



Annual Report 2018

WRITERS
VICTORIA

All about writers



About Writers Victoria

Writers Victoria is all about writing.

Since 1989, Writers Victoria has been a leading provider of information, resources and skills development for our members and the broader writing community.

With over 3,000 members, we are the largest organisation supporting Victorian writers, and also the largest employer of writers in the state.

Our diverse annual program continues to deliver targeted professional development and support in response to the needs of our members and participants from all over Victoria (and beyond). In 2019, Writers Victoria will be celebrating 30 years.

Our Purpose

Writers Victoria supports and connects writers at all stages of their development.

2018 at a glance:

\$1,092,481	Annual turnover
\$15,523	Operating surplus (before depreciation)
\$1,596	Net surplus (after depreciation)
53	Volunteers worked with us
205	Writers and industry professionals worked with us
547	Employment opportunities provided for writers
3,015	Members (at 31 Dec 2018)
165	Workshops, seminars and events
2,029	Attendances

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From Our Patron

It has been a great honour to serve as patron of Writers Victoria this last year. I don't mean this cavalierly at all. Getting to know the organisation, and witnessing the terrific work the staff do among the membership, has been truly inspiring. I am also a member of Writers Victoria, and I continue to be astonished at the range of mentorships, masterclasses and workshops that are on offer to us as members. I am very well aware that behind every mentoring opportunity, every masterclass and every workshop, there are passionate staff members and volunteers who make it all possible. This continues to be one of the most impressive aspects of the organisation: the dedication of the board, the staff, and the volunteers. Every time I attend a function I am knocked out by that commitment. It makes my job bloody easy!

One of the undoubted highlights for me this first year was introducing the State of the (Writing) Oration that was delivered by Tony Birch. He was a tremendous speaker to have for the inaugural speech. Initiatives such as these are crucial to developing public awareness of Writers Victoria. Even more importantly, the event demonstrated that our organisation is committed to the challenges of representation, diversity and collegiate community that Birch raised in his oration. It was a buzz to be in that audience. The night was exceptionally well organised, and I congratulate everyone involved in making it a success.

I'd like to also express my gratitude, as both patron and member, to everyone involved in 'The Victorian Writer'. Every issue has stories that are of interest, whatever the genre or style of writing we do, and every issue concisely and expertly details opportunities for Victorian writers. I'm also heartened to see how many members become contributors. I don't think we can underestimate the importance of the magazine, in both the print and digital editions, in maintaining awareness of our organisation and the work we do. I want to take this opportunity to thank everyone who works tirelessly to bring the magazine to our door and/or laptop.

I'm aware that the organisation has gone through many changes this last year. I look forward to continuing my work as patron. I am very keen, as much as it is appropriate, to contribute to conversation and discussion about how to broaden our membership, and of how to increase awareness of the crucial work we do. Please feel free to 'use me'. In introducing myself to you all last year I stated that two bedrock concerns I had were that Writers Victoria works towards developing awareness of the diversity of writers and writing in this state, and that we also work towards opening forums for the civil and respectful exchange of debate about what it means to be a writer in the contemporary moment. I am very pleased that as an organisation we are doing this. And I am looking forward to being more active in continuing these projects. I repeat: use me.

I would like to thank Nicolas Brasch as Chair and Angela Savage as Director for making me feel so very welcome in this role. And a big and sincere thanks to all the staff who make coming into the organisation such a joy.

¡Muchas gracias!

– Christos Tsiolkas, Patron

Chair's Report

I am delighted to report that throughout 2018 Writers Victoria continued to represent Victoria's writing community with vigour, passion and commitment. This despite operating in an environment in which there are more and more organisations and ventures competing for diminishing funds – and consumers having increased access to other sources of information and services for free. Of course, the services that Writers Victoria offers are of exceptional quality, and we remain committed to paying tutors, assessors and mentors among the highest rates in the industry; yet, some people remain to be convinced (and maybe never will).

Perhaps partly as a result of the above, and certainly for other reasons, Writers Victoria experienced a small but noticeable decline in membership in 2018. There is certainly no reason for panic, as we came off several years of continual growth that resulted in record membership the previous year, but it is something the Committee of Management has asked management to monitor and address.

Among Writers Victoria's major achievements in 2018 have been even more initiatives to assist and promote writers from diverse backgrounds, and writers with a disability. Our Writeability and Publishability programs are testament to this, though not the only initiatives in these areas. There is no doubt that we are international leaders in providing opportunities for writers from diverse backgrounds, and writers with a disability.

We also embarked on partnerships with local councils that will take Writers Victoria into communities where we have had little exposure or impact in the past. That's very exciting indeed.

My highlight of the year was our inaugural annual State of the (Writing) Oration that was delivered by Tony Birch. It attracted a great crowd and both the buzz on the night and the later feedback indicated that there could have been no better person to start this initiative. I would like to thank Tony, particularly for donating his fee back to Writers Victoria.

I would like to thank all of the staff for their endeavours in 2018. The Committee acknowledges it was a trying year for the staff, with several long-term employees leaving the organisation. Your efforts, led by our Director, Angela Savage, are most appreciated.

Thanks also to our wonderful volunteers and interns without whom we would not be able to do half of what we do.

Thank you to the generous departments, organisations and individuals that provide funding to Writers Victoria – all of whom are mentioned elsewhere within this report.

Finally, my gratitude to the members of the Committee of Management who continued to provide their views and expertise with passion (and on a voluntary basis). It is my pleasure to announce that our treasurer, Victor Sekulov was nominated for the Commonwealth Bank Not-for-Profit Treasurers' Awards 2018, a nomination richly deserved.

The Committee members who helped steer the strategic direction of Writers Victoria in 2018 were Deputy Chair Michelle Scott Tucker, Treasurer Victor Sekulov, Secretary Peter Hill, Donata Carrazza, Noë Harsel, Abi Chellapen, Ingrid Baring (until March 2018), Bernadette Schwerdt (until March 2018), Astrid Edwards (Deputy Chair to mid-2018, resigned). Thank you to all of you for your efforts and support.

– Nicolas Brasch

Director's Report

Our 2018 program theme, 'Looking Out, Looking In', encouraged Victoria's writers to look outwards to invigorate our imaginations, question our assumptions and become better at our creative practice. At Writers Victoria, we led by example, extending our work into new territory, literally and figuratively.

'Writers on the Road', funded by Creative Victoria, enabled us to tour ten outstanding authors for 21 events in ten locations across regional Victoria. A further 33 regional activities took place with the support of the Grace Marion Wilson Trust, including the Casey Writers Project – part of our new outreach to Interface Councils – subsequently funded by the City of Casey.

We secured new funding through Creative Victoria's Talent Matters program for the Publishability Project, which supports four Write-ability Fellows over two years to develop their manuscripts for submission to publishers. At the same time, in partnership with Arts Access Victoria, we are working with publishers to help make the industry more inclusive of writers with disability – an exciting initiative that aims to contribute to culture change.

Our first masterclasses for established writers were delivered by Charlotte Wood, Ryan O'Neill and Jane Hirshfield.

Our inaugural Digital Writer in Residence, funded by the Loula Rodopoulos Sub-fund of the Victorian Women's Trust, was Gabriella Muñoz. "A digital residency with Writers Victoria is a life-changing experience," Gabriella says. "I'm a migrant woman with two very young children, and the support, advice and encouragement that Writers Victoria gave me ... helped my writing in so many ways." We've secured a City of Melbourne Arts Grant to expand the Digital Residency program in 2019.

Closer to home, we farewelled several valued, long-term staff members in 2018: General Manager Alexis Drevikovsky; Membership Officer/Development Coordinator Sarah Vincent; Program Manager Claire Capel-Stanley; Write-ability Project Lead/Regional Program Officer Harriet Gaffney; Finance Officer Adriane Howell; and Write-ability Program Assistant Alex Fairhill. We thank them for their significant contributions to Writers Victoria and wish them well for the creative and professional opportunities that lie ahead.

Kate Cuthbert was appointed as our new Program Manager; Frances Terrett and Emma Mackenzie share the Membership Officer role, with Frances also working as Development Officer; and Leah Jing McIntosh joined the team as Digital Communications Officer. Jax Jacki Brown manages the Publishability Project, and Anja Goedhart assists in planning our 30th anniversary celebrations.

– Angela Savage



Images (l to r): Monica Dux and Angela Savage; WV Staff; 2018 Digital Writer in Residence, Gabriella Muñoz; WC Chair Nicolas Brasch with Life Member, former Director Joel Becker.

The Writers Victoria Team

Staff

Angela Savage	Director
Alexis Drevikovsky	General Manager (until November)
Emma Cayley	Communications Manager
Leah Jing McIntosh	Digital Communications Officer (from July)
Claire Capel-Stanley	Program Manager (until October)
Kate Cuthbert	Program Manager (from October)
Deanne Sheldon-Collins	Program Officer
Sarah Vincent	Membership Officer/Development Officer (until July)
Emma Mackenzie	Membership Officer (from February)
Frances Terrett	Membership Officer/Development Officer (from July)
Anja Goedhart	Development Officer (from October)
Adriane Howell	Competitions and Finance Officer
Harriet Gaffney	Project Lead, Write-ability Goes Regional & Online (until November)
	Project Officer, Touring Vic (until November)
Alex Fairhill	Project Assistant, Write-ability Goes Regional & Online
Jax Jacki Brown	Publishability Project Officer (from August)

Committee

Nicolas Brasch	Chairperson
Astrid Edwards	Deputy Chairperson (until August)
Michelle Scott Tucker	Deputy Chairperson (from August)
Peter Hill	Secretary
Victor Sekulov	Treasurer
Ingrid Baring	Member (until March)
Bernadette Schwerdt	Member (until March)
Donna Carrazza	Member
Nada Kirkwood	Member
Noè Harsel	Member (since August)
Abi Chellapen	Member (since August)

Patron

Christos Tsiolkas

Life and Honorary Members

Arnold Zable	Joan Sellar
Barbara Giles	Joel Becker
Bev Roberts	Joyce Lee
Christine McKenzie	Judith Rodriguez
Chris Thompson	Kevin Brophy
Chris Wallace-Crabbe	Kris Hemensley
Eddie Creaney	Noel Turnbull
Iola Mathews	Sue Penhall
Isolde Lueckenhausen	

Interns

Emma Mackenzie
Sarah Robinson-Hatch

Editorial Committee

Anna Brasier
Cory Zanoni
Fabrice Wilmann
Kirstie Reeve

Regional Ambassadors

Gail Chrisfield (Surf Coast)
Maree Jones (Sunraysia)
Nola Wernicke (Murrindindi)
Rebecca Fletcher (Ballarat)
Vicky Daddo (Gippsland)
Bianca Stapleton (Campaspe)
Robyn Black (Shepparton)

Volunteers

Sue Penhall (Office Volunteer)
Rhiannon Lloyd (Librarian)
Iola Mathews (Glenfern Artist
Liaison)
Fiona Wood (Glenfern Deputy
Artist Liaison)

Amelia Theodorakis
Amy Adeney
Amy Maddison
Andrew Kelso
Anna Gould
Caitlin Cleghorn
Cath James
Christy Tan
Daniel Driscoll
Dinithi Perera
Edna Truong
Elizabeth Robinson-Griffith
Ellen O'Brien
Else Fitzgerald
Emily Gregg
Frances Terrett
Giulia Fabris
Gordana Trifunovic
Helen Haloulos
Jacinta Richards
Jason Van Nieuwenhoven
Jaydene Callaghan
Jennie Fraine
Katherine Russell
Katy Hocking

Laura Bovey
Liz McCormick
Mary Powell
Megan Payne
Michael Earp
Nikki Bielinski
Pradhnya Tajne
Sarah Giles
Shu-Ling Chua
Stephanie Downing
Surya Matondkar
Susie Chong
Tara Mitchell



Writers and Experts

In 2018, Writers Victoria worked with 205 writers and industry professionals, providing some 547 employment opportunities as tutors, mentors, manuscript assessors, guest speakers, judges, writers, artists and bloggers, including (in alphabetical order):

Agi Dobson
Alice Pung
Alison Goodman
Alli Sinclair
Amanda Hildebrandt
Amanda Martin
Amie Kaufman
Andrew Nette
Andy Jackson
Angela J Dawson
Angela Savage
Ann-Marie Priest
Anna George
Anna Krien
Annabel Smith
Antoinette Holm
Arnold Zable
AS Patric
Astrid Edwards
Bella Li
Benjamin Law
Beth Atkinson-Quinton
Bri Lee
Carmel Bird
Carrie Tiffany
Cassandra White
Cate Kennedy
Cath Crowley
Catherine Noske
Caitilin Punshon
Caitlan Cooper-Trent
CB Mako
Chaille Bos
Charlotte Wood
Chelsea Cassio
Chloe Hooper
Christine Spence
Christine Yunn-Yu Sun
Claire G Coleman
Claire Corbett
Claire J Harris
Clare Allan-Kamil
CS Pacat
Damien O'Meara
Danielle Binks
David McLean
Dawn Nguyen
Demet Divaroren
Devana Senanayake
Diane Stubbings

Dmetri Kakmi
Donna Tsironis
Earl Livings
Eli Glasman
Eliza Henry-Jones
Ellen van Neerven
Ellie Marney
Emily Bitto
Emma Cayley
Erina Reddan
Euan Mitchell
Eugen Bacon
Fiona Harris
Fiona Murphy
Fiona Tuomy
Fiona Wood
Fran Berry
Gabriella Muñoz
Gemma Mahedeo
George Ivanoff
Grace Heifetz
Harriet Gaffney
Hazel Edwards
Helen Koehne
Hoa Pham
Howard Birnstihl
Izzy Roberts-Orr
Jackey Coyle
Jane Godwin
Jane Hirshfield
Jane Routley
Janelle Koh
Jax Jacki Brown
Jay Kristoff
Jean Flynn
Jeanne Ryckmans
Jes Layton
Jessica Walton
Jo Burnell
Jo Case
Jo Walters
Joel Martin
Jordi Kerr
Josephine Wilson
Joshua Pomare
Josiane Behmoiras
Julia Prendergast
Karen Andrews
Karen McKnight
Kate Cantrell

Kate Cuthbert
Kate Mildenhall
Kate Ryan
Katherine Collette
Kathryn Heyman
Katrina Taylor
Kirsten Krauth
Krissy Kneen
Laura Jean McKay
Laurel Cohn
Laurent Boulanger
Laurie Steed
Leanne Hall
Lee Kofman
Lia Hills
Lucy Treloar
Luke Ryan
Lyndel Caffrey
Lynette McClenaghan
Madeleine Dore
Maggie Jankuloska
Margaret Hickey
Maria Tumarkin
Marie Alafaci
Marija Pericic
Marisa Wikramanayake
Mark Brandi
Mary Borsellino
Maryrose Cuskelly
Matthew Hooper
Meelee Soorkia
Melanie Joosten
Melanie Ostell
Melissa Lucashenko
Michael Green
Micheline Lee
Michelle Johnston
Michelle Madden
Michelle Roger
Michelle Scott Tucker
Miranda Luby
Misbah Khokhar
Monica Dux
Monique Gbrec
Moreno Giovannoni
Myfanwy Jones
Nic Brasch
Nick Gadd
Nicolas Di Tempora
Paddy O'Reilly
Panda Wong
Patrick Lenton
Patti Miller
Paul Cowling
Paul McVeigh
PD Martin

Penni Russon
Penny Johnson
Petra Poupa
Pippa Masson
Quinn Eades
Rachel Flynn
Rafeif Ismail
Rashida Murphy
Rebecca Lim
Rebecca Starford
Rijn Collins
Roanna Gonsalves
Robert Gott
Robert Hillman
Robert Watkins
Roselina Press
Ryan O'Neill
Sallie Muirden
Sally Rippin
Sam van Zweden
Sara Bannister
Sarah Madden
Sarah Mayor Cox
Sarah Vincent
Scot Gardner
Sherryl Clark
Shivaun Plozza
Sian Prior
Simmone Howell
Sofie Laguna
Sonia Marcon
Sonia Nair
Sophie Cunningham
Spiri Tsintziras
Stephanie Armstrong
Steven Amsterdam
Sumudu Samarawickrama
Suzanne Hermanoczki
Terri-ann White
Thalia Kalkipsakis
Terry Jaensch
The Write Club
Thuy On
Timmah Ball
Toni Jordan
Tony Birch
Vikki Petraitis
Wayne Macauley
Zana Fraillon

Our Program

Workshops and Courses

The 2018 theme of 'Looking Out, Looking In' drew inspiration from the world without and the world within for both our writer-members and our program. From the sell-out micro-examination of Writing Exquisite Sentences with Emily Bitto, to more macro workshops like Writing for the Education Market with George Ivanoff and Karen Andrews' Making Social Media work, our extensive list of clinics, courses, workshops, and events invited a marriage of introspection and world connection.

We built on our bestselling Digital Clinics, Summer and Winter school programs, and hosted a series of Writers on Wednesday salons and seminars. We partnered with the Australian Society of Authors to run the perennially popular Literary Speed Dating and provided free member lunchtime events featuring brief informative sessions across a variety of topics.

We are delighted to continue partnering with the Koorie Heritage Trust to run our two-day Indigenous Intensive workshop, featuring a day of Cultural Awareness Training followed by a craft workshop – this year, Claire G Coleman focused on place from an Indigenous perspective. In response to feedback from established writers, we developed our Masterclass programming. Jane Hirshfield ran a masterclass on the Poetic Voice, and in partnership with The Garret Podcast, we hosted a masterclass with Charlotte Wood on building narrative urgency, and another with Ryan O'Neill on the short story. We were also pleased to offer our first workshop exclusively for women of colour on how to run writing workshops, creating opportunities for participants to develop extra income streams and provide a diversity of tutors and teachers in community and organisational settings.

Our online courses continue to build, increasing accessibility for our regional and rural members. Along with our Digital Clinics, where writers can provide and receive structured feedback, we also offered a Digital Fantasy Intensive with internationally best-selling author CS Pacat and a Digital Memoir Intensive.

2018 also saw the continuing growth of our Business Writing program, which launched in 2016 to provide professional development to the business and not-for-profit sectors. We delivered in-house training to a new range of corporate and government organisations; continued the coaching service established in 2017; and ran two public workshops at Maroondah BizWeek, coordinated through the local council.

Regional

The final year of our 'Writers on the Road' program, funded by Creative Victoria, saw award-winning authors touring ten regional locations across Victoria: Josephine Wilson to the Queenscliffe Literary Festival; Catherine Noske to Apollo Bay's Warm Winter Words; Demet Divororan to Port Fairy and Traralgon; Cate Kennedy to Port Arlington and the Mildura Writers Festival; Lynne Kelly to the Stories of Influence festival, Lake Tyers; Anna George to Wonthaggi; and Arnold Zable to Daylesford's Words In Winter; in Eltham, Sofie Laguna gave a workshop in the lead up the Alan Marshall Short Story Award. In all, 21 events took place; over 1,000 people participated in free events and 194 attended writing workshops supported by the program.

With Grace Marion Wilson Trust funding, 10 regional organisations received small grants to support local activity in 2018: Apollo Bay Arts brought Alexis Wright to the Warm Winter Words Festival; Ballarat Writers Inc. had Nathan Curnow run a poetry workshop; Lake Tyers Centre for Rural Communities brought Jan 'Yarn' Wositzky to the Stories of Influence festival; Gippsland Writers Group had Alice Robinson run a workshop in Bairnsdale; Goulburn Valley Writers delivered a workshop with Bonny Cassidy at the Kaiela Gallery in Shepparton; Linton on Literary Arts had Paddy O'Reilly deliver a workshop in Linton; Macedon Ranges Shire hosted Marie Alafaci in Kyneton; Moorabool Writers Craft had Emily Bitto and Leanne Hall run workshops in Bacchus Marsh; Woodend Winter Arts Festival hosted Emilie Zoey Baker for a workshop and Poetry Slam event; and Write Here Surf Coast, with Surf Coast Shire funds, supported the 'Words from the Surf Coast Arts Trail' for the second consecutive year.

With Grace Marion Wilson Trust funding and the support of writer Lyndel Caffrey, we initiated the Murray Mallee Writers – Wide Open Road program in 2018. The program delivered opportunities, including mentoring, workshops and a masterclass with Cate Kennedy, to writers from Swan Hill and surrounding areas.

Write-ability

Writers Victoria implemented Write-ability Fellowships for a sixth consecutive year, thanks to the Grace Marion Wilson Trust, providing five writers with disability tailored professional development support: Kathleen Humble, Michael Krockenberger, Anthony Riddell, Michelle Vasiliu and Jo Walters.

2018 saw the publication of major works by Write-ability alumni: Sarah Widdup/Madden (2014 Fellow) published her hybrid memoir/magical realist novella 'Red in the Blue House' (Obiter Publishing), and Vincent Silk (2016 Fellow) released his novel, 'Sisters of No Mercy' (Brio Books). 2017 Write-ability Fellows Mary Borsellino, Sonia Marcon, Fiona Murphy and Jessica Walton appeared at the 2018 Emerging Writers Festival on the 'Subversion and Disability' panel chaired by Jax Jacki Brown.

In partnership with VALID, Writers Victoria continued to support the Dulcie Stone Short Story Competition for writers with an intellectual disability, with winning stories produced and released as 'Border Stories' podcasts on International Day of People with Disabilities.

Write-ability Goes Regional and Online (WGRO) continued into its second year, with funding support from the Australian government through the Department of Communication and the Arts' Catalyst – Australian Arts and Culture Fund. In 2018, WGRO held Own Voices Forums in the Outer Gippsland (Sale), Wimmera South West (Horsham) and Ovens Murray (Wodonga) NDIS regions, later establishing mentor-led groups for writers with disability in these regions.

Writers Victoria secured new funding through Creative Victoria's Talent Matters program for Publishability, a project that supports two Write-ability fellows each year to develop their manuscripts for submission to publishers. In partnership with Arts Access Victoria, we are also working with the publishers to help make the industry more inclusive of writers with disability. The project is managed by Jax Jacki Brown and the inaugural 2018 Publishability Fellows are Mary Borsellino and Fiona Murphy.

The Write-ability program produced new resources in 2018, including a poster depicting our disability awareness training program in graphic art form; artwork by Sarah Firth.

Finally, we farewelled WGRO staff Harriet Gaffney and Alex Fairhill at the end of 2018, and thank them for the passion and dedication they brought to their work.

Diverse Writers

Writers Victoria works with diverse writers, supporting writers of all genres at all stages of their careers across the whole state. However, we recognise the intersectional difficulties many people face in accessing opportunities, and that we need to be proactive in making all writers feel welcome and included in our programs. We are working to increase the diversity of writers across our entire program – from our tutors, mentors and manuscripts assessors, to workshop participants and commissioned writers in The Victorian Writer magazine – and among our employees.

In September, with support from an anonymous donor and Mascara Literary Review, we engaged Stephanie Armstrong and Misbah Khokhar to run a training session, 'Running Writing Workshops', exclusively for women and non-binary writers of colour. "Misbah and Steph were fantastic teachers who put their students and their voices and stories at their service," said one participant. "The workshop was very empowering and inspiring within a safe space."

Australia Council for the Arts funding for D-Writer commissions enabled us to publish Timmah Ball, Eugen Bacon, Moreno Giovannoni, Suzanne Hermanoczki, Andy Jackson, Maggie Jankuloska, Lee Kofman, Rebecca Lim, Sonia Marcon, Rashida Murphy, Hoa Pham, Donna Tsironis, Maria Tumarkin and Ellen van Neervan in our magazine and on our website in 2018. With Catalyst funding, we published the work of three writers with disability: Sean O'Leary, Anthony Riddell and Mike Krockenberger. A partnership with Pencilled In enabled us to provide an additional two commissions for Asian-Australian writers, Dawn Nguyen and Christine Yunn-Yu Sun, together with three bursaries to attend workshops. A highlight of the year was our Salon in partnership with Pencilled In, held in Northcote, which showcased Asian-Australian writing.

In 2018, also with Australia Council for the Arts funding, we were able to continue our unique Indigenous Writing Intensive. Writers Victoria staff were also fortunate to join our Wheeler Centre co-resident colleagues in a three-day First Nations training, designed to challenge us to make our organisations more inclusive and welcoming of First Nations people.

Our inaugural Annual Oration on the State of the (Writing) Nation was given by Tony Birch. Funds raised through this event, together with Tony's donated speaker fee, support our Disadvantaged Writers Fund, which provides bursaries and subsidies for disadvantaged writers to participate in our programs and services. In 2018, these included writers with disability, First Nations writers, and writers at risk of homelessness.

Writers Victoria also hosted an event to celebrate 'Meet Me At The Intersection' (Fremantle Press), an anthology of short fiction, memoir and poetry by authors who are First Nations, People of Colour, LGBTIQ+ or living with disability. 'Voices from the Intersection' featured readings from emerging writers Jessica Walton, Rafeif Ismail and Jordi Kerr, hosted by co-editor Rebecca Lim.

Young Writers

Writers Victoria was pleased in 2018 to continue a partnership with Express Media, which presented a day of programming for young writers on Saturday 11 August. Tracks: Bendigo took place at Trades Hall, as part of the Bendigo Writers Festival, and featured 16 artists across workshops, panels and readings. The program gave young and regional writers – 11 participants and 21 audience members – opportunities to write, network, share their work, and learn about the writing and publishing industry.



Images (l to r): Charlotte Wood's Masterclass; Hoa Pham, Panda Wong, Janelle Koh, Sonia Nair and Sumudu Samarawickrama at our 'Pencilled In' Salon; Alice Pung leading her workshop; Emily Bitto crafting 'Exquisite Sentences'.

Services

Manuscript Assessments

Sixty-one writers booked 66 assessments across a range of genres in 2018, and 18 of those writers booked post-assessment consultations with their assessors. Although these numbers are slightly down from 2017, the manuscript assessment service continued strong and in high demand.

As one writer said, “I found [the assessment] to be useful and insightful. I have learnt how to structure my manuscript systematically and shape it into a book. As this is my first novel I have gained a lot from the appraisal of my manuscript, especially how to bring my characters to life and my chapters to have greater meaning with more in-depth story blocks. Writers Victoria has also given me clear indication on how to prepare for publication and be aware of what publishers are looking for in the types of books they are publishing and styles of writing that fit well into what is currently being published.”

Mentoring

A total of 58 mentorships were booked in 2018 – slightly down from the 63 booked in 2017, but much higher than in the preceding years. Four writers booked Business Advice Meetings, taking the opportunity to sit down with an experienced professional who could answer their queries about the industry. An additional five mentorships took place through our Write-ability Fellowships.

Twenty-six bookings were ongoing mentorships, attesting to the positive relationships and long-term advice that mentoring can offer.

“I thoroughly recommend the mentoring program run by Writers Victoria. I can’t imagine how a new writer could progress without this type of support.”

Studios

In partnership with the National Trust, Writers Victoria continues to manage nine Writers’ Studios at the historic homestead of Glenfern in East St Kilda and two Cells for Writers at Old Melbourne Gaol.

Glenfern residents

Iola Mathews (Artist Liaison)
Fiona Wood (Deputy Artist Liaison)
Amelia Mellor
Andrew Mott
Andy Butler (Fellow)
Angela Rojter
Ash Green
Bel Woods
Bram Presser
Caroline Arnoul

Erin Ritchie
Janine Mikosza
Jim McIntyre
Marta Skrabacz (Fellow)
Max Allen
Shane Jeffreys
Susan Paterson (Fellow)

Cells for Writers residents

Melinda Bufton
Julie Butcher
Amelia Mellor (Personal Patron)
Kate Molony
Cassandra White
Aparna Ananthuni

Library

The Writers Victoria library provides a quiet place for members to read, research and write. Members can use the library’s collection of literary journals, newsletters, anthologies, prize-winners and books on the craft of writing. Pamphlets advertising competitions, awards, places to write and writing services are on display. The library also provides members with a space to showcase their own publications on our members’ bookshelf.

Competitions and Fellowships

The 2018 Glenfern Fellowships for Emerging Writers were awarded to Anna Sublet, Melissa Manning, and Nicole Howard. They join a long list of alumni who receive time and space to write at the Glenfern mansion in St Kilda East, a writers' studio with historic surrounds and a vibrant community.

In the tenth year of our annual Grace Marion Wilson Emerging Writers Competition, the prize for short fiction was awarded to Amanda Hildebrandt for 'Market Day'. Second prize for fiction went to 'Binky' by Margaret Hickey, who also won the prize for Best Regional Writer. Karen McKnight won first prize for creative non-fiction with 'The Playboy Club of North Perth', and Claire Harris won second prize for 'Myanmar and My Father'. Highly commended submissions were Katia Ariel's 'Black Pearl', Marg Hooper's 'Hessian', and Fiona White's 'Fierce and Feisty Love'.

Jacqueline Kent of NSW won the 2018 Hazel Rowley Literary Fellowship for her proposed biography of Vida Goldstein. The Fellowship – judged by Jenny Hocking, Arnold Zable, Della Rowley and Lynn Buchanan – also awarded a Special Hazel Rowley Award to Drusilla Modjeska for her memoir 'First Half Second'. Jacqueline and Drusilla, who each received \$15,000 towards their projects, were announced during a ceremony at The Wheeler Centre in Melbourne. The ceremony followed the Hazel Rowley Memorial lecture, which was delivered by biographer Jenny Hocking.

Writers Victoria was proud to continue our partnership with the Deborah Cass Prize for early-career writers from migrant backgrounds. The 2018 Prize was awarded to Karina Ko for her manuscript extract 'Things I Used to Believe'. Judges Christos Tsiolkas, Nyadol Nyuon and Tony Ayres also commended two runners-up: Emily Sun came second for 'Maybe it's Wanchai' and Su-May Tan came third for 'The Origin of Things'.

2018 was also the second year of the Neilma Sidney Myer Travel Fund. In partnership with the Myer Foundation, the travel fund supports emerging, midcareer and established Australian writers and literary sector workers. In 2018, Round 2 and Round 3 grants were awarded to: Bruce Pascoe, Chris Andrews, Damon Young, Ellen van Neerven, Emma Viskic, Janine Mikosza, Jennifer Porter, Jessica Friedmann, Laura Woollett, Louis Klee, Melinda Smith, Rebecca Giggs, Sam Cooney, Allison Colpoys, Cassandra Pybus, Christine Sun, Eleanor Limprecht, Josephine Wilson, Katherine Collette, Lauren Chater, Sam Twyford-Moore and Tom Holloway.

Members and Advocacy

Writers Victoria has the largest number of individual members of any writing organisation in Australia. Although we experienced a decline in membership numbers in 2018, our total membership at the end of the year remains at over 3,000. New memberships have been relatively stable from 2015 to 2017, however we experienced a 15% drop in the number of new memberships in 2018 compared with the previous year.

During 2018 we developed a greater suite of data analysis tools to track our membership transactions and identify issues as well as opportunities. Towards the end of the year, we moved to a new IT support provider and this has begun to deliver improvements to the functionality of our website and our membership management system.

We continued to provide a diverse range of services online and in person during 2018. In addition to Writers Victoria's core writing craft workshops, we ran: an in-person Q&A day in May; an online Facebook Q&A session for members in September; two free-for-members seminars on getting started with a writing project; member meet ups in Horsham, Warragul and Sale; and our first Christmas drinks event for established writers amongst our members.

In Victoria, 2018 was an election year and, as a member of the Arts Industry Council of Victoria (AICV), Writers Victoria participated in a pre-election panel event that brought together the

Arts Minister and Shadow Arts Minister/Spokespersons to discuss their arts vision and funding plans. Writers Victoria continues to advocate for greater integration of the arts into Victoria's infrastructure development, for the benefit of individual artists. We also advocate for arts funding indexation to allow for wage growth in order to attract talent to our organisation and build a more diverse arts workforce.

As always, we are grateful to the members who provided feedback, support and advice to us in 2018. In response to this, Writers Victoria will be scheduling additional free events for members during 2019 that also provide members with networking opportunities. We have also set in motion more improvements to our IT systems and strategies to stabilise our membership base.

Communications and Publications

To promote and showcase the work of our members is one of our key objectives at Writers Victoria. In 2018, we published the work of over 80 writers and industry professionals across our print and digital channels. We featured writers at all stages and across genre, style and form in our magazine, 'The Victorian Writer', with themes ranging from 'Love Writing' and 'Writing Life', to 'The Emerging Issue' and 'Writing Each Other'.

Our Women Writers of Colour Commissions continued into 2018, thanks to a donation. This program has seen five writers published in the magazine over a twelve-month period. Two works were published in 2017 and three in 2018.

We teamed up with Pencilled In to offer commissioning opportunities to emerging Asian-Australian writers. The recipients were Christine Sun with her essay 'On Asian Australian Writers and 'Own Voices', Dawn Nguyen with her short story 'The Milk Can' and Thuy On was selected as runner up with her poem 'Perspective'.

The Digital Writer in Residence program gave an emerging writer, Gabriella Muñoz, the opportunity to publish six works with us.

The Writers Victoria website is the cornerstone of our communications offerings. Our library of online resources continued to grow, including video content, advice our tutors, memes and other commissioned content from writers at all stages.

Our social media presence continues to grow. Our Twitter, Facebook and Instagram offerings are well-established, and in 2018 we recruited a new Digital Communications Officer to reflect the growing importance of this space to our organisation and community.



Images (l to r): the cover of our Season 2 program: Looking Out, Looking In. A selection of 2018 covers for 'The Victorian Writer'.

Treasurer's Report

Writers Victoria sustained a healthy financial performance in 2018 with revenue levels continuing to increase year on year. Despite experiencing slight declines in our income streams, namely membership, manuscript assessments and revenue from workshops, Writers Victoria was able to achieve a revenue level of close to \$1.1 million, its highest ever.

This was achieved through the unquestionable hard work of our management team at Writers Victoria, successfully securing grants from the City of Casey for its 'Casey Writers' project as well as being only one of ten organisations to receive funding through Creative Victoria's Talent Matters program for our 'Publishability' project. Unfortunately, we were unsuccessful in securing federal funding through the Australia Council for the Arts grants in 2018. Countering that, though, we secured new funding in the form of a City of Melbourne Arts Grant for 'Only Connect: Digital Residencies for Writers Who Are Carers' (starting 2019).

For 2018 we reported a small surplus of \$1,596 for the year, after depreciation. Our cash holdings and financial position remains strong and provides the organisation a solid economic platform for the future. It was pleasing to note our cash investments continue to be well above \$600,000.

It is quite clear that the Arts environment is a challenging one and will continue to be so in the future. Economic, financial and social trends all play a significant role in shaping the arts arena and Writers Victoria has pursued its strategic objectives to ensure it is operating as a viable service that is meeting the needs of the writing public.

2019 brings with it more challenges but Writers Victoria is well positioned to be the premier source of support for all writers, early, emerging and established. With improved systems, strong programming and new partnerships, we look forward to sustaining our organisation into the future.

– Victor Sekulov



Images (l to r): Thalia Kalkipsakis, Kate Morell and Jax Jacki Brown at the Own Voices Forum in Wodonga; Jessica Walton, Rafeif Ismail, Jordi Kerr and Rebecca Lim at Meet Me at the Intersection; Lyndel Caffrey leading the Murray Mallee Writers Forum; Arnold Zable, Lynn Buchanan, Della Rowley, Jenny Hockey, Drusilla Modjeska, Jacqueline Kent, Irene Tomaszewski at the 2018 Hazel Rowley Literary Fellowship presentation.

WRITERS VICTORIA INCORPORATED

A.B.N.18 268 487 576

**FINANCIAL REPORT
FOR THE YEAR ENDED
31 DECEMBER 2018**

WRITERS VICTORIA INCORPORATED

COMMITTEE'S REPORT

Your committee members present this report of Writers Victoria Incorporated for the financial year ended 31 December 2018.

COMMITTEE MEMBERS

The names of Committee of Management Members throughout the year and to the date of this report were:

Chairperson	Nicolas Brasch
Deputy Chairperson (Until August 2018)	Astrid Edwards
Member/Deputy Chairperson (From August 2018)	Michelle Scott Tucker
Secretary	Peter Hill
Treasurer	Victor Sekulov
Member (Until March 2018)	Ingrid Baring
Member (Until March 2018)	Bernadette Schwerdt
Member	Donata Carrazza
Member	Nada Kirkwood
Member (From August 2018)	Noe Harsel
Member (From August 2018)	Abi Chellapen

OBJECTIVE

Writers Victoria supports, connects and encourages writers at all stages of their development.

STRATEGIES FOR ACHIEVING THE OBJECTIVES

- **Writers:** Provide writers with craft development, writing skills and industry knowledge.
- **Members:** Retain, grow and diversify our membership base.
- **Community:** Support writing communities across Victoria.
- **Industry:** Strengthen our profile and increase our contribution to the literary sector.
- **Operations:** Be an effective and sustainable organisation.

WRITERS VICTORIA INCORPORATED

PRINCIPAL ACTIVITIES

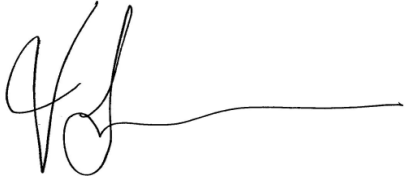
The principal activity of the entity during the financial year continued to be the provision of professional development opportunities to writers.

SIGNIFICANT CHANGES

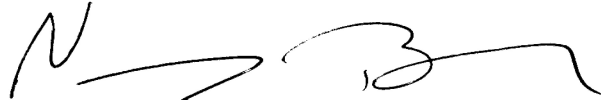
No significant changes occurred in the nature of this activity during the year.

OPERATING RESULT

The surplus (deficit) for the year amounted to \$1,596, 2017 (deficit) (\$6,906).
Signed in accordance with a resolution of the members of the Committee.



Victor Sekulov, Treasurer



Nicolas Brasch, Chair

Date 20 March, 2019

WRITERS VICTORIA INCORPORATED

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2018

	Note	2018 \$	2017 \$
REVENUE			
Operating Revenue	2	1,070,244	1,006,582
Interest Received		11,749	16,091
Other Revenue		10,488	14,850
TOTAL REVENUE		1,092,481	1,037,523
EXPENDITURE			
Audit of Financial Report	3	3,000	3,000
Program Costs		368,149	292,155
Manuscript Services		51,530	64,765
Depreciation		13,927	14,447
'The Victorian Writer' Magazine Expenses		50,868	55,705
Licence Fee		31,104	30,804
Employment Benefit Expense (Salaries and on-costs)		467,289	419,419
Disadvantaged Writers Provision		1,600	6,350
Other Expenses		103,418	157,784
Total Expenses		1,090,885	1,044,429
SURPLUS (DEFICIT) BEFORE INCOME TAX ATTRIBUTABLE TO MEMBERS OF THE ENTITY	3	1,596	(6,906)
Income Tax		0	0
OTHER COMPREHENSIVE INCOME		0	0
TOTAL COMPREHENSIVE SURPLUS (DEFICIT) FOR THE YEAR ATTRIBUTABLE TO MEMBERS OF THE ENTITY		1,596	(6,906)

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

WRITERS VICTORIA INCORPORATED

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2018

	Note	2018 \$	2017 \$
ASSETS			
CURRENT ASSETS			
Cash and Cash Equivalents	4	660,006	712,094
Trade and Other Receivables	5	37,297	3,646
Other Assets	7	8,592	4,764
Inventories	6	0	0
TOTAL CURRENT ASSETS		705,895	720,504
NON-CURRENT ASSETS			
Financial assets	8	0	0
Property, Plant & Equipment	9	12,499	26,426
TOTAL NON-CURRENT ASSETS		12,499	26,426
TOTAL ASSETS		718,394	746,930
LIABILITIES			
CURRENT LIABILITIES			
Membership in Advance (one-year)		45,007	50,901
Funding Received in Advance/Contract Liabilities		305,893	306,465
Trade and Other Payables	10	83,745	106,913
Short-term Provisions Payable	11	23,735	15,888
TOTAL CURRENT LIABILITIES		458,380	480,167
NON-CURRENT LIABILITIES			
Diverse Writers Liability Carried Forward		33,500	33,500
Long-term Provisions Payable	11	1,149	6,906
Membership in Advance (two-year)		69,785	72,373
TOTAL NON-CURRENT LIABILITIES		104,434	112,779
TOTAL LIABILITIES		562,814	592,946
NET ASSETS		155,580	153,984
EQUITY			
Reserves	14	21,000	21,000
Retained Earnings		134,580	132,984
TOTAL EQUITY		155,580	153,984

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

WRITERS VICTORIA INCORPORATED

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2018

	General Reserve	Retained Earnings	Total Equity
2016			
Balance at 31 December 2016	21,000	139,890	160,890
2017			
Surplus (deficit) attributable to members	0	(6,906)	(6,906)
Transfer from General Reserve			
Balance at 31 December 2017	21,000	132,984	153,984
2018			
Surplus attributable to members	0	1,596	1,596
Transfer from General Reserve	0	0	0
Balance at 31 December 2018	21,000	134,580	155,580

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

WRITERS VICTORIA INCORPORATED

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2018

	Note	2018 \$	2017 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipt of Grants inc GST		617,262	493,416
Receipts from Customers inc GST		349,936	356,020
Membership fees inc GST		188,058	202,502
Other Income including Advertising		27,045	33,700
Interest Received		11,749	16,091
Donations		4,288	10,088
Payments to Suppliers & Employees		(1,250,426)	(924,339)
NET CASH GENERATED (USED) BY OPERATING ACTIVITIES	16	(52,088)	187,478
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchases of property, plant and equipment		0	(1,218)
Proceeds from Sale of Assets		0	0
NET CASH GENERATED (USED) BY INVESTING ACTIVITIES		0	(1,218)
NET INCREASE (DECREASE) IN CASH HELD		(52,088)	186,260
Cash and Cash Equivalents at the beginning of the year		712,094	525,834
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	4	660,006	712,094

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

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

The financial statements cover Writers Victoria Incorporated as a not for profit entity. It is an association incorporated in Victoria under the Associations Incorporation Reform Act 2012. It is a not-for-profit income tax exempt charity; as such it is exempt from income tax.

NOTE 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Preparation

The financial statements are general purpose financial statements that have been prepared in accordance with Accounting Standards and the Associations Incorporation Reform Act 2012.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless otherwise stated.

Reporting basis and conventions

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.

Accounting Policies

Revenue

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

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

Grants are recognised at fair value where there is reasonable assurance that the grant will be received and all grant conditions will be met. Grant Revenue is recognized as the Grant program is utilized or expended for programs that have designated performance requirements.

All revenue is stated net of the amount of Goods and Services Tax (GST).

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

Goods and Services Tax (GST)

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

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

Comparative Figures

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

Critical Accounting Estimates and Judgments

The directors evaluate estimates and judgments incorporated into the financial report based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the group.

Key estimates – Impairment

The entity assesses impairment at each reporting date by evaluating conditions specific to the entity that may lead to impairment of assets. Where an impairment trigger exists, the recoverable amount of the asset is determined. Value-in-use calculations performed in assessing recoverable amounts incorporate a number of key estimates.

No impairment has been recognised in respect of this financial year.

Income Taxation

The entity is endorsed by the Taxation Office as an Income Tax Exempt Charity. Therefore, no income tax is payable by the entity.

Leasehold Improvements and Plant and Equipment

Leasehold Improvements and Plant and Equipment are carried at cost as the entity has adopted the Cost Model under AASB116 Property, Plant and Equipment or fair value less, where applicable, any accumulated depreciation and impairment losses. All assets are depreciated over the estimated useful lives of the assets to the entity.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

Depreciation

The depreciable amount of Leasehold Improvements and Plant and Equipment are depreciated on a straight line basis over their useful lives to the entity commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

Class of Asset	Depreciation Rate	Method
Leasehold Improvements	10 %	Cost
Plant & Equipment	20-33%	Cost

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at each balance sheet date.

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

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

Leases

Leases of fixed assets where substantially all the risks and benefits incidental to the ownership of the asset, but not the legal ownership that are transferred to the entity, are classified as finance leases.

Finance leases are capitalised by recording an asset and a liability at the lower of the amounts equal to the fair value of the leased property or the present value of the minimum lease payments, including any guaranteed residual values. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period.

Leased assets are depreciated on a straight-line basis over the shorter of their estimated useful lives or the lease term.

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses in the periods in which they are incurred.

Lease incentives under operating leases are recognised as a liability and amortised on a straight-line basis over the life of the lease term.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

Financial Instruments

Recognition

Financial instruments are initially measured at cost on trade date, which includes transaction costs, when the related contractual rights or obligations exist. Subsequent to initial recognition these instruments are measured as set out below.

Financial assets at fair value through profit and loss

A financial asset is classified in this category if acquired principally for the purpose of selling in the short term or if so designated by management and within the requirements of AASB 139: Financial Instruments: Recognition and Measurement. Derivatives are also categorised as held for trading unless they are designated as hedges. Realised and unrealised gains and losses arising from changes in the fair value of these assets are included in the income statement in the period in which they arise.

Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are stated at cost using the effective interest rate method.

Held-to-maturity investments

These investments have fixed maturities, and it is the entity's intention to hold these investments to maturity. Any held-to-maturity investments held by the entity are stated at amortised cost using the effective interest rate method.

Available-for-sale financial assets

Available-for-sale financial assets include any financial assets not included in the above categories. Available-for-sale financial assets are reflected at fair value.

Financial liabilities

Non-derivative financial liabilities are recognised at amortised cost, comprising original debt less principal payments and amortisation.

Contract Liabilities/Funding Received in Advance

Contract Liabilities represent Grant Funds and other revenue that has not been utilized or expended as per the Program requirements. In prior years this has been referred to as Funding Received in Advance.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

Fair value

Fair value is determined based on current bid prices for all quoted investments. Valuation techniques are applied to determine the fair value for all unlisted securities, including recent arm's length transactions, reference to similar instruments and option pricing models.

Impairment

At each reporting date, the entity assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available-for-sale financial instruments, a prolonged decline in the value of the instrument is considered to determine whether impairment has arisen. Impairment losses are recognised in the income statement.

As a not-for-profit entity the value in use of an asset may be equivalent to the depreciated replacement cost of that asset when the future economic benefits of the asset is not primarily dependent on the asset's ability to generate net cash inflows and where the entity would, if deprived of the asset, replace its remaining future economic benefits.

Provisions

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

Employee Benefits

Provision is made for the entity's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits.

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 six months or less.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

	2018 \$	2017 \$
NOTE 2 REVENUE – OPERATING		
Membership	170,962	184,093
Grants Received – Other	413,747	301,160
Grant Auspicing	1,625	1,250
Manuscript Services Income	67,973	83,132
Creative Victoria Grant	147,400	147,400
Advertising	18,386	25,874
Writing Studios Revenue	21,728	21,864
Partnered Fellowships	34,250	23,150
Seminars and Workshops	194,173	218,659
Total Operating Revenue	1,070,244	1,006,582
OTHER REVENUE		
Donations – Other	4,288	10,088
Sundry Income Including Book sales	6,200	4,762
Total Other Revenue	10,488	14,850
Interest Received	11,749	16,091
TOTAL REVENUE	1,092,481	1,037,523

NOTE 3 REVENUE AND EXPENSE ITEMS

Auditor's remuneration paid or payable to E Townsend & Co

Audit of financial statements	1,900	1,900
Other Services Preparation of Financial Accounts	1,100	1,100
	3,000	3,000

Bad and doubtful debts

Trade Receivables	0	0
Total bad and doubtful debts	0	0

License expense on operating license

Operating License Minimum License Payment	31,104	30,804
-------------------------------------------	--------	--------

NOTE 4 CASH AND CASH EQUIVALENTS

Reconciliation of cash

Cash at the end of the financial period as shown in the cash flow statement is reconciled to the related items in the statement of financial position as follows:

Current Assets

Cash on hand	0	0
Cash at Bank –	660,006	712,094
Total	660,006	712,094

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 5 TRADE AND OTHER RECEIVABLES

Current

	2018 \$	2017 \$
Trade Debtors	37,397	3,646
Less: Provision for Impairment of receivables	0	0
	<u>37,397</u>	<u>3,646</u>
Other Debtors	0	0
	<u>37,397</u>	<u>3,646</u>

NOTE 6 Inventories

Current

	2018 \$	2017 \$
At Cost	0	0
Finished Goods	<u>0</u>	<u>0</u>

NOTE 7 Other Current Assets

Current

	2018 \$	2017 \$
Prepayments	<u>8,592</u>	<u>4,764</u>

NOTE 8 Financial Assets

Non Current

	2018 \$	2017 \$
Term Deposits invested longer than one year	0	0
As Term Deposits in 2017 were invested for under one year they have been reclassified as part of Cash at bank in the 2018 year		

NOTE 9 PROPERTY, PLANT AND EQUIPMENT

Office Equipment at cost	81,901	81,901
Less (Accumulated depreciation)	(69,402)	(55,474)
Total Office Equipment	<u>12,499</u>	<u>26,426</u>
Total Property, Plant and Equipment	<u>12,499</u>	<u>26,426</u>

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 10 Accounts Payable and Other Payables

	2018	2017
Current		
Trade Creditors	11,836	914
Other creditors	35,178	36,600
Income in Advance	27,082	39,396
GST Payable	4,779	21,181
Amounts Withheld PAYG Withholding	4,870	8,822
TOTAL TRADE AND OTHER PAYABLES	83,745	106,913

NOTE 11 PROVISIONS

	2018	2017
Current Provisions		
Staff Annual Leave	15,785	9,538
Provision for Disadvantaged Writers	7,950	6,350
	23,735	15,888
Non-current Provisions		
Long Service Leave	1,149	6,906
TOTAL PROVISIONS	24,884	22,794

NOTE 12 CAPITAL AND LEASING AND LICENCE COMMITMENTS

Operating Lease Commitments

	2018	2017
	\$	\$
Non-cancellable operating leases contracted for but not capitalised in the financial statements:		
Payable- minimum license payments		
-no longer than one year	31,104	30,804
-longer than one year but not longer than five years	0	0
-greater than five years	0	0
Total commitment	31,104	30,804

Capital Expenditure commitments

Capital Expenditure commitments contracted for		
-Plant & Equipment purchases	NIL	NIL
-Capital Expenditure projects	NIL	NIL

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 13 CONTINGENT LIABILITIES & CONTINGENT ASSETS

Estimates of the potential financial effect of contingent liabilities that may become payable are:
No contingent liabilities or Assets exist.

NOTE 14 RESERVES

General Reserves

The General Reserve of \$21,000 was created for a potential parental leave liability.

NOTE 15 EVENTS AFTER THE BALANCE SHEET DATE

There have been no material non-adjusting events after the reporting date, nor has any information been received about conditions at reporting date that have not been included in this report.

NOTE 16 CASH FLOW INFORMATION

Reconciliation of cash flow from operations to surplus (deficit) for the year

	2018	2017
	\$	\$
Surplus (Deficit) for the year	1,596	(6,906)
Add back non-cash items		
Depreciation	13,927	14,447
Provision Doubtful Debts	0	0
Increase (Decrease) in Provisions	2,090	3,018
Changes in Assets and Liabilities		
(Increase) Decrease in Trade & Other Receivables	(33,651)	(2,620)
Increase (Decrease) in Payables and Accruals	(23,168)	12,056
(Increase) Decrease in Other Assets	(3,828)	3,347
(Increase) Decrease in Inventories	0	160
Increase (Decrease) in Funding in Advance/Contract Liabilities	(572)	154,590
Increase (Decrease) in Membership in Advance (2yrs)	(2,588)	(7,829)
Increase (Decrease) in Membership in Advance (1 yr)	(5,894)	(2,785)
Increase (Decrease) in Diverse Writers Liability C/Fwd	0	20,000
Net Cash Generated (used) By Operating Activities	(52,088)	187,478

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 17 ECONOMIC DEPENDENCE

The entity is economically dependent on Grant Funding. If funds are not spent in accordance with Grant Conditions future grants can be suspended. The entity is dependent on the continued receipt of grants.

NOTE 18 FINANCIAL RISK MANAGEMENT

Financial risk management policies

The directors' overall risk management strategy is to assist the entity in meeting its financial targets, whilst minimising potential adverse effects on financial performance. Risk management policies are approved and reviewed by the Board of Directors on a regular basis. These include credit risk policies and future cash flow requirements

The entity does not have any derivative instruments at the end of the reporting period.

Specific Financial Risk Exposures and Management

The main risks the entity is exposed to through its financial instruments are interest rate risk, liquidity risk and credit risk.

(a) Credit risk

Credit risk is the risk that parties that owe money do not pay it.

The maximum exposure to credit risk, excluding the value of any collateral or other security, at balance date to recognised financial assets, is the carrying amount, net of any provisions for impairment of those assets, as disclosed in the statement of financial position and notes to the financial statements.

The entity does not have any significant concentration of credit risk exposure to any single, or group, of counter-parties under financial instruments entered into by the entity. A profile of credit risk appears above under the Note on 'Trade and Other Receivables'

(b) Liquidity risk

Liquidity risk arises due the possibility that the entity might encounter difficulty in settling its own debts or other liabilities. The entity manages this risk by managing credit risk on amounts owed to it, monitoring forecast cash flows and ensuring that adequate unutilised borrowing facilities are maintained.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

Financial liability and financial asset maturity analysis

	Within	1 Year	1 to 5 years		Over 5 years		Total	
	2018 \$	2017 \$	2018 \$	2017 \$	2018 \$	2017 \$	2018 \$	2017 \$
Financial liabilities due for payment								
Trade and other payables	83,745	157,814					83,745	157,814
Funding in Advance/Contract liabilities	305,893	306,465					305,893	306,465
Membership in Advance (two-years)			69,785	72,373			69,785	72,373
Total expected outflows	389,638	464,279	69,785	72,373			459,423	536,652
Financial assets – cash flows realisable								
Cash and Cash Equivalents	559,184	462,094					559,184	462,094
Trade and other Receivables	37,297	3,646					37,297	3,646
Financial Assets	100,822	250,000					100,822	250,000
Other Assets	8,592	4,764					8,592	4,764
Total anticipated inflows	705,895	720,504	0	0	0	0	705,895	720,504
Net inflow (outflow) on financial instruments	316,257	256,225	(69,785)	(72,373)	0	0	246,472	183,852

c) Market Risk

Interest rate risk

Exposure to interest rate risk arises whereby future changes in interest rates will affect future cash flows or the fair value of financial assets and liabilities.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

Price Risk

Price risk relates to the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in their market price.

Sensitivity analysis

The following table illustrates sensitivities to the entity's exposure in interest rates and equity prices (if equities held). The table indicates the impact on how profit and equity values reported at the end of the reporting period would have been affected by changes in the relevant risk variable that management considers to be reasonably possible. These sensitivities assume that the movement in any particular variable is independent of other variables.

		Profit \$		Equity \$
Year ended 31 December 2017				
+ or – 2% in interest rates	+/-	13,174	+/-	13,174
+ or - 10% in listed investments	+/-	-	+/-	-
Year ended 31 December 2018				
+ or – 2% in interest rates	+/-	11,184	+/-	11,184
+ or - 10% in listed investments	+/-	-	+/-	-

(d) Foreign currency risk

The entity is not exposed to fluctuations in foreign currency.

Net Fair Values

The net fair values of listed investments have been valued at the quoted market bid price at balance date adjusted for transaction costs expected to be incurred. For other assets and other liabilities, the net fair value approximates their carrying value. No financial assets and financial liabilities are readily traded on organised markets in standardised form other than listed investments.

The differences between fair values and carrying values of financial instruments with fixed interest rates are due to the change in discount rates being applied by the market to those instruments since their initial recognition by the entity. Most of these instruments which are carried at amortised cost (e.g. trade receivables, loan liabilities) are to be held until maturity and therefore their current net fair values bear little relevance to the entity. As appropriate the net fair values and carrying amounts of financial assets and financial liabilities are disclosed in the Statement of Financial Position and in the notes to the financial statements.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 19 RELATED PARTY TRANSACTIONS

Disclosures to Key Management personnel are set out in note 20.

Transactions with related parties

All transactions with related parties are on normal commercial terms.

Receivable from and payable to related parties

There were no trade receivables from or Trade payables to related parties at the current and Previous reporting date.

Loans to /from related parties

There were no loans to or from related parties at the current and previous reporting date.

None of the Governing Committee received a salary from the association.

Note 20 KEY MANAGEMENT PERSONNEL DISCLOSURES

The aggregate compensation made to key management personnel of the incorporated association is set out below.

2018	2017
\$	\$
151,330	148,500

NOTE 21 ASSOCIATION DETAILS

The registered office of the association is:

Level 3

The Wheeler Centre

176 Little Lonsdale Street

Melbourne Vic 3000

The principal place of business is at the registered office

WRITERS VICTORIA INCORPORATED

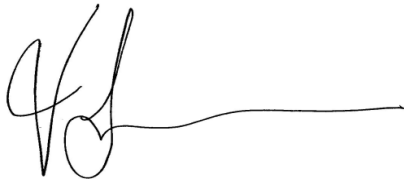
STATEMENT BY MEMBERS OF THE COMMITTEE

The committee has determined that the association is a reporting entity and that these general purpose financial statements should be prepared in accordance with the accounting policies outlined in Note 1 of the financial statements.

In the opinion of the committee, the financial report attached:

- 1 Presents fairly the financial position of Writers Victoria Incorporated as at 31 December 2018 and its performance for the year ended on that date in accordance with Australian Accounting Standards and the Associations Incorporation Reform Act 2012.
- 2 At the date of this statement there are reasonable grounds to believe that Writers Victoria Incorporated will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the committee and is signed for and on behalf of the committee by: -



Victor Sekulov, Treasurer



Nicolas Brasch, Chair

Dated this 20 March 2019

WRITERS VICTORIA INCORPORATED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE WRITERS VICTORIA INCORPORATED

Opinion

I have audited the financial report of Writers Victoria Incorporated (the Entity) which comprises the Statement of Financial Position as at 31st December 2018, the Statement of Comprehensive Income, Statement of Changes in Equity, and the Statement of Cash Flows for the year then ended, notes to the financial statements including a summary of significant accounting policies and the declaration by those charged with governance.

In my opinion, the accompanying financial report gives a true and fair view of the financial position of the Entity as at the 31st December 2018 and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards, and the Associations Incorporation Reform Act 2012.

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of my report. I am independent of the Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Report

Management is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and for such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report management is responsible for assessing the 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 management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Entity's financial reporting process.

Auditor's responsibility for the Audit of the Financial Report

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

WRITERS VICTORIA INCORPORATED

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

Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide the basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions misrepresentations, or the override of internal control.

Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control.

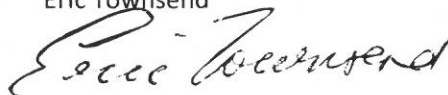
Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

Conclude on the appropriateness of management's 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 Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Entity to cease or continue as a going concern.

Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

Name of firm E Townsend & Co
Name of Auditor Eric Townsend



Address 15 Taylor Street
Ashburton Vic 3147

Dated this 20/03/ 2019

Notes

Notes

With thanks ...

In 2018, we were grateful for the very generous support of:



We also worked with a broad range of partners, including (in alphabetical order):

- | | |
|----------------------------------------|-----------------------------------------------------|
| Affirm Press | Hachette Australia |
| Allen & Unwin | HarperCollins Australia |
| Apollo Bay Arts | Hazel Rowley Literary Fellowship Advisory Committee |
| Arts Access Victoria | IMAX |
| Arts Industry Council (Victoria) | KidLitVic |
| Arts Law Centre of Australia | Kill Your Darlings |
| Australian Literary Agents Association | Koorie Heritage Trust |
| Australian Poetry | Lake Tyers Centre for Rural Communities |
| Australian Society of Authors | Linton on Literary Arts |
| Ballarat Writers Inc | Macedon Ranges Shire |
| Black Inc. | Macquarie Dictionary |
| Blak Writers Group | Margaret Egan Young Writers Award |
| Blarney Books Port Fairy | Mascara Literary Review |
| Breville | Meanjin |
| Brimbank Readers and Writers Festival | Melbourne Mailing |
| Brio Books | Melbourne PEN |
| Buck Mulligan's | Melbourne UNESCO City of Literature Office |
| Casey Cardinia Libraries | Melbourne Writers Festival |
| Clunes Booktown Festival | Metro Printing |
| Deborah Cass Prize Advisory Committee | Midsumma Festival Inc. |
| Dulcie Stone Writers Competition | Moorabool Writers Craft |
| Embiggen Books | National Trust (Victoria) |
| Emerging Writers' Festival | National Writers Centre Network |
| Express Media | Nillumbik Shire/Alan Marshall Short Story Award |
| Geelong Regional Libraries | Odyssey House/Odyssey Short Story Award |
| Gippsland Writers Group | Overland Journal |
| Glen Eira City Council | Padre Coffee |
| Google Adwords | Panterra Press |
| Goulburn Valley Writers | PEN Melbourne |

Pencilled In	Anna Brasier	Ingrid Baring	Michelle Cahill
Penguin Random	Anna Irwin-Schutze	Jacob Demopoulos	Michelle Diane Aung
House Australia	Anna Spargo-Ryan	Jacqueline Young	Thin
Peril Magazine	Anne Wysham	Jan Richardson	Michelle Scott Tucker
Queenscliffe Literary	Anne Zito	Jane Ormond	Michelle Vasiliu
Festival	Ash Leonard	Jeanette Anderson	Michelle Weitering
Red Betty Bar	Ashley Beeby	Jel Rijn Collins	Moraig Kisler
Regional Arts Victoria	Bernadette Miller	Jenna Spiller	Morgan Fisher
RMIT	Bernadette Winfield-Gray	Jennifer Gross	Naomi Stockley
Scribe Publications	Betty Coracas	Jennifer Lehman	Natalie Oakley
Sisters in Crime	Brianna Doolan	Jenny Norvick	Nieve Walton
Australia	Cam Huynh	Jeremy Kennett	Nola Wernicke
Small Press Network	Camille Cain	Jessica Carey	Odhette Aaronfeld
State Library Victoria	Carolien Evans	Jessica Obersby	Patricia O'Hara
Swan Hill Library	Caroline Stills	Jim Bailey	Penny Gibson
Swan Hill	Carrie Hayward	Julianne O'Brien	Pierre Charbonnier
Neighbourhood House	Cassie Hounsell	Kate Feher	Rebecca Lim
Swinburne University	Cath James	Kate Walter	Robert Corbett
Text Publishing	Celestine Bouniu	Kathleen Stewart	Robyn Youl
The First Time Podcast	Christian Cox	Katy Warner	Rochelle Jardine
The Garret Podcast	Christine M Ryan	Kirsty Elliott	Rosalie Ferretti
The Lifted Brow	Claire Duffy	Kirsty Ferguson	Ross Healy
The Stella Prize	Clive Williams	Kris Grant	Ruth Luthi
The Wheeler Centre	Corron Dovacheski	Kym Tyzack	Sandy Graham
UWA Publishing	Daan Spijer	Lauren Pennesi	Sara Wills
VALID	Danielle Elizabeth	Lee Phillips	Sarena Flanigan
Victorian Seniors	O'Donnell	Linda Johnson	Shanny Sena
Festival	David Camp	Lisa Hughes	Sharon Suzuki
Westerly	David Yarrow	Liz Telford	Simon Crase
Williamstown Literary	Dawn Thi Mai Nguyen	Lucinda Dess	Stephanie Asher
Festival	Deborah Parkinson	Lyn Morgain	Steve Barton
Woodend Winter Arts	Diana Lawrenson	Lyndal Meehan	Steve Sherry
Festival	Diana Morgan	Maddison Greer	Steven Cini
Words in Winter	Dilini Eriyawala	Maggie Sakko	Sue Webster
Word for Word	Donald Behrend	Marcia Jacobs	Suzanne McCourt
National Non-Fiction	Elaine Black	Margaret Anne Beazer	Tabatha Ellis
Festival	Elise Elliott	Margaret Dillon	Tricia Dennis
Write Here Surf Coast	Elzbieta Mary Lipski	Margaret L Ruwoldt	Trisha Dunning
	Emily Reid	Margaret McCaffrey	Trudy M Campbell
Donors	Eve Burchell	Margaret O'Connell	Veronika Whyte
Adele Morrison	Fiona Cooke	Marina Scott	Victoria Wells
Adrian Sharp	Frauke Boelsen	Mary Melcherts	Victoria Weymouth
Alan Dickinson	Frith Fairley	Mary Reilly	Yen-Rong Wong
Alison Shields	Gail Remnant	Maureen Bathgate	Zachary Brennan
Allison Duncan	Giobanna Walker	Melissa Black	
Amy Jasper	Glenn Morley	Michael Feeney	
Andrew Willoughby	Gordon Duncan	Michaela Cassar	
Angela Costigan			
Angus Tonkin			

We are also particularly grateful for the support of those members who have chosen to make a financial bequest to Writers Victoria in their will.

WRITERS

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ASN: A0019533Z

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