



MESSAGE FROM OUR PATRONS

On behalf of the Patrons of Creativity Australia, I am delighted to see the progress of Creativity Australia in its first year of operation. The achievements in building and bridging social capital have already been significant and there are now at least seven "With One Voice" programs in the pipeline reaching some of Melbourne and Victoria's most disadvantaged communities. These innovative programs bring together business people, migrants and other marginalised individuals helping to develop a sense of belonging, new networks and employment pathways.

We need to do everything we can to bring about greater wellbeing, acceptance and social inclusion in the community. It is critical to recognise each unique voice and find ways to help people unlock their potential and make a meaningful contribution. Hearing the stories of the impact of the choir programs on participants is truly inspiring.

I look forward to seeing Creativity Australia develop its initiatives further, and encourage you all to support these important diversity and social inclusion programs. With increasing migration we need to find ways to help new Australians gain a sense of belonging to our community so that they too can make a meaningful contribution. I congratulate inspiring Founder Tania de Jong for her vision, persistence and passion in creating this important social enterprise.



A handwritten signature in blue ink, appearing to read 'H. Morgan'.

Hugh Morgan AC

"Creative thinking is not a talent, it is a skill that can be learnt. It empowers people, adding strength to their natural abilities, which... improves teamwork, productivity and where appropriate profits."

Edward de Bono

MESSAGE FROM OUR FOUNDER AND CHAIR

I am delighted that Creativity Australia has been able to make such enormous progress in just over 12 months of operation. If we can continue to develop programs that unlock each individual's creative potential then we will improve wellbeing, social cohesion, leadership and communication skills, innovation and productivity.

Our unique With One Voice programs bridge and build social capital between business, government and community sectors. We will have seven major programs in action by June 2010. These programs, which take place for a minimum of 12 months, create a sense of belonging for people who have not felt "at home" since they arrived in Australia. For many others battling mental illness or disability, these programs offer important connections to others, and improved self esteem, skills and hope. They also offer the employed people who are participants a sense of joy and wellbeing. Joining a With One Voice program and sponsoring a disadvantaged person is a great way of making a weekly difference to others whilst experiencing the joy of singing in harmony and regular performance events.

I attend Melbourne Sings or another of our programs almost every week and I feel significantly better about the world after each experience. I interact with people and start to understand their stories, dreams and challenges, and vice versa. In these highly uncertain times, our With One Voice programs are special "families" in a community experiencing increasing fragmentation. I urge you all to consider joining one of our programs

I would like to acknowledge the superb talent, creativity and welcoming spirit of our choir leaders. I would like to give an enormous thank you to our small team, Board members, Patrons, Ambassadors, Thought Leaders and Partners for their support and commitment. I applaud the diverse range of in-kind and financial supporters for believing in Creativity Australia's vision of bringing together people of all ages, cultures and backgrounds providing a new and exciting path to personal wellbeing, acceptance, social inclusion and happier and more productive members of our great Australian community.

With your continued assistance we will be able to profoundly affect the lives of many people.

...Inspiring minds, bringing joy, feeling better, communicating more, finding friends...and jobs, being part of something, making a difference, spirit, energy, harmonyunlocking our creative potential!

As Margaret Mead said: *"A small group of thoughtful people could change the world. Indeed, it's the only thing that ever has."*

A handwritten signature in blue ink, appearing to read 'Tania de Jong'.

Tania de Jong AM



Creativity Australia's programs 2009-2010

Since its launch just over 12 months ago, Creativity Australia has gone from strength to strength in its mission to bring creativity and creative programs to the people of Australia. By bringing creative thinking and leadership into their organisations, employers can increase wellbeing, productivity, employee cohesion and innovation, all of which are more important than ever in this troubled economic environment. Creativity Australia is also developing a number of innovative programs bridging social capital for disadvantaged people and communities, businesses and government.

With One Voice Program

With One Voice programs aim to recognise each unique voice. The programs bridge social capital and assist in developing a sense of belonging, new networks and employment pathways. Participants build self esteem, communication and creative skills. They also learn how to work as a team. When many diverse voices come together as "one voice" on a regular basis, the outcomes are transformational.

Melbourne Sings

Most notably, Creativity Australia has achieved wonderful success with its *With One Voice* pilot program - Melbourne Sings choir. This is a strategic partnership with Sofitel Melbourne On Collins, Allan's Music and various government agencies. The Melbourne Sings choir brings together employees from Melbourne businesses and disadvantaged people and migrants from the Fitzroy and Collingwood housing estates.

Melbourne Sings has already performed for key events including the World Parliament of Religions, Breakthrough Conference, Bushfire Benefit, Diversity@work awards, the Launch of a new digital inclusion program for Infocchange, Moomba Opening Night and the Serious Women's Business Gala Conference Dinner. Melbourne Sings is being approached to create performances for a range of major special events, festivals and national and international conferences celebrating cultural diversity.

Royal Childrens' Hospital Sings

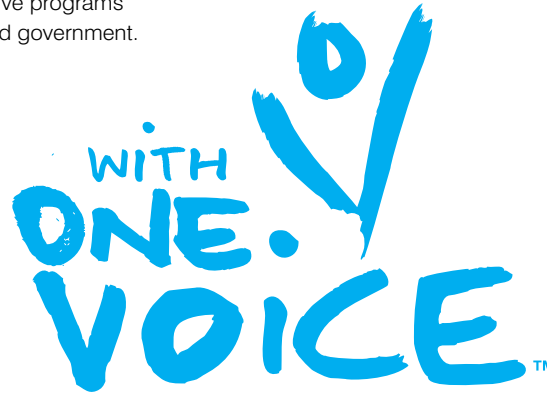
Creativity Australia has commenced a number of other programs including The Royal Childrens' Hospital Sings which is designed to bring clinical and non-clinical staff from different departments together on a regular basis to improve wellbeing, social cohesion and innovation across the hospital. Christine Kilpatrick, CEO of Royal Children's Hospital, sings in the choir. The choir has performed at key events for RCH including the AGM and around the wards, as well as providing featured entertainment for launches and gala dinners at medical conferences as an example of an innovative workplace wellbeing program.

Mind Over Music Program - Orygen Youth Health

Mind over Music is a new program designed as a positive intervention to assist young people with emerging mental health issues at Orygen Youth Health. The Orygen Sings Choir brings together clinical and administrative staff, researchers and clients of the service. Professor Patrick McGorry, Australian of the Year 2010, is the Patron of this program.

Geelong Sings

Geelong Sings follows the model of Melbourne Sings with the choir bringing together people who work in Geelong with people of disadvantage including clients from local primary care providers. CEO of Transport Accident Commission, Janet Dore is one of the enthusiastic singers and supporters of this program.



Geelong Sings Choir at the Pako Festa, Geelong, 2010

Greater Dandenong Sings

Greater Dandenong Sings launched in April 2010. The City of Greater Dandenong is the most diverse community in Australia and this is represented in the choir. The choir gives these immigrants and refugees an opportunity to meet and engage people outside their own cultural and language groups within the context of song and is proving to be very popular with the local community. Four performances are already booked for this choir, including one at Etihad Stadium in September.

2010 and Beyond

Other *With One Voice* choirs commencing in 2010 include Maribyrnong Sings, Singing for Sunshine and Docklands Sings, each focusing on the best way to assist their local communities. Maribyrnong Sings, for example, will be focusing on single migrant mothers supported by Fosters in the Community and a range of business, government and community partners in the region. Many more programs are in the pipeline pending funding.

The *With One Voice* programs are unique in that they deliberately bring people together from all walks of life and ages, cutting across socioeconomic, cultural and even linguistic barriers in the pursuit of making music together. Indeed, a significant proportion of the population of community housing estates are recent migrants to Australia, and the choir provides important opportunities for creating a sense of belonging to mainstream Australia and networking for employment. This has already led to some of the migrants gaining employment through improved self esteem and skills developed through their new networks.

Creativity Australia is also developing a range of other creative leadership programs to bring together diverse groups and enhance social inclusion, wellbeing and skills development.

VISION AND MISSION

Our Vision is to unlock the innate creativity present in all human beings, so as to improve mental health and wellbeing, social cohesion, innovation and productivity.

Our Mission is to develop sustainable and creative programs and advocate for creative thinking and leadership around the country in the workforce, and in partnership with the community.

Creativity Australia sees a special role in reaching out to disadvantaged sections of the community to provide opportunities for people to unleash their own creative potential and find a sense of belonging.

“A profound change is taking place in the organisations that are seriously concerned about the future of business and society as they are realising that ‘rational man’ is giving way to ‘artful human’.”

Lotte Darsø, in her book, ‘Artful Creation’



Nathalie Mbala with the Melbourne Sings Choir, Asia Pacific Breakthrough Conference, 2009

CASE STUDY

Nathalie Mbala's Story

Nathalie is a migrant from Cameroon, Africa. She left there to escape the dictatorial regime and make a better life for her family.

She arrived in Australia with no English. She and her kids learnt English. She then tried to find a job. Eventually she joined the Brotherhood of St Laurence's 'Giving a Chance' program to learn pre-vocational skills and to learn about Australian workplaces.

Tania came and presented to her class about joining the "Melbourne Sings" choir program which brings together disadvantaged migrants and employees and executives. She told the class that they would build self esteem, make new friends, come into the city each week and feel more settled in Australia through joining the choir. Maybe they would get a job too, through networks they became a part of.

Four members of the class joined the choir including Nathalie.

A few weeks into choir Nathalie was crying at choir. We asked her what was wrong. She said she had a job interview. We said that was great. She said, "No, I do not think I can get the job."

Some of the recruitment experts and coaches in the choir mentored Nathalie for her job interview.

Two weeks later she came to choir beaming. She had got the job at ANZ on the spot. Her self esteem improved and now she has become a spokesperson of the choir.

She recently spoke at two events in front of hundreds of people to introduce the choir and tell her story. (Diversity@work Awards Dinner and Serious Women's Business Dinner). On both occasions, the audience were in tears especially when she said the words in italics below.

We have since helped Nathalie to improve her working hours and opportunities as she works in a call centre, but her true skills lie in book keeping and accounts.

“The choir is an escape for me. To open my heart, to be relaxed, happy and forget about all the problems. It’s an open door that you can only see flowers in front and be happy. Enjoy the perfume of the song. The choir really had an important role in my confidence. The diversity in the choir is really huge. Tania, Anton, Shaun... all of them were there for me. And when I got my job interview to prepare they gave me a hand to improve my confidence and to take that step... it was really hard for me. I was so nervous, so emotional. I couldn’t believe I would have a job. Then I have the job. I say thanks to BSL, thanks to ANZ who recruited me and most importantly thanks to Tania [de Jong] for her support and all of the members of the choir.”

Nathalie - recent arrival from Cameroon



THE PEOPLE BEHIND THE CREATIVITY

Patrons

Dame Elisabeth Murdoch AC, DBE
Lady Marigold Southey AC
Professor Allan Fels AO
Hugh Morgan AC
Emeritus Professor John Hay AC

Ambassadors

Professor Graham Burrows AO
John Calvert-Jones AM
Terry Campbell AO
Dr Alan Finkel AM
Professor Andrea Hull AO
Sam Lipski AM

Board of Directors

Tania de Jong AM (Founding Chair)
Peter Kronborg (Deputy Chair)
Sue Crook
Sue Larkin
Kelly O'Dwyer

The Creativity Australia Team

Program coordinators and community liaison:
Jessamy Gee, Pippa Wischer
Policy and research: Janet Creaney
Conductors: Shaun Islip, Adrian Portell

Consultants

BDO Nick Michael, auditors
M&K Accountants, Michael Port, accountant
King Consulting P/L, Anne King, financial advisor
Company Matters, Sue Crook, Company Secretary

Government Partners

Dept of Immigration & Citizenship
City of Dandenong
City of Maribyrnong

Foundation Partners

Angior Family Foundation
Edward Wilson Estate
Fosters in the Community
Ian Potter Foundation
Pierce Armstrong Foundation
RE Ross Trust

Creative Partners

ACEL
Allabout Travel
Allans Music
Australian Multicultural Employment Services
AMPD
Australia Israel Chamber of Commerce
Australian Secondary Principals Association
Barwon Health
Barwon Water
B Design
BDO Corporate Finance
Centre for Social Impact
Centre for Sustainability Leadership Committee for Melbourne
Company Matters
Cornwell Design
creativethinking.com
Deakin University
De Bono Institute
Diversitat
Eastside Printing
Efront Web Design
Encompass
EventOFFICE
Fosters Group
Go Fundraise
Geelong Performing Arts Centre
Hawker Britton
Infoxchange
Kate Scott: Streamer Design
Kwan
L'Oreal Melbourne Fashion Festival Multicultural
Arts Victoria
Music Theatre Australia
Page Up People

Plants Plus
Primus Telecom
Principals Australia
Pro Bono Australia
Quantumlinx
Sofitel Melbourne On Collins
St James Ethics Centre
St Laurence Community Services
Transport Accident Commission
The Banner Lady
Thinking.com.au
Travellers Aid

VECCI
Victorian Public Sector
Continuous Improvement Network

Wellbeing Partners

Australian Centre on Quality of Life, Deakin University
Net Balance Foundation
North Richmond Community Health Centre
Orygen Youth Mental Health
Royal Childrens' Hospital

"Sing like no one's listening, love like you've never been hurt, dance like nobody's watching, and live like it's heaven on earth."

Mark Twain



Greater Dandenong Sings Launch, 2010

Thought Leaders

Mary Barlow
Terry Barnes
Mark Bergin
Dr Rufus Black
Graham Bradley AM
Julie Caldecott
Russell Caplan
Alan Castleman
Frank Cicutto
James Demetriou
John Denton
Wayne Dyson
Saul Eslake
Hugh Evans
Senator Mitch Fifield
Jo Fisher
Stephen Grant
Jane Harvey
Elaine Henry OAM
John Higgins
Assoc. Professor John Kelly AM
Leon Kempler OAM
Peter Kronborg
Dr Janine Kirk AM
Peter Lock
Dr Simon Longstaff
Professor Patrick McGorry
Andrew Norton
Jan Owen AM
Michael Rennie
Carol Schwartz AM



Lu and Andrew, Melbourne Sings Choir rehearsal, 2009

Clive Scott
Professor John Seybolt
Professor Peter Shergold AC
Steven Skala AO
The Honorable John So
Evan Thornley
Alison Watkins
Peter Williams
Professor Martin Westwell
Professor Ghil'ad Zuckermann

Donors

Roger Allen
Allens Music Group Australia
Silvio Auditore
Austem Group
Mary Barlow
Terry Barnes
Barwon Health
Barwon Water
Searle Batten
Mark Bergin
Ravi Bhatia
Graeme Black
Dr Rufus Black
Andrew Blair
Brackenbury Shared Services
Gary Brill
Gerald Brown
Kester Brown
Henry G Burger
Elizabeth Byrne
Sue Carter
Alan Castleman
Paul Choiselat
Gerri Christie
Frank Cicutto
Carol C Clark
Ern Clarke
Jasper Coghlan
David Copolov
Sue Crook
Lyn Davies
Maria Davies
Nick de Young
Rhonda Deed
Toni and James Demetriou
Jane Devereux

Digicall Australia
Diversitat
Ronald Dobell
Ron and Margaret Dobell Foundation
Elizabeth Drozd
Wayne Dyson
Edward Wilson Estate
Encompass CS
Ernst and Young
Ed Eshuys
Julia Farrell
Professor Allan Fels AO
Yvonne Findley
Alan Finkel
Jo Fisher
Jeff Floyd
Fosters Group
Christine Fraser
Sally Freeman
Josh Frydenberg
Geelong Performing Arts Centre
Elvie Gothard
Stephen Grant
John Hamilton
Jane Harvey
Wayne Harvey
Karen Hayes
Fran Henderson
Henreva Associates Pty Ltd
Susan Heron
John Higgins
Mark Hopkinson
Sue Hurley
Ian Potter Foundation
Mark Jankelson
Andrew Jaspan
Graeme Johnson
Tony Johnson
Dr Patricia Kallis
Russell Kallman
Karmelsonix Ltd
Christine Kilpatrick
Janine Kirk AM
Matt Kirwan-Hamilton
Charles Kovess
Peter Kronborg
Charles Lai
Jim Landau
Mike Larkin

Sue Larkin
Graeme Little
Jonathon Mant
Samantha Marks
Simon Marks
Siobhan McHale
Henry Miller
Natalie Miller
Jens Mohr
Elizabeth Morgan
Hugh Morgan AC
Dame Elisabeth Murdoch AC DBE
National Foods Centre
Julia O'Shaughnessy
Richard E Oakley
Trevor O'Hoy
Ken Ong
Ord Minnett Ltd
Orygen Research Centre
Kerry Osborne
Simon Overland
Pacsoft Australia Pty Ltd
Damian Pearson
Pierce Armstrong Foundation
The R E Ross Trust
Liz Ritchie
The Robert Salzer Foundation
Kristofer Rogers
Royal Childrens' Hospital
Ernie Schwartz
Kathryn Scully
Steven Skala
Jennifer Small
Jack Smorgon AO
Snowy Nominees Pty Ltd
Social Ventures Australia
Sofitel Melbourne On Collins
Lady Marigold Southey AC
Rowan Story
Alistair Thompson
Evan Thornley
Transport Accident Commission
VECCI
Elizabeth Williams
Peter Williams
Shiela Williams
Graeme Wilson
Justin Wood
Igor Zambelli

“Melbourne Sings Choir was inspiring and a perfect ending to a very successful night.”

Diversity@Work Awards

“Imagination is more important than knowledge.”

Albert Einstein

“I always regard singing as a way to express your feeling because people say that your voice is the reflection of your soul. Every time I come I sing very happily. [We] open our hearts and make friends. [It] makes your life rich and also this is a means for us to mix together with Australian society which is very important.”

Diana, Chinese migrant and resident of Collingwood/Fitzroy estate and member of Melbourne Sings



Royal Childrens' Hospital Choir with Lady Southey, 2010

AUDITED ACCOUNTS

Directors' Report

The directors present their report together with the financial report of Creativity Australia Limited (“the Company”) for the financial year ended 31 December 2009, and the auditor’s report thereon.

DIRECTORS

The directors of the Company, at any time during or since the date of incorporation on 1 September 2008 and the end of the financial period are:

Name	Appointed	Resigned	Qualifications
Ms Tania de Jong	1st September 2008		LLB (Hons), Grad.Dip. Opera, VCA Grad.Dip. Voice, VCA
Mr Peter Kronborg	20th April 2009		B.Juris, LLB, MBA
Ms Susan Larkin	2nd December 2008		B.App.Science
Ms Kelly O’Dwyer	1st September 2009		LLB (Hons) BA
Ms Susan Crook	9th October 2009		BA, LLB, MBA, Grad.Dip. CSA
Mr John Mark Catchpoole	1st September 2008	14th August 2009	LLB
Mr Paul Choiselat	1st September 2008	23rd April 2009	LLB

COMPANY SECRETARY

Ms Susan Crook

Experience

Ms Crook has over 30 years experience in various senior corporate roles with organisations ranging from large listed multi nationals to smaller, unlisted, government sector and not for profit entities. Ms Crook has specialised in Corporate Governance for the past 17 years.

COMPANY PARTICULARS

The registered office of the Company is:

*Creativity Australia Limited
204 St Kilda Road
Southbank Victoria 3006*

Creativity Australia Limited is a company limited by guarantee, incorporated in Australia and having its principal place of business at the address listed above.

PRINCIPAL ACTIVITIES

The Company was incorporated on 1 September 2008. The principal activity of the Company during the course of the financial period has been to develop sustainable and creative programs and advocate for creative thinking and leadership around the country in the workforce and in partnership with the community.

RESULT

The net surplus after income tax for the 16 month financial period was \$229,192.

Directors' Meetings

Six meetings were held since incorporation up to 31 December 2009. The following members were in office during the period and attended the following number of meetings:

Name of Director	Meetings eligible to attend	Total attended
Ms Tania de Jong	6	6
Mr Peter Kronborg	4	4
Ms Susan Larkin	5	5
Ms Kelly O'Dwyer	4	3
Ms Susan Crook	2	2
Mr John Mark Catchpoole	4	4
Mr Paul Choiselat	3	2

SIGNIFICANT CHANGES TO THE STATE OF AFFAIRS

There were no significant changes in the state of affairs of the Company during the period under review.

EVENTS SUBSEQUENT TO REPORTING DATE

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the directors of the Company, to affect significantly the operations, the results of those operations, or the state of affairs of the Company, in future financial years.

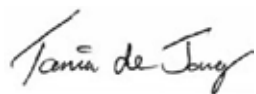
LIKELY DEVELOPMENTS

The Company will continue to operate with the objective of undertaking its principal activities stated above.

AUDITOR'S INDEPENDENCE DECLARATION

The auditor's independence declaration is set out on page 15 and forms part of the directors' report for the period ended 31 December 2009.

Signed in accordance with a resolution of the directors:



Tania de Jong AM
Chair
Melbourne, 23 April 2010

Lead Auditor's independence declaration under Section 307C of the Corporations Act 2001

To the directors of Creativity Australia Limited:

I declare that, to the best of my knowledge and belief, in relation to the audit for the period ended 31 December 2009 there have been:

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



Nick Michael
Director
BDO Audit (NSW-VIC) Pty Ltd
Melbourne
23 April 2010

CREATIVITY AUSTRALIA LIMITED
ABN 94 133 015 040

STATEMENT OF COMPREHENSIVE INCOME
FOR THE 16 MONTH PERIOD ENDED 31 DECEMBER 2009

	Note	2009
Revenue		\$
Fundraising events	4	106,431
Donations and sponsorships	4	371,907
Other income	4	<u>2,250</u>
Total Revenue		<u>480,588</u>
Expenses		
Fundraising		68,393
Professional fees		35,400
Choir services		114,626
Employee benefits expense	5	23,576
Other		<u>9,401</u>
Total expenses		<u>251,396</u>
Surplus before income tax expense		<u>229,192</u>
Income tax expense		-
Net Surplus after income tax		<u>229,192</u>

The Statement of Comprehensive Income is to be read in conjunction with the accompanying notes.

CREATIVITY AUSTRALIA LIMITED
ABN 94 133 015 040

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2009

	Note	2009
		\$
CURRENT ASSETS		
Cash and cash equivalents	7	280,734
Receivables	8	18,316
TOTAL CURRENT ASSETS		<u>299,050</u>
TOTAL ASSETS		<u>299,050</u>
CURRENT LIABILITIES		
Payables	9	69,858
TOTAL CURRENT LIABILITIES		<u>69,858</u>
TOTAL LIABILITIES		<u>69,858</u>
NET ASSETS		229,192
EQUITY		
Contributed equity		-
Net surplus		<u>229,192</u>
TOTAL EQUITY		<u>229,192</u>

The Statement of Financial Position is to be read in conjunction with the accompanying notes.

STATEMENT OF CHANGES IN EQUITY
FOR THE 16 MONTH PERIOD ENDED 31 DECEMBER 2009

	RETAINED SURPLUS	TOTAL EQUITY
	\$	\$
Opening balance at 1 September 2008	-	-
Net surplus for the period	229,192	229,192
Total recognised income and expense for the period	<u>229,192</u>	<u>229,192</u>
CLOSING BALANCE AT 31 DECEMBER 2009	<u>229,192</u>	<u>229,192</u>

The Statement of Changes In Equity is to be read in conjunction with the accompanying notes.

STATEMENT OF CASH FLOWS
FOR THE 16 MONTH PERIOD ENDED 31 DECEMBER 2009

CASH FLOW FROM OPERATING ACTIVITIES	Note	2009
		\$
Cash received from fundraising		491,231
Cash paid to suppliers and employees		(210,497)
Net cash provided by operating activities	11	280,734
CASH FLOW FROM INVESTING ACTIVITIES		
Net cash used in investing activities		<u>-</u>
Net increase in cash & cash equivalents		280,734
Cash and cash equivalents at 1 September 2008		-
Cash and cash equivalents at 31 December 2009	7	280,734

The Statement of Cash Flows is to be read in conjunction with the accompanying notes.

NOTES TO THE FINANCIAL STATEMENTS FOR
THE 16 MONTH PERIOD ENDED 31 DECEMBER 2009

NOTE 1: REPORTING ENTITY

Creativity Australia Limited ("the Company") is a company limited by guarantee domiciled in Australia. The address of the Company's registered office is 204 St Kilda Road, Southbank, VIC 3006, Australia.

NOTE 2: BASIS OF PREPARATION

(a) Statement of compliance

The financial report is a general purpose financial report which has been prepared in accordance with Australian Accounting Standards ('AASBs') (including Australian Interpretations) adopted by the Australian Accounting Standards Board ('AASB') and the Corporations Act 2001. The financial statements were approved by the Board of Directors on the date of signing the directors' declaration.

(b) Basis of measurement

The financial statements have been prepared on a historical cost basis, except where stated.

(c) Functional and presentation currency

These financial statements are presented in Australian dollars, which is the Company's functional currency.

(d) Use of estimates and judgements

The preparation of financial statements requires management to make judgements, estimates and assumptions that affect the application of accounting policies and the reported amounts of assets, liabilities, income and expenses. Actual results may differ from these estimates.

Estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in any future periods affected.

NOTE 3: SIGNIFICANT ACCOUNTING POLICIES

The accounting policies set out below have been applied consistently to all periods presented in these financial statements.

NOTE 3: SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(a) Financial Instruments – Non-derivative financial instruments

Non-derivative financial instruments comprise trade and other receivables, cash and cash equivalents, and trade and other payables.

Non-derivative financial instruments are recognised initially at fair value plus, for instruments not at fair value through profit or loss, any directly attributable transaction costs. Subsequent to initial recognition non-derivative financial instruments are measured as described below.

A financial instrument is recognised if the Company becomes a party to the contractual provisions of the instrument. Financial assets are derecognised if the Company's contractual rights to the cash flows from the financial assets expire or if the Company transfers the financial asset to another party without retaining control or substantially all risks and rewards of the asset. Regular way purchases and sales of financial assets are accounted for at trade date, i.e., the date that the Company commits itself to purchase or sell the asset. Financial liabilities are derecognised if the Company's obligations specified in the contract expire or are discharged or cancelled.

Cash and cash equivalents comprise cash balances and deposits at call.

(b) Impairment

A financial asset is assessed at each reporting date to determine whether there is any objective evidence that it is impaired.

A financial asset is considered to be impaired if objective evidence indicates that one or more events have had a negative effect on the estimated future cash flows of that asset.

An impairment loss in respect of a financial asset measured at amortised cost is calculated as the difference between its carrying amount, and the present value of the estimated future cash flows discounted at the original effective interest rate. An impairment loss in respect of an available-for-sale financial asset is calculated by reference to its current fair value.

Individually significant financial assets are tested for impairment on an individual basis. The remaining financial assets are assessed collectively in groups that share similar credit risk characteristics.

All impairment losses are recognised in the income statement. Any cumulative loss in respect of an available-for-sale financial asset recognised previously in equity is transferred to the income statement.

An impairment loss is reversed if the reversal can be related objectively to an event occurring after the impairment loss was recognised. For financial assets measured at amortised cost and available-for-sale financial assets that are debt securities, the reversal is recognised in profit or loss. For available-for-sale financial assets that are equity securities, the reversal is recognised directly in equity.

(c) Employee benefits

(i) Defined contribution superannuation funds

A defined contribution plan is a post-employment benefit plan under which an entity pays fixed contributions into a separate entity and will have no legal or constructive obligation to pay further amounts. Obligations for contributions to defined contribution superannuation funds are recognised as an expense in the income statement when they are due.

(ii) Long-term service benefits

The Company's net obligation in respect of long-term service benefits, other than defined contribution superannuation funds, is the amount of future benefit that employees have earned in return for their service in the current and prior periods including on-costs. The benefit is calculated using expected future increases in wage and salary rates including related on-costs and expected settlement dates, and is discounted using the rates attached to the Commonwealth Government bonds at the balance sheet date which have maturity dates approximating to the terms of the Company's obligations.

(iii) Short-term benefits

Liabilities for employee benefits for wages, salaries and annual leave that are expected to be settled within 12 months of the reporting date represent present obligations resulting from employees' services provided to reporting date, are calculated at undiscounted amounts based on remuneration wage and salary rates that the Company expects to pay as at reporting date including related on-costs, such as workers compensation insurance and payroll tax. Non-accumulating non-monetary benefits, such as medical care, housing, cars and free or subsidised goods and services, are expensed based on the net marginal cost to the Company as the benefits are taken by the employees.

(d) Revenue

(i) Grants

An unconditional grant is recognised in the income statement as income when the grant becomes receivable.

Any other grant is recognised in the balance sheet initially as deferred income when there is reasonable assurance that it will be received and that the Company will comply with the conditions attaching to it and brought to account when the conditions of the grant have been met.

Grants that compensate the Company for expenses incurred are recognised as revenue in the income statement on a systematic basis in the same periods in which the expenses are incurred. Grants that compensate the Company for the cost of an asset are recognised in the income statement as other income on a systematic basis over the useful life of the asset.

(ii) Donations and Sponsors

Donations and sponsorships are recognised as revenue when received, or deferred at balance date, when specific conditions attaching to them have yet to be met.

(iii) Interest income

Interest income is recognised as it accrues, using the effective interest method.

(e) Income Tax

The Company is a tax exempt entity for the purposes of Division 50 of the Income Tax Assessment Act 1997. In addition, the Company is a rebateable employer for the purposes of section 65J of the Fringe benefits Assessment Act 1986.

(f) Goods and Services Tax (GST)

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the balance sheet.

Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

(g) New standards and interpretations not yet adopted

Certain new Accounting Standards and interpretations have been published that are not mandatory for the 31 December 2009 reporting period. The Company has not, and does not intend to, adopt these standards early.

NOTE 3: SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(g) New standards and interpretations not yet adopted (continued)

The application of these Accounting Standards and Australian Interpretations are also not expected to have any significant impact on the Company's financial statements. Consequently, they have not been specifically identified above.

NOTE 4: REVENUE

	2009
	\$
Fundraising events	
Auction income	65,320
Raffles and ticket sales	<u>41,111</u>
	<u>106,431</u>
Donations and Sponsorship	
General donations	177,879
Specified project grants	<u>194,028</u>
	<u>371,907</u>
Other	
Choir performances	2,250

NOTE 5: EMPLOYEE BENEFITS

Choir masters	16,263
Administration	<u>7,313</u>
	<u>23,576</u>

NOTE 6: AUDIT FEES

BDO Audit (NSW-VIC) Pty Ltd - audit services	7,500
No non-audit services have been provided	

NOTE 7: CASH & CASH EQUIVALENTS

DGR Bank Account	269,983
Non DGR Bank Account	<u>10,751</u>
	<u>280,734</u>

NOTE 8: RECEIVABLES

GST refundable	18,316
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NOTE 9: PAYABLES

Accounts payable and accruals	56,386
Deferred Income	<u>13,472</u>
	<u>69,858</u>

NOTE 10: FINANCIAL INSTRUMENTS AND FINANCIAL RISK MANAGEMENT

(a) Significant accounting policies

Details of the significant accounting policies and methods adopted, including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised, with respect to each class of financial asset, financial liability and equity instrument are disclosed in Note 2 & 3 to the financial statements.

(b) Categorisation of financial instruments

Financial assets	Note	Category	Carrying amount 2009
			\$
Cash and cash equivalents	7	Cash and cash equivalents	280,734
Receivables	8	GST refundable	18,316
Financial liabilities			\$
Payables	9	Financial liabilities	69,858

(c) Credit risk

Credit risk represents the loss that would be recognised if counterparties failed to perform as contracted. The Company's maximum exposure to credit risk at balance date in relation to each class of recognised financial asset is represented by the carrying amount of those assets as indicated in the balance sheet.

Financial assets that are either past due or impaired

Currently the Company does not hold any collateral as security nor credit enhancements relating to any of its financial assets.

As at the reporting date there are no financial assets that are past due and there are no indications that any of the financial assets have been impaired.

The Company does not have any material credit risk exposure to any single debtor or group of debtors under financial instruments entered into by the Company.

The Company's maximum exposure to credit risk at balance date in relation to each class of recognised financial assets is the carrying amount of those assets as indicated in the balance sheet and related notes.

Interest rate exposure and ageing analysis of financial assets

	Interest rate exposure				Past due by			
	Carrying amount	Fixed interest rate	Variable interest rate	Non-interest bearing	Less than 1 Month	1-3 months	3 months -1 year	1-5 years
2009								
Cash assets	280,734	-	280,734	-	-	-	-	-
Receivables	18,316	-	-	18,316	-	-	-	-
	299,050	-	280,734	18,316	-	-	-	-

NOTE 10: FINANCIAL INSTRUMENTS AND FINANCIAL RISK MANAGEMENT (CONTINUED)

(d) Liquidity risk

Liquidity risk arises when the Company is unable to meet its financial obligations as they fall due. The Company operates under the policy of settling financial obligations within 30 days and in the event of a dispute, makes payments within 30 days from the date of resolution. It also continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets and dealing in highly liquid markets.

The Company's exposure to liquidity risk is deemed insignificant as at 31 December 2009. Maximum exposure to liquidity risk is the carrying amounts of financial liabilities.

The Company does not have any interest bearing liabilities at balance date.

Interest rate exposure and maturity analysis of financial liabilities

	Interest rate exposure				Maturity dates			
	Nominal amount	Fixed interest rate	Variable interest rate	Non-interest bearing	Less than 1 Month	1-3 months	3 months -1 year	1-5 years
2009								
Payables	69,858	-	-	69,858	69,858	-	-	-
	69,858	-	-	69,858	69,858	-	-	-

(e) Market risk

The Company's exposure to market risk is primarily through interest rate risk and other price risks with currently no exposure to foreign currency risk.

(f) Interest rate risk

Exposure to interest rate risk might arise primarily through the Company's cash and deposits.

Minimisation of risk is achieved by investments in floating interest rate bank accounts.

The Company's exposure to interest rate risk is set out below.

Market risk exposure

	Carrying amount	Interest rate risk			
		-1% (100 basis points)		+1% (100 basis points)	
		Profit	Equity	Profit	Equity
2009					
Financial assets:					
Cash assets-variable rates	280,734	(2,807)	(2,807)	2,807	2,807
Total		(2,807)	(2,807)	2,807	2,807

(g) Fair value

The Company considers that the carrying amount of financial assets and financial liabilities recorded in the financial report to be a fair approximation of their fair values, as cash assets are held in short term deposits.

NOTE 11: RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES

Cash flows from operating activities	\$
Surplus for the period	229,192
(Increase)/decrease in trade & other receivables	(18,316)
Increase/(decrease) in trade & other payables	<u>69,858</u>
Net cash from operating activities	<u>280,734</u>

NOTE 12: RELATED PARTIES

Directors' Remuneration

The names of directors of the Company who have held office during the period since incorporation on 1 September to 31 December 2009 are:

Ms Tania de Jong (appointed 1 September 2008)
Mr Peter Kronborg (appointed 20 April 2009)
Ms Susan Larkin (appointed 2 December 2008)
Ms Kelly O'Dwyer (appointed 1 September 2009)
Ms Susan Crook (appointed 9 October 2009)
Mr John Mark Catchpoole (appointed 1 September 2008) (resigned 14 August 2009)
Mr Paul Choiselat (appointed 1 September 2008) (resigned 23 April 2009)

No remuneration was paid or payable to any director for the period to 31 December 2009.

Key Management Personnel

There are no other Key Management Personnel aside from the directors.

Related Party Transactions

Ms Tania de Jong is a director of Music Theatre Australia which provided services to the Company during the financial period of \$146,521 at a significant discount to actual cost. These services comprised event management services for the Annual fundraising dinner and general administration services. Ms Tania de Jong also provided substantial services to the Company during the period and has received no remuneration for her services.

Ms Susan Crook has provided company secretarial services of \$12,000 during the financial period, donating the full amount back to the company.

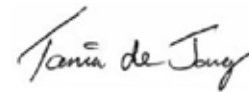
CREATIVITY AUSTRALIA LIMITED
ABN 94 133 015 040

DIRECTORS' DECLARATION

In the opinion of the directors of Creativity Australia Limited:

- (a) the financial statements and notes, are in accordance with the Corporations Act 2001, including:
 - (i) giving a true and fair view of the Company's financial position as at 31 December 2009 and of its performance for the financial year ended on that date; and
 - (ii) complying with Accounting Standards in Australia (including the Australian Accounting Interpretations) and the Corporations Regulations 2001; and
- (b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of directors:



Tania De Jong
Chair
Melbourne
23 April 2010

**Independent auditor's report
To the members of Creativity Australia Limited**

Report on the Financial report

We have audited the accompanying financial report of Creativity Australia Limited ("the Company"), which comprises the balance sheet as at 31 December 2009, and the income statement, statement of changes in equity and cash flow statement for the year ended on that date, a summary of significant accounting policies and other explanatory notes and the directors' declaration of the Company.

Directors' Responsibility for the Financial Report

The directors of the Company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Act 2001. This responsibility 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. 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 judgement, 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.

We performed the procedures to assess whether in all material respects the financial report presents fairly, in accordance with the Corporations Act 2001 and Australian Accounting Standards (including the Australian Accounting Interpretations), a view which is consistent with our understanding of the Company's financial position, and of its performance.

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

Auditor's Independence Declaration

The auditor's independence declaration is set out on page 9 and forms part of the directors' report for the period ended 31 December 2009.

Auditor's Opinion

In our opinion, the financial report of Creativity Australia Limited is in accordance with the Corporations Act 2001, including:

- (i) giving a true and fair view of the Company's financial position as at 31 December 2009 and of its performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001.



Nick Michael
Director
BDO Audit (NSW-VIC) Pty Ltd
Melbourne
23 April 2010

TESTIMONIALS

"I have had a spinal operation and since the operation I felt cut off from the rest of the world. My days were filled with unhappiness, that was until I joined the Melbourne Sings Choir and was embraced by compassion and love of truly compassionate people, such as yourself. Now, I am happy. I can use my voice, my whole heart to thank all of those people who have helped create this wonderful organisation."

Xiao Rong Nheu, member of Melbourne Sings

"Thank you for your help organising Melbourne Sings to perform. It was a great end to an inspiring day; they had the audience up and dancing!"

*Breakthrough Conference on Women,
Faith and Poverty for the Greenstone Group*

"My name is Fiona Ballantyne and I have been a member of the RCH Creativity Australia Choir since its commencement. I have worked at the hospital in fundraising for a couple of years and really love my job, however the choir also provides me with an added incentive to come in to work on a Monday with our practise something to look forward to. As a complete beginner singer I have very much enjoyed the opportunity to learn a new skill. I had no prior musical ability and clearly no talent, I was even reluctant to sing in the shower because of the risk to shattering all the glass around me. However, I love the opportunity to sing in a group and I think this has been a great initiative of the hospital and I recommend it to other organisations."

*Fiona Ballantyne, Trusts and Foundations Manager,
The Royal Children's Hospital Foundation*

"Joy. The difference. The openness and the complete acceptance of whatever your voice is, however you look, whatever background you come from. Everyone just opens their heart and says 'Let's have fun'. Sing it up. Learn from each other. It's only an hour but it's one of the most joyful moments of my week."

*Peter Kronborg, Company Director
member of Melbourne Sings*

"Tania de Jong and her Melbourne Sings Choir played a wonderful part of our event. They struck at the core of what it means to embrace diversity, the innate creativity in all of us and the power of collective energy to create positive change. Their voices and enthusiasm opened hearts and inspired us all."

Taren Hocking, Director SWB

I moved to Melbourne four months ago with a transfer for work. It's never easy to move to a new place, with a different culture, especially when you're a single girl wearing a headscarf in a secular country. Peter from work who told me about this choir. I see people who despite their nationalities, their religions, their gender, their races; we sing, we have fun, we love each other and we have these precious moments and that's really good. I don't feel so much like I'm alone in Melbourne any more. I wake up happy every Tuesday morning knowing I have this rehearsal."

*Elok, recent immigrant from Indonesia,
member of Melbourne Sings*

"At Christmas Island at the detention centre, with my friends I was always singing. We believe a tradition in West Papua if we keep singing ... all our prayers will be answered. It makes everyone happy. We're not just laughing. It expresses from the heart through the body. It makes everyone come together."

*Adolf, member of Melbourne Sings
and recent refugee from West Papua*

“Hope you have received many congratulations on the lovely evening that was the gala dinner at the Sofitel. We all loved it and I am confident anyone who knows any of us, knows about Melbourne Sings. Thanks for your vision, energy and creativity which, as one of my friends wrote, has given Beth the experience of inclusion, friendship, independence, respect and an opportunity to practise and perform - it is to be celebrated on all levels.”

Rhonda Deed, the aunt of 21 year old Beth, who suffers from cerebral palsy and is a member of Melbourne Sings

“The immigrants from Asia that have been here for 40 years and came with nothing and have been able to establish an amazing life for themselves here and the confidence they have and the things that I’ve been able to learn from them. Looking at the way they built themselves up from nothing it’s really inspiring and makes me feel that I should do something with my life.”

Anthony, Member of Melbourne Sings from Jo Fisher Executive

“When I was coming on the first night I was really nervous about singing in front of people - about people hearing my voice. Your voice is such a personal thing. When it’s your voice it comes from deep inside you and when you’re nervous that shows. Your voice trembles or you’ll go out of pitch. It was a great feeling coming to choir and realizing that it wasn’t about listening to ‘oh gosh that person over there’s not singing well’. None of that applied because everyone was just singing freely. Everyone does sing well because I think they’re singing for the joy of it and that’s fun.”

Jo Baird, member of Melbourne Sings from Victoria Police

(Vancy) “We met in the choir last week and this is our second time meeting. I feel very surprised and pleased that I can make such a good friend in choir. This is the most important reason for me to come.”

(Beth) “This choir is extremely important because I’m in a wheelchair. This is why I need friends because I can’t do anything for myself. I can’t feed myself, I can’t do it without friends.”

Vancy, recent arrival from Guangzhou - and Beth Vancy came from China just 10 months ago both members of Melbourne Sings. Beth is in a wheel chair with cerebral palsy and has lots of hidden talent. She’s been singing since childhood and is doing her exams at Victoria University.

“We are extraordinarily pleased with the numbers to date and the success of the Choir. It has worked better than we had anticipated and the benefits to those involved are clear. For staff doing incredibly difficult, taxing and at times quite sad work it has been a wonderful opportunity to do something uplifting and positive with others involved in the service, it has resulted in greater awareness of different parts of our OYH communities work and experiences too amongst all the participants.”

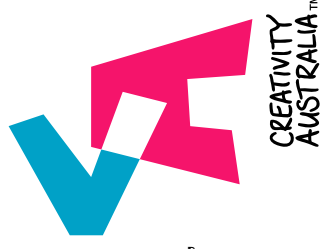
Orygen Youth Health

“I always loved singing, especially in choirs, because of the interactions between different parts. I just love it. This choir unites a special spirit that uplifts and motivates. I really like that feeling of being around positive people.”

Lu, member of Melbourne Sings and international student from China

HOW TO HELP

Donation Form



THANK YOU for making a difference to the disadvantaged people & communities in Australia, and for recognising the power of creativity in affecting sustainable change in our lives.

(Simply choose an option below, complete the required details, and kindly return your donation form to Creativity Australia)

How do you want to make a difference?

- \$100
 - \$500
 - \$1,000
 - \$2,500
 - \$5,000
 - \$20,000
 - \$30,000
 - \$40,000
 - \$5,000 - \$50,000
 - \$50,000
 - Creativity Bequest
 - Workplace Wellbeing
- Assist with travel to and from choir practice for one disadvantaged person for 6 or 12 months
Sponsor someone from a disadvantaged background to participate in a choir program for one year
Join a choir and directly sponsor a disadvantaged person to be in a choir - Melbourne, Geelong and Greater Dandenong
Inspire and mentor young people to be creative leaders (3-month program)
Fund a short-term, or long-term creative project for a disadvantaged group or community
Help us to set up a choir and network for social change in a disadvantaged or bushfire-affected community for 6 months
'Inspiring Minds' Creativity Awards (per category). An annual national awards program recognising creativity in various fields of endeavour (Health, Education, Banking & Finance, Insurance, Manufacturing, Industry, Government. You choose your category)
Fund a 12 month research project by Deakin University on the benefits of singing and creativity for wellbeing and increased employability outcomes
Help us to set up a choir and network for social change in a disadvantaged or bushfire-affected community for one year
Become a major supporter of the Inaugural Australian Conference on Creativity 'Inspiring Minds' (September 2010)
Sponsor a research project to measure a one year choir intervention program for young people with emerging mental health issues at Orygen Youth Health
Unlimited capacity to make a difference and ensure creative thinking and leadership lives on
Improve your wellbeing through regular giving. Monthly Amount: _____ Other Amount: _____

Your Details

Name: _____
Phone: _____
Mobile: _____
Email: _____
Address: _____

Total Amount: \$ _____

I enclose a cheque payable to The Creativity Australia Fund for \$ _____

Please debit my VISA or Mastercard (please circle card type)

Card Number: _____ / _____ / _____ Exp: _____ / _____ CCV# _____

Cardholder's Name: _____

Cardholder's Signature: _____

Direct Payment:

BSB Number: 063 225
Account Number: 1031 8037
Account Name: Creativity Australia Ltd

ALL DONATIONS ARE FULLY TAX-DEDUCTIBLE

Please fax, email, or send your completed form to Creativity Australia

Creativity Australia Limited

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Ph: +61 3 9682 9686 Fx: +61 3 9682 9687
E: enquiries@creativityaustralia.org.au W: www.creativityaustralia.org.au





Melbourne Sings Choir at the Sofitel, Melbourne On Collins, 2010



Creativity Australia Limited

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