

creative
partnerships
australia

Annual
Report
2019/20

Inspire
Resilience
Community





Sydney Chamber Opera, *Breaking Glass*, Carriageworks
Photo: Daniel Boud

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Cover image: Moira Finucane, *The Rapture Chapter II: Art vs Extinction*, Melbourne Fringe Festival
Photo: Simon Schluter

Our Purpose



Our purpose is to foster a culture of private sector support for the arts in Australia; to grow a more sustainable, vibrant and ambitious cultural sector for the benefit of all Australians.

Who We Are and What We Do

Our aim is to foster a culture of giving, investment, and partnership in the arts, bringing donors, businesses, artists and arts organisations together to grow a more sustainable and vibrant cultural sector for the benefit of all Australians.

We do this by investing in the professional and business development of the cultural sector to maximise partnership potential and long-term growth; by working with philanthropists and businesses to facilitate and champion arts partnerships and investment; and through our matched funding programs for artists and arts organisations.

Our expert team specialises in arts fundraising and philanthropy, arts and business partnerships and business development for the arts.

We work with artists and arts organisations, philanthropists and businesses to facilitate partnerships, mentoring and investment.

We administer the Australian Cultural Fund (ACF), a fundraising platform for Australian artists that encourages and facilitates tax-deductible donations to the arts.

Play On, Park Jiha at Immigration Museum for Asia TOPA
Photo: Alan Weedon

Our Goals

1.

Grow the culture of giving and volunteering to support the arts, bringing donors, businesses, artists and arts organisations together.

2.

Assist Australian artists and arts organisations to attract and maintain support from donors and business, diversifying their sources of revenue.

3.

Encourage and celebrate innovation and excellence in giving to and partnerships with the arts.

We achieve these by focusing on five key areas



Advocacy

Build philanthropic and business sentiment around the value of supporting the arts to contribute to a sustainable, ambitious and vibrant cultural sector for the benefit of all Australians.



Providing Expertise

Be an informed and influential source of expertise about private giving to the arts, including new and emerging trends and innovative models.



Building Capacity

Build the development and fundraising skills and capabilities of artists and arts organisations to lead to a more sustainable cultural sector with diverse sources of revenue.



Partnering

Facilitate and incentivise financial support, and promote the benefits of in-kind support, from the private sector for artists and arts organisations, for the further development of their artistic practice.



Demonstrating Value

Be an efficient and effective organisation, providing high quality programs and services that are valued by the cultural sector and other stakeholders.

A message from our Chair Catherine Walter AM



On behalf of the board of Creative Partnerships Australia, it is my pleasure to present our 2019/2020 annual report.

This financial year has been a seminal one in Australian history with the twin disasters of massive bushfires and the global pandemic of COVID-19.

The effects of each continue to reverberate through all aspects of Australian life and the arts sector in particular has been dramatically and negatively affected.

It is a time like this that I am deeply grateful to the national reach and deep arts sector expertise of my fellow board members, augmented this year by Dr Richard Dammary joining us.

Working closely with management, we convened a number of urgent board meetings through March, April and May to optimise our response to the conjunction of bushfire and COVID-19 impacts. This enabled us to support thousands of artists and art organisations by facilitating funding in excess of \$2 million.

Consistent with earlier years, we have continued to pursue our mission of fostering a culture of private investment in the arts through a range of programs and services as well as our fundraising platform, the Australian Cultural Fund, enabling the building of strong relationships with donors and artists.

In September 2019, which seems a lifetime ago, we were pleased to recognise and celebrate the roles played by acclaimed philanthropists, who inspire us all, to the arts across Australia. We again thank and congratulate our 2019 Creative Partnerships Awards winners: John Kaldor AO, John Gandel AC and Pauline Gandel AC, Helen Carroll, Ian Kew, David McAllister AM, and Dr Terry Wu.

As a Commonwealth company we particularly thank the Minister for Communications, Cyber Safety and the Arts, the Hon. Paul Fletcher MP, for both the support he has given to Creative Partnerships Australia and in continuing to acknowledge the importance of our role in strengthening the Australian arts sector. We are grateful also to officers from the Department of Infrastructure, Transport, Regional Development and Communications, who provide valuable and much appreciated support to Creative Partnerships Australia's work.

The Board values the dedication and expertise of the Creative Partnerships Australia executive team led by CEO Fiona Menzies. We are all driven by the opportunity to support Australia's artist and arts organisations by leveraging private sector support to optimise the growth and contribution of a vibrant and sustainable arts sector in Australia.

This work has never been more important than in this year: a year in which we have seen gritty determination and perseverance within the arts and cultural sector; Indeed, for many, professional survival has called on enormous reserves of creativity and ingenuity.

Creative Partnerships Australia remains committed to continuing our essential work in assisting the growth and long term viability of a vibrant culture of giving to the arts.

For, as Hippocrates reminds us: *ars longa, vita brevis* and we all do well to remember the lasting impact of art over the brevity of life!

Catherine Walter AM
Chair

A message from our CEO Fiona Menzies



Creative Partnerships Australia has had another impactful year, amidst unforeseen international events that have highlighted the organisation's ability to adapt and support the Australian arts and cultural sector through our expertise, programs and resources.

In 2019, we were pleased to release our first sector-wide survey of private sector support for the arts and culture, *Giving Attitude*, and present the findings as a keynote presentation at the Culture Business conference in Sydney. The report provides insights into the key experiences and challenges Australian arts and cultural organisations are facing and outlines both actual results and their perception of their ability to fundraise. The second edition of this report is due to be released in late 2020, and over time it will enable us to track giving trends quantitatively, as well as sentiment relating to private sector support for the arts.

The Australian Cultural Fund continued to prosper with the support of many generous donors. Through partnering, a total of \$4.65 million was donated to artists and arts organisations through the platform in 2019/20. We supported independent artists and arts organisations through *ACF Boost*, a program that provided over \$100,000 in matched funding support for their fundraising efforts. The majority of this support went to projects in bushfire or drought affected regions, with 95% of *ACF Boost* projects reaching their fundraising targets.

Our matched funding programs saw similar success with many *Plus1* and *MATCH Lab* campaigns reaching or exceeding their fundraising targets. The popularity of these programs remains high each year, recognising that matched funding is a compelling incentive for donors and businesses to support artists and arts organisations.

As part of our focus on providing expertise, we continued to work with international and Australian experts in sponsorship, philanthropy and fundraising to deliver workshops, webinars and masterclasses that provided artists and arts organisations with increased knowledge, skills and confidence in seeking private sector support. The popularity of our 2020 national masterclass series with renowned UK fundraiser, Patricia Castanha, reaffirmed our place as experts in arts fundraising and the importance of private sector support in building a sustainable arts and cultural sector.

In 2019, Creative Partnerships Australia supported 11 Australian arts and cultural organisations through the *LIFT Arts Fundraising Mentoring Program*, offering a unique opportunity for fundraising managers and executives who play key roles in fundraising, to work with an experienced arts fundraiser. In addition, our *LIFT Management Mentoring Program* was undertaken in South Australia, providing seven arts and cultural organisations with one-on-one mentorships with a skilled arts manager to assist in strengthening organisational operations and strategic planning. These two mentorship opportunities were crucial in enhancing sector development and providing additional support to small and medium organisations through a rapidly changing environment.

In response to the impact of the coronavirus pandemic, Creative Partnerships Australia was pleased to partner with Theatre Network Australia and the National Association for the Visual Arts to provide critical support to artists directly affected by loss of income. Through this initiative, over \$190,000 in matched funding was provided by Creative Partnerships Australia to match donations from the private sector. We also partnered with the Sidney Myer Fund and Philanthropy Australia's Arts Funders Network to support the distribution of over \$1.5 million for the *National Assistance Program for the Arts*, which provided grants of \$1,000 to more than 1,500 artists experiencing hardship due to the impact of COVID-19.

As part of our digital strategy, we developed our popular Fundamentals of Arts Fundraising workshops into a suite of online resources to provide broader access to those in regional and remote communities. We also delivered pilot webinars to enable arts fundraisers to continue with our programs while social distancing restrictions were in place.

To build capacity, our State Managers' coaching and advisory services continued to be a valuable resource to arts organisations, supporting them to build robust and sustainable relationships. These one-on-one, tailored sessions were offered in a digital format this year while pandemic restrictions were in place. We delivered more than 580 coaching sessions to 423 artists and arts organisations throughout the year.

I would like to acknowledge the Minister for Communications, Cyber Safety and the Arts, the Hon. Paul Fletcher MP, who has provided great support and leadership for our goal of creating a sustainable arts sector and support to me, personally, in my role as CEO. My thanks also go to the staff of the Office for the Arts for their assistance throughout the year and their commitment to growing private sector support for the arts and cultural sector.

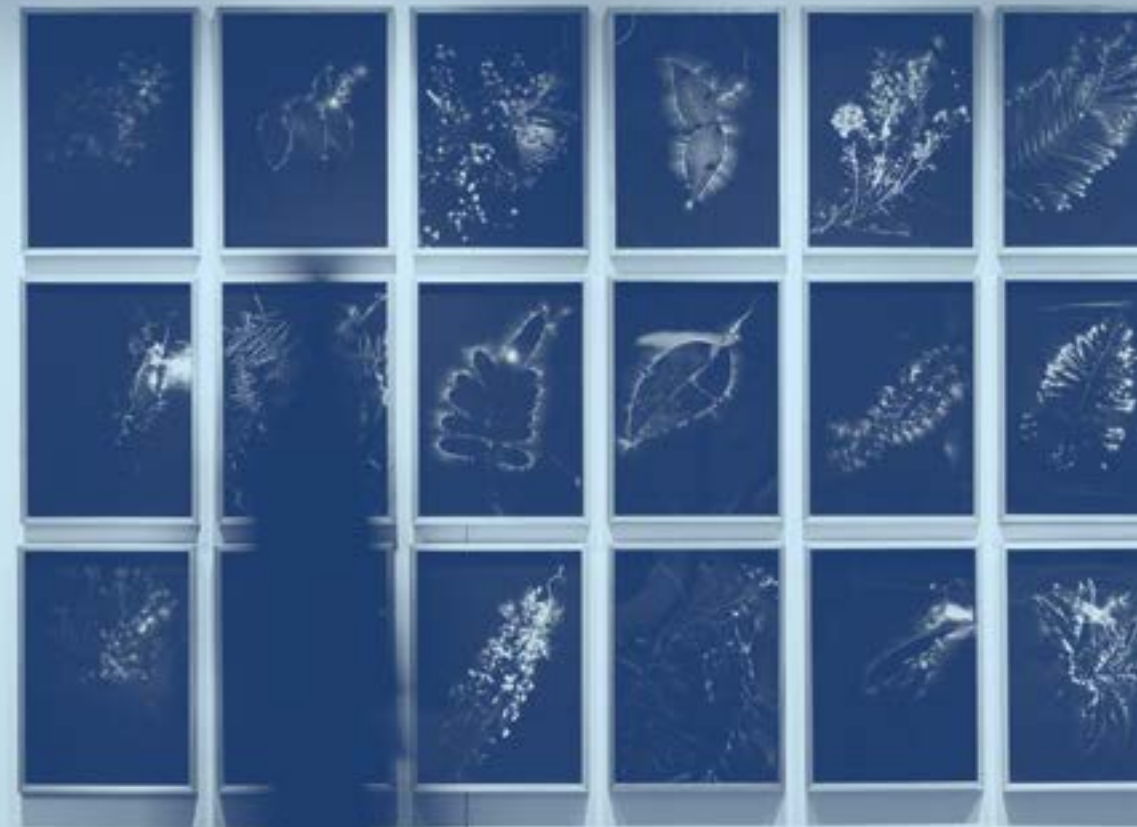
Leading Creative Partnerships Australia gives me the opportunity to work with and support the talented and inventive Australian arts and cultural sector. I am ably assisted in this endeavour by a dedicated and capable staff, who have worked tirelessly throughout the year and responded without hesitation to the various

challenges we have faced. I would also like to thank the members of Creative Partnerships Australia's Board, who have provided valuable support and guidance to us this year, as always.

Finally, I would like to express my admiration for Australian artists and arts workers who have yet again demonstrated their central place in the Australian community. Not only have they presented work that has inspired, challenged and entertained, but they have stepped up to support the broader community during the crises that emerged. Through events such as the bushfires that devastated large parts of Australia in the summer, they have shown their agility and resilience. When COVID-19 pandemic restrictions were put in place, which directly and immediately changed the way the community could engage with arts and culture, this resilience persisted.

I look forward to working with the arts and cultural sector in the coming year as the community emerges from the pandemic, as arts and culture will play a central role in the recovery and rebuilding of the Australian community.

Fiona Menzies
CEO



Experimenta Media Arts, The Wollemi Kiriāns
Photo: Zan Wimberley

Our Year at a Glance

Our Performance



More than **\$4.65 million** donated to the Australian Cultural Fund



More than **580 coaching and advice sessions** held with arts organisations around Australia



479 fundraising campaigns completed through the Australian Cultural Fund



18 professional development events delivered around Australia



More than **\$1.69 million** invested into the arts sector through *Plus1*



18 arts professionals mentored by sector leaders through our *LIFT* mentoring programs



More than **\$214,000** invested into the arts sector through *MATCH Lab*



Creative Partnerships Awards **presented to seven** leaders across arts, philanthropy and business from New South Wales, Northern Territory, Victoria and Western Australia.

Australian Cultural Fund

The Australian Cultural Fund (ACF), our online fundraising platform, had a successful year despite disruptions to the arts and cultural sector due to bushfire, drought and the COVID-19 pandemic. Artists and arts organisations received a total of \$4.65 million in donations through the platform in 2019/20, demonstrating the reach and impact of the Australian Cultural Fund across a range of artforms and campaigns.

Artists

Australian artists and arts organisations registered a total of 442 campaigns through the Australian Cultural Fund this year and received \$4.65 million in donations, exceeding our 2019/20 target by over 25%.

Continuing a trend of high-level contributions for ambitious projects, the Australian Cultural Fund received 104 donations over \$10,000, an increase of 21% from the previous year.

To promote sustainable fundraising practices, we encouraged artists and arts organisations to build long-term relationships with their donors. As a result, over 87% of artists reported continued engagement with their supporters following completion of their campaigns, demonstrating a clear understanding of the value of donor stewardship.

Campaigns registered:

442
(11% less than last year)

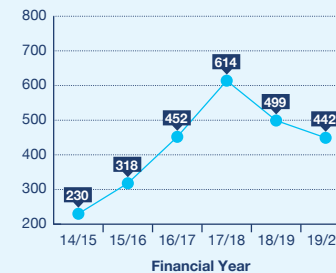
Average \$ raised by each completed campaign:

\$8,743
(35% more than last year)

Highest \$ raised by a single completed campaign:

\$625,250
(232% more than last year)

Number of ACF Campaigns Registered



*Campaign numbers in 2019/20 were lower due to the effects of bushfire, drought and the coronavirus pandemic.

Donors

This year, 8,020 art lovers, philanthropists, and trusts and foundations donated \$4.65 million through the Australian Cultural Fund. Although the number of donations decreased from last year due to the impact of COVID-19, donors increased their level of support in 2019/20, with average funds raised per campaign increasing by 35% to \$8,743.

Donations received through the Australian Cultural Fund provided a significant investment in the arts and cultural sector, bringing the total value of donations since the online platform launched in 2014 to more than \$20 million.

The highest amount raised by a single Australian Cultural Fund campaign was \$625,250, indicating a growing awareness of the benefits of the platform to facilitate large-scale fundraising projects. This highlights the opportunity available to artists and arts organisations looking to secure private sector support for major campaigns through the ACF platform.

1,100 donors returned to the ACF platform to donate again this year, demonstrating the success of Australian artists and arts organisations in building long-term relationships and creating sustainable fundraising practices. This result also indicates the confidence donors have in the Australian Cultural Fund platform as a tool for supporting the arts and cultural sector.

Average number of donations per campaign:

18
(5% less than last year)

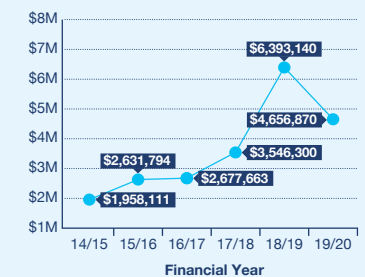
Donations over \$10K:

104
(21% more than last year)

Single biggest donation:

\$105,000

Funds Raised through the ACF



Online Engagement

The Australian Cultural Fund continued to support Australian artists and art organisations throughout 2019/20 to reach their fundraising goals. The Australian Cultural Fund team and Creative Partnerships Australia's State Managers engaged with the community through events and workshops, strengthening existing relationships with donors and artists, and raising awareness of the platform as an avenue to assist artists and arts organisations to fund their work.

This year saw the Australian Cultural Fund online community grow, with an increase of 267,054 unique visits to the website, up from 158,000 the previous year. Visitors from organic searches to the website increased to 42% of referrals. This result shows the growth in artists, arts organisations and supporters looking to the Australian Cultural Fund as a trusted fundraising platform and source of fundraising knowledge.

Social media remained essential to building awareness, reaching new audiences and guiding users to the website. Our Facebook, Twitter and Instagram channels referred over 30% of traffic to the platform and generated \$260,000 in donations in 2019/20.

By sharing relevant and helpful resources during the COVID-19 pandemic, the Australian Cultural Fund's social channels saw a growth in engaged users of over 150%. Consistent sharing of campaigns on Instagram during the *ACF Boost* fundraising period created awareness of the program and assisted in establishing relationships with artists, growing our community and creating conversations.

The Australian Cultural Fund will further develop strategies in 2020/21 to strengthen engagement with artists, art organisations and donors through online channels.



ACF COVID-19 Support Programs

To support artists and arts organisations impacted by the coronavirus pandemic, Creative Partnerships Australia worked in partnership with the Sidney Myer Fund and Philanthropy Australia's Arts Funders Network to assist in the realisation of the *National Assistance Program for the Arts'* \$1.5 million grants program. Creative Partnerships Australia supported the program by waiving the service fee, meaning that all funds raised through the Australian Cultural Fund directly contributed to the distribution of \$1,000 grants to over 1,500 artists and arts workers experiencing loss of income due to COVID-19.

The Australian Cultural Fund's pandemic response also included support via a fee waiver for Theatre Network Australia's *1000 x 1000: Crisis Cash for Artists* campaign to facilitate emergency payments to independent artists, creatives, crew and producers in the performing arts sector.

Sarah Hadley, Akrasia II
Photo: Sarah Hadley



ACF Case Study: Rubiks Collective

As a dynamic contemporary art music ensemble, Rubiks Collective is passionate about working with artistic pioneers and collaborating with Australian and international artists. Since 2017, Rubiks has fundraised on the Australian Cultural Fund for the Pythia Prize, an annual commission that supports a female or gender-nonconforming composer to collaborate with Rubiks on the creation of new work. The 2019 campaign was their most successful to date, raising \$5,202.

With a fundraising strategy focused on digital engagement, Rubiks ran a three-week campaign sharing a range of content through their social media channels and eCommunications. Launching their campaign with a short video featuring ensemble members with the Pythia winner from the previous year, they demonstrated the importance of donating to the Prize by showing how valuable the composer's experience has been. The video helped to create a personal connection with their audience and was shared widely within the arts community.

Engaging with donors was integral to Rubiks' strategy. Their stewardship plan focussed on forming strong relationships, thanking donors on social media, via personalised emails, and through acknowledging their support in the scores of commissioned works. Donors were also invited to attend Rubiks' annual launch party, which premiered a video of the newly commissioned work. The celebration acknowledged the hard work of the composer and brought artists and donors together.

Fundraising through the Australian Cultural Fund gave Rubiks Collective the ability to track the progress of their fundraising and access ongoing support from the Australian Cultural Fund Manager. The messages of support that Rubiks Collective received from donors through the platform were timely and encouraging reminders that the ensemble was creating meaningful change and had a strong network of supporters.



ACF Case Study: RUMPUS

RUMPUS is an Adelaide-based independent theatre company that brings together actors and theatre makers to create innovative and exciting new works. Their fundraising campaign set out to fund their 2020 season, comprised of five new South Australian works and six development works-in-progress. After a successful inaugural season in 2019, RUMPUS applied for *MATCH Lab* and secured \$10,000 of matched funding from Creative Partnerships Australia.

RUMPUS used their established network to promote the campaign through a series of posts on social media and eCommunications, directing donors to the project on the Australian Cultural Fund. They filmed interviews with lead actors from the season's headline productions and shared these each week, providing an in-depth discussion of each production to build excitement around the upcoming season and strengthen the company's connection with their audience. They also helped advocate the importance of every donation and how each gift would benefit the RUMPUS collective.

When COVID-19 lockdown restrictions forced the cancellation of their season launch, the company responded by moving the event online. Though launching at an uncertain time, RUMPUS benefited from the optimism that their community brought to the event, with live donation updates encouraging others to give. They hosted a second online event in the last 24 hours of their campaign to engage directly with potential donors and create a sense of urgency and excitement around reaching their target. RUMPUS finished their month-long campaign exceeding their goal of \$10,000, raising \$12,905.

For RUMPUS, engaging with their community was key to the success of their fundraising campaign. The Fundraising Committee sent a thank you email to every donor and personally called supporters who donated more than \$200. RUMPUS also acknowledged donors on social media to show their thanks publicly. After the campaign, all donors received an email newsletter wrapping up the campaign, celebrating the amount raised and thanking them for their support.

RUMPUS Director Rebecca Mayo said using the Australian Cultural Fund benefited their fundraising campaign. "It is great as a small organisation to be able to offer tax deductibility on donations which otherwise would be outside our capacity. This was especially useful this year, with our campaign taking place so close to the end of the financial year and our targeting of larger donations."

ACF Boost

ACF Boost is a matched funding program that enables Australia's independent artists, small groups and arts organisations to leverage private sector support through a matched funding 'boost' from Creative Partnerships Australia.

The program offered dollar-for-dollar matched funding of up to \$5,000 for projects that raised funds through the Australian Cultural Fund and were developed, produced or toured within Australia.

Open to artists and arts organisations nationwide, this year's program gave preference to artists residing in, practising in or touring work to bushfire or drought affected regions.

Selected across multiple art forms, the 22 ACF Boost recipients campaigned for a diverse range of projects from performance and poetry through to virtual concerts, with a significant number of musical and digital initiatives submitted. The majority came from Victoria and New South Wales, where the effects of the drought and bushfire crisis were most evident.

After fundraising in May 2020, 95% of ACF Boost campaigns reached their fundraising target – an exceptional result during an uncertain fundraising climate. A total of 761 supporters donated more than \$132,800, and with Creative Partnerships Australia's matched funding of more than \$101,000, over \$233,000 was invested into the arts sector.

22
fundraisers

761
donors

\$132,844
raised

\$101,099
matched by us

\$233,943
invested



Darwin Fringe Festival, Opening Night Ripple Effect Band
Photo: Justin Kennedy

ACF Boost Case Study: GUTS Dance

GUTS Dance is a contemporary dance organisation based in Alice Springs/Mparntwe, providing a platform for dance investigation, creation, training and performance. Their *ACF Boost* project, *Value for Money*, set out to fund a new contemporary dance work, with 12 artists and creatives employed to develop the work for performance and engage with the community through free classes and workshops in schools.

GUTS Dance applied for *ACF Boost* to optimise their fundraising campaign with an initial target of \$5,000, requiring \$10,000 to bring the project to its full potential. During the campaign, they increased their fundraising target to \$6,300 and raised a total of \$6,664, which was matched with \$5,000 of *ACF Boost* funding from Creative Partnerships Australia.

Relationships were vital to the success of GUTS Dance's fundraising campaign. A considered digital strategy centered on regular communication in their unique voice to connect with their social media and eCommunications audiences. They produced short, personalised videos from artists explaining why the project was important and relevant, and thanked every donor along the way.

Frankie Snowdon and Madeleine Krenek, Co-Directors of GUTS Dance, felt Creative Partnerships Australia's matched funding was a key incentive for people donating towards their campaign, stating "the doubling of donations was a good way to entice people who had previously donated to do so again, but also for people who perhaps felt as though they weren't able to donate much but wanted to support, that their donations would absolutely make a difference."



ACF Boost Case Study:

The Phoenix Tour Shout Gippsland a Party

Kath Papas is a creative director and arts consultant with a passion for collaborating with artists and organisations. To support communities affected by the bushfires in early 2020, Kath created *The Phoenix Tour/Shout Gippsland a Party*, a weekend festival for the Gippsland area featuring a talented line-up of performers.

The Phoenix Tour's strategy centred around Kath's existing supporters and audience base, built over eight years of touring projects in the Gippsland region. Kath further strengthened engagement by sharing her connection with the town of Bruthen and communicating how the project would benefit both the artists involved and the local communities. By creating an extraordinary celebration to lift community spirit and stimulate economic activity, Kath rallied supporters to raise an impressive \$10,306, well above her initial target of \$4,880. Creative Partnerships Australia boosted the campaign with \$4,880 of matched funds.

Kath credits the success of the campaign to community engagement and *ACF Boost*. "Our donors told us that the strong narrative helped them understand they were giving three times through their donation – benefiting the fire-hit communities of East Gippsland, generating employment for independent artists during COVID-19 and helping unlock the *ACF Boost* funds to strengthen the whole."

The Phoenix Tour, PopUp Tearoom
Series by Yumi Umiumare
Photo: Jodie Hutchinson

Funding Programs

Our matched funding programs help independent artists and small to medium arts organisations increase their fundraising, secure new donors and partnerships, and strengthen their networks. Rewarding clear strategy and a creative approach to fundraising, the programs support the sector to diversify its revenue. Ultimately, this enables artists and arts organisations to reach their artistic goals through sustainable funding models and practice.

The coronavirus pandemic introduced an uncertain fundraising environment for many Australian artists and arts organisations, with a number of our 2019/20 *Plus1* and *MATCH Lab* matched funding recipients electing to extend their fundraising campaigns to the second half of 2020, due to be completed by early 2021.



Plus1

Plus1 is a matched funding program designed to enhance the fundraising efforts of small to medium-sized arts organisations. In 2019/20, Creative Partnerships Australia accepted 40 organisations into the program and contributed \$588,000 in matched funding.

Due to COVID-19, the adjustment of our *Plus1* program saw only 19 of the 40 participating arts organisations complete their fundraising in 2019/20, raising an average of \$58,216 and securing a total of 1,149 donors. Of those supporters, 43% were new donors with each campaign averaging 60 donors. The remaining 21 arts organisations will complete their *Plus1* fundraising by the end of January 2021.

Across 2019/20, over \$1.1 million was raised by the arts organisations participating in *Plus1*. In addition to this, Creative Partnerships Australia granted \$588,000 to *Plus1* participants in this financial year, with an additional \$608,500 committed for the 21 campaigns that have extended their fundraising efforts into 2020/21. These extended campaigns will see funds continue to be invested into the arts sector, as a result of this year's program. The 2019/20 *Plus1* program supported fundraising campaigns from artforms including theatre, chamber music, contemporary visual arts and craft.

Matched funding provides a compelling opportunity for supporters to multiply the impact of their gift. With the assistance of *Plus1*, all participating organisations that completed their campaigns this year met or exceeded their fundraising target by an average of \$11,247.

Our leverage impact remained steady, with *Plus1* organisations raising \$1.88 for every \$1 matched by us.

19
fundraisers (21 arts organisations will complete fundraising by January 2021)

1,149
donors

\$1.10
million raised

\$588,000
matched by us (with an additional \$608,500 committed to the 2019/20 program to be granted in the next financial year)

More than
\$1.69 million
invested by 30 June 2020



Plus1 Case Study: The Blue Room Theatre

The Blue Room Theatre is a small, independent venue in Western Australia supporting new theatre makers. To celebrate its 30th birthday in 2019, the theatre launched the *Transformation Project* – a fundraising campaign to renovate the venue to support Western Australian artists for another 30 years. With a target to raise \$50,000, The Blue Room Theatre applied for the Creative Partnerships Australia *Plus1* program, securing this fundraising goal in matched funding.

With their annual fundraising campaign typically raising \$20,000 a year, The Blue Room Theatre set out to increase donations through their existing supporters and reach new donors. The Blue Room Theatre Board was crucial to the success of the campaign, actively pursuing support through current relationships or introductions and conveying the value of the project. The Executive Director was also key to creating and cementing new and authentic relationships with significant donors, securing a major donation of \$20,000.

The theatre had a clear vision for their fundraising campaign and shared the projected impact on the organisation through social media. The campaign video featured well known artists of The Blue Room Theatre and highlighted what the renovation plans would involve.

The campaign exceeded its target, raising \$87,472, and with \$50,000 of matched funding from Creative Partnerships Australia, a total of \$137,472 in funds was raised to renovate the theatre. Kathryn Osbourne, Executive Director of The Blue Room Theatre, stated “the ‘doubling’ incentive of the *Plus1* funds, coupled with the exciting vision of transforming our space, lead to the overwhelming campaign success.” After the campaign, The Blue Room Theatre thanked donors and provided regular updates on the renovations, sharing first-hand the enormous impact of their support.

The Blue Room Theatre, Awards Night
Photo: Rebecca Mansell

Plus1 Case Study: Play On

Play On is a performing arts company that brings together the creative talents of young classical musicians with electronic artists for a unique, yet natural partnership. Performances are held in unconventional spaces with innovative programming, creating accessible, inclusive and affordable music experiences that attract diverse audiences to both classical and electronic music. Play On participated in the *Plus1* program to launch their 2020 fundraising campaign, raising a total of \$33,822 that Creative Partnerships Australia supported with \$20,000 of matched funding.

Plus1 supported Play On to develop their philanthropy program and deliver a strategic fundraising campaign. The strategy involved accessing networks via the Play On Board and staff to broaden and diversify the supporters in attendance at their annual fundraising event. The intimate nature of the event created a comfortable atmosphere, with attendees having a personal connection with the company, which encouraged people to give. A tiered donation system was included in the event strategy to help guide donors with their giving on the night, which succeeded in securing two significant contributions over \$4,000. The added incentive of Creative Partnerships Australia’s matched funding enabled Play On to connect with 31 new donors.

Over time, Play On has used these new connections as an opportunity to strengthen their connection to their community, deepen donor relationships and work towards a sustainable future for the organisation.

Lydia Dobbin, Founder and Director of Play On, acknowledged the impact of *Plus1*, stating “without Creative Partnerships Australia and the *Plus1* program Play On would not have had the confidence or the means to launch a philanthropy program, the results of which have completely transformed the company and the trajectory of the project. The work that Creative Partnerships Australia does supporting small to medium arts companies to build fundraising capacity is invaluable, and we will be forever grateful to have been selected for this program at this point in Play On’s development.”



MATCH Lab

MATCH Lab supports artists to build fundraising skills, develop broader arts business knowledge and create sustainable sources of revenue for their work. A development program specifically for independent artists and collectives, *MATCH Lab* couples a leveraged funding opportunity with long-term skills development to embed essential fundraising experience within the independent arts sector.

This year, 25 artists participated in *MATCH Lab* and attended *Raising Money for Your Art*, a two-day professional development and fundraising clinic held in November 2019. Armed with new skills and knowledge to develop their fundraising strategies, 10 artists completed their campaigns with confidence, raising \$127,400 from 721 donors by 30 June 2020. With matched funding of \$87,000 from Creative Partnerships Australia, \$214,400 has been invested into the arts sector through this program to date.

The 15 artists who extended their fundraising campaigns into 2020/21 due to COVID-19 will complete their fundraising by the end of January 2021. Creative Partnerships Australia has committed \$139,000 in matched funding to these extended campaigns.

10
fundraisers (15 artists will complete fundraising in 2020/21)

721
donors

\$127,430
raised

\$87,000
matched by us (with an additional \$139,000 committed to the 2019/20 program to be granted in the next financial year)

\$214,430
invested by 30 June 2020

COVID-19 Response Grants

In response to the impact of the coronavirus pandemic, Creative Partnerships Australia partnered with Theatre Network Australia and the National Association for the Visual Arts to provide critical support to Australian artists who were directly affected by loss of income. Through this initiative, Creative Partnerships Australia provided over \$190,000 in funding support through COVID-19 response grants that matched funds from 651 donors to Theatre Network Australia's *1000 x 1000: Crisis Cash for Artists* campaign and National Association for the Visual Arts' Artists' Benevolent Fund.

Theatre Republic, *The Bleeding Tree* by Angus Cerini
Photo: Thomas McCammon



MATCH Lab Case Study: Adriano Cappelletta

Adriano Cappelletta is an actor, writer and theatre maker based in New South Wales with 15 years' experience in the industry, performing and presenting his original work in Australia and internationally. His new play *Never Let Me Go* chronicles the history of the AIDS epidemic in Sydney from the early 80s as the gay community and politicians fought public scrutiny to educate Australians on the virus and save more than 250,000 lives. This project was successful in securing \$7,000 of matched funding through *MATCH Lab*.

Participating in the *Raising Money for Your Art* clinic provided Adriano with the skills, support and confidence he needed to launch his fundraising campaign. "It was the support that mattered the most. It can feel isolating making work and gathering momentum for its realisation and having the support to learn skills and give me confidence in that process was a gift!"

Adriano Cappelletta, *Never Let Me Go*
Photo: Clare Hawley

Adriano's campaign launch was key to the overall success of his campaign. It provided Adriano with the opportunity to speak directly with the attendees, communicate his passion for the project and emphasise the importance of donating. Almost everyone who attended the launch donated to the project and Adriano reached 50% of his target in the first day, forming a community of supporters that encouraged him to reach out to other potential donors.

Adriano created an innovative social campaign that involved celebrating each donation with a video of himself dancing. This personal and creative touch kept his community engaged and entertained, and helped spread the news of his project, with many of his social posts shared to beyond his usual networks. Adriano reached his fundraising target, raising a total of \$7,084, which Creative Partnerships Australia supported with \$7,000 of matched funds. To celebrate the success of his campaign, Adriano compiled a mega-mix dance video, tagging all his donors on social media to say thank you.

MATCH Lab Case Study: re:group performance collective



The re:group performance collective is a multi-disciplinary group of artists based in Hobart, Wollongong and Sydney that make large-scale live cinema events. Re:group applied for the *MATCH Lab* program to gain new skills in creating fundraising plans, to identify potential partnerships, and meet like-minded peers and future collaborators.

Attending the *Raising Money for Your Art* clinic helped re:group centre their fundraising strategy around socially engaging activities, including a launch party and crowdfunding campaign. Re:group adapted to COVID-19 social restrictions with the support of Creative Partnerships Australia, using elements from their original strategy to continue with their fundraising goals.

Focusing on their strong community of friends, family and colleagues, re:group sought support through targeted eCommunications and phone calls, directing donations through the Australian Cultural Fund. As the campaign built momentum, they received several significant donations, with one funder providing 63% of their total fundraising goal.

Although the pandemic took the campaign in an unexpected direction, re:group adapted to the environment by successfully reach their target of \$8,000, with Creative Partnerships Australia providing \$5,000 in matched funds. Carly Young, re:group artist praised the *MATCH Lab* program, stating it "provided an opportunity for me to meet learn, share and support the other *MATCH Lab* recipients. It is rare to engage with such a diverse pool of artists across a wide range of creative genres, industries, campaigns and practices, and I learnt a lot from the workshop facilitators, guest speakers and participants."

re:group performance collective, *Route Dash Niner Part 2*
Photo: James Harding

LIFT Mentoring Programs

Creative Partnerships Australia's *LIFT* mentoring programs provide a suite of mentorship opportunities to leaders and fundraisers in the arts and cultural sector. Assisting the development and expertise of Australia's arts professionals with management and fundraising skills, these programs support the growth of a sustainable arts sector.

LIFT Arts Management Mentoring Program

Continuing the success of last year's *LIFT Arts Leadership Mentoring Program* in Queensland, in 2019/20 Creative Partnerships Australia supported seven South Australian arts organisations through the *LIFT Arts Management Mentoring Program*.

The program offered a unique opportunity for arts professionals to work with an experienced arts leader to strengthen their organisation's operations. Inspiring participants to elevate individual performance and develop strong business acumen, this mentorship program was a valuable asset to the participating arts managers during a year in which many were significantly impacted by the coronavirus pandemic.

The seven recipient arts organisations for 2019/20 were:

- ActNow Theatre
- Australian Dance Theatre
- Chamber Music Adelaide
- Guildhouse
- SALA (South Australian Living Artists) Festival
- Slingsby Theatre Company Limited
- National Railway Museum

“I can't stress enough how incredibly timely the *LIFT* mentorship has been in 2020. In any normal year, the support of Mary Jo and the team at Creative Partnerships Australia would have been valuable, but as this year has panned out it has been invaluable. Stepping into a more senior role includes a lot of unknowns and having the support and experience of someone like Mary Jo to count on has been critical. I sincerely can't think how things would have eventuated without her support.”

Nick Hays
Executive Director, Australian Dance Theatre,
mentored by Mary Jo Capps, Leadership Consultant

“The *LIFT* mentoring program could not have come at a more important time. Guildhouse has embarked on a whole-of-organisation donor engagement strategy and is establishing a social enterprise during what is arguably the greatest period of disruption our sector has ever experienced. Our *LIFT* mentorship with Antonia Syme has proved invaluable in working through challenges and plotting a path forward.”

Emma Fey
CEO, Guildhouse, mentored by Antonia Syme,
Director, Australian Tapestry Workshop

“Since starting my *LIFT* mentorship I have felt supported in the many facets of running an arts organisation. My mentor has provided advice on aspects ranging from operations, governance and human resources to fundraising and development – as well as offering encouragement along the way. As an emerging leader it has been invaluable to have the opportunity to ask questions and to learn from an experienced arts leader, and I can already see the impact the mentorship is having on strengthening our organisational capacity.”

Kate Moskwa
CEO, SALA Festival, mentored by Melinda Martin,
Director, Linden Centre for Contemporary Arts

“The *LIFT* program has given me access to an experienced mentor who has assisted me to put in place a number of fundraising improvements for my organisation, even at this early stage. The remainder of the mentorship looks bright, and I am very grateful to have been given the opportunity to participate.”

Gabby Sexton
Curator, Collections National Railway Museum,
mentored by Janet Carding, Director, Tasmanian
Museum and Art Gallery



LIFT Arts Fundraising Mentoring Program

In 2019/20, Creative Partnerships Australia supported 11 Australian arts organisations through the *LIFT Arts Fundraising Mentoring Program*. This mentoring program offered a unique opportunity for organisations to work with an experienced arts fundraiser to develop and realise strategic goals. These mentorships were particularly important and welcome during COVID-19.

The 11 recipient arts organisations for 2019/20 were:

- 3MBS Fine Music Melbourne (VIC)
- Abbotsford Convent Foundation (VIC)
- Arena Theatre Company (VIC)
- Canberra International Music Festival (ACT)
- Circa Contemporary Circus (QLD)
- Metro Arts (QLD)
- Monash Gallery of Art (VIC)
- Northern Rivers Performing Arts (NSW)
- Omega Ensemble (NSW)
- Shoalhaven Regional Gallery (NSW)
- Shopfront Arts Co-op (NSW)

“The *LIFT* mentorship has provided new perspectives on how we can better connect with supporters of 3MBS Fine Music Melbourne, from our on-air and online listenership to our patrons and sponsors. In particular, the invaluable advice adopted from inspirational mentors has allowed 3MBS to further position itself at the forefront of Melbourne’s fine music community and reinforces its relevance as part of this city’s cultural landscape.”

Steven Pyke

Philanthropy Manager, 3MBS, mentored by Caroline Sharpen, CEO, Tasmanian Symphony Orchestra

“Creative Partnerships Australia’s *LIFT* mentorship has connected us with sector leaders in the development space. What has been especially inspiring is that all the mentors work for organisations whose fundraising programs started from humble beginnings. I have appreciated the support, strategic advice and encouragement provided by our mentor Sandra Robertson, and look forward to the long-term impact of the changes we are making because of *LIFT*.”

Shaun Comerford

Executive Director, CIRCA, mentored by Sandra Robertson, Director of Fundraising, Breast Cancer Network Australia, previously at Melbourne Recital Centre

“The *LIFT* mentorship has given Metro Arts access to leading thinkers in philanthropy in the arts at a crucial time for the organisation. Our one-on-one relationship with Malcolm Moir proved invaluable as we undertake a once in a generation shift with the set-up of the Metro Arts Future Fund. Metro Arts is securing the future for our community of artists, cultural producers, and audiences. The *LIFT* mentorship has given us a solid foundation and framework to achieve our goals in this regard.”

Genevieve Trace

Development and Partnerships Officer, Metro Arts, mentored by Malcolm Moir, Consultant

“*LIFT* has had a valuable impact on MGA as an organisation, particularly during the turbulent period we are now in, when philanthropy is even more vital. Having the opportunity to discuss and receive feedback on different approaches, events, ideas and communications has been extremely useful and has helped us to stay engaged with donors at such a pivotal time.”

Lara Goode

Development and Sponsorship Coordinator, Monash Gallery of Art, mentored by Jill Colvin, Director of Philanthropy, Australian Chamber Orchestra

“Through this program our organisation has taken a significant leap forward in our development strategy. While other resources available might outline steps to success, they can’t respond to our own ideas or the unique challenges facing our organisation. Working with a mentor does exactly that. Janine Collins has not only provided us with valuable advice gained from her own experience, but also the necessary motivation and confidence to try out new ideas.”

David Boyce
General Manager, Omega Ensemble,
mentored by Janine Collins, Cultural Strategist,
J9 Consulting

“The mentorship has been such an incredible opportunity. We have learned so much and had some incredible lightbulb moments while gaining real clarity. The program has enabled Shopfront to create the scaffolding for a sustainable long-term giving program, with a combination of overarching principles and short-term concrete goals. Kenneth Watkins has been an inspiration; challenging us to reframe our thinking and supporting us to create organisational change. Learning from the man who literally wrote the book on philanthropy in the arts has been a gift for Shopfront and we feel so fortunate to have been part of the program, thank you!”

Cathy Nisbet
Development Manager, Shopfront Arts,
mentored by Kenneth Watkins, Philanthropy
Director, The Australian Ballet

Coaching and Advice

Creative Partnerships Australia’s State Managers offer tailored coaching and advice on a range of organisational and individual needs. Providing personalised support to artists and arts organisations and their boards, State Managers work with them to strengthen their capacity to raise private sector funds and to promote sustainability in the arts fundraising profession.

Coaching and advice from State Managers improves fundraising readiness across a range of key areas including fundraising strategy, identifying new revenue sources and securing effective and mutually beneficial business partnerships. Our State Managers provide artists and arts organisations with the skills to fundraise in a way that works best for them and yields long-term results.

This year, State Managers delivered 583 coaching and advice sessions with 423 artists and arts organisations across Australia. Although in-person sessions are our preferred approach, during the coronavirus pandemic we moved all coaching and advice services to telephone and online communications.

We continued our focus on small to medium companies as they sought advice on challenges unique to this segment of the arts sector, such as practical fundraising planning, identifying key fundraising messages and discovering their base of support. As many of these organisations operate without dedicated fundraising staff, coaching from our State Managers allowed them to develop effective and resourceful fundraising strategies.

Some of the companies that participated in coaching and advice this year include:

- Belconnen Arts Centre (ACT)
- Canberra International Film Festival (ACT)
- Craft ACT: Craft and Design Centre (ACT)
- Matriark Theatre (NSW)
- Monkey Baa Theatre Company (NSW)
- Museum of Contemporary Art (NSW)
- National Association for the Visual Arts (NAVA) (NSW)
- Alice Springs World Chamber Orchestra (NT)
- Darwin Fringe Festival (NT)

- Darwin Visual Arts Association (NT)
- NT Music (NT)
- APY Art Centre Collective (QLD)
- Brisbane Writers Festival (QLD)
- Crossroads Arts (QLD)
- Dead Puppets Society (QLD)
- Noosa Alive! (QLD)
- State Library of Queensland (QLD)
- Adelaide Film Festival (SA)
- Adelaide Fringe Festival (SA)
- Adelaide Symphony Orchestra (SA)
- Carrick Hill (SA)
- Co-opera (SA)
- Guildhouse (SA)
- Restless Dance (SA)
- SALA Festival (SA)
- Tasmanian Museum and Art Gallery (TAS)
- Tasdance (TAS)
- Centre for Contemporary Photography (VIC)
- Experimenta Media Arts (VIC)
- Melbourne Jewish Music Festival (VIC)
- Multicultural Arts Victoria (VIC)
- Yowo Music (VIC)
- Centre for Stories (WA)
- Mandurah Performing Arts (WA)
- Propel Youth Arts WA (WA)
- Yirra Yaakin (WA)



Centre for Stories Staff 2018
Photo: Chris Gurney

Coaching and Advice Case Study: The Centre for Stories

The Centre for Stories is a vibrant, inclusive literary arts and cultural organisation with a strong connection with their local community. Based in Western Australia, the centre uses storytelling to inspire social cohesion and improve understanding of diverse communities, as well as providing support and mentoring to marginalized and underrepresented groups.

The Centre for Stories worked with Creative Partnerships Australia's State Manager for Western Australia to develop a fundraising strategy that would capitalise on matched funding secured through the *Plus1* program. Establishing a tiered donation approach that considered the varied financial capacity of the organisation's known supporters was a fundamental element of the strategy.

A Founders Circle was established to celebrate and provide prestige around larger individual donors, who were directly approached by the organisation's founders because of their close connection, shared values and understanding of the centre's mission. Seeing the success of this approach gave The Centre for Stories confidence in the value of their work and encouraged them to engage other supporters.

The centre also introduced the Story Supporter and Community Fund, requesting donations from the people who directly use and value their services. Support from these donors formed the basis of a social media campaign and newsletter series, which advocated for the centre's incredible work by sharing storyteller testimonials.

The Centre for Stories' fundraising campaign was a success, and with ongoing support from Creative Partnerships Australia's bespoke advice service they increased their initial target of \$15,000 and raised a total of \$59,157. Founder, Caroline Wood, was grateful for the opportunity to engage with our coaching and advice services and matched funding program, stating "Creative Partnerships Australia's support was critical to The Centre for Stories' fundraising campaign. It gave our campaign legitimacy, and the financial commitment from *Plus1* provided much needed leverage, which was a key to the success of the campaign."



Coaching and Advice Case Study: Adelaide Film Festival

Adelaide Film Festival is a biennial festival celebrating and exploring contemporary Australian and international screen culture with a unique program of screenings and special events. With aims to enhance South Australia's national and international reputation as a centre of independent filmmaking, the festival wanted to develop a long-term outlook that would set up the organisation for the future.

Engaging with Creative Partnerships Australia's State Manager for South Australia across a number of coaching and advice sessions, the organisation developed and implemented a comprehensive, multi-year corporate partnerships structure and philanthropy strategy. This 18-month plan included establishing a philanthropy advisory committee within the organisation to assist with stewardship and implementing a customer relationship management system to collect online donations.

Key to the festival's fundraising strategy was the nurturing of donor relationships and a refining of their stewardship plan. The organisation invested time getting to know their donors, aligning them with areas of the festival's program that had a strong connection with their values and sending dedicated communications to keep them informed. By frequently communicating with their donors, they deepened their relationship and formed a pathway to share the impact their investment was having on the festival.

CEO, Mat Kresting, said the assistance Creative Partnerships Australia's State Manager provided was instrumental to their success. "The resources that Creative Partnerships Australia have made available are invaluable to our organisation. We've greatly benefited from the support and encouragement CPA has offered with advancing our development strategy with the aim of diversifying Adelaide Film Festival's revenue base and to form meaningful partnerships to achieve our mission and vision."

Adelaide Film Festival 2018
Photo: Supplied by Adelaide Film Festival

Sector Development and Events

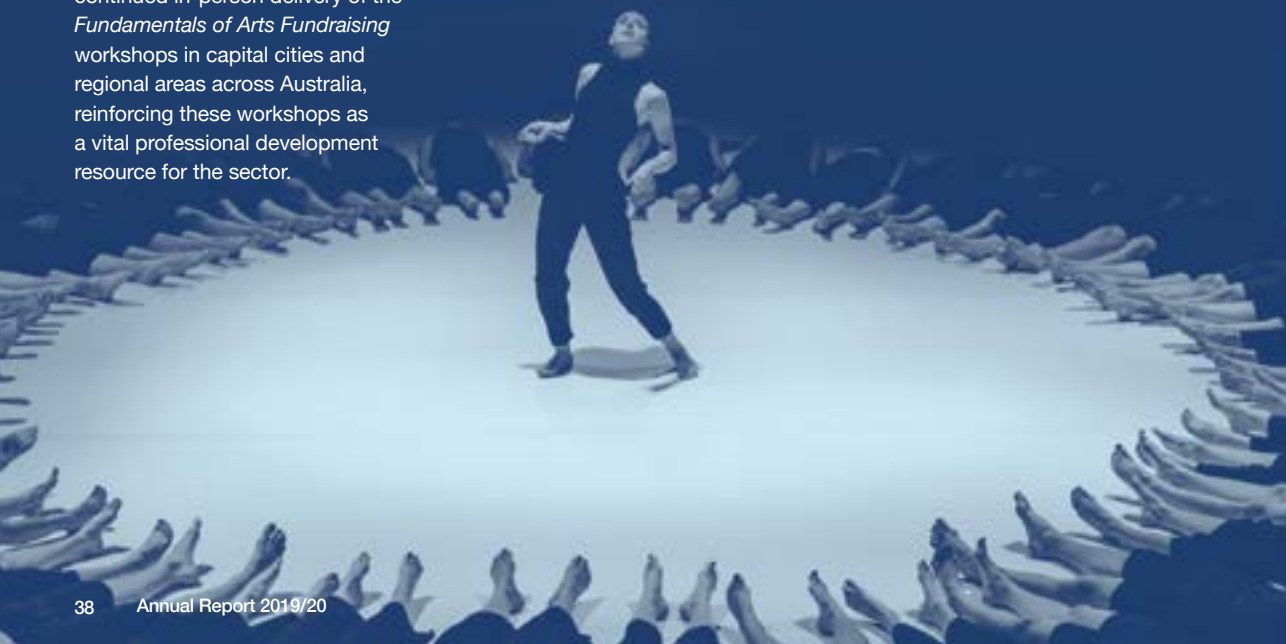
Our annual series of professional development events provides artists and arts organisations with access to expertise and best practice from Australia and around the world. These activities build a more knowledgeable, confident and sustainable arts sector by supporting the arts fundraising profession and inspiring an all of organisation approach to securing private sector support.

In late 2019, Creative Partnerships Australia launched the digital suite of our popular *Fundamentals of Arts Fundraising* workshops, providing greater access to fundraisers from communities across Australia and enhancing the capacity of emerging regional fundraisers. The videos provided a valuable accompaniment to the continued in-person delivery of the *Fundamentals of Arts Fundraising* workshops in capital cities and regional areas across Australia, reinforcing these workshops as a vital professional development resource for the sector.

We continued to bring international expertise to the Australian sector through our national masterclasses series, hosting globally renowned UK fundraising expert Patricia Castanha in her masterclass, *Stewardship: Creating Relationships for Life*. The sessions promoted an all of organisation approach to stewardship and gave arts professionals across Australia a toolkit of insights and tactics to embed in their organisation's fundraising strategy.

Due to the coronavirus pandemic, the delivery of our events program from March 2020 was revised to comply with social distancing requirements, which moved several of our in-person events to a digital format. We prioritised topics that were most useful to the sector and launched our first *Fundamentals of Arts Fundraising* workshop in an online format, alongside increased professional development webinars to continue supporting the fundraising sector during the COVID-19 shutdowns.

Stephanie Lake Company, Colossus
Photo: Bryony Jackson



Events

Fundamentals of Arts Fundraising | Workshop

Where: Adelaide, Canberra, Darwin, Gold Coast, Melbourne, Nowra, Perth, Sydney
Attendees: 179

Fundamentals of Arts Fundraising | Online Workshop

Where: Hunter Region
Attendees: 20

Successful Fundraising: Your Board and the Path to Glory with Karen Brooks-Hopkins | Presentation

Where: Adelaide
Attendees: 22

Fundraising to Support Your Artistic Vision with Karen Brooks-Hopkins | Presentation

Where: Adelaide
Attendees: 34

Introducing Creative Partnerships Australia with Este Darin-Cooper | Presentation

Where: Orange
Attendees: 25

Stewardship: Creating Relationships for Life Masterclass with Patricia Castanha | Masterclass

Where: Adelaide, Brisbane, Canberra, Melbourne, Perth, Sydney
Attendees: 126

Return on Fundraising Investment with Tiffany Lucas | Webinar

Where: Online
Attendees: 97

Philanthropy and the Arts: During and Post-COVID-19 with JB Were | Webinar

Where: Online
Attendees: 121

In addition to events hosted and produced by Creative Partnerships Australia, staff were guest presenters at 24 industry sector events, forums and conferences, facilitating networking activities with CEOs, boards, fundraising staff and the local philanthropic community.

Partnerships

Creative Partnerships Australia worked with organisations across the not-for-profit and arts sectors in 2019/20, partnering on programs and events that amplified our capacity to facilitate and celebrate private sector support for the arts.

In November 2019, Agenda held its global arts fundraising conference, Culture Business Sydney, which, brought together arts leaders from around the world to tackle important questions facing fundraising and development professionals. As principal partner, Creative Partnerships Australia provided support for 20 development professionals to attend the conference to increase their fundraising knowledge and connect with professionals in the sector.

The conference theme, *The Art of Fundraising*, saw speakers present on philanthropy, corporate sponsorship, organisational structure and new revenue streams. Creative Partnerships Australia gave a keynote presentation on the findings of *Giving Attitude*, Australia's first sector-wide survey and report on private sector support for the arts. Attended by 187 arts professionals, the two-day conference featured international speakers including Natasha Harris, Director of Development, The Old Vic (UK); Darin Conlet-Buchsieb, Human Resources Director and Head of Diversity, Equity & Inclusion, San Francisco Ballet (USA); Rikke Sanderhoff Mørch, Head of Communication, Natural History Museum of Denmark (Denmark); Gretchen Coss, Senior Associate and Director of Business Development, Gallagher Museum Services (USA); and Guillaume Marechal, Head of Strategic Development, Media and Commercial Partnerships, City of Paris (France).

This year we formed a new partnership with the Council for Advancement and Support of Education, offering six early-to-mid career arts fundraisers a place at the council's major residential conference, the Asia Pacific Institute in Educational Fundraising. The conference offered interactive sessions on a range of development topics including annual and regular giving, major gifts, bequests and legacies, campaigns, stewardship, ethics, effective prospect research and making a case for support.

We continued to support Philanthropy Australia in engaging speakers for its Arts Funders Network sessions. These meetings were a valuable opportunity for members of the philanthropic sector to share insights on delivering high-impact philanthropy to the arts and cultural sector.

In partnership with Adelaide Festival and Festivals Adelaide, we facilitated one of the world's leading arts philanthropy and fundraising experts, US-based Karen Brooks-Hopkins, to present two workshops, *Successful Fundraising: Your Board and the Path to Glory* and *Fundraising to Support Your Artistic Vision*. Held during the festival, these workshops explored the importance of board recruitment, leadership and success in fundraising and tactical advice as a leader in arts fundraising.

In response to the impact of the coronavirus pandemic on small to medium arts organisations, we partnered with Fit Sponsorship Group to deliver the *Arts Business Partnerships Support Program*. This online program provides tailored coaching and advice on partnerships, crisis planning, and revenue and growth to 11 organisations and will continue into 2020/21.

Creative Partnerships Australia subsidised the cost of 30 arts fundraisers to attend the virtual Generosity Forum, presented by Fundraising & Philanthropy. The webcast program featured speakers from across Australia discussing philanthropic best practices and connecting attendees with development changemakers. Creative Partnerships Australia's State Manager for Western Australia presented on recent global research on the growth and impact of community-level collective giving.

Throughout the year, we continued to support Australia's arts development collectives, sector-driven professional development groups that promote peer-to-peer learning in the arts fundraising community. We provided financial support to these state-based groups to present a variety of local learning opportunities to their fundraising community, bringing development professionals together to share experiences and discuss ideas.

Online Programs and Resources

Online programs and resources support Creative Partnerships Australia's sector development strategy, complementing in-person events and workshops held throughout the year to further enhance the skills of arts fundraisers.

We published more than 55 tools and resources on the Creative Partnerships Australia and Australian Cultural Fund websites in 2019/20, including guides, videos, fact sheets, case studies and blog posts. With topics ranging from crowdfunding techniques, the latest in private sector support and diversity in fundraising, these resources identify and encourage best practice in arts fundraising.

To increase accessibility to our popular *Fundamentals of Arts Fundraising* workshops, we launched the digital suite of this program on the Creative Partnerships Australia website in November 2019. Featuring eight Australian arts fundraising and development professionals, the video resources provide a comprehensive overview of the principles of arts fundraising for development professionals of all levels. The launch of these resources led to a 360% increase in online engagement within the first 24 hours of their release.

While we value the opportunity that face-to-face skills development programs provide arts, philanthropic and business sectors to build relationships and share knowledge, it is vital that this be supported with a bank of online resources that reach across Australia. The importance of online resources was highlighted as the impact of COVID-19 was felt across the sector. In response, we increased our digital output of online workshops and programs, using online analytics and community surveys to determine the content of online resources to ensure our content remained relevant.



Research, Trends and Insights into Private Giving

In October 2019 we launched our first sector-wide survey of private sector support for the arts, providing insight into philanthropy, sponsorship, partnerships, and investment in the arts. Using data from 2017, the *Giving Attitude* report provided insights into the experiences and challenges Australian arts and cultural organisations are facing and outlined both actual results and their perception of their ability to fundraise. The results of this report provided a valuable opportunity for arts organisations to benchmark their fundraising activities and outcomes, and over time will enable Creative Partnerships Australia to track trends in both quantitative data and sentiment relating to private sector support for the sector.

Creative Partnerships Australia used the *Giving Attitude* survey results to develop and refine our programs and sector development activities in 2019/20 to better support arts organisations in securing lasting private sector support.

The second edition of this report will be released in late 2020, using data from 2019/20 and will capture the impact of the COVID-19 pandemic on private sector support for the arts.

Released annually, the Australian Major Performing Arts Group (AMPAG) *Tracking Changes in Corporate Sponsorship and Donations* report provides observations on key trends into the fundraising of major performing arts companies. Creative Partnerships Australia supported the production of the 2019 report, which showed an increase in private sector support for major companies of 13.2% on the 2017 results, bringing the total net earnings to \$101.7 million.

Sydney Chamber Opera, *Breaking Glass*, Carriageworks
Photo: Daniel Boud

Creative Partnerships Awards

The Creative Partnerships Awards celebrate exemplary individuals from Australia's philanthropy, business and arts sectors who show leadership in private giving, philanthropy and business partnerships with the arts. These awards are an essential part of our work to facilitate and champion arts partnerships and investment.

Nominations are open to the public, giving everyone working in the arts, philanthropic and business sectors an opportunity to nominate leaders and colleagues who deserve recognition for championing the arts.

This year's awards were held at the State Library of Victoria in August 2019, bringing together people from across the arts, business and philanthropy sectors.

We congratulate the 2019 winners and thank them for their exceptional contribution to the arts:

John Kaldor AO
Arts Visionary Award

John Gandel AC and Pauline Gandel AC
Philanthropy Leadership Award

Helen Carroll
Business Leadership Award

Ian Kew
Business Leadership Award

David McAllister AM
Arts Leadership Award

Dr Terry Wu
Emerging Philanthropy Leadership Award

Arts Visionary Award

For an individual, family group, foundation or other entity that through their vision, commitment and example has contributed significantly to the arts and helped shape and grow Australia's cultural sector.

Philanthropy Leadership Award

For an individual, family, group or foundation or other entity that through their leadership, advocacy, practice and example has contributed significantly to the arts and encouraged philanthropic giving to the arts.

Business Leadership Award

For an individual working in the business sector who through their leadership, advocacy, practice and example has made an exceptional contribution to Australia's cultural life by fostering increased investment and engagement between business and the arts.

Arts Leadership Award

For an individual working in the arts and cultural sector who through their leadership, advocacy, practice and example has made an exceptional contribution to promoting private sector's investment into Australia's cultural life; demonstrating vision, commercial acumen and strategic thinking in their engagement with donors and business, and encouraging increased giving to the arts.

Emerging Philanthropy Leadership Award

For an individual who is new to the philanthropic sector (within the last five years) and whose leadership and contribution to the arts is shaping the future of philanthropy and private giving in Australia's cultural sector.

Management and Accountability

3

re: group performance collective, Route Dash Niner Part 2
Photo: Jackson Davis

Company Structure

Creative Partnerships Australia is a business name of the Australia Business Arts Foundation (AbaF). AbaF is a not-for-profit company limited by guarantee, is wholly owned by the Commonwealth and is endorsed as a deductible gift recipient under Subdivision 30-BA of the *Income Tax Assessment Act 1997*.

The *Corporations Act 2001* is AbaF's primary regulatory framework. AbaF is also required to comply with the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), specifically Chapter 3, which sets out requirements for Commonwealth companies, in order that they meet public sector accountability standards.

AbaF is supported by the Australian Government through the Department of Infrastructure, Transport, Regional Development and Communications.

Corporate Governance

Creative Partnerships Australia is overseen by a Board of Directors, appointed by the Minister for Communications, Cyber Safety and the Arts. The Board is responsible to the Minister for the governance of Creative Partnerships Australia. Creative Partnerships Australia's Board members are independent Non-Executive Directors. The Executive Director, Operations and Marketing, acts as Company Secretary.

Creative Partnerships Australia's Board provides strategic guidance to the company, ensures the effective oversight of management, and the accountability of Creative Partnerships Australia to its stakeholders.

The Board also:

- approves the annual budget, corporate plan, compliance and annual report;
- reviews quarterly financial and performance reports;
- approves expenditure according to financial authority delegations; and
- undertakes reviews of the risk management framework.

Board oversight is achieved through quarterly board and sub-committee meetings, as well as periodic board-level strategy sessions. The Board undertakes an annual performance review of the CEO.

Creative Partnerships Australia maintains a conflict register which is updated at each board meeting.

A senior executive from the Department of Infrastructure, Transport, Regional Development and Communications attends board meetings as an observer.

Audit and Risk Committee

The Creative Partnerships Australia Board maintains an Audit and Risk Committee in accordance with the PGPA Act. The committee is guided by an Audit and Risk Committee Charter that specifies the role and responsibilities of the committee.

The Audit and Risk Committee charter (creativepartnershipsaustralia.org.au/about-us/corporate-information/) is endorsed by the Board and reviewed annually. The committee undertakes a performance self-assessment process on a periodic basis. Total annual remuneration for each member of the Audit and Risk Committee is \$18,020.

During the 2019/20 financial year, the Audit and Risk Committee comprised the following Directors:

- Ms Rosheen Garnon (Chair)
- Adjunct Professor the Hon Chris Pearce
- Mr Leonard Vary

The Audit and Risk Committee oversaw a range of issues during the year, including approval of the internal audit scope and consideration of its findings, review of Creative Partnerships Australia's risk management framework and strategy and the financial statements audit.

Financial Management

Creative Partnerships Australia's income comprises mostly grant revenue from the Australian Government (49%) and donations raised for the Australian Cultural Fund (51%). Creative Partnerships Australia's total income for the year was \$9,545,316 compared to total expenses of \$11,445,265, resulting in a deficit of \$1,899,949. This deficit is due to the timing associated with the payment of grants through the Australian Cultural Fund.

External Audit

The Auditor-General is the external auditor for Creative Partnerships Australia; representatives of the Australian National Audit Office are invited to attend all meetings of the Audit and Risk Committee in an observer capacity.

Internal Audit

In 2019/20 Creative Partnerships Australia conducted an internal audit of the agency's grant administration efficiency and adopted a number of initiatives to enhance the efficiency of the *Plus1* Grant Program.

Risk Management

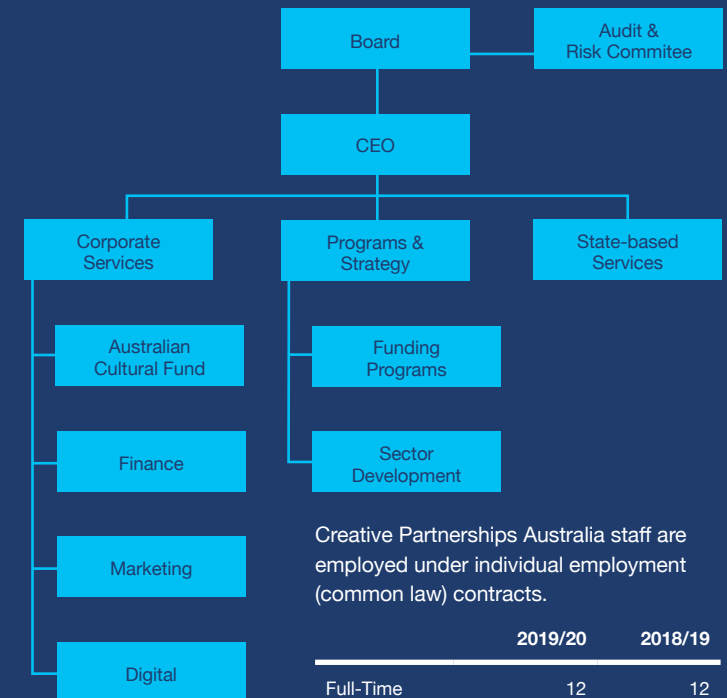
The Audit and Risk Committee actively monitors strategic, financial and operational risk through the agency's risk management framework to a level appropriate to the operating environment and resources.

Locations

	2019/20	2018/19
VIC	13	13
NSW	1	1
QLD	1	1
WA	1	1
SA	1	0
NT	1	1

Creative Partnerships Australia has offices in six locations in Australia. The major activities of the company are managed from its Melbourne premises.

Organisation Structure



Creative Partnerships Australia staff are employed under individual employment (common law) contracts.

	2019/20	2018/19
Full-Time Employees	12	12
Part-Time Employees	6	5
Gender	6 Male 12 Female	5 Male 12 Female



2019/20 Key Performance Indicators

Key Performance Indicators	2019/20 Measures	2019/20 Results
1 Research and report on financial support for the arts from the private sector	Apply research findings in delivery of company activities	Findings of the <i>Giving Attitude</i> Report applied in the delivery of company activities.
2 Increase the number of <i>Plus1</i> participating arts organisations reporting more donations and more recurring donations	More than 2,500 donations annually, with at least 30% from new donors	1,149 donations were made through the <i>Plus1</i> program. Of these donations, 44% were from new donors. Due to COVID-19, only 19 of the 40 <i>Plus1</i> participating arts organisations were able to complete their <i>Plus1</i> fundraising campaigns in this financial year.
3 Maintain annual nominations for the Leadership Awards	More than 70	48 Leadership Awards nominations were received. Due to the timing of nominations in April 2020, COVID-19 reduced the capacity of arts organisations to submit nominations.
4 Generate positive sentiment from sector development activities	More than 50% of participants satisfied or very satisfied with the activity	76% of participants were satisfied or very satisfied with the activity.
5 Maintain strong attendance at sector development events	Attendance at 80% capacity or more	Attendance was at 78% capacity. This is despite the significant capacity restrictions COVID-19 placed on gatherings and events.
6 Develop professional development activity that can be undertaken online, and establish measures to evaluate this	Continue to develop eLearning and digital forums based on performance	eLearning and digital forums developed further, with additional professional development activity delivered online in response to COVID-19 restrictions.

Key Performance Indicators	2019/20 Measures	2019/20 Results
7 Maintain number of organisations using State-based coaching and advice services	300+ organisations	423 organisations used state-based coaching and advice services.
8 Maintain levels of funding through matched funding programs	\$1/1.30	For every dollar granted by CPA through <i>Plus1</i> , \$1.88 was raised by participants through their matched funding campaigns. For every dollar granted by CPA through <i>MATCH Lab</i> , \$1.46 was raised by participants through their matched funding campaigns.
9 Increase in donations to the ACF	\$3.7m	\$4.65m was donated through the ACF.

Under 28E of the Public Governance, Performance and Accountability Rule 2014, Creative Partnerships Australia is required to report on the following:

PGPA Rule Reference	Description	Requirement	Page
28E	Contents of annual report		
28E(a)	The purposes of the company as included in the company's corporate plan for the reporting period	Mandatory	2
28E(aa)	The results of a measurement and assessment of the company's performance during the reporting period, including the results of a measurement and assessment of the company's performance against any performance measures and any targets included in the company's corporate plan for the reporting period	Mandatory	48
28E(b)	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers	Mandatory	56
28E(c)	Any directions given to the entity by a Minister under the company's constitution, an Act or an instrument during the reporting period	If applicable, mandatory	61
28E(d)	Any government policy order that applied in relation to the company during the reporting period under section 93 of the Act	If applicable, mandatory	61
28E(e)	Particulars of non-compliance with: <ul style="list-style-type: none"> a. a direction given to the entity by the Minister under the company's constitution, an Act or instrument during the reporting period; or b. a government policy order that applied in relation to the company during the reporting period under section 93 of the Act 	If applicable, mandatory	n/a
28E(f)	Information on each director of the company during the reporting period	Mandatory	57–60
28E(g)	An outline of the organisational structure of the company (including any subsidiaries of the company)	Mandatory	47

PGPA Rule Reference	Description	Requirement	Page
28E(ga)	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: <ul style="list-style-type: none"> a. statistics on full-time employees; b. statistics on part-time employees; c. statistics on gender; d. statistics on staff location 	Mandatory	47
28E(h)	An outline of the location (whether or not in Australia) of major activities or facilities of the company	Mandatory	47
28E(i)	Information in relation to the main corporate governance practices used by the company during the reporting period	Mandatory	46
28E(j), 28E(k)	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): <ul style="list-style-type: none"> a. the decision-making process undertaken by the directors of the company for making a decision to approve the company paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and b. the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions 	If applicable, mandatory	n/a
28E(l)	Any significant activities or changes that affected the operations or structure of the company during the reporting period	If applicable, mandatory	56
28E(m)	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the company	If applicable, mandatory	61

PGPA Rule Reference	Description	Requirement	Page
28E(n)	Particulars of any reports on the company given by: <ul style="list-style-type: none"> a. the Auditor-General; or b. a Parliamentary Committee; or c. the Commonwealth Ombudsman; or d. the Office of the Australian Information Commissioner; or e. the Australian Securities and Investments Commission 	If applicable, mandatory	n/a
28E(o)	An explanation of information not obtained from a subsidiary of the company and the effect of not having the information on the annual report	If applicable, mandatory	80
28E(oa)	Information about executive remuneration	Mandatory	79
28E(ob)	The following information about the audit committee for the company: <ul style="list-style-type: none"> a. a direct electronic address of the charter determining the functions of the audit committee; b. the name of each member of the audit committee; c. the qualifications, knowledge, skills or experience of each member of the audit committee; d. information about each member's attendance at meetings of the audit committee; e. the remuneration of each member of the audit committee 	Mandatory	46, 57–60



Alison Bennett Taylor, Dance Children:
Aletia Artemis, Neytiri Arwen,
Fenech Safi Watkins and Helen Lawrence
Photo: Nic Duncan

Financial Report

For the Year Ended 30 June 2020

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Australia Business Arts Foundation
(Creative Partnerships Australia is a business name of Australia Business Arts Foundation)

Directors' Report

The Directors submit the Australia Business Arts Foundation financial report for the financial year ended 30 June 2020.

Directors

The names of the Directors in office at any time during the year and to the date of this report are:

- Ms Catherine Walter AM, Chair
- Ms Samantha Meers AO, Deputy Chair
- Mr John Barrington AM
- Dr Richard Dammery (from 21 April 2020)
- Ms Rosheen Garnon
- Adjunct Professor the Hon Chris Pearce
- Mr Dan Rosen
- Professor Susan Street AO
- Mr Leonard Vary

Responsible Minister

The Minister responsible for the company during the 2019/20 financial year was the Hon Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts.

Company Secretary

Ms Jayne Lovelock held the position of Company Secretary for the duration of the 2019/20 financial year.

Principle Activity

The principle activity of the company during the financial year was the promotion and development of a more sustainable, vibrant, and ambitious cultural sector in Australia by:

- fostering a culture of private giving to the cultural sector; bringing donors, businesses, artists, and arts organisations together;
- assisting and facilitating Australian artists and arts organisations to attract and maintain support from donors and business, diversifying their sources of revenue; and
- encouraging and celebrating innovation and excellence in giving to, and partnerships with, the arts.

Operating Trading Result

The net result for the year ended 30 June 2020 was (\$1,899,949).

Dividends

No dividends have been paid or declared during the year and no dividends proposed. The company is prohibited by its Constitution from making a distribution to its members.

Significant Changes in the State of Affairs

There were no significant changes in the state of affairs of the company during the year 1 July 2019 to 30 June 2020.

After Balance Date Events

Other than those outlined in this report, there are no matters or circumstances that have arisen since 30 June 2020 which significantly affected, or may significantly affect, the operations of the company, the results of those operations or the state of affairs of the company in future financial years.

Future Likely Developments

The company will continue to provide support for greater private sector investment in the arts through its programs and initiatives, including matched funding, sector skills development and advocacy activities, and the management of the Australian Cultural Fund.

Meetings of Directors

During the financial year, thirteen meetings (including committees of Directors) were held. This included five ad-hoc directors' meetings convened to address issues arising from COVID-19. Attendances by each Director were as follows:

	Board Meetings		Audit and Risk Committee Meetings	
	Eligible to Attend	Attended	Eligible to Attend	Attended
Ms Catherine Walter AM	9	9	–	4
Ms Samantha Meers AO	9	7	–	–
Mr John Barrington AM	9	8	–	–
Dr Richard Dammery	2	2	–	1
Ms Rosheen Garnon	9	6	4	4
Adjunct Professor the Hon Chris Pearce	9	7	4	4
Mr Dan Rosen	9	9	–	–
Professor Susan Street AO	9	9	–	–
Mr Leonard Vary	9	8	4	4

Ms Catherine Walter AM, Chair

LLB (Hons), LL.M, MBA, FAICD
Director (Non-Executive)

Catherine has served on the governing bodies of a number of arts organisations including being a member of the Nugent Major Performing Arts Inquiry and a director of: Australia Council's Major Performing Arts Board, Australian Ballet School, Melbourne International Arts Festival and VicOpera.

Currently Chair of Financial Adviser Standards and Ethics Authority, Melbourne Genomics Health Alliance, a trustee of Helen Macpherson Smith Trust and a Director of Reserve Bank of Australia's Payments System Board and Australian Foundation Investment Company; Catherine has previously been Managing Partner of the Melbourne office of Clayton Utz, a Commissioner of the City of Melbourne, Chair of Fed Square and Australian Synchrotron, and a Director of ASX, NAB, Melbourne Business School and Orica. In 2003 she was honoured as a Member of The Order of Australia for service to business, particularly as a Director of a range of public companies, to the arts, to the law, and to the community through the Melbourne City Council.

Catherine is a member of Chief Executive Women.

Ms Samantha Meers AO, Deputy Chair

BA LLB MLITT FAICD

Director (Non-Executive)

Samantha is Deputy Chair of Creative Partnerships Australia. She is executive deputy chair of property and investment group the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. Her current not-for-profit board appointments include chair of Belvoir St Theatre; chair of Documentary Australia; and chair of the Brett Whiteley Foundation. Over the past 20 years, she has held board roles in a broad range of organisations, including the Art Gallery of NSW, the State Library of NSW and Philanthropy Australia. Ms Meers began her career as a commercial lawyer with Mallesons Stephen Jacques (now King and Wood Mallesons), and her executive career included senior management roles in the media sector. Samantha is a member of Chief Executive Women and a fellow of the Australian Institute of Company Directors.

Mr John Barrington AM

BBus, MBA, FAICD, FAIM

Director (Non-Executive)

John is an acknowledged leader in strategy and governance, advising boards and CEOs of some of Australia's leading corporations, government enterprises and arts and culture organisations. He retired as Chair of Perth Festival in 2019, having served on the board for seven years. He is currently a board member of John Curtin Gallery. He is Executive Chairman of Artrya, developing Artificial Intelligence solutions to diagnose and predict heart disease.

He holds a Bachelor of Business from Curtin University, an MBA from the Australian Graduate School of Management and is a Fellow of the Australian Institute of Company Directors and of the Australian Institute of Management WA. He was appointed a Member of the Order of Australia in 2019, was a 2018 Western Australian of the Year Award Finalist and in 2017 received the Australian Institute of Company Directors PwC Award for Director Excellence in the Not-for-Profit Sector.

Dr Richard Dammerly

BA (Hons) LLB, MBA, Ph.D, FAICD

Director (Non-Executive)

Richard has had a diverse career as a lawyer and senior executive in a range of major Australian and New Zealand companies, including Coles Group, Telstra, Telecom New Zealand and Woolworths Group. He was a partner of leading law firm, Minter Ellison, specialising in corporate advice and mergers and acquisitions. Richard has served on a wide range of boards, and acted as a board adviser, for over 25 years.

Richard is currently a non-executive director of Nexus Hospitals Group (a QIC company) and Aussie Broadband.

Richard has had a long involvement with community organisations, including Leadership Victoria. He was the founding chair of Cambridge Australia Scholarships, a non-profit which provides postgraduate scholarships to young Australians, including indigenous Australians in association with the Charlie Perkins and Roberta Sykes Trusts.

Richard holds degrees in Arts (English Language and Literature) and Law from Monash University, an MBA from the University of Melbourne, and a Ph.D from the University of Cambridge, where he was a Senior Rouse Ball Scholar of Trinity College. He is a Fellow of the Australian Institute of Company Directors and an Adjunct Professor (Practice) and Industry Fellow at Monash Business School.

Ms Rosheen Garnon

BEC/LLB FCA, CTA, GAICD

Director (Non-Executive)

Rosheen has extensive senior executive experience in the professional services sector, both locally and internationally. Previously, she was the National Managing Partner for KPMG Australia's Taxation Division and a member of the Executive Leadership Team of KPMG Australia.

Rosheen's current roles include the Non-Executive Chair of Alexium International Group Limited, a Non-Executive Director of Australian Rail Track Corporation Limited, Resolution Life Australasia and The Smith Family. She is Chair of the Board of Taxation and a Trustee of the Sydney Cricket and Sports Ground Trust.

Rosheen holds a Bachelor of Economics and a Bachelor of Law from the Australian National University. She is a Fellow of Chartered Accountants in Australia and New Zealand, a Chartered Tax Advisor and a Member of Chief Executive Women.

Adjunct Professor the Honourable Chris Pearce

JP, FAICD, FAMI, BBus, MBA, GCDiv

Director (Non-Executive)

Chris is Managing Partner, South East Asia at NGS Global based in Australia. He is an accomplished senior executive with wide-ranging domestic and international experience to CEO/MD level in 'blue chip' companies in the telecommunications, information technology and entertainment industries.

Chris has been a Member of the Australian Parliament, as well as a Member of the Federal Government Ministry responsible for financial services, business law and consumer affairs, and later as Shadow Minister, until his decision to leave Parliament and return to the corporate world.

He has served on commercial, government and not-for-profit boards and is currently Deputy Chairman and Non-Executive Director at the St Vincent's Institute of Medical Research a Non-Executive Director of the McKinnon Institute and the External Representative on the Learning Engagement & Innovation Committee of the Melbourne Symphony Orchestra. Chris is an Adjunct Professor at Deakin University providing industry expertise and insight in the areas of Executive Leadership, Professional Development and Strategy/Value-Creation.

He has completed a Management Development Process Program at the Monash Mt Eliza Business School, a Bachelor of Business from Monash University, a Master of Business Administration (MBA) from Deakin University, an Executive Program in Strategy and Organisation at Stanford University and a Graduate Certificate in Divinity from the University of Divinity. He is currently undertaking a Graduate Certificate in Positive Psychology at Central Queensland University.

Chris is a Justice of the Peace, Fellow of the Australian Institute of Company Directors, Fellow of the Australian Marketing Institute, Member of the Royal Victorian Association of Honorary Justices and a Member of the Royal School of Church Music.

Mr Dan Rosen

LLM, LLB (Hons)/BCom
Director (Non-Executive)

Dan has spent his career at the intersection of the creative industries and technology, working in roles as an executive, policy maker, lawyer, and artist. As Chief Executive of ARIA and PPCA, the two peak bodies for the Australian recorded music industry, he has led both organisations through the transition to an increasingly digital music market. Prior to his current role, Dan was based in New York, working for digital media company KIT Digital.

Before leaving for the United States, Dan worked as Advisor to the Minister for Communications, Information Technology and the Arts, responsible for broadband and innovation policy.

Dan started his career as a lawyer with Minter Ellison, specialising in media and technology clients. He is a Fulbright Scholar and completed a Masters of Law at New York University, where he was also a Deans Scholar.

An accomplished musician and songwriter, Dan won the Triple J Unearthed competition in 2003 and has independently released two albums. He is former Chair of the New South Wales Creative Industries Taskforce, and member of the Victorian Government's Creative Victoria Taskforce.

Professor Emeritus Susan Street AO

MA
Director (Non-Executive)

Susan worked in higher education for 35 years most recently as Executive Director, Queensland University of Technology (QUT) Precincts and formally Executive Dean, Creative Industries Faculty at QUT. Previously held roles include Head of Dance, QUT; Dean, School of Dance, Hong Kong Academy for Performing Arts; Chair, Dance Fund; Council Member of the Australia Council; Trust Director, Brisbane Arts and Environment Trust, Brisbane City Council; Chair, Artistic Advisory Committee and Board Member, Hong Kong Ballet; and Arts advisor to Hong Kong Arts Development Council and the Leisure and Cultural Service Department of Hong Kong Government.

Susan was Board Member, Australia-China Council (DFAT); Trustee, Queensland Performing Arts Trust; Australasian Advisor, Royal Academy of Dance in London and Arts Investment Advisory Board, Queensland Government. She is the immediate past Chair, Board of Trustees of the Queensland Art Gallery & Gallery of Modern Art; current Board Member, The Australian Ballet; a member of the Australia Singapore Arts Group; Advisor to Arts Queensland on the new Theatre at QPAC. Susan is the Director of Arts Advice Services.

Mr Leonard Vary

BCom, LLB, Grad Dip App Fin and Inv, LLM, FAICD
Director (Non-Executive)

Leonard is Chief Executive Officer of The Myer Foundation and Sidney Myer Fund. Leonard is a board member of the Cranlana Centre for Ethical Leadership and serves on the Advisory Board of Kin Group. He is a former director of Malthouse Theatre, a past Chair of the Centre for Contemporary Photography, and a past Vice President of the Melbourne International Arts Festival.

Prior to his appointment to The Myer Foundation and Sidney Myer Fund, Leonard was an Executive Director of the Fox Private Group and the General Counsel, President HR and a Director of the Linfox Group. Earlier in his career Leonard was in private practice at Clayton Utz, a leading Australian law firm.

Directors' Benefits

The Directors are paid such remuneration and allowances as determined by the Remuneration Tribunal out of the monies of Creative Partnerships Australia. Since 1 July 2019, no Director of the company has received or become entitled to receive any other benefit, other than a benefit included in the aggregate amount of emoluments received or due and receivable by Directors shown in the accounts or the fixed salary of a full-time employee of the company, by reason of a contract made by the company with the Director or any related party.

Indemnities and Insurance Premiums

During the financial year, the company has paid premiums to indemnify Directors against third party legal proceedings arising out of their conduct while acting in the capacity of Director of the company. Indemnity is provided to Directors under the coverage of the company's insurer, Comcover.

The company has not, during or since the financial year, in respect of any person who is or has been an officer or auditor of the company or a related body corporate:

- indemnified or made any relevant agreement for indemnity against a liability, including costs and expenses in successfully defending legal proceedings; or
- paid or agreed to pay a premium in respect of a contract insuring against a liability for the costs or expenses to defend legal proceedings.

Proceedings on Behalf of The Company

No person has applied for leave of Court to bring proceedings on behalf of the company or intervene in any proceedings to which the company is party for the purpose of taking responsibility on behalf of the company for all or part of those proceedings.

The company was not a party to any such proceedings during the year.

Ministerial Directions and Government Policy Orders

Under section 93 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), the Finance Minister may, after consultation with the Minister responsible for the order, make a government policy order that applies to wholly owned Commonwealth companies. There has been no application of Section 93 of the PGPA Act this financial year.

There were no directions issued to the company by the responsible Minister, under the company's constitution, or under an Act or instrument.

Auditor's Independence Declaration

The lead auditor's independence declaration for the year ended 30 June 2020 has been received and can be found on page 62 of the Directors' Report.

Signed in accordance with a resolution of the Board of Directors.



Ms Catherine Walter AM
Director



Ms Rosheen Garnon
Director

Dated this 25th of August 2020



Ms Catherine Walter AM
 Chair
 Australia Business Arts Foundation Limited
 Level 4, 2-4 Kavanagh Street
 Southbank VIC 3006

**AUSTRALIA BUSINESSES ARTS FOUNDATION LIMITED
 FINANCIAL REPORT 2019-20
 AUDITOR'S INDEPENDENCE DECLARATION**

In accordance with the requirements of section 307C of the *Corporations Act 2001*, and section 60-40 of the *Australian Charities and Not for Profits Commission Act 2012* in relation to my audit of the financial report of the Australia Business Arts Foundation Limited for the year ended 30 June 2020, to the best of my knowledge and belief, there have been:

- (i) no contraventions of the auditor independence requirements of the *Corporations Act 2001*, or the *Australian Charities and Not for Profits Commission Act 2012* and
- (ii) no contravention of any applicable code of professional conduct.

Australian National Audit Office

Josephine Bushell
 Senior Director

Delegate of the Auditor-General
 Canberra

25 August 2020

GPO Box 707 CANBERRA ACT 2601
 38 Sydney Avenue BARTON ACT
 Phone (02) 6203 7300 Fax (02) 6203 7777



INDEPENDENT AUDITOR'S REPORT

To the members of Australia Business Arts Foundation Limited

Opinion

In my opinion, the financial report of Australia Business Arts Foundation Limited ('the Company') for the year ended 30 June 2020 is in accordance with the *Corporations Act 2001* and Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the Company's financial position as at 30 June 2020 and of its performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the *Corporations Regulations 2001* and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2013*.

The financial report of the Company, which I have audited, comprises the following statements as at 30 June 2020 and for the year then ended:

- Directors' Declaration;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Statement of Cash Flows; and
- Notes to and Forming Part of the Financial Report, comprising a Summary of Significant Accounting Policies and other explanatory information.

Basis for Opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report. I am independent of the Company in accordance with the *Corporations Act 2001* and the relevant ethical requirements for financial report audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code.

I confirm that the independence declaration required by the *Corporations Act 2001* and section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, which has been given to the directors of the Company, would be in the same terms if given to the directors as at the time of this auditor's report.

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

Other Information

The directors are responsible for the other information. The other information comprises the information included in the annual report for the year ended 30 June 2020, but does not include the financial report and my auditor's report thereon.

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

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

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

GPO Box 707 CANBERRA ACT 2601
 38 Sydney Avenue FORREST ACT 2603
 Phone (02) 6203 7300 Fax (02) 6203 7777

Directors' Declaration

Directors' Responsibility for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the *Corporations Act 2001 and the Australian Charities and Not-for-profits Commission Act 2012* and for such internal control the directors 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 directors are responsible for assessing the ability of the Company to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

I also provide the directors with a statement that I have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on my independence, and where applicable, related safeguards.

Australian National Audit Office



Josephine Bushell
Senior Director

Delegate of the Auditor-General

Canberra

26th August 2020

Directors' Declaration

The Directors of the company declare that:

1. The financial report and notes, as set out on pages 55 to 86, are in accordance with the *Corporations Act 2001*: and
 - a. comply with Australian Accounting Standards; and
 - b. give a true and fair view of the financial position as at 30 June 2020 and of the performance for the year ended on that date of the company.
2. In the Directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.



Ms Catherine Walter AM
Director



Ms Rosheen Garnon
Director

Dated this 25th of August 2020

Statement of Comprehensive Income

For the Year Ended 30 June 2020

	Note	2020 \$	2019 \$
Revenue and Other Income			
Revenue from operations	2A	4,839,618	6,508,952
Revenue from government and other grants	2B	4,693,500	4,532,816
Finance income		12,198	30,059
Total income		9,545,316	11,071,827
Expenditure			
Employee benefits expense	3A	(2,051,624)	(1,897,543)
Grant expense	3B	(8,219,372)	(5,548,660)
Suppliers expense	3C	(1,046,800)	(1,050,721)
Depreciation	3D	(127,469)	(23,420)
Total expense		(11,445,265)	(8,520,344)
Surplus attributable to members of the company		(1,899,949)	2,551,483
Other comprehensive income			
Items that will not be reclassified to profit or loss:			
Changes in asset revaluation reserve			
Total other comprehensive income		-	-
Total comprehensive income attributable to members of the company		(1,899,949)	2,551,483

The above statement should be read in conjunction with the accompanying notes.

Statement of Financial Position

as at 30 June 2020

	Note	2020 \$	2019 \$
Assets			
Current Assets			
Cash and cash equivalents	9A	4,774,992	6,665,920
Trade and other receivables	9B	159,318	8,459
Other assets	9C	111,223	88,377
Other financial assets	9D	16,249	16,010
Total Current Assets		5,061,782	6,778,766
Non-Current Assets			
Property, plant and equipment	10A	49,019	29,954
Right of use-Leases	13	335,685	-
Total Non-Current Assets		384,704	29,954
Total Assets		5,446,486	6,808,720
Liabilities			
Current Liabilities			
Trade and other payables	11A	1,345,304	1,177,739
Provisions	11B	146,902	84,085
Lease Liability	13	114,314	-
Total Current Liabilities		1,606,520	1,261,824
Non-Current Liabilities			
Provisions	11B	40,946	73,792
Lease Liability	13	225,864	-
Total Non-Current Liabilities		266,810	73,792
Total Liabilities		1,873,330	1,335,616
Net Assets		3,573,155	5,473,104
Equity			
Retained surplus		1,132,625	1,110,740
Contributed equity		590,284	590,284
Reserves	12	1,850,247	3,772,080
Total Equity		3,573,155	5,473,104

The above statement should be read in conjunction with the accompanying notes.

Statement of Changes in Equity

For the Year Ended 30 June 2020

	Note	Retained Surplus	Contributed Equity	ACF Donations Reserve	Richard Pratt Arts Scholarship Reserve	Small Arts and Bus Dev Fund Reserve	Asset Revaluation Reserve	Total
		\$	\$	\$	\$	\$	\$	\$
Opening Balance 1 July 2018		761,168	590,284	1,520,740	-	48,388	1,041	2,921,621
Comprehensive income								
Surplus for the year		349,572	-	2,201,911	-	-	-	2,551,483
Other comprehensive income		-	-	-	-	-	-	-
Total comprehensive income		349,572	-	2,201,911	-	-	-	2,551,483
Movement in reserve		-	-	-	-	-	-	-
Balance at 30 June 2019		1,110,740	590,284	3,722,651	-	48,388	1,041	5,473,104
Comprehensive income								
Surplus/(deficit) for the year		21,885	-	(1,921,834)	-	-	-	(1,899,949)
Total comprehensive income/(loss)		21,885	-	(1,921,834)	-	-	-	(1,899,949)
Movement in reserve		-	-	-	-	-	-	-
Balance at 30 June 2020	12	1,132,625	590,284	1,800,817	-	48,388	1,041	3,573,155

The above statement should be read in conjunction with the accompanying notes.

Statement of Cash Flows

For the Year Ended 30 June 2020

	Note	2020	2019
		\$	\$
Cash Flow from Operating Activities			
Cash received			
Receipts from governments		4,631,000	4,532,816
Interest received		12,198	30,060
Receipts from ACF donations		4,607,056	6,162,431
Other receipts		255,335	433,745
Total cash received		9,505,589	11,159,052
Cash used			
Payments to suppliers		(1,222,432)	(1,101,335)
Payments to employees		(1,972,032)	(1,896,941)
Payments to grants recipients		(1,636,482)	(1,648,043)
Payments to ACF grants recipients		(6,528,890)	(3,960,519)
Total cash used		(11,359,836)	(8,606,838)
Net cash generated from operating activities		(1,854,247)	2,552,214
Cash Flow from Investing Activities			
Purchase of property, plant and equipment		(36,681)	(8,500)
Net cash used by investing activities		(36,681)	(8,500)
Net Increase in cash held		(1,890,928)	2,543,714
Cash and cash equivalents at beginning of the financial year		6,665,920	4,122,206
Cash and cash equivalents at end of the financial year	9A	4,774,992	6,665,920

The accompanying notes form part of these financial statements.

Notes to and Forming Part of the Financial Report

For the Year Ended 30 June 2020

The financial statements are for Australia Business Arts Foundation Limited, trading as Creative Partnerships Australia, as an individual entity, incorporated and domiciled in Australia.

Creative Partnerships Australia is a Commonwealth company limited by guarantee.

The registered office and the principal place of business of the company is level 4, 2-4 Kavanagh Street, Southbank, VIC 3006.

Note 1: Summary of Significant Accounting Policies

Basis of Preparation

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and Interpretations issued by the Australian Accounting Standards Board (AASB), the *Australian Charities and Not-for-profits Commission Act 2012* that apply for the reporting period and the *Corporations Act 2001*. The company is a not-for-profit entity for financial reporting purposes under the Australian Accounting Standards.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

The financial statements are presented in Australian dollar, which is Creative Partnerships Australia's functional and presentation currency. The company has no transactions in foreign currencies.

New and revised accounting standards

A number of new standards and amendments to the standards are effective for annual periods beginning after 1 January 2019 (unless otherwise stated). The company has considered the impact of these changes and their application in the preparation of the financial statements.

No accounting standards have been adopted earlier than the application date as stated in the standard. The company has considered and applied the below standards.

AASB 15 – Revenue from contracts with customers

The AASB has issued a new standard for the recognition of revenue. This will replace AASB 118 which covers contracts for goods and services. The new standard is based on the principle that revenue is recognised when control of a good or service transfers to a customer – so the notion of control replaces the existing notion of risks and rewards.

The new standard is effective for all reporting periods commencing 1 January 2019. The company has assessed its position on this standard and considers its treatment of revenue in line with the guidelines, further, the treatment of revenue has not changed since the last reporting period.

AASB 1058 – Income for Not-for-Profit Entities

This standard clarifies and simplifies the income recognition requirements that apply to not-for-profit entities, in conjunction with AASB 15. This standard replaces AASB 1004 Contributions. It establishes revenue recognition principles for transactions where the consideration to acquire an asset is significantly less than fair value to enable the entity to further its objectives.

The company assessed its revenue and considers its treatment of revenue appropriate as per the standard.

AASB 16 – Leases

In February 2016, the AASB issued AASB 16 Leases. The standard provides a single lessee accounting model, requiring lessees to recognise an asset (the right to use the leased item) and a financial liability to pay rentals. The only exemptions are where the lease term is 12 months or less, or the underlying asset has a low value. Lessor accounting is substantially unchanged under AASB 16. The entity assessed its leases through third party and identified two of its existing leases defined under AASB 16. On adoption of AASB 16, the entity recognised right-of-use (ROU) assets and lease liabilities in relation to its office leases for Melbourne and Sydney.

Further, the ROU asset is amortised over the period of the lease and subsequently the lease liability is reduced. These calculations are part of the Financial Statements from 1 July 2019. Other leases not under the scope of AASB 16 are charged as expenses over straight-line basis over the lease term which is representative of the pattern of benefits derived from the leased assets.

In accordance with the standard, a lease liability and ROU asset were measured according to the period of the lease.

Minimum operating lease commitment at 30 June 2020	\$399,084
Less: Short term leases not recognised under AASB 16	\$6,176
Less: Low value leases not recognised under AASB 16	\$41,847
Plus: effect of extension options reasonably certain to be exercised	\$67,516
Undiscounted lease payments	\$466,600
Less: effect of discounting using the incremental borrowing rate as at the date of application	\$21,062
Lease liability recognised as at 1 July 2019	\$445,538

Accounting Policies

1.1 Revenue

Revenue is recognised as follows:

- Non-reciprocal grants revenue is recognised in the statement of profit or loss and other comprehensive income when the entity obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.
- Grants with conditions attached which must be satisfied before the contributions will be received will be recognised as revenue only when those conditions are satisfied.
- When grant revenue is received whereby the company incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.
- Donations and bequests are recognised as revenue when received.
- Revenue from the rendering of a service is recognised upon the delivery of the service to the customers.
- Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument.

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

1.2 Economic Dependency

Creative Partnerships Australia is a wholly owned Commonwealth company and received approximately 95% (2019: 89%) of its income from the Australian Government for funding of its operations. The company would not be able to continue its operations in 2019-20 without Australian Government funding.

1.3 Income Tax

No provision for income tax has been raised as the company is exempt from income tax under Section 50-45 of the *Income Tax Assessment Act 1997*.

1.4 Cash and Cash Equivalents

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

1.5 Acquisition of Assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and revenues at their fair value at the date of acquisition.

1.6 Property Plant and Equipment

Leasehold improvements

Leasehold improvements are shown at their fair value based on periodic valuations by external independent valuers, less subsequent depreciation.

In periods when the leasehold improvements are not subject to an independent valuation, the directors conduct directors' valuations to ensure the carrying amount is not materially different to the fair value.

Increases in the carrying amount arising on revaluation of leasehold improvements are recognised in other comprehensive income and accumulated in the revaluation surplus in equity. Revaluation decreases that offset previous increases of the same class of assets shall be recognised in other comprehensive income under the heading of revaluation surplus. All other decreases are recognised in profit or loss.

Any accumulated depreciation at the date of the revaluation is eliminated against the gross carrying amount of the asset and the net amount is restated to the revalued amount of the asset.

Property Plant and Equipment

Each class of property, plant and equipment is carried at cost or fair value as indicated, less, where applicable accumulated depreciation and impairment losses.

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of expected net cash flows that will be received from the assets employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable costs.

Asset Recognition Threshold

Purchases of plant and equipment are recognised initially at cost in the statement of financial position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. This is particularly relevant to 'make good' provisions in property leases taken up by the company where there exists an obligation to restore the property to its original condition. These costs are included in the value of the company's leasehold improvements with a corresponding provision for the 'make good' recognised.

Lease Right of Use (ROU) Asset

Leased ROU assets are capitalised at the commencement date of the lease and comprise of the initial lease liability amount, initial direct costs incurred when entering the lease less any lease incentives received. These assets are accounted for by lessees as separate asset classes to corresponding assets owned outright but included in the same column as where the corresponding underlying assets would be presented if they were owned.

On initial adoption of AASB 16 the entity has adjusted the ROU assets at the date of initial application by amount of any provision for onerous leases recognised immediately before the date of initial application. Following initial application, an impairment review is undertaken for any right of use lease asset that shows indicators of impairment and an impairment loss is recognised against any right of use lease asset that is impaired.

Lease ROU assets continue to be measured at cost after initial application.

Depreciation

The depreciable amount of all fixed assets is depreciated on a straight-line basis over the assets useful life to the entity commencing from the time the asset is ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements. Depreciation rates used for each class of depreciable assets are:

Class of fixed asset	Depreciation Rate
Plant and equipment	15% to 30%
Leasehold improvements	25%

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

Asset classes carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the Statement of comprehensive income. When revalued assets are sold, amounts included in the revaluation reserve relating to that asset are transferred to retained earnings.

1.7 Provision for Lease Makegood

A provision is recognised when the company 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 an obligation at the end of the reporting period.

1.8 Employee Benefits

Provision is made for the company's liability for employee benefits arising from services rendered by employees to the end of the reporting period.

Short-term employee benefits

Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Long-term employee benefits

Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits. Those cash outflows are discounted using market yields on notional government bonds with terms to maturity that match the expected timing of cash flows. In respect of long service leave, the probability of long service leave being taken is based upon historical data.

Contributions are made by the company to an employee superannuation fund and are charged as expenses when incurred.

1.10 Financial Instruments

Classification

The company classifies its financial assets as those to be measured at amortised cost.

Recognition and derecognition

Standard purchases and sales of financial assets are recognised on trade-date, the date on which the entity commits to purchase or sell the asset. Financial assets are derecognised when the rights to receive cash flows from the financial assets have expired or have been transferred and the company has transferred substantially all the risks and rewards of ownership.

Measurement

At initial recognition, the company measures a financial asset at its fair value plus transaction costs that are directly attributable to the acquisition of the financial asset. Subsequent measurement of assets that are held for collection of contractual cash flows where those cash flows represent solely payments of principal and interest are measured at amortised cost. Interest income from these financial assets is included in finance income using the effective interest rate method. Any gain or loss arising on derecognition is recognised directly in profit or loss. Impairment losses are presented as separate line item in the statement of profit or loss.

Impairment

The company assesses on a forward looking basis the expected credit losses associated with its debt instruments carried at amortised cost. The impairment methodology applied depends on whether there has been a significant increase in credit risk.

(i) Receivables

Receivables are amounts due from donors or customers for grants or services performed in the ordinary course of business. They are generally due for settlement within 30 days and therefore are all classified as current. Trade receivables are recognised initially at the amount of consideration that is unconditional unless they contain significant financing components, where they are recognised at fair value. The company holds the trade receivables with the objective to collect the contractual cash flows and therefore measures them subsequently at amortised cost using the effective interest method.

Due to the short-term nature of the current receivables, their carrying amount is considered to be the same as their fair value.

The company applies the AASB 9 simplified approach to measuring expected credit losses which uses a lifetime expected loss allowance for all trade receivables. The expected loss rates are based on the payment profiles of sales over a period of 36 months before 30 June 2020 and the corresponding historical credit losses experienced within this period. The historical loss rates are adjusted to reflect current and forward – looking information on macroeconomic factors affecting the ability of the customers to settle the receivables.

Trade receivables are written off when there is no reasonable expectation of recovery. Impairment losses on trade receivables and contract assets are presented as net impairment losses within operating profit. Subsequent recoveries of amounts previously written off are credited against the same line item.

(ii) Held-to-maturity investments

Held-to-maturity investments are non-derivative financial assets that have fixed maturities and fixed or determinable payments, and it is the company's intention to hold these investments to maturity. They are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

(iii) Trade and other payables

These amounts represent liabilities for goods and services provided to the company prior to the end of financial year which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition. Trade and other payables are presented as current liabilities unless payment is not due within 12 months after the reporting period. They are recognised initially at their fair value and subsequently measured at amortised cost using the effective interest method.

1.11 Fair Value of Assets and Liabilities

The company measures some of its assets and liabilities at fair value on either a recurring or non- recurring basis, depending on the requirements of the applicable Accounting Standard.

Fair value is the price the company would receive to sell an asset or would have to pay to transfer a liability in an orderly (ie unforced) transaction between independent, knowledgeable and willing market participants at the measurement date.

As fair value is a market-based measure, the closest equivalent observable market pricing information is used to determine fair value. Adjustments to market values may be made having regard to the characteristics of the specific asset or liability. The fair values of assets and liabilities that are not traded in an active market are determined using one or more valuation techniques. These valuation techniques maximise, to the extent possible, the use of observable market data.

To the extent possible, market information is extracted from either the principal market for the asset or liability (ie the market with the greatest volume and level of activity for the asset or liability) or, in the absence of such a market, the most advantageous market available to the entity at the end of the reporting period (ie the market that maximises the receipts from the sale of the asset or minimises the payments made to transfer the liability, after taking into account transaction costs and transport costs).

For non-financial assets, the fair value measurement also takes into account a market participant's ability to use the asset in its highest and best use or to sell it to another market participant that would use the asset in its highest and best use.

1.12 Goods and Services Tax (GST)

Revenues, expenses and receivables are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office ("ATO"). In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

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

1.13 Comparative Figures

Where required by Accounting Standards, comparative figures have been adjusted to conform with changes in presentation for the current financial year.

When an entity applies an accounting policy retrospectively, makes a retrospective restatement or reclassifies items in its financial statements, a statement of financial position as at the beginning of the earliest comparative period must be disclosed.

No changes of comparative figures were required in the current financial year.

1.14 Critical Accounting Estimates, Judgments and Assumptions

The directors evaluate estimates and judgments 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 company.

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

Note 2: Revenue and Other Income

	2020 \$	2019 \$
Note 2A: Revenue from Operations		
Fees – ticketing income	39,278	37,350
Donations	193,284	309,171
ACF donations received	4,607,056	6,162,431
Service income	–	–
Total revenue from operations	4,839,618	6,508,952
Note 2B: Revenue from Government and Other Grants		
Grants – Australian Government – Operational Funding	3,181,000	2,782,816
Grants – Australian Government – Program Funding	1,450,000	1,750,000
Other income- Cash boost funding	62,500	–
Total revenue from Government and other grants	4,693,500	4,532,816

Note 3: Expenditure

	2020 \$	2019 \$
Note 3A: Employee Benefits Expense		
Wages and salaries	1,972,032	1,896,941
Other employee expense	79,592	602
Total employee benefits	2,051,624	1,897,543
Note 3B: Grant Expense		
Grant expense	1,690,482	1,588,141
ACF grants paid	6,528,890	3,960,519
Total grant expense	8,219,372	5,548,660
Note 3C: Suppliers Expense		
Supply of goods and services	1,028,829	906,929
Lease payments	17,971	143,792
Total supplier expense	1,046,800	1,050,721

The company has short-term lease commitments of \$135,375.

	2020 \$	2019 \$
Note 3D: Depreciation		
Leasehold improvements	258	9,718
Plant and equipment	17,358	13,702
Depreciation ROU	109,853	-
Total depreciation	127,469	23,420

Note 4: Australian Cultural Fund

The company administers the Australian Cultural Fund (ACF) to enable donors to make a donation to support the cultural life of Australia and to express a preference for the use of these donations. The bona fide nature of the proposed cultural recipient is verified prior to a decision to make a grant.

Donations received are required to be recognised as revenue upon receipt of the donation whereas the corresponding grant to the preferred recipient is required to be recognised as expenditure when the grant is made. A timing difference will occur where the financial year in which donations are received and included in income does not coincide with the financial year in which the associated grant is paid and recorded as expenditure.

Such timing differences during the financial year resulted in an ACF deficit of (1,921,834).

Note 5: Remuneration of Auditors

	2020 \$	2019 \$
Total remuneration of auditors	26,500	25,200

Note 6: Directors' Remuneration

The number of non-executive directors of the company included in these figures are shown below in the relevant remuneration bands:

	No.	No.
\$10,000 – \$19,999	7	6
\$20,000 – \$29,999	1	1
\$30,000 – \$39,999	1	1
Total	9	8
Total remuneration received or due and receivable by directors of the company	173,067	149,729

Superannuation contributions amounting to \$16,441 (2018-19 \$14,224) were paid on behalf of directors.

Note 7: Key Management Remuneration

Any person(s) having authority and responsibility for planning, directing and controlling the activities of the company, directly or indirectly, including any director (whether executive or otherwise) is considered a senior management personnel.

Name: Fiona Menzies **2020**
Position title: CEO

Short- term benefits		Post- employment benefits	Other long- term benefits		Termination benefits	Total remuneration
Base salary	Bonuses	Other benefits and allowances	Superannuation contributions	Long service leave	Other long-term benefits	
230,081	-	-	21,859	15,598	-	267,538

Name: Fiona Menzies **2019**
Position title: CEO

Short- term benefits		Post- employment benefits	Other long- term benefits		Termination benefits	Total remuneration
Base salary	Bonuses	Other benefits and allowances	Superannuation contributions	Long service leave	Other long-term benefits	
221,250	-	-	21,019	7,377	-	249,646

The total number of senior management personnel that are included in the above table is 1 (2019:1).

Note 8: Related Party Transactions – Other Related Parties

Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated.

There have been no loans or grants made to the directors or director-related entities during the financial year. There have been no other related party transactions during the financial year.

Note 9: Current Assets

	2020 \$	2019 \$
Note 9A: Cash and Cash Equivalents		
Cash at bank and on hand	4,774,992	6,665,920
Total cash and cash equivalents	4,774,992	6,665,920
Note 9B: Trade and Other Receivables		
Trade receivables	159,318	8,459
Total current trade and other receivables	159,318	8,459

Provision for Impairment of Receivables

Current trade receivables are generally on 30 day terms. These receivables are assessed for recoverability and a provision for impairment is recognised when there is objective evidence that an individual trade receivable is impaired.

Receivables have been assessed for impairment and it has been determined that no impairment exists at 30 June 2020. (Impairment at 30 June 2019: nil)

All trade receivables are within initial trade terms.

	2020 \$	2019 \$
Note 9C: Other Assets		
Prepayments	16,545	16,112
GST receivables	94,678	72,265
Total other assets	111,223	88,377
Note 9D: Other financial assets		
Held-to-maturity investments	16,249	16,010
Total short-term investments	16,249	16,010

Note 10: Non-Current Assets

	2020 \$	2019 \$
Note 10A: Property, Plant and Equipment		
Leasehold improvements – at valuation	78,211	78,211
Less: Accumulated depreciation	(77,687)	(77,429)
Total leasehold improvements	524	782
Plant and equipment at cost	120,435	83,754
Less: Accumulated depreciation	(71,940)	(54,582)
Total plant and equipment	48,495	29,172
Total Property, Plant and Equipment	49,019	29,954

The company's property, plant and equipment measured at fair value at 30 June 2020 and 30 June 2019.

Non-financial assets fair value measurements – valuation processes

The company procured the service of the Jones Lang LaSalle (JLL) to undertake a comprehensive valuation of all non-financial assets at 30 June 2018. The company periodically tests the procedures of the valuation model as an internal management review (with a formal revaluation undertaken once every three years). If a particular asset class experiences significant and volatile changes in fair value (i.e. where indicators suggest that the value of the class has changed materially since the previous reporting period), that class is subject to specific valuation in the reporting period, where practicable, regardless of the timing of the last specific valuation. The company has engaged JLL to provide written assurance that the models developed comply with AASB 13.

Significant inputs utilised by the company are derived and evaluated as follows:

Leasehold Improvements – Physical Depreciation and Obsolescence

Assets that do not transact with enough frequency or transparency to develop objective opinions of value from observable market evidence have been measured utilising the Depreciated Replacement Cost approach.

Sensitivity of inputs:

Leasehold Improvements & Property, Plant and Equipment – Consumed economic benefit/Obsolescence of asset

The significant unobservable inputs used in the fair value measurement of the company's leasehold improvements asset classes relate to the physical depreciation and obsolescence deduction. A significant increase (decrease) in this input would result in a significantly lower (higher) fair value measurement.

Note 10B: Movement in Carrying Amounts

Movement in the carrying amounts for each class of property, plant & equipment between the beginning and the end of the current financial year:

	Leasehold Improvements \$	Plant and Equipment \$	Total \$
Balance as at 1 July 2019	782	29,172	29,954
Additions	–	36,681	36,681
Disposals	–	–	–
Depreciation expense	(258)	(17,358)	(17,616)
Carrying amount at 30 June 2020	524	48,495	49,019

Asset Revaluation

The company's tangible non-financial assets were independently valued in June 2018 by the JLL. The valuation was based on fair value. Through this review process, a revaluation gain of \$1,041 related to the leasehold improvement being recognised in the assets revaluation reserve, a revaluation loss of \$1,548 related to the plant and equipment was recognised in the comprehensive income.

The additions to Plant and Equipment occurred in March 2020 and were due to an upgrade in ICT hardware. There will be a valuation carried out in FY 20-21 to determine revalued assets.

Note 11: Liabilities

	2020 \$	2019 \$
Note 11A: Trade and Other Payables		
Current		
Trade payables	26,795	596,684
Sundry payables	1,318,509	581,055
Total current trade and other payables	1,345,304	1,177,739
Note 11B: Provisions		
Short-term provisions		
Annual leave	91,647	80,130
Long service leave	55,255	3,955
Lease make-good	–	–
Total short-term provisions	146,902	84,085
Long-term provisions		
Long service leave	14,411	47,257
Lease make-good	26,535	26,535
Total long-term provisions	40,946	73,792
Total provisions	187,848	157,877

	Lease Makegood \$	Employee Benefits \$	Total \$
Note 11C: Movement in Provisions			
Opening balance at 1 July 2019	26,535	131,342	157,877
Additional provisions raised during year	–	161,362	161,362
Amounts used	–	(131,391)	(131,391)
Balance at 30 June 2020	26,535	161,313	187,848

Note 12: Reserves

	Note	2020 \$	2019 \$
ACF Donations Reserve	12A	1,800,817	3,722,651
Small Arts and Business Development Fund Reserve	12C	48,388	48,388
Asset Revaluation Reserve	12D	1,041	1,041
		1,850,246	3,772,080

	Note	2020 \$	2019 \$
Note 12A: ACF Reserve			
Movements during the year			
Opening balance		3,722,651	1,520,740
Surplus/Deficit for the year	4	(1,921,834)	2,201,911
Closing balance		1,800,817	3,722,651

ACF donations received are held in the ACF Reserve pending the grant verification process. The balance of the reserve at the end of the financial year represents unexpended ACF donations recorded as income.

	2020 \$	2019 \$
Note 12B: Small Arts and Business Development Fund Reserve Movements during the year		
Opening balance	48,388	48,388
Transfers from (to) retained surplus	–	–
Closing balance	48,388	48,388

Dame Elisabeth Murdoch made donations to start the *Small Arts and Business Development Fund* to be used to develop and pilot new programs and activities for the benefit of small arts and business.

	2020 \$	2019 \$
Note 12C: Asset Revaluation Reserve Movements during the year		
Opening balance	1,041	1,041
Movement in reserve	–	–
Closing balance	1,041	1,041

This reserve recognises the revaluation of leasehold improvements.

Note 13: Leases

Operating Lease Commitments	2020 \$	2019 \$
Non-cancellable operating leases contracted for but not capitalised in the financial statements		
Payable – One year or less	41,847	126,484
– Later than 12 months but not later than five years	21,061	272,600
	62,908	399,084
AASB 16 Leases (Melbourne and Sydney Office)		
Lease Liability as at 1 July 2019	445,538	–
Reduction in Lease Liability during the year	105,360	–
Total Liability	340,178	–
Current Liability	114,314	–
Non- Current Liability	225,864	–
	340,178	–
Right of Use Asset	445,538	–
Accumulated Depreciation	109,853	–
	335,685	–

The company adopted AASB 16 Leases as on 1 July 2019 to recognise right of use asset and lease liability for the office leases for Melbourne and Sydney. Other operating lease commitments for the financial year ended 30 June 2020 are for the office leases for Darwin and Perth and a photocopier.

There were no other commitments at balance date.

Note 14: Contingent Liabilities and Contingent Assets

The company has a bank guarantee in favour of the Melbourne property lessors for an amount of \$14,950. There were no other contingent liabilities or contingent assets at 30 June 2020.

Note 15: Members' Guarantee

The company is incorporated under the *Corporations Act 2001* and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$50 towards meeting any outstanding obligations of the company. At 30 June 2020, the number of members was 3 (30 June 2019: 3).

Note 16: Events After the Reporting Date

There are no events after the reporting date that have or will materially affect the financial position of the company.

Note 17: Financial Instruments

The company's financial assets consist of cash, trade receivables and held to maturity investments, and financial liabilities consist of trade payables.

Note 17A: Net Gains or Losses on Financial Assets	2020 \$	2019 \$
Loans and receivables		
Interest revenue	12,198	30,059
Net gains on loans and receivables	12,198	30,059
Net gains on financial assets	12,198	30,059

Financial Risk Management Policies

The directors of the company meet on a regular basis to analyse financial risk management strategies and policies in the context of the most recent economic conditions and forecasts to assist the company in meeting its financial targets, whilst minimising potential adverse effects on financial performance.

Note 17B: Credit risk

The maximum exposure to credit risk by class of recognised financial assets at the end of the reporting period is equivalent to the carrying value and classification of those financial assets (net of any provisions) as presented in the statement of financial position.

The company does not have any material credit risk exposure to any single receivable or group of receivables under financial instruments entered into by the company.

Credit risk related to balances with banks and other financial institutions is managed by the audit committee in accordance with approved policy.

The following table details the company's trade and other receivables exposed to credit risk (prior to collateral and other credit enhancements) with ageing analysis and impairment provided for thereon.

The balance of receivables that remain within initial trade terms (as detailed in the table) are considered to be of high credit quality.

	Gross amount	Passed due and impaired	Past due but not impaired (days overdue)				Within initial trade terms
			<30	31-60	61-90	>90	
	\$	\$	\$	\$	\$	\$	\$
2020							
Trade and other receivables	159,318	-	-	-	-	-	159,318
Other receivables	-	-	-	-	-	-	-
	159,318	-	-	-	-	-	159,318
2019							
Trade and other receivables	8,459	-	-	-	-	-	8,459
Other receivables	-	-	-	-	-	-	-
	8,459	-	-	-	-	-	8,459

The company does not hold any financial assets whose terms have been negotiated, but which would otherwise be past due or impaired.

There are no balances within trade receivables that contain assets that are impaired and are past due. It is expected that these balances will be received when due.

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Bleach Festival, Tectonic by Dancenorth
Photo: Scott Belzner

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