

BURRINJA  
ANNUAL  
REPORT  
2021 - 2022



Quinn White is obsessed with art | Photographer: Toni Main

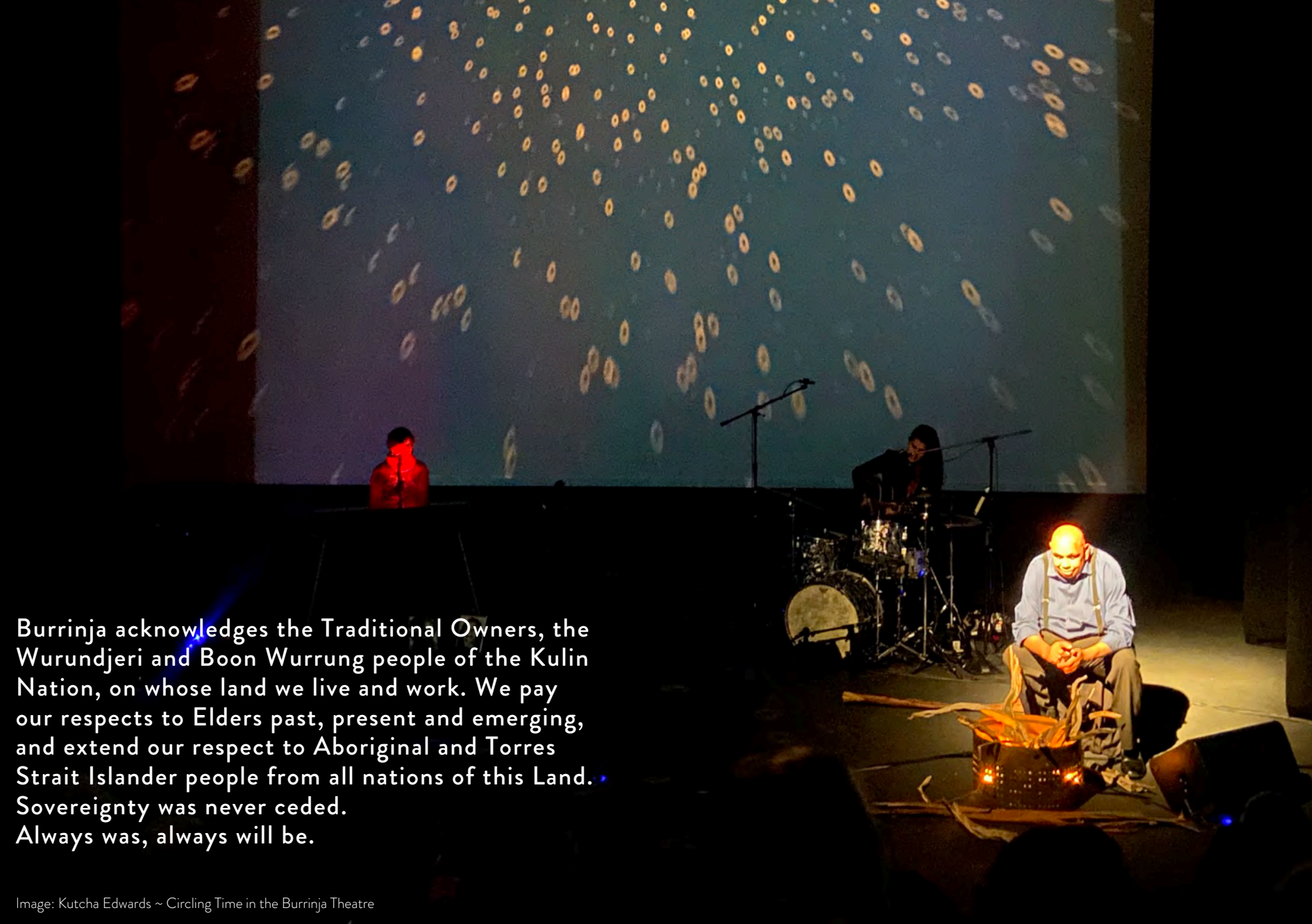
Front Cover: Live on the Lawn

# EXECUTIVE SUMMARIES

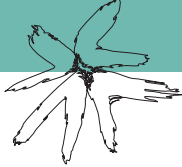


- 4 ACKNOWLEDGEMENT OF COUNTRY
- 6 PRESIDENT'S REPORT
- 10 CREATIVE DIRECTOR'S REPORT





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



Burrinja emerged from the wracks of the COVID epidemic with a strong team, renewed purpose and resolve that is guided by a redeveloped strategic plan and already with a series of programs that have come to fruition. We sought and welcomed three new Board Members during the last year and also are pleased to welcome the new YRC representative, Councillor David Eastham. The redeveloped facilities have proven important and offered many opportunities for renewing Burrinja's arts, events and programs.

The Board first acknowledges the outstanding role of our previous COO and deputy CEO who held the fort during the COVID epidemic. It was Toni Kirk who developed Burrinja's COVID responses and managed the enterprise during that time. This included extraordinary efforts in assuring funding and care to the staff as well as re-inventing the depleted programs in the face of the closure of Burrinja's facilities. We, at Burrinja, are all indebted to Toni for her loyalty and persistence. We all wished her well in her new endeavours after she left the Organisation in February 2022 after 11 years with Burrinja. Letters of thanks were sent from the Board to Toni. Another letter of thanks went to David Jewell who has voluntarily supported Burrinja IT functions for many years.

Our executive team of the Creative Director/CEO and our recently appointed GM/ Deputy CEO have formed an excellent executive to pursue the Burrinja Strategic Plan. The Board has worked with the Executive Team and the Staff to craft the strategic plan in a most useful working liaison. It is now the plan leading Burrinja forward with the governance of our expert Board Members. In my first year as President of the Board, I have been ably and generously supported by them so that we can effect appropriate and useful governance to advantage of the Burrinja Staff and community.

An essential focus of the Board has been fundraising. While the staff has amassed considerable grant income the Board must pursue a fundraising program to lift the untethered funding. The Board, working with the staff, raised a sum greater than in previous years. Our ambition is to double the \$17,000 raised 2022. This is because with one particular grant, extra funding from the Yarra Ranges Council was negated. The staff is to be congratulated on a number of grants they have been awarded and one particularly from Creative Victoria which is of considerable significance.

It is of importance that despite the difficulties in negotiating COVID restrictions on opening Burrinja's venues, the financial position of Burrinja is in solid positive balance. This is not only owing to good management but the obtention of the aforementioned grants.

The Board has acknowledged repeatedly the way that the staff has brought the Community into Burrinja's facilities and programs. This is essential for a regional Cultural Centre to flourish. As part of this, the programs are clearly building community including engaging the community in general, with the Indigenous Communities of the Region.

The Boards congratulates the staff on the presentation of programs that are reaching the extent of pre-COVID programs and presentations both within and outside Burrinja. They have presented splendid art exhibitions, full arts studios with significant production and community events. We also acknowledge the numbers of collaborators who have contributed to Burrinja's most successful year.

Again, the Board is most grateful to the executive and the staff for their dedication and ability to assure that Burrinja maintains its central role as the leading Arts and Cultural Centre of the Hills.



Image: Burrinja's Curator JD Mittmann giving an in depth talk on the Fred Williams exhibition for Art after Dark





A remarkable year, like the last, and the one before that.

The world continues to unfold in emergent ways. As it does, we as both a localised and globalised community, attempt to navigate the new unknown. Or perhaps we hold on to what we knew whilst we tumble through it.

The last twelve months continued to see the impacts of the COVID-19 global pandemic tear through the Country, the aftermath of the June 2021 storms became apparent, and then we were greeted by an earthquake in late 2021. I recently read somewhere that “everything is unprecedented, right up until the moment that it isn’t”. This seems alarmingly accurate.

In meeting the great unknown, Burringja continues to be the place where community and culture meet. This can be seen in every corner of Burringja, be that our free arts workshop series that sought to reconnect those most disconnected over the last few years (parents with young children, our elders), or our outdoor music festival that celebrate our regions great love for music (this year with a focus on female artists and musicians) or our recently launched Queer Arts Collective building social connection through art for young lgbtqia+ community.

Throughout this all, I am proud of the Burringja team who have risen above and beyond in the last twelve months. Taking into account that we were in lockdown for three huge months of that time, and the impact of this was close to a 6 month shut down of the Burringja program (From July – January), this annual report tracks primarily across the first six months of 2022. Through this, the team have returned with an unwavering dedication to deliver arts and creative experience to community, far surpassing the pre-COVID-19 levels of Burringja activity.

This is one of those remarkable things I was mentioning above.

I would like to shout out to two special people in the Burringja family, who shared bigs news with Burringja this year. In January, David Jewell was recognised at the Yarra Ranges Council Australia Day Awards for his 21 year volunteer service to Burringja and the broader community. And in February we said ‘farewell’ to Toni Kirk, who after 11 years moved on from Burringja. Toni joined the team as Venue Manager in 2009, and in 2020 was appointed as the Chief Operating Officer under the Burringja leadership restructure. Both Toni and David embody the spirit of Burringja in many ways: dedicated, creative and passionate visions to support this community. My personal thanks to them both.

I offer further thanks to the Burringja Board of Management, especially outgoing President Holly de Maria and incoming president A Prof. Elizabeth Dax AM, both resolute leaders of this wonderful organisation, and both of great support to me over the year. To the whole board, team, and friends of Burringja: thank you for being some of the most remarkable things in a truly remarkable year.

During the intense time of lockdown # 6, 2021, I embarked on a project called ‘artshare’, where I shared a piece of art or performance every single day with the Burringja team. I hope that throughout the last twelve months, and into the twelve coming, that you find ways to share and enjoy art daily. And I encourage you to find many of those moments within Burringja.

As you can tell from the report that follows, there are plenty of opportunities for this to be the case!



Image: EMACH Textiles Workshop



# CREATIVE PROGRAM



- 14 CREATIVE PROGRAM OVERVIEW
- 17 DIGITAL HIGHLIGHTS
- 18 VISUAL ARTS HIGHLIGHTS
- 20 CULTURAL DEVELOPMENT HIGHLIGHTS
- 22 AERIE CREATIVE ECOLOGY
- 26 POWERFUL PARTNERSHIPS
- 30 EVERY PROJECT IN THE CREATIVE PROGRAM

# CREATIVE PROGRAM

After another period of cancellations due to Melbourne's 6th lockdown, Burrinja relaunched its creative program in January 2022 under the theme of 'together, we are'. Together we are stronger, more resilient, more connected, and more able to come together in celebration of the future we all need.



Cover Image: Callum Mooney (On Residence partnership with Dancehouse) | Photo: Gareth Hart  
Image Credit (this page) : The Maes performing at Live in the Lyre 2022 | Photo: Gareth Hart

After another period of cancellations due to Melbourne's 6th lockdown, Burrinja relaunched its creative program in January 2022 under the theme of 'together, we are'. Together we are stronger, more resilient, more connected, and more able to come together in celebration of the future we all need. Embracing this theme, our creative program has seen a suite of projects that create opportunities for us to come together and reflect on this place, the people of this place, and the stories of this place that keep us connected.

Highlights included:

The return of our new music festival *Live On The Lawn*, which celebrated women in music, featuring a stellar line up of artists including Bec Sykes, Carolyn Oates, Allara, Xani Kolac and Sarah Ward.

A stunning triptych of solo shows by female artists: *Rona Green, Joy Serwylo and Ches Mills*, all of whom showcased a dedication to developing and honing a distinctive style and oeuvre as artists.

Supporting local artists professional development through our *erie program*, a year long program of curated events, workshops, experts-in-residence and more, all contributing to sustainable and long term careers for our local artists.

Burrinja's creative response to the devastating June 2021 storm event, *For The Love Of Trees*, which saw the community contribute fallen debris and botanical specimens to an evolving rebuild of the Dandenong Ranges forest (within the gallery!)

And the launch of two new locally connected programs: *Live in the Lyre*, our intimate music venue supporting local and touring artists, and the *Queer Arts Collective*, a new program using art and creative experiences to bring the LGBTQIA+ youth community together in forging strong social connections.

Alongside all of this of course were countless incredible performances on our stages, digital art on our phones, artwork on our gallery walls, patrons through the door, and support for our most beloved community projects *Belgrave Survival Day, hillsceneLIVE, Belgrave Lantern Parade* and so many more.



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

## HOLDING PATTERN

2022 saw the return of our digital commission project: holding pattern. Delivered directly to audiences mobile phones, holding pattern turns our hand held smart phones into the stages, galleries and pages of our future.

For this years program, Burrinja commissioned four artists to create new work along the theme of 'between here and tomorrow', asking artists to explore the ideas needed to get from where we are, to where we are headed.

An incredible array of work was created, including an A.I. creating dance animation, to digital collage exploring place, family and identity, to illustrated gif animations asking us to connect with our local trees, and an immersive 3 dimensional post-apocalyptic world where the burn out sun creates arid landscapes in a former urban metropolis.

Artists included Glynn Urquhart, Maya Hodge, Andrea Innocent and Jess Coldrey.

Holding Pattern continues to be a powerful and engaging platform, delivering innovative new works, through the unique delivery directly to mobile phones. Stay tuned for an even bigger, and even more digital program in 2023.

## SATURDAY NIGHT IN

Conceived in 2021's first snap lockdown in Melbourne, Burrinja's *Saturday Night In* experience was a way to connect with our audience through a unique offering that directly reflected the works, art, performances and exhibitions that have been a part of our program.

Burrinja produced two mini documentaries to support the exhibiting artists whose exhibitions have been impacted by the extended lockdown 6.0, Ches Mills' *Aquatic Realms* and Joy Serwylo's *of the infinite possibilities of reconstruction*. We also screened *A Portrait in Ink* in support of Rona Green's exhibition *some they do and some they don't and some you can't tell*. We finished the year (and lock down) with Dream Puppets black light show *Dreamer In The Deep*, previously screened by Burrinja as part of the 2020 children's week program *IMAGINARIUM*.

*Saturday Night In* assisted in the continuity of connection with our community and has formed an important part in the inclusion of digital experiences in our creative program.

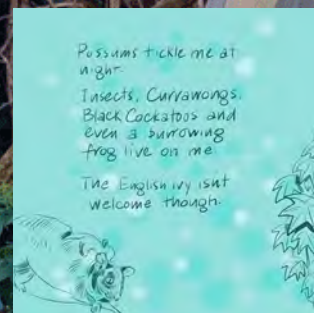
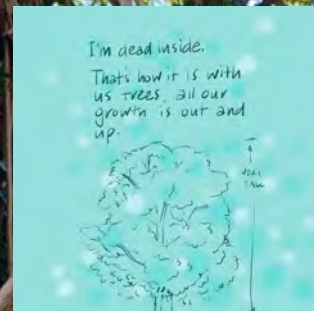


Image: Stills from Andrea Innocent's digital works for Holding Pattern







Aquatic Realms Exhibition by artist Ches Mills in the Burrinja Gallery.

Coming out of the lockdown periods of 2020 the pandemic continued to impact on the exhibition program in 2021. Solo exhibitions by local artists Ches Mills, Rona Green and Joy Serwylo, which had originally been planned for the reopening of Burrinja the previous year, finally adorned the walls of Burrinja's new gallery spaces, showcasing three distinct and dedicated oeuvres, by three wonderful artists. Ches Mills' Aquatic Realms achieved major success with a body of new paintings triggered by the wonder of the oceans and set a new sales record for a solo artist at Burrinja.

A highlight of the year was the summer exhibition titled For the Love of Trees. Reflecting on the June storm event in the Dandenong Ranges this self-curated group exhibition explored the human relation with trees and artists' unique perspective through several mediums. The exhibition featured a stellar line-up of local and interstate artists including John Anderson, Sue Anderson, Raymond Arnold, Rosalind Atkins, GW Bot, Louis Bulvelot, Tim Cooper, Jason Cordero, Dale Cox, Philip Davey, Glenn England, Brett Ferry, Dianne Fogwell, David Frazer, Siri Hayes, Fiona Hiscock, Hans Heysen, Tim Jones, Chris Lawry, Godfrey Miller, Kendal Murray, Catherine Nelson, Lin Onus, Otto Pareroultja, William Robinson, Kylie Stillman, Mary Tonkin, James Tylor, Victoria Watts, Christine Wrest-Smith, Ian Westacott, and Clifford Dudley Wood, with loans from institutional and private lenders.

The exhibition was complimented by a site-specific installation in the aerie gallery by Jordan Sibley titled The Paradise Garden, a hopeful speculation about the future of the Dandenong Ranges forests.

Returning to a somewhat normal and uninterrupted program in the first half of 2022 Burrinja Galleries featured a suite of solo exhibitions by local artists Marisa Avano, Heather Fairney, YJ Fauzee, and Megan Williamson. 10 artists came together to bring visibility to the often unseen (read: transparent) medium of glass, in 'Ranges of Glass', coinciding with the 2022 International Year of Glass focus set by the United Nations. Beau Scorgie celebrated her first solo exhibition titled Bloom at Burrinja, a remarkable moment for an emerging artist.

Through the interrupted year, the Burrinja gallery program has continued to champion the work of artists whose dedication contributes much to the sector locally and afar.



### DANDENONG RANGES OPEN STUDIOS (DROS)

...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 April.

#### Artist Participation 2022

35 studios participated in the Open Studios program in 2022. 7 studios were new to the Open Studios program, 4 studios were supported through emerging artist subsidy and 5 studios were collectives. Over 60 artists were directly supported through Open Studios.

#### Open Studios Group Exhibition

The annual Open Studios exhibition was held in the Burrinja Galleries. The exhibition theme SHIFT was selected by the artists and presented a range of mediums from the participating studios. The launch event on 17th March attracted attendance of approx. 150 people. Over 800 visitors attended the exhibition across the full duration of the 4 weeks.

Congratulations to first time participating Open Studios artist Emily Lowe and her work *A Shift for Oneself* which received the most votes for the 2022 Dandenong Ranges Open Studios People's Choice Award! In second place came Nerissa Box with *Fabel om Kraken* and third place went to *Dune: Sci-Fi Shifts* by Matari Grace.

### CREATIVE SHOWCASE

The Creative Showcase is an annual celebration of the creative talents of art and studio art students from across Yarra Ranges. 2022 brought together students from the entire Yarra Ranges into one dynamic, multi-disciplinary exhibition held in the Memo Gallery in Healesville. After a year that included remote learning, lockdowns and restrictions, this was an opportunity for the graduating students to celebrate their tenacity and their epic achievement in completing VCE art or studio art.

Due to the lockdowns, we were unable to connect with schools and students during the school year and therefore had a heavily reduced exhibition. The exhibition displayed work from 31 emerging artists representing 12 schools from the Yarra Ranges region. The opening party heard speeches from exhibiting artists Shayla Kimpton from Mooroolbark College and Ella Chawkley from Emerald Secondary College, and was attended by over 100 peers, friends and family.





# AERIE CREATIVE ECOLOGY

The aerie studios currently house 16 artists permanently on site. This year we supported 5 pop up studios with projects ranging from 3 weeks to 3 months. Many of those artists decided to continue their tenancy as permanent artists after their projects completed

## STUDIO 6: STEVEN FIRMAN

Parrots, pots and plants, is a recent series of paintings and ceramics, typical of the artist, Steve Firman. Jungle imagery, inspired by a lockdown pet, Prince the parrot, bring nature inside.



## STUDIO 7: STAIN STUDIO

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



## STUDIO 1: MATTHEW RILEY

Matthew Riley is an internationally recognised designer, academic and researcher who creates experimental and playable art and media, augmented and mixed reality experiences, pervasive games, public art and interactive installations. He has a particular focus in responding to and situating work in 'natural', non-urban and regional settings.



## STUDIO 2: GREG O'TOOLE

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



## STUDIO 3: MATARI GRACE | JACQUI GRACE

Matari is an emerging lego artist. His work is both dystopian and hopeful. He also reflects on positive experiences and things he loves. In his studio you might find builds from films as well as nature. You might also hear him playing the keyboard as he ponders his ideas.



Jacqui is a mixed media arts-based researcher. Their creative practice seeks to create space to explore lived experience of identity and belonging in liminal spaces. Their work is process-driven, utilizing mixed media in a search for congruence between material, form and content. Their practice leans into natural dyes, clay, poetry, performance, fiction, watercolours & acrylics.



## STUDIO 4: ANTHONY BRESLIN

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



## STUDIO 5: KRISTIN MCFARLANE

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



Photographers: Cathy Ronalds & Brent Lukey

## CO-WORKING STUDIO

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



## EMILY LOWE

Emily is an emerging visual artist who primarily works with acrylics, but enjoys exploring mixed media techniques such as gel pen illustrations on canvas. Living in the Dandenong Ranges and her love for nature have an incredible influence on her practice.



## ANGELA COTTER

Angela is constantly inspired by the forest and trees where she lives in Sassafras. Angela's work is an ongoing experimentation in mark-making through different mediums and techniques. Her artistic outcomes in print collage and paint focus on form, texture, shape and colour.



## TRACEY SAMIOS

Tracey is a visual artist from Lysterfield, working mainly in acrylics, pastels and linocut printmaking. Her artwork is a mixed bag varying in styles from naive to abstract, using bright colours and inspiration from real life and her imagination.



## CHRISSEY KREBBS

Children's book illustrator and author. Using digital tools, computer, drawing tablet, to create books and comics and teaching materials for little minds.



## TAMARA DESIATOV

Tamara is a local multimedia artist with a background in film making and design, and has worked as a community artist with diverse communities in WA and Melbourne, across film, design and the arts.





## PROFESSIONAL DEVELOPMENT PROGRAM

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

This year's program highlights include:

- Three professional curators, including First Nation's Curator and artist Stacie Piper, providing 1-on-1 chats with over 30 artists.
- Preparation for gallery hanging workshop with Burrinja Curator JD Mittman.
- How to photograph your artwork with professional Photographer Brent Lukey.
- How to write about your creative process with Art Historian Nancy Langham Hooper.
- 'An Artist's Wellbeing' with Kam Greville from The Arts Wellbeing Collective.

## MEMBERS GALLERY

This was the first year of the aerie member's gallery, with three successful exhibitions. The inaugural exhibition, *Mists & Shadows*, considered how legacies of the past continue to influence relationships with land today. 19th century printing techniques combine with 21st, as Rebecca explored time, place, belonging / unbelonging in the Ash Ranges, Victoria and beyond. Her exhibition was followed by a show by emerging artists Angela Cotter and Emily Lowe with *Wandering Spirits* that was the culmination of their Swinburne University Alumni Residency (in partnership with Swinburne University of Technology - Wantirna Campus.) The third successful exhibition in the space saw Wendy Jordan Pelz' share her body of work titled 'coming home'

Overall the three exhibitions had great visitation, with over 3000 visitors to the gallery.

The aerie gallery is open to application to all aerie members.







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

## BELGRAVE LANTERN FESTIVAL

This year's Belgrave Lantern Festival put all of Belgrave on the map, taking festival revelers on a self-led journey across and around the entire township. 'Activated' spaces and creative precinct 'pop ups' appeared in streets, alleyways, arcades, nooks and crannies, featuring art, music, workshops, circus arts, DJ's, bands, solo artists, food trucks, fire-pits and more.

The last two years have been big - for everyone! COVID, unfortunately put the knocker on any ambitions of a street parade, but together - we worked up a great Plan B. As a community we learnt to adapt and move forward in the face of multiple challenges. The good humans of Belgrave proved that going without didn't mean missing out.

Belgrave, again became a literal and figurative beacon of light, levity and celebration across the hills this year. On June 25, the parade splashed down in front of a crowd, estimated at 10,000 plus. There were hundreds of lantern carriers, legions of locals and throngs of day trippers witnessing this beautiful event, on what turned out to be a perfect, crisp, winter night.

The traders of Belgrave wish to extend their thanks to all project partners, sponsors, funding bodies and our incredible artist community - we couldn't do it without you. Yarra Ranges Council, Burrinja, Selby House, Belgrave Library, Bendigo Bank, Belgrave Food Garden, lantern makers, lantern teachers - our heartfelt thanks.

## UPWEY ARCHIES

Despite the lockdowns, The Upwey Archies persevered, and was more successful than ever. Upwey Community Group, partnering with Burrinja, received 109 artworks from the local community, depicting local heroes. The Upwey Main street was abuzz as everyone enjoyed a moment of art and celebration during our last (and hardest) lockdown, as the portraits were displayed in the windows of the shops and businesses down the street. The lockdown ended just in time to hold a closing party on 11 November, where everyone was invited, and the awards were handed out by 2019 Open Category winner Monika Poray. The 2021 winners were:

- Open - First - Paul Miller *'My Masked Hero'*

*'You get a sense of what the subject (and all of us) has gone through during Covid lockdown. Engaging and confronting. Great technique and interesting asymmetrical composition. We can feel her bravery.'* Monika Poray (2021 Open Category judge)

- Open - Highly Commended - Hayden Morris *'Cosy Malozy'*
- Open - Heart - Megan Strauss *'Maya with Luna'*
- Open - Packing Room Prize - Caroline Ritchie *'Paisley Boy'*
- 14 and Under - First - Poppy Hayler *'Poppy'*
- 14 and Under - Highly Commended - Matias Obregon *'Brick Built Brother'*
- 14 and Under - Heart - Ruby Hutchings *'My Guardian Angel'*
- 14 and Under - Packing Room Prize - Arden Simpson *'Meeko and I'*

Burrinja was delighted to welcome Tasty Az as the operator of the café in 2021. After a staggered start due to COVID requirements, full operation of the café commenced in February 2022.

Tasty Az is a non-funded, non-government, grass roots, self-funded, self-sufficient social enterprise which currently supports, educates, trains and employs young adults who live with a disability.

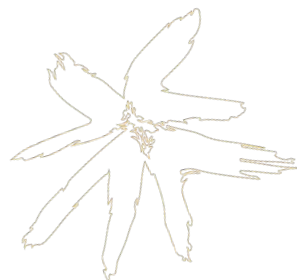
Burrinja is passionate about providing opportunities to assist and nurture young people with special needs to develop their individual abilities and Tasty Az provide quality, hands on, integrity driven training, work experience, work placement, industry related education opportunities and transparent pathways to supported and open employment.

Over the past 5 months, Tasty AZ have provided coffee, meals, snacks and a welcoming environment to thousands of Burrinja patrons, and have continually grown from strength to strength. Day to day cafe operation, customer service, catering or corporate and community events, and even dipping their toes into the world of the democracy sausage - nothing is unachievable for this powerhouse team. This is evident in the number of Tasty AZ clients who have gone on to be fully employed by the organisation, in the realisation of their hospitality career dreams.

It is wonderful to see participants hone their barista and hospitality skills for café patrons. There's a great range of snacks and light meals available. We'd love to see you here.

For Burrinja, this partnership with a social enterprise is a powerful demonstration of what happens when two community focussed organisations (Burrinja and Tasty AZ) come together with a shared purpose and vision.

Tasty AZ @ Burrinja is truly catering with a conscience.



Tasty AZ & Mullum Creationz crew in the kitchen for the "Taste of Place" Gala Dinner



# EVERY PROJECT IN THE CREATIVE PROGRAM

## EXHIBITIONS | BURRINJA & AERIE GALLERIES

Paradise Garden - Jordan Sibley  
SHIFT - Dandenong Ranges Open Studios Exhibition  
Mists and Shadows - Rebecca Murray  
Wandering spirits - Angela Cotter & Emily Lowe  
Coming Home - Wendy Jordan Pelz  
Ches Mills - Aquatic Realms  
Rona Green - some they do and some they don't and some you just can't tell  
Joy Serwylo - of the infinite possibilities of reconstruction  
For the Love of Trees - curated exhibition, various artists  
Marisa Avano - Wish you were here, wish I was there  
Beau Scorgie - Bloom  
Heather Fairnie - elusive synthesis  
Megan Williamson - Tilting Away, Leaning In  
Ranges of Glass - group exhibition  
YJ Fauzee - Sentinels

## PERFORMANCE

Café music series - Rod McLeod  
Café music series - Isabel Caldwell  
Café music series - Clint Wilson  
Brass Harpies  
West African Drumming - Kofi  
Jugg Life  
Charm of Finches  
Live on the Lawn  
Become the one  
Lloyd Spiegel & Friends  
The Maes  
Lior & Domini  
Melbourne International Comedy Festival  
Circling Time - Kutcha Edwards  
Hearth  
Didgeridoozy - Dane Simpson  
Boobs - Selina Jenkins

## EVENT, LIVE & DIGITAL ART

holding pattern  
"Saturday Night In  
- artist interview Ches Mills and Joy Serwylo  
- a Portrait in Ink  
- Dreamer in the Deep"

## ARTIST DEVELOPMENT

aerie expert in residence program  
- TJ Bateson  
- Stacie Piper  
- Eliza Tiernan  
- Dominic Taranto  
- Debby Maziarz  
- Emma Jennings  
- Jeremy Wortsman

aerie workshop program  
- it all starts here  
- artist wellbeing  
- writing about process  
- social media  
- grant writing

## WORKSHOPS

Wurruck yambo workshops  
Drama workshops  
EMACH Textile workshops  
Pink Ember Workshops  
Live on the Lawn - kids workshop  
WOT x Burrinja workshops

## CULTURAL DEVELOPMENT

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

## RESIDENCIES

Fergus Floyd  
Callum Mooney (On Residence partnership with Dancehouse)  
Jens Altheimer - Whalebone  
Peter McIlwain - Aerie Artist studios





# PEOPLE & GOVERNANCE



- 34 In Partnership
- 36 Sponsors & Donors
- 37 Our People
- 38 A Year in Numbers
- 40 Good Governance





David Fraser  
The Sacred Wood  
2019

Brett Ferry  
We all fall down  
Acrylic and oil on plywood  
2019  
Courtesy of the Bylandt Art Centre

### IN PARTNERSHIP

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

Image: CEO & Creative Director Gareth Hart with Cr Johanna Skelton & Cr Andrew Fullagar at the opening of For the Love of Trees exhibition.

Cover Image: COO & Deputy CEO Toni Kirk with CEO & Creative Director Gareth Hart and A Prof. Elizabeth M. Dax AM at her farewell after 11 years at Burrinja.



**SPONSORS AND PARTNERS**

- Yarra Ranges Council
- Victorian State Government
- Department of Jobs, Precincts and Regions
- Creative Victoria
- Victorian Health Promotion Fund (Vic Health)
- Australian Cultural Fund
- Gordon Darling Foundation
- Department of Premier and Cabinet, Equality Branch
- Live Music Australia
- National Indigenous Australians Agency
- Australia Council for the Arts

**INDIVIDUAL DONORS 2021 / 2022**

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

Our thanks to:

- |                   |                         |                        |
|-------------------|-------------------------|------------------------|
| Marie Allaman     | Bruce Fisher            | Pauline Murphy         |
| Dan Ambler        | Martin Ford             | Richard Reina          |
| Carolyn Bede      | Andrew & Linda Fullagar | Katherine Reynolds     |
| Melanie Berry     | Jonathan Gay            | Laurence Rolls         |
| Natasha Brake     | Carl Gomerski           | Raymond Seeber         |
| Elizabeth Bromham | Ivan Grahovac           | Hugh Taylor            |
| Rachel Burke      | Samuel Grey             | Andrew Toogood         |
| Dan Cas           | Sue Hallenstein         | Patrick Ulrich         |
| Chereyne Colby    | Julie Kavanagh          | Tadji Ulrich           |
| Alana Costanzo    | Diana Kay               | Didy Westerveld        |
| Lara Croucher     | Toni Kirk               | Dimithri Wickramaratne |
| Holly DeMaria     | Kathy Lepan-Walker      | Jenny Wilson           |
| Valerie Diamond   | Simon Mahony            |                        |
| Donna Farrell     | Bertrande Meyer         |                        |

**OUR PEOPLE**

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

**STAFF**

- |  |  |
|--|--|
| <b>Gareth Hart</b><br>CEO & Creative Director  | <b>Samantha Dunn</b><br>Deputy CEO & General Manager<br><i>(from May 2022)</i>               |
| <b>JD Mittmann</b><br>Curator & Manager of Collections                                       | <b>Toni Kirk</b><br>Chief Operating Officer & Deputy CEO<br><i>(until February 2022)</i>     |
| <b>Toni Main</b><br>Cultural Development Producer  | <b>Nada Čordašić</b><br>Venue & Experience Manager   |
| <b>Bluzal Field</b><br>Marketing Manager   | <b>Henry Barratt &amp; Trevor Ploeg</b><br>Venue Technicians                                 |
| <b>Gülşen Özer</b><br>Artist / Facilitator - Queer Art Collective<br><i>(from June 2022)</i> | <b>Bronwyn Millen</b><br>Financial Administrator   |
| <b>Ben Langdon</b><br>Music Producer<br><i>(from June 2022)</i>                              | <b>Lene Henriksen</b><br>Customer and Experience Co-ordinator<br><i>(from February 2022)</i> |
| <b>David Mahony</b><br>Project Support   |  |

**DUTY MANAGERS**

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

**USHERS / BOX OFFICE cont..**

- Nilushi Jayawardena
- Emily Lowe
- Zali Mustafa
- Max Reina-Henriksen
- Benito Seguin
- Cameron Semmens
- Mel Wray

**USHERS / BOX OFFICE**

- Lilli Barrios
- Travis Glew

**VOLUNTEERS**

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

- |                             |                     |                        |
|-----------------------------|---------------------|------------------------|
| <b>Rowena Ward</b>          | <b>Sue Johnson</b>  | <b>Elana Vanlier</b>   |
| <b>Karin Wetter</b>         | <b>Tanya Steele</b> | <b>Melanie Drewett</b> |
| <b>Priyanga Jayawardena</b> |                     |                        |

Special mention goes to **David Jewell** who is our longest serving volunteer as Burrinja's IT Manager and this year was recognised in the Yarra Ranges Council Australia Day Awards for his 21 years of service.



# A YEAR IN NUMBERS

These figures (for a third year in a row) represent a significantly reduced creative program, due to experiencing lock downs, and the storm event, which affected approximately 6 months of our program.

**569**  
FEMALE  
IDENTIFYING  
ARTISTS

**30472**  
AUDIENCE  
MEMBERS

**76**  
WORKSHOPS

**755**  
INDIVIDUAL  
ARTISTS  
SUPPORTED

**643**  
UNIQUE  
ARTWORKS  
SHOWN

**219**  
EVENTS

**45**  
CULTURAL  
DEVELOPMENT  
PROJECTS

**49**  
LGBTQI+  
ARTISTS

**368**  
STUDENTS  
ON STAGE

**256**  
EXHIBITION  
DAYS

**1365**  
VOLUNTEER  
HOURS  
CONTRIBUTED



The Dandenong Ranges Community Cultural Centre (trading as Burrinja) was incorporated as a not for profit cultural organisation in July 1998. As of the 1st October 2015 Burrinja was registered with the Australian Charities and Not for Profit Commission, with the purpose of “advancing arts and culture”. Board Members serve 3 year rotating terms. The Board of Management met for 8 ordinary meetings from July 2020 to June 2021, with the CEO, Chief Operating Officer (to Nov 2021) and General Manager (from June 2022) in attendance.

**BOARD MEMBERS SERVING THROUGHOUT THE YEAR:**

- A Prof. Elizabeth M. Dax AM (*President*)
- Holly DeMaria (*Vice President*)
- Simon Mahony (*Treasurer*)
- Paul O’Halloran (*Secretary*)
- Aunty Janet Turpie-Johnstone
- Tanja Kovac
- Baishakhi Connor
- Maxine Viertmann
- Jonathan Gay
- Cr David Eastham (*YRC appointed*)

**BOARD MEMBERS RETIRING IN 2021**

- Jake Berthelot
- Cr Cathrine Burnett-Wake (*YRC appointed*)

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



- COLLECTIONS** Aunty Janet Turpie-Johnstone, A Prof. Elizabeth M. Dax AM, Paul O’Halloran, Megan Sheehy, Ruth McLean, Gareth Hart, JD Mittmann
- FINANCE** Holly DeMaria, Simon Mahony, Baishakhi Connor, Gareth Hart, Samantha Dunn
- FUNDRAISING** Tanja Kovac, A Prof. Elizabeth M. Dax AM, Jonathan Gay, Gareth Hart
- GOVERNANCE** Paul O’Halloran, Tanja Kovac, Gareth Hart, Samantha Dunn
- HR** Holly DeMaria, Simon Mahony, A Prof. Elizabeth M. Dax AM, Gareth Hart, Samantha Dunn
- INDIGENOUS ADVISORY COMMITTEE** Aunty Janet Turpie-Johnstone, Jake Berthelot, Dominic White, Stacie Piper, Garry Detez, Gareth Hart, JD Mittmann

**AUSPICING**

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

- Renate Crow *The Helmeted Honeyeater Lantern Sculpture*. • Mikaela Bourke *Play, Imagine, Create workshop series and IGNIS*. • Mandy Nicholson *Murrum Turruruk ceremony*. • Chris Luscri *Caretakers*. • Jenny Game *New and Improvised Music in the Dandenongs*. • Claire Iacone *Hadley School and Kindergarten Art Excursion Program*. • Jordan Sibley *The Paradise Garden*. • Steven Firman *HEALING ANXIETY - Be Calm, Just Breathe*. • Cathy Ronalds *There Used to be a Canopy Here*. • Hills Creative Alliance *Establishing and Promoting the Hills Creative Alliance, The Hills Renewal Festival & Reflections of the Storm*

**BOARD ATTENDANCE**

Total meetings held: 8

BOARD MEMBER	MEMBER SINCE	POSITION	KEY AREAS OF EXPERTISE	# MEETINGS ATTENDED
Elizabeth Dax AM	2019	President	NFP Governance and operational, Collection management, Education, Quality Assurance	8
Holly DeMaria	2015	Vice-President	Arts & Community Cultural Development, Youth, Events, Local Government, Business	6
Simon Mahony	2019	Treasurer	Accounting, Strategic Planning, Risk Management, Governance	8
Paul O’Halloran	1999	Secretary	Education sector. Risk Management, Health, Projects and HR. Strategic Planning	8
Aunty Janet Turpie-Johnstone	2014	Board Member	Aboriginal Equity, Governance, Leadership, Training, Assessing	3
Tanja Kovac	2017	Board Member	Legal, Law And Justice; Women’s And Human Rights; Strategic, Fundraising And NFP Operational	6
Baishakhi Connor	from Nov 2021	Board Member	Leadership, Technology, Strategic Planning, Finance	4
Maxine Viertmann	from Nov 2021	Board Member	Compliance, Strategic Corporate Governance	3
Jonathan Gay	from Nov 2021	Board Member	Engineering, Project Management, Strategic Planning And Fundraising Strategies	4
Cr David Eastham	from Feb 2022	YRC appointed	Local Ward Councillor	2
<b>RETIRING BOARD MEMBERS</b>				
Cr Cathrine Burnett-Wake	to Nov 2021	YRC appointed	Local Ward Councillor, Legal, Law, Film, Human Rights	2
Jake Berthelot	to Oct 2021	Board Member	Aboriginal Equity, Strategic Planning, Social Impact Frameworks	1





Upwey Archies 2021 Open Winning Portrait | Paul Miller, "My Masked Hero"



# FINANCIAL REPORTS



- 45 Treasurer's Report
- 46 Auditor's Report
- 49 Committee Report
- 51 Financial Statement & Notes
- 67 Sponsors & Partners





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

I am pleased to present the Burrinja Treasurer's report for the financial year ending 30 June 2022.

This financial year reflects Burrinja slowly transitioning back to pre-Covid normal business levels as public restrictions were eased during the year. This year's total income of \$1.1 million compares similarly to the last "normal" financial year of 2018-2019. However, there were major changes in the mix of income categories, compared to three years ago:

- Own income levels are much lower than 2018-19: Venue income at 29%, Gallery and Burrinja income at 40% and performing arts income at 45%
- Funding income was \$110K (120%) more and Government assistance for Covid was \$43K

Burrinja continued to receive strong financial support from the Yarra Ranges Council, which maintained its agreed core funding levels, whilst Burrinja was only partially open their contribution was \$582K, which represents 53% of Burrinja's total income.

### Financial Performance

The Statement of Profit or Loss and Other Comprehensive Income again shows an unusually large surplus of \$180K compared to last year's also unusually large surplus of \$158K. In 2018-19, Burrinja reported a net loss of \$6K.

This is mainly due to Government assistance for covid income of \$43K, an artwork donation of Fred William's lithographs valued at \$66K and income from a strategic new partnership agreement with Creative Victoria. This most significant agreement provides funding of \$400K over four years (\$100K each year) and is a major achievement for Burrinja as these partnerships are very limited and highly competitive within the arts industry. For this financial year, the agreement also included a large one-off additional payment to assist with Covid recovery.

Burrinja's cash balance has increased significantly again from the prior year to \$906K. Much of the cash balance is made up of grant/ government funding revenue received in advance of \$476K. This revenue has future contract obligations requiring Burrinja to spend it in accordance with the providers agreement, hence it is shown as a "contract liability" in the Balance Sheet and is not for Burrinja to use outside these terms. The remaining cash of \$430K, is available for Burrinja to maintain prudent cash reserves, plus fund its multi-year capital program and a small number of strategic projects.

### Financial Outlook

Burrinja's strong net cash position puts it in a sound position to continue its recovery from the impact of Covid and government restrictions enabling it to get back to more pre-Covid normal business levels.

It also supports Burrinja to deliver its ambitious Strategic Plan 2021-24. This plan includes an essential Capital program of which a major component is a Digital Transformation project that better equips Burrinja to deliver internal and external outputs that will significantly improve Burrinja's future effectiveness and sustainability.

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





CHARTERED ACCOUNTANTS  
AUDIT & ASSURANCE SERVICES

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

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

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

**Opinion**

We have audited the financial report of the Dandenong Ranges Community Cultural Centre Inc. (the registered entity), which comprises the Statement of Financial Position as at 30 June 2022, the Statement of Profit or Loss and Other Comprehensive Income, the Statement of Changes in Equity and the Statement of Cash Flows for the year then ended, notes comprising a Summary of Significant Accounting Policies and other explanatory information and the responsible person's declaration.

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

- a. giving a true and fair view of the registered entity's financial position as at 30 June 2022 and of its financial performance for the year then ended; and
- b. complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

**Basis for Opinion**

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the registered entity in accordance with the auditor independence requirements of ACNC Act and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110: *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

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

The responsible persons are responsible for the other information. The other information comprises the information included in the registered entity's annual report for the year ended 30 June 2022, but does not include the financial report and our auditor's report thereon.

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

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

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

**Emphasis of Matter - Basis of Accounting**

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

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

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

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

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

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

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

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

Liability limited by a scheme approved under Professional Standards Legislation

Level 1, 123 Whitehorse Road Balwyn VIC 3103

Phone: +61 3 9817 0700 Facsimile: +61 3 9817 0799 E-mail: office@mcbainmccartin.com.au Web: www.mcbainmccartin.com.au

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

A.B.N 23 672 833 616

**COMMITTEE'S REPORT**

Your committee members submit the financial report of Dandenong Ranges Community Cultural Centre Inc. trading as Burrinja for the financial year ended 30 June 2022.

**Committee Members**

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

President	Elizabeth Dax	Appointed on 18 November 2021
President	Holly DeMaria	Retired on 18 November 2021
Vice President	Holly DeMaria	Appointed on 18 November 2021
Vice President	Elizabeth Dax	Retired on 18 November 2021
Treasurer	Simon Mahony	
Secretary	Paul O'Halloran	
Committee Member	Janet Turpie-Johnstone	
Committee Member	Tanja Kovac	
Committee Member	Baishakhi Connor	Appointed on 15 November 2021 (at AGM)
Committee Member	Jonathan Gay	Appointed on 15 November 2021 (at AGM)
Committee Member	Maxine Viertmann	Appointed on 15 November 2021 (at AGM)
Committee Member	Jake Berthelot	Resigned on 15 November 2021 (at AGM)
Council Representative	Cr David Eastham - Council appointed	Appointed on 11 April 2022
Council Representative	Cr Cathrine Burnett-Wake - Council appointed	Resigned on 10 February 2022
Creative Director/ CEO	Gareth Hart	

**Principal Activities**

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

**Review of Operations**

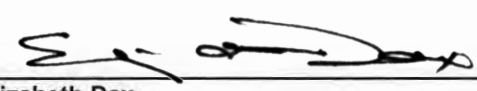
During the year, the Association continued to engage in its principal activity, the results of which are disclosed in the attached financial statements.


During the 30 June 2022 financial year, the Association received or is entitled to \$43,400 of State government assistance (2021: State and Federal government assistance of \$242,200). The net current year surplus for the financial year ended 30 June 2022 amounted to \$180,109 (2021: surplus of \$157,995).

**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.

  
Elizabeth Dax  
President

  
Gareth Hart  
Creative Director/ CEO

Dated this 18 day of October 2022

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

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



**McBain McCartin & Co**  
Chartered Accountants



**Simon Aukstin (CA)**  
Partner

Level 1, 123 Whitehorse Road,  
BALWYN VIC 3103

SIGNED this 31<sup>st</sup> day of October 2022



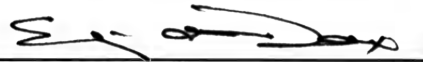
**DANDENONG RANGES COMMUNITY CULTURAL  
CENTRE INC. (BURRINJA)**  
A.B.N 23 672 833 616

**RESPONSIBLE PERSONS' DECLARATION**

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

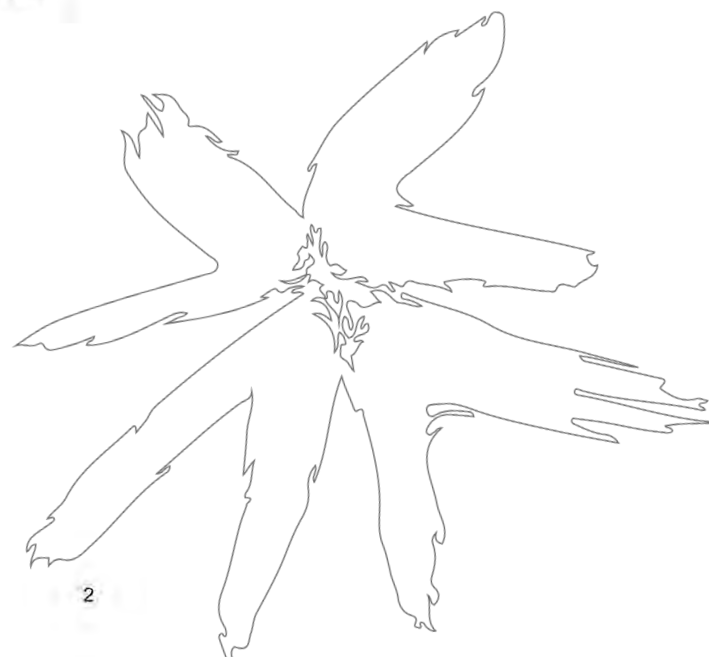
1. The financial statements and notes as set out in the financial report, satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and:
  - a) comply with Australian Accounting Standards applicable to the entity; and
  - b) give a true and fair view of the financial position of the registered entity as at 30 June 2022 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*.

  
Elizabeth Dax  
President

  
Gareth Hart  
Creative Director/ CEO

Dated this 18 day of October 2022



**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 2022**

	2022 \$	2021 \$
<b>Income</b>		
Venue income	38,877	17,103
Gallery/Burrinja income	26,962	18,995
Performing Arts income	59,809	49,941
Funding income	785,898	652,823
Government assistance	43,400	242,400
Donation	80,604	5,621
Interest income	1	1
Other income	61,540	36,466
	<u>1,097,091</u>	<u>1,023,350</u>
<b>Expenditure</b>		
Staff costs	631,525	624,857
Depreciation & amortisation	28,038	24,436
Shop merchandise	7,118	12,804
Catering expenses	4,080	2,148
Tutors/Workshops fees	32,440	11,583
Utilities	29,573	22,708
Marketing expenses	12,529	23,801
Administration costs	54,145	35,796
Ticketing costs	16,229	14,915
Theatre consumables	7,782	1,064
Facility costs	26,653	18,134
Equipment & Hire expenses	3,508	8,081
Exhibition fees	10,088	12,582
Performance fees	52,447	52,442
Other expenses	827	4
	<u>916,982</u>	<u>865,355</u>
<b>Net current year surplus</b>	<u>180,109</u>	<u>157,995</u>
Other comprehensive income	-	-
<b>Total other comprehensive income for the year</b>	<u>180,109</u>	<u>157,995</u>

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

**STATEMENT OF FINANCIAL POSITION  
AS AT 30 JUNE 2022**

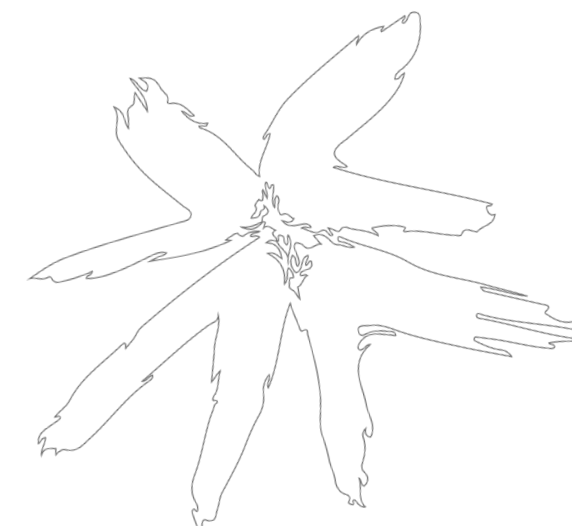
	Note	2022 \$	2021 \$
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	2	906,371	622,447
Accounts receivable and other debtors	3	185,309	175,653
Prepayments		21,177	20,434
Inventories		7,901	8,127
<b>TOTAL CURRENT ASSETS</b>		<u>1,120,758</u>	<u>826,661</u>
<b>NON-CURRENT ASSETS</b>			
Plant and equipment	4	249,866	189,269
Intangible assets	5	22,789	22,082
<b>TOTAL NON-CURRENT ASSETS</b>		<u>272,655</u>	<u>211,351</u>
<b>TOTAL ASSETS</b>		<u>1,393,413</u>	<u>1,038,012</u>
<b>CURRENT LIABILITIES</b>			
Accounts payable and other payables	6	109,189	73,790
Contract liability	7	476,399	318,960
Tax liabilities	8	28,921	25,349
Provision	9	50,955	76,958
<b>TOTAL CURRENT LIABILITIES</b>		<u>665,464</u>	<u>495,057</u>
<b>NON-CURRENT LIABILITIES</b>			
Provision	9	13,157	8,272
<b>TOTAL NON-CURRENT LIABILITIES</b>		<u>13,157</u>	<u>8,272</u>
<b>TOTAL LIABILITIES</b>		<u>678,621</u>	<u>503,329</u>
<b>NET ASSETS</b>		<u>714,792</u>	<u>534,683</u>
<b>EQUITY</b>			
Retained surplus		714,792	534,683
<b>TOTAL EQUITY</b>		<u>714,792</u>	<u>534,683</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 CHANGES IN EQUITY  
FOR THE YEAR ENDING 30 JUNE 2022**

	Retained Surplus \$	Total \$
Balance at 1 July 2020	376,688	376,688
Surplus for the year	157,995	157,995
Balance at 30 June 2021	<u>534,683</u>	<u>534,683</u>
Surplus for the year	180,109	180,109
Balance at 30 June 2022	<u>714,792</u>	<u>714,792</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 CASH FLOWS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2022**

	Note	2022 \$	2021 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from customers		258,137	148,657
Receipts from funding		877,337	652,823
Receipts from government assistance		43,400	242,400
Payments to suppliers and employees		(871,608)	(722,271)
Net cash generated from operating activities		<u>307,266</u>	<u>321,609</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Payment for plant and equipment		(13,910)	(30,239)
Payment for computer software		(9,432)	(13,552)
Net cash (used in) investing activities		<u>(23,342)</u>	<u>(43,791)</u>
Net increase in cash and cash equivalents		283,924	277,818
<b>Cash and cash equivalents at beginning of year</b>		622,447	344,629
<b>Cash and cash equivalents at end of year</b>	2	<u><u>906,371</u></u>	<u><u>622,447</u></u>
<b>NOTE</b>			
<b>CASH FLOW INFORMATION</b>			
<b>Reconciliation of cash flows from operations with net surplus</b>			
Net current year surplus		180,109	157,995
Non-cash flows in net surplus from ordinary activities			
Depreciation & amortisation		28,038	24,436
Donated Assets		(66,000)	-
Changes in assets and liabilities			
(Increase)/ decrease in receivables		(9,656)	11,260
(Increase)/ decrease in prepayments		(743)	9,270
(Increase)/ decrease in inventories		226	(4,445)
Increase/ (decrease) in payables		35,399	3,000
Increase/ (decrease) in other current liabilities		157,439	51,030
Increase/ (decrease) in tax liabilities		3,572	51,396
Increase/ (decrease) in provisions		(21,118)	17,667
Cash flows generated from operations		<u><u>307,266</u></u>	<u><u>321,609</u></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 2022**

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

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

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

**Financial Reporting Framework**

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

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 have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of previous periods unless stated otherwise.

**Basis of Preparation**

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

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

**Accounting Policies**

**a. Principal activities**

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

**b. Revenue**

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

When both these conditions are satisfied, the Association:

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

**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 2022**

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

**b. Revenue (Cont'd)**

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

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

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

Donations and bequests are recognised as revenue when received.

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

Interest revenue is recognised using the effective interest method.

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

**c. Income Tax**

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

**d. Goods and Services Tax (GST)**

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

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

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

**e. Cash and Cash Equivalents**

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



**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 2022**

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

**f. Accounts Receivable and Other Debtors**

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

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

**g. Inventories**

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

**h. Plant and Equipment**

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

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

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

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

**Depreciation**

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

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

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

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

**i. Intangible Assets**

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

**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 2022**

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

**j. Leases**

***The Association as lessee***

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

***Concessionary Leases***

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

**k. Impairment of Assets**

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

**l. Accounts Payable and Other Payables**

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

**m. Provision**

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

**n. Employee Benefits**

***Short-term employee benefits***

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

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

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2022

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

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

**Other long-term employee benefits**

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

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

o. **Comparative Figures**

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

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

p. **Financial Instruments**

**Initial recognition and measurement**

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

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

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

**Classification and subsequent measurement**

**Financial liabilities**

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

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2022

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

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

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

**Financial assets**

Financial assets are subsequently measured at amortised cost.

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

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

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

**Derecognition**

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

**Derecognition of financial liabilities**

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

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

**Derecognition of financial assets**

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

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

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

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



NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2022

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

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

**Impairment**

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

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

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

*Simplified approach*

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

This approach is applicable to trade receivables.

*Recognition of expected credit losses in financial statements*

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

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

q. **Critical Accounting Estimates and Judgements**

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

**Key Estimates**

(i) *Impairment*

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

(ii) *Plant and equipment*

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

(iii) *Long service leave provision*

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

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2022

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

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

**Key Judgements**

(i) *Performance obligations under AASB15*

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

(ii) *New partnering agreement*

The current partnering agreement with the Yarra Ranges Shire Council (the Council) expired on 30 June 2022. The Council granted a 12 month extension to 30 June 2023 on the same terms and conditions of the partnership agreement in place per the last agreement. This extension will allow the new partnering agreement currently being drafted for the period to 30 June 2026 to be finalised. Management and the Committee have entered into discussion which are well advanced on the drafting of a new partnering agreement with the Yarra Ranges Shire Council. The Committee and management are confident of obtaining a new partnering agreement with conditions and terms acceptable to the Association.

r. **Economic Dependence**

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

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

A.B.N 23 672 833 616

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2022**

	2022	2021
	\$	\$
<b>NOTE 2: CASH AND CASH EQUIVALENTS</b>		
Cash on hand	750	750
Cash at bank	898,370	620,697
Cash at bank - Public funds	7,251	1,000
	<u>906,371</u>	<u>622,447</u>
<b>NOTE 3: ACCOUNTS RECEIVABLE AND OTHER DEBTORS</b>		
Trade receivables	176,085	166,873
Other debtors	9,224	8,780
	<u>185,309</u>	<u>175,653</u>
<b>NOTE 4: PLANT AND EQUIPMENT</b>		
Theatre Equipment - at cost	118,372	110,163
Less : Accumulated depreciation	(57,288)	(49,911)
	<u>61,084</u>	<u>60,252</u>
Furniture, Fittings and Office Equipment - at cost	244,093	172,392
Less : Accumulated depreciation	(55,311)	(43,375)
	<u>188,782</u>	<u>129,017</u>
Total Plant and Equipment	<u>249,866</u>	<u>189,269</u>
<b>NOTE 5: INTANGIBLE ASSETS</b>		
Computer Software	40,589	31,157
Less : Accumulated amortisation	(17,800)	(9,075)
	<u>22,789</u>	<u>22,082</u>
<b>NOTE 6: ACCOUNTS PAYABLE AND OTHER PAYABLES</b>		
Trade payables	43,444	17,336
Other payables and accrued expenses	65,745	56,454
	<u>109,189</u>	<u>73,790</u>
<b>NOTE 7: CONTRACT LIABILITY</b>		
Funding in advance - Yarra Ranges Shire Council	148,240	145,691
Project Funding in advance	242,577	120,952
Donations in advance	142	1,144
Deposits on ticket sales/ Unearned income	85,440	51,173
	<u>476,399</u>	<u>318,960</u>

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

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

A.B.N 23 672 833 616

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2022**

	2022	2021
	\$	\$
<b>NOTE 8: TAX LIABILITIES</b>		
GST and pay as you go withholding tax liabilities	<u>28,921</u>	<u>25,349</u>
<b>NOTE 9: PROVISION</b>		
Current liability:		
Annual Leave	36,487	50,804
Long Service Leave	14,468	26,154
	<u>50,955</u>	<u>76,958</u>
Non-Current Liability:		
Long Service Leave	13,157	8,272
	<u>64,112</u>	<u>85,230</u>

**NOTE 10: CAPITAL & LEASING COMMITMENTS**

**a. Capital Commitments**

There are no known capital commitments as at 30 June 2022.

**b. Leasing Commitments**

The concessionary lease relates to property occupied by the Association for the delivery of services. The Association may not use this space for any other purpose during the lease term without prior consent of the Yarra Ranges Shire Council (the Council). The annual rent for the site is \$250 per annum (plus GST) with an annual 3% rate increase on commencement date. This lease expired on 30 June 2022, with a 12 month extension granted by the Council to 30 June 2023 in order to allow sufficient time to establish a new partnering agreement to 30 June 2026.

The Association is dependent on this lease to further its objectives. Without this concessionary lease, it would be unlikely for the Association to service this area due to high market rates in this area. More information on the concessionary leases is available as described in Note 1(j).

**NOTE 11: CONTINGENCIES**

There are no known contingent assets or liabilities as at 30 June 2022.

**NOTE 12: EVENTS SUBSEQUENT TO BALANCE SHEET DATE**

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

**NOTE 13: ENTITY DETAILS**

The registered office and principle place of business is;

351 Glenfern Road  
UPWEY VIC 3158





XANI playing at the 2022 Live on the Lawn Festival

**PARTNERS & SPONSORS**



In Partnership





