed regarding the new regulatory changes coming into place.

Burrinja's day-to-day bookkeeping during the financial year was again undertaken in-house by Finance Administrator Bronwyn Millen; working

facility costs for 2018-19 totaled \$1,073,809, a decrease of 4.5% on the previous year. Payroll including on-costs accounts for just over 60% of total expenditure, a figure that has increased slightly from 55% in previous years. The only notable movements in expenses were an increase in performance fees that is related directly to the increase in performing arts income – producing



HERE- ME Project | Dani-Ela Kayler
One of the community grant projects
Burrinja Auspices

with the Executive Director, Finance Sub-committee and auditors.

Financial Performance 2018-19

A Net Operating Loss of \$ (6,594) was reported for the 2018-19 year, or 0.6% of total revenue. This compares to the previous year's deficit of \$(12,013).

The Assets and Liabilities Statement (Financial Position) produced a Total Equity retained of \$40,682, decreasing from \$47,276 in the previous financial year.

Total revenue for the year was \$1,067,215 including earned income, funding and trading revenue, a slight decrease on the previous year's revenue of \$1,112,913. This decrease was more than fully accounted for by the end of the drawdown on accrued Australia Council funding for the Black Mist Burnt County touring exhibition. Expenditure including payroll, programming, administration and

and presenting more shows producing higher revenues with commensurate higher fees to artists.

Net Cash generated from operating activities was \$(60,156) an decreasing from the \$22,577 reported in the previous year. Again, much of this shift was due to the touring exhibition funding, drawdown and expenditure process. Cash and Cash Equivalents at the end of the year decreased from \$419,992 at June 30, 2018 to \$352,863 at June 30, 2019.

While the Board had looked toward a modest surplus for the financial year, it is pleased to have produced this financial outcome within the prevailing circumstances that arose throughout the year.

Burrinja Public Fund - DGR

The Burrinja Public Fund has Tax Deductible Gift status through the Register of Cultural Organisations. The Organisation also received Item 1

and Item 4 DGR status directly during the financial year, which has allowed it to successfully register for the donation of art works through the Federal Government's Cultural Gifts Program.

Charity Status

As of October 1, 2015, Burrinja was registered with the Australian Charities and Not for Profit Commission as a Charity, with the purpose of 'advancing arts and culture'.

Budget 2019-20

Budgeting for coming financial year has been a more complex task than in previous years due to the necessary forecasting of budgetary impact from

the pending building works. These works will shut down for twelve months revenue generating venues such as the first floor black box space, café, artist studios and galleries.

At this point in time our budgeting for operational and program impact shows a decrease in revenue of \$120,000 and decreased expenses of \$140,000, producing a net break even result. This downshift of over 12% in operational revenues is significant, and one which the Board is monitoring closely. It is critical that the organisation retains its operational capacity and capability during the renovation period to allow 2020-2021 programming and cultural

development activities to continue, during this environment of reduced earning capacity.

I would like to thank all the team at Burrinja, especially Bronwyn, for their efforts throughout the year. The changes in accounting standards will add additional challenges for the year ahead for both the reader and provider to understand the financial position of Burrinja, but I am sure that as with all challenges presented to Burrinja, this one will also be turned into an opportunity and a success. I'm looking forward to another successful year.



PATRONS & MARKETING

Bluzal Field Marketing Manager

Marketing at Burrinja has continued to take a community focused approach, seeking the best ways to connect with the region through traditional and digital media.

Season 2019 Launch incorporated an integrated campaign across multiple platforms and media outlets. This included website, email, social media, posters in the community, print and cinema screen advertising at Cameo Cinema, numerous local radio interviews, competitions, advertising and editorial in the Ranges Trader Mail newspaper and distribution of the program to numerous businesses in the region for the public to access. The campaign again focussed on the collaborative relationship of Burrinja and the larger arts and culture activities in the Dandenong Ranges. Early bird uptake in December showed the promise of what has been a wonderful season.

The Culture Tracks program in partnership with Yarra Ranges

council continues to thrive as a tool for promoting arts and culture participation in the region

Media

Engagement with local media has continued to be a strong resource for marketing "what's on" at Burrinja. Maintaining a strong presence in the Ranges Trader Mail, we also fostered a relationship with Yarra Country Magazine featuring in articles and events listings quarterly. 3MDR featured many Burrinja performers and artists over the course of the season as well as staff and volunteers, forming the larger picture of Burrinja as a whole.

Website Visitation

Year on year Burrinja's website visitation has remained steady with a growth percentage in unique visitation of 16.64%.

E-Marketing

E-marketing has been one of the steady growth areas with our email database with a growth of 23.8%, an open rate of 17.4% and a click rate of 2.23%, both well above the industry

standard. The continuing integration of ticketing and CRM have allowed us to tailor our messaging to niche audiences on a show by show basis. We have also refined the look and feel of the newsletter to allow the reader to take a slice of what's happening at Burrinja.

As part of utilising the integration of the ticketing and CRM we continued to send out a pre-show courtesy email to event ticket holders, for which we have received very positive feedback from our audience.

Social Media

Social media has been a mainstay of marketing in this financial year, primarily utilising Facebook and Instagram. Facebook likes increased by 8.78% to 3793 by the end of June 2019, and Instagram followers increasing by 20.2% from 847 to 1018. Utilising both paid and organic reach data, posts have average weekly reach of 3197 people (Facebook Insights). Both platforms have been utilised to increase our connectivity to the community as well as communicating personal stories and events.



Curator JD Mittman
giving a public tour of
Black Mist Burnt Country
1,749 reach
113 engagements

FOUNDATION MEMBERS & DONORS

Our warm thanks to the following individuals and organisations who have generously donated to the Burrinja Public Fund:

Platinum

Mater Christi College, Belgrave
Dandenong Ranges Community Bank
Group The Fullagar Family

Gold

Sue Amico
Jess Exiner
Vincent J Feeney
Fullagar Family
Peter Harris
Jewell Family
James Merlino,
MP Miles Family
Us Bus Lines
Ferntree Print
Jasmine Brunner

Silver

Beverley Bromham
Rachel Burke & David Campbell
Helen Celerier
Kieran Dennis
Didgeman Didgeridoos

Silver cont...

Ross, Mali, Luca & Miles Farnell
Heartland
Cruickshank Family
Claire Henry
Monbulk College, Monbulk
Raymond & Greta Jungwirth Chee Ip
Anna 'Luth' Wolff—Solid State Circus

Bronze

Paul Beale, Electrolight
John & Carol Brandt
Elizabeth Bromham
Business Lynx
Jackie Cusack
Mildred Davey
Day Family
R N & S J Deane
Norma Durrand
Olive Ebdon
Ford Family
Fry Family
Griffiths Family

Bronze cont...

Wayne F Hall
Bernie Herlihy
Paddi Herlihy
Marian C Hill
Lynne Jessup
Amelia, Bridie & Bernie Lobert
Chris Lovelock
Robyn Mitchell
Maz Mollica Justice
GT Pagone
Jean Pettitt-Brown
Caitilin Punshon
Jenny Saulwick
J G Saulwick
Andreas Schokman
Julian Schokman
Beverley Cornish
Russell & Geoff, ATC
The Posetti Family
Russ Robertson
JD Mittmann
Daniela Tymms

PARTNERSHIPS

Burrinja enjoys stakeholder relationships with a number of organisations and groups that build our capacity to deliver programs, events and outcomes.

Principal Public Partner

Yarra Ranges Council

Print Partner

Ferntree Print

Theatre Sponsor

Resolution X

Public Partners

Regional Arts Victoria Victoria - The Place To Be
Helen McPherson Smith Trust
Australian Government - Visions of Australia Gordon Darling Foundation
Growing Pains Initiative Hillscene
Hillscene Live Belgrave Survival Day
Belgrave Community Arts Partnership

Association Partners

Victorian Association Of Performing Arts Centres
Public Galleries Association Victoria
Dandenong Ranges Tourism
Yarra Ranges Regional Marketing
Museums Australia (Victoria)

Corporate and Public Project Partners

Belgrave Traders Association Belgrave
Survival Day
BCAP - Lantern Parade
Dandenong Ranges Music Council
Upwey Townships Group
Fletchers Real Estate

OVER 118,000 ATTENDING BURRINJA & SUPPORTED EVENTS | INCLUDES 58,000
ATTENDING BLACK MIST BURNT COUNTRY
EXHIBITION NATIONALLY DURING 18-19 | 250+
PERFORMANCES – DRAMA, COMEDY, DANCE, PHYSICAL, MUSICAL,
FAMILY AND CHILDREN'S THEATRE | 26
EXHIBITIONS - HUNDREDS OF ARTISTS. INCLUDING GROWING PAINS EMERGING
ARTISTS PROGRAM | 20,000+ TICKETS SOLD | OVER 5,500 PERFORMERS
ON OUR STAGE | 500+ WORKSHOPS - CREATING,
ENGAGING, LEARNING, ENJOYING | BURRINJA THEATRE SEASON
- 30+ SHOWS, 7,000 PATRONS | DANDENONG RANGES OPEN
STUDIOS – 27 STUDIOS, 60+ ARTISTS, 7,500 VISITORS, 31 EVENTS,
\$62,000+ SALES | BELGRAVE LANTERN PARADE – 10,000 PARTICIPANTS
| EMERGING ARTISTS – GROWING PAINS INITIATIVE EXHIBITION AND DEVELOPMENT
PROGRAM | BELGRAVE SURVIVAL DAY – CELEBRATING
CULTURE AND LOCAL KNOWLEDGE | HILLSCENE ZINE – MORE FABULOUS ISSUES |
HILLSCENE LIVE – DOZENS OF INNOVATIVE LIVE-ART
PERFORMANCES CREATED | ARTIST STUDIOS @ BURRINJA – ENABLING ARTS
PRACTICE | AUPSICING GRANTS FOR OVER 30 ARTISTS AND THEIR
PROJECTS | 7,000+ WORKSHOP ATTENDEES | CREATIVE
DEVELOPMENT OPPORTUNITIES PROGRAM ENABLING
NEW WORK CREATION | CO-PRODUCING NEW WORKS WITH INDEPENDENT
ARTISTS | SCHOOLS – A DOZEN SCHOOLS;
THOUSANDS OF CHILDREN PERFORMING | VCE EXHIBITIONS
– OVER 30 EMERGING YOUNG ARTISTS | CIRCUS FESTIVAL – 1000+ PARTICIPANTS
- WORKSHOPS AND PERFORMANCES | COMMUNITY THEATRE |
CREATING TRACKS NEW DANCE WORK
COMMISSION | INDIGENOUS ARTS EXHIBITION PROGRAMS | BURRINJA KIDS STAY &
PLAY - 4 CURATED ACTIVITIES | CULTURE TRACKS -
REGION-WIDE CULTURAL PROGRAM | 30+
VOLUNTEERS SUPPORTED | 2167 VOLUNTEER HOURS | SUPPORTING
LOCAL MUSICIANS | OVER 8000 E-SUBSCRIBERS
| SMALL GEMS PRODUCING CONSORTIUM - NEW PERFORMANCE
WORKS | MELBOURNE NOW KIDS ON TOUR

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

A.B.N 23 672 833 616

RESPONSIBLE PERSONS' DECLARATION

In accordance with a resolution of the Responsible Persons of Dandenong Ranges Community Cultural Centre Inc (Burrinja), the Committee Members of the Registered Entity declare that, in their opinion:

1. The financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and:
 - a) comply with Australian Accounting Standards applicable to the entity; and
 - b) give a true and fair view of the financial position of the registered entity as at 30 June 2019 and of its performance for the year ended on that date.

2. There are reasonable grounds to believe that the registered entity will be able to pay its debts as and when they become due and payable.

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



Holly DeMaria
President



Jon Whitehead
Treasurer

Dated this 18th day of November 2019

DANDENONG RANGES COMMUNITY CULTURAL CENTRE INC. (BURRINJA)

A.B.N 23 672 833 616

COMMITTEE'S REPORT

Your committee members present this report on Dandenong Ranges Community Cultural Centre Inc. trading as Burrinja for the financial year ended 30 June 2019.

Committee Members

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

President	Holly DeMaria	(Appointed on 27 October 2018)
	Matthew Posetti	(Resigned on 27 October 2018)
Vice President	Matthew Posetti	(Appointed on 27 October 2018)
	Louis Delacretaz	(Resigned on 27 October 2018)
Treasurer	Jon Whitehead	
Assistant Treasurer	Tanja Kovac	(Appointed on 27 October 2018)
Secretary	Leah MacGibbon	(Appointed on 27 October 2018)
Secretary	Paul O'Halloran	(Resigned on 27 October 2018)
Committee Member	Paul O'Halloran	
Committee Member	Natasha Bassett	
Committee Member	Matthew Posetti	
Committee Member	Janet Turpie-Johnstone	
Council Representative	Cr. Mike Clarke (In absence Cr. Noel Cliff) - Council appointed	
Acting Executive Director	Toni Kirk	(Appointed on 1 July 2019)
Executive Director	Ross Farnell	(Resigned on 1 July 2019)

Principal Activities

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

Review of Operations

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

The net current year deficit for the financial year ended 30 June 2019 amounted to \$6,594 (2018: deficit of \$12,013).

Significant Changes

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

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



Holly DeMaria
President



Jon Whitehead
Treasurer

Dated this 18th day of November 2019

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

A.B.N 23 672 833 616

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 30 JUNE 2019**

	2019	2018
	\$	\$
Income		
Venue income	134,548	140,197
Gallery/Burrinja income	68,595	79,806
Contract revenue	5,587	17,367
Performing Arts income	130,647	192,065
Funding income	674,903	625,825
Interest income	73	92
Other income	52,862	57,561
	<u>1,067,215</u>	<u>1,112,913</u>
Expenditure		
Staff costs	606,603	634,688
Depreciation & amortisation	15,697	17,349
Shop merchandise	12,485	6,475
Catering expenses	6,163	2,873
Tutors/Workshops fees	11,972	27,232
Utilities	65,677	65,360
Marketing expenses	79,526	46,160
Administration costs	59,626	62,922
Ticketing costs	10,976	10,197
Theatre Consumables	4,632	3,025
Facility costs	51,188	48,242
Equipment & Hire expenses	1,182	2,667
Exhibition fees	50,862	42,635
Performance fees	95,862	150,011
HACC Expenses	(80)	5,089
Other expenses	1,438	1
	<u>1,073,809</u>	<u>1,124,926</u>
Net current year (deficit)	<u>(6,594)</u>	<u>(12,013)</u>
Other comprehensive income	-	-
Total other comprehensive loss for the year	<u>(6,594)</u>	<u>(12,013)</u>

The accompanying notes form part of these financial statements

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

A.B.N 23 672 833 616

**STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2019**

	Note	2019 \$	2018 \$
CURRENT ASSETS			
Cash and cash equivalents	2	352,893	419,992
Accounts receivable and other debtors	3	10,986	30,427
Prepayments		30,515	36,248
Inventories		5,497	4,592
TOTAL CURRENT ASSETS		<u>399,891</u>	<u>491,259</u>
NON-CURRENT ASSETS			
Plant and equipment	4	86,542	94,052
Intangible assets	5	3,868	7,772
TOTAL NON-CURRENT ASSETS		<u>90,410</u>	<u>101,824</u>
TOTAL ASSETS		<u>490,301</u>	<u>593,083</u>
CURRENT LIABILITIES			
Accounts payable and other payables	6	74,894	82,734
Other current liabilities	7	242,810	349,491
Tax liabilities	8	39,657	28,896
Provision	9	72,715	71,677
TOTAL CURRENT LIABILITIES		<u>430,076</u>	<u>532,798</u>
NON-CURRENT LIABILITIES			
Provision	9	19,543	13,009
TOTAL NON-CURRENT LIABILITIES		<u>19,543</u>	<u>13,009</u>
TOTAL LIABILITIES		<u>449,619</u>	<u>545,807</u>
NET ASSETS		<u>40,682</u>	<u>47,276</u>
EQUITY			
Retained surplus		40,682	47,276
TOTAL EQUITY		<u>40,682</u>	<u>47,276</u>

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

**STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDING 30 JUNE 2019**

	Retained Surplus \$	Total \$
Balance at 1 July 2017	59,289	59,289
(Deficit) for the year	(12,013)	(12,013)
Other comprehensive income	-	-
Balance at 30 June 2018	<u>47,276</u>	<u>47,276</u>
(Deficit) for the year	(6,594)	(6,594)
Other comprehensive income	-	-
Balance at 30 June 2019	<u><u>40,682</u></u>	<u><u>40,682</u></u>



*Ian the Time Machine
Stay 'n' Play | Cameron Semmens*

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

A.B.N 23 672 833 616

**STATEMENT OF CASH FLOWS
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2019**

	Note	2019 \$	2018 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from customers		314,631	385,500
Receipts from funding		674,903	625,825
Payments to suppliers and employees		(1,049,690)	(988,748)
Net cash (used in)/generated from operating activities		<u>(60,156)</u>	<u>22,577</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Payment for plant and equipment		(6,943)	(4,904)
Net cash used in investing activities		<u>(6,943)</u>	<u>(4,904)</u>
Net (decrease)/increase in cash and cash equivalents		(67,099)	17,673
Cash and cash equivalents at beginning of year		419,992	402,319
Cash and cash equivalents at end of year	2	<u>352,893</u>	<u>419,992</u>
NOTE			
CASH FLOW INFORMATION			
Reconciliation of cash flows from operations with net (deficit)			
Net current year (deficit)		(6,594)	(12,013)
Non-cash flows in net surplus from ordinary activities			
Depreciation & amortisation		15,697	17,349
Assets written off		2,660	-
Changes in assets and liabilities			
(Increase)/ decrease in receivables		25,174	8,534
(Increase)/ decrease in inventories		(905)	(1,874)
Increase/ (decrease) in payables		(24,697)	15,347
Increase/ (decrease) in other current liabilities		(89,824)	(15,922)
Increase/ (decrease) in tax liabilities		10,761	(3,493)
Increase/ (decrease) in provisions		7,572	14,649
Cash flows (used in)/generated from operations		<u>(60,156)</u>	<u>22,577</u>

The accompanying notes form part of these financial statements

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

A.B.N 23 672 833 616

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2019**

The financial statements cover Dandenong Ranges Community Cultural Centre Inc. trading as Burrinja (Burrinja) as an individual entity, incorporated and domicile in Australia. Burrinja is an Association incorporated in Victoria under the *Associations Incorporation Reform Act 2012*.

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

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Financial Reporting Framework

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

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Australian Charities and Not-for-profits Commission Act 2012* and the significant accounting policies disclosed below, which the committee members have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of previous periods unless stated otherwise.

Statement of Compliance

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Australian Charities and Not-for-profits Commission Act 2012*, the basis of accounting specified by all Australian Accounting Standards and Interpretations, and the disclosure requirements of Accounting Standards AASB 101: *Presentation of Financial Statements*, AASB 107: *Cash Flow Statements*, AASB 108: *Accounting Policies, Changes in Accounting Estimates and Errors*, AASB 1048: *Interpretation of Standards* and AASB 1054: *Australian Additional Disclosures*.

Basis of Preparation

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

Accounting Policies

a. Revenue

Non-reciprocal grant revenue is recognised in profit or loss when the Association obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the Association and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before the Association is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

When grant revenue is received whereby the Association incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the Statement of Financial Position as a liability until the service has been delivered to the contributor; otherwise the grant is recognised as income on receipt.

Donations and bequests are recognised as revenue when received.

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

A.B.N 23 672 833 616

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2019**

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

a. Revenue (cont'd)

Interest revenue is recognised as it accrues using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument.

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

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

b. Income Tax

Burrinja is exempt from income tax as it is registered as a cultural organisation and maintains a public fund.

c. Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office (ATO).

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

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

d. Cash and Cash Equivalents

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

e. Accounts Receivable and Other Debtors

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

f. Inventories

Inventories are measured at the lower of cost and current replacement cost.

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

g. Plant and Equipment

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

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

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

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

A.B.N 23 672 833 616

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2019**

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

g. Plant and Equipment (cont'd)

Depreciation

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

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

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

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

h. Intangible Assets

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

i. Leases

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses on a straight-line basis over the lease term.

j. Impairment of Assets

At the end of each reporting period, the Committee reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value-in-use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the Statement of Profit or Loss.

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

k. Accounts Payable and Other Payables

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

l. Provision

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

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

A.B.N 23 672 833 616

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2019****NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)****m. Employee Benefits*****Short-term employee benefits***

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

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

Other long-term employee benefits

The Association classifies employees' long service leave and annual leave entitlements as other long-term employee benefits as they are not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service.

Provision is made for the Association's obligation for other long-term employee benefits, which are measured at the present value of the expected future payments to be made to employees.

Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to corporate bond rate guidance. Upon the measurement of obligations for other long-term employee benefits, the net change in the obligation is recognised in the Statement of Profit or Loss and Other Comprehensive Income classified under employee benefit expense.

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

Retirement benefit obligations***Defined contribution superannuation benefits***

All employees of the Association receive defined contribution superannuation entitlements, for which the Association pays the fixed superannuation guarantee contribution (currently 9.5% of the employee's average ordinary salary) to the employee's superannuation fund of choice. All contributions in respect of employees' defined contribution entitlements are recognised as an expense when they become payable. The Association's obligation with respect to employees' defined contribution entitlements is limited to its obligation for any unpaid superannuation guarantee contributions at the end of the reporting period. All obligations for unpaid superannuation guarantee contributions are measured at the (undiscounted) amounts expected to be paid when the obligation is settled and are presented as current liabilities in the Association's Statement of Financial Position.

n. Comparative Figures

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

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

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

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2019**

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

o. Financial Instruments

Initial recognition and measurement

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

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

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

Classification and subsequent measurement

Financial liabilities

Financial liabilities are subsequently measured at amortised cost using the effective interest method.

The effective interest method is a method of calculating the amortised cost of a debt instrument and of allocating interest expense to profit or loss over the relevant period.

Financial assets

Financial assets are subsequently measured at amortised cost.

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

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

Derecognition

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

Derecognition of financial liabilities

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

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

Derecognition of financial assets

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

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

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

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

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

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2019****NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)****o. Financial Instruments (cont'd)****Impairment**

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

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

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

Simplified approach

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

This approach is applicable to trade receivables.

Recognition of expected credit losses in financial statements

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

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

p. Critical Accounting Estimates and Judgements

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

Key Estimates*(i) Impairment*

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

(ii) Plant and equipment

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

(iii) Long Service Leave Provision

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

q. New Accounting Standards for Application in Current Period

The Association has adopted AASB 9: *Financial Instruments and associated Amending Standards*, with a date of initial application of 1 July 2018. The Committee determined that the initial application had no impact on the Association's financial statements, retrospective or otherwise.

**DANDENONG RANGES COMMUNITY CULTURAL
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2019**

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

r. New Accounting Standards for Application in Future Periods

The AASB has issued a number of new and amended Accounting Standards that have mandatory applicable dates for future reporting periods, some of which are relevant to the association. The committee has decided not to early adopt any of the new and amended pronouncements. Their assessment of the pronouncements that are relevant to the association but applicable in future reporting periods is set out below:

- AASB 1058: *Income of Not-for-Profit Entities* (applicable to annual reporting periods beginning on or after 1 January 2019) and AASB 15: *Revenue from Contracts with Customers* (applicable to annual reporting periods beginning on or after 1 January 2019).

This Standard is applicable to transactions that do not arise from enforceable contracts with customers involving performance obligations.

The significant accounting requirements of AASB 1058 are as follows:

- (a) Income arising from an excess of the initial carrying amount of an asset over the related contributions by owners, increases in liabilities, decreases in assets and revenue should be immediately recognised in profit or loss. For this purpose, the assets, liabilities and revenue are to be measured in accordance with other applicable Standards.
- (b) Liabilities should be recognised for the excess of the initial carrying amount of a financial assets (received in a transfer to enable the Association to acquire or construct a recognisable non-financial asset that is to be controlled by the Association) over any related amounts recognised in accordance with the applicable Standards. The liabilities must be amortised to profit or loss as income when the Association satisfies its obligations under the transfer.

The Association may elect to recognise volunteer services or a class of volunteer services as an accounting policy choice if the fair value of those services can be measured reliably, whether or not the services would have been purchased if they had not been donated. Recognised volunteer services should be measured at fair value and any excess over the related amounts (such as contributions by owners or revenue) immediately recognised as income in profit or loss.

AASB 15 applies where there is an "enforceable" contract with a customer with "sufficiently specific" performance obligations that results in income being recognised when (or as) the performance obligations are satisfied under AASB 15, as opposed to immediate income recognition under AASB 1058. AASB 15 introduced a five-step approach to revenue recognition that is far more prescriptive than AASB 118: *Revenue*.

The Committee does not anticipate that the adoption of AASB 1058 will have a significant impact on the Association's financial statements.

DANDENONG RANGES COMMUNITY CULTURAL
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2019

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

r. **New Accounting Standards for Application in Future Periods (cont'd)**

- AASB 16: *Leases* (applicable to annual reporting periods beginning on or after 1 January 2019).

When effective, this Standard will replace the current accounting requirements applicable to leases in AASB 117: *Leases and related Interpretations*. AASB 16 introduces a single lessee accounting model that eliminates the requirement for leases to be classified as operating or finance leases.

The main changes introduced by the new Standard are as follows:

- recognition of a right-of-use asset and liability for all leases (excluding short-term leases with less than 12 months of tenure and leases relating to low-value assets);
- depreciation of right-of-use assets in line with AASB 116: *Property, Plant and Equipment* in profit or loss and unwinding of the liability in principal and interest components;
- inclusion of variable lease payments that depend on an index or a rate in the initial measurement of the lease liability using the index or rate at the commencement date;
- application of a practical expedient to permit a lessee to elect not to separate non-lease components and instead account for all components as a lease; and
- inclusion of additional disclosure requirements.

The transitional provisions of AASB 16 allow a lessee to either retrospectively apply the Standard to comparatives in line with AASB 108: *Accounting Policies, Changes in Accounting Estimates and Errors* or recognise the cumulative effect of retrospective application as an adjustment to opening equity on the date of initial application.

The Committee anticipate that the adoption of AASB 16 will not have a material operating result impact as the Association only has a minor lease.



Kat Mrow performing at
"Scratch It Up"

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

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2019**

	2019	2018
	\$	\$
NOTE 2: CASH AND CASH EQUIVALENTS		
Cash on hand	950	866
Cash at bank	346,834	414,045
Cash at bank - Public funds	5,109	5,081
	<u>352,893</u>	<u>419,992</u>
 NOTE 3: ACCOUNTS RECEIVABLE AND OTHER DEBTORS		
Trade receivables	6,064	30,427
Other debtors	4,922	-
	<u>10,986</u>	<u>30,427</u>
 NOTE 4: PLANT AND EQUIPMENT		
Theatre Equipment - at cost	102,012	103,626
Less : Accumulated depreciation	(47,567)	(41,636)
	<u>54,445</u>	<u>61,990</u>
Furniture, Fittings and Office Equipment - at cost	88,750	82,853
Less : Accumulated depreciation	(56,653)	(50,791)
	<u>32,097</u>	<u>32,062</u>
Total Plant and Equipment	<u>86,542</u>	<u>94,052</u>
 NOTE 5: INTANGIBLE ASSETS		
Computer Software	15,472	15,472
Less : Accumulated depreciation	(11,604)	(7,700)
	<u>3,868</u>	<u>7,772</u>
 NOTE 6: ACCOUNTS PAYABLE AND OTHER PAYABLES		
Trade payables	34,269	40,310
Other payables and accrued expenses	40,625	42,424
	<u>74,894</u>	<u>82,734</u>
 NOTE 7: OTHER CURRENT LIABILITIES		
Funding in advance - Yarra Ranges Shire Council	140,724	137,292
Project funding in advance	40,618	135,476
Donations in advance	8,064	6,463
Deposits on ticket sales/ Unearned income	53,404	70,260
	<u>242,810</u>	<u>349,491</u>
 NOTE 8: TAX LIABILITIES		
GST and pay as you go withholding tax liabilities	<u>39,657</u>	<u>28,896</u>

**DANDENONG RANGES COMMUNITY CULTURAL
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2019**

	2019 \$	2018 \$
NOTE 9: PROVISION		
Current liability:		
Annual Leave	51,386	58,965
Long Service Leave	21,329	12,712
	72,715	71,677
Non-Current Liability:		
Long Service Leave	19,543	13,009
	92,258	84,686

NOTE 10: EVENTS SUBSEQUENT TO BALANCE SHEET DATE

After June 2019, Yarra Ranges Council started a re-development project of Burrinja’s gallery, studio, café and black box performance space. This will result in reduced activities and revenues for financial year 2020. The Board believes the Association will have sufficient financial resources and support from the Council during the period. Burrinja expects to be fully operational again by May 2020. This re-development project funding was awarded to Yarra Ranges Council and is managed by Yarra Ranges Council.

NOTE 11: ENTITY DETAILS

The registered office and principle place of business is;

351 Glenfern Road
UPWEY VIC 3158



*Djirri Djirri dances at
Belgrave Survival Day
image credit
Barbara O’Hering*

ITEM	2018-2019	2019-2020
Income		
Event Income	149700	
Total Burrinja Income	\$56,564	\$42,500
Total Event Income	\$117,200	\$109,000
Total Funding Income	\$668,089	\$639,600
Total Other Income	\$2,117	\$8,100
Total Venue Income	\$177,625	\$155,500
Total Income	\$1,021,595	\$954,700
Gross Profit	\$1,013,295	\$944,700
Less Operating Expenses		
Total Admin Expenses	\$58,653	\$54,315
Total Artist/Performance Fees	\$89,000	\$94,500
Total Employment Expenses	\$574,804	\$598,000
Total Infrastructure Expenses	\$5,800	\$5,000
Total Marketing Expenses	\$49,750	\$33,600
Total Production Expenses	\$68,300	\$17,000
Total Staff Expenses	\$8,018	\$10,000
Total Venue Expenses	\$138,850	\$122,700
Total Operating Expenses	\$993,175	\$935,115
Operating Profit	\$20,120	\$9,585
Total Non-operating Expenses	\$4,750	\$7,500
Net Profit	\$15,370	\$2,085

PARTNERSHIPS & ACKNOWLEDGEMENTS

Traditional Custodians

Burrinja (the Dandenong Ranges Community Cultural Centre Inc) acknowledges the peoples of the Wurundjeri and of the Kulin Nation, traditional custodians of this land. We pay respect to their Elders past and present, to their history, traditions, culture and beliefs.



In Partnership

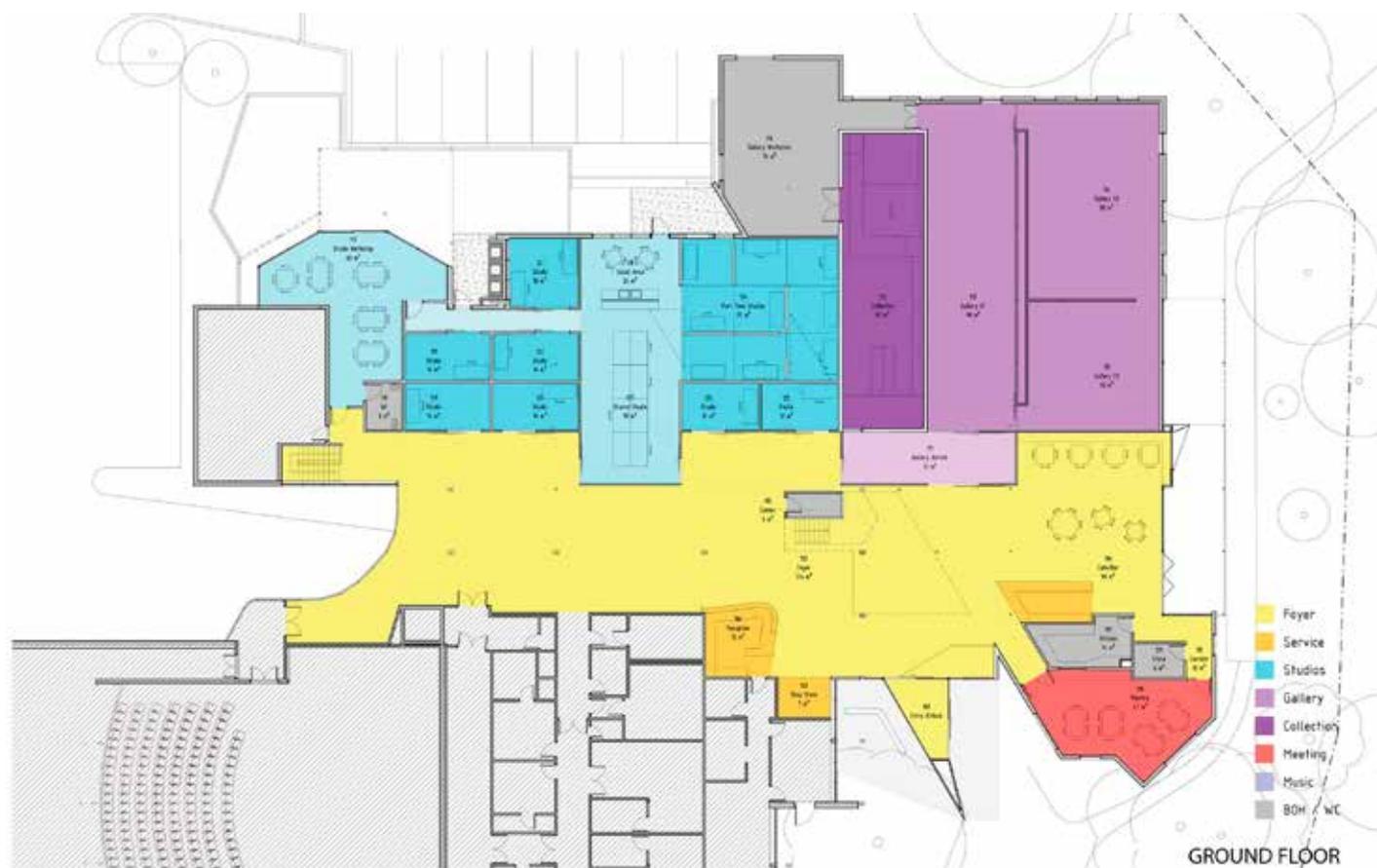


Back Cover
Taste of Tamworth
image credit: Darren Clarke

BURRINJA REDEVELOPMENT



ARTISTS DEPICTION OF NEW FRONT ENTRANCE



FLOOR PLAN AFTER INTERNAL RENOVATIONS



BURRINJA

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burrinja.org.au

