



2021-22

ANNUAL REPORT



Connecting & Inspiring Aboriginal Stories



COVER IMAGE
Artwork by Brett Wilson
'Bigauga, Imilang, Batparrik'
(Yesterday, Today, Tomorrow:
Past, Present, Future)

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PRESIDENT'S REPORT



Details of **Shadows** by Tori Day, Tahnee Day and Dylan Charles. The sculptural piece located outside Kaiela Arts was commissioned for White Night Shepparton Images: Rachel Doller



It is an honour to present this annual report for 2021 -22 which is testament to the fact that Kaiela Arts is still here! Like many arts and cultural organisations, Kaiela Arts persevered through the many challenges of the pandemic and emerged from successive lockdowns into the new reality of living with COVID19.

Underpinning our survival throughout these challenges, was the dedication, hard work and sheer love for community of our Board and we thank them deeply. We acknowledge all the amazing staff who have kept the doors open in our gallery and held space for our artists and community to create and connect throughout this time. Several long-term staff members left during this period. We thank Angie Russi, Eric Brown and Mandy Saunders for their contributions.

We thank our funders Creative Victoria, Indigenous Visual Arts Industry Strategy, Department of Education and Training, Australia Council for the Arts, Helen Macpherson Smith Trust and Greater Shepparton City Council who have continued to provide us with vital support, despite many setbacks. We also thank our partners and supporters who we continue to collaborate with including Kaiela Institute, Rumbalara Aboriginal Co-operative, Shepparton Art Museum and Spacecraft Studios.

We have welcomed aboard our staff team senior Yorta Yorta/ Wemba Wemba artist and educator Lyn Thorpe and new manager Anita Larkin. We look forward to working with them to continue building our future, strengthening and re-connecting our artists and community, and providing programs that nurture, sustain and celebrate our identities.

I am confident that we will continue to evolve and grow, emerging stronger than ever, building on the resilience and creativity of our people, the strength of our culture, and our deep connections to country and the invincible Yorta Yorta spirit.

I look forward to seeing you in our gallery or participating in one of our programs in 2023!

- Robert 'Bobby' Nicholls

MANAGER'S REPORT

- Anita Larkin

It is an honour to provide this report as the incoming Manager of Kaiela Arts. I come to the organisation as it emerges from a very challenging time and takes pause to critically reflect on its role now and into the future.

Over the past several years, there has been increasing recognition of Aboriginal self-determination across community and all levels of government. In 2022 we have seen our local Council launch their first ever arts strategy in 2022, which aims to embed creativity in future planning, and which highlights the importance of Aboriginal knowledge, practice, protocols and cultural authority. We are proud to have signed up as one of the plan champions for Kaiela Institute's Goulburn Murray Regional Prosperity Plan, sharing in a collective responsibility to strengthen and empower our community, through building skills and pathways, accelerating enterprise and leadership development, and creating new partnerships and opportunities. We are seeing movements like Yoorrook Justice Commission and Treaty gain momentum and visibility, affirming both the impacts of colonisation and the diversity, strength and resilience of First Peoples' cultures.

These efforts towards justice, truth-telling and self-determination present us with many new demands and exciting opportunities. As the only Aboriginal arts organisation in our region, and only one of two Aboriginal art centres in Victoria, we have an important role to play in developing creative frameworks, programs and platforms that embed Aboriginal ways of knowing, doing and being, that draw on collective strength and

Chloe Jones painting for the
Biyula Country project.
Image: Rhonda Chrisanthou

knowledge, and that enable self-determined creative practice whilst upholding cultural values and protocols.

Our focus now is on reflection, building sustainable approaches to our work, engagement with our artists, strengthening the resilience and capacity of our organisation, and nurturing a workforce of artists and cultural workers that can respond to opportunities and to the needs and aspirations of our community.

I am honoured to be working with the guidance of an incredibly talented, skilled and experienced Board whose leadership, vision and guidance, commitment to governance, and generosity of spirit have enabled the organisation to stay strong. In my first months at Kaiela Arts I'd like to thank all of them and especially Bobby Nicholls, Belinda Briggs and Dierdre Robertson, for their support and encouragement and for sharing their experience, perspectives and knowledge.

I'd also like to acknowledge Lyn Thorpe who has stepped into a senior cultural advisory and creative role, bringing decades of experience and insight working across Aboriginal education, community, arts and health. Lyn is committed to collective strengthening through collaboration, cultural immersion and creating works that share stories, and celebrate Aboriginal knowledge systems, People and Country. It is a privilege to be working alongside her.

I am looking forward to working with the Board, staff, artists and community, to realise inspiring new programs that nurture connections, identity and creativity. I commend the work of Kaiela Arts, with deep appreciation of all the artists we work with, the staff, Board members, partners, funders, supporters and volunteers.



PROGRAM HIGHLIGHTS

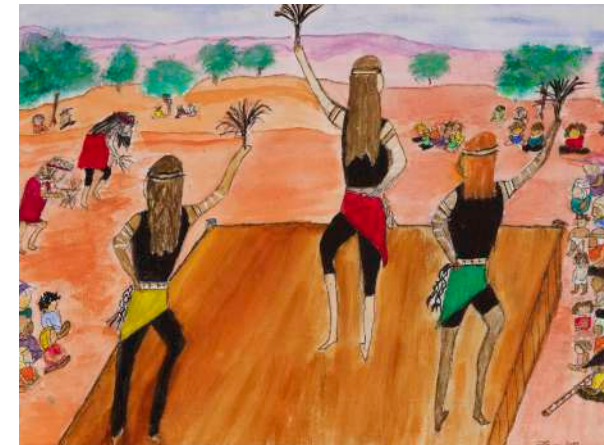
NAIDOC Week Healing Country Exhibition

Presented in collaboration with The Grain Store Nathalia and produced by Tammy-Lee Atkinson, Healing Country was a series of evening workshops for young Aboriginal people to explore through the arts, the notions of connecting to Country in a way that is healing for Country and people. The project and exhibition responded to the 2021 NAIDOC Week theme of Heal Country! which for us means resolving many of the outstanding injustices which impact on the lives of our people. To heal country, we must properly work towards redressing historical injustice.

Artworks created by 20 young people in the workshops were exhibited at Kaiela Arts in Shepparton and at The Grain Store in Nathalia alongside works by Elders and other artists. The project was a wonderful celebration of Aboriginal stories and culture and provided opportunities for our young people to connect to Culture, Country and Community while learning skills in the arts.

Darwin Aboriginal Art Fair 2021

The Darwin Aboriginal Art Fair (DAAF) is an annual event held in Darwin, on Larrakia Country, showcasing the contemporary fine art of more than 70 Aboriginal and



Torres Strait Islander Art Centres from all around Australia. DAAF provides a unique opportunity for us to be recognised as part of a nation-wide evolving contemporary First Nations art scene and connects us directly to arts industry buyers, and art and design lovers, outside of our usual networks.

Like many other events during this period, DAAF transitioned to a virtual space in 2021 and went live on Friday 6th August 2021. Kaiela Arts participated for the fifth time as one of only a few Aboriginal Art Centres from Southern Australia. We selected a range of works including paintings, jewellery, textile, ceramic and woven pieces from over 20 artists represented by Kaiela Arts, that were virtually exhibited in the Kaiela Arts online booth. We sold a number of artworks to buyers from all around Australia through the online platform with smaller pieces such as jewellery, ceramic bowls, woven pieces and textiles being more popular than paintings this time round.

Top: Naidoc Week setup outside the SAM Building. Image: Belinda Briggs. Above left: Healing Country exhibition featured the artwork **Traditional dancing** by Laurel Robinson. Above right: Item sold at DAAF - Etched bracelet by Jack Anselmi.

Lotjpatj Natjan Danak Sculpture Walk

Kaiela Arts welcomed the opportunity to collaborate with Winton Wetlands in the development of five new sculptural works for the Lotjpatj Natjan Danak Sculpture Walk. This beautiful outdoor gallery located along the foreshore of Winton Wetlands features fifteen sculptural works created by an intergenerational team of artists, elders and young people from all around Yorta Yorta country including Kaiela Arts' Laurel Robinson, Cynthia Hardie, Amy Briggs, Jack Anselmi, Keneisha Howell and Troy Shackleton, as well as works by Treahna Hamm, Ollie Patten, Joey Beckhurst, Glennys Briggs, Cilla Atkinson, Jesse Cooper, Vera Cooper, Denise Morgan-Bulled, Tamara Murray and Coree Thorpe.

Lotjpatj Natjan Danak represents the diversity of Yorta Yorta traditional owner groups and brings together many different stories from our past and present. Drawing on Aboriginal ways of learning, knowing, being, seeing and sharing, the artists and community members involved were able to create a space to yarn and gather on country for both Aboriginal and non-Aboriginal people. The opening event which took place on Sunday 15 May 2022 was a unique and powerful experience of local Aboriginal culture and storytelling with a Welcome to Country and Smoking Ceremony by Dixie Patten alongside performances by Sissy Cooper, Lillie Walker, Glennys Briggs, Ms Rivers, Ollie Patten, a BBQ with a bush tucker twist, and self-guided tours around the site.

We thank Winton Wetlands and Creative Producer Narelle Vogel for the opportunity to be part of this important legacy project for our community and also acknowledge the work of Lyn Thorpe and Keneisha Howell who supported our artists to be part of this important project.



Biyula Country Aboriginal Street Art Project

Kaiela Arts partnered with Shepparton Festival and Greater Shepparton City Council to produce the Biyula Country Aboriginal Street Art Project – part of a movement towards transforming and revitalising streetscapes in our region and making our cultural heritage both visible and tangible. The project resulted in the creation of three stunning new contemporary public artworks by Yorta Yorta artists Troy Firebrace, Tammy-Lee Atkinson and Chloe Jones which are located in Mooroopna and Shepparton and were officially launched as part of the 2022 Shepparton Festival in March. The project also created an opportunity for aspiring local street artists to learn more about how to create large scale artworks in a workshop with mural and community arts specialists, Nacho Station.



Collective Movements

In early 2022, Kaiela Arts was honoured to be part of Collective Movements, a wide-ranging project focusing on the work of historic and contemporary First Nations creative practitioners and community groups from across Victoria that recognises collectivity as integral to Indigenous knowledges and ways of being. An exhibition, publishing project, conversation and workshop platform, the project began with the desire to make more visible a language and terminology beyond Western art concepts of 'collaboration' and 'collectivism'. The project was co-curated by Taungurung artist and curator Kate ten Buuren; Lardil and Yangkaal artist and curator Maya Hodge; and N'Arweet Professor Carolyn Briggs AM PhD; with support from Bundjalung, Muruwari and Kamilaroi artist and senior academic, Professor Brian Martin, Director of the Wominjeka Djeembana Indigenous Research Lab.

Collective Movements featured new artwork commissions alongside existing works, archives and participation from a range of contributors, including a number of artists represented by Kaiela Arts, Ensemble Dutala, ILBIJERRI Theatre Company, Koorroyarr, Latje Latje Dance Group Mildura, Pitcha Makin Fellas, the Possum Skin Cloak Story (founded by Vicki Couzens, Debra Couzens [1962–2021], Lee Darroch and Treahna Hamm), The Torch (led by Ray Thomas), this mob and a look back at We Iri, We Homeborn—Aboriginal and Torres Strait Islander Arts Festival (1996).



The exhibition was accompanied by an Indigenous edited and designed publication that features new writing by seven leading First Nations artists, curators and writers, including Belinda Briggs, Bryan Andy, Paola Balla, Yaraan Bundle, Maddee Clark, Tiriki Onus and Steven Rhall, with design by Larrakia, Wardaman and Karajarri artist-designer, Jenna Lee.

White Night

As part of White Night Shepparton on June 29th 2022, Kaiela Arts was commissioned to co-produce the Shadows light sculpture installation and the Badja Bayaderra projection. Shadows was located just outside Kaiela Arts and showcased the work of artists Tori Day, Tahnee Day and Dylan Charles. Depicting family stories that have been passed on through generations, of their connections to the rivers and waterways on Yorta Yorta country, the sculptures were lit from within to create shadows that expanded and contrasted reflecting pools of water through the seasons.

The wetlands also came alive with Badja Bayaderra the totem of the Yorta Yorta people, the Long Neck Turtle. Badja Bayaderra can be found in many slow-moving water bodies such as swamps, dams and lakes. They like a soft sandy area with nearby logs or rocks to bask on. The work of Frances Nicholson animated Badja Bayaderra with mythical, larger than life turtle projections on the lake just outside Kaiela Arts, that slowly moved amongst the water plants, around the wetlands.

Top: Nacho Station workshop with Kaiela Arts artists
Bottom: Chloe Jones and Tammy-Lee Atkinson painting for the Biyula Country project. Images: Rhonda Chrisanthou

Above left: **Inspiration** by Suzanne Atkinson is exhibited as part of the Collective Movements project.

Above right: **Shadows** light sculpture.

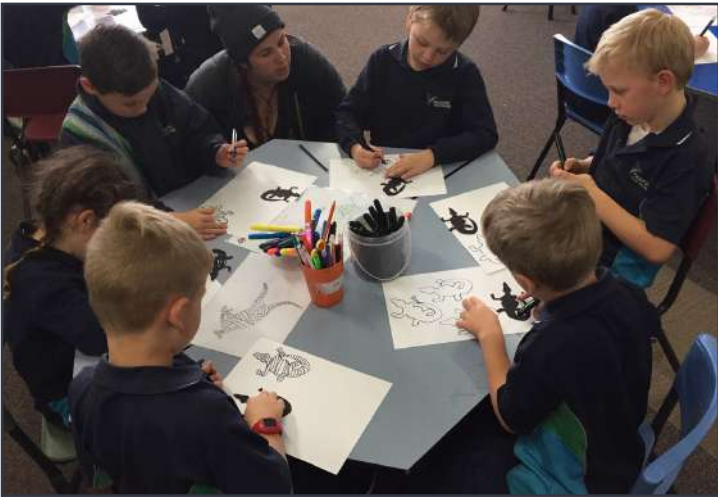
Image: White Night Shepparton



Creative Victoria's First Peoples Directions Circle Visit

In late June Kaiela Arts hosted the Creative Victoria's First Peoples Directions Circle in Shepparton as part of a series of informal knowledge-sharing sessions around regional and metro Victoria. The Creative Victoria First Peoples Directions Circle was established in 2019 to embed Aboriginal self-determination and community voice throughout the development and implementation of Victoria's creative industries strategy, Creative State 2025. The Directions Circle plays a vital leadership role in the development and delivery of initiatives to support and strengthen First Peoples arts, culture and creative industries in Victoria.

Members of the Directions Circle together with Creative Victoria's First Peoples Team came to Shepparton and spent the afternoon with us hearing from community, sharing their yarns and experiences about what they have been doing to represent, and talked about how community can contribute and be part of the work further. We also heard about some exciting developments including new First Peoples funding streams and events in the works such as the First Peoples Creative Industries Forums and the inaugural Victorian First Peoples Art & Design Fair. It was a great day and we're excited to see what unfolds as the First Peoples Directions Circle continue their fantastic work.



Galnyatj Education Program

Kaiela Arts' Galnyatj program continued throughout and in between lockdowns in the second half of 2021. Building upon the knowledge, perspectives and creative skills of First Nations artists the program provided culturally engaging learning experiences to both primary and secondary school students who learned about the symbology, language and stories of Yorta Yorta people and reflected upon the significance of belonging, the importance of kinship and resilience of Aboriginal people over millennia. Students responded to oral and visual texts by creating their own 2D or 3D artwork and for secondary students there was a greater emphasis on bush crafts incorporating elements of art, design and First Nations history.

We were very pleased to secure further funding from the Department of Education thanks to the efforts of outgoing staff member Rhonda Chrisanthou, to continue developing and delivering Galnyatj in 2022 and 2023. We look forward to evolving the program with new digital resources and workshops developed and delivered by local artists, to build understanding of the value of Aboriginal perspectives through cultural practice, arts and education and through using Aboriginal learning techniques.

Above left: Members of the Directions Circle, Creative Victoria's First Peoples Team and Kaiela Arts staff. Image: Anita Larkin
Above right: Kyabram P-12 workshop. Image: Rhonda Chrisanthou



Algabonyah Business Development Unit Cultural Enterprise Workshops

In May 2022 we were delighted to host two workshops presented by the Algabonyah Business Development Unit and Ngarramilli to support local First Nations people and businesses. The workshops were a great opportunity for our artists and staff to meet, yarn and be inspired by two successful First Nations creative entrepreneurs.

On Wednesday 4th May Dixon Patten from Bayila Creative, facilitated a workshop and yarn around Arts and Cultural Protocols in business. As an artist, designer, mentor, influencer and a strong community advocate, Dixon's artistic practice is informed through a strong cultural value that his family and community have imprinted into his mind, heart, and spirit.

On Tuesday 31st May, Tahnee Edwards shared her insights and expertise around Branding, Marketing and Digital Adaptation. Her successful business Gammin' Threads was born from a love of typography, language and blak pride and honours living colourfully, paying respect and empowering women.

Left: Bayila Creative workshop with Dixie Patten. Images: Belinda Briggs
Below: Article in Shepparton News about the Charcoal Canoe Dress travelling to Paris



The Journey of a Charcoal Canoe Dress

We were so proud to see Yorta Yorta country and the work of Tammy-Lee Atkinson represented in the beautiful Charcoal Canoe Dress, displayed at the Australian Embassy in Paris from January 31 to April 19 2022. With fabric originally designed by Tammy-Lee Atkinson, screen printing by Spacecraft Studio and co- design by Wendy Crow and Karin Berg, the dress was created as part of the Yurri Wala Kaiela (Freshwater River) collection for the 2019 Country to Couture show at Darwin Aboriginal Art Fair (DAAF). It was the fabric's print that originated from country; a dye made from pigment derived from the charcoal of a red gum and wattle campfire by the river. From its origins along the banks of the Kaiela, to being featured in the DAAF Country to Couture 2019 runway show in Darwin, the dress was then purchased by Bendigo Art Gallery along with several other pieces and exhibited as part of Piinpi: Contemporary Indigenous Fashion. It was from there, the dress was selected to travel to Paris in 2022 - representing Yorta Yorta creativity, culture, country and couture in the fashion capital of the world!



Art Making Workshops and Public Programs

Kaiela Arts provides a welcoming and culturally protective studio space for Aboriginal artists and community members to develop their skills and creative practice, create artwork and connect socially. Due to challenges presented by lockdowns during this period, our capacity to deliver workshops was reduced however when restrictions permitted, we continued to offer a regular weekly Women’s Weaving Circle for local Aboriginal women to connect and share through weaving. Some other highlights included a workshop that focussed on monochromatic works using charcoal that was created in the fire during our July Turtle Muster. We also partnered with RiverConnect, Headspace and the Royal Botanical Gardens to deliver an online workshop for young Aboriginal people aged 12-25 providing a simple and fun way to practice mindfulness and appreciate nature through art making and writing.

Charcoal painting workshop images by Rachel Doller

‘An important space for artists and community to connect with art and culture’

Kaiela Arts Shepparton is a not for profit enterprise; community owned and run Aboriginal Art Centre. It provides an important space for artists and the community to connect with art and culture. Our work drives towards important outcomes for both our artists and the broader Aboriginal and non-Aboriginal community.

PART B

GALLERY KAIELA INCORPORATED

ABN 56 214 783 375

FINANCIAL REPORT

FOR THE YEAR ENDED 30 JUNE 2022

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GALLERY KAIELA INCORPORATED

COMMITTEE'S REPORT

Your committee members submit the financial report of Gallery Kaiela Incorporated for the financial year ended 30 June 2022.

Committee Members

The names of the committee members in office at anytime during or since the end of the year are:

Robert Nicholls - President
Belinda Briggs - Vice President
Dierdre Robertson - Secretary
Rachael McAlister - Treasurer
Felicia Dean
Gregory James
Michael Tynan
Caroline Martin (Appointed 15 June 2022)
Troy Firebrace (Appointed 15 June 2022)
Jimmi Peters (Resigned 15 June 2022)

Principal Activities

The principal activities of the association during the financial year were:

Enablement of Aboriginal artists and community members in the Kaiela-Dungala region to tell their stories through art and build pathways to professional excellence and recognition, connecting with and sharing culture across two worlds, and further enabling the wellbeing of the whole community. This is achieved by facilitating a range of programs and exhibitions that create platforms for artist and community development and presentation and sale of artworks.

Significant Changes

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

Operating Result

The surplus/(deficit) after providing for income tax amounted to (\$135,367) (2021 \$308,068).

Signed in accordance with a resolution of the members of the committee:



Robert Nicholls - President



Rachael McAlister - Treasurer

Dated: 18/11/2022

GALLERY KAIELA INCORPORATED

INCOME STATEMENT

FOR THE YEAR ENDED 30 JUNE 2022

	Note	2022 \$	2021 \$
Revenue and Other Income	2	190,118	299,302
Grant Funding			
Australia Council - Arts Projects		21,753	-
Department of Infrastructure, Transport, Regional Development and Communications - Equipment Upgrade		15,000	-
Department of Infrastructure, Transport, Regional Development and Communications - IVAIS		80,000	160,000
Department of Premier and Cabinet - COVID 19 ACRRF		50,000	50,000
Department of Jobs, Precincts and Regions - Working for Victoria		66,195	71,798
Department of Families, Fairness and Housing - Korin Korin Balit - Djak		-	30,000
Department of Education and Training		-	4,620
Department of Education and Training - SPP		40,954	-
Creative Victoria - SCO		17,348	-
Creative Victoria - SIP		-	220,000
Creative Victoria - OIP		75,000	75,000
Helen McPherson Smith Trust		5,000	-
Other Grant Funding		17,091	32,895
Expenses			
Changes in inventories		(16,280)	46,777
Materials and consumables		(153,054)	(202,693)
Employee benefits expense salary		(345,344)	(293,315)
Employee benefits expense superannuation		(29,282)	(25,936)
Employee benefits expense other		(18,493)	(8,170)
Depreciation expense		(2,048)	(33,041)
Event expense		(7,726)	-
Rental expense		(3,742)	(29,996)
Insurance expense		(7,010)	(9,997)
Utilities expense		(7,835)	(2,391)
Audit, legal and consulting expense		(44,863)	(40,526)
Finance expense		(948)	(618)
Administration expense		(16,554)	(17,446)
Marketing and promotion		(36,616)	(6,034)
Other expense		(24,031)	(12,161)
Surplus (deficit) before income tax		(135,367)	308,068
Income tax expense		-	-
Surplus (deficit) for the year		(135,367)	308,068

The accompanying notes form part of these financial statements.

GALLERY KAIELA INCORPORATED
STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2022

	Note	2022 \$	2021 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	3	261,002	475,899
Accounts receivable and other debtors	4	27,274	5,888
Inventory		34,960	51,240
TOTAL CURRENT ASSETS		323,236	533,027
NON-CURRENT ASSETS			
Property, plant and equipment	5	5,243	6,845
TOTAL NON-CURRENT ASSETS		5,243	6,845
TOTAL ASSETS		328,479	539,872
LIABILITIES			
CURRENT LIABILITIES			
Accounts payable and other payables	6	33,805	45,015
Revenue in advance	7	53,250	116,156
Provisions	8	5,040	-
Other liabilities	9	5,588	12,538
TOTAL CURRENT LIABILITIES		97,683	173,709
TOTAL LIABILITIES		97,683	173,709
NET ASSETS		230,796	366,163
MEMBERS' FUNDS			
Retained earnings		230,796	366,163
TOTAL MEMBERS' FUNDS		230,796	366,163

The accompanying notes form part of these financial statements.

GALLERY KAIELA INCORPORATED
STATEMENT OF CHANGES IN EQUITY
AS AT 30 JUNE 2022

	Retained Earnings \$	Total \$
Balance at 1 July 2020	58,095	58,095
Comprehensive income		
Surplus (deficit) attributable to members	308,068	308,068
Balance at 30 June 2021	366,163	366,163
Comprehensive income		
Surplus (deficit) attributable to members	(135,367)	(135,367)
Balance at 30 June 2022	230,796	230,796

The accompanying notes form part of these financial statements.

GALLERY KAIELA INCORPORATED
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2022

	Note	2022 \$	2021 \$
Cash flows from operating activities			
Receipts from customers		500,495	940,808
Payment to suppliers and employees		(700,720)	(478,562)
Interest received		518	585
Interest paid		(948)	(618)
Net cash provided by operating activities	10(b)	(200,655)	462,213
Cash flows from investing activities			
Proceeds from sale of Property, Plant & Equipment		-	-
Purchase of Property, Plant & Equipment		(7,292)	(39,887)
Net cash provided by (used in) investing activities		(7,292)	(39,887)
Cash flows from financing activities			
Repayment of equipment contract		(6,950)	(12,538)
Net cash provided by (used in) financing activities		(6,950)	(12,538)
Net increase in cash held		(214,897)	409,788
Cash and cash equivalents at beginning of financial year		475,899	66,111
Cash and cash equivalents at end of financial year	10(a)	261,002	475,899

The accompanying notes form part of these financial statements.

GALLERY KAIELA INCORPORATED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2022

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

These financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Reform Act 2012 (Vic). The committee has determined that the association is not a reporting entity. The Association is a not-for-profit entity.

The financial statements have been prepared on an accruals basis and is based on historic costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

(a) Income Tax

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

(b) Property, Plant and Equipment

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

The carrying amount of plant and equipment is reviewed annually by the committee to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of expected net cash flows that will be received from the asset's employment and subsequent disposal. The expected net cash flows have been discounted to present values in determining recoverable amounts.

Depreciation

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period. An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

(c) Accounts Receivable and Other Debtors

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

(d) Employee Benefits

Provision is made for the association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. 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. 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. In determining the liability, consideration is given to employee wage increases and the probability that the employee may not satisfy vesting requirements. Those cash flows are discounted using market yields on national government bonds with terms to maturity that match the expected timing of cash flows.

(e) Provisions

Provisions are recognised when the association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

Provisions are measured using the best estimate of the amounts required to settle the obligation at the end of the reporting period.

GALLERY KAIELA INCORPORATED

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

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(f) 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, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the statement of financial position.

(g) Revenue and Other Income

Non-reciprocal grant revenue is recognised in the statement of comprehensive income when the association obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the association and the amount of the grant can be measured reliably.

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

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

The association receives non-reciprocal contributions of assets from the government and other parties for zero or a nominal value. These assets are recognised at fair value on the date of acquisition in the statement of financial position, with a corresponding amount of income recognised in the statement of comprehensive income.

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 customer.

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

(h) Accounts Payable and Other Payables

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

(i) Goods and Services Tax (GST)

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

(j) Inventories

Inventories held for sale are measured at the lower of cost and net realisable value.

GALLERY KAIELA INCORPORATED

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

	Note	2022 \$	2021 \$
2. REVENUE			
Sales of Goods and Workshops		183,239	161,905
		<u>183,239</u>	<u>161,905</u>
OTHER INCOME			
Venue hire		1,750	-
Donations		528	-
Interest income		518	585
Profit/(loss) on sale of plant and equipment		(6,846)	-
COVID funding		-	119,500
Other income		10,929	17,312
		<u>6,879</u>	<u>137,397</u>
		<u>190,118</u>	<u>299,302</u>
3. CASH AND CASH EQUIVALENTS			
Cash on hand		198	198
Cash at bank		260,804	475,701
		<u>261,002</u>	<u>475,899</u>
4. ACCOUNTS RECEIVABLE AND OTHER DEBTORS			
CURRENT			
Accounts receivable		23,607	2,221
Rental bond		3,667	3,667
		<u>27,274</u>	<u>5,888</u>
5. PROPERTY, PLANT AND EQUIPMENT			
Plant and equipment		7,291	97,440
Less accumulated depreciation		(2,048)	(90,595)
Total property, plant and equipment		<u>5,243</u>	<u>6,845</u>
6. ACCOUNTS PAYABLE AND OTHER PAYABLES			
CURRENT			
Accounts payable		16,671	-
Other payables		17,134	45,015
		<u>33,805</u>	<u>45,015</u>
7. CONTRACT LIABILITIES			
CURRENT			
Helen McPherson Smith Trust		20,000	25,000
Australia Council		-	21,752
Department of Premier and Cabinet		-	50,000
Creative Victoria - SCO		27,000	-
Department of Education and Training - SPP		6,250	19,404
		<u>53,250</u>	<u>116,156</u>

GALLERY KAIELA INCORPORATED

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

	Note	2022 \$	2021 \$
8. PROVISIONS			
Provision for annual leave:			
Annual leave and time in lieu		5,040	-
Provision for long service leave:			
Long service leave		-	-
9. Other Liabilities:			
Equipment contract		5,588	12,538
10. CASH FLOW INFORMATION			
(a) Reconciliation of Cash			
Cash at the end of financial year as shown in the Statement of Cash Flows is reconciled to the related items in the statement of financial position as follows:			
Cash on Hand		198	466
Cash at Bank		260,804	475,701
		261,002	476,167
(b) Reconciliation of cash flow from operations with profit			
Profit (Loss) after income tax		(135,367)	308,068
Non-cash flows in profit:			
Depreciation and amortisation expenses		2,048	33,041
(Profit)/Loss on sale of plant and equipment		6,846	-
Changes in Assets & Liabilities:			
(Increase)/decrease in inventories		16,280	(45,273)
(Increase)/decrease in accounts receivable		(21,386)	204
Increase/(decrease) in accounts and other payable		(11,210)	49,292
Increase/(decrease) in contract liabilities		(62,906)	116,157
Increase/(decrease) in employee provisions		5,040	724
Net cash provided by operating activities		(200,655)	462,213
11. EVENTS AFTER THE REPORTING PERIOD			
The Committee is not aware of any significant events since the end of the reporting period.			

GALLERY KAIELA INCORPORATED

RESPONSIBLE PERSONS' DECLARATION

Per section 60.15 of the Australian Charities and Not-for-profits Commission Regulation 2013

The responsible persons declare that in the responsible persons' opinion:

- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.

President


Robert Nicholls - President

Treasurer


Rachael McAlister - Treasurer

Dated: 18/11/2022

INDEPENDENT AUDITOR’S REPORT

To the Members of Gallery Kaiela Incorporated

Report on the Audit of the Financial Report

Opinion

I have audited the financial report of Gallery Kaiela Incorporated, which comprises the statement of financial position as at 30 June 2022, the income statement, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the responsible entities’ declaration.

In my opinion the financial report of Gallery Kaiela Incorporated has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

(a) giving a true and fair view of the registered entity’s financial position as at 30 June 2022 and of its financial performance for the year then ended; and

(b) complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor’s Responsibilities for the Audit of the Financial Report* section of my report. I am independent of the registered entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board’s APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code.

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

Information Other than the Financial Report and Auditor’s Report Thereon

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

Responsibilities of Responsible Entities for the Financial Report

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

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

The responsible entities are responsible for overseeing the registered entity’s financial reporting process.

Auditor’s Responsibilities for the Audit of the Financial Report

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the registered entity’s internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by responsible entities.
- Conclude on the appropriateness of the responsible entities’ use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the registered entity’s ability to continue as a going concern. If 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 our auditor’s report. However, future events or conditions may cause the registered entity 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 the responsible entities 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.

Adam Purtil RCA 419507
Date: 25 November 2022
160 Welsford Street Shepparton, VIC 3630

TREASURERS REPORT

For the year ended 30th June, 2022

It is with pleasure I present the Kaiela Arts Gallery Treasurer's report for the 2021/2022 financial year.

The report presented is a true and accurate account of the finances at Kaiela Arts Gallery, as per our auditor's report.

Bank accounts total at 30th June, 2022 is \$261k which is \$215k down on 30th June, 2021

Kaiela Arts Gallery gratefully receive grants from Indigenous Visual Arts Industry Strategy, Department of Jobs, Precincts and Regions, Creative Victoria and Department of Education and Training making up 48% of our total income.

These grants cover employment and major program expenses.

In addition, the Gallery receives income for project grants such as Australia Council – Arts Projects, Helen McPherson Smith Trust as well as Department of Infrastructure for Equipment Upgrades. Some of this income is provided by the private sector, whilst the Department of Premier & Cabinet provided funding for COVID 19 for \$50k.

The facilities provided by Kaiela Arts Gallery and the welcoming environment we have built in our new premises, as well as the calibre of the local artists we have, has seen our revenue from other sources contribute 33% to our overall revenue.

In 2021/2022 our income amounted to \$578k which was higher than expected, this was in part attributable to COVID response and recovery funding from Jobs Victoria, Creative Victoria and IVAIS..

Our organisation's expenses have increased over the year, which was not surprising given the changes that impacted us throughout the year, it has been a tough year for Kaiela, but we were able to make it through with some significant changes which will benefit us in the long run.

It was somewhat disappointing that we made a loss this year of \$135k, however this can be explained by the closure of the gallery for some period of time, the change in management and staff, the legal costs that the gallery had to cover, the significant marketing and promotion expense in relation to the Turtle Muster and Yuri Wala Woka Project and the replacing of the previous accountant and auditor.

What this means though that with the significant changes in the daily operational running of the Kaiela Arts Gallery we will become much stronger and more financially viable in the coming year, so long as there is not another pandemic, flood, bushfire or earthquake!!! This will then provide us with the opportunity to fund valuable programs in the future and engage in other worthwhile community activities.

Our future financial performance is looking good, with new endeavours being sought out, such as additional grants for much needed items and programs to help service our community. Most of our programs have been able to recommence albeit in a different way as we learn how to do things differently.

Anita Larkin, our Manager, has secured several large commission and workshop income streams over the past few months and continues to search and apply for grants relevant to the organisation.

Michelle Sing and Kellie Pontelandolfo continue to supervise the day to day finances at the Gallery and provide me with information for my monthly reports.

Michael Milne, our accountant, provided us with valuable advice at the end of the year while auditing our accounts.

To all these people I express my gratitude for keeping the finances of the Kaiela Arts Gallery in such a healthy state.



Rachael McAlister
Treasurer
Kaiela Arts Gallery

OUR SUPPORTERS



Australian Government
Indigenous Visual Arts Industry Support



Education and Training



Australian Government



Australia Council
for the Arts



REGIONAL
ARTS
VICTORIA



Helen Macpherson Smith Trust



GREATER
SHEPPARTON



jawun
INDIGENOUS CORPORATE PARTNERSHIPS



RUMBALARA
ABORIGINAL CO-OPERATIVE



INDIGENOUS
ART CODE



KAIELA
INSTITUTE



sam
Shepparton Art Museum



SPACECRAFT



Kaiela Arts

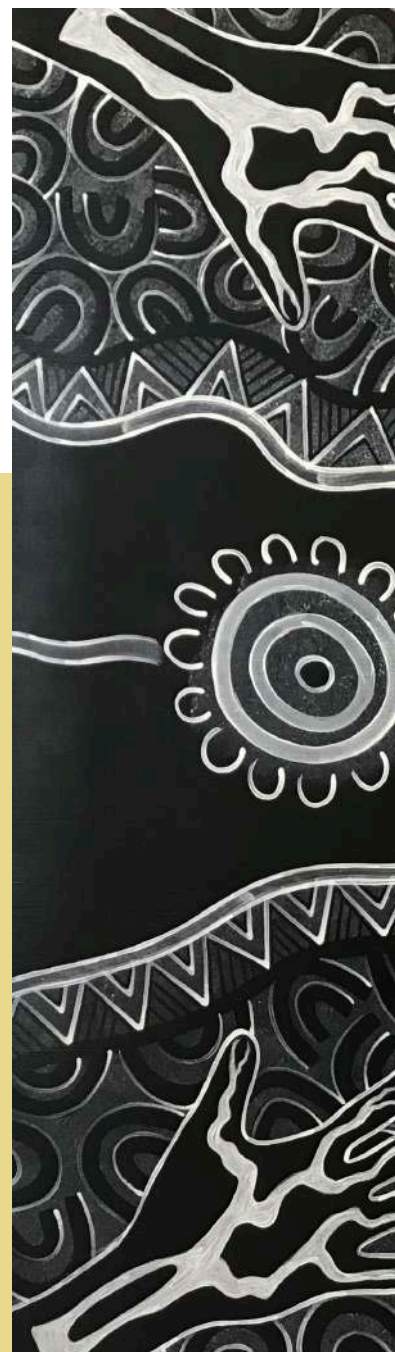
03 5821 9842

info@kaielaarts.org.au

Shepparton Art Museum
490-520 Wyndham Street
PO Box 766
Yorta Yorta Country
Shepparton Vic 3630



www.kaielaarts.org.au



Artwork by Brett Wilson
'Bigauga, Imilang, Batparrik'
(Yesterday, Today, Tomorrow:
Past, Present, Future)