



**NEXUS**  
**ARTS**  
**ANNUAL**  
**REPORT**  
**\* 2019 \***







CREATIVE COHESION ENSEMBLE,  
IMAGE CREDIT: ALEX KWONG PHOTOGRAPHY



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INTERPLAY,  
IMAGE CREDIT: EMMA LUKER PHOTOGRAPHY

## VISION

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**CONTEMPORARY ARTS ARE CULTURALLY DIVERSE, TRULY REPRESENTATIVE AND VALUED, PROMOTING SOCIAL COHESION AND INCLUSIVITY.**

## MISSION

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**NEXUS ARTS PURSUES AND PROMOTES EXCELLENCE THROUGH INTERCULTURAL CREATIVE PRACTICES, ENGAGING BOTH ARTISTS AND AUDIENCES.**

## DR ADRIAN VICARY, CHAIRPERSON

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In 2019 Nexus Arts continued to grow opportunities for artists from culturally diverse backgrounds. In September 2019, we reviewed our Mission Statement in the context of strategic planning: Nexus Arts pursues and promotes excellence through intercultural creative practises, engaging both artists and audiences.

Nexus Arts supports more than 100 Australian artists annually. We represented artists from seven different cultural backgrounds in our gallery and over twenty in our flagship Nexus Live performance series. Nexus Live audiences increased 10% on 2018.

We commenced research towards the development of our Culturally Diverse Audience Engagement Framework (2019-2021) with the goal of better supporting Australian audiences from non-Anglo backgrounds across the country.

Two development programs were presented – the final six months of the Creative Cohesion program for CALD musicians, and the year long Next Up program for Aboriginal and Torres Strait Islander contemporary musicians. Both are the only programs of their type running in South Australia.

The Board's diversity is significantly higher than the 9% CALD leadership which is the sector standard according to Diversity Arts Australia. In line with our organisational values, 77% of Board members identify as CALD, including one Board member who was born overseas. In addition, our Board comprises one First Nations member, one LGBTQI+ member, and a number of young professionals.

We continued important partnerships including the Adelaide Festival Centre through the OzAsia Festival. Reflecting our praxis of intercultural engagement, Nexus Arts also hosted three significant events:

On 15 May, the Arts Industry Council of South Australia held its Annual General Meeting at Nexus. On 23 May, the Multicultural Legislative Review 2019 Research Paper Forum arranged by Department of Multicultural Affairs was held at Nexus. On 7 August, a Cultural Diversity in Arts Exchange was arranged by the Adelaide City Council in partnership with Nexus Arts. This was one of a number of workshops held with visiting Professor James Pawelski 'to explore the way different cultures engage with arts and the contribution music, performing and visual arts, history, literature and creative industries make to community wellbeing'.

We farewelled Louise Dunn who, as Executive Director, led the organisation for seven years. Louise's resignation to take up another position in the arts in South Australia was followed by the successful transition to the new leadership team of Emily Tulloch and Blythe Chandler. We also farewelled co-Treasurer Daniel Ngo who served in the role for two years, and Debra Spizzo who left the Board during the year after serving five years on the Board.

I would like to thank our valued staff members. Emily Tulloch, our Artistic Director and Blythe Chandler, our General Manager constitute the Nexus Arts Leadership Team. Both Emily and Blythe have a wealth of experience which enables outstanding management of the organisation. Thank you also to Treasurer Roland Ah Chee, and to Lisa Catinari our Office Administrator.

We look back at 2019 as an active year for Nexus, continuing our intercultural praxis with artists and supporting organisations, and our engagement with communities. We look forward to another year of growth in 2020 albeit in a changed world. I thank all Board members for their governance commitment to the Nexus Arts Mission, and their work in supporting the organisation.

# ARTISTIC DIRECTOR'S REPORT

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## EMILY TULLOCH, ARTISTIC DIRECTOR

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2019 saw Nexus Arts continue our vital, dedicated support of artists from culturally diverse and Aboriginal and Torres Strait Islander backgrounds. It was also a year of significant organisational and structural changes, in which we refined our purpose, message and modes of delivery.

In September, we refined our Mission and Vision statements to better reflect our evolving conceptual understanding of our place in Australian contemporary arts, inserting the word intercultural as we move towards this focus in our work. Interculturalism focuses on the mutual exchange of ideas between cultures, moving beyond the mere embrace of multiculturalism to forge deeper, reciprocal relationships. This organisational language shift, part of an organic evolution which has seen Nexus embrace over time the terms “multicultural”, “culturally and linguistically diverse (CALD)”, and more recently the streamlined “culturally diverse”, allows us to consider the cultural makeup of our nation as a connected whole, rather than in the silos that multiculturalism can create. Crucially, it enables us to recognise First Nations arts as fundamental to an intercultural understanding of Australian contemporary arts, and to therefore consider them integral to our mission. We have actively worked to support and promote Indigenous arts over the past decade, through the Creative Pathways and Next Up programs, the Barngarla Songs and Stories of Resilience projects, and the programming of artists across our presentation programs. A language shift to interculturalism allows for a clear inclusion of this essential aspect of our practice.

This reconsidered language evolved alongside our new management structure, crafted in July following the resignation of Executive Director Louise Dunn. This change prompted a restructure, whereby I was very pleased to be offered the new position of Artistic Director and a new General Manager position was advertised.

We were incredibly fortunate to appoint Blythe Chandler to this role, who has brought her impressive professionalism, drive, dedication, and enthusiasm to the organisation. Her role in helping craft the four year Strategic Plan, completed in November, was instrumental. This document stands as an impressive manifesto of Nexus' position, ambitions, and significance.

## ARTISTIC ACHIEVEMENTS

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Nexus continued in 2019 to both present and develop artists, with these two streams of focus intertwining through our careful and targeted development programs. We believe we can best support artists through these dual foci, which intersect in our beautiful performance Venue and Gallery spaces.

Our 2019 artistic program is presented in full on pages 8 to 11. I would like to offer some highlights.

Commissioning new work is a core artistic principle for Nexus. Our Nexus Live concert series saw this in abundance in 2019, including two brilliant examples of new intercultural exploration in the work presented on 6 July featuring Zhao Liang, Jarrad Payne, Dylan Marshall and Bonnie Aué, and the 2 November work from DOBBY and Naomi Keyte. These artists brought contrasting cultural and artistic practices into new collaborations, with outstanding results. Nexus fosters a culture of openness to experimentation in its audiences through diverse and provocative programming, and this allows artists to embrace risk-taking – a key precursor to growth and development – in a supportive environment.

Our Interplay concert series was a stunning and well-received conclusion to our two year Creative Cohesion development program. Five performances featuring the ten program artists effectively showcased the breadth and depth of South Australian culturally diverse artists with warm and enthusiastic responses. The building of a sense of community



in our audiences through this program was palpable at these events, and a source of pride and comfort for me in the work we are doing. This community development is essential to our organisation and our ability to serve our purpose.

Our Gallery exhibition program, featuring 13 artists including 3 studio residencies, introduced audiences to work exploring empathy, spiritual and physical space, rehabilitation and comfort, and tradition and its reinvention. It featured local, national, and international artists, and we continued our efforts to expand the Gallery's reach and reputation. The quality of work was extremely high, and the annual program one of which we are very proud.

Partnerships continue to be key to our mode of working, and to our intention to foster and actively contribute to an interconnected and supportive local arts sector. Notable 2019 partnerships included OzAsia Festival, the Adelaide Festival Centre (through both OzAsia and the Adelaide French Festival), Diversity Arts Australia, and the Hawke Centre. Numerous less prominent partnerships contribute to this interconnected ecology which is vital to the health of South Australian arts.

The Next Up development program saw Nexus continue our targeted support of contemporary Aboriginal and Torres Strait Islander musicians, with five artists/ensembles supported in 2019. Following a move by the State Government funder of this program, the Department of Innovation and Skills, we responded with a program restructure. In November, we secured funding for the new Interplay 2020 development program for musicians of culturally diverse and Aboriginal and Torres Strait Islander backgrounds, which allows us to explore the intercultural focus detailed at the beginning of this report, while continuing to work closely with Indigenous contemporary musicians to whom we have dedicated years of support.

A final highlight I would like to reflect upon is the securing of funds for a major research project into engagement by audiences of culturally diverse backgrounds with South Australian arts events. I was particularly pleased that the funds for this project have been sourced from the Government of South Australia's Department of Premier and Cabinet, Multicultural Affairs, as this is recognition of the transformative societal impact of the arts from a non-arts Government body. This project will run until June 2021 and we are eager to explore, apply, and promote the research outcomes, which include an engagement toolkit that will be provided to local organisations and shared nationally by our partners Diversity Arts Australia.

Finally, I want to offer some thanks to individuals and groups who have contributed so importantly to Nexus' continued operation and accomplishment.

- Our Board and Staff, who are tireless and giving, and who continuously go above and beyond for an organisation in which they believe and a message in which they trust.
- Our Government funders, who recognise and support the work that we do, and are vital to our continued success.
- Louise Dunn, for her driven leadership of our organisation over many years before her mid-2019 departure.
- Our artists, audiences and community, who I list together in recognition of their interconnection, and who are firmly at the core of everything we do.

I am extremely proud to have taken on the new role of Artistic Director in July 2019, and I look forward to continuing in leadership of this historic, yet vitally contemporary, organisation.

Emily Tulloch (Artistic Director)



## VISUAL ARTS PROGRAM

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The Visual Arts program presented six engaging exhibitions across a range of media in 2019, showcasing the breadth of the diverse, intercultural contemporary artscape. Through the program we continued our strong collaborative relationships with The Hawke Centre and OzAsia Festival, as well as fostering emerging curators and artists.

Our 2019 Studio Residency program featured our first joint residents, Janaki Lele and Ellen Schlobohm. Seeing the synergy in the practice of both artists, Visual Arts Coordinator André Lawrence introduced them following separate applications to the program, thereby fostering a compelling new collaboration. Emilija Kasumovic was our second studio resident for the year ahead of her exhibition *Future of the Senses* for the 2019 SALA Festival, under the mentorship of Catherine Truman. We thank Catherine for her generous support of Emilija in the development of her practice.

## S.I.L.HOU.ETTE

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Emerging artists Janaki Lele and Ellen Schlobohm explored cultural and personal connections to paper art and papercutting, reflecting various traditions within their respective cultural heritages. Creating intricate and beautiful contemporary works, the artists re-imagined the papercutting traditions of Sanjhi (India, 16th Century), a spiritual and devotional stencilling technique used to create ceremonial floor decorations with pigments (Rangolis); and Scherenschnitte or “scissor cuts” (Germany, 16th Century), a papercutting fold art tradition of silhouettes, love letters and valentines.

## HEALING SEEDS

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In **دانه شفا / Healing Seeds**, Afghan-Australian artist Murtaza Hussaini experimented with traditional miniature painting techniques recently acquired through a self-directed Carclew Youth Arts Fellowship in Pakistan under Master Miniature Painter

Sajjad Mousavi. Incorporating traditional miniature processes with sculpture and installation, the artist explored traditional and intercultural perspectives through the lens of his own personal experiences. Combining materials and processes from his homeland and from Australia, Hussaini introduced aesthetic and conceptual qualities to found and traditional daily objects, comparing and reinterpreting their use, form and function, thus conveying a feeling of cultural unity and rehabilitation for traumatised refugee migrant communities living in Australia.

## INHERITANCE

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*Inheritance* explored culture and the manner in which we connect with our personal histories. Curators Olivia Kubiak and Ashlyn-Jade Schwenke brought together a group of diverse artists from South Australia who each enfold reverberations of their cultures into their contemporary art practices. Navigating journeys of self-discovery, artists Anna Dowling, Janaki Lele, Bay the Artist and Amanda Ng traverse the space created by time and distance, uniting diverse aspects of their identities. In a world where multiculturalism is often treated as a state of being that is negotiated, four artists shared familiar stories of inheritance where multiculturalism is not a construct but an inherent aspect of self.

## FUTURE OF THE SENSES

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*Future of the Senses* explored the nature of our material and spiritual space and perspectives through the personal lens of an artist. Emerging Australian-Serbian artist Emilija Kasumovic brought together notions of the invisible space we live within, where our feelings, ideas and thoughts reside; and the external space we occupy. Through her experimental sculpture and installation, Kasumovic exposes materials and forms to alchemical processes, attempting to bridge the distance between physical and spiritual being, between solidity and ephemerality, allowing the audience to look within themselves and question the boundaries and limits of their own inner space.





AVAN ANWAR, THE  
LIGHT OF SOUL, 2017

## ILLUSION

Co-presented by Nexus Arts and The Bob Hawke Prime Ministerial Centre, *Illusion* investigated how art and artists can restore empathy and provide context to news reports where the numbers of victims are counted, but not necessarily comprehended. In this exhibition that traversed both Nexus Arts Gallery and the Kerry Packer Civic Gallery, emerging South Australian curator Priya Pavri asked visual artists Elyas Alavi, Avan Anwar and Sha Sarwari to respond to themes ingrained in the award-nominated Virtual Reality artwork *Death Tolls* (2015) by Iranian artist Ali Eslami, premiering in Australia for Illusion.

## THE GLAMOROUS BOYS OF TANG (OZASIA)

This striking video artwork from Taiwan's Su Hui-Yu was influenced by the 1985 cult film *Tang Chao Chi Li Nan*, which translates to the same title as this artwork – *The Glamorous Boys of Tang*. When Su Hui-Yu became interested in the original 1985 film, he located the original script and discovered several scenes had never been shot or were drastically changed when filmed. Therefore, the artist created this new 4-channel installation work as a response to the missing and altered scenes, and layered in contemporary reflections around gender, identity and subcultures relevant in Taiwan society today.



## NEXUS LIVE

Over 9 months our flagship Nexus Live performance series featured 4 new commissions and a host of new works and Adelaide premieres, including the first performance by the Creative Cohesion Ensemble at the conclusion of the 2-year development program. Audiences experienced a program that was truly representative of the culturally diverse Australian landscape through original music and intercultural artistic experimentation. The series was well attended, with an increase of 10% on 2018, and garnered many positive reviews, continuing our mission to pursue and promote excellence.

## NEXUS LIVE PROGRAM

1. Umi No Uzu: Aaron Choulai and The Australian Art Orchestra
2. Book of Songs: Sophie Koh // Tracy Chen
3. Quiet Songs of Freedom: The Black Orchid String Band // Dhungala Baarka
4. Folk and Fire: Stav // Corey Theatre
5. Harvest: Garden Quartet // Zhao Liang, Jarrad Payne, Bonnie Aué & Dylan Marshall
6. Fairytale Noir: Zulya and the Children of the Underground's Fairytale Noir // Golonka
7. Future / Ancient: The Peril Symphony // Creative Cohesion Ensemble
8. All The Stories: The Letter String Quartet's All The Stories // Fleur Green's The Desert Plea
9. Symbiosis: DOBBY & Naomi Keyte // Didier Kumalo

## INTERPLAY

The Interplay concert series was the culmination of our 2-year Creative Cohesion program - bringing together the 10 artists from the Presentation and Promotion Program stream for a series of concerts from April – June. Over the 2-year program, these artists formed a tightly interconnected network, with strong ties to Nexus. The tagline for the program - music for your weekend and your soul, with musicians from the world who call Adelaide home - was translated into the musicians' native languages, encouraging a wider diversity of audience participation and signalling Nexus' welcoming approach.

## INTERPLAY PROGRAM

1. Zhao Liang with Moonta Street // Kashkul
2. Lazaro Numa Ensemble // Dadanii Okwabi & The Damushi Ensemble
3. Sabika Jasmine & Goonj // Farhan Shah & SufiOz
4. Alain Vălodze // Fabian Hevia's 'Far Beyond'
5. Abdul Nanou // Manadi Lopa & The Lion Hearts

## SUMMER TWILIGHT SESSIONS

Nexus again presented a series of Summer Twilight concerts featuring Australian artists presenting contemporary takes on traditional music. These shorter musical offerings proved to be a successful format, with strong audiences through the summer heatwave.

## SUMMER TWILIGHT SESSIONS PROGRAM

1. Lazaro Numa Ensemble
2. Farhan Shah and Brothers
3. Sarv Ensemble

## OZ ASIA FESTIVAL

Our partnership with the OzAsia Festival remains strong and committed, with Nexus now a regular satellite venue for the festival. A Nexus Live program was again included in the program as an 'umbrella'-style presentation, demonstrating the Festival's continued engagement with Nexus Arts' programming, and achieving increased exposure of the program with the help of the Adelaide Festival Centre's marketing resources. The venue facilitated a diverse range of music and theatre performances, showcasing the flexibility and professionalism of our venue.

## OZ ASIA FESTIVAL PROGRAM

1. Light
2. Totes Adorbs <3 Hurricane
3. Symbiosis (Nexus Live)
4. Shik Shak Shok
5. Beirut Electro Parade





THE YORKE BAND.  
IMAGE CREDIT: MORGAN SETTE

# NEXT UP



In 2019 Nexus delivered the fifth instalment of our music development program Next Up (formerly Creative Pathways, and prior to that the Aboriginal and Torres Strait Islander Contemporary Musician Development Program). The aim of the program across its history has been to support emerging South Australian Aboriginal and Torres Strait Islander (ATSI) musicians to further engage with the contemporary music industry by providing individualised support to develop career pathways.

Following a callout process, five artists were selected to take part in the program: The Yorke Band, J-MILLA, Kuko, De Greer-Yindimincarle, and Juanita Sumner. These artists worked throughout the year with Nexus Artistic Director Emily Tulloch and Artist Development Officer Naomi Keyte in a range of activities including audio and video recording projects, mentorships and creative development, development of marketing collateral, preparation of funding applications, music business workshops, and performance.

Nexus is proud to have contributed to the development of Aboriginal and Torres Strait Islander contemporary music in SA in such a strong and targeted manner through this program.







IIIUSION,  
IMAGE CREDIT: ANDRE LAWRENCE

# TREASURER'S REPORT

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## ROLAND AH CHEE, TREASURER

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In 2019, I once again had the privilege of fulfilling the role of Treasurer for Nexus Arts. Throughout the majority of the year, I was ably supported in this position by my co-Treasurer, Daniel Ngo. Daniel resigned from the Nexus Arts Board in November due to other commitments and, on behalf of all members of the Board, I would like to sincerely thank him for the work that he undertook on behalf of the organisation.

Following the implementation of new accounting software and venue management technology in 2018, 2019 was a year of consolidation and of streamlining financial processes. The resignation of our long-term Executive Director, Louise Dunn, in July necessitated a more hands on role for the Treasurers throughout the middle of the year as we supported the induction of the new General Manager, Blythe Chandler, into her role from late August. Blythe's appointment will bring fresh eyes to our financial systems, and her commitment to fully documenting business processes and a focus on marketing and communications, will ensure Nexus is positioned for ongoing success.

2019 was the second year of our triennial Department of Premier and Cabinet – Arts Organisational Funding Agreement. While overall grant funding was down from 2018, Nexus Arts successfully delivered projects within budget that were funded by grants from the Australia Council for the Arts, Department for Innovation and Skills, and Department of Premier and Cabinet – Multicultural Affairs, including commencing work on a two year research program into culturally diverse audiences which is designed to benefit the arts sector nationwide.

In previous financial periods, the Association accounted for revenue from venue hire relating to the Fringe Festival in the period in which the client was invoiced, as opposed to at the date the venue was utilised by the client. In 2019, the -

financial statements have been retrospectively adjusted to account for the revenue in the financial period the client occupied the venue.

Additional to the realigned venue recognition, the Association followed stricter budgetary measures put into place in 2018 to reign in Venue-related expenditure and a commitment to containing overheads (including a significant reduction in staffing costs) allowing Nexus to record an improved net surplus position. The Association recorded a net surplus for the year amounting to \$12,422, compared to a net surplus in 2018 of \$2,497.

The organisation remains committed to optimising the use of our performance venue to generate income and to benefit Adelaide's artists and audiences. With our 200-seat capacity, we are almost unique in the Adelaide arts landscape, and our professionalism and versatility render us a sought-after location. In total, in 2019 we presented 145 performances, including 128 external events, resulting in a healthy operating income of \$128k. The most prominent of these events were hires associated with the Adelaide Fringe Festival and the OzAsia Festival, both of which saw growth in audience numbers on previous years. Our Fringe program alone grew by 42%, nearly doubling its audience. While ensuring robust income streams is a priority for Nexus Arts, we also actively strive to promote our venue to and support artists who align with our mission, presenting richly diverse offerings from artists including Farhan Shah, Sabika Jasmine, and Studio Flamenco, in addition to hosting events such as SALA's Pecha Kucha Night, the Festival of Architecture and Design, and AICSA's AGM.

The Board is committed to improving financial stability through increased income generation from sponsorship, fundraising, and further promotion of Nexus events. Although the financial position of Nexus is positive, the Board and management team are committed to delivering an even better financial performance in future years.

# REPORT OF THE BOARD



## REPORT OF THE BOARD

Your Board members submit the financial report of Nexus Multicultural Arts Centre Inc. for the financial year ended 31 December 2019.

## BOARD MEMBERS

The names of Board members throughout the year and at the date of this report:

Adrian Vicary (Chair)  
Roland Ah Chee (Treasurer)  
Daniel Ngo (Treasurer, until November 2019)  
Diana Glenn  
Michael Pagsanjan  
Kate Moskwa  
Terri Dichiera  
Neha Madhok  
Suhail Bhardwaj  
Debra Spizzo (until November 2019)  
Jennie Lenman (until June 2019)  
Louise Dunn (ex-officio, until July 2019)  
Blythe Chandler (ex-officio, from August 2019)

## PRINCIPAL ACTIVITIES

The principal activities of the association during the financial year were to generate positive social outcomes by promoting understanding, acceptance and respect, celebrating difference and diversity through the arts. The association also advocates for, facilitates the development of, and showcases contemporary arts, artists, and communities of diverse cultures to enrich the expression and image of our multicultural Australia.

## SIGNIFICANT CHANGES

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

## OPERATING RESULT

In previous financial periods, the Association accounted for revenue from venue hire relating to the Fringe Festival in the period in which the client was invoiced, as opposed to at the date the venue was utilised by the client.

The financial statements have been retrospectively adjusted during the 2019 financial period, to account for the revenue in the financial period the client occupied the venue.

Additional to the realigned venue recognition, the Association followed stricter budgetary measures put into place in 2018 to reign in Venue-related expenditure and a commitment to containing overheads (including a significant reduction in staffing costs) allowing Nexus to record an improved net surplus position. The Association recorded a net surplus for the year amounting to \$12,422, compared to a net surplus in 2018 of \$2,497.

Signed in accordance with the resolution of the Members of the Board.

Dr Adrian Vicary (Chair)

Roland Ah Chee (Treasurer)

Dated this **26 May 2020**



# STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2019



	2019	2018 RESTATED
<b>INCOME</b>	<b>\$</b>	<b>\$</b>
Arts SA Grant	242,145	210,000
Other Grants	206,753	328,621
Operating Income	150,726	138,416
Interest	65	150
Donations	239	40,138
Fundraising & Sponsorship	-	2,623
Membership Subscriptions	858	557
Other Revenue	22,550	13,262
<b>TOTAL</b>	<b>623,336</b>	<b>733,767</b>
<b>COST OF SALES</b>	<b>\$</b>	<b>\$</b>
Venue Performance	162,754	176,291
Inventory Purchased	34,492	29,952
Visual Arts	10,379	12,992
Creative Pathways (ATSI Development)	23,893	13,265
Creative Cohesion	29,762	33,740
CCD Projects	-	77,250
Audience Engagement - Framework Research	20,110	-
<b>TOTAL</b>	<b>281,390</b>	<b>343,490</b>
<b>GROSS PROFIT</b>	<b>341,946</b>	<b>390,277</b>
<b>EXPENDITURE</b>	<b>\$</b>	<b>\$</b>
Accounting Fees	1,932	877
Employee Costs	189,784	262,156
Depreciation	30,015	32,595
Marketing, Advertising, Printing	19,022	24,843
Premises Expenses	25,443	22,190
Insurance	11,627	12,191
Travel	113	1,842
Repairs & Maintenance	5,166	1,001
Auditors Remuneration	4,000	3,693
Other Expenses	40,518	22,511
Bank Charges	1,884	3,881
<b>TOTAL</b>	<b>329,504</b>	<b>387,780</b>
<b>NET SURPLUS / (DEFICIT) FOR THE YEAR</b>	<b>12,442</b>	<b>2,497</b>

## STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2019



	2019	2018 RESTATED	2018 OPENING BALANCE (2017)
<b>CURRENT ASSETS</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Cash & Cash Equivalents	98,964	163,452	237,234
Trade & Other Receivables	3,207	4,620	10,840
Inventory	6,065	7,767	12,478
<b>TOTAL CURRENT ASSETS</b>	<b>108,236</b>	<b>175,839</b>	<b>260,522</b>
<b>NON CURRENT ASSETS</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Property, Plant & Equipment	68,394	97,497	110,298
	68,394	97,497	110,298
<b>TOTAL ASSETS</b>	<b>176,630</b>	<b>273,336</b>	<b>370,850</b>
<b>CURRENT LIABILITIES</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Trade & Other Payables	33,317	23,417	35,387
Provision for Annual Leave	3,495	5,124	6,291
Income Received in Advance	57,335	166,844	256,977
Provision for Long Service Leave	6,283	14,192	4,323
<b>TOTAL CURRENT LIABILITIES</b>	<b>100,430</b>	<b>209,577</b>	<b>302,978</b>
<b>NON-CURRENT LIABILITIES</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Provision for Long Service Leave	-	-	6,610
<b>TOTAL NON-CURRENT LIABILITIES</b>	<b>-</b>	<b>-</b>	<b>6,610</b>
<b>TOTAL LIABILITIES</b>	<b>100,430</b>	<b>209,577</b>	<b>309,588</b>
<b>NET ASSETS</b>	<b>76,200</b>	<b>63,579</b>	<b>61,263</b>
<b>ACCUMULATED FUNDS</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Opening Balance	63,579	61,263	42,658
Net Surplus / (Deficit) for the year	12,441	2,496	18,605
<b>TOTAL ACCUMULATED FUNDS</b>	<b>76,200</b>	<b>63,759</b>	<b>61,263</b>



	2019	2018
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>	<b>\$</b>	<b>\$</b>
Receipts from customers and funding agencies	515,531	649,853
Payments to Suppliers & Employees	(580,509)	(704,019)
<b>NET CASH FLOWS FROM OPERATING ACTIVITIES</b>	<b>(64,978)</b>	<b>(54,166)</b>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>	<b>\$</b>	<b>\$</b>
Acquisition of Property, Plant & Equipment	490	(19,616)
<b>NET CASH FLOWS FROM FINANCING ACTIVITIES</b>	<b>490</b>	<b>(19,616)</b>
<b>NET (DECREASE)/INCREASE IN CASH &amp; CASH EQUIVS</b>	<b>(64,488)</b>	<b>(73,782)</b>
<b>CASH &amp; CASH EQUIVS AT THE BEGINNING OF THE YEAR</b>	<b>163,452</b>	<b>237,234</b>
<b>CASH &amp; CASH EQUIVS AT THE END OF THE YEAR</b>	<b>98,964</b>	<b>163,452</b>



# BOARD OF GOVERNANCE & STAFF ◊

## BOARD OF GOVERNANCE

**Adrian Vicary** (Chair)  
**Roland Ah Chee** (Treasurer)  
**Daniel Ngo** (Treasurer, until November 2019)  
**Diana Glenn**  
**Michael Pagsanjan**  
**Kate Moskwa**  
**Terri Dichiera**  
**Neha Madhok**  
**Suhail Bhardwaj**  
**Debra Spizzo** (until November 2019)  
**Jennie Lenman** (until June 2019)

## STAFF

**Emily Tulloch** - Artistic Director (July-Dec)  
Music Programs Manager (January-June)  
**Blythe Chandler** - General Manager  
(August-December)  
**Louise Dunn** - Executive Director  
(January-June)  
**Lisa Catinari** - Administrator  
**Naomi Keyte** - Artist Development Officer  
**André Lawrence** - Visual Arts Coordinator  
**Aaron Schuppan** - Venue & Media Manager  
**Isabel Souter** - Marketing Coordinator

# Nexus Arts





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