



blackmarket | photo: james brown

pvi collective
annual report 2015

chair's report

with strong financial support from both state and federal governments, pvi once again had a very stable and artistically successful 2015. we benefited from receiving 'capacity building' funds from the australia council of the arts on top of the regular contribution from the wa government through the department of culture and the arts for pvi and cia - which freed up artistic resources for making and presenting artworks with less reliance on project funding.

consequently, our national and international standing improved remarkably. to prove the point, steve and kelli jointly delivered a keynote address at the ***national experimental arts forum*** in october.

however, as we enter the final year of the capacity building funds – our attention turns to the future. if we can convert the transition funding of the past two years into a longer term, sustained funding platform, we will be in a position to undertake more ambitious, ground-breaking and successful work.

our artistic focus for the year was the presentation of ***blackmarket***, our fictional urban role-playing game, where players fight for survival within a black market economy in a world ravaged by the global financial crisis. with a debut season in sydney in may 2015, we enjoyed critical and popular acclaim for the work. ***blackmarket*** is in high demand, with a second staging of the work scheduled for the streets of subiaco in early 2016 as part of the ***perth international arts festival***.

a key to our long term prosperity is the artistic versatility of our repertoire. new iterations of existing works emerged, with the trans-global application of resist being a great achievement of technology and logistics. a simultaneous presentation of ***resist*** in perth and prague was a first for us - and offers a glimpse of what is possible.

cia studios remains a centre of innovation for experimental arts, but ongoing doubts about our security of tenure at the newcastle st premises highlights the need for new sources of support for this vital community of practicing artists.

on the governance side, our board continues to perform well. special thanks to michael tucak for his sage advice and calm strategic input during the year.

finally, a huge thanks to our artistic team led by kelli and steve. through all kinds of adversity you continue to make daring, engaging and entertaining work and our lives are richer for it.

michael chappell, chairman

blackmarket | photo: james brown



artistic report

2015 was quite the international year for pvi. we kicked off in february at *in-between time* in bristol uk following an invitation to visit their internationally regarded live art festival. after experiencing some amazing works, contributing to the forum *disquiet* and colluding with the unstoppable helen cole - festival director and all round wonder woman, we are working on a return visit in 2017 to work with the community of knowle west and their amazing media centre.

helen reminded us that international commissions take time to evolve and that the best ones come from a place of a deep understanding of each others processes. that it's not just the artwork, but the relationship that has to have strength and integrity. we feel very lucky to have developed that foundation with helen over the last nine years and look forward to seeing how sparks can fly together.

march saw kate and i in melbourne talking to the *mobile states consortium* about our ongoing development of tiny revolutions while steve headed to sydney for site visits for our debut of *blackmarket*. *performance space* commissioned this work to be part of their liveworks program in may. *blackmarket* is an immersive street based adventure that invites audiences to consider what survival tools and skills they may need once capitalism reaches its tipping point and society slides into chaos. jeff khan, artistic director of pspace, worked closely with us to situate the work in kings cross, partnering with artist led initiative alaska projects and city of sydney. jeff was also instrumental in helping us select our elite on-site

performers [the best of the best in the sydney performance art scene], who workshopped with us in a post-apocalyptic themed creative lab which dovetailed into the season. producing partners like pspace are a rare breed. not only were they on the ground generously providing conceptual, technical and logistical support, but their moral support and confidence in our vision for the work during last minute bug-testing, made us acutely aware of how much experience pspace has in the nurturing and development of experimental arts practice in this country.

kate traveled to the czech republic in june, as a new iteration of *resist* was commissioned for the *prague quadrennial*. this new take on our participatory tug-of-war artwork saw participants of the exhibition be able to submit their conflicts to be resolved via a dedicated web portal in the gallery. steve, mr berrick, finn and i then roamed the streets of perth, searching for champions to fight on their behalf. when the results were in, we crash-edited the videos of the contests and sent them back to prague to be screened in the gallery the following day. time differences and upload speed challenges aside, this was a really interesting touring model to take into consideration. we preserved the participatory and site-responsive essence of the work, but also made it more financially viable for overseas commissions.

resist also had another national outing as part of *2970° - the boiling point conference*, on the gold coast in june. this was a three day conference that brought together internationally renowned future thinkers to forge ideas

deviator | waves festival



and interrogate the space where arts, science, technology, politics and culture meet. *resist* brought a much needed physicality to the talk-fest, with delegates stepping up for tug-of-war competitions to champion their ideas and resolve dilemmas such as 'the people vs dreamworld', 'the people vs progress' and 'the people vs the art of sport', facilitated by pvi's rope pullers steve, jackson and local collaborators alicia jones and hayden jones.

deviator had two international outings in the middle of the year, at *malmöfestivalen* in sweden in partnership with the extraordinary contemporary dance outfit *skånes dansteater*, sweden's oldest and most respected dance ensemble and also at *waves festival* in vordingborg, denmark. the creative lab that was programmed with skånes dansteater in the lead up to the season was a real highlight as it enabled us to see the work through a new lens. 15 highly trained dancers occupying the streets of malmö in brave and unexpected ways as our 'motherfuckers' really ramped the work up a gear, as their elite physicality transformed the city into their dance partner. on the surface this may have seemed like an odd pairing but thanks to the creative insight of skånes artistic director ben wright, the professional development was as much ours as it was theirs.

artistic consultancies, talks, panels, mentoring and masterclasses occupied much of our time in september and october, with steve mentoring amy spiers and catherine ryan during their development and showing of *nothing to see here*, a dystopian spin on surveillance

culture and police powers and bianca martin's *from afar on a hill*, a participatory performance dealing with the australian federal governments' repulsive policies on asylum seekers.

thanks to our legendary bio-art friends at symbiotica who won the tender process, the *national experimental arts forum* was hosted on planet perth with ourselves, stelarc, and cat hope as the keynote speakers. pvi's *keynote karaoke* asked audiences to stand up if they agreed with some key provocations and sentiments that had driven our practice over the past 18 years. as we gathered the data, we also created playful interactions that reflected the creative camaraderie that was generating in the room; from ball games to guest speakers and video messages to a mass action on the pavement outside, *keynote karaoke* was more fun than we anticipated.

cia resident (and my project with fellow resident and co-curator sarah rowbottam) *proximity festival* infiltrated the art gallery of wa this year. our very special international provocateur, the above mentioned helen cole made the proximity lab even more memorable for the artists and us. amidst the proximity mayhem, helen also co-presented a two-day master class on creating and producing one-on-one participatory performance with pvi and proximity at cia, which enabled 14 emerging and mid-career australian practitioners to receive insight into why helen is such a creative force to be reckoned with regarding experimental performance practice internationally.

deviator | lab, malmö festival



alongside the talented local cia residents, cia studios had the privilege of hosting developments, showcases or experiments by: techno-evangelist fee plumley [sa], taffyworks [wa], brothers and sisters [wa], paper architect [uk], ships in the night [wa], the workshop productions [wa], emma fishwick, ella-rose trew & kyanan tan [wa & nsw], pony express [wa], dadaa [wa], niharika senapati [vic], emily bowman [wa], feet first collective [wa], trihedral sector [wa]; and greens senator scott ludlum even popped by for a q&a session on the couch during our underground performance club at cia, *kiss club*.

none of this would have been possible without the core crew at pvi, finn, steve & kate, with unflappable bookkeeper karen connolly, amazing associate artists jason sweeney, chris williams, jackson castiglione and uber nerd steve berrick, and the pvi board continues to support, advocate and encourage regardless of their own hectic schedules: michael chappell [mr chairman], michael tucak, helen curtis, amanda morrisson, darren jorgenson and karen wellington - we owe you more than tea and biscuits, but hopefully that will do for the time being.

much love and muchos respect
kelli mccluskey

deviator | lab, malmö festival



2015

activity

january

speaker on artist forum 'take the money and run' on ethics and the arts for platform, [uk]

residency at cia studios: fee plumley - *hammocktime* development in preparation for womadelaide 2015 and adelaide fringe festival 2016, where it won 'highly commended' in the weekly award for 'best interactive', and was nominated for the john chataway innovation award.

february

attended in between time festival, bristol [uk]

presented on the disquiet panel on pvi's practice at the 'weathering the storm' lauk gathering, bristol [uk]

residencies at cia studios:

- taffyworks *dear fred, I need more romance* - fringeworld rehearsals
- brothers and sisters *songs from oh brother where art thou* fringeworld rehearsals
- perth international arts festival presented *paper architect* by davy and kristin mcguire

march

attended *mobile states* in melbourne to pitch **blackmarket**.

facilitation of artist talk by davy and kristin mcguire for perth international arts festival show paper architect

blackmarket development at cia studios and site visits in sydney.

april

curated and presented **kiss club** at cia studios.

featured artists included:

snapcat, hellen russo, indigo eli, taffyworks productions, meredith godley and q+a with kate raynes-goldie and music by house band blackwall reach

residencies at cia studios:

- ships in the night steering committee
- niharika senapati

may

blackmarket residency for performance space and city of sydney in kings cross, sydney.

blackmarket preppers lab with 10 sydney artists, alaska projects, kings cross, sydney

residencies at cia studios:

- ella-rose trew
- the workshop productions *the amber amulet* rehearsals

june

blackmarket premiere performance season for performance space and city of sydney in kings cross, sydney.

resist: prague, prague quadrennial [czech republic]

resist: 2970 degrees at the boiling point conference, gold coast.

residency at cia studios:

- emma fishwick development for *microlandscapes + a dance* in collaboration with kynan tan and ella-rose trew for next wave festival 2016

timeline

july

deviator creative development lab, skånes dansteater, malmö, [sweden]

deviator season, malmöfestivalen in partnership with skånes dansteater, malmö, [sweden]

cia studios first aid training for residents

residency at cia studios:

dadaa - digital dialogues

august

deviator creative development lab, waves festival [denmark]

deviator season, waves festival [denmark]

presented artist talk on '*public space as performance space*' at activation of open space through art and culture forum, state library of wa, perth cultural centre.

residencies at cia studios:

- pony express ecosexual bathhouse for next wave festival 2016

- next wave festival showings

september

development of lab format for situate art in festivals with salamanca arts centre and deb pollard

residencies at cia studios:

- amy speirs *nothing to see here (dispersal)* rehearsals for pica season. pvi steve was a mentor on this project.

- company upstairs, *from afar on a hill*. steve was an artistic consultant on this production.

october

national experimental arts forum, art gallery of wa, perth
- pvi delivered a keynote speech - '*keynote karaoke*'
- cia studios held an artists-in-residence open studios night for delegates

helen cole and pvi collective masterclass at cia studios on creating one-on-one performance.

kelli co-curated proximity festival, art gallery of wa, perth cultural centre.

residencies at cia studios:

- helen cole, in between time festival [uk]

- emily bowman contact improvisation

- trihedral sector

- feet first collective

november

curated and presented **kiss club** at cia studios.

featured artists included:

pvi collective, janaina moraes, trihedral sector, elise reitze and q+a with senator scott ludlam and music by house band blackwall reach

pitching and meetings in melbourne

online delegate at nava twitter conference '*risk taking in the arts*'

december

blackmarket app test with live audience, cia studios

residency at cia studios:

- improvised dance workshops with janaina moraes

facebook analytics

data gathered 1 august - 31 december 2015

top three posts (the number of impressions of the post.)

- **1580** | 10/8/15 10:04am | photo album of *deviator* lab, malmö



- **1123** | 17/11/15 6:33pm | post: "psst, there is only one ticket left for our PIAF season of *blackmarket*."
- **1028** | 10/8/15 10:02am | photo of *deviator* lab, malmö



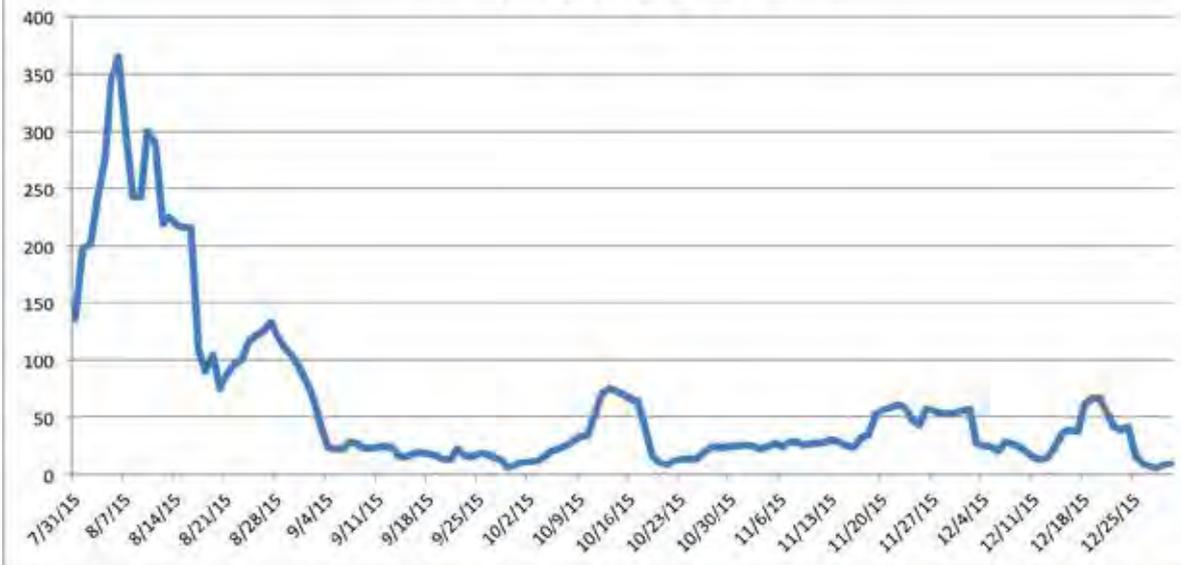
page 'likes' as at 30/12/2015: 1023

7/8/15:
day with most new 'likes': 9

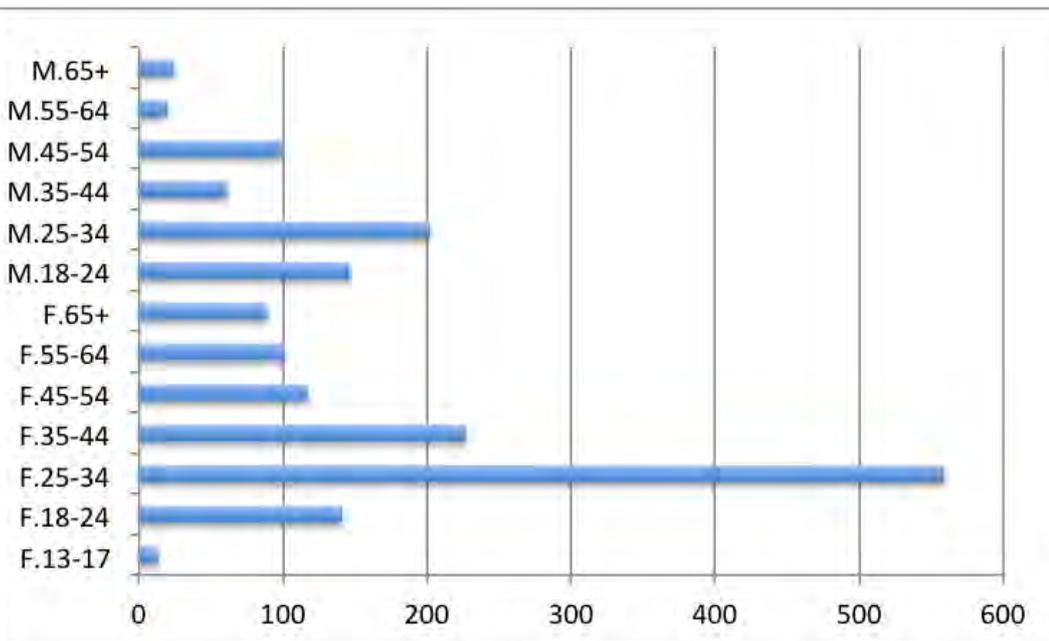
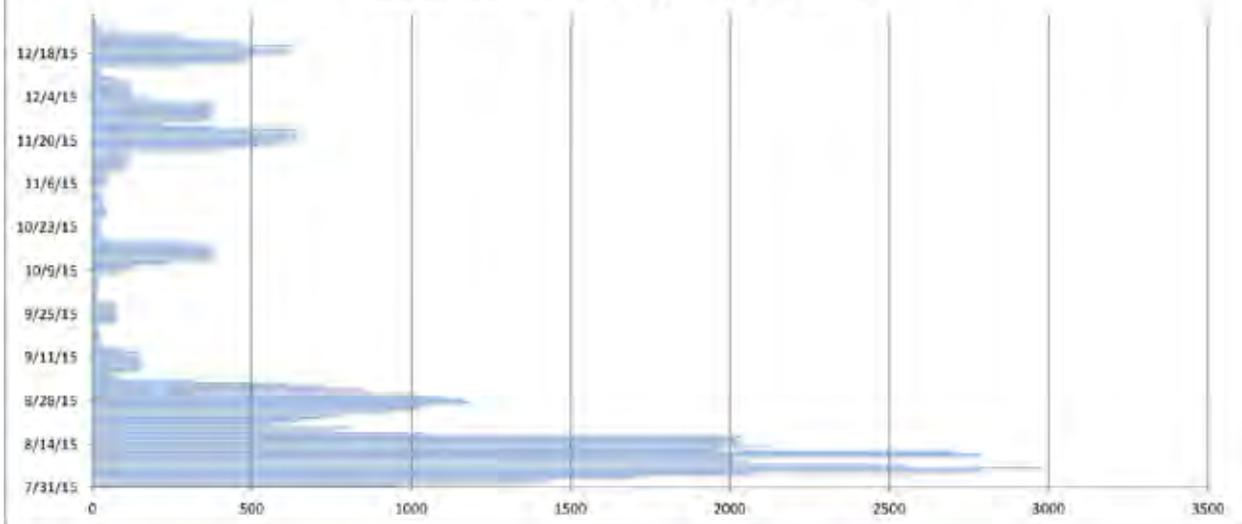
10/8/15:
day with most individual 'impressions': 3223
and daily total reach: 1198
number of posts that day: 10
content: photos, videos from malmö.

pvi collective

Weekly Page Engaged Users



Weekly Total Reach Weekly: The number of people who have seen any content associated with your Page. (Unique Users)



weekly: the number of people talking about the facebook page by user age and gender (unique users)

facebook analytics

data gathered 1 august - 31 december 2015

top three posts (the number of impressions of the post.)

- **3610** | 31/8/15 12:48am | post about CIA + proximity festival's master class with helen cole from in between times festival [uk]
- **1686** | 11/8/15 6:35pm | post about dca's grants for young people opening.
- **1534** | 7/10/15 11:08pm | photo: cia studios residents class photo



CIA studios updated their cover photo.

Published by Finn O'Branagáin [?] · 8 October 2015 ·

2015 CIA Residents!

Photo by **Stevie Cruz-Martin** Film and Photography

Absent: Rachel Audino, Laura Boynes, Pierce Davison, Seymour Davison, Renae Coles, Karen Connolly, Sam Fox, Steven Aaron Hughes, Sue Italiano, Anna Kosky, Dimity Magnus, Elizabeth Pedler, Sete Tele, Chris Williams.

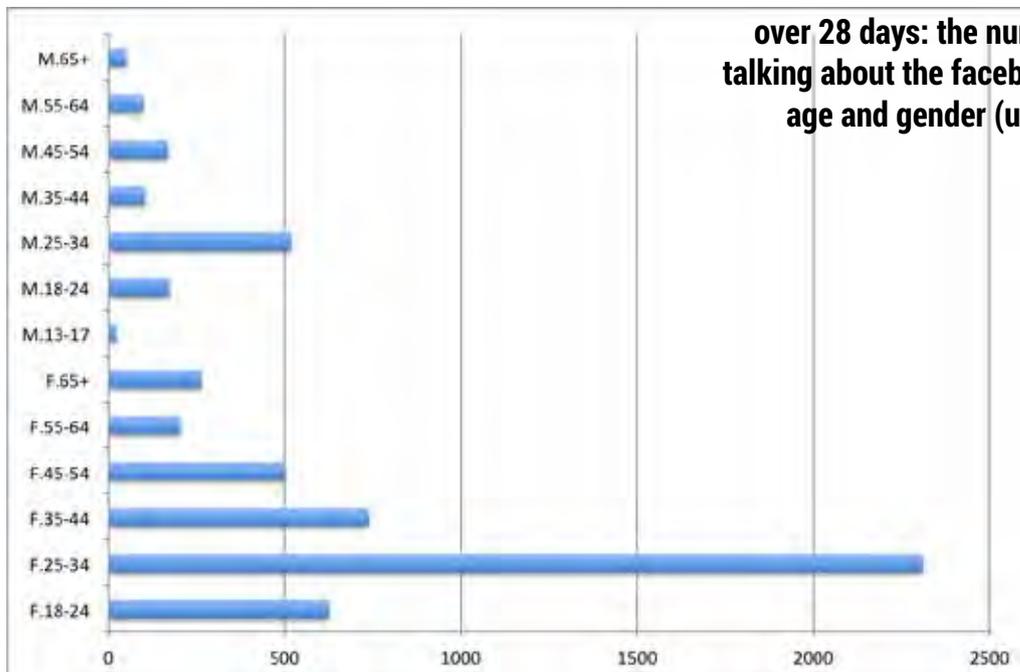
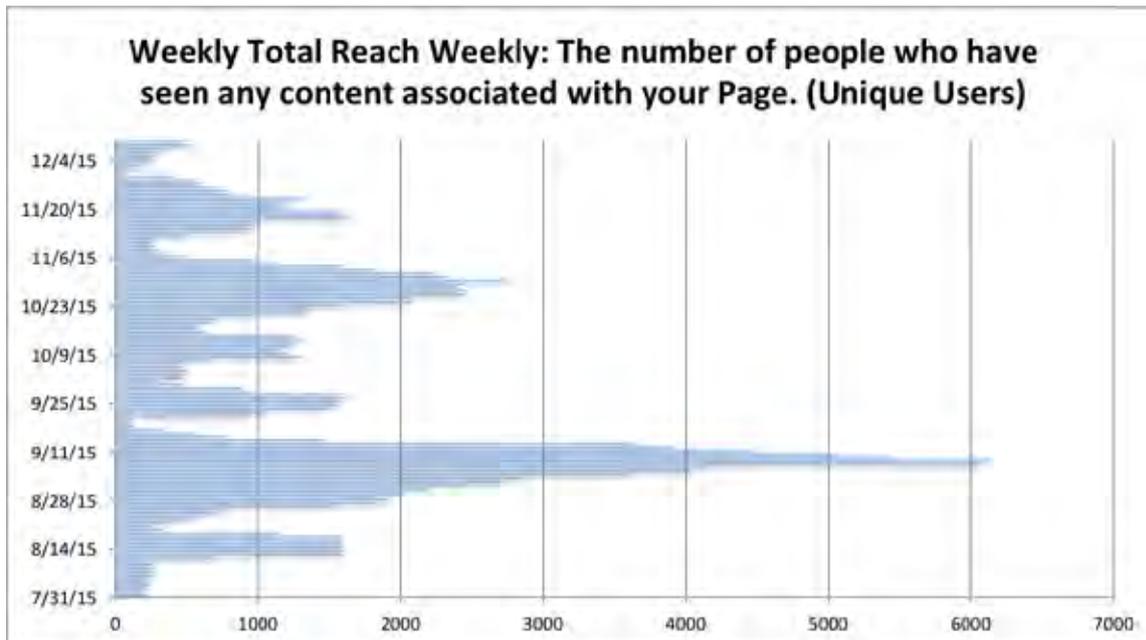
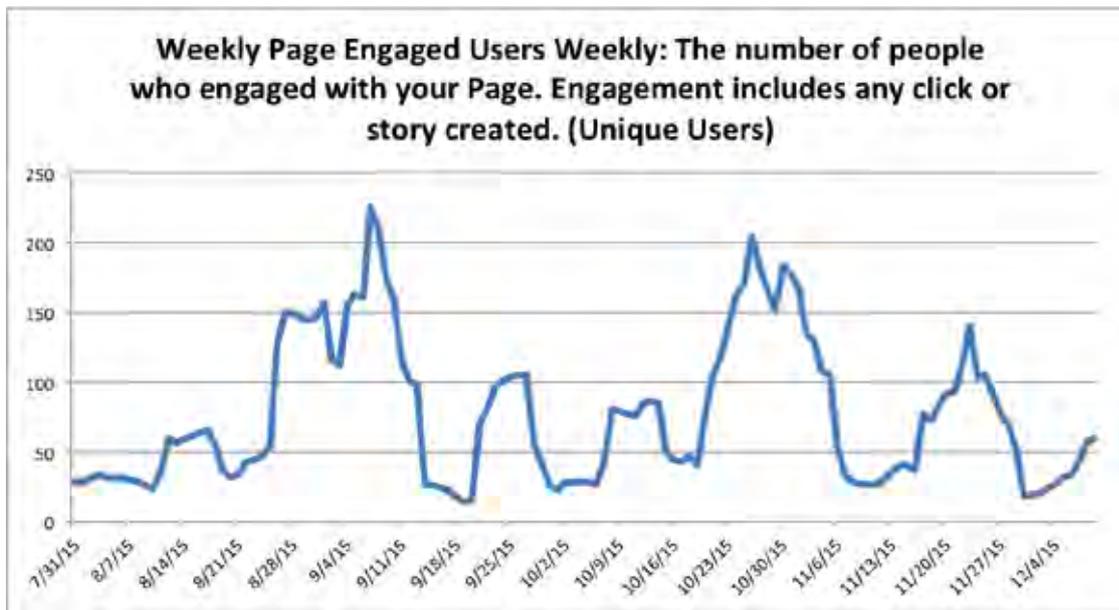


page 'likes' as at 30/12/2015: 797

4/9/15:
day with most new 'likes': 5

7/9/15:
day with most individual 'impressions': 5234
and daily total reach: 2616
number of posts that day: 1
content: this is the last week to apply to kiss club

cia studios



over 28 days: the number of people talking about the facebook page by user age and gender (unique users)



financial report

PVI COLLECTIVE LTD BALANCE SHEET As at 31 December 2015

Current Assets	\$	31/12/2014
Cash at Bank	180,505.40	460,955.37
Cash in Hand	354.75	691.79
Trade Debtors	52,161.92	13,629.00
Sundry Debtors and Prepayments	10,206.22	10,633.70
Total Current Assets	243,228.29	485,909.86
Non - Current Assets		
Plant & Equipment	35,763.82	22,656.82
Less Accumulated Depreciation	-20,320.00	-16,276.00
Total Non - Current Assets	15,443.82	6,380.82
Total Assets	258,672.11	492,290.68
Current Liabilities		
Trade Creditors	10,245.13	3,071.01
GST Payable	8,425.27	13,701.09
Superannuation Payable	6,326.24	336.96
PAYG Withholding Payable	11,515.69	10,990.69
Grants and Income In Advance	174,746.67	422,945.58
Accrued Expenses	3,292.50	9,891.85
Total Current Liabilities	214,551.50	460,937.18
Total Net Assets	\$44,120.61	\$31,353.50
Equity		
Retained Earnings Brought Forward	31,353.50	42,325.44
Surplus for the Year	12,767.11	-10,971.94
Retained Earnings Carried Forward	44,120.61	31,353.50
Total Equity	\$44,120.61	\$31,353.50

**PVI COLLECTIVE LTD
INCOME STATEMENT
For the year ended 31 December 2015**

Revenue	\$	31/12/2014
Grant Income	388,807.48	323,537.50
Grant Income - Auspice	0.00	0.00
Auspice Other Income	0.00	0.00
Event Income	75,603.46	56,355.53
Interest Received	4,440.43	7,737.06
Activities Income	38,718.58	40,113.05
Total Revenue	<u>507,569.95</u>	<u>427,743.14</u>
Expenditure		
Audit Expenses	1,640.00	1,590.00
Salary, Wages & Fees	354,240.35	300,357.31
Program, Production, Exhibit and Touring Fees	91,006.34	82,531.35
Marketing & Promotion Expenses	11,734.93	11,796.42
Administration Costs	32,137.22	40,670.00
Depreciation	4,044.00	1,770.00
Total Expenditure	<u>494,802.84</u>	<u>438,715.08</u>
Surplus before Income Tax	<u>12,767.11</u>	<u>-10,971.94</u>
Income Tax	0.00	0.00
Surplus Attributable to Company	<u><u>\$12,767.11</u></u>	<u><u>-\$10,971.94</u></u>

resist: prague | prague quadrennial



PVI COLLECTIVE LTD
CASH FLOW STATEMENT
For the year ended 31 December 2015

	\$	31/12/2014
Cash Flow from Operating Activities		
Receipts from Grants, Donations etc.	216,397.69	487,332.02
Interest Received	4,440.43	7,737.06
Payments to suppliers	-488,518.13	-439,581.38
Net cash generated by operating activities	<u>-267,680.01</u>	<u>55,487.70</u>
Cash flows from investing activities:		
Fixed asset purchases	-13,107.00	-4,309.34
Net increase in cash held	<u>-280,787.01</u>	<u>51,178.36</u>
Cash at the beginning of the year	461,647.16	410,468.80
Cash at end of the year	<u><u>\$180,860.15</u></u>	<u><u>\$461,647.16</u></u>
Cash at Bank	180,505.40	460,955.37
Cash in Hand	354.75	691.79
	<u><u>\$180,860.15</u></u>	<u><u>\$461,647.16</u></u>



PVI COLLECTIVE LTD
STATEMENT OF RECOGNISED INCOME AND EXPENDITURE
For the year ended 31 December 2015

	Retained Earnings \$
Balance at 1 January 2014	42,325.44
Operating Surplus attributable to the entity	-10,971.94
Balance at 31 December 2014	<hr/> 31,353.50
Operating Surplus attributable to the entity	12,767.11
Balance at 31 December 2015	<hr/> \$44,120.61

blackmarket | photo: james brown



DIRECTORS' REPORT

Your directors present this report on the entity for the year ended 31 December 2015.

Directors

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

Steve Bull
Kelli McCluskey
Michael Chappell
Darren Jorgenson
Amanda Morrison
Helen Curtis
Michael Tucak
Karen Wellington

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

Company Secretary

The following person held the position of entity secretary at the end of the year:

Karen Wellington.

Principal Activities

The principal activity of the entity during the year was to develop and present artworks.

No significant changes in the nature of the entity's activity occurred during the year.

Operating Results

The operating surplus of the entity amounted to \$12,767.11

Dividends Paid or Recommended

As a company limited by guarantee, dividends and/or payments to members are prohibited.

Significant Changes in State of Affairs

No significant changes in the entity's state of affairs occurred during the year.

After Balance Date Events

No matters or circumstances have arisen since the end of the year that significantly affected or may significantly affect the operations of the entity, the results of those operations, or the state of affairs of the entity in future years.

Environmental Issues

The entity's operations are not regulated by any significant environmental regulation under a law of the Commonwealth or of a state or territory.

PVI COLLECTIVE LTD

ABN 28 128 698 831

Indemnifying Officers or Auditor

No indemnities have been given or insurance premiums paid, during or since the end of the year, for any person who is or has been an officer or auditor of the entity.

Proceedings on Behalf of the Entity

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

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

Auditor's Independence Declaration

The lead auditor's independence declaration for the year ended 31 December 2015 has been received and can be found on the following page.

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



Director _____

Dated this _____

28

day of May

2016

resist: 2970 degrees | boiling point conference, gold coast



PVI COLLECTIVE LTD

ABN 28 128 698 831

AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 307C OF THE CORPORATIONS ACT 2001 TO THE DIRECTORS OF PVI COLLECTIVE LTD

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2015 there have been

- i. no contraventions of the auditor independence requirements as set out in the *Corporations Act 2001* in relation to the audit; and
- ii. no contraventions of any applicable code of professional conduct in relation to the audit.

Name of firm: Ray Woolley Pty Ltd

Name of partner: Ray Woolley

Date: 10 May 2016

Address: 17 Russley Grove Yanchep WA 6035

blackmarket | photo: james brown





NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2015

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The directors have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users who are dependent on its general purpose financial reports. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the *Corporations Act 2001*.

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Corporations Act 2001* and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with the previous period unless stated otherwise.

The financial statements have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. The accounting policies that have been adopted in the preparation of this report are as follows:

Accounting Policies

a. Revenue

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

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

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

Donations and bequests are recognised as revenue when received.

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers.

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

b. Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at-call with banks, other short-term highly liquid investments with original maturities of three months or less and bank overdrafts. Bank overdrafts are shown within short-term borrowings in current liabilities on the statement of financial position.

c. Goods and Services Tax (GST)

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

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

d. Unexpended Grants

The entity receives grant monies to fund projects either for contracted years of time or for specific projects irrespective of the year of time required to complete those projects. It is the policy of the entity to treat grants monies as unexpended grants in the balance sheet where the entity is contractually obliged to provide the services in a subsequent financial year to when the grant is received or in the case of specific project grants where the project has not been completed.

PVI COLLECTIVE LTD

ABN 28 128 698 831

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2015

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

e. **Income Tax**

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

f. **Economic Dependence**

PVI Collective Ltd is dependent on independent funding for the majority of its revenue used to operate the business. At the date of this report the Board of Directors has no reason to believe that funding will not continue to support PVI Collective Ltd.

NOTE 2: CASH FLOW INFORMATION

	Year ended 31 December 15
	\$
Reconciliation of cash flow from operations with operating surplus after income tax	
Operating surplus after income tax	12,767.11
Adjust for non-cash items	
Depreciation	4,044.00
Changes in assets and liabilities	
Increase in Trade & Sundry Debtors	-38,105.44
Increase in Trade Creditors	7,174.12
Increase In PAYG Withheld Payable	525.00
Increase In Superannuation Payable	5,989.28
(Decrease) in Grants in Advance	-248,198.91
(Decrease) in GST Payable	-5,275.82
(Decrease) in Accrued Expenses	-6,599.35
Cash flows (used in),/provided by operating activities	<u>-267,680.01</u>

NOTE 3: ENTITY DETAILS

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

480 Newcastle Street

West Perth

WA 6005

NOTE 4: MEMBERS' GUARANTEE

The entity is incorporated under the *Corporations Act 2001* and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$50.00 each towards meeting any outstandings and obligations of the company. At 31 December 2015 the number of members was 9.

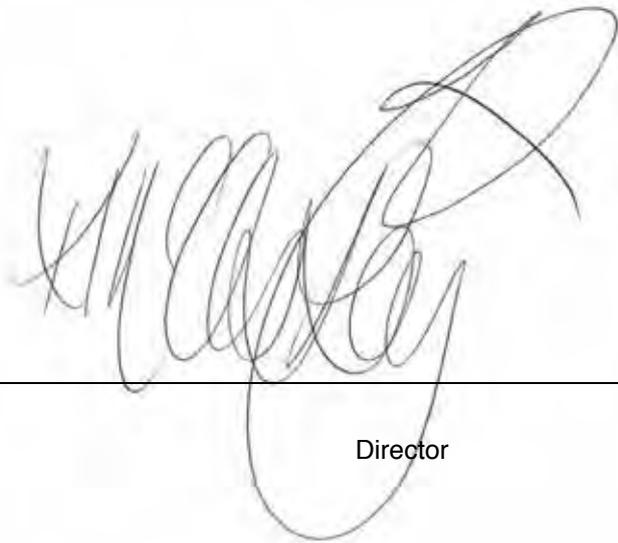
DIRECTORS' DECLARATION

The directors of the company declare that:

- A. The attached financial statements and notes are in accordance with the *Corporations Act 2001*:
 - i. comply with Accounting Standards and the Corporations Regulations 2001; and
 - ii. give a true and fair view of the financial position as at 31 December 2015 and of the performance for the year ended on that date of the company.

- B. 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

Dated this 28 day of May 2016

pvi crew

pvi creative team:

pvi collective co-founders: kelli mccluskey & steve bull
producer: kate neylon
pvi special ops: finn o'branagáin
associate artists: steve berrick, jackson castiglione, chris williams, james mccluskey, sohan ariel hayes, ofa fotu, jason sweeney
guest artist: loren kronemyer

cia team:

special ops: finn o'branagáin
building manager: kate neylon
resident artists: aimee smith, daniel grant, david craddock, sarah rowbottam, sam fox, zoe pepper, pierce davison, chris nixon, sam price, roly skender, hydra poesis, sohan ariel hayes, janet carter, elizabeth pedler, snapcat, steven hughes, dimity magnus

governance & financial:

board of directors: michael chappell [chairman]
michael tucak
darren jorgensen
amanda morrison
karen wellington
helen curtis
kelli mccluskey & steve bull
book-keeper: karen connoly
auditor: ray woolley pty ltd

cia studios residents & friends. photo: stevie martin-cruz



pvi board

board meeting attendances:

- 29 january:** steve bull, kelli mccluskey, michael chappell, darren jorgenson, michael tucak, amanda morrison
helen curtis, karen wellington
staff attending: kate neylon
- 12 march:** steve bull, kelli mccluskey, michael chappell, darren jorgenson, michael tucak,
helen curtis, karen wellington
staff attending: kate neylon
- 23 april:** kelli mccluskey, amanda morrison, steve bull, darren jorgenson, michael chappell, michael tucak,
helen curtis, karen wellington
staff attending: kate neylon
- 10 june:** kelli mccluskey, amanda morrison, steve bull, michael tucak, darren jorgenson, michael chappell,
helen curtis, karen wellington
staff attending: kate neylon
- 27 august:** steve bull, michael tucak, darren jorgensen, karen wellington, helen curtis, michael chappell,
amanda morrison
staff attending: kate neylon
- 26 november:** michael tucak, darren jorgensen, helen curtis, michael chappell, steve bull, kelli mccluskey,
karen wellington, amanda morrison

national experimental arts forum | pvi collective part of keynote speech 'keynote karaoke'. photo: daniel grant



INDEPENDENT AUDIT REPORT TO THE MEMBERS OF PVI COLLECTIVE LTD

Report on the Financial Report

We have audited the accompanying financial report, being a special purpose financial report, of PVI Collective Ltd, which comprises the statement of financial position as at 31 December 2015, and the income statement, statement of changes in equity and statement of cash flows for the year then ended, a summary of significant accounting policies, other explanatory notes and the directors' declaration.

Directors' Responsibility for the Financial Report

The directors of the company are responsible for the preparation and fair presentation of the financial report and have determined that the accounting policies described in Note 1 to the financial statements, which form part of the financial report, are appropriate to meet the requirements of the *Corporations Act 2001* and are appropriate to meet the needs of the members. The directors' responsibility also includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used, as described in Note 1, are appropriate to meet the needs of the members. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

The financial report has been prepared for distribution to members for the purpose of fulfilling the directors' financial reporting under the *Corporations Act 2001*. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

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

Independence

In conducting our audit, we have complied with the independence requirements of the *Corporations Act 2001*. We confirm that the independence declaration required by the *Corporations Act 2001*, provided to the directors PVI Collective Ltd on 4 May 2015, would be in the same terms if provided to the directors as at the date of this auditor's report.

Auditor's Opinion

In our opinion, the financial statements presents fairly, in all material aspects, the financial position of PVI Collective Ltd as at 31 December 2015 and its financial performance and cash flows for the year then ended in accordance with the *Corporations Act 2001* and the Australian Accounting Standards (including Australian Accounting Interpretations) to the extent described in Note 1.

Name of firm: Ray Woolley Pty Ltd

Name of partner: Ray Woolley

Registered Auditor No: 16396

Address: 17 Russley Grove Yanchep WA 6035

Dated this 10 May 2016

pvi supporters

pvi collective would like to sincerely thank our funding bodies, partners and patrons who have assisted us with the realisation of our projects and programs throughout 2015.

principal funding bodies:

australia council for the arts emerging and experimental arts office
department of culture and the arts, wa

project & program partners:

performance space [nsw], city of sydney, [nsw], alaska projects [nsw] skånes dansteater [sw], malmöfestivalen [sw], waves festival [dk], 2970 degrees boiling point conference [qld], city of gold coast [qld], prague quadrennial [cz], in-between time [uk], symbiotica [wa]

special thanks:

the sydney blackmarketeers: aaron manhatton, harriet gillies, kate jane, julie vulcan, loren kronemyer, julian woods, liesel zink, dale collier, scarlett o'claire and leah shelton. **the malmöfestivalen motherfuckers:** ben wright, laura lohi, anette jellne, sarah bellugi, kristian refslund, george pelagias, pili abaurrea zardoya, camille marchadour, peter jansson, patrick bregdall. **the waves festival motherfuckers:** vera hartvig, rebecca schönberg, anton sprange, ricki ploug hall, nana lind, jonna colding, thomas neergaard, lukas kirkeby, christian otto.

the 2970 degrees conference resisters: alicia jones, hayden jones and jackson castiglione.

thanks also to:

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national experimental arts forum | pvi collective part of keynote speech 'keynote karaoke'. photo: daniel grant

