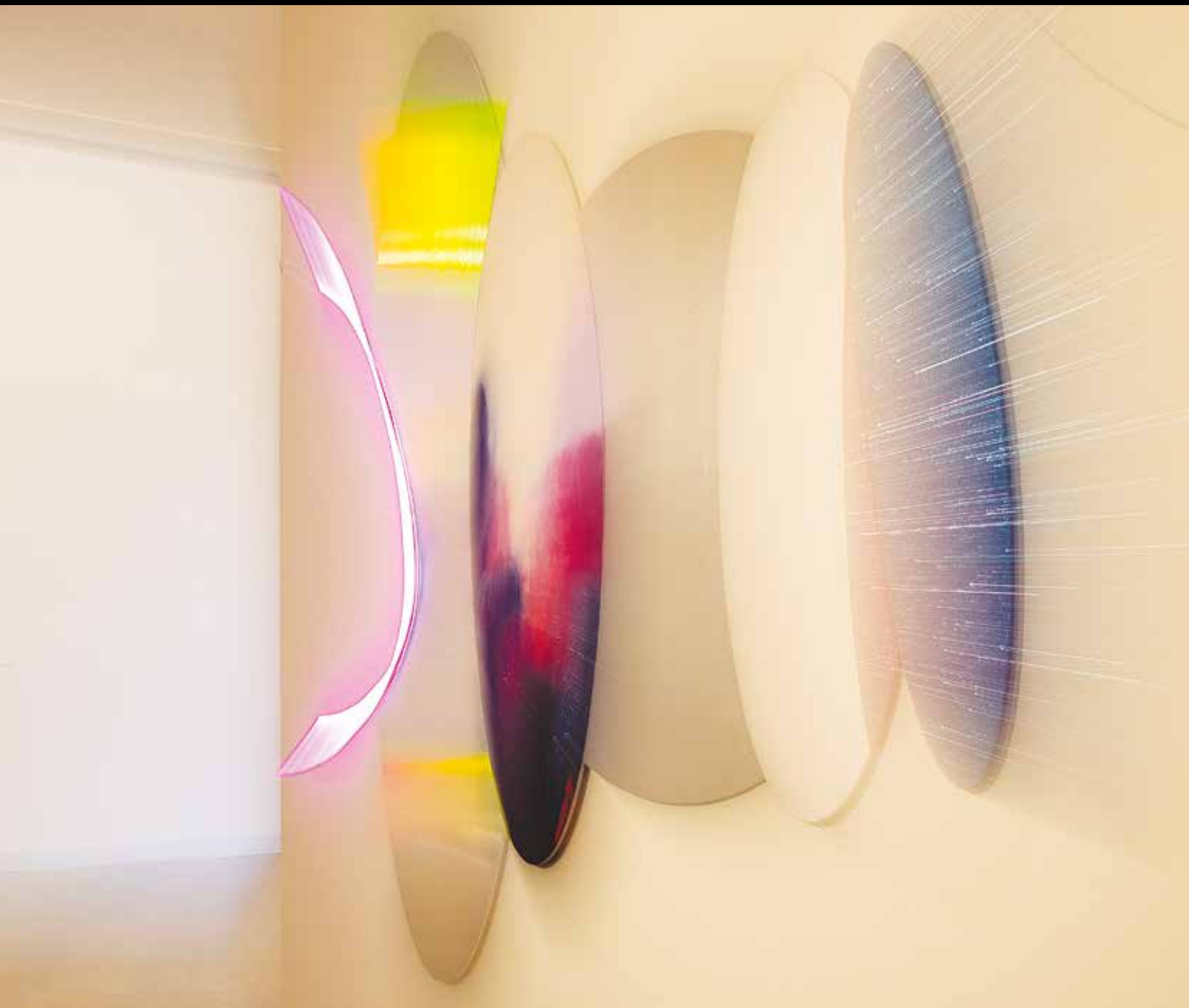




New England Regional Art Museum

Annual Report

2019-20



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UNESAP Let's Hang It! 2019 opening night and award presentation

ABOUT NERAM

OUR VISION

NERAM is a leader and creative catalyst for artistic and cultural expression in New England and beyond.

OUR MISSION

To create diverse artistic programs and exhibitions of national and international significance which showcase NERAM's collections and express our regional culture and identity.

OUR VALUES

- Excellence and creativity
- Generosity and volunteering
- Diversity and inclusion
- Respect and enjoyment
- Sustainability and financial prudence

CHAIR'S REPORT

Welcome to the 2019 Annual Report.

This is the first full year of reporting since we changed our financial period to a calendar year basis. The change matches our finances with our operations and allows for a less complicated financial management of our business affairs.

Artistically, NERAM enjoyed another good year with a carefully curated variety of exhibitions. I congratulate our Director, Rachael Parsons, and her team in continuing the tradition of showing the importance of art in engaging our emotions and challenging our perceptions. We also continued to promote and support the work of local artists through our regular small selling exhibitions.

Our financial results were also gratifying, the result of strong support and solid financial management. However, we were constantly aware that our support was given in an environment where many of our community were suffering from worsening drought. Our region also suffered from devastating bushfires that cost life, homes, and natural habitat. Hopefully, NERAM was able to be a place of comfort and quiet refuge.

“Hopefully,
NERAM was able
to be a place
of comfort and
quiet refuge.”

NERAM's many loyal supporters continued to be generous.

Our financial supporters again showed their commitment by giving amounts large and small. Two large gifts deserve special mention for their generosity and foresight. Tim and Gina Fairfax provided funds to enable us to set-up our long needed creative learning program. This will reach out to all age groups and build on some of the specialised activities already in place. It is a gift that invests in the future. Bruce and Rose McCarthy gave a substantial amount towards the cost of renovating our café, recognising the importance of the cafe to our visitor experience and the social environment of the gallery. Both gifts were set aside to ensure they were only available for the purposes given. You

will also see in our annual accounts that the NERAM Foundation has continued to have healthy growth.

Our thanks to the Friends of NERAM for their ongoing support for the gallery's activities.

Their fundraising activities provide the gallery with much needed funds, while their volunteer support ensures that our exhibition openings



EMANATE 2019 installation view. Photo by Simon Scott Photography.

We're continuing the tradition of showing the importance of art in engaging our emotions and challenging our perceptions.



HINTON: Treasures of Australian Art exhibition view

are enjoyable social occasions. Their moral support and encouragement are an important contribution to strengthening the connections with our broad NERAM community.

Thanks also to the Packsaddle Fundraisers whose hard work not only provides substantial funds, but also guarantees an exciting annual exhibition of artworks that tempt and engage.

Mighty thanks also to our corps of **volunteers**. They quietly and efficiently attend to the front desk welcoming visitors, organise and care for our library and its many treasures, and are essential in the hanging of our exhibitions along with much other assistance across our activities.

Towards the end of the year, NERAM lost a good friend and supporter with the death of Murray Guest. He had been a member of the Board for some nine years and made a significant contribution to NERAM's growth over that period.

The Board continued to meet every two months. In addition to the usual governance of NERAM and its activities, there has been a strong focus on securing our financial position while planning for the future. I thank my colleagues for their spirited, yet harmonious, approach to these responsibilities.

Thank you to the external members of our Board and Foundation committees for their time and commitment and who provide much needed support and skilled advice.

I particularly want to thank our Director, Rachael. She has picked up her role with enthusiasm and desire to succeed. NERAM might not be a large cultural institution, but it is no less complicated as it strives to balance its main purpose with the realities of maintaining financial security and a viable future. It is a challenge Rachael has accepted with alacrity.

A handwritten signature in black ink, appearing to read 'Robert Clarke'.

Robert Clarke

DIRECTOR'S REPORT

I am writing this annual report under unusual circumstances.

Currently NERAM, along with all Australian and many global art institutions, is closed due to the COVID-19 pandemic and the implementation of restrictions aimed at minimising transmission of the virus. These events have had a significant impact on the arts in this country, closing venues and institutions, cancelling events and exhibitions and suspending cultural programs. It is perhaps the perfect moment to look back at the work we achieved in 2019 and to remind ourselves of our core purpose; to connect our community and visitors to art, culture and to each other.

In 2019 NERAM had a significant focus on expanding engagement through the inclusion of diverse and cutting-edge contemporary exhibitions and new public program streams to complement and augment our principle commitment to present and interpret the NERAM Collections. **EMANATE** established a significant partnership with the National Art School

Our core purpose is to connect our community and visitors to art, culture and to each other.

to bring experimental and emerging art to NERAM in a biennial showcase of recent NAS graduates as well as residency and education programs. Digital, new media and technology-based art took centre stage when NERAM hosted **Experimenta: Make Sense**, the triennial media art festival that reminded us that artists have always been at the forefront of exploring new creative possibilities and applying innovative ways of making to communicate daring and complex ideas.

NERAM Nights launched with **Nude**, a sold-out evening of life drawing and live music complemented by social entertainment (ie: a curated bar). This series of cultural entertainment, after dark, invited people to enjoy a range of music, art happenings and performances in the museum and proved incredibly popular with a broad range of visitors both familiar with and completely new to NERAM. The program reflects NERAM's ambition to be the central cultural hub in New England, supporting all artforms within a cross-disciplinary program.

Supporting and celebrating diversity has become an essential value at NERAM and motivated the development of both the **Winter Blooming Festival** and **Ezidi Women's Empowerment Program**. Collectively these programs highlighted and celebrated LGBTIQ+, multicultural, indigenous and refugee communities, voices and culture. We will continue to work to firmly establish NERAM as an open, welcoming and safe space for everyone and to be a leader in cultivating inclusivity and cultural exchange in the region.

Recognition of NERAM's outstanding collections was evident not only in the continued popularity of **HINTON: Treasures of Australian Art** and our collection-based exhibitions **On Paper**, **Colour Wheel**, **BIG!** and **Hinton's Menagerie**, but in the inclusion of NERAM Collection works in the major state institution exhibitions. Works from the NERAM Collections featured in exhibitions at the National Gallery of Victoria, Art Gallery of NSW and Queensland Gallery of Modern Art.

Collaboration is essential to our success at NERAM and was the foundation of many projects throughout 2019. Our on-going partnership with UNE continued to produce exhibitions and programs that facilitated student



The Hon. Sarah Mitchell, Minister for Education and Early Childhood, NERAM Director Rachael Parsons and the Hon. Adam Marshall, Minister for Agriculture and Western New South Wales open ArtExpress 2019

Artists have always been at the forefront of exploring new creative possibilities and applying innovative ways of making to communicate daring and complex ideas.



Experimenta: Make Sense school holiday workshops

engagement and cultural education. The University of New England School **Acquisitive Art Prize** and exhibition was another massive success with over 500 students participating. **From Town to Gown: Academic portraits and the artists who painted them** highlighted and celebrated UNE and NERAM's shared history and respective art collections and the inaugural **UNE Art Party** proved that art is a perfect gateway to meet new people, get creative and start the academic year off with a bang. In 2019 we also continued our partnership

with Home Nursing Group to deliver our **Creative Ageing Program** and established a new collaboration with Settlement Services International to produce programs to support Armidale's Ezidi community.

NERAM's off site activities reached new audiences. The NERAM exhibition **Salient: Contemporary artists at the Western Front** toured to the ANZAC Memorial Sydney, Bank Art Museum Moree, Muswellbrook Regional Arts Centre and Tweed Regional Gallery and findings from the NERAM

DIRECTOR'S REPORT

project **Myall Creek and beyond** were shared through a presentation at the Australian Museums and Galleries Association annual conference, where the project was also awarded the MAGNA Award for an Indigenous Project.

NERAM's collections continue to grow through donations and gifts made through the Commonwealth Government's Cultural Gifts Program. In 2019 NERAM received two outstanding donations that have greatly expanded our collection by artist Margaret Olley. The first, a painting **The Cherry Thief** (1979), was donated by artist Angus Nivison and is a beautiful still life that perfectly complements our existing collection of works by Olley. The second is a chest of drawers that was donated by Lynne Walker and Richard Bird. The chest belonged to Olley and is depicted in **The Yellow Room Triptych**. It was purchased at auction in 2013 and is a unique addition to the NERAM Collection. I would like to thank all the generous donors of artwork for their support of the Museum.

The arts make
the world
more beautiful,
knowable,
tolerant, healthy,
innovative and
vital...

We continued our building improvements with a range of works throughout the museum, including installing a new ceiling in the Richard Lalor Harris Gallery, new carpet and entrance way in Mazda Gallery and lots of other touch ups that you may not have noticed, but that have made a significant impact on the aesthetic experience and also functionality of the Museum. This series of capital works was supported by funding from the NSW Government.

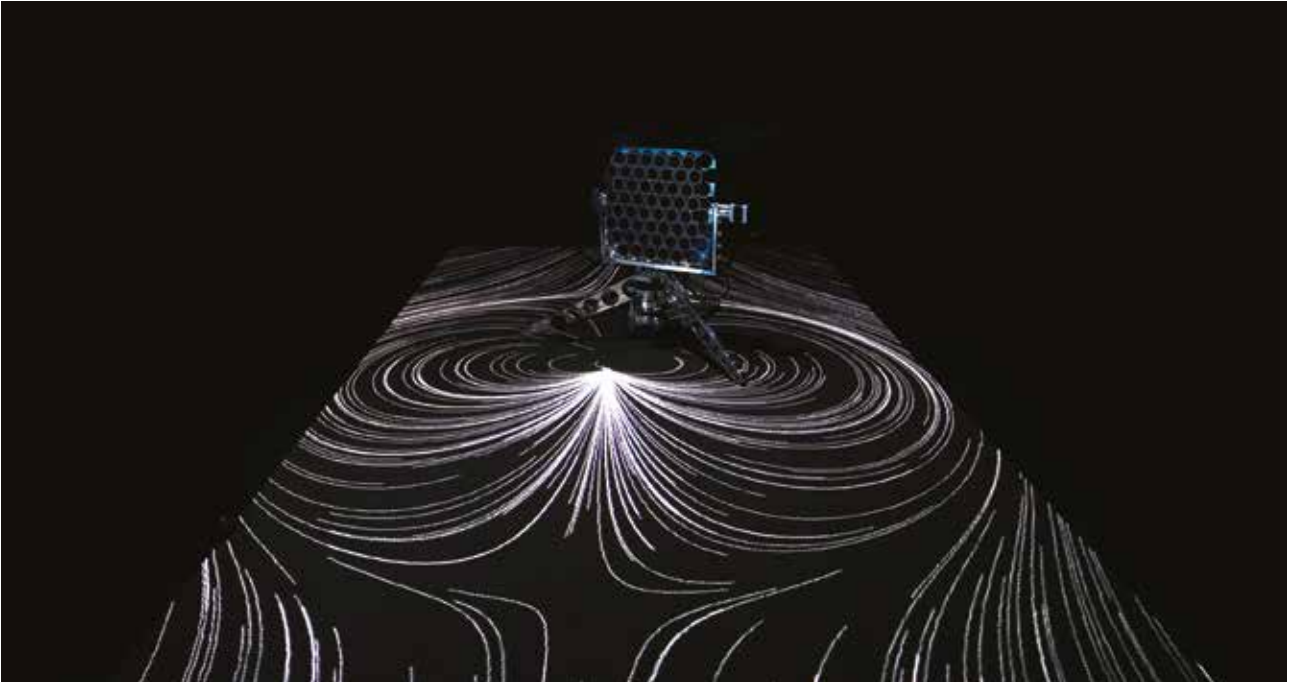
Thanks to the generous and visionary donation by Bruce and Rose McCarthy in 2019, building improvements will continue in 2020 with a focus on the NERAM Café. The Café has been an on-going challenge in terms of finding the right operator who will complement and expand NERAM's cultural program with an excellent culinary experience. We are confident that the new kitchen and a fresh look will greatly assist us to find the right operator.

NERAM also received a generous donation from Tim and Gina Fairfax to launch an expanded creative learning program. This



UNESAP Let's Hang It! 2019 winner of the People's Choice Award, Jaz Blakester

NERAM is a community of people – and with this support the Museum can thrive and grow and achieve success.



Adam Donovan and Katrin Hochschuh, *Curious Tautophone – Tensor field Ontology* (2017). Image courtesy of the artist © the artists

funding allowed us to engage Alexis Rickards as our new Education Officer who has been developing a whole range of on-site and outreach resources, workshops and activities to engage schools, students and families in arts learning. This program will greatly advance NERAM's commitment to lifelong arts education and will expand our contribution to New England's reputation as a learning region.

NERAM is a community of people and it is with the support of this community that the Museum can thrive and grow and achieve success. We have over 80 active volunteers who give so much time, enthusiasm and knowledge to our program. In 2019 this not only included assisting staff to hang exhibitions, to greet visitors and work in the front of house, catering openings and events, fundraising and archiving, but to also engage into in-depth research into our collections, establishing the **Hinton Research** group and **Hinton Spotlight Talks** series. I must also give special mention to the amazing group of volunteers including Kim Taylor, Bar Finch, Patsy Asch, Margaret Bain and led by Glenda Kupczyk-Romanczuk who undertook that monumental task of transcribing, photographing and formatting the recently donated **Howard Hinton Diary**. This work has provided us with new insight into who Howard Hinton was

and has ignited new research that continues to expand our understanding of his life and his collection.

Thank you to all of our volunteers, donors, Friends of NERAM, partners, collaborators and supporters whose generosity and participation continues to make all that we do at NERAM possible and what we do is important. The arts make the world more beautiful, knowable, tolerant, healthy, innovative and vital – they make a difference. I would also like to thank the incredible NERAM staff who consistently go above and beyond to ensure the success of NERAM's programs and who every day contribute expertise, creativity and dedication to their work. We have many plans to implement as we emerge from the current COVID-19 closure and while there will be challenges to face, I am confident that our team and our NERAM community will rise to occasion to ensure that NERAM continues to be a dynamic centre for art, culture and creativity.

Rachael Parsons

PROFILE PROJECTS FUNDRAISING



J.C Bell Ptarmigan 1863. Oil on canvas. Gift of Howard Hinton 1935. The Howard Hinton Collection.

Annual Appeal

The 2019 Annual Appeal aimed to **Strengthen our Foundations** by continuing our fundraising efforts towards growing the NERAM Foundation, which invests the funds raised with the aim of generating an ongoing income stream to assist the operations of the New England Regional Art Museum each year.

The Foundation is one of the keys to NERAM's long term sustainability and viability and growing the Foundation has been identified as a critical strategy for securing NERAM's future and providing financial certainty to NERAM and its activities.

The 2019 Annual Appeal raised \$75,227 towards the Foundation, donated by the NERAM and Armidale community. Thank you to all our donors, who continue to show their support for NERAM and our vision to be a leader and creative catalyst for artistic and cultural expression in New England and beyond. The donations you have contributed will continue to grow year after year after it has been invested by the **NERAM Foundation** and for long into the future it will provide vital contributions towards the running costs of NERAM's facilities, programs and operating costs.

You support our vision to be a leader and catalyst for artistic and cultural expression in New England and beyond.

NERAM is dedicated to providing lifelong arts education throughout the New England region.



Bruce McCarthy, NERAM Director Rachael Parsons and Rose McCarthy

Café to get a face lift

A great museum that offers a great dining experience creates a cultural and culinary destination. NERAM is the preeminent arts and tourism destination in the New England Region but we have in recent years found it challenging to find a visionary café operator to complement our cultural program. This in part has been due to the café's need for a kitchen refurbishment and updated dining room aesthetic.

In 2019 Rose and Bruce McCarthy made an outstanding \$100,000 donation to NERAM for the café refurbishment project. With this funding the café kitchen will be redesigned, with new commercial equipment and the visitor experience will be much improved with a fresh entrance way and counter.

Our sincerest thanks to Rose and Bruce for their wonderful and considered donation which will have a significant and ongoing impact on NERAM and our goal to provide our community and visitors with an exceptional experience at the Museum.



Creative Learning is a go

NERAM is dedicated to providing lifelong arts education throughout the New England region. Thanks to a generous donation from Tim and Gina Fairfax, NERAM will greatly expand our art education output and engage a dedicated Education Officer to lead the development of NERAM Creative Learning. The key aims of the program include:

- Engage a dedicated Education Officer to develop and deliver an outstanding engagement program with a focus on schools and youth audiences
- Design and deliver a schools' engagement program for years K–12 utilising the NERAM Collections and exhibition program to support curriculum-linked arts education activities
- Design and deliver regional and rural outreach programming that ensures all schools and students in the New England Region have access to arts education regardless of geography or other socio-economic factors
- Deliver lifelong education programs, from **Toddler Art Play** through to **Creative Ageing** and everything in between, that engages, challenges and inspires NERAM's community and visitors and enriches their understanding and appreciation of art.

PROGRAMS

The 2019 exhibition program presented a rotating program curated from the NERAM Collections, national touring exhibitions, special projects and solo artist showcases. The program aimed to show a diverse range of art from early 20th century painting through to cutting edge emerging talent and experimental media art. A comprehensive range

of engagement programs and events were presented to expand audiences understanding and appreciation of the artwork displayed and included formal lectures, NERAM Night and workshops.

Exhibitions and Events

- **Alasdair Macintyre:**
The Adventures of Aecap
Hazelhurst Regional Art Gallery and
Art Centre touring exhibition
9 November 2018 – 3 February 2019
- **Adopt an Artwork**
Curated by Jennifer Taylor
9 November 2020 – 3 February 2019
- **Print Room: Self-made zines and
artist books**
State Library of Victoria touring
exhibition
9 November 2018 – 3 February 2019
- **Kerry Gulliver: Relievo**
7 December 2018 – 3 February 2019

- **Jan Clark: Riversong**
– *Four seasons of the Rocky River*
7 December 2018 – 3 February 2019

- 8 January 2019**
The Adventures of Aecap
– Kids' Art Competition activity session
(9 people)

- 15 January 2019**
The Adventures of Aecap
– Kids' Art Competition activity session
(11 people)

- 15-16 January 2019**
Kids' Clay Character Creation Workshop
with Honey Greenwood, Session 1
(9 people)

- 15-16 January 2019**
Kids' Clay Character Creation Workshop
with Honey Greenwood, Session 2
(11 people)

- 24 January 2019**
Zines – Making: words + art+ identity
Adult Workshop
(7 people)

- 8 February 2019**
Exhibition Openings (197 people)

- **On Paper**
Curated by Rachael Parsons
8 February – 28 April 2019
- **EMANATE: Recent graduates from the
National Art School**
Curated by Rachael Parsons
8 February – 7 April 2019



Hinton Spotlight Talk: Elioth Gruner



John McDonald opens Barbara McKay: Sacred



Selection panel for the Helen Dangar Memorial Bursary: Belinda Hungerford, James White and Carol Mackerras with 2019 Bursary recipient Deborah Page

• **Glen Skien: Material Thinking**

– *The poetics of process*

8 February – 28 April 2019

• **Christine Porter: The hundredth shearing shed**

8 February – 17 March 2019

• **Margaret Brooks: Thistle**

8 February – 17 March 2019

9 February 2019

Artist talks: Joanne Makas, Billie Robertson, Glen Skien, Christine Porter (43 people)

14 February

Art Grabowski – Public Talk (9 people)

9 March 2019

Artist Talk: Margaret Brooks (25 people)

10 March 2019

All About Women Satellite (15 people)

31 March 2019

National Art School @ NERAM: High School Student's Workshop – Botanica Obscura (17 people)

22 March 2019

Exhibition Openings (80 people)

• **Jo White: Fibre of Being**

In partnership with Michael Reid Murrurundi

22 March – 28 April 2019

• **Lounge Room Collector Series #2: Dacre King**

22 March – 28 April

23 March 2019

Artist Talk: Jo White (15 people)

23 March 2019

Collector Talk: Dacre King (15 people)

31 March 2019

Hinton Spotlight: J.J. Hilder (22 people)

Colour Wheel

Curated by Belinda Hungerford

2 April – 30 June 2019

2 April 2019

Book Club: The Boat by Nam Lee (8 people)

23 April 2019

Birds and Dragons!
Kids Holiday Workshops (12 people)

26 April 2019

Creative Ageing Morning Tea – Still Life (32 people)

1 May 2019

Where Song Began – NSW Coastal Tour (90 people)

3 May 2019

Exhibition Openings (215 people)

• **ARTEXPRESS**

A joint initiative of the NSW Department of Education and the NSW Education Standards Authority
3 May – 30 June 2019

• **The Print Room: The Residents**

3 May – 28 July 2019

• **Between the Lines: Black Gully Printmakers inspired by Judith Wright**

3 May – 16 June 2019

• **Sandra McMahon: Decoding Olley**

3 May – 16 June 2019

4 May 2019

Artist Talks: Deb Wilkinson, Maggie Stein, Black Gully Printmakers (20 people)

6 May 2019

ARTEXPRESS Teacher Workshop (4 people)

7 May 2019

ARTEXPRESS Student Workshop (22 people)

18 May 2019

Soft the Zephyr Blows



ARTEXPRESS artist Belle Leonard and family at NERAM opening

21 May 2019

Colour Wheel School exhibition tour and activities (60 people)

25 May, 1 June 2019

Two-day Collagraph Workshop with Rhonda Ellem (9 people)

28 May 2019

ARTEXPRESS School exhibition tour, O'Connor Catholic College Yrs 9-10 (50 people)

7 June 2019

ARTEXPRESS School exhibition tour, Nambucca High School Yrs 9-11 (40 people)

11 June 2019

Book Club: Half a Lifetime by Judith Wright (10 people)

15 June 2019

Balinese dance and culture workshop (30 people)

PROGRAMS

16 June 2019

Speaking the Lines: Judith Wright
Poetry Reading
(40 people)

21 June 2019

Exhibition Openings (103 people)

• *Leah Bullen: Biophilia*

21 June – 28 July 2019

• *College on the Hill*

In partnership with UNE

Co-curated by Belinda Hungerford and
William Oates

21 June – 18 August 2019

22 June 2019

Artist Talk: Leah Bullen
(20 people)

26 June 2019

ARTEXPRESS School exhibition tour,
Bellingen High School
(10 people)

27 June 2019

Memories of the Old Teachers' College
(40 people)

30 June 2019

Hinton Spotlight: Elioth Gruner
(30 people)

5 July 2019

Exhibition Openings
(91 people)

• *Barbara McKay: Sacred*

Curated by Rachael Parsons

5 July – 22 September 2019

• *Hadyn Wilson: An Historical Novel*
(an archive of found histories)

5 July – 13 October 2019

6 July 2019

Artist Talk: Hadyn Wilson
(20 people)

6 July 2019

Packsaddle Coventry Lecture:
In Conversation with John McDonald
(53 people)

11 July 2019

Create a Kooky Character workshop
(17 people)

12 July 2019

Making Paper Flowers! School
Holiday Art
(35 people)

13 July 2019

Winter Blooming Festival
(130 people)

14 July 2019

Packsaddle Hinton Lecture:
Nora Heysen: A Portrait
by Anne-Louise Willoughby
(50 people)

27 July 2019

Monotype Printing Workshops
with Leah Bullen
(16 people)

2 August 2019

Exhibition Opening and Awards
Presentation (332 people)

• *UNESAP Let's Hang It*

In partnership with UNE
2 – 18 August 2019



Where Song Began performance



Artist Leah Bullen at the opening of her solo exhibition *Biophilia*



Visitors listening to an artist talk by Leah Bullen

6 August 2019

Local practice, national politics
NAVA Members event
(8 people)

9 August 2019

Creative Ageing Morning Tea:
Australian artists reimagined
(14 people)

10 August 2019

Artist Talk: Barbara McKay
(14 people)

23 August 2019

Exhibition Openings (138 people)

• *BIG!*

Curated by Belinda Hungerford
23 August – 15 September 2019

• *Kate Durack: Quiet Existence*

23 August – 22 September 2019

• *Caroline Garcia: Imperial Reminiscence*

23 August – 15 September, 18 October
– 3 November 2019

6 September 2019

NERAM Nights: Nude
(45 people)

9 September 2019

Art Talk: Art and Dementia Program
(4 people)

10 September 2019

Book Club: The Flame Throwers
by Rachel Kushner
(6 people)

13 September

ACHAA Conference delegates tour
(6 people)

14 September 2019

Artist Talk: Kate Durack
(10 people)

27 September 2019

Exhibition Opening and Presentation
of the Helen Dangar Memorial Bursary
(116 people)

• *Margaret Early: A Voyage to the Great Cities of the Middle Ages*

27 September – 3 November 2019

27 September 2019

Artist Talk: Margaret Early
(76 people)

2 October 2019

Artist Talk: Joanne Makas
(5 people)

4 October 2019

• Festival of the Rhino School Holiday
Activities
(17 people)

• Ezidi Women's Empowerment
Program: Welcome to NERAM
(60 people)

11 October 2019

• Spring Art School Holiday Workshop
(14 people)

13 October 2019

Ezidi Women's Empowerment Program:
Park Excursion
(40 people)

16 October 2019

Exhibition Opening (60 people)

• *Stories Connect*

16 October – 4 December 2019

18 October 2019

Exhibition Opening (334 people)

• *Packsaddle 2019*

18 October – 3 November 2019

• *Hinton's Menagerie*

Curated by Belinda Hungerford
18 October 2019 – 2 February 2020

Curated by Belinda Hungerford

18 October 2019 – 2 February 2020

19 October 2019

Artist Talk: Melissa Smith in
Conversation with Rachael Parsons
(14 people)

25 October 2019

NERAM Nights: Hinton Speak Easy
(65 people)

26 October 2019

Packsaddle F.T. Wimble Lecture:
Printmaking and the New Normal by
Michael Kempson
(25 people)

8 November 2019

Exhibition Openings (67 people)

• *Experimenta: Make Sense*

International Triennial of Media Art
8 November 2019 – 2 February 2020

• *From Town to Gown: Academic portraits and the artists who painted them*

In partnership with UNE

Curated by Belinda Hungerford
8 November 2019 – 2 February 2020

• *Jonathon Larsen: Luminous Land*

8 November 2019 – 2 February 2020

9 November 2019

Curator Talk: Lubi Thomas
(13 people)

Artist Talk: Jonathon Larsen
(13 people)

Black Gully Festival
(4000 people)

10 November 2019

Monochrome Landscape Linocut
Workshop with Jonathon Larsen
(18 people)

17 November 2019

Hinton Spotlight: Mary Edwards
(20 people)

19 November 2019

Book Club: Super Sad True Love Story
by Gary Steyngart
(5 people)

30 November – 1 December 2019

Traditional and Contemporary Asian
Brushwork Workshop
(8 people)

13 December 2019

Creative Ageing Morning Tea –
Christmas Party and Carols
(15 people)

PROFILE PROJECTS

ARTISTIC PROGRAMS



Winter Blooming Festival drag workshop with Zac Widders and Hamish McPhie. Photograph by Gabi Briggs

Winter Blooming

In 2019 NERAM launched the Winter Blooming Festival to celebrate Indigenous, multicultural and LGBTIQ+ culture, communities and allies. The festival was an inclusive event that supported diversity. The program included:

- Key note lecture at University of New England: I Am My Own Guardian: Resistance, Agency, and Art by Ms Saffa
- Diverse Voices: Queer and Multicultural stories hosted by the Australian GLBT Multicultural Council.
- ACON presentation on sexual and gender diversity
- Workshop sessions
- NERAM Nights Winter Blooming: social and cultural event including drag shows, spoken word performances and open mic session

Winter Blooming was produced in partnership with UNE, ACON and the Australian GLBTIQ Multicultural Council it was sponsored by Give Out Day and City Centre Motor Inn.



Revellers at NERAM Nights: Hinton Speak Easy

NERAM Nights

The NERAM Nights program was launched in 2019 to invite audiences to experience art and cultural entertainment after dark. Each night is curated to present a range of music, art happenings, performances, bars and food experiences in the gallery.

2019 NERAM Nights Program:

- Winter Blooming: drag shows, spoken word performances and open mic session
- NUDE: an evening of life drawing, music, drinks, and tasty treats!
- Hinton Speak Easy: for one night only the HINTON gallery was transformed into a 1920's Speak Easy complete with jazz band, gin bar flapper frivolity

The inaugural NERAM Nights program was sponsored by the Friends of NERAM.

EMANATE connects NERAM with the unique energy and creative experimentation that is cultivated through tertiary arts education in Australia



EMANATE: recent graduates from the National Art School, exhibition view. Photograph by Simon Scott

EMANATE

EMANATE illuminates the conceptual and material concerns of a new creative generation, presenting the work of emerging artists that have recently graduated from the National Art School, Sydney, as they make the transition from students to burgeoning professional artists. The exhibition showcased the highly contemporary, innovative and outstanding works being developed at Australia's leading independent fine art school and intimated at the future direction of art in Australia.

EMANATE was produced in collaboration with the National Art School and was sponsored by Packsaddle. The inaugural exhibition included artworks by 10 recent NAS graduates across various mediums and was presented alongside multiple public programs including:

- Artist talks with NAS exhibiting artists Billie Robertson and Joanne Makas
- EMANATE Publication

- National Art School High School Students Workshop – provided high school students a unique opportunity to work with recent NAS graduate Wendy Miller with a focus on collage and painting
- EMANATE Artist Residency – Joann Makas was rewarded the inaugural EMANATE Artist Residency and spent 2 weeks at NERAM developing new work in response to the local landscape and environment.
- Residency Artist Talk

EMANATE will continue as a biennial program that will connect NERAM with the unique energy and creative experimentation that is cultivated through tertiary arts education in Australia, where art schools and universities play a vital role in fostering progressive creativity and innovation.

COLLECTIONS

ADOPT-AN-ARTWORK

Phase 3 paintings and textiles travelled to *International Conservation Services* in Sydney to complete conservation treatments. Phase 2 & 3 works on paper continued conservation treatment on-site at NERAM under *Jennifer Taylor Conservation Services*. A total of 8 works have undergone treatment as part of the third phase.

Phase 3 works:

HAXTON, Elaine
Bell Collars
c.1950
oil on composition board
Sponsored by The Friends of NERAM,
2018

REES, Lloyd
Spring Sunshine
1940
oil on canvas
Ian & Anthea Duncan, 2016

TUCKSON, Tony
Reclining Nude
1953
acrylic on paper
Packsaddle Fundraising Committee,
2018

STREETON, Arthur
*Entrance to Sydney Harbour
from Vacluse*
1921
oil on draper's panel
Paul Barratt

BUNNY, Rupert
*Untitled (portrait of Jeannie beside
the rose trellis)*
1913
oil on canvas
Les & Libby Davis



Elaine Haxton, *Bell Collars*, c.1950. oil on composition board. Armidale City Collection. Sponsored by The Friends of NERAM for the Adopt-An-Artwork Program.



Arthur Streeton, **Entrance to Sydney Harbour from Vaucluse**, 1921. oil on draper's panel. The Howard Hinton Collection. Sponsored by Paul Barratt for the Adopt-An-Artwork Program.

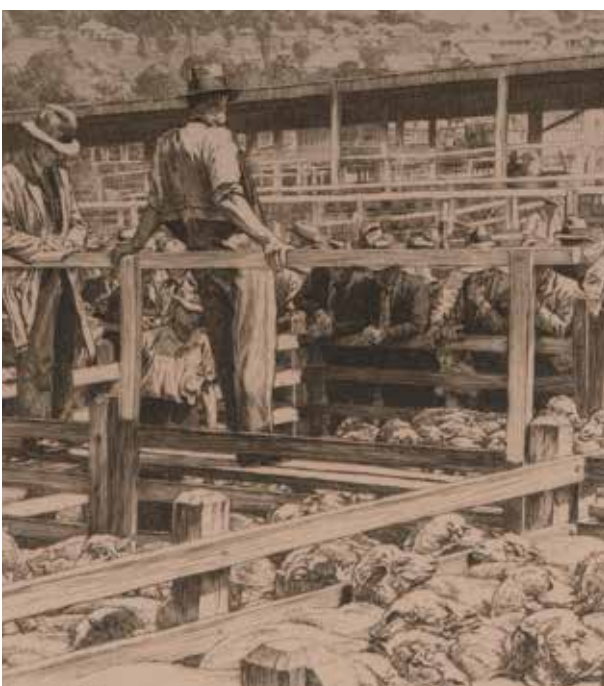
GRUNER, Elioth
Untitled (pastoral scene with cow)
 1920
 Oil on board
 Pam Koebel

PRESTON, Margaret
A Darwin Bunch
 1940
 Oil on canvas
 The Armidale Flowers Group

WARNER, Ernest
Sale Yards
 1935
 Etching on paper
 Jennifer Taylor



Elioth Gruner, **Untitled (pastoral scene with cow)**, 1920. Oil on board. The Howard Hinton Collection. Sponsored by Pam Koebel for the Adopt-An-Artwork Program.



Ernest Warner, **Sale Yards**, 1935. Etching on paper. The Howard Hinton Collection. Sponsored by Jennifer Taylor for the Adopt-An-Artwork Program.



Margaret Preston, **A Darwin Bunch**, 1940. Oil on canvas. The Howard Hinton Collection. Sponsored by The Armidale Flowers Group for the Adopt-An-Artwork Program.

LOANS & TOURING EXHIBITIONS

24 works were loaned out for significant curated exhibitions or as part of touring exhibitions & loans in New South Wales, Queensland and Victoria.

LOANS

Venue: **QAGOMA**
Exhibition: *Margaret Olley: A Tribute: Artist, mentor, muse, philanthropist*
Dates: 15th June – 20th October 2019
Work: *The Yellow Room Triptych* by Margaret Olley

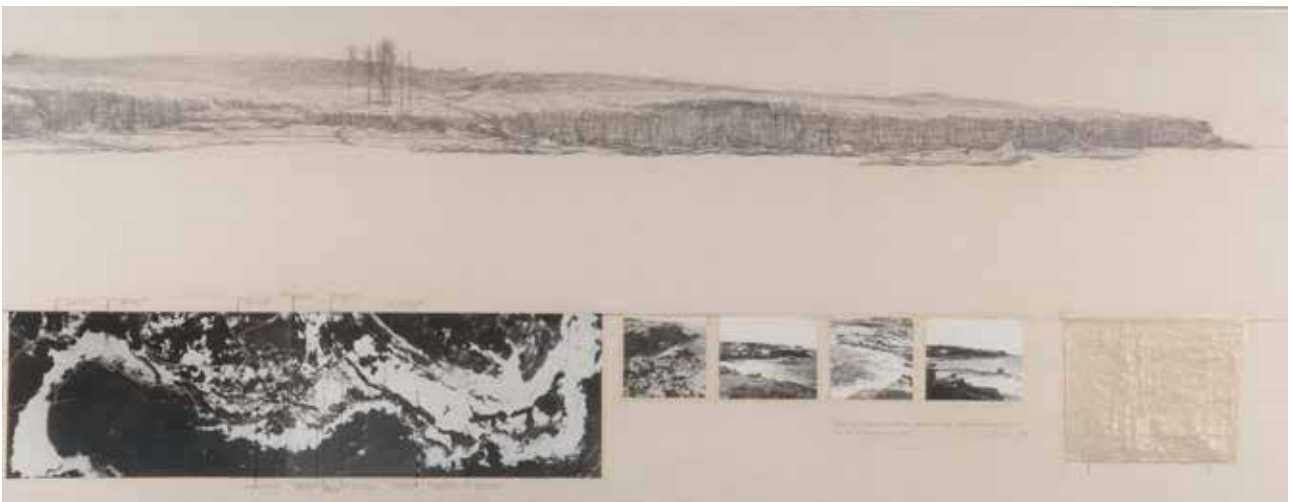
Venue: **National Gallery of Victoria**
Exhibition: *Hans and Nora Heysen: Two Generations of Australian Art.*
Dates: 8 February - 28 August 2019
Works: *Murray River Cliffs* by Hans Heysen
Eggs by Nora Heysen
Still Life by Nora Heysen

Venue: **Tamworth Regional Gallery**
Exhibition: *The View From 1919*
Dates: 1st June – 27th July 2019
Works: *Sunrise Hill, Kosciuszko* by Will Ashton
Beach Idyll by Elioth Gruner
Black Cockatoos by Fred Leist
Sydney Harbour View by Sydney Long



Fred Leist, *Black Cockatoos* 1838. Oil on canvas. The Howard Hinton Collection

Summer Pastoral by Sydney Long
The Shepherdess by Sydney Long
The Tale of Love by B.E. Minns
H.M.S. Phantom by B.E. Minns
Native Australian Flowers by Margaret Preston
Mosman Bridge by Margaret Preston
Design for a Fan by Thea Proctor
The Terrace by Thea Proctor



Christo and Jeanne-Claude *Packed Coast* 1969. Pencil, b & w photograph, cut polypropylene. The Chandler Coventry Collection.

Untitled by Thea Proctor
The Brown Coat by Viola Quaife
Untitled by Vida Lahey

Venue: **Hamilton Gallery**
Exhibition: **Cressida Campbell**
Dates: 11th May – 7th July 2019
Works: *Dangar's Lagoon* by Cressida Campbell
Seeds by Cressida Campbell
The Bush by Cressida Campbell
Still Life with Electric Fan by Cressida Campbell

Venue: **Art Gallery of NSW**
Exhibition: **Kaldor Public Arts Program**
50th Anniversary Exhibition
Dates: 7th September 2019 – 16th February 2020
Work: *Packed Coast* by Christo and Jean-Claude

TOURING EXHIBITIONS

Salient – Contemporary Artists at the Western Front

A NERAM Touring Exhibition in partnership with King Street Gallery, Sydney, 2018 – 2020.

Venue: **ANZAC Memorial**, Sydney, NSW
20 October 2018 – 17 February 2019

Venue: **Bank Art Museum**, Moree, NSW
5 March 2019 – 29 April 2019



Nora Heysen Eggs 1927. Oil on canvas. The Howard Hinton Collection.

Venue: **Muswellbrook Regional Arts Centre**, NSW
11 May 2019 – 30 June 2019

Venue: **Tweed Regional Gallery & Margaret Olley Arts Centre**, NSW
22 November 2019 – 16 February 2020

RENTALS

Venue: **Armidale Regional Council**
Location: The Office of the Administrator
Work: John Morris
Along the Higher Peaks
Oil on Canvas, 1998
Gift of the Margaret Hannah Olley Trust Fund
1999



Salient: Contemporary artists at the Western Front exhibition view.

ACQUISITIONS



Angus Nivison *Study for Moss and Trees in a Winter Landscape* 1976. acrylic on 640 gsm rag paper. Gift of Angus Nivison 2019.

Acquisitions & Donations

The New England Regional Art Museum acquired nine works of art in the year through individual donors.

All met the requirements of the Art Museum's Collections Policy. The works are:

Unknown artist

Untitled (landscape)

n.d. Oil on canvas on board

Gift of Robert Lemke 2019

Angus Nivison

Study for Moss and Trees in a Winter Landscape

1976, acrylic on 640 gsm rag paper

Gift of Angus Nivison 2019

Margaret Olley

The Cherry Thief

1979, Oil on masonite

Donated through the Australian Government's Cultural Gifts Program by Angus Nivison in memory of Susie Nivison 2019

Anne Zahalka

Parade, Armidale Autumn Festival (tractor)

2002, Type C photographic print on gata board

Gift of Anne Zahalka 2019

Anne Zahalka

Armidale Autumn Festival, Miss Motor Extravaganza Entrants

2002, Type C photographic print on gata board

Gift of Anne Zahalka 2019

Anne Zahalka

Parade, Armidale Autumn Festival (pipe band),

2002, Type C photographic print on gata board

Gift of Anne Zahalka 2019



Margaret Olley *The Cherry Thief* 1979. Oil on Masonite. Donated through the Australian Government's Cultural Gifts Program by Angus Nivison in memory of Susie Nivison 2019.



Tim Mosely *on a windy day towards ben lomond in the new england tablelands* 2018. Triptych, woodcut (colour reduction) and letterpress on Awagamin Kozo paper. Anonymous donation 2019.

Anne Zahalka

Mountain Bike Jump, Skateboard Competition, Armidale Autumn Festival

2002, Type C photographic print on gata board

Gift of Anne Zahalka 2019

Tim Mosely

on a windy day towards ben lomond in the new england tablelands

2018, triptych, woodcut (colour

reduction) and letterpress on Awagamin Kozo paper
Anonymous donation 2019

Tim Mosely

the earth will expose the blood shed on it and conceal the murdered no longer 2018, Artists book, woodcut (colour reduction) and letterpress on Awagamin Kozo paper, codex with three loose sewn signatures
Anonymous donation 2019

The opening of the *Salient: Artist at the Western Front* exhibition coincided with the Duke and Duchess of Sussex's visit to the Anzac Memorial to unveil the Anzac Memorial Centenary.

NERAM INFORMATION

NERAM is a not-for-profit Company Limited by Guarantee that is Trust manager for Hinton Trust, Chandler Coventry Trust and NERAM Foundation.

In the 2019 NERAM Limited had 253 registered members.

Patrons

His Excellency General The Honourable David Hurley
AC DSC (Ret'd) Governor of New South Wales,
and Mrs Linda Hurley

Vice Patrons

The Hon. Barnaby Joyce MP, Member for New England
Mr Adam Marshall MP, Member for
Northern Tablelands
Dr Philip Bacon AM, Director, Philip Bacon Galleries
Mr Barry Pearce AM, Emeritus Curator,
Art Gallery of New South Wales

Directors

Robert Clarke, Chair
Lucinda Wright, Deputy Chair
Mary Louise Conway
Kim Taylor
Peter Lloyd
Carley McLaren
Patrick Bradley
Janna Hayes (appointed 3 October 2019)

Lindsay Woodland (resigned 3rd April 2019)

Directors have been in office since the start of the financial year until the date of this report unless otherwise stated.

Committees

The Board continued to operate a number of committees. These committees are chaired by Directors, and membership includes members of the community with expertise in the area of governance being addressed.

- Collections Advisory Committee
- NERAM Foundations and Trusts Investment Committee
- NERAM Finance Committee
- NERAM Building Committee



Experimenta: Make Sense article in local magazine FOCUS New England

Staff

Permanent

Art Museum Director – Rachael Parsons
Manager, Exhibitions and Curatorial – Belinda Hungerford
Registrar and Collections Management – Jennifer Taylor
Front of House Co-ordinator – Meaghan Zarb
Administration and Finance Officer – Leah Gilby
Gallery Technician – William (Bill) Mara
Gallery Assistant – Fahimeh Babakhani
Gallery Assistant – Adriana Septianingrum

Contractors

IT support – Brent James
Finance Officer – Megan Playford (from May 2017)

PEOPLE & SUPPORTERS

NERAM's programs and activities are made possible through the assistance we receive from our strong and active community base including significant stakeholders, volunteers and support committees.

Key Stakeholders

Friends of NERAM Inc – The Friends play a vital role in supporting NERAM including providing funding for specific projects, as well as many volunteer hours to assist with catering at openings, the Black Gully Festival and other functions, throughout the year. The 2019 NERMble was held at lovely country garden, Benalla and delivered a wonderful day of sculpture, delicious food, and market stalls.

The Friends of NERAM made significant contributions towards NERAM's operations and programs including donations, sponsorship and many hours of volunteering. 2019 highlights include:

- \$10, 200 FoN membership donations
- \$5,000 towards the refurbishment of the NERAM Shop
- \$8,000 sponsorship for NERAM Nights inaugural program
- \$10,000 exhibition sponsorship *Experimenta: Make Sense*
- \$4,000 in funds raised from the HINTON High Tea used to adopt *Still Life* by Ernest Buckmaster as part of NERAM Adopt-An-Artwork program
- Over \$100,000 in in-kind support.

Packsaddle Fundraisers – The annual Packsaddle Fundraising exhibition is a vital and exciting highlight of the NERAM calendar and generates funds to support activities and acquisitions for the NERAM Collection. In 2019 Packsaddle continued to sponsor the Packsaddle Lecture Series which aims to invite interesting and high-profile arts speakers to Armidale to present lectures connected with our Collections and sponsored the inaugural EMANATE program which supports emerging artist to present their work to regional audiences.

The Margaret Olley Trust – The support of the Margaret Olley Art Trust is essential to the ongoing operations of the New England Regional Art Museum donating \$123,065 to assist with staffing, infrastructure and salaries.



NERAM Director samples sponge cakes at the Hinton High Tea organised by the Friends of NERAM

Operational Funding

The Armidale Regional Council is the principle funding partner for the New England Regional Art Museum with a service agreement which in 2019 provided \$350,540 for operational costs.

NERAM entered the fifth year of its extended triennial funding agreement with Arts NSW (now Create NSW) with a grant of \$60,000 received for the year's operations.

The NERAM Foundation supported NERAM with \$24,328 and the Hinton Trust \$19,291 towards programs and activities.

NERAM Foundation and Trusts Investment Committee:

Peter Lloyd (Chair)
Andrew Murray
Malcolm Ross
Martha Saw
Elizabeth Spring
David Fenwicke
Rachael Parsons



*The Black Gully Printmakers at the opening of their exhibition
Between the Lines*



*Packsaddle committee with author Anne-Louise Willoughby who presented
the annual Packsaddle Howard Hinton Lecture on Australian Art*

Project Grants

Project grants allow NERAM to develop special programs and activities. In 2019 funding was received from sources including:

- \$15,000 from the Gordon Dowling Foundation to research, publish and exhibit NERAM's collection of Aboriginal art donated by Antony Renshaw
- \$5,500 NSW Multicultural Grant to develop the Ezidi Women's Empowerment Project
- \$2,200 Royal Historical Grant to produce an oral history project about the Howard Hinton Collection



Packsaddle Committee co-chairs Moira Lloyd and Glenda Kupczyk-Romanczuk with Alana Ambados, Joanne Makas and Billie Robertson from the National Art School at the opening of EMANATE



NERAM Volunteers, the Catering Queens at the opening of EMANATE

THANK YOU

New England Regional Art Museum would like to thank all of our donors, supporters and sponsors whose assistance has made it possible for us to provide exhibitions, programs and artistic activities for our community.

Corporate Supporters
and Sponsors



Fellows

Margaret Olley Art Trust

Packsaddle Fundraisers

Rose & Bruce McCarthy

Friends of NERAM

Tim & Gina Fairfax

NERAM Foundation

Bronze

Lou Abrahams
ADFAS Armidale
Armidale APEX Club
R.J. (Bob) Anderson & Glen Palmer
Michelle Arens & Eric Livingston
Patsy Asch & Bar Finch
June Atherton
Philip & Alison Attard
Jim & Mary Barber
Geoffrey & Ruth Barratt
Alex & Bruce Bell
Shan Blomfield
Armidale Framing & Art Supplies –
Gallery One Two Six
Edgar & Beatrice Bradley
Shane & Karen Burns
Barbara Burton
Andrew & Sarah Carruthers
Clifton Legal
Neville & Jennifer Crew
Linley Cornish
Charles & Dorianne Coventry
Suzanne H Coventry
Pattie Coventry
William Coventry
Lynoch Pty Ltd
Michael Crouch AO & Shanny Crouch
Michael & Catherine Dangar
Clytie Dangar
Prof Annabelle Duncan
Sandra & Aubrey Egan
Patricia J. Elkin

M., G. & N. English
Perpetual Private Wealth (Tim Eustace)
Dennes & Winsome Fayle
Ross & Elizabeth Fulloon
Jean Garrett
Stephen & Jane Gow
Paul Greenwood
Michael Harris
John Harris & Chris Reading
Robert Heather
Joan Henley
Philipp Hess
Francois & Penelope Jaggi
John & Rosemary Johnson
Killen's Smash Repairs
Gorm Kirsch & Geoffrey Fox
Astrid Knirsch & Eric Baker
Judith Laffan
PKF Lawler Warburtons Audit &
Assurance Pty Ltd
Bob & Ann Lemcke
Peter & Moira Lloyd
Cat MacGregor & Bob Waugh
Carol Mackerras
New England Travel Centre
Minor Markle
Anonymous
Peter May
Barry & Lucy McCann
New England Art Society
The Meares Family
Jennifer Miller
John & Caroline Mitchell
Moin & Associates
Dr Mark Morgan

Platinum

Philip Bacon Galleries

Paul Barratt AO

John & Barbara Beynon

Helen & Bill Dangar

Harry Geddes & Ydeet Winter-Irving

Pam Koebel

Andrew & Alexandra Murray

Mareah & Robert Rhodes-White

Anthony & Elizabeth Spring

Anonymous

Peter Morse
Sally Munro
Angus & Caroline Nivison
Richard & Beverley Passey
Merran Pearson
Roberts & Morrow
Mary Quinn
Rosemary Randall
Graeme & Judith Robinson
Phillip & Julia Rose
Rotary Club of Armidale Incorporated
Martin Sandy
Rebecca Schaefer
Timonee Schaeffer
Kerry Schott
Gwenda Shannon, OAM
Jeremy Smith
W D Thorn
William Todd
Michael Tooth
Peg & Ross Tully
P.H.W. Warrick
Bergen Grazing Co
Oscar Waugh
Dr Sandra Welsman
Pamela Whalley
James & Anne White
James & Clytie Williams
Graham & Helen Wilson
Friends of the Teachers College
Edward and Sally Wright
Anonymous
Anonymous

Gold

Sam & Libby Beasley
Phillip Bookallil
Brian & Priscilla Connor
Colleen & Peter Ducat
Michael & Gillian Dunlop
Susan Dunn

Roger & Geralyn Flower
Murray & Joanne Guest
James Harris
Keith & Robyn Power
Malcolm & June Ross
Anne Sutherland

Kim Taylor
Telstra
The Home Nursing Group
Anonymous
Anonymous

Silver

Armidale Air Conditioning
Pat & Robyn Bradley
Rose Bransdon-Parkes
Bruce & Kerry Chick
The Dangar Group Pty Ltd
Ian & Anthea Duncan
Geoffrey Bradfield Fox

Victoria & John Giblin
Amanda & Sebastian Hempel
June's Jewellery & Gems
John & Valda Keech
Dacre King
Meg Larkin AM
Murray Fuel Services

Legal Minds
Barbara McKay
Stewart McRae
Roy & Nan Robertson
W H & E M Southcott
UNE Partnerships
Veterinary Health Research
Wesfarmers

Valued

Brian Abbott & Robin Proudford
David Aitkin
John Appleton
Helen Arthurson & Iain Davidson
Jenny Beattie
Gilly Belfield
Fred Bell
W M Berkley
D & J Bowman
Christoph Dejung
Gayle Burey
Judith Carey
Joan & Keith Clarke
Terry Coventry
Joc Coventry & Mahalath Halperin
Roger & Prim Cracknell
Caroline Croft
Sophie & Jim Mitchell
Royal Hotel
Antony & Barbara Deakin
Dewhurst Dental
Susan Donegan
Lanita Dutoit
Christopher Fenwicke
R L Franklin
Hugh & Jane Fraser
Peter & Gai Galbraith
Peter & Susan Gerard
WHK Armidale
Cary & Rob Gillespie

Huntly Gordon
Guyra Garden Club
Hannon's Mount View Pharmacy
Elaine Harding
Ron Harrigan
R. G. Hawksford
Christopher Hodges & Helen Eager
Tony Hoskin Plumbing
John & Margot Hoskins
Irvine Family
Ian M. Johnstone
Coll King
Warren Lobb
Jane Lober
Richard & Judith Makim
John & Ann Maurer
Thelma McCarthy AM
Mary Mills
B and G Moffatt
D & S Muller
Judith Murray
Libbie Nelson
Grant & Jo Nivison
Sylvia Ransom
J & G Robertson
John & Barbara Ross
Ross Laurie Art Class
Rotary Club of Armidale AM
Rotary Club of Armidale Central
Barbara & Ray Rummary
City Centre Motor Inn
Richard Scully

Brian & Jeanne Seppelt
Chris Serow
Judy & Ira Sharlip, in honour of the
memory of Alice Coventry
Jeff Siegel
Prof Dr Hani Soliman
Jill Spilsbury
Annette Callister
Robin Stokes
Helen Stokes
Armidale Retravision
Armidale First National Real Estate
Malcolm & Elaine Treadgold
John & Diane Trestail
Angele & Jarryd van den Heuvel
Karin Von Storkirch
Deborah Wildsmith and Andrew Collins
Minto Dental Practice
Dennis & Judi Wright
Graham & Janet Wyles
David Yarrow
Anonymous

Bequests

Barbara Giblin Estate
Glenda Kupczyk-Romanczuk

Your support makes a difference at NERAM.

The assistance of our Friends, Foundation, donors and supporters enables us to present exhibitions, educational and cultural activities, programs and events as well as provide a social and creative hub that inspires our whole community.

There are many ways in which you can support NERAM including:

- join the Friends of NERAM
- Adopt-an-Artwork or
- become a donor to the NERAM Foundation.

Every donation counts and your financial support will help us to provide you, your family and residents across the New Engl and region with access to quality artistic experiences.

Please enquire with our staff to find out how you can make a donation to NERAM.



As at 30 June 2017

STAKEHOLDERS

NERAM also acknowledges the wonderful work of our support groups:

Friends of NERAM Inc Committee:

Carol Mackerras, Chair
Sarah Johnstone, Vice Chair
Ady Hallam, Secretary (resigned October 2019)
Merran Pearson, Membership Public Officer (appointed September 2019)
Kim Taylor, Treasurer (resigned September 2019)
Genevieve Noone, Treasurer (appointed October 2019)
Ro Randall
Lucinda Wright
Helen Templeton (resigned September 2019)
Sally Hardaker (resigned May 2019)
David Hallam
Vernon Crew (appointed September 2019)

Friends of NERAM Fundraising and Catering Committee:

Jill Fagan
Ady Hallam
Sally Hardaker (Catering Chair)
Moirra Lloyd
Graham MacKay
Julia McCosker
Christine McLelland
Rosemary Randall
Martha Saw
Belinda Scott
Lynne Walker (Co-Chair)
Helen Wilson
Alison Wright (Co-Chair)

Packsaddle Committee:

Pat Elkin
Moirra Lloyd (Co-chair)
Glenda Kupczyk-Romanczuk (Co-chair)
Philippa Charley-Briggs
Shirley Cooke
Liz Fulloon
Julia Hardman
Michelle Schouten
Lynne Walker
Anne White



Volunteer Annemieke English with Packsaddle committee member Philippa Charley-Briggs



Artist Melissa Smith with Packsaddle Matriarch Pat Elkins

We would like to thank all of our volunteers for their work over the past twelve months.

VOLUNTEERS

There are 87 members of the local community who donate their time and effort to assist the operations of the New England Regional Art Museum through our Volunteer Program.

The Volunteer Program at NERAM provides essential support to all aspects of the museum's operations – especially in

supporting the installation of exhibitions and through providing assistance to our visitors and staff at the front desk. There are also volunteers who assist with library and archiving as well as working with the Museum of Printing. The members of the Friends and Packsaddle Committees and Black Gully Printmakers also volunteer to help with a range of events and activities.

NERAM would like to thank our volunteers for their time, enthusiasm and support over the past year.

Margie Aggs	Bar Finch
Patsy Asch	Robyn Fox
Margaret Bain	Liz Fulloon
Jack Bedson	Philip Gardner
Elsbeth Belfield	Sepid Ghadimi
Phillip Bookalil	Louise Goggin
Leah Bullen	Stephen Gow
Sally Carter	Simone Hale
Eveline Chan	Ady Hallam
Phillipa Charley-Briggs	David Hallam
Rosalind Clark	Sally Hardaker
Keith Clarke	Julia Hardman
Robert Clarke	Julie Harris
Barbie Connah	Leslee Hoad-Mara
Shirley Cooke	Alison Hoddinott
Terry Cooke	Lizzie Horne
Bill Crocker	Ross Jenkins
Lenore Crocker	Sarah Johnstone
Johan Croukamp	Lorraine Kelleher
Bill Dangar	Dacre King
Susan Donegan	Julie Kleindienst
Anthea Duncan	Joanne Knight
Gillian Dunlop	Pam Koebel
Catherine Eadie	Glenda Kupczyk-Romanczuk
Pat Elkin	Martin Levins
Rhonda Ellem	Moiria Lloyd
Annemieke English	Kelly Lye
Jill Fagan	Cat MacGregor

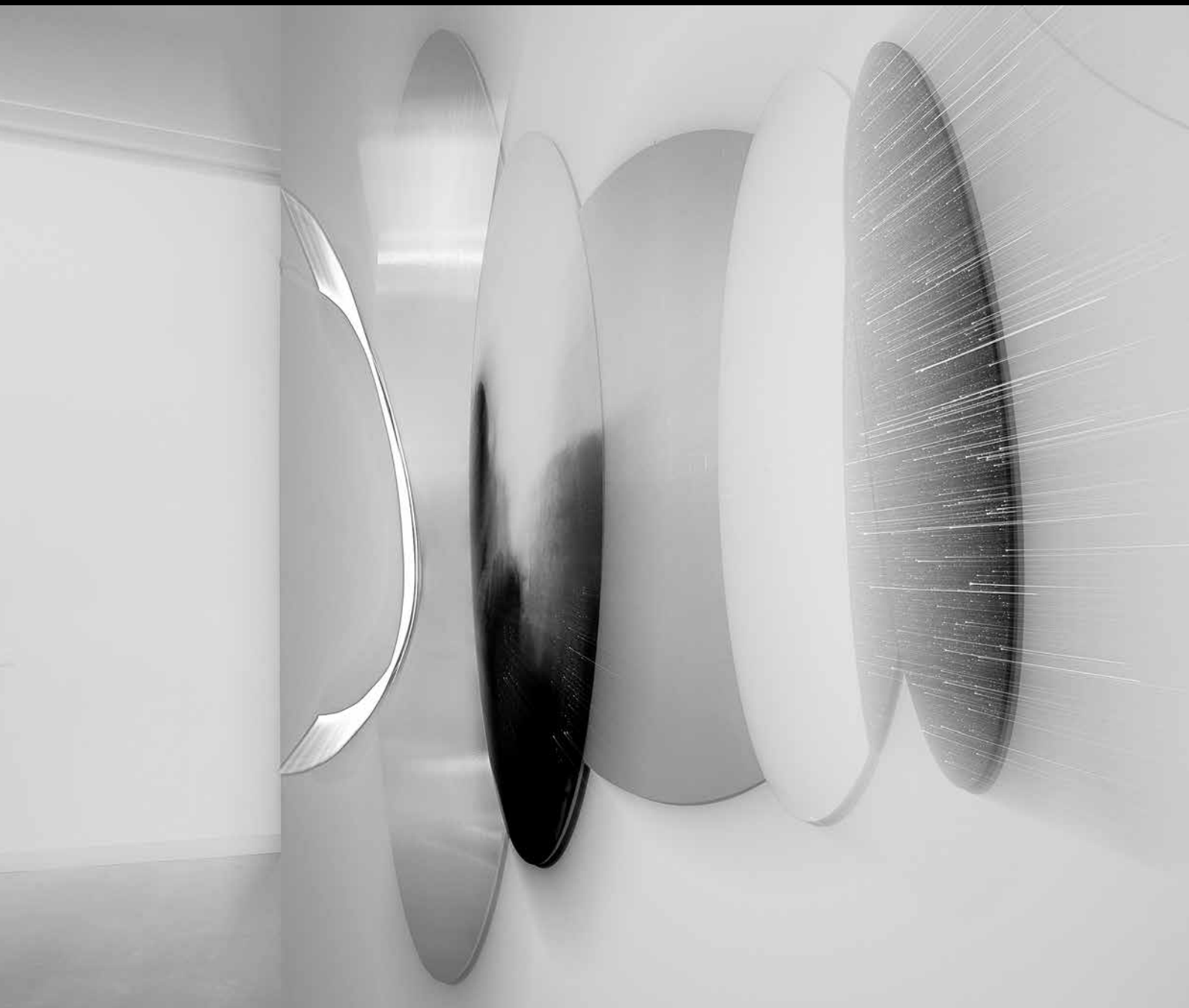
Graham Mackay	Emily Simson
Carol Mackerras	Susie Spencer
Tony Marjoram	Kim Taylor
Rose McCarthy	Helen Toppin
Christine McClelland	Jayne Walker
Carl Merten	Lynne Walker
Jennifer Miller	Jenny Walmsley
Sally Munro	Darrel Whan
Beth O'Loughlin	Anne White
Diana (Dinny) Perry	Julie Windred
Robyn Power	Cath Woof
Rosemary Randall	Jessica Worthing
Sylvia Ransom	Alison Wright
Julia Rose	Amelie Zou
Martha Saw	
Eddie Schloegel	
Michelle Schouten	



NERAM volunteer excursion to Tweed Regional Art Gallery and Margaret Olley Art Centre

Financial Statements

year ended 31 December 2019



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General Information

The financial statements cover New England Regional Art Museum Limited as a consolidated entity consisting of New England Regional Art Museum Limited and the entities it controlled at the end of, or during the period.

The financial statements are presented in Australian dollars, which is New England Regional Art Museum Limited and its controlled entities' functional and presentation currency. New England Regional Art Museum Limited is a not-for-profit unlisted public company limited by guarantee, incorporated

and domiciled in Australia. New England Regional Art Museum Limited is registered with the Australian Charities and Not-for-profits Commission.

The comparative information presented is for the 6 month period ended 31 December 2018 because the company changed its financial year end from 30 June to 31 December in 2018. The current year information presented is for the full year ended 31 December 2019.

The financial statements were authorised for issue, in accordance with a resolution of directors, on 4th June 2020.

DIRECTORS' REPORT

For the Year Ended 31 December 2019

The directors present their report, together with the consolidated financial statements of the consolidated entity, being the Company and its controlled entities, for the year ended 31 December 2019.

1. General information

Information on directors

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

Dr Robert Clarke	Chair - Appointed 7th February 2019
Qualifications	BA (Hons) (UNE) PhD(ANU) FIML Fellow Australian Institute of Managers and Leaders, Former Fellow, Institute of Chartered Accountants in Australia, Cultural Director
Experience	Managing Director, Australian National Academy of Music (Retired) Managing Director Adelaide Symphony Orchestra, Retired
Lancelot Lloyd	
Qualifications	MAICD, BA (UNE), JP, Past Chairman -Friend of NERAM
Experience	Deputy Chairman - Australian Tourism Export Council Ltd (ATEC)
Other current directorships	Former ADC to Governor of NSW Sir Roden Cutler
Mary-Louise Conway	
Qualifications	BOcc Thy (UQ), MBA (NE), PHD (NE) Director - UNE SMART Region Incubator Faculty of Science, Agriculture, Business and Law
Experience	Member of the European Group for Organisational Structure
Kim Taylor	
Qualifications	B Pharm, MBA, GAICD International Commercial Management and Senior Executive
Experience	Head of Johnson & Johnson, Southeast Asia (retired) Johnson & Johnson Company Group Chairman, Asia Pacific (Retired)
Carly McLaren	
Qualifications	Gallery Owner
Experience	Director Walcha Gallery of Art
Patrick Bradley	
Qualifications	Business Manager at the Armidale School
Experience	AFSM, member of the Board of Phoenix Foundry, volunteer NSW Rural Fire, awarded the Australian Fire Service Medal
Lucinda Wright	
Qualifications	Migration Consultant Legal Minds
Experience	Previous Department of Foreign Affairs and Trade with overseas postings in Spain and Latin America
Other current directorships	Previous Member Migration Review Tribunal (8 years)

DIRECTORS' REPORT

For the Year Ended 31 December 2019

Lindsay Woodland

Qualifications

Experience

Resigned: 3rd April 2019

Group Leader Organisation Services at Armidale Regional Council

Marketing & Sales Management: 15 years experience in executive level marketing & sales leadership roles with significant expertise in B2C & B2B marketing.

Janna Hayes

Qualifications

Experience

Appointed: 3rd October 2019

Communication and social media

Communication Lead, International Development UNE, Partnerships Manager TEDx Sydney, Skill Share Program Manager Wild Rumpus, Head of Programming & Artist Relations Moshcam

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

Company secretary

Rachel Parsons held the position of Company secretary at the end of the financial year:

Principal activities

The principal activities of the consolidated entity during the financial year was the operation of a regional cultural facility which manages and cares for nationally significant art collections, and which plans and delivers a dynamic calendar of exhibitions with associated public and educational programs.

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

Short term objectives

The Consolidated Entity's short term objectives are to provide a well-resourced cultural centre that embraces dialogue, interaction and learning; that encourages the exploration and discovery of our understanding collections; and that connects our community and its visitors with art.

Long term objectives

The Consolidated Entity's long term objective is to make the New England Regional Art Museum the premier regional art museum in Australia.

Strategy for achieving the objectives

Ensure that the New England Regional Art Museum is a thriving artistic facility that will enrich the cultural and artistic experiences of visitors and the community of New England through education, artistic activities and the preservation and promotion of its iconic collections.

DIRECTORS' REPORT

For the Year Ended 31 December 2019

How principal activities assisted in achieving the objectives

New England Regional Art Museum Limited (NERAM), maintains a core purpose to connect our community and visitors to art, culture, social engagement opportunities and education. NERAM's annual program includes approx. thirty exhibitions that interpret and highlight NERAM's outstanding collections, brings nationally significant art to the region in the form of touring programs, produces special projects that focus on contemporary art, and supports the development and promotion of local artists. NERAM's exhibition program is complemented and expanded by an expansive variety of engagement and education programs that include workshops, art classes, lectures and events.

In 2019 the NERAM program aimed to increase its appeal to diverse audiences through providing exhibitions and public programs that challenged, inspired, educated and entertained. A greater emphasis was directed at expanding NERAM's on-going program offerings beyond our visual arts focus, introducing health and wellness, performance and festival experiences that attracted and supported new audiences to visit the Museum. A new user focussed website was launched to act as a central communication hub to connect with these expanded audiences.

NERAM Nights launched in September 2019 to expand NERAM's contribution to the local night-time economy and to offer programs that are both broadly appealing, but also targeted towards young professionals, a demographic that does not traditionally engage with NERAM in large numbers. Combining art, music, performances, bar and food experiences, *NERAM Nights* has proved popular with new and diverse audiences and have enhanced the entertainment value of NERAM's program.

NERAM recognises that art museums have an expanded social responsibility beyond providing access to art or being caretakers for collections. Museums more and more are also called on to be spaces for education, wellbeing and cultural inclusion. In 2019 NERAM introduced Yoga in the Museum, a program designed to promote the physical and mental health of our community. We aimed to celebrate and support marginalised communities launching the *Winter Blooming Festival* for LGBTIQ, Multicultural and Indigenous people and culture and the *Ezidi Women's Empowerment Program* that welcomed a group of 20 women, newly settled Ezidi refugees, and a group of their children to NERAM for cultural workshops and social engagement.

NERAM received a generous donation to expand our lifelong education program with a focus on building engagement with schools, students and their families. This donation will fund a dedicated Education Officer role for 12 months (starting in 2020) and will also support the development and delivery of the pilot program.

The *EMANATE* program launched in February 2019, showcasing the work of ten recent visual art graduates from the National Art School (NAS). The program established a new partnership with NAS that focusses on highlighting emerging contemporary art and includes a biannual exhibition, catalogue and artist residency. The inaugural program was sponsored by the Packsaddle Fundraising Group.

NERAM continues to promote national awareness of its collections and exhibitions through touring and loaning programs. The exhibition *Salient: Contemporary Artists at the Western Front* toured to the ANZAC Memorial Sydney, Bank Art Museum Moree, Muswellbrook Regional Arts Centre and Tweed Regional Art Gallery. Artworks from the NERAM Collections were loaned for exhibitions at Manly Art Gallery, S.H Ervin Gallery, National Gallery of Victoria and Queensland Art Gallery and Gallery of Modern Art.

The NERAM Director and Board developed a new Strategic Plan that will govern operations and lay the foundation for our strategic development for the 2020-2025 period. This plan states NERAM's mission "to enrich the cultural life in the New England Region by engaging our community and visitors with diverse and outstanding artistic programs that showcase NERAM's collections and provide access to national and contemporary arts practices."

NERAM thrives with the dedicated support of its community who generously donate time, expertise and funding to support NERAM's operation and future growth. NERAM has 100 volunteers who contribute to front of house activities, exhibition installation, event catering, library and archive management, fundraising and project research. Through our 2019 annual appeal, NERAM's community of donors contributed \$80,382.71 to the NERAM Foundation to ensure NERAM's on-going financial strength. Private donors from the local community also gave \$100,000 for the refurbishment of the NERAM Café.

DIRECTORS' REPORT

For the Year Ended 31 December 2019

The following Critical Success Factors and Key Performance Measures (KPIs) were used by the consolidated entity to monitor performance in 2019:

CSF1: Sustainable and fiscally responsible business practices

Consists of the following strategic objectives:

Diversify our funding and income opportunities.

Ensure that the building is sustainable, energy efficient, functional, aesthetically pleasing and well maintained.

CSF2: Building and strengthening NERAM community relationships and partnerships

Consists of the following strategic objectives:

Strengthen all groups (Friends of NERAM, Packsaddle, NERAM Foundation and Board) with a shared vision and purpose and improve consultation and communication.

CSF3: An ability to develop innovative and engaging programs for the whole community

Consists of the following strategic objectives:

Continue to increase visitation and participation in NERAM activities (exhibitions, events, projects and education programs) through community participation and audience development.

Market and strengthen the Permanent Collections as a resource for the whole community.

Build NERAM's profile, and develop strong identity and message.

CSF4: A skilled and quality workforce

Consists of the following strategic objectives:

Review and support NERAM's staffing structure and closely monitor overtime and workload issues.

Maintain a strong volunteer program with emphasis on training and effective use of skills.

Members' guarantee

New England Regional Art Museum Limited is a company limited by guarantee. In the event of, and for the purpose of winding up of the company, the amount capable of being called up from each member and any person or association who ceased to be a member in the year prior to the winding up, is limited to \$10.

At 31 December 2019 the collective liability of members was \$ 2,530 (June 2018: \$ 2,900).

DIRECTORS' REPORT

For the Year Ended 31 December 2019

There is increasing disruption to normal economic and business activity, as a result of the COVID 19 pandemic announced by the World Health Organisation in March 2020 and the subsequent Federal Government's announcements of protocols that have already been instigated and the potential for others. This creates a level of uncertainty about the future trading outlook for all organisations in Australia and NERAM is no exception. As per Government Restrictions, NERAM ceased all public events on March 17th 2020, and closed the Museum to the public on March 23rd 2020. A date to re-open has not been confirmed at the time of authorising these financial statements. It is not possible to reliably assess the full potential impacts at the present time.

Except for the above, no other matters or circumstances have arisen since the end of the financial year which significantly affected or could significantly affect the operations of the consolidated entity, the results of those operations, or the state of affairs of the consolidated entity in future financial years.

Future developments and results

NERAM is committed to sustainable operational and program growth. NERAM has developed plans and designs for a significant facility upgrade that will modernise and elevate the Museum in order to meet current museum requirements and standards, improve the energy efficiency and sustainability of the building, address WHS and access issues, prepare for a doubling of visitor numbers, and to ensure exceptionally positive visitor experiences.

The New England Regional Art Museum has been progressively upgrading the building over the past five years with capital projects that have included:

2014 - replacement of climate control systems (\$250,000)

2016 - replacement of lighting systems (\$120,000)

2016 - installation of solar power panels (\$115,000)

2017 - replacement of external cladding and electrical fittings (\$315,000)

2017-18 - Refurbishment of East Gallery as permanent exhibition space for **HINTON: Treasures of Australian Art** display (\$115,000)

2019 - Gallery improvements to West, Lalor Harris and Mazda Gallery exhibition spaces (**\$95,000**).

DIRECTORS' REPORT

For the Year Ended 31 December 2019

Meetings of directors

During the financial year, 6 meetings of directors (excluding committees of directors) were held. Attendances by each director during the year were as follows:

Directors' Meetings		
	Number eligible to attend	Number attended
Robert Clarke	6	6
Lancelot Lloyd	6	5
Dr Mary-Louise Conway	6	3
Kim Taylor	6	6
Carley McLaren	6	4
Lucinda Wright	6	6
Patrick Bradley	6	5
Janna Hayes	1	1
Lindsay Woodland	1	1

Auditor's independence declaration

The lead auditor's independence declaration in accordance with section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, for the year ended 31 December 2019 has been received and can be found on page 5 of the consolidated financial report.

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

Director:
Dr Robert Clarke

Director:
Kim Taylor

Dated this 4th day of June 2020

Auditor's Independence Declaration under Section 60-40 of the Australian Charities and Not-for-profits Commissions Act 2012 to the Directors of New England Regional Art Museum Limited and Controlled Entities



I declare that, to the best of my knowledge and belief, during the year ended 31 December 2019, there have been:

- (i) no contraventions of the auditor independence requirements as set out in the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

PKF NENW Audit & Assurance Pty Limited

A handwritten signature in blue ink, which appears to read 'Margaret van Aanholt', is positioned above the printed name.

Margaret van Aanholt

Dated this 4th day of June 2020

Tamworth NSW 2340

Statement of Profit or Loss and Other Comprehensive Income

For the Year Ended 31 December 2019

	Note	2019 \$	2018 \$
Sales revenue	4	305,442	144,311
Cost of sales		(96,208)	(31,286)
Gross profit		209,234	113,025
Other income	4	670,269	283,956
Grant income	4	636,000	297,315
Revaluation gain/(loss) through profit or loss		767,566	(831,600)
Marketing and Promotions expense		(13,754)	(3,225)
Occupancy expense		(97,333)	(58,368)
Employee benefits costs	5	(431,534)	(197,060)
Loss on disposal of non-current assets		-	(5,580)
Administration expense		(72,113)	(34,667)
Collection expense		(70,084)	(19,320)
Project grant expense		(22,395)	(54,170)
Board expense		(2,836)	(831)
Shop expense		(2,525)	(806)
Other expenses		(24,208)	(25,842)
Depreciation		(112,823)	(44,320)
Public Program expense		(77,480)	(30,711)
Finance costs		(3,156)	(1,810)
Profit before income tax		1,352,828	(614,011)
Profit for the year		1,352,828	(614,011)
Other comprehensive income, net of income tax			
Items that may be reclassified to profit or loss when specific conditions are met			
Net fair value gain on re-measurement of investments in listed shares		87,368	(68,306)
Total comprehensive income for the year		1,440,196	(682,317)

The accompanying notes form part of these financial statements.

Statement of Financial Position

30 June 2017

	Note	2019 \$	2018 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	6	776,487	551,235
Trade and other receivables	7	39,885	21,975
Inventories	8	42,524	22,985
Other assets	10	8,227	32,263
TOTAL CURRENT ASSETS		867,123	628,458
NON-CURRENT ASSETS			
Property, plant and equipment	9	37,984,593	36,836,594
Right-of-use assets	11	180,182	-
Financial assets	12	1,056,645	745,994
TOTAL NON-CURRENT ASSETS		39,221,420	37,582,588
TOTAL ASSETS		40,088,543	38,211,046
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	13	117,567	69,936
Short-term provisions	15	33,606	20,879
Other liabilities	16	650,904	459,003
Lease liabilities		10,800	-
TOTAL CURRENT LIABILITIES		812,877	549,818
NON-CURRENT LIABILITIES			
Trade and other payables		-	1,000
Borrowings	14	100,000	100,000
Long-term provisions	15	6,324	1,367
Lease liabilities		170,285	-
TOTAL NON-CURRENT LIABILITIES		276,609	102,367
TOTAL LIABILITIES		1,089,486	652,185
NET ASSETS		38,999,057	37,558,861
EQUITY			
Asset revaluation reserve	17	511,916	511,916
Financial asset reserve	17	101,508	14,140
Retained earnings		38,385,633	37,032,805
Total equity attributable to equity holders of the Company		38,999,057	37,558,861
TOTAL EQUITY		38,999,057	37,558,861

The accompanying notes form part of these financial statements.

Statement of Changes in Equity

For the Year Ended 31 December 2019

	Retained Earnings \$	Realisation Reserve \$	Yellow Room Reserve \$	Total \$
Balance at 1 January 2019	37,032,805	511,916	14,140	37,558,861
Profit/(loss) for the year	1,352,828	-	-	1,352,828
Net fair value gain on available for sale financial assets	-	-	87,368	87,368
Balance at 31 December 2019	38,385,633	511,916	101,508	38,999,057

2018

	Retained Earnings \$	Asset Revaluation Reserve \$	Financial Asset Reserve \$	Total \$
Balance at 1 July 2018	37,646,816	511,916	82,446	38,241,178
Prior period adjustment (net of tax)	(831,600)	-	-	(831,600)
Balance at 1 July 2018 (restated)	36,815,216	511,916	82,446	37,409,578
Profit for the year	217,589	-	-	217,589
Net fair value gain on available for sale financial assets	-	-	(68,306)	(68,306)
Balance at 31 December 2018 (restated)	37,032,805	511,916	14,140	37,558,861

The accompanying notes form part of these financial statements.

Statement of Cash Flows

For the Year Ended 31 December 2019

	Note	2019 \$	2018 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from grants, donations, and customers		1,243,715	705,524
Payments to suppliers and employees		(765,277)	(537,487)
Interest received		4,709	1,972
Interest paid		(3,156)	(1,810)
Net cash provided by/(used in) operating activities	27	<u>479,991</u>	<u>168,199</u>
CASH FLOWS FROM INVESTING ACTIVITIES:			
Dividends received		66,022	27,942
Proceeds from sale of property, plant and equipment		-	5,909
Purchase of property, plant and equipment		(86,818)	(5,706)
Payments to acquire shares		(223,283)	(48,886)
Net cash provided by/(used in) investing activities		<u>(244,079)</u>	<u>(20,741)</u>
CASH FLOWS FROM FINANCING ACTIVITIES:			
Repayment of lease liabilities		(10,660)	-
Net cash provided by/(used in) financing activities		<u>(10,660)</u>	<u>-</u>
Net increase/(decrease) in cash and cash equivalents held		225,252	147,458
Cash and cash equivalents at beginning of year		551,235	403,777
Cash and cash equivalents at end of financial year	6	<u><u>776,487</u></u>	<u><u>551,235</u></u>

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

For the Year Ended 31 December 2019

The consolidated financial report covers New England Regional Art Museum Limited and its controlled entities ('the consolidated entity'). New England Regional Art Museum Limited is a not-for-profit Company limited by guarantee, incorporated and domiciled in Australia.

Each of the entities within the consolidated entity prepare their financial statements based on the currency of the primary economic environment in which the entity operates (functional currency). The consolidated financial statements are presented in Australian dollars which is the functional and presentation currency of the parent entity and its controlled entities.

The financial report was authorised for issue by the Directors on .

Comparatives have been restated for a prior period adjustment. Comparative information represents the 6 month period from 1 July 2018 to 31 December 2018.

1 Basis of Preparation

The financial statements are general purpose financial statements that have been prepared in accordance with the Australian Accounting Standards - Reduced Disclosure Requirements and Interpretations issued by the Australian Accounting Standards Board ('AASB') and the *Australian Charities and Not-for-profits Commission Act 2012*.

The financial statements have been prepared on an accruals basis and are based on historical costs modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

Parent entity information

In accordance with the *Corporations Act 2001*, these financial statements present the results of the consolidated entity only. Supplementary information about the parent entity is disclosed in note 29.

Principles of consolidation

The consolidated financial statements incorporate the assets and liabilities of all subsidiaries of New England Regional Art Museum Limited ('company' or 'parent entity') as at 31 December 2019 and the results of all subsidiaries for the year then ended. New England Regional Art Museum Limited and its subsidiaries together are referred to in these financial statements as the 'consolidated entity'.

Subsidiaries are all those entities over which the consolidated entity has control. The consolidated entity controls an entity when the consolidated entity is exposed to, or has rights to, variable returns from its involvement with the entity and has the ability to affect those returns through its power to direct the activities of the entity. Subsidiaries are fully consolidated from the date on which control is transferred to the consolidated entity. They are de-consolidated from the date that control ceases.

Intragroup assets, liabilities, equity, income, expenses and cashflows relating to transactions between entities in the consolidated entity have been eliminated in full for the purpose of these financial statements.

Appropriate adjustments have been made to a controlled entity's financial position, performance and cash flows where the accounting policies used by that entity were different from those adopted by the consolidated entity. All controlled entities have a December financial year end.

The controlled entities are:

- The New England Regional Art Museum Foundation;
- The Howard Hinton Trust; and
- The Chandler Coventry Trust.

Notes to the Financial Statements

For the Year Ended 31 December 2019

2 Summary of Significant Accounting Policies

(a) Adoption of new and revised accounting standards

The Consolidated Entity has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ("AASB") that are mandatory for the current reporting period.

Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

The adoption of these Accounting Standards and Interpretations did not have any significant impact on the financial performance or position of the Consolidated Entity.

The following Accounting Standards were most relevant to the Consolidated Entity:

AASB 15 Revenue from Contracts with Customers

The Consolidated Entity has adopted AASB 15 from 1 January 2019. The standard provides a single comprehensive model for revenue recognition. The core principal of the standard is that an entity shall recognise revenue to depict the transfer of promised goods or services to customers at an amount that reflects the consideration to which the entity expects to be entitled in exchange for those goods or services. The standard introduced a new contract based revenue recognition model with a measurement approach that is based on allocation of the transaction price. This is further described in the accounting policies below. Credit risk is presented separately as an expense rather than adjusted against revenue. Contracts with customers are presented in the Consolidated Entity's statement of financial position as a contract liability, contract asset, or a receivable, depending on the relationship between the Consolidated Entity's performance and the customer's payment. Customer acquisition costs and costs to fulfil a contract can, subject to certain criteria, be capitalised as an asset and amortised over the contract period.

AASB 16 Leases

The Consolidated Entity has adopted AASB 16 from 1 January 2019. The standard replaces AASB 117 'Leases' and for lessees eliminates the classifications of operating leases and finance leases. Except for short-term leases and leases of low-value assets, right-of-use assets and corresponding lease liabilities are recognised in the statement of financial position. Straight-line operating lease expense recognition is replaced with a depreciation charge for the right-of-use assets (included in operating costs) and an interest expense on the recognised lease liabilities (included in finance costs). In the earlier periods of the lease, the expenses associated with the lease under AASB 16 will be higher when compared to lease expenses under AASB 117. However, EBITDA (Earnings Before Interest, Tax, Depreciation and Amortisation) results improve as the operating expense is now replaced by interest expense and depreciation in profit or loss. For classification within the statement of cash flows, the interest portion is disclosed in operating activities and the principal portion of the lease payments are separately disclosed in financing activities. For lessor accounting, the standard does not substantially change how a lessor accounts for leases.

AASB 1058 Income for Not-for-Profit Entities

The Consolidated Entity has adopted AASB 1058 from 1 January 2019. The standard replaces AASB 1004 'Contributions' in respect to income recognition requirements for not-for-profit entities. The timing of income recognition under AASB 1058 is dependent upon whether the transaction gives rise to a liability or other performance obligation at the time of receipt. Income under the standard is recognised where: an asset is received in a transaction, such by way of grant, bequest or donation; there has either been no consideration transferred, or the consideration paid is significantly less than the asset's fair value; and where the intention is to principally enable the Consolidated Entity to further its objectives. For transfers of financial assets to the Consolidated Entity which enable it to acquire or construct a recognisable non-financial asset, the Consolidated

Notes to the Financial Statements

For the Year Ended 31 December 2019

2 Summary of Significant Accounting Policies continued

(a) Adoption of new and revised accounting standards continued

Entity must recognise a liability amounting to the excess of the fair value of the transfer received over and related amounts recognised.

Impact of adoption

AASB 15, AASB 16 and AASB 1058 were adopted using the modified retrospective approach and as such comparatives have not been restated. There was no impact on opening retained profits as at 1 January 2019.

(b) Revenue and other income

The company recognises revenue as follows:

Grant revenue

Grant revenue is recognised in profit or loss when the company satisfies the performance obligations stated within the funding agreements.

If conditions are attached to the grant which must be satisfied before the company is eligible to retain the contribution, the grant will be recognised in the statement of financial position as a liability until those conditions are satisfied.

Sale of goods

Events and fundraising are recognised when received or receivable.

Donations

Donations and bequests are recognised as revenue when received. Contributions to the Collection are recognised as revenue when the entity obtains control of the contribution or the right to receive the contribution, it is probable that the economic benefits comprising the contribution will flow to the entity, and the amount of the contribution can be measured reliably. Contributions are measured at their fair value.

Dividend revenue

Dividends are recognised when the entity's right to receive payment is established.

Subscriptions

Revenue from the provision of membership subscriptions is recognised on a straight line basis over the financial year.

Other income

Other income is recognised when it is received or when the right to receive payment is established.

Notes to the Financial Statements

For the Year Ended 31 December 2019

2 Summary of Significant Accounting Policies continued

(c) Income Tax

The entity is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

(d) Cash and cash equivalents

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

(e) Financial instruments

Trade receivables

Trade and other receivables are recognised at amortised cost, less any allowance for expected credit losses.

Investments and other financial assets

Investments and other financial assets are initially measured at fair value. Transaction costs are included as part of the initial measurement, except for financial assets at fair value through profit or loss. Such assets are subsequently measured at either amortised cost or fair value depending on their classification. Classification is determined based on both the business model within which such assets are held and the contractual cash flow characteristics of the financial asset unless an accounting mismatch is being avoided.

Financial assets are derecognised when the rights to receive cash flows have expired or have been transferred and the consolidated entity has transferred substantially all the risks and rewards of ownership. When there is no reasonable expectation of recovering part or all of a financial asset, its carrying value is written off.

Financial assets at fair value through profit or loss

Financial assets not measured at amortised cost or at fair value through other comprehensive income are classified as financial assets at fair value through profit or loss. Typically, such financial assets will be either: (i) held for trading, where they are acquired for the purpose of selling in the short-term with an intention of making a profit, or a derivative; or (ii) designated as such upon initial recognition where permitted. Fair value movements are recognised in profit or loss.

Financial assets at fair value through other comprehensive income

Financial assets at fair value through other comprehensive income include equity investments which the consolidated entity intends to hold for the foreseeable future and has irrevocably elected to classify them as such upon initial recognition.

Notes to the Financial Statements

For the Year Ended 31 December 2019

2 Summary of Significant Accounting Policies continued

(e) Financial instruments continued

Investments and other financial assets continued

Impairment of financial assets

The consolidated entity recognises a loss allowance for expected credit losses on financial assets which are either measured at amortised cost or fair value through other comprehensive income. The measurement of the loss allowance depends upon the consolidated entity's assessment at the end of each reporting period as to whether the financial instrument's credit risk has increased significantly since initial recognition, based on reasonable and supportable information that is available, without undue cost or effort to obtain.

Where there has not been a significant increase in exposure to credit risk since initial recognition, a 12-month expected credit loss allowance is estimated. This represents a portion of the asset's lifetime expected credit losses that is attributable to a default event that is possible within the next 12 months. Where a financial asset has become credit impaired or where it is determined that credit risk has increased significantly, the loss allowance is based on the asset's lifetime expected credit losses. The amount of expected credit loss recognised is measured on the basis of the probability weighted present value of anticipated cash shortfalls over the life of the instrument discounted at the original effective interest rate.

For financial assets mandatorily measured at fair value through other comprehensive income, the loss allowance is recognised in other comprehensive income with a corresponding expense through profit or loss. In all other cases, the loss allowance reduces the asset's carrying value with a corresponding expense through profit or loss.

(f) Inventories

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

(g) 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.

Items of property, plant and equipment acquired for nil or nominal consideration have been recorded at the acquisition date fair value.

Collection Assets

Collection assets (including artworks) are carried at fair value based on independent and Director's valuations, and in line with the company valuation policy. The increase in the value of these assets is recorded in other comprehensive income and accumulated in the asset revaluation reserve. However, the increase is recognised in profit or loss to the extent that it reverses a revaluation decreases of the same asset previously recognised in profit or loss. Items acquired for nil or nominal consideration have been recorded at the fair value at acquisition date. Any revaluation decrements are initially taken in other comprehensive income through to the revaluation surplus reserve to the extent of any previous revaluation surplus of the same asset. Thereafter the decrements are taken to profit or loss.

The collection assets Valuation and Stocktaking policy provides for the revaluation of the collection to be undertaken by an independent qualified valuer in-line with the set valuation schedule which staggers valuations over a 6 or 10 year cycle. The artworks are categorised by collection.

The collection assets are divided into four classes; Howard Hinton, Chandler Coventry, NERAM & Armidale City and the Museum of Printing.

Notes to the Financial Statements

For the Year Ended 31 December 2019

2 Summary of Significant Accounting Policies continued

(g) Property, plant and equipment continued

Collection Assets continued

Hinton, Coventry and NERAM & Armidale City collections (paintings only) are formally valued by an independent valuer every 6 years per the schedule. All other artworks from the NERAM & Armidale City Collection are revalued by the Directors every 6 years and Museum of Printing collection every 10 years.

Notwithstanding the revaluation period, if there are indicators that fair value has changed, then a revaluation may be scheduled sooner.

The collections assets were independently valued by Matt Henry Art Broker (the Howard Hinton Collection was revalued in June 2017, the Chandler Coventry Collection in 2019 and the other collections scheduled for revaluation in 2021). The valuation was based on observable market information.

Plant and equipment

Plant and equipment are measured using the cost model.

Depreciation

Property, plant and equipment, excluding freehold land, is depreciated on a straight-line basis over the assets useful life to the consolidated entity, commencing when the asset is ready for use.

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

Fixed asset class	Depreciation rate
Plant and Equipment	5% - 33.33%
Furniture, Fixtures and Fittings	5% - 33.33%
Motor Vehicles	12.50%

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate.

Impairment of non-financial assets

Non-financial assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount.

Recoverable amount is the higher of an asset's fair value less costs of disposal and value-in-use. The value-in-use is the present value of the estimated future cash flows relating to the asset using a pre-tax discount rate specific to the asset or cash-generating unit to which the asset belongs. Assets that do not have independent cash flows are grouped together to form a cash-generating unit.

Notes to the Financial Statements

For the Year Ended 31 December 2019

2 Summary of Significant Accounting Policies continued

(h) Leases

Right-of-use asset

At the lease commencement, the consolidated entity recognises a right-of-use asset and associated lease liability for the lease term. The lease term includes extension periods where the consolidated entity believes it is reasonably certain that the option will be exercised.

The right-of-use asset is measured using the cost model where cost on initial recognition comprises of the lease liability, initial direct costs, prepaid lease payments, estimated cost of removal and restoration less any lease incentives received.

The right-of-use asset is depreciated over the lease term on a straight line basis and assessed for impairment in accordance with the impairment of assets accounting policy.

Lease liability

The lease liability is initially measured at the present value of the remaining lease payments at the commencement of the lease. The discount rate is the rate implicit in the lease, however where this cannot be readily determined then the consolidated entity's incremental borrowing rate is used.

Subsequent to initial recognition, the lease liability is measured at amortised cost using the effective interest rate method. The lease liability is remeasured whether there is a lease modification, change in estimate of the lease term or index upon which the lease payments are based (e.g. CPI) or a change in the consolidated entity's assessment of lease term.

Where the lease liability is remeasured, the right-of-use asset is adjusted to reflect the remeasurement or is recorded in profit or loss if the carrying amount of the right-of-use asset has been reduced to zero.

(i) Employee benefits

Short-term employee benefits

Provision is made for the consolidated entity'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 wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Other long-term employee benefits

The liability for annual leave and long service leave not expected to be settled within 12 months of the reporting date are measured at 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 expected 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 national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows

Defined benefit superannuation schemes

Obligations for contributions to defined contribution superannuation plans are recognised as an employee benefit expense in profit or loss in the periods in which services are provided by employees.

Notes to the Financial Statements

For the Year Ended 31 December 2019

2 Summary of Significant Accounting Policies continued

(j) Goods and services tax (GST)

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payable are stated inclusive of GST.

Cash flows in the consolidated statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

(k) Fair value measurement

When an asset or liability, financial or non-financial, is measured at fair value for recognition or disclosure purposes, the fair value is based on the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date; and assumes that the transaction will take place either: in the principal market; or in the absence of a principal market, in the most advantageous market.

Fair value is measured using the assumptions that market participants would use when pricing the asset or liability, assuming they act in their economic best interests. For non-financial assets, the fair value measurement is based on its highest and best use. Valuation techniques that are appropriate in the circumstances and for which sufficient data are available to measure fair value, are used, maximising the use of relevant observable inputs and minimising the use of unobservable inputs.

(l) Prior period adjustment

Where a prior period adjustment or error has occurred, it is corrected by retrospective restatement except to the extent that it is impracticable to determine either the period-specific effects or the cumulative effect of the error. When it is impracticable to determine the period-specific effects of an error on comparative information for one or more periods presented, the opening balances, liabilities and equity are restated for the earliest period for which retrospective restatement is practicable. The correction of a prior period error is excluded from profit or loss for the period in which the error is discovered. Any information presented about prior periods, including any historical summaries of financial data, is restated as far back as practicable - refer Note 20.

3 Critical Accounting Estimates and Judgments

The directors make estimates and judgements during the preparation of these consolidated financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

The significant estimates and judgements made have been described below:

Key estimates - Valuation of Collection Assets

The collection assets are valued in-line with the Valuation and Stocktaking policy which provides for the revaluation of the collection to be undertaken by an independent qualified valuer in-line with the set valuation schedule which staggers valuations over a 6 or 10 year cycle as described in Note 2(h). If there are indicators that fair value has changed, then a revaluation may be scheduled sooner. The valuation is based on observable market information and the critical assumptions adopted in determining the valuation includes the assessment of recent actions and the significance and quality of the work.

Notes to the Financial Statements

For the Year Ended 31 December 2019

3 Critical Accounting Estimates and Judgments continued

Key estimates - provisions

Provision is made for the consolidated entity'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 wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

As discussed in note 1(i), the liability for employee benefits expected to be settled more than 12 months from the reporting date are recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

4 Revenue and Other Income

Revenue from continuing operations

	2019 \$	2018 \$
Sales revenue		
- Shop sales	76,890	29,434
- Public Programmes income	211,017	94,506
- Consignment sales	13,385	5,371
- Collection income	4,150	300
- Cafe sales	-	14,700
	305,442	144,311
Grant Income		
- Armidale Regional Council	352,875	172,935
- Arts NSW	60,000	30,000
- Capital grants	74,831	-
- Margaret Olley Trust	123,066	40,549
- UNESAP	-	4,000
- Art of Wool Australia	-	4,200
- Other organisations	25,228	45,631
	636,000	297,315
Other revenue		
- Donations	538,422	228,862
- Fundraising	25,026	1,177
- Insurance recoveries	19,510	2,249
- Dividend income	66,022	27,942
- Member subscriptions	(105)	1,008
- Interest	4,709	1,972
- Sundry income	16,685	20,746
	670,269	283,956
Total Revenue	1,611,711	725,582

Notes to the Financial Statements

For the Year Ended 31 December 2019

	2019 \$	2018 \$
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5 Result for the Year

The result for the year includes the following specific expenses:

Employee benefit expenses		
Salary and wages	369,524	157,077
Contractors	15,376	21,271
Superannuation contributions	33,044	14,430
Workers compensation	7,530	1,943
Other short-term costs	6,060	2,341
Employee benefit expenses	431,534	197,060

6 Cash and Cash Equivalents

	2019 \$	2018 \$
Cash on hand	1,762	869
Cash at bank	718,364	507,189
Short-term deposits	56,361	43,177
	776,487	551,235

Reconciliation of cash

Cash and Cash equivalents reported in the consolidated statement of cash flows are reconciled to the equivalent items in the consolidated statement of financial position as follows:

	2019 \$	2018 \$
Cash and cash equivalents	776,487	551,235

7 Trade and Other Receivables

	2019 \$	2018 \$
CURRENT		
Trade and other receivables	10,478	11,889
Other receivables	29,407	10,086
Total current trade and other receivables	39,885	21,975

The carrying value of trade receivables is considered a reasonable approximation of fair value due to the short-term nature of the balances. The maximum exposure to credit risk at the reporting date is the fair value of each class of receivable in the financial statements.

Notes to the Financial Statements

For the Year Ended 31 December 2019

	2019 \$	2018 \$
8 Inventories		
CURRENT		
At cost:		
Exhibition	18,713	-
Stock on hand - Shop stock	23,811	22,985
	42,524	22,985
Write downs of inventories to net realisable value during the year were \$ NIL (June 2018: \$ 3,102).		
9 Property, plant and equipment		
PLANT AND EQUIPMENT		
Capital works in progress		
At cost	72,667	4,085
Plant and equipment		
At cost	744,001	729,435
Accumulated depreciation	(319,505)	(262,458)
	424,496	466,977
Furniture, fixtures and fittings		
At cost	594,526	590,856
Accumulated depreciation	(109,824)	(65,611)
Total furniture, fixtures and fittings	484,702	525,245
COLLECTION		
At fair value		
Hinton Collection	30,126,656	30,117,956
NERAM Collection	3,896,040	3,509,865
Coventry Collection	2,632,677	1,865,111
Museum of Printing collection	238,640	238,640
Armidale City Collection	108,715	108,715
At cost		
Total COLLECTION	37,002,728	35,840,287
Total property, plant and equipment	37,984,593	36,836,594

Notes to the Financial Statements

For the Year Ended 31 December 2019

9 Property, plant and equipment continued

(a) Movements in Carrying Amounts

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

	Capital WIP \$	Plant & Equipment \$	Fitout & Fittings \$	Collection Assets \$	Total \$
Year ended 31 December 2019					
Balance at the beginning of the period	4,085	466,977	525,245	35,840,287	36,836,594
Additions	71,402	14,566	3,670	394,875	484,513
Transfers (WIP expensed)	(2,820)	-	-	-	(2,820)
Depreciation expense	-	(57,047)	(44,213)	-	(101,260)
Revaluation increase recognised in equity	-	-	-	767,566	767,566
Balance at the end of the year	72,667	424,496	484,702	37,002,728	37,984,593

10 Other Assets

	2019 \$	2018 \$
CURRENT		
Prepayments	8,227	32,139
Accrued income	-	124
	8,227	32,263

11 Right-of-use assets

	Buildings \$	Total \$
Year ended 31 December 2019		
Balance at beginning of year	191,745	191,745
Depreciation charge	(11,563)	(11,563)
Balance at end of year	180,182	180,182

Notes to the Financial Statements

For the Year Ended 31 December 2019

	2019	2018
	\$	\$

12 Financial assets

NON-CURRENT

Listed investments - fair value	<u>1,056,645</u>	<u>745,994</u>
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13 Trade and Other Payables

Current

Trade payables	45,709	29,780
GST payable	9,303	10,384
Accrued expenses	34,116	18,929
Other payables	28,439	10,843
	<u>117,567</u>	<u>69,936</u>

Trade and other payables are unsecured, non-interest bearing and are normally settled within 30 days. The carrying value of trade and other payables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

14 Borrowings

NON-CURRENT

Unsecured liabilities:

Solar Loan	<u>100,000</u>	<u>100,000</u>
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During the current and prior year, there were no defaults or breaches on any of the loans.

15 Provisions

CURRENT

Annual Leave	<u>33,606</u>	<u>20,879</u>
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NON-CURRENT

Long Service Leave	<u>6,324</u>	<u>1,367</u>
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Notes to the Financial Statements

For the Year Ended 31 December 2019

	2019 \$	2018 \$
16 Other Liabilities		
CURRENT		
Amounts received in advance	230,354	167,566
Unspent grant funds	420,550	291,437
	650,904	459,003
17 Reserves		
Asset revaluation reserve		
The asset revaluation reserve records fair value movements on property, plant and equipment held under the revaluation model.		
Asset revaluation reserve		
Balance at the beginning of the year	511,916	511,916
Gain/(loss) on revaluation of Collection assets	-	-
	511,916	511,916
Financial asset reserve		
Opening balance	14,140	82,446
Gain/(loss) on revaluation of available for sale assets	87,368	(68,306)
	101,508	14,140
18 Commitments		
Right-to-use building		
Minimum lease payments under non-cancellable leases:		
- not later than one year	10,800	10,600
- between one year and five years	170,285	181,085
	181,085	191,685

The right-to-use building relates to the premises occupied by the Gallery leased from the Armidale Regional Council.

NERAM also has a commitment for the remaining works on the Gallery Refurbishment of \$20,169 as at 31 December 2019.

Notes to the Financial Statements

For the Year Ended 31 December 2019

19 Members' Guarantee

The Company is incorporated under the *Corporations Act 2001* and is a Company limited by guarantee. If the Company is wound up, the Constitution states that each member is required to contribute a maximum of \$ 10 each towards meeting any outstandings and obligations of the Company. At 31 December 2019 the number of members was 253 (2018: 290).

20 Retrospective restatement

A revaluation adjustment of artwork for the Howard Hinton Collection, determined in January 2018, resulted in overstatement of the valuation of the Collection by \$831,600 for the 30 June 2018 and 31 December 2018 financial statements. This has been corrected in the 2018 comparatives in the financial statements in accordance with AASB 108.

The aggregate effect of the error on the annual financial statements for the 2018 comparatives is as follows:

	Previously stated \$	31 December 2018 Adjustments \$	Restated \$
Consolidated Statement of Profit or Loss and Other Comprehensive Income			
Profit/(loss) for the year	217,589	(831,600)	(614,011)
Total comprehensive income for the year	149,283	(831,600)	(682,317)
Consolidated Statement of Financial Position			
Collections	36,671,887	(831,600)	35,840,287
Total Non Current Asset	38,414,188	(831,600)	37,582,588
Total Assets	39,042,646	(831,600)	38,211,046
Net Assets	38,390,461	(831,600)	37,558,861
Retained earnings	37,864,405	(831,600)	37,032,805
Equity	38,390,461	(831,600)	37,558,861

21 Key Management Personnel Remuneration

As there is a single key management personnel, non-compliance with AASB 124 has been chosen so as not to breach the Company's confidentiality policy.

22 Auditors' Remuneration

	2019 \$	2018 \$
Remuneration of the auditor [PKF NENW Audit & Assurance Pty Ltd], for:)		
- auditing the financial statements and assistance with the preparation of the financial statements	12,500	7,000

Notes to the Financial Statements

For the Year Ended 31 December 2019

23 Going concern and economic dependence

New England Regional Art Museum Limited is economically dependent on the Armidale Regional Council under a 20 year funding agreement. At the date of this report, the Board of Directors has no reason to believe the Armidale Regional Council will not continue to support New England Regional Art Museum Limited, and accordingly, the financial statements have been prepared on a going concern basis.

The financial report has been prepared on a going concern basis, which contemplates the continuity of normal business and economic activities and the realisation of assets and discharge of liabilities in the normal course of business. In arriving at this position, in the opinion of the directors the Consolidated Entity will, based on varying cash flow forecasts, have access to sufficient funds to meet administrative and other committed expenditure for a period of not less than 12 months from the date of this report.

With the increasing disruption to normal economic and business activity, as a result of the COVID19 pandemic announced by the World Health Organisation in March 2020 and the Federal Government's subsequent announcements of protocols that have already been instigated and the potential for others, the likelihood of normal business operating conditions prevailing in the near term is uncertain. This creates a level of uncertainty about the future trading outlook for all organisations in Australia and the Consolidated Entity is no exception. It is not possible to reliably assess the potential impacts at the present time. Consequently the Directors believe that this represents a material uncertainty that casts significant doubt as to whether the Consolidated Entity will be able to continue as a going concern and pay its debts as and when they fall due and realise its assets and extinguish its liabilities in the normal course of business and at the amounts stated in the financial statements.

24 Fair Value Measurement

The following tables detail the Consolidated Entity's assets and liabilities, measured or disclosed at fair value, using a three level hierarchy based on the lowest level of input that is significant to the entire fair value measurement, being:

Level 1	Unadjusted quoted prices in active markets for identical assets or liabilities that the entity can access at the measurement date.
Level 2	Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.
Level 3	Unobservable inputs for the asset or liability.

31 December 2019

Recurring fair value measurements

	Level 1 \$	Level 3 \$	Total \$
Investments in listed securities	1,056,645	-	1,056,645
Collection assets	-	37,002,728	37,002,728

31 December 2018

Recurring fair value measurements

	Level 1 \$	Level 3 \$	Total \$
Available for sale financial assets	745,994	-	745,994
Collection assets	-	35,840,287	35,840,287

25 Contingencies

In the opinion of the Directors, the Company did not have any contingencies at 31 December 2019 (30 June 2018:None).

Notes to the Financial Statements

For the Year Ended 31 December 2019

26 Related Parties

(a) The Consolidated Entity's main related parties are as follows:

Key management personnel - refer to Note 21.

Other related parties include close family members of key management personnel and entities that are controlled or significantly influenced by those key management personnel or their close family members.

(b) Transactions with related parties

Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated. There were no trade receivables from or trade receivables to related parties at the end of the current reporting period. There were no loans to or from related parties at the current and previous reporting period.

27 Cash Flow Information

Reconciliation of net income to net cash provided by operating activities:

	2019 \$	2018 \$
Profit for the year	1,352,828	217,589
Cash flows excluded from profit attributable to operating activities		
- Dividends	(66,022)	(27,942)
Non-cash flows in profit:		
- depreciation	112,823	44,320
- gain/(loss) on revaluation of Collection asset	(767,566)	-
- artwork donations at fair value	(394,875)	(197,240)
- gain/(loss) on sale of plant and equipment	-	5,580
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	1,411	140,046
- (increase)/decrease in other assets	3,634	5,475
- (increase)/decrease in inventories	(19,539)	2,336
- increase/(decrease) in income in advance	191,901	16,134
- increase/(decrease) in trade and other payables	47,712	(43,124)
- increase/(decrease) in provisions	17,684	5,025
Cashflows from operations	479,991	168,199

Notes to the Financial Statements

For the Year Ended 31 December 2019

28 Events after the end of the Reporting Period

The consolidated financial report was authorised for issue on 4th June 2020 by the Board of Directors.

There is increasing disruption to normal economic and business activity, as a result of the COVID 19 pandemic announced by the World Health Organisation in March 2020 and the subsequent Federal Government's announcements of protocols that have already been instigated and the potential for others. This creates a level of uncertainty about the future trading outlook for all organisations in Australia and NERAM is no exception. It is not possible to reliably assess the potential impacts at the present time.

Except for the above, no other matters or circumstances have arisen since the end of the financial year which significantly affected or could significantly affect the operations of the consolidated entity, the results of those operations or the state of affairs of the consolidated entity in future financial years.

29 Parent entity

The following information has been extracted from the books and records of the parent, New England Regional Art Museum Limited and has been prepared in accordance with Accounting Standards. The financial information for the parent entity, New England Regional Art Museum Limited has been prepared on the same basis as the consolidated financial statements except as disclosed below.

	2019 \$	2018 \$
Consolidated Statement of Financial Position		
Assets		
Current assets	742,395	402,973
Non-current assets	5,405,441	4,853,526
Total Assets	6,147,836	5,256,499
Liabilities		
Current liabilities	719,298	435,563
Non-current liabilities	276,609	150,997
Total Liabilities	995,907	586,560
Equity		
Retained earnings	4,639,012	4,158,022
Asset revaluation reserve	511,917	511,917
Total Equity	5,150,929	4,669,939
Consolidated Statement of Profit or Loss and Other Comprehensive Income		
Total profit or loss for the year	480,990	181,443
Total comprehensive income	480,990	181,443

30 Statutory Information

The registered office and principal place of business of the company is:

New England Regional Art Museum Limited
106-114 Kentucky Street
Armidale NSW 2340

Directors' Declaration

The directors of the Company declare that:

1. The consolidated financial statements and notes, as set out on pages 8 to 29, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, and:
 - a. comply with Australian Accounting Standards - Reduced Disclosure Requirements; and
 - b. give a true and fair view of the financial position as at 31 December 2019 and of the performance for the year ended on that date of the Company and its controlled entities.
2. In the directors' opinion, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

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

Director
Dr Robert Clarke

Director
Kim Taylor

Dated this 4th day of June 2020

Opinion

We have audited the financial report of New England Regional Art Museum Limited (the Company) and its subsidiaries (the consolidated entity), which comprises the consolidated statement of financial position as at 31 December 2019, the consolidated statement of profit or loss and other comprehensive income, the consolidated statement of changes in equity and the consolidated statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report of the consolidated entity has been prepared in accordance with Division 60 the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (i) giving a true and fair view of the consolidated entity's financial position as at 31 December 2019 and of its financial performance for the year then ended; and
- (ii) complying with Australian Accounting Standards - Reduced Disclosure Requirements and 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 consolidated 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 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 opinion.

Emphasis of Matter

We draw attention to note 21 to the financial statements which describes the 'Key Management Personnel Disclosures'. One key management personnel exists but non-compliance with the Australian Accounting Standard (AASB) 124 *Related Party Disclosures* has been chosen as not to breach the consolidated entity's confidentiality. Our opinion is not qualified in respect of this matter.

Key Audit Matters

Key audit matters are those matters that, in our professional judgement, were of most significance in our audit of the financial report of the current period. These matters were addressed in the context of our audit of the financial report as a whole, and in forming our opinion thereon, and we do not provide a separate opinion on these matters.

Key Audit Matter - Valuation of Collection Assets

As at reporting date the value of the consolidated entity's Collection Assets was \$37,002,728 as disclosed in Note 9 to the financial statements. The consolidated entity's accounting policy in respect of fair value of the Collection Assets is described in Note 2 (g). As detailed in Note 3, significant judgement is required in determining the fair values of these assets as at reporting date in accordance with Australian Accounting Standard (AASB) 116 *Property, Plant and Equipment*. We have assessed the consolidated entity's accounting policy and reviewed this against the requirements of AASB 116, as well as reviewed the disclosures within the consolidated financial statements. We have also assessed the key assumptions and methodology applied by the entity in determining the fair value of the Collection Assets in accordance with the requirements of Australian Accounting Standard (AASB 13) *Fair Value Measurement*.

Responsibilities of Directors for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Act 2012*, and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the consolidated 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 directors either intend to liquidate the consolidated entity or to cease operations, or have 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

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.

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 consolidated entity's internal control.

Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.

Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the consolidated entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the consolidated 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.

We communicate with the directors 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.

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

From the matters communicated with the directors, we determine those matters that were of most significance in the audit of the financial report of the current period and are therefore the key audit matters. We describe these matters in our auditor's report unless law or regulation precludes public disclosure about the matter or when, in extremely rare circumstances, we determine that a matter should not be communicated in our report because the adverse consequences of doing so would reasonably be expected to outweigh the public interest benefits of such communication.

PKF NENW Audit & Assurance Pty Ltd



Margaret van Aanholt

Tamworth NSW

Dated this 4th day of June 2020



*Packsaddle Committee at opening of 2019 Packsaddle Exhibition
with guest speaker Melissa Smith.*

*Front cover – Heidi Melamed, **Strange Realities – Constellation**
(EMANATE installation view) 2019. Acrylic on board, glitter, silver leaf,
vinyl, perspex, Neon flex. Photo by Simon Scott Photography.*

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