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# Annual Report 2022

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Arts & Cultural Exchange acknowledges the traditional custodians of the land on which we work, the Burramattagal people and clans of the Dharug. We honour Dharug elders, ancestors and future communities.





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Established in 1984, Arts & Cultural Exchange (ACE) is a cultural organisation working on Dharug Country in Western Sydney. First Nations first, diversity and equity are our guiding principles. We have five program pillars: First Nations, Youth Engagement, Multicultural Women, Neurodivergent Artists and Aged Care, and Screen. We have a longstanding reputation for three things: we are committed to social justice, we use creativity to reverse disadvantage and we produce groundbreaking interdisciplinary, intergenerational collaborative projects co-devised with the communities with whom we work.

Street Address  
8 Victoria Rd  
Parramatta NSW 2150

Postal Address  
PO Box 4033  
Parramatta, NSW 2124

+612 9897 5744  
info@aceinc.org.au

aceinc.org.au

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# CHAIRPERSON'S REPORT

I am very pleased to provide my first report as the Acting Chair for 2022, a year in which Information + Cultural Exchange formally changed its name to Arts & Cultural Exchange, as it better represents who we are and the work we do. We've also dealt with several challenges, sustained extraordinary work, and continued to bridge many cultural and geographic divides.

Under the strong and inspiring leadership of ACE's Executive Director Anne Loxley, the pragmatic and calculated approach to finance and administration of Kayur Shrestha, the ongoing commitment of our producers, artists and collaborators, and with the direction of a talented and well represented board we continue to make important and lasting positive impacts for Western Sydney communities.

This report is a testament to the work that ACE produced and delivered during 2022. I have had the privilege of attending some of the events and have personally been impressed by the highest quality of art produced by incredibly talented artists, staff, partners and collaborators.

In March we launched our new name and logo at the art party of ACE's Biennale of Sydney exhibition. ACE's Biennale exhibition was also the context of the Barbershop Pop Up, which saw ACE support young and aspiring barbers. In December we launched our new website [aceinc.org.au](http://aceinc.org.au)

Throughout the year ACE saw the monthly rollout of A Western Sydney Book Club which has proven to be a real success. In 2022 Club Weld collaborated with Parramatta's River City Voices philharmonic choir and delivered a digital EP in May, and a concert in September. Our Screen Cultures Program held successful Screen Trades workshops leading to a number of participants attaining paid work in the industry.

In October I took on the Acting Chair responsibilities until the Annual General Meeting in June of 2023. Jenna Cork commenced as the Acting Treasurer. This same year we saw Mark Abourizk and Pino Migliorino AM step down from the Board. I acknowledge and thank Pino and Mark for their continued contribution, guidance and advice.

I would also like to thank our Executive Director Anne Loxley for her strength, courage, vision and determination to continue to promote and support ACE and the incredible communities we engage with. It is these actions that define and demonstrate who and what ACE is.

It's also imperative that I show my gratitude and acknowledge ACE's Manager of Administration and Finance, Kayur Shrestha for his candour, expertise and diligence that ensures and underpins the high standards of work we hold so dear at ACE.

Of course, all this amazing work would not be possible without the highest level of determination and passion of our staff. Your care, expertise and belief in the better world underpins everything we do. It ensures the highest quality of work while demonstrating what is truly possible.

Deputy Chair Mehal Krayem, Acting Treasurer Jenna Cork, Secretary Adelyn Koh, Julie Clark Jones, Kon Gouriotis, Junghee Seeto and Donna Chang, thank you all for your commitments to ACE and for bringing your expertise, perspectives and experiences, in so doing making this Board and ACE much better for it.

I am also appreciative and very thankful to all our communities, artists, project and business partners as well as our incredible funders for your continued support for the work and the impacts this work has on our Western Sydney arts and cultural communities. It is your belief in what we do that encourages us to want to continue to be leaders in this area.

Finally, a big thanks goes to FBi Radio for awarding ACE with a prestigious SMAC of the year award. This award validates the long lasting positive impacts ACE has across many spectrums, be it artistic or cultural. As Anne Loxley has rightly said, "This award belongs to our participants, artists, audiences, supporters, staff and board".

Thank you.  
Zoran Jurisic







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# EXECUTIVE DIRECTOR'S REPORT

The following report covers 2022, my third year as Executive Director, Arts & Cultural Exchange (formerly Information + Cultural Exchange). In a context of extreme weather, ongoing Covid and a challenging funding environment, ACE's contributions to the community and cultural sectors were both many and exciting.

Continuing the organisational review commenced in 2020, in March we launched our new name Arts & Cultural Exchange, and our new logo, at the art party launch of our r̄ivus Biennale of Sydney exhibition. The Biennale occasioned the Truth Telling panel discussion featuring the Dharug Knowledge Holders and the National Myall Creek Memorial Committee.

ACE's Biennale exhibition was also the context of the Barbershop Pop Up, which over three weekends, delivered 56 hair appointments and earned \$965 for the students. Our Youth Engagement and First Nations Producers teamed up to deliver MAYI Artist Residency and Festival in Bourke in May.

In April the Multicultural Women's Hub Producer commenced the monthly A Western Sydney Book Club, presented in partnership with Western Sydney Writer Omar Sakr. What The World Needs, Club Weld's collaboration with Parramatta's flagship philharmonic choir River City Voices, culminated with the release in May of a digital EP, a listening party in June and a sold-out concert in September.

The Screen Cultures Program commenced the extremely successful Screen Trades Workshops: Bookkeeping for Film Makers, Production Accounting Essentials, Introduction to Assistant Camera, First AC Masterclass. A number of participants have gone onto paid work in the industry.

Marketing and communications consultancy Original Spin were engaged in February; throughout the year we worked with them to achieve more strategic and deep reaching functionality in this area. In December we launched our new website [aceinc.org.au](http://aceinc.org.au). In June, Mark Abourizk stepped down from the Board. In September, Chair Pino Migliorino AM stepped down from the board, Deputy Chair Mehal Krayem took on the role of Acting Chair and Adelyn Koh joined the Board as Secretary. In October Zoran Jurisic and Jenna Cork commenced as respectively, Acting Chair and Acting Treasurer until the 2023 Annual General Meeting.

Heartfelt thanks to the ACE staff for their inspiring passion, commitment and expertise. We are extremely grateful to our funders, project partners, artists and communities for their continued commitment. I thank each member of the Board for their keen support. Sincere appreciation to outgoing Chair Pino Migliorino AM for his years of support and counsel, and to outgoing Secretary Mark Abourizk for his years of expert support. Deep thanks to ACE's new Chair Zoran Jurisic for his guidance and advice, and to Treasurer Jenna Cork and Secretary Adelyn Koh for their expert help.

Topping off a wonderful year, we were awarded FBi Radio's prestigious SMAC of the year award, for the organization who has made the biggest contribution to Sydney's cultural fabric. FBi's General Manager Tanya Ali described us as "...a shining example of how when arts and community collide, they create an unstoppable force to be reckoned with.....ACE have incubated and continue to nurture an enormous slew of local talent.... that will make their mark for decades to come."

This award belongs to our participants, artists, audiences, supporters, staff and board. Thank you.

Anne Loxley

Executive Director  
March 2023









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ARTS & CULTURAL EXCHANGE 2022

60

Total projects

13

Online

34

In person

13

Online & in person

391

Training sessions

1,163

Unique participants

2,827

Sessional participants

225

Artists employed

634

Artworks

108

Performances/events

78

Partnerships

1,069,782

Attendances

889

Upskilled individuals

6,440

Visitation

10,847,017

Digital reach





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**ARTISTIC PROGRAMS**

The 2022 Artistic Program delivered projects that creatively engaged culturally diverse communities from across Western Sydney via five key program areas:

- \* First Nations
- \* Youth
- \* Screen Cultures
- \* Multicultural Women’s Hub
- \* Disability

Throughout 2022 Arts & Cultural Exchange continued to work with some of Western Sydney’s most at-risk, socially excluded and economically disadvantaged people including refugee and newly arrived migrant mothers and children, disengaged young people from culturally diverse backgrounds (via both in-school and outreach programs), emerging artists and cultural/screen producers, emerging creative enterprises, musicians and filmmakers living with a disability.

The 2022 program continued to explore new ways of working with communities, thus facilitating a deeper engagement with project participants resulting in quality cultural production and direct community benefit. The 2022 program was produced by:

- \* Hannah Donnelly. Producer, First Nations
- \* Yamane Fayed. Producer, Multicultural Women’s Hub
- \* Barry Gamba. Producer, Screen Cultures
- \* Morgan Graham. Producer, Youth Engagement (concluded April)
- \* Victoria Harbutt. Producer, Special Projects
- \* Tannika Keaton. Associate Producer, First Nations (April-June, September-December)
- \* Bronte Millington. Designer, Online Digital Content and Website
- \* Leila el Rayes. Producer, Youth Engagement (commenced June)
- \* Serene Yunupingu, Associate Producer, First Nations (concluded October)
- \* Akala Newman. Producer, First Nations (commenced June)
- \* Elijah Malifa. Producer, Pacific Noir Program, Screen Cultures (commenced April)
- \* Safia Amadou. Associate Producer, Screen Trades, Screen Cultures (commenced April)
- \* Hajer Al-aws. SWANA Film Festival Director, Screen Cultures (commenced August)





 **Fbi RADIO**

**ON AIR**





# FIRST NATIONS

“The First Nations program in 2022 was all about continuing to support local First Nations communities in Western Sydney, upskilling young people, showing new work, new ideas and new artists. We grew local audiences and reached major international audiences with our projects. ACE was a curatorial and exhibition partner for rīvus 23rd Biennale of Sydney, we provided producing support for the final development of Garrigarrang Badu a major new performance work on Dharug language, and worked with Dharug consultants to develop a unique Cultural Safety Training package. This abundance of First Nations projects was a result of our focused nurturing of strategic partnerships and funding creative development with artists over the previous two years.”

Hannah Donnelly, Producer, First Nations







# FIRST NATIONS PROJECTS

**23rd Biennale of Sydney r̄ivus.** Producer, First Nations Programs, Hannah Donnelly worked as a curatorium member, alongside curators from other leading art organisations Museum of Contemporary Art Australia, Art Gallery of NSW and Artspace Sydney, and led by Artistic Director José Roca. This marked a major international partnership for ACE as exhibition venue and curatorial partner. The 23rd Biennale of Sydney, r̄ivus was articulated through a series of conceptual wetlands and imagined ecosystems populated by artworks, experiments, activisms and research, 12 March – 13 June. R̄ivus proposed a place of ceremony and offering to ancestral beings at ACE with Leanne Tobin’s (Dharug/Australia) participatory work ‘Ngalawan’ (We Live We Remain) and the ‘Running of the Eels’ remembering a time of great ceremony and strange migratory patterns. Leeroy New (Philippines) worked with salvaged and recycled plastics to create a probing Balete root system, a series of interwoven forms shrouding our building in a major temporary public artwork. r̄ivus had 606,386 visitors and 3 million digital visitation.

**Dharug Voices** is a storytelling series celebrating culture On-Country from the mountains to the sea supporting the development of new works by local custodians and Western Sydney artists collaborating with Dharug people. The 2022 commission focuses on Dharug artist Jessica Green, daughter of the celebrated Dharug actor-artist the late Richard Green, exploring her connection to land, her father, and how being on Country brings her closer to him. Filmed by Murruwarri videographer Stephen Wilson Barker it captures Jessica walking through bush and freshwater holes on Dharug Country in the Blue Mountains, as she narrates her personal connection to the land.

**First Nations Truth Telling Session** was a special Dharug Voices offering presented as part of ACE public programs during 23rd Biennale of Sydney, r̄ivus. This moving discussion centred around the Myall Creek Massacre and frontier violence in the Parramatta area. It offered ACE community and allies many lessons about collective action to recognise these histories. The panel featured voices from the Dharug community: Julie Clarke Jones Webb, Chris Tobin, and Lesley Woodhouse, alongside Myall Creek Committee members Keith Munro, Cecilia Blackwell, Adele Chapman Burgess, Fabri Blacklock, Jolea Isaacs, Marilyn Isaacs, Kelvin Brown, and Carmen Southwell, facilitators Bidjara and Iman lawyer and designer Ruby Langton-Batty and ACE Executive Director Anne Loxley.

**Garrigarrang Badu** is the first-ever full-length dance work in Dharug language, which invites audiences to bear witness to the strength, resilience, and power of the Dharug Matriarch. ACE has been working in partnership with Artistic Director of Jannawi Dance Clan, Peta Strachan, to produce the work. In 2022 ACE employed Biripi woman Aiesha Saunders as a performance producer. Jannawi completed recording sessions with Wicked Beats Records on the composition for all contemporary and traditional music working with Indigenous songwoman Mindy Kwanten, aka DYAGULA, as lead vocalist/ mentor. Two intensive development and rehearsal labs developed the song cycle and dance ceremony, with co-choreography by Katie Leslie and Peta Strachan in collaboration with dancers at Murama Healing Space, and continued rehearsals ahead of two public development showings in 2023. This project is a result of fully self-determined processes led by Dharug and First Nations practitioners.

**Still Growing** is a collective designed by young people for Western Sydney’s young people with residencies and workshops for First Nations youth to engage with senior practitioners and cultural mentors. In Dec 2022 Wiradjuri puppeteer Brianna McCarthy began as our first Still Growing Youth Artist in Residence to develop her experimental puppetry work, ‘The Tales from Liminas: a winners wand’ where wizards, animals and talking seasons come together in a story that questions relationships between species and power. ACE continues to support Brianna in a development showing.









# \*\*\*\*\* YOUTH ENGAGEMENT

“In 2022 we provided positive outlets for self-expression. Young people developed their artistic talents and self-confidence. Our projects provided a sense of community and belonging, a space to connect with others. This was especially valuable for vulnerable youth who felt the lingering effects of COVID-19 - isolation or disconnection. We encouraged participants to explore opportunities for careers in the arts, develop professional skills and make the transition into the workforce.”

Leila el Rayes, Producer, Youth Engagement

7  
Total projects

5  
In person

2  
Online & in person

114  
Training sessions

151  
Unique participants

262  
Sessional participants

21  
Artists employed

14  
Artworks

8  
Performances/events

13  
Partnerships

274  
Attendances

251  
Upskilled individuals

90,000  
Digital reach







# \*\*\*\*\* YOUTH ENGAGEMENT PROJECTS

**Barbershop** programs from January to December engaged Years 8-12 students from Granville Boys and Fairfield High School in intensive training and development in barbering and braiding. 2022 was the third and final funded year of the barbershop at these schools. Midway through 2022, Bass High joined in the Barbershop Program. The program is a part of Bass High School Skills Hub been supported by the NSW Department of Education's Regional Industry Education Partnerships.

**Generation Electronika.** Live performances and free music production workshops were delivered by New Age Noise Collective members, to young people across West Sydney. Performances include the opening weekend of the Biennale of Sydney (Cuttaway), MAAS' Museums Discovery Centre and Street University, Mount Druitt.

**MAYI Artist Residency and Festival.** ACE (First Nations and Youth Engagement teams) collaborated with Bourke Aboriginal Corporation Health Service to present MAYI Festival and Artist Residency in May. The 5-day wellbeing and arts program featured music production, sound engineering, photography and videography workshops for youth facilitated by three resident artists. The week concluded with an electrifying arts, culture and music festival headlined by some of Australia's best Hip-Hop and Rap artists such as Barkaa, Dobby, Kobie Dee and JK-47, and local talent Layzie Bones, Castlereagh Connection, Bell River Band and Kinchela Boys Home.

**Creating Art Together** was a seven-week arts engagement workshop series developed and delivered in partnership with Prevention, Early Intervention, Recovery Service (PEIRS) run by Child Adolescent Mental Health Services (CAMS) or PEIRS clients, High Street Health Services clients and YMCA clients.

**Barbershop x Biennale Pop Up.** ACE delivered a three-week commercial pop-up Barbershop at the ACE venue on Thursday evenings and Saturdays. Students from Granville Boys and Fairfield high schools successfully delivered 56 hair appointments and earned a total of \$965. Public programs including a conversation with Charles Lomu.

**SOUNDWEST.** ACE joined Destination NSW's SOUND WEST Music and Technology festival as a partner. We hosted several successful events, including: Electronic Music Production workshop, supported by Ableton and facilitated by New Age Noise Alumni; a panel discussion, creating safe spaces; ACCLAIM's All-Stars event, a night full of live performances from exciting young artists; and, *Westie With My Bestie*, a dance party for Queer, Trans BIPOC individuals.

**Treasure Islands.** Final stage post-production work including editing, soundtrack development, marketing collateral development and participant consultations continued on this video series and Collection research project in collaboration with the Powerhouse museum and on-island and Australian-born Samoans, Fijians, Cook Islanders, Tongans, Papua New Guineans and I-Kiribati. In six, island specific episodes featuring conversations and performances facilitated by Samoan producer Lalau Leo Tanoi, knowledgeable guests discuss chosen 'cultural belongings' from the Powerhouse Pasifika collection including drums, baskets, tivaevae, pottery, symbolic gifts, dancing skirts and other attire. *Treasure Islands* is produced and directed by Producer, Special Projects Victoria Harbutt and filmed by Samoan photographer Greg Semu at Powerhouse Castle Hill.









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**SCREEN CULTURES**

“In 2022, the Screen Cultures Program sharpened its focus on pathways to industry for content producers and screen trades practitioners from historically underrepresented communities. We implemented the Screen Trades initiative, working with education and industry partners to design pathways for sustainable careers, and worked with creative teams to build capacity to engage with the marketplace early in the development process.”

Barry Gamba, Producer, Screen Cultures

**33**  
Total projects

**13**  
Online

**10**  
Online & in person

**28**  
Training sessions

**440**  
Participants

**18**  
Partnerships

**38**  
Artists employed

**5**  
Artworks

**4**  
Performances/events

**430**  
Attendances

**143**  
Upskilled individuals





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**SCREEN CULTURES PROJECTS**

**Screen Trades** addresses key shortages in Below-the-Line jobs in the screen industry, with support from Screen NSW and Screenrights. Two skill set programs were piloted: Production Accounting and Assistant Camera, and training modules and employment pathways co-designed with industry and education partners Panavision Australia, Moneypenny (now Entertainment Partners powered by Moneypenny) and TAFE NSW. The pilots supported 61 participants in workshops and masterclasses, and as of March 2023, 12 paid workplace attachments.

**Pacific Noir** is an incubator program for creatives from Pasifika communities, in partnership with Pasifika Film Fest and support from Screen Australia. 40 entry level and early career filmmakers were supported in early development, and international partnerships and pathways were explored with stakeholders in Samoa, Guam and PNG. ACE was presentation partner for Pasifika Film Fest 2022 industry events and screenings including the 'Hawaii Shorts' and 'Installation Shorts' screenings.

**Creative Producing & Pitching** included Meet the Broadcasters pitching sessions, in which Commissioning Editors and Heads of Development from STAN and SBS met over 20 creatives from our programs. Other activities included creative business skills development for emerging teams.

**Night Bloomers** is a horror anthology set in the Korean diaspora, with ACE providing EP support to writer/director/producer Andrew Undi Lee and producer Ashlea Ritchie (jointly Turn About Entertainment Pty Ltd). The 5 x 12 series and 1 x 60 feature was part of the SBS Digital Originals slate with production and post taking place over 2022, scheduled for broadcast in 2023, the production employed over 96 professional cast & crew.

**Silver Harvest** is a capacity building program with Western Sydney-based martial arts/filmmakers Therese Chen and David Vuong, who produce online content in homage to the Hong Kong Action films of the 1980s, and attracting an international online audience. ACE support the team to explore the market potential for a slate of original projects and industry opportunities.

**Afro Sistahs.** ACE provided EP support to the Afro Sistahs Collective to produce *Belonging*, a short film commissioned by Western Sydney University's Catalyst West and Executive Producers Made in the West Film Festival. The 5-minute short profiles members of the collective and documents the team's activities at ACE and in the Parramatta environment. ACE brokered an equipment sponsorship deal with Panavision, and the production employed 19 cast and crew.

**Blind Act.** A team of vision impaired filmmakers were supported to secure funding from City of Parramatta to develop a business model for their creative enterprise, and produce a pilot/proof-of-concept for a comedy series. 21 early career practitioners were employed in the proof-of-concept shoot, and local business support was nurtured for the pilot. Social Media Consultant ISH Strategies and Creative Plus Business ran workshops and design sessions for the creative team.

**SWANA Film Festival.** The inaugural festival is scheduled for 2023, to showcase the next generation of filmmakers from South West Asia and North Africa. Funding was secured from Screen NSW and City of Parramatta, key festival staff were engaged and a curatorial committee was formed with representation from Turkiye, Syria, Egyptian, Assyrian and Iraqi communities. The team ran a social media campaign around education and promotion of the upcoming festival, providing micro stories and histories of the cinema of the region, diaspora filmmakers, and the team curating the festival program.











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**MULTICULTURAL WOMEN'S HUB**

“In 2022, the Multicultural Women’s Hub supported creative skills building while supporting pathways to tertiary education and providing employment opportunities. Coming out of lockdowns took its toll on community participation, resulting in a focus on consolidating groups and finding creative ways to engage cautious community members. Again, the program prioritised wellbeing, mental health, enhancing self-confidence and selfcare. The program embraced new projects such as a book club and experimenting with diverse mediums with artists working across textiles and watercolour.”

Yamane Fayed, Producer, Multicultural Women’s Hub





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# MULTICULTURAL WOMEN'S HUB PROJECTS

**Sewing For Success.** This Auburn-based program provided economic opportunity and advancement to refugees and recently arrived migrant women living in Cumberland LGA. The project was crafted to train and mentor migrant women from Afghanistan, Bangladesh, India, Nepal, Pakistan, Sri Lanka and the Middle East who have a desire to start their own small sewing and alteration businesses. This program was offered in partnership with ADSi and continued online for the safety and wellbeing of our cohorts. The group finally met face-to-face for an end of year celebration to share their works. The group's focus was on making decorative pillows, kitchen towels and handbags using hand stitching embellishing techniques, using mixed medias such as beads, mirrors and acrylic paint.

**The Embroiderers Collective / untitled (from home).** This Parramatta-based group continued the collaboration between the Embroiderers Collective and First Nations artist Jonathan Jones. In this interdisciplinary intercultural project, participants retrace the migration and displacement of plants from homelands and the introduction of species throughout colonial history to everyday backyards in Dharug Country in Western Sydney. The Collective continued to meet and explore different ways to embroider and reflect on their knowledge of native and homeland plants. Our learning journey continued with First Nations Cultural practitioners such as Chris Tobin, artists using plants in their practice and botanists. This project is in partnership with the Royal Botanic Gardens. The producer submitted the essay "Reflections on 'untitled (transcriptions of country)" commissioned by Jonathan Jones and Artspace to be published in the publication accompanying the exhibition in 2025.

**Fariba's Sewing Hub.** A new ACE based sewing group of older women from Iranian, Iraqi and Afghani backgrounds, led by Fariba Rahimi. The aim is to provide a safe and welcoming space for women to create and make decorative items such as table runners, pillows, quilts to potentially sell in markets. Facilitator Fariba Rahimi taught the group different techniques ranging from patchwork, clothes and kitchen- and tableware.

**Botanical Art Series with CAT Collective** took place over six sessions delivered by CAT (Creating Art Together) in partnership with the Multicultural Women's Hub program. The CAT Collective consists of Sophia Hunter-Rose and Liliana Occhiuto. Through a multitude of mediums and processes, participants explored techniques, skills and principles that utilise natural elements to create artworks. Artworks created during the workshops involved the use of flowers dye, watercolour paint, sketching and journaling.

**A Western Sydney Book Club.** Poet Omar Sakr initiated this project supported by the program. The book club presented a series of conversations led by authors in order to help connect community members from Western Sydney to vital books by diverse writers. Omar Sakr curated an impressive choice of books and guest facilitators for each session. The book club has developed a regular circle of enthusiastic book club readers debating and conversing about diverse themes around society and culture. A Western Sydney Book Club creates cultural networks and safe spaces for important conversations in Western Sydney.

**Business Skills Training.** Sydney Community College offered two free subsidised and recognised skills-set training for the Multicultural Women's Hub cohorts. The participants received a statement of attainment and credits towards further study after completing the Food Safety Handling course and the Workplace Foundations Skills Set. This project supports pathways to further education and skills to enter the workforce by building confidence and literacy skills.

**ResuMe Workshops** provided job readiness, resume writing skills development and training workshops to the Multicultural Women's Hub cohorts.

**Textiles and Fibre Exploration with Paula do Prado.** Visual artist Paula do Prado facilitated a series of workshops exploring different techniques working with fibre and textiles.

**Paint Auburn REaD.** The Producer supported the Cumberland network and ADSi in organising and running the event in Auburn attended by 250 people (families and children) to promote early childhood literacy.









# \*\*\*\*\* DISABILITY

“The Club Weld program for neurodiverse musicians punched above its weight, featuring in an ABC Artworks episode and a Guardian Newspaper article which saw over 1 million social media engagements. Music was sold to a globally syndicated television show; on radio, tracks achieved coveted rotation status locally and on American radio. Musicians appeared on disability and mainstream festival stages, worked with guest artists June Jones on remixes and covers, and began the development of music videos with Serwah Attafuah.”

Victoria Harbutt, Producer, Special Projects

6

Total projects

120

Training sessions

588

Individual sessions

1011

Sessional participants

122

Unique participants

135

Artworks

55

Performances/events

27

Partnerships

23

Upskilled individuals

54

Artists employed

7,757,017

Digital Reach

461,777

Attendances





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# DISABILITY PROJECTS

**Club Weld Studio.** Sixteen musicians worked in onsite, offsite and online sessions with 5 facilitators including new team members Annais Gallo, George Tilianakis and volunteer, Nate Arens. Fifty percent of the Club Weld team identify as neurodiverse. Five musicians accessed their NDIS funds for extra initiatives, including summer sessions, photography, video and CD production. Music producer Chris Hamer-Smith's work was sponsored by Technical Audio Group; for a fifth consecutive year design support was generously provided by Robert O'Farrell. Online fundraising raised \$8,700.

**What The World Needs Live.** After years of Covid related interruptions Club Weld's collaborative project with River City Voices culminated in an outstanding, sold-out performance at the Granville Centre in October. The concert and back story interviews with Club Weld artists featured on ABC Artworks.

**Picture of Everything.** Work was completed on a Create NSW funded suite of recordings for release in 2023. The suite includes LPs, *Picture of Everything* (compilation) and *Going Places* (Patston); EPs, *Disco City* (Yung) and *Art Colours* (Gotsis) plus singles, *The Music Never Stops* (Zamanos), *Uhhh* (Acquaro), *Pink Donuts* (Stiles & Talarico), *Ghost Dance and Synthony* (Li).

**Exchange Artists In Residence.** Collaborations with musician, June Jones and digital artist, Serwah Attafuah commenced with workshops and individual creative sessions. In development are cover versions and remixes by Jones of *A Tree Fell On The Road* (Gotsis), *Feelings* (Nehme), *Door Bell* (Patston), *Motherhood* (Brown) and *Cross The Road* (Yung); Attafuah consulted on videos to accompany *Synthony* (Li), *The Music Never Stops* (Zamanos) & *Pink Donuts* (Stiles & Talarico).

**Individual Achievements.** Jerrah Patston performed at The Blue Mountains Music Festival and the Mts Made Xmas Show, was awarded a Propel Blue Mountains Emerging Performers Residency and his track *Falling For You* featured in *Head Over Wheels*, a film starring Dylan Alcott. Tracks off Chris Stiles and Anthony Talarico's debut LP *We Were Made For Loving You*, featured on cult New Jersey radio station WFMU, currently the longest running freeform radio station in the US. Sienna Acquaro entered an Elton John competition with her piano arrangement of *Cold Heart*. Patrick Li spoke at an Autism Spectrum Australia event where his track, *Ghost Dance* also debuted. Functions band, *Electric Love* performed at two International Day for Disability events. The Nina Gotsis Band's *Listen To The Bird* was sold for inclusion in an episode of popular TV streaming series *Bump*; the musicians received their first royalty payment after the episode was seen in Australia, UK, Canada & USA.









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MARKETING AND COMMUNICATIONS

“With the unveiling of **ACE** and the launch of the new website, 2022 ushered in a sort of renaissance for our organisation that did not go unnoticed or underappreciated by the community.”

Bronte Millington, Designer, Online Digital Content and Website

21,387

Web users

26,606

Web sessions

76,122,455

Media circulation

4

Print items

66

Broadcast items

86

Online items

91

Social media items

532,558

Facebook

263,490

Instagram





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**MARKETING AND COMMUNICATIONS**

Equipped with a new logo and visual identity created by designer Alex Tanazefi, 2022 was largely centred around the development and launch of the rebranding of I.C.E, Information + Cultural Exchange, to ACE, Arts & Cultural Exchange. This rebranding included a fresh new website. The main objective of the website was to better showcase ACE's future plans and past work to emphatically present ACE as an inspiring and trusted organisation with a long history. With these changes came community recognition and ACE was honoured to be awarded FBi Radio's Smac of the Year.

Marketing agency, Original Spin, were engaged by ACE to ensure that our transformation and programs for the year received maximum reach. With their assistance we saw our media circulation grow by over 300% with a circulation figure of 76,122,455 compared to the previous year's 24,610,000.

Some highlights of our media coverage include:

\*\* **The 23rd Biennale of Sydney: rivus** at ACE publicity campaign achieved major coverage across some of Australia's most prestigious media outlets and newspapers. A few examples include: **ABC Radio National** (4.6 million listeners), **Broadsheet National** (over 1.1 million readers), and **The Sydney Morning Herald** (over 7 million readers online and 800,000 in print).

\*\* The **ACE Truth Telling Session** on the Myall Creek massacre received coverage from media including **The Guardian** (6.4 million online readers), as well as **NITV Online** and **ABC Radio Sydney**.

\*\* **MAYI Festival** achieved wide media coverage across many of Australia's media outlets. **ABC Radio National** program AWAYE! covered the event and interviewed BACHS program manager Joseph Clarke, reaching an audience of over 50,000. **ArtsHub, FBi Radio, and the National Indigenous Times** also covered the Festival (having a combined audience of over 100,000).

\*\* ACE's **Biennale x Barbershop** program with Charles Lomu featured on 48 separate media outlets, most notably **Channel 9 Darwin** which has an audience of over 250,000 viewers.

\*\* **Club Weld** featured in **The Guardian** (online audience of 6.4 million) in Lo Carmen's article 'Beyond art therapy: the studio helping neurodiverse musicians record, release and book shows', a significant piece of coverage that highlighted the Club Weld program. Club Weld also featured on **ABC Art Works** (online audience of 1.3 million) season 2 episode 30.

\*\* **Screen Trades** featured on **ScreenHub** (online audience of 55,000) as well as in **IF Magazine** (online audience of 13,000) in Sean Slatter's article 'Screen Trades teams with Panavision to address assistant camera shortages'.









\*\*\*\*\*  
**OPERATIONS AND DEVELOPMENT**

Arts & Cultural Exchange Operations provided financial, administrative, venue, technical and logistic support toward smooth operations and project implementation.

2022 Operations and Development Team:

- \* Tannika Keaton. Venue and Reception Officer
- \* Kannaki Nadesan. Bookkeeper
- \* Steven Ross. Equipment and IT Officer
- \* Kayur Shrestha. Manager, Finance and Administration

2022 Outcomes:

**\$908,574**

Arts funding (Govt.)

**\$473,767**

Non arts funding (Govt.)

**\$143,289**

Philanthropy

**\$178,664**

Self-generated income





\*\*\*\*\*  
**OPERATIONS AND DEVELOPMENT**

**Organisational Governance**

In 2020, the Dharug Knowledge Holders Group was established to ensure that local knowledge and perspectives are embedded throughout the entire programs of ACE within a formal structure that supports Custodians' voices in a way that is driven by community. Deep critical thinking around protecting Indigenous Cultural and Intellectual Property (ICIP) is foundational in this process.

**Finance**

Government funding continues to be the primary revenue stream representing 81% of ACE's 2022 total income. Philanthropic support and donations were at 8% while self-generated revenue was 11%.

Annual income was \$1.704 million with an expenditure of \$1.697 million, resulting in an operating surplus of \$6,429. ACE has maintained its financial health with a liquidity ratio of 1.49:1, a 5% increase in net assets and a reserve ratio at 8%. Provisions for staff entitlements and asset refurbishment have been made. In 2023, the goal remains to keep this momentum going, build on the reserve, improve liquidity toward ACE's long-term sustainability.

**Venue**

ACE continues to offer accessible, flexible and affordable hire of its wide range of hire spaces – hot desks, event space, training lab, audio suite and meeting room for local community groups, emerging arts practitioners, entrepreneurs, organisations and individuals.

The residency of two community organisations – Diversity Arts Australia and Sweatshop continued. Value of in-kind support (via subsidised rates) provided to external hirers is \$17,241. Total in-kind support for both internal projects and external community users is valued at \$195,702. In 2022, we welcomed 6,440 visitors to our premises.

Kayur Shrestha  
Manager, Finance and Administration





# OPERATIONS AND DEVELOPMENT

## Funding

Arts & Cultural Exchange received 81% of its total revenue from Government. Revenue from Trusts, Foundations, donations and corporate grants were at 8% and self-generated income remained at 11%.

Arts & Cultural Exchange secured support from a range of funding streams in 2022, including: federal, state and local government, corporate grants, foundations, trusts, donations, corporate sponsorship and revenue from resources income.

### 2022 private/other sector funding included:

- ✧ Crown Resorts Foundation and Packer Family Foundation
- ✧ Chill Foundation
- ✧ Screenrights Cultural Fund
- ✧ Scanlon Foundation

### 2022 public sector funding included:

- ✧ Australia Council for the Arts
- ✧ City of Parramatta
- ✧ Create NSW
- ✧ Department of Infrastructure, Transport, Regional Development, Communications and the Arts
- ✧ Department of Education (Training Services NSW)
- ✧ Multicultural NSW
- ✧ NSW Department of Communities and Justice
- ✧ Screen Australia
- ✧ Screen NSW

### 2022 project funding/support/partnerships included:

- |  |  |   |
|--|--|---|
| ✧ 2SER RADIO                                   | ✧ Women's Group  | ✧ Creek                                       |
| ✧ ABCMUSIC                                     | ✧ Dharug Strategic Management Group                                  | ✧ O'Farrell Design                            |
| ✧ Accessible Arts                              | ✧ Double Vision Entertainment  | ✧ Original Spin                               |
| ✧ Accessible Diversity Services Inc            | ✧ Dundas Area Neighbourhood Centre                                   | ✧ Panavision Australia                        |
| ✧ ACCLAIM Magazine                             | ✧ Eastside Radio   | ✧ Pasifika Film Fest                          |
| ✧ Afro Sistahs                                 | ✧ Ebenezer Mission   | ✧ PEIRS                                       |
| ✧ Anjo Productions                             | ✧ Entertainment Partners powered by Moneypenny (formerly Moneypenny) | ✧ Pelesasa Pictures                           |
| ✧ Arab Theatre Studio                          | ✧ Epic Story   | ✧ Radio Skid Row                              |
| ✧ Aretiki Services                             | ✧ Eyeland Style Productions  | ✧ ResuMe                                      |
| ✧ Art Gallery of NSW                           | ✧ Fairfield High School  | ✧ Revolver                                    |
| ✧ Artspace                                     | ✧ Fbi Radio  | ✧ River City Voices                           |
| ✧ ASPECT (Autism Spectrum Australia)           | ✧ Film Frocks  | ✧ Riverside Theatres                          |
| ✧ Australian Writers Guild                     | ✧ Florid Flowers   | ✧ Royal Botanic Gardens                       |
| ✧ Bass High School                             | ✧ Futures In Sight   | ✧ Rydalmere Public School                     |
| ✧ Bayanami Primary School                      | ✧ GoodOil  | ✧ Community Hub                               |
| ✧ Beatdisc Records                             | ✧ Granville Boys High School   | ✧ Satiu Studios                               |
| ✧ Betteridge Heritage Consulting               | ✧ Health Infrastructure  | ✧ SBS TV                                      |
| ✧ Biennale of Sydney                           | ✧ Jannawi Dance Clan   | ✧ Silver Harvest                              |
| ✧ Big and Little Films                         | ✧ MAAS Discovery Centre  | ✧ SOUNDWEST                                   |
| ✧ Blue Mountains Gazette                       | ✧ Made In The West Film Festival                                     | ✧ STAN  |
| ✧ Blue Mountains Theatre & Community Hub       | ✧ Matevai Cultural Arts  | ✧ Street University                           |
| ✧ Bourke Aboriginal Corporation Health Service | ✧ Middleton Arts   | ✧ Sunstudios                                  |
| ✧ Bourke PCYC                                  | ✧ Museum of Applied Arts & Sciences                                  | ✧ Sydney Community College                    |
| ✧ Bourke High School                           | ✧ Museum of Contemporary Art Australia (MCA)                         | ✧ Tactical Space Lab                          |
| ✧ Bourke Public School                         | ✧ Nakara Arts  | ✧ TAFE NSW                                    |
| ✧ Brut Management                              | ✧ National Committee of the Friends of Myall                         | ✧ Technical Audio Group                       |
| ✧ Cement Fondu                                 |  | ✧ Turn About Entertainment                    |
| ✧ Cockatoo CoLab                               |  | ✧ University of Technology Sydney             |
| ✧ Collider                                     |  | ✧ Western Sydney University                   |
| ✧ Cumberland Council                           |  | ✧ WIFT Australia (Women in Film & Television) |
| ✧ Dee Why Tongan                               |  | ✧ Xsquared Design                             |
|  |  | ✧ Yung Family                                 |









\*\*\*\*\*  
**TREASURER'S REPORT**

Arts & Cultural Exchange (ACE), formerly known as Information + Cultural Exchange maintained its sound financial position during 2022, recording an operating profit of \$6,429, giving rise to accumulated retained earnings of \$143,204.

Federal and State Government funding continues to be ACE's largest source of revenue (81% of total in 2022; 72% in 2021) and has enabled us to commit resources to a multitude of impactful projects. Philanthropy and Commercial revenues (largely) rounded out the balance of ACE's 2022 Source of Funds & will be an important focus for ACE as we enter 2023 and beyond.

ACE very much appreciates the ongoing support of Government bodies, Philanthropic Organisations and Individuals, and their recognition of the important role ACE plays in both the Arts and our community. The board would like to thank all our key funders for their support in 2022, including but not limited to: Create NSW, Multicultural NSW, Department of Infrastructure, Transport, Regional Development, Communications and the Arts, Department of Communities and Justice NSW, Screen NSW, Screen Australia, Australia Council for the Arts, City of Parramatta, Services Australia, the Department of Education NSW, Crown Resorts Foundation, Packer Family Foundation, Chill Foundation, Aspect, Screenrights and our generous Individual donors.

While ACE exited 2022 in a robust financial position, our organisation acknowledges that the funding environment for the Arts remains incredibly challenged. The board looks forward to the continued support of our existing funders, but similarly is excited to engage with new partners and pivot into alternative revenue sources as we navigate the post-pandemic funding landscape.

Jenna Cork

Treasurer





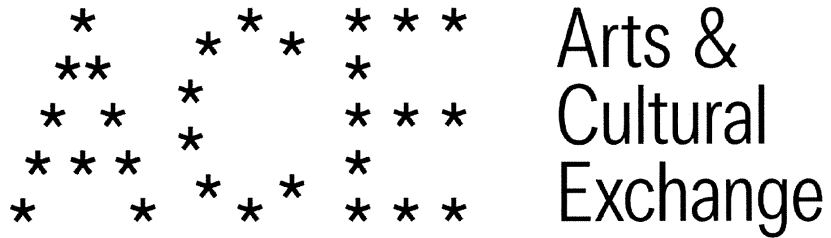






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**FINANCIAL REPORT**

**ARTS & CULTURAL EXCHANGE INC.**  
ABN 60 550 215 253



**FINANCIAL REPORT**  
31 DECEMBER 2022



# ARTS & CULTURAL EXCHANGE INC.

31 DECEMBER 2022

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**ARTS & CULTURAL EXCHANGE INC**  
**ABN 60 550 215 253**  
**FINANCIAL REPORT FOR THE YEAR ENDED 31 DECEMBER 2022**

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**CORPORATE INFORMATION**

The Arts & Cultural Exchange Inc is an incorporated Association under New South Wales Legislation, Association Incorporations Act 2009.

The principal activities of the Association during the financial year were to support Western Sydney communities, organisations and artists to engage with arts, information and communications technologies, new media arts and culture in order to build community resilience, autonomy and infrastructure and to enhance quality of life and well-being.

**DIRECTORS**

Zoran Jurisic	Chairperson
Jenna Cork	Treasurer
Adelyn Koh	Secretary
Mehal Krayem	Deputy Chairperson
Julie Clarke Jones	Board Member
Kon Gouriotis	Board Member
Donna Chang	Board Member
Junghee Seeto	Board Member

**PRINCIPAL PLACE OF BUSINESS**

Arts & Cultural Exchange Inc  
8 Victoria Road  
Parramatta NSW 2150

**BANK**

Westpac Banking Corporation

**AUDITOR**

Charles M Pitt  
CM Pitt & Co  
Chartered Accountants  
STRATHFIELD NSW 2135



# C M PITT & CO

Chartered Accountants

TELEPHONE (02) 9715 1555  
FACSIMILE (02) 9715 1566

CHARLES M PITT B.BUS Dip Ag FCA  
ABN: 73 591 425 854


6/2 PHILIP STREET  
STRATHFIELD NSW 2135  
PO BOX 580  
E-MAIL cpitt@cmpitt.com.au

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## AUDITOR'S INDEPENDENCE DECLARATION TO THE MEMBERS OF ARTS & CULTURAL EXCHANGE INC. (ACE)

In accordance with the requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, as lead auditor for the audit of Arts & Cultural Exchange Inc. (ACE) for the year ended 31 December 2022, I declare that, to the best of my knowledge and belief, there have been:

1. No contraventions of the auditor independence requirements of the 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
2. No contraventions of any applicable code of professional conduct in relation to the audit.



---

Charles M Pitt  
C M Pitt & Co  
Units 6 & 7, 2 Philip Street  
STRATHFIELD NSW 2135

Dated: 12 April 2023



Liability limited by a scheme approved under Professional Standards Legislation

**ARTS & CULTURAL EXCHANGE INC.**  
**ABN 60 550 215 253**  
**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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	Note	2022 \$	2021 \$
<b>Total operating revenue</b>	<b>2.1</b>	<b>1,704,293</b>	<b>1,543,721</b>
Depreciation & Amortisation expenses		87,848	90,153
Employee Benefits expenses		899,150	915,272
Contractor expenses		381,562	316,940
Programmes and production expenses		117,646	82,318
Marketing expenses		75,390	17,392
Management and Administrative expenses		88,748	101,640
Audit Fees	<b>2.2</b>	7,520	6,500
Provision for relocation		40,000	6,000
<b>Total expenses</b>		<b>1,697,864</b>	<b>1,536,214</b>
<b>Surplus from ordinary activities</b>		<b>6,429</b>	<b>7,507</b>
<b>Other Comprehensive income</b>		-	-
<b>Total Comprehensive Income</b>		<b>6,429</b>	<b>7,507</b>

The accompanying notes form part of the Financial Statements.

**ARTS & CULTURAL EXCHANGE INC.**  
**ABN 60 550 215 253**  
**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2022**

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	Note	2022 \$	2021 \$
<b>Assets</b>			
<b>Current assets</b>			
Cash and Cash Equivalents	4.1	2,303,915	1,594,664
Receivables & prepayments	4.2	60,891	408,039
<b>Total current assets</b>		<u>2,364,806</u>	<u>2,002,703</u>
<b>Non-current assets</b>			
Property plant & equipment	5.1	116,684	187,734
Right of use assets	6.2	19,980	33,300
<b>Total non-current assets</b>		<u>136,664</u>	<u>221,034</u>
<b>Total assets</b>		<u>2,501,469</u>	<u>2,223,737</u>
<b>Liabilities</b>			
<b>Current liabilities</b>			
Accounts payable	4.4	107,165	150,515
Contract and other revenue received in advance	2.3	1,431,150	1,079,526
Employee provisions	3.1	36,100	34,000
Lease liabilities	6.3	13,320	13,320
<b>Total current liabilities</b>		<u>1,587,735</u>	<u>1,277,361</u>
<b>Non-current liabilities</b>			
Contract and other revenue received in advance	2.3	116,684	187,734
Employee provisions	3.1	154,600	149,300
Provision for capital maintenance & replacement	4.5	492,586	452,586
Lease liabilities	6.3	6,660	19,980
<b>Total non-current liabilities</b>		<u>770,530</u>	<u>809,601</u>
<b>Total liabilities</b>		<u>2,358,265</u>	<u>2,086,962</u>
<b>Net assets</b>		<u><u>143,204</u></u>	<u><u>136,775</u></u>
<b>Funds</b>			
Accumulated funds		<u>143,204</u>	<u>136,775</u>
<b>Total accumulated funds</b>		<u><u>143,204</u></u>	<u><u>136,775</u></u>

The accompanying notes form part of the Financial Statements.



**ARTS & CULTURAL EXCHANGE INC.**  
**ABN 60 550 215 253**  
**STATEMENT OF CHANGES IN FUNDS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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	<b>Accumulated funds \$</b>	<b>Total funds \$</b>
<b>Balance at 31 December 2020</b>	<b>129,268</b>	<b>129,268</b>
Net surplus	7,507	7,507
Other comprehensive income	-	-
<b>Balance at 31 December 2021</b>	<b>136,775</b>	<b>136,775</b>
Net surplus	6,429	6,429
Other comprehensive income	-	-
<b>Balance at 31 December 2022</b>	<b>143,204</b>	<b>143,204</b>

The accompanying notes form part of the Financial Statements.

**ARTS & CULTURAL EXCHANGE INC.**  
**ABN 60 550 215 253**  
**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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	Note	2022 \$	2021 \$
<b>Cash Flows from Operating Activities</b>			
Receipts from Government and others		2,367,469	1,565,468
Payments to suppliers and employees		<u>(1,663,668)</u>	<u>(1,418,962)</u>
		703,801	146,506
Interest received		8,928	1,844
<b>Net cash flow from operating activities</b>	<b>2.4</b>	<u>712,729</u>	<u>148,350</u>
<b>Cash Flows from Investing Activities</b>			
Payments for property improvements & equipment		<u>(3,478)</u>	<u>(19,065)</u>
<b>Net Cash Flow from investing activities</b>		<u>(3,478)</u>	<u>(19,065)</u>
<b>Cash Flows from Financing Activities</b>			
<b>Net Cash Flow from financing activities</b>		<u>-</u>	<u>-</u>
<b>Net increase (decrease) In cash held and cash equivalents</b>		709,251	129,285
Cash and cash equivalents at the beginning of the year		<u>1,594,664</u>	<u>1,465,379</u>
<b>Cash and cash equivalents at end of year</b>	<b>4.1</b>	<u><u>2,303,915</u></u>	<u><u>1,594,664</u></u>

The accompanying notes form part of the Financial Statements.

**ARTS & CULTURAL EXCHANGE INC.**  
**ABN 60 550 215 253**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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**1.1 Corporate information**

The Arts & Cultural Exchange Inc. (ACE) is an individual entity, incorporated and domiciled in Australia.

The association is a registered charity with the Australian Charities and Not-for-Profit Commission which holds deductible gift recipient status and is exempt from income tax.

The Arts & Cultural Exchange Inc is a Public Benevolent Institution.

The financial report of the Not-for-profit association, ACE, for the year ended 31 December 2022, was authorised for issue in accordance with a resolution of the board of members on 12 April 2023.

The Principal Place of Business:  
8 Victoria Rd, Parramatta NSW 2150

**1.2 Basis of Preparation**

The general-purpose financial report has been prepared in accordance with the requirements of the Australian Charities and Not-for-profits Commission (ACNC) Act 2012, Australian Accounting Standards – Simplified Disclosures, Accounting Interpretations and other authoritative pronouncements of the Australian Accounting Standards Board.

***Historical cost convention***

The financial report has been prepared on the basis of historical cost (based on the fair value of the consideration given in exchange for assets) except for the following.

***Currency***

The financial report is presented in Australian dollars, which is the association's functional and presentation currency.

**1.3 Significant Accounting Policies**

The significant accounting policies documenting the measurement basis used in preparing the financial information and other accounting information relevant to an understanding of the financial report are discussed in the relevant note.

***Goods and services tax (GST)***

Revenues, expenses and assets are recognised net of the amount of GST except where the amount of GST incurred is not recoverable from the Australian Taxation Office, in which case it is recognised as part of the cost of acquisition of an asset or as part of an item of expense.

Receivables and payables are recognised inclusive of GST.

The net amount of GST recoverable from or payable to the Australian Taxation Office is included as part of receivables or payables



**ARTS & CULTURAL EXCHANGE INC.**  
**ABN 60 550 215 253**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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**1.4 Significant accounting judgements, estimates and assumptions**

The preparation of financial information requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets, liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgements. Actual results may differ from these estimates.

Specific accounting judgements and estimates are discussed in the relevant note.

Comparative revenue and expenses have been reviewed and recategorisation has been made with no impact on the surplus and total comprehensive income of Arts & Cultural Exchange Inc (ACE).

**2.1 Revenue**

**(a) Disaggregation of revenue**

Revenue has been disaggregated based on type of goods or services provided and source of funds

<i>Type of good or service</i>	<b>2022</b>	<b>2021</b>
	\$	\$
Community arts & cultural development (CACD)		
Services	1,668,109	1,509,283
Venue and facility services	36,184	34,438
	<u>1,704,293</u>	<u>1,543,721</u>

**Source of Funds**

<b>2022</b>	<b>Revenue from contracts with customers (AASB 15)</b>	<b>Revenue under AASB 1058</b>	<b>Total</b>
	\$	\$	\$
Government	1,382,341	-	1,382,341
Philanthropic Organisation	119,353	-	119,353
Commercial	-	94,135	94,135
Other	74,528	33,936	108,464
	<u>1,576,222</u>	<u>128,071</u>	<u>1,704,293</u>

**2021**

<b>2021</b>	<b>Revenue from contracts with customers (AASB 15)</b>	<b>Revenue under AASB 1058</b>	<b>Total</b>
	\$	\$	\$
Government	1,108,324	-	1,108,324
Philanthropic Organisation	210,733	-	210,733
Commercial	-	133,759	133,759
Other	76,833	14,072	90,905
	<u>1,395,890</u>	<u>147,831</u>	<u>1,543,721</u>

**ARTS & CULTURAL EXCHANGE INC.**  
**ABN 60 550 215 253**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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(b) Revenue from Government sources	2022	2021
	\$	\$
<b>Commonwealth government</b>		
Australia Council for the Arts	16,534	202,513
Screen Australia	18,242	54,718
Department of Infrastructure	72,287	33,630
RISE Funding	194,740	-
Services Australia	14,441	-
	<u>316,243</u>	<u>290,861</u>
<b>State government</b>		
Create NSW	491,466	513,249
Department of Communities and Justice NSW	134,719	144,722
Screen NSW	98,953	85,519
Office of Communities	48,230	-
State Government (SSTF)	65,285	20,327
Department of Education NSW	8,990	-
Multicultural NSW	202,102	50,890
	<u>1,049,744</u>	<u>814,707</u>
<b>Local government</b>		
City of Parramatta	16,353	2,756
	<u>1,382,341</u>	<u>1,108,324</u>

***Economic Dependence***

Arts and Cultural Exchange Inc. is reliant on the public sector arts & community welfare/ development funding (eg: Create NSW, Australia Council for the Arts, Multicultural NSW, NSW Department of Communities and Justice ) for the majority of its operating revenue. At the date of this report the Board of members has no reason (despite the highly competitive and finite nature of government sector arts funding) to believe that these funding streams will not continue to support Arts & Cultural Exchange Inc. (ACE).

**(c) Revenue recognition policy for revenue from contracts with customers (AASB 15)**

AASB 15 requires revenue to be recognised when control of a promised good or service (performance obligations) is passed to the customer at an amount which reflects the expected consideration. The customer for these contracts is usually the fund provider. Generally, the timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.

**ARTS & CULTURAL EXCHANGE INC.**  
**ABN 60 550 215 253**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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***Grant income***

Grant income arising from an agreement which contains enforceable and sufficiently specific performance obligations is recognised when control of each performance obligations is satisfied. This is generally the case for the monies received for information, education and advocacy.

The performance obligations vary based on the agreement but may include management of education events.

Within grant agreements there may be some performance obligations where control transfers at a point in time and others which have continuous transfer of control over the life of the contract.

Where control is transferred over time, generally the revenue is recognition based on either cost or time incurred.

- (d) Revenue recognition policy for revenue streams which are either not enforceable or do not have sufficiently specific performance obligations (AASB 1058)

***Significant estimates and judgements relating to revenue***

For many of the grant agreements received, the determination of whether the contract includes sufficiently specific performance obligations was a significant judgement involving discussions with several parties at the association, review of the proposal documents prepared during the grant application phase and consideration of the terms and conditions.

Grants received by the association have been accounted for under both AASB 15 and AASB 1058 depending on the terms and conditions and decisions made.

If this determination was changed then the revenue recognition pattern would be different from that recognised in this financial report.

<b>2.2 Expenses</b>	<b>2022</b>	<b>2021</b>
	\$	\$
<b>Auditor's remuneration</b>		
Audit of financial statements	6,500	6,500
Project audit	620	-
Other services	400	-
	<b>7,520</b>	<b>6,500</b>
	<b>7,520</b>	<b>6,500</b>

***Expenses accounting policy***

All expenditure is accounted for on an accruals basis and has been classified under headings reflecting the relevant function of the corporation which incurred the cost. Where costs cannot be directly attributed to a particular category, they have been allocated to activities on a basis consistent with use of the resources.

**2.3 Contract balances**

**Contract liabilities**

Current liabilities

In Advance	1,431,150	1,079,526
	<b>1,431,150</b>	<b>1,079,526</b>

Non current Liabilities

Capital Grant	116,684	187,734
	<b>116,684</b>	<b>187,734</b>



**ARTS & CULTURAL EXCHANGE INC.**  
**ABN 60 550 215 253**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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Contract liabilities generally represent the unspent grants or other fees received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided, or the conditions usually fulfilled within 12 months of receipt of the grant fees.

Where the amount received is in respect of services to be provided over a period that exceeds 12 months after the reporting date or the conditions will only be satisfied more than 12 months after the reporting date, the liability is presented as non-current.

**2.4 Cash flows information**

	<b>2022</b>	<b>2021</b>
	\$	\$
<b><i>Reconciliation of Cash flow from Operations with operating (Deficit)/Surplus</i></b>	6,429	7,507
Depreciation	74,528	76,833
<b>Changes in Assets and Liabilities</b>		
(Increase)/Decrease in receivable	351,530	(83,945)
(Increase)/Decrease in prepayments	(4,382)	(139)
Increase/(Decrease) in payable	(43,351)	17,258
Increase/(Decrease) in deferred income	280,574	159,304
Increase/(Decrease) in provisions	47,400	(28,468)
<b>Net cash provided by (used in) operating activities</b>	<b><u>712,729</u></b>	<b><u>148,350</u></b>

**3.1 Employee provisions**

Annual leave - Current	36,100	34,000
Long-service leave – non- current	47,000	50,300
Parental leave - non-current	83,000	79,000
Redundancy -non current	24,600	20,000
	<b><u>190,700</u></b>	<b><u>183,300</u></b>

***Employee benefits accounting policy***

Employee benefits comprise wages and salaries, annual leave, long-service leave, parental leave and contributions to superannuation plans.

Liabilities for short-term employee benefits expected to be wholly settled within 12 months of the reporting date in respect of employees' services up to the reporting date are recognised at the when the liabilities are settled. Liabilities for non-accumulating sick leave are recognised when the leave is taken and are measured at the amounts expected to be paid rates paid or payable.

The liability for long-term benefits is measured as the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to anticipated future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date on corporate bonds with terms to maturity and currencies that match, as closely as possible, the estimated future cash outflows.

**ARTS & CULTURAL EXCHANGE INC.**  
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The ACE pays contributions to employee on superannuation plans. Contributions are recognised in the statement of profit or loss and other comprehensive income when they are due. The ACE has no obligation to pay further contributions to these plans if the plans do not hold sufficient assets to pay all employee benefits relating to employee service in current and prior periods.

**3.2 Related parties and related-party transactions**

**(a) Board member's compensation**

The board members act in an honorary capacity and receive no compensation for their services.

**(b) Transactions with board member-related entities**

No board member receive directly or indirectly any fees, bonuses or other remuneration as a consequence of their appointment to the board. Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated.

A fee of \$2,050.00 was paid to Ms Julie Jones, for assistance with facilitation on the various projects related to First Nations .

**(c) Key management personnel remuneration**

The remuneration paid to key management personnel during the year was \$164,707.82 (2021:\$155,397.48 ).

<b>4.1 Cash and cash equivalents</b>	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
Westpac - Cheque Account	13,470	8,150
Westpac - Reserve Account	548,510	160,219
Westpac - Public Fund Account	63,150	65,707
Westpac - Term deposits	1,678,722	1,360,527
Cash on hand	62	62
<b>Total cash and cash equivalents</b>	<b><u>2,303,915</u></b>	<b><u>1,594,664</u></b>

***Cash accounting policy***

Cash and cash equivalents in the statement of financial position comprise cash at bank and in hand and short-term deposits with an original maturity of one year where the investment is convertible to known amounts of cash and is subject to insignificant risk of changes in value. For the purposes of the statement of cash flows, cash and cash equivalents consist of cash and cash equivalents as defined above.

Cash at bank earns interest at floating rates based on daily deposit rates. Short-term deposits are made for varying periods of between one month and one year, depending on the ACE's cash requirements. These deposits earn interest at market rates.

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4.2 Receivables & prepayments	2022	2021
	\$	\$
Accounts Receivable	47,209	398,738
Prepayments	13,682	9,300
<b>Total Receivables &amp; prepayments</b>	<b>60,891</b>	<b>408,039</b>

Trade receivables, which comprise amounts due from funding organisations under grant agreements .

Normal terms of settlement is 90 days

4.4 Trade creditors and other payables	2022	2021
	\$	\$
Trade creditors	89,812	112,773
Other Creditors	2,911	6,801
Accruals	12,452	29,015
Westpac - Credit cards	1,989	1,926
<b>Total trade creditors and other payables</b>	<b>107,165</b>	<b>150,515</b>

Accounts and other payables represent liabilities for goods and services provided to the association prior to the end of the financial year that are unpaid. These amounts are usually settled in 30 days.

4.5 Provisions for capital maintenance & replacement	2022	2021
	\$	\$
Building maintenance & replacement- non-current	305,662	285,662
Equipment	137,373	127,373
Furniture	49,551	39,551
	<u>492,586</u>	<u>452,586</u>

**4.6 Financial risk management**

*Financial assets and financial liabilities maturity analysis*

	Note	Within 1 year		1-5 years		Total	
		2022	2021	2022	2021	2022	2021
<b>Financial assets-</b>		\$	\$	\$	\$		
Cash and cash equivalents	4.1	2,303,915	-	2,303,915	1,594,664		
Accounts receivables & prepayments	4.2	60,891	-	60,891	408,039		
<b>Total financial assets</b>		<u>2,364,806</u>	-	<u>2,364,806</u>	<u>2,002,703</u>		
<b>Financial liabilities-</b>							
Accounts payable	4.4	107,165	-	107,165	150,515		
Contract liabilities and other revenue received in advance	2.3	1,431,150	116,684	1,547,834	1,267,260		
Lease liabilities	6.3	13,320	6,660	19,980	33,300		
<b>Total financial liabilities</b>		<u>1,551,635</u>	<u>123,344</u>	<u>1,674,979</u>	<u>1,451,075</u>		

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**(a) Interest Rate Risk**

The Arts & Cultural Exchange Inc. financial instruments consist mainly of deposit with banks, accounts receivable and payable. Exposure to interest rate risk arises on financial assets and financial liabilities recognised at the reporting date whereby a future change in interest rates will affect future cash flows or the fair value of fixed rate financial instruments.

**(b) Credit Risk**

The maximum exposure to credit risk, excluding the value of any collateral or other security, at balance date to recognised financial assets is the carrying amount, net of any provisions for doubtful debts, as disclosed in the balance sheet and notes to the financial statements. The Arts & Cultural Exchange Inc. does not have any material credit risk exposure to any single debtor or group of debtors under financial instruments entered into by the association.

**(c) Net Fair Values**

The net fair values of all assets and liabilities approximates their carrying value. No financial assets and financial liabilities are readily traded on organised markets in standardised form other than other than listed investments. Financial assets where the carrying value exceeds net fair values have not have not been written down because Arts & Cultural Exchange Inc. intends to hold such assets to maturity. The aggregate net fair values and carrying amounts of financial assets and financial liabilities are disclosed in the statement of financial position and in the Notes to this financial report.

**5.1 Property, plant & equipment**

	<b>Building Improvements</b>	<b>Furniture &amp; Fixtures</b>	<b>Equipment &amp; Computers</b>	<b>Total</b>
<b>Cost</b>				
Balance 1 January 2022	1,284,605	93,551	592,525	1,970,681
Additions	-	-	3,478	3,478
Disposals	-	-	-	-
Balance 31 December 2022	<b>1,284,605</b>	<b>93,551</b>	<b>596,003</b>	<b>1,974,159</b>
<b>Depreciation</b>				
Balance 1 January 2022	1,121,857	92,226	568,864	1,782,947
Depreciation	65,099	264	9,165	74,528
Disposals	-	-	-	-
Balance 31 December 2022	<b>1,186,956</b>	<b>92,490</b>	<b>578,029</b>	<b>1,857,476</b>
Carrying amount 31 December 2022	<b>97,649</b>	<b>1,061</b>	<b>17,974</b>	<b>116,684</b>

***Property, plant and equipment accounting policies***

Each class of plant and equipment is carried at cost as indicated, less, where applicable, any accumulated depreciation.



**ARTS & CULTURAL EXCHANGE INC.**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
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***Depreciation***

Items of property, plant and equipment are depreciated over their useful lives to the association commencing from the time the asset is held ready for use. Depreciation is calculated on a straight-line basis over the expected useful economic lives of the assets as follows in the current and prior year:

Building Improvements	5%
Furnitures	25%
Office Equipments	20%

**6.1 Terms and conditions of leases**

***Concessionary leases***

Arts & Cultural Exchange Inc. has the Right of Use of 8 Victoria Road, Parramatta at a concessional rate. Lease liabilities calculated for 5 years and separated, less than a year as a current liability and over a year as a non current liability.

Arts & Cultural Exchange Inc. has renewed the lease of the building at 8 Victoria Road, Parramatta, commencing 1 July 2019, for five years, terminating on 30 June 2024.

Arts & Cultural Exchange Inc. has adopted the accounting standards AASB 16 and AASB 1058. The Right Use of Asset at cost is calculated on present value method. Identifying and amortising lease on straight line basis over the 5 years, commencing from 1 July 2019.

Leased from the Catholic Diocese of Parramatta .

<b>6.2 Right of use assets</b>	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
Right of use assets	66,600	66,600
Less: Accumulated Amortisation	(46,620)	(33,300)
<b>Gross carrying amount</b>	<u>19,980</u>	<u>33,300</u>
<b>6.3 Lease liability</b>		
Current	13,320	13,320
Non current	6,660	19,980
<b>Total lease liability</b>	<u>19,980</u>	<u>33,300</u>

**7.1 Commitments**

At reporting date the company has not entered into any contract for capital expenditure.

**7.2 Contingencies**

There are no contingent liabilities that have been incurred by the association in relation to 2022.

**7.3 Events after the reporting period**

No matters or circumstances have arisen since the end of the financial year which significant affect the operations of the company, the results of those operations or the state of affairs in future financial years.

**ARTS & CULTURAL EXCHANGE INC.  
STATEMENT BY MEMBERS OF THE BOARD  
FOR THE YEAR ENDED 31 DECEMBER 2022**

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The board declare that, in the Board's opinion:

- a) 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
  
- b) the financial report 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-profits Commission Regulation 2013.



.....  
**Zoran Jurisic**  
**Chairperson**



.....  
**Jenna Cork**  
**Treasurer**

Date: 12 April 2023

# C M PITT & CO

*Chartered Accountants*

TELEPHONE: (02) 9715 1555  
FACSIMILE: (02) 9715 1566

CHARLES M PITT B.BUS Dip Ag FCA  
ABN: 73 591 425 854

6/2 PHILIP STREET  
STRATHFIELD NSW 2135  
PO BOX 580  
E-MAIL: cpitt@cmpitt.com.au

## **Independent Audit Report To The Members of Arts & Cultural Exchange Inc**

### **Opinion**

We have audited the financial report of The Arts & Cultural Exchange Inc, which comprises statement of financial position as at 31 December 2022, statement of profit or loss and other comprehensive income, statement of changes in equity, statement of cash flows for the period then ended, and notes to the financial report, including significant accounting policies, and the Board Members' declaration.

In our opinion, the financial report of The Arts & Cultural Exchange Inc, has been prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act), including:

- i. giving a true and fair view of the association's financial position as at 31 December 2022 and of its financial performance and cash flows for the year ended on that date.
- ii. complying with Australian Accounting Standards – Simplified Disclosures and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

### **Basis for Opinion**

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

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

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

The Board members are responsible for other information. The other information comprises the information included in the Association's annual report for the year ended 31 December 2022, but does not include the financial report and our auditor's report thereon.

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

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

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

#### **Board Members' Responsibility for the Financial Report**

The Board members of the Association are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards – Simplified Disclosure Requirements and the ACNC Act and for such internal control as the Board members determine is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Board members are responsible for assessing the Association'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 Board members either intend to liquidate the Association or to cease operations or have no realistic alternative but to do so.

The Board members are responsible for overseeing the Association's financial reporting process.

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

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but 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, we exercise professional judgement and maintain professional scepticism throughout the audit. We 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 our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal control.

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- 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 Association's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the responsible persons.
- Conclude on the appropriateness of the Board members' 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 Association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Association 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.

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



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Charles M Pitt  
C M PITT & CO  
CHARTERED ACCOUNTANTS

CA ANZ Membership No. 20180  
Registered Auditor No.2944  
Unit 6 & 7, 2 Philip Street Strathfield NSW 2135

Dated: 12 April 2023



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**ARTS & CULTURAL EXCHANGE INC.**  
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**INFORMATION FOR MEMBERS OF THE BOARD**  
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**ARTS & CULTURAL EXCHANGE INC.**  
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**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME**  
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	Note	2022 \$	2021 \$
<b>INCOME</b>			
Australia Council for the Arts		16,534	202,513
Screen Australia		18,242	54,718
Department of Infrastructure		72,287	33,630
RISE Funding		194,740	-
Centrelink		14,441	-
Create NSW - Multi year		458,641	261,359
Department of Communities and Justice NSW		134,719	144,722
Create NSW - Arts Rescue		-	190,000
Screen NSW		98,953	85,519
Office of Communities		48,230	-
State Government (SSTF)		65,285	20,327
Create NSW - Project		32,825	61,890
Department of Education NSW		8,990	-
Multicultural NSW		202,102	50,890
City of Parramatta		16,353	2,756
Trust / Foundation		119,353	210,733
Sundry Grants		9,111	5,000
Consultancy		31,120	45,725
Interest Received		8,928	1,844
Rent & Hire Income		36,184	34,438
Membership fees		273	245
Service fees		-	46,560
Other Income		2,059	3,999
Sponsorship & Fundraising		10,000	5,000
Donations		23,936	4,072
Performance fees		6,460	947
Deferred capital grants from previous years		74,528	76,833
<b>TOTAL INCOME</b>		<b>1,704,293</b>	<b>1,543,721</b>
<b>LESS EXPENDITURE</b>			
Advertising		7,105	1,542
Accounting		400	-
Audit fees		7,520	6,500
Bank charges		1,094	1,139
Contractor expenses		381,562	316,940
Programmes and production expenses		117,646	82,318
Depreciation		74,528	76,833
Marketing Expenses		4,191	1,225
Publicity		63,750	-
Database & Website Development		7,449	16,167
Employee remuneration		818,571	836,925
<b>Balance carried forward</b>		<b>1,483,816</b>	<b>1,339,588</b>

**ARTS & CULTURAL EXCHANGE INC.**  
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**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHESIVE INCOME**  
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	Note	2022	2021
		\$	\$
<b>Balance brought forward</b>		<b>1,483,816</b>	<b>1,339,588</b>
Superannuation		80,579	78,347
Staff costs		3,851	4,269
Postage & Courier		374	1,071
Telephone & Internet		4,457	5,352
Travelling		497	577
Insurance		16,925	16,828
Printing & Stationery		3,904	3,544
Utilities		7,383	6,256
Cleaning		20,121	18,104
Security		1,109	795
Office expenses		275	635
Subscriptions		3,326	4,027
Provision for relocation		40,000	6,000
Repairs & Maintenance		5,313	7,404
Rent		4,346	3,180
Right of use assets amortisation		13,320	13,320
Equipments		2,688	21,318
Work health & Safety		5,297	4,620
Other Expenses		283	981
<b>TOTAL EXPENSES</b>		<b><u>1,697,864</u></b>	<b><u>1,536,214</u></b>
<b>PROFIT FROM OPERATIONS</b>		<b><u><u>6,429</u></u></b>	<b><u><u>7,507</u></u></b>



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Arts &  
Cultural  
Exchange

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