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Mark Shorter, Study for a Line ( Semi-circle) ,2022. Image courtesy of Fiona Little.

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# MinterEllison

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**CONTENTS**

- 3** Board and Staff
- 4** Chairs Report
- 6** Executive Directors Report
- 9** Treasurers Report
- 10** Community Arts Organisations
- 14** M16 Studio Artists
- 15** M16 Studio Artist Professional Achievements 2022
- 20** 2021 Exhibition Statistics
- 21** M16 2022 Gallery Program
- 37** Auditor's Report

## **Chair**

Kishwar Rahman Lawyer, KR Digital

## **Deputy Chairs**

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Chris Purdon

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M16 Studio Artist

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## **Board Members**

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An awarded government relations specialist and communications strategist

Mark Mohell

M16 Studio Artist

## **Staff**

### **Executive Director**

Emerson Radisich

### **Marketing and Administration Coordinator**

James Lieutenant / Mimir Soboslay-Moore

### **Gallery Assistant**

Nicholas Schmidt

### **Volunteers**

Karen Bondiotti, Annie Lok, Greta Cooper

## Chair's Report

Dear Members,

My thanks for your confidence and the privilege of being your elected M16 Artspace Chair for the past year. It has been an exciting period during which we resumed normal operations following the challenges posed by the covid years. The M16 Artspace members and visitors have demonstrated great support and returned to our space with enthusiasm. Our Executive Director, Emerson Radisich has worked tirelessly to plan and work collaboratively with artists, to deliver a great and varied exhibition program. This included our participation in Design Week held across Canberra in 12 November

Emerson has resigned from M16 Artspace in 2023 as Director and we wish him all the best in his travels and future career pursuits. His passion for the arts and the relationships he has built with the artist community and other Arts organisations in the ACT will be missed. He also provided steady stewardship during the covid years forging strong relationships with the diverse range of M16 Artspace stakeholders and Arts ACT. He also successfully applied for and obtained grants which assisted M16 Artspace in maintaining its health financial position and reduce rent for tenants. The role of the Director has been advertised widely and we hope to be able to announce the details of the successful candidate shortly.

The Board membership itself has also experienced change during the year. I would like to acknowledge the contributions made by departing board members Chris Purdon and Tilly Davey and the skills, expertise and insights they brought to the board. I would also like to thank the ongoing members, (Raymond Kan, Drew Reeve, Mark Mohell, Nicola Knackstredt Caitlyn McKenzie, Anna Page) for their contribution to the board while juggling other work, life and family commitments. We have also advertised widely for new board members. The Board has with the Executive Director to review governance arrangements resulting in the development and implementation of new Conflict Management, Code of Conduct and Debt Recovery Policies.

The Board has welcomed Mimir Soboslay Moore (They / Her) in the role of Marketing and Administration Coordinator and Nic Schmidt in the role of Gallery Assistant. Emerson also offered an internship in 2023 to Zoe Kerruish who is working with us in the first half of 2023. The board would also like to thank James Lieutenant who resigned during the year to focus on his career as an artist. We would like to thank James for his hard work and the contributions he made to increasing M16 Artspace's social media presence while in the role of Marketing and Administration Coordinator. The Board has also agreed to a change in exhibition scheduling in 2023 with exhibitions now running for a month in duration.

The Board remains committed to reinforcing our values of inclusivity and diversity. We were delighted to have First Nations representative Selena Williams undertaking the welcome to country at the opening of the Annual Drawing Prize in 2022 and look forward to welcoming more First Nations people into the M16 Artspace. We would also like to develop both a Reconciliation Action Plan and a Disability Action Plan in the coming years.

Financially we have secured an additional \$20K funding/annum from Arts ACT for the next four years under the ACT Government's new Arts Organisation Investment Program Framework released in 2022. Collaboration with other Arts organisation and other sectors remains an ongoing focus for Arts ACT. Therefore, please come to us with any new ideas you have about collaboration opportunities.

Our current reserve is in the order of \$273,379. We are also having discussions with potential sponsors for sponsorship of artists and additional prizes for the annual Drawing Prize. We are looking at other sources of grant funding to go towards the development of the Reconciliation Action Plan and the Disability Action Plan.

We consulted with members and updated and resubmitted the functional specifications for our requirements at the Kingston Arts Precinct (KAP). The new director will take up the baton from Emerson and continue to maintain the relationship with the KAP project team and keep the members informed on the progress on the development of the KAP.

We continue to enjoy 100% studio occupancy rates and a waiting list for studio space, complemented by 69 exhibitions and over 43,000 visitors annually. We are exploring options for how we can open up tenancies to enable new and upcoming artist with the opportunity to enjoy studio space at M16 Artspace.

For my part it is an exciting time to be at M16 Artspace. There are opportunities to explore art in digital media, showcase art works by the diverse and multicultural artist community in the ACT, host education and performance events again and continue to build on our successes. This includes most importantly responding to feedback from our members and exhibitors.

Thank you all.

**Kishwar Rahman**  
**Chair**  
**M16 Artspace**



Resident artists Al Munro and Naomi Zouwer's Studio, 2022.

## Executive Director's Report

After some years of COVID-19 related restrictions and lockdowns, 2022 was a strong year for M16 Artspace in its deliverance of our artistic calendar of exhibitions, events, open days, artist talks and workshops. Projects such as the annual Open Day went ahead for the first time since 2019, and events such as the Drawing Prize continued to grow in reputation and interest from artists.

### Finance

In 2022, our income was chiefly derived from rental income through galleries, studios and workspaces, artwork sales and Arts ACT funding which supports our exhibition program. A number of new sponsors also initiated their financial support of M16 Artspace, with the biggest being the Cogito Group who came on as the primary sponsor of the annual Drawing Prize. Their sponsorship of \$5,000 is the largest recurring private sponsorship in our organisation's history and we are hugely grateful for this support. Our audited statements indicated a minor deficit of the year at \$6,581. The primary causes of this small loss are a slight increase on staff expenditure, as we brought on a third casual staff member, and the number of hire-free exhibitions which were granted throughout the year to support artists and enhance our reputation as a gallery. At the end of the year, Arts ACT confirmed with our organisation a 40% increase in funding for the following four years, giving our organisation greater capacity to continue to support artists through exhibitions, programs and resourcing.

### Governance

At the 2022 AGM, the role of the Chair was taken by Kishwar Rahman. Drew Reeve, Raymond Kan, Nicola Knackstredt, Chris Purdon and Caitlyn McKenzie formed the executive of M16 Artspace and were supported by Board members Mark Mohell and Anna Minson. Alongside the Director, the Board oversaw the development of our organisation's 2023-2025 Strategic Plan which set out our commitment to supporting practicing artists through providing state of the art facilities and resources to our artistic community, moving towards best practice models which hope to remove hire fees to exhibitors, and growing our business and capacity through identified projects and programs.

The year saw some staff turnover occur, with James Lieutenant stepping down from his role as Marketing Coordinator and Mimir Soboslay-Moore joining the team in the revised Marketing and Administration Coordinator position. M16's staff capacity was increased in this revision, and our enhanced marketing and programming greatly contributed to our digital presence, audience and community access, and increased the scope and reach of our exhibition program.

### Artistic Program

2022 was a successful year for our exhibition program with a record number of exhibitors, achieved by large community exhibitions such as the annual Hands On Studio and Step Into The Limelight exhibitions. Several high calibre international and interstate artists also exhibited at M16 Artspace through hire-free exhibitions and curated exhibitions within our program. These included the internally curated 'Algorithmic Chicane' exhibition and guest curated exhibitions by Matt Siddall, 'I burnt a hole in my pocket to fix myself' and Kim Andrews, 'Mosses and Marshes'. These featured international artists Tom White (NZ), Jesse Bowling (NZ), Andrew Howe (UK) and Daniel Eatock (UK).

Our exhibition program continues to gain interest in the local and interstate artistic community too, with record numbers of exhibition applications being recorded during regular callouts, including record numbers of non-local artists applying to exhibit at M16 Artspace. This has enabled us to schedule exhibitions with greater capacity, program blocks of exhibitions which create dialogue amongst one another, and identify and program exhibitions that align with key dates in the cultural calendar. These include exhibitions such as Indigenous artist Tahlia Duncan-Kring's exhibition 'Inside Space' during NAIDOC week, and Wollongong-based artist Lauren McCartney's exhibition 'Bloom' coinciding with International Women's Day.

2022 also saw the return of some large public programs, including our first Open Day since 2019. The Open Day was run as a satellite event of Design Canberra, within the 'Inner South Open Day' in collaboration with other organisations including Megalo Print Studio, Photo Access and Canberra Glassworks. Our event was a great success with over 1000 people attending. Key events within the exhibition program, such as the Drawing Prize, continued to offer its increased main prize of \$10,000 thanks to a new sponsorship by the Cogito Group. There were over 300 artworks entered in 2022, and the main award was given to Melbourne-based artist Mark Shorter by judges Sarina Noordhious Fairfax, Curator at the NGA and Megan Monte, Director of Ngununggula.

## Support and Access

M16 Artspace continued to support member artists with mentoring, advice, connection to artistic opportunities and assistance with applications. In 2022, M16 Artspace announced and installed the 'Foyer Gallery' in our foyer, which is a free exhibiting wall for studio artists. This programming changes over on a three-month system and has housed group displays by Nick Offer, Tony Curran, Naomi Zouwer, Al Munro, Kate Vassallo, Ross Andrews, Lynne Flemons and more. The EASS residency continued throughout 2022 thanks to the support of the Narrabundah Family Medical Practice, where we provided studio space to Lucy Chetcuti and Rosie Armstrong for six months and a shared exhibition in Gallery 3 in November/December 2022. A new residency initiative was also formed in 2022 which will provide Saskia Haalebos with a free studio and exhibition in 2023.

Collaboration with other businesses and organisations also continued throughout 2022. Through a partnership with ANU, we welcomed Annie Lok as an intern to M16 Artspace who undertook curatorial research and marketing tasks that supported our exhibition program. We also welcomed a new volunteer initiative in collaboration with the Hands On Studio, welcoming their student, Karen Bondiotti, to volunteer and support us with various tasks in the leadup to exhibition openings.

In 2022 we continued our ongoing conversation with architects and artsACT relating to the design and development of the new and purpose-built M16 Artspace facility within the Kingston Arts Precinct. With a new move-in date of late 2025 and a new development structure after Geocon's departure from the project, M16 will continue advocating for a high-quality premises with purpose-built galleries, classrooms, and studio spaces. During the year we submitted our revised functional brief, outlining our needs and requirements as an organisation that facilitates a large range of artistic practices and outputs.

## Thanks, and conclusion

I'd like to extend a huge thanks to artsACT; BentSpoke Brewing Co; Quarry Hill Wines; Minter Ellison; TED crating; Delta Cleaning Services; Narrabundah Family Medical Practice; The Framing Store Braddon; The Cogito Group; Penny Jurkewicz; and Harriet Elvin who all provided financial or in-kind support to M16 Artspace of over \$500 value in 2022. Without the support of our generous sponsors, it would be impossible to offer the breadth of programs M16 is currently able to.

In 2023, I will also be stepping down from my role as Director of M16 Artspace. After 2.5 years at this organisation, two of which were in the Director position, I believe I am leaving M16 Artspace in a strong place to continue supporting our artists and cementing ourselves as a leading arts organisation in the ACT. I leave M16 Artspace in a strong financial position, with guaranteed increase of 40% for four years from Arts ACT, 100% occupancy in our studio and workspace programs, and record interest in our general exhibition program and project exhibitions such as the Drawing Prize. Our reputation continues to grow locally and nationally, and I hope M16 continues this positive trajectory.

All the best for 2023!

Dhjan Yimaba

**Emerson Radisich**

**Executive Director**

**M16 Artspace**



Open Day, Val Gee's studio, 2022.



## Treasurer's Report

The 2022 year proved to be another challenging year. The environment has been changing in this post pandemic year and we faced higher cost pressures on our expenses. Inflation was in a record high and that put a lot of pressures on our spending.

Despite of the challenges posed by rising costs, M16 sustained a small deficit of \$6,581 (2021: surplus of \$10,625). This small deficit is mainly due to the following:

- Back to normal rental expenses paid to the ACT government. We received substantial waivers during the pandemic in the past 2 years. Our rent in 2022 was back to our normal level.
- Substantial reduction in pandemic related government grants received.
- Reduction in Sales Commission income.

Our Reserves remain at a healthy level of \$279,004 (2020: \$285,585) and our cash balance is at \$396,272 (2020: \$407,382). Our strong financial position enables us to respond to unexpected challenges, supports our tenants and artists when needed; and invests in initiatives that align with our purpose.

The outlook for 2023 is still uncertain in terms of the continuous financial impact of the post pandemic period and rising costs. The M16 Board collectively will continue to adopt a conservative approach in managing our finance in response to the uncertainties that we are facing in the coming year.

I would like to thank the continuous support and generosity of our sponsors Arts ACT ,Cogito Group, BentSpoke Brewing Co; Quarry Hill Wines; Minter Ellison; TED crating; Delta Cleaning Services; Narrabundah Family Medical Practice; The Framing Store Braddon; and Harriet Elvin. It is a difficult environment for all of us and they are well and truly supporting us.

I would also like to thank our Executive Director Emerson Radisich and our fellow Board member Chris Purdon who are departing us. Special thanks to Emerson who stepped into his role during a difficult period of time and performed a fantastic job. I wish both of them all the best in their future endeavours.

**Raymond Kan**

**Treasurer**

**M16 Artspace**

## Community Arts Organisations

### Nature Art Lab

Established in 2017, NatureArt Lab is an award-winning natural history art school and environmental education centre recognised nationally for its unique programs inspired by nature. In 2022 NatureArt Lab won the Telstra Best of Business Award for Promoting Sustainability in the ACT, as well as being a national finalist for this award. NatureArt Lab also won ACT finalist awards in three other categories: Building Communities, Accelerating Women and Championing Health. The first of its kind in Canberra and in Australia, this privately managed natural history art school offers unique art courses and workshops as well as nature tours to Australian and international destinations. NatureArt Lab has a professional team of tutors with skills across a wide range of creative arts practices and genres, fully equipped studios for creative art, science and nature studies in Canberra and Brisbane. NatureArt Lab offers tuition for beginners on nature journaling, drawing, watercolour and colour pencil techniques, ink and many other mediums. It also offers special interest courses and workshops at intermediate to advanced levels for bird illustration, insect illustration, botanical art, wildlife drawing and observation skills and nature photography.

Also on offer are NatureArt Lab's nature tours to overseas locations including Sabah in Malaysian Borneo, Costa Rica, Galapagos and Ecuador, as well as nature tours for artists and photographers to sites within Australia. NatureArt Lab works with many partners in Canberra and Brisbane including CSIRO, the National Library, Australian National Botanic Gardens, Tidbinbilla Nature Reserve, Landcare ACT, the Queensland Museum, Maroochy Regional Bushland Botanic Gardens to mention a few, promoting engagement with the environment through art and science.

### Canberra Art Workshop

The Canberra Art Workshop (CAW) is a thriving community studio centre for the visual arts located at M16 Artspace and welcomes members from all ages and skill levels.

Throughout the week, CAW runs a wide variety of self-directed Art Groups in an extensive range of genres, including life drawing, portraiture and experimental art; as well as across all mediums of printmaking, pastel, drawing and painting. The CAW studio also provides Mentored and Tutored Classes Courses for members and non-members at various skill levels, providing the building blocks for participants at various skill levels assisting them to develop their art practice.

CAW's weekend Workshop Program brings fun and learning together, up to 11 times a year. Invited, expert artists provide specialist tuition for members and non-members. The CAW artists are given the opportunity to take an active role in presenting their work to a broader audience with major three exhibitions a year and using the display wall in the studio. Development of the CAW web site has continued throughout the year providing information about all activities (and including meeting COVID-19 requirements); enabling bookings for all activities; and improving the CAW's exposure to the community more generally. The CAW social media sites on Instagram and Facebook are also key ways for the members and community to stay in touch with our wide range of activities. The CAW is a not for profit organisation, self-funded and operated by its members and managed by an elected voluntary Board.

## Hands On Studio

Hands On Studio provides weekly workshops for 113 people with varying disabilities, and has been running for 25 years. Over the years, the artists who attend the program have collaborated with their peers as well as local and interstate practicing artists. In addition to this, they have built relationships with various creative institutions and have continuously produced works which have been exhibited. The program provides the artists with a safe space to build their practice and be a part of a community. The ages of the participating artists range from 19-84, a very broad cohort with different life experience and varying wants, needs, and desires that relate to their practice.

Over the past year Hands On Studio has continued to build on the existing relationships the program has with the broader Canberra arts community and local creative intuitions; National Gallery of Australia, The Drill Hall Gallery, ANCA and Tuggeranong Arts Centre. These partnerships have all provided the artists with an insight into different creative methods and dialogues. The partnerships which Hands On Studio shares with the mainstream art community in Canberra are important as these relationships encourage creative dialogue between different sectors of the community and provide vulnerable individuals with equal opportunities. Hands On Studio is excited about, what the future holds as the program continues to grow meeting the creative wants and needs of the Canberra community and beyond.

## Artists Society of Canberra

The Artists Society of Canberra Inc (ASOC) is an active community organisation founded in 1927 that focuses on encouraging practice in, and appreciation of, the visual arts.

We have over 200 members who are able to enjoy a broad range of artistic experiences within the Society. There are weekly, social Workgroups conducted in the studio from Monday to Sunday which provide an opportunity for members to meet and practise their art in a relaxed and friendly atmosphere. Most groups cater for a particular medium or genre and all members share their enthusiasm, knowledge and skills and give support and encouragement to each other. Their efforts often result in group exhibitions held in local galleries for the public.

Many exciting Workshops are organised throughout the year featuring well known, professional artists from interstate and the Canberra area. During the Summer holidays, our popular January Workshop program is presented with a variety of talented tutors who provide a stimulating and rewarding experience for all participants.

The highlight of our calendar is the annual Spring Exhibition which attracts over 300 entries and prizes are awarded thanks to our generous sponsors. A program of monthly Sunday meetings is currently being prepared so members can socialise while enjoying art related talks and occasionally demonstrations by artists.

Our new website is now operational and presents a new face to the public to showcase ASOC's activities. Our social media sites on Facebook and Instagram are updated regularly and are very popular. ASOC is a Registered Charity and Not-For-Profit organisation and is run by volunteers.

## studioMAP

studioMAP is a community access art initiative established in 1995 by local artist Jeffree Skewes and based at M16 Artspace since 2007. For more than twenty-five years, studioMAP has provided art tuition and art workshops in painting, drawing and illustration to now more than sixty young people each week during the after-school hours, weekends and school holidays.

An innovative and age/skill evolving program known as Art-with-a-MAP is in place to cater for children from six years old, through to young teens and elder teenage students. All classes are professionally managed, staffed and equipped to the highest levels of care.

In March 2020 all classes and workshops came to an abrupt halt, due to the Covid 19 pandemic. For the next three months attempts were made to salvage and stay in-touch with our pre Covid students' lists with an experimental roll-out of online and conference style classes via the Zoom platform. Numbers were lower but a steady core kept the ball rolling. The service was offered free of charge while developing new teaching methods and really only made possible with generous M16 / ACT Government rent subsidies, a short period of Jobkeeper and a lot of goodwill by our list families and studioMAP staff flexibility.

studioMAP partly reopened from July 2022 as ACT Government Return to business Stage 2 Covid-19 restrictions model guided us to at least a potential recovery. Happily the ACT, graced with low infection rates and the gradual easing of restrictions could allow for a new beginning. By October studioMAP was back operating with scaled back, albeit steadily rising enrolments base so our staff (young people and young adults drawn from the studioMAP community) could also return to paid casual employment.

Annual attendance/participation at studioMAP in the Covid-19 affected 2020 year were approximately 1,400 in class subscriptions and 200 zoom remote attendances. The effort during 2020 to keep studioMAP afloat was massive and its positive results have kept studioMAP in the game and hopefully unfolding a brighter future for all.

## Chutespace

Chutespace underwent a management change in 2022 with the resignation of co-founder and volunteer curator Jeffree Skewes (M16 studio artist and Studio Map teacher), after nine years of successful collaboration with M16 studio artist, Kerry Shepherdson.

Kerry Shepherdson continued curating and managing the 2022 program of artists in the knowledge that Chutespace was evolving. From inception and launch in 2014 as an M16 Artspace artist run initiative mini gallery space, located in the converted former library After Hours Book Returns chute, Chutespace has become an established, unique and valued asset for M16 Artspace as a venue for artists to exhibit small works at no cost to themselves. Encouraged by continued support and forward planning of the M16 Director and staff longevity of Chutespace at M16 Artspace seems assured.

During the year a timely expression of interest in undertaking the voluntary management and curating of Chutespace was expressed by M16 studio artist Lani Shea-An who offered valuable social media skills found necessary for current Chutespace promotion and marketing purposes. Appropriately Kerry Shepherdson proposed a collaboration with Lani Shea-An on a Chutespace exhibition (Twelve Days of Christmas) during the M16 Artspace December/January shutdown period to acknowledge an agreed handover in December 2022 with the view to Lani Shea-An continuing voluntary management and curating in 2023.

During the 2022 a diverse selection of 14 artists and exhibitions featured in Chutespace, Three M16 studio artists exhibited in 2022, Di Broomhall (Onthego A site specific work), Meelan Oh (A Moment of Contemplation), Lani Shea-An (the intersection of us and them). Exhibitions included an opportunity for viewers to see valued archival work. These were by Di Broomhall (Atmospheric Lustre Hollow bowl 1981) and Liz Coats (Procion dye colours on Japanese silk 1968-ca.1973) and Nigel Lendon(14/9/1944 – 24/10/2022) (Model: tesseract [Component 4] (detail). Partner Pam McGrath was invited to exhibit a work from his extensive archive in remembrance. Director Emerson Radisich intrigued viewers with his thoughtful exhibition (Rot! a live-installation of a MacDonald's cheeseburger). Vasiliki Nihias Bagiatus retired M16 Artspace Board Chairperson, installed a found objects work prompted by Chutespace itself (ShootSpace aka Mudda F...Russia). All other artists outside M16 community applied or were invited by the curator. They were second time exhibitor Barak Zelig who showed a modelled shell and metal object (Transcend); Cherylynn Holmes who exhibited a painting installation with red light (Lost in the City); Rowena Evans exhibited an installation created with sticks and mixed medium titled (Small Journeys); Sandy Morrow continued the Chutespace Viral theme of 2021 with (Unmasked) an immersive installation of digital print and surgical masks. Red Hill School Year 6, exhibited a group plasticine work (Move it, groove it) coinciding with the schools Limelight exhibition in the main M16 Galleries. Teacher Renee Newton proposed a repeat chance for a school class exhibition with the proposed 2023 Limelight exhibition.



Open Day, Naomi Zouwer's studio, 2022.

## M16 Studio Artists in 2022

Kate Vassallo

James Lieutenant

Jodie Cunningham

Val Gee

Angela Bakker

Sarah Murphy

Marje Seymour

Ali Aedy

Ursula Frederick

Peter McLean

Phil Page

Fiona Little

Nick Offer

Mark Mohell

Al Munro

Naomi Zouwer

Cathy Zhang

Sara Wurcker

Hanna Hoyne

Di Broomhall

Derek O'Connor

Bronwynne Jones

Rose Montebello

Johnathon Zakalos

Adrian Olsen

Kerry Johns

Meelan Oh

Kerry Shepherdson

Katharine Campbell

Lynne Flemons

Elizabeth Faul

Ross Andrews

Nicola Knackstredt

Gary Smith

Lani Shea-An



Open day, Sarah Murphy's studio, 2022.

## M16 Studio Artist Professional Achievements 2022

**Participation in a solo exhibition in the ACT: 17**

**Participation of a solo exhibition outside the ACT: 10**

**Participation in ACT group exhibition: 36**

**Participation in a group exhibition outside of the ACT: 18**

### SOLO EXHIBITIONS

**Ali Aedy**, Here/ Not Here, Smiths Alternative, ACT

**Ali Aedy**, This, V&M Braidwood, NSW  
Lynne Flemons, 'The Window', Goulburn Regional Art Gallery

**Di Broomhall**, INTERPLAY, M16 Artspace

**Di Broomhall**, Lustre Bowl, M16 Artspace

**Di Broomhall**, On the Go, M16 Artspace

**Di Broomhall**, Garden Work, M16 Artspace

**Nick Offer**, The Night Side of Nature, M16 Artspace

**Liz Faul**, Wild Things, Kinkora Gallery, Queanbeyan

**Al Munro**, Colour Fold, M16 Artspace

**Naomi Zouwer**, The Enchantment of Things, Megalo print studio, ACT

**Katharine Campbell**, 'Intersecting Nature', M16 Artspace

**Derek O'Connor**, Erasure and Shape, Nancy Seaver Gallery, ACT

**Peter McLean**, Distant Friends, Impress Printmakers Gallery, QLD

**Meelan Oh**, A Moment of Contemplation, Chute space, M16 Artspace

**Lani Shea-An**, Thinking about Landscapes, Strathnairn Arts Association ACT

**Kerry Shepherdson**, Fractal Garden, M16 Artspace

**Kate Vassallo**, Echo and Traces, Airspace Projects, NSW

**Kate Vassallo**, Tangents and Signals, Canberra Contemporary Art Space, ACT

**Kate Vassallo**, Recent Paintings, Online Exhibition with Arterreal Gallery, NSW

**Kate Vassallo**, Connections, Goulburn Regional Gallery, NSW

**James Lieutenant**, Beneath Pressure, Jennings Kerr, Robertson, NSW

**James Lieutenant**, Turn on The Light, Goulburn Regional Gallery

**James Lieutenant**, Through Fabric, Canberra Contemporary Art Space, ACT

**James Lieutenant**, Only the Support, AIRspace Projects, NSW

**Hannah Hoyne**, Private sculpture commission in Coombs, ACT

**Hannah Hoyne**, Play sculptures commissioned by ACT Government for Ruth Park Playground in Coombs, ACT

### GROUP EXHIBITIONS

**Ali Aedy**, Counterpart, M16 Artspace

**Ali Aedy**, M16 Members show, M16 Artspace

**Di Broomhall**, M16 Members show, M16 Artspace

**Lynne Flemons**, Foyer Gallery Exhibition, M16 Artspace

**Ross Andrews**, Foyer Gallery Exhibition, M16 Artspace

**Ross Andrews**, On Show Exhibition, Canberra Art Workshop, M16 Artspace

**Nick Offer**, The Waverley Art Prize Finalist, The Bondi Pavilion, NSW

**Nick Offer**, The Mandorla Art Award Finalist, New Norcia Art Gallery, West Perth

**Liz Faul**, M16 Studio Artists exhibition, M16 Artspace

**Liz Faul**, Aviary, Red Gallery, Melbourne

**Liz Faul**, The Art of Christmas, Kinkora Gallery Queanbeyan

**Al Munro**, Studio Tenant's Exhibition, M16 Artspace

**Naomi Zouwer**, Summer Harlequin, Grainger Gallery, ACT

**Naomi Zouwer**, Beyond the Verbal, Finnish Embassy, ACT

**Naomi Zouwer**, Today, M16 Artspace Studio artists exhibition, M16 Artspace

**Naomi Zouwer**, The Succours, Material Purpose, ANCA, ACT

**Naomi Zouwer**, A painted Table, Grainger Gallery, ACT

**Katharine Campbell**, M16 Members Exhibition, M16 Artspace

**Katharine Campbell**, M16 Drawing Prize, M16 Artspace

**Derek O'Connor**, Resistance! Paintings as provisional Realities, M16 Artspace

**Derek O'Connor**, Of Ghosts and Angels, WA Art collective

**Cathy Zhang**, EMERGING CONTEMPORARIES, Craft ACT,

**Cathy Zhang**, New Alumni, School of Art and Design Gallery, Australian National University, ACT

**Nicola Knackstredt**, Today: M16 Studio Artists Exhibition, M16 Artspace

**Nicola Knackstredt**, National Contemporary Jewellery Award, Griffith Regional Art Gallery

**Nicola Knackstredt**, Nurture, Craft ACT: Craft + Design Centre

**Nicola Knackstredt**, Profile: Contemporary Jewellery and Object Award, Australian Design Centre and Hazelhurst Arts Centre

**Peter McLean**, Kaleidoscope, Belconnen Arts Centre, ACT

**Peter McLean**, Carved, Thors Hammer, ACT

**Peter McLean**, M16 Studio Artists exhibition, M16 Artspace

**Meelan Oh**, Today – M16 Studio Artists Exhibition, M16 Artspace

**Lani Shea-An**, Today – M16 Studio Artist Exhibition, M16 Artspace

**Mark Mohell**, Plein Air - High Plain, M16 Artspace

**Kerry Shepherdson**, M16 Artspace Members exhibition, M16 Artspace

**Kerry Shepherdson**, Twelve Days of Christmas joint exhibition, M16 Chute space

**Fiona Little**, Outside the square, The Queanbeyan Hive, NSW

**Fiona Little**, Contemporary Landscapes in Photography - CLIP Award, Perth Centre for Photography

**Fiona Little**, Wild Blue Yonder: Members Exhibition, Huw Davies Gallery, ACT

**Fiona Little**, QPRC ART Awards, The Q Exhibition Space, Queanbeyan

**Phil Page**, A Journal of the Plague Year, M16 Artspace

**Phil Page**, Transmission, CCAS Manuka

**Phil Page**, Today – M16 Studio Artists Exhibition, M16 Artspace

**Phil Page**, First Artists, GOST Canberra

**Kate Vassallo**, Warmth, collaborative installation with James Lieutenant, for Canberra Art Biennale, Front Gallery, Canberra ACT



- Kate Vassallo**, Cageworks, curated by Alexander Boynes, CCAS, Canberra ACT
- Kate Vassallo**, Colour of Puddles, Woollahra Gallery at Redleaf, Sydney NSW
- Kate Vassallo**, Hazelhurst Art on Paper Award, Hazelhurst Art Centre, Gymea, NSW
- Kate Vassallo**, Adelaide Perry Prize for Drawing, Adelaide Perry Gallery, PLC, NSW
- Kate Vassallo**, Bayside Acquisitive Art Award, Bayside Gallery, Melbourne, VIC
- Kate Vassallo**, Goulburn Art Award, Goulburn Regional Art Gallery
- Kate Vassallo**, Jacaranda Acquisitive Drawing Award, Grafton Regional Gallery
- Kate Vassallo**, The Edge of Light, curated by Julian Laffan, Measured Gallery, Canberra ACT
- Kate Vassallo**, Members Show, Megalo Print Studio, Canberra ACT
- Kate Vassallo**, Member Show, M16 Artspace, Canberra ACT
- Kate Vassallo**, ACB Selects, online exhibition via Michael Reid Northern Beaches
- James Lieutenant**, Colour of Puddles, Woollahra Gallery, Redleaf, Sydney, NSW
- Hannah Hoyne**, Mural for Surface Street Art Festival Canberra, collaboration with Aeode (Erin Lynzaat), ACT
- Hannah Hoyne**, Studio Open Day Showing (at Storybird Studio, Fyshwick with Nicola Dickson)

## COLLECTIONS

- Ali Aedy**, Private collections ACT and NSW
- Nick Offer**, Mandorla Art Collection, New Norcia, WA
- Derek O'Connor**, Cowra Art Gallery, NSW
- Cathy Zhang**, Australian National University Art Collection, ACT

## RESIDENCIES

- Ross Andrews**, Negotiated a mini-residency (self-funded) with landscape painters in Upper Murray River forest art camp, Victoria, (courtesy Artists On Parade Gallery, Tumbarumba)
- Hanna Hoyne**, Recipient of the Arts Act Recovery & Resilience In Government Directorate Residency. Residency fulfilled with the Environment, Planning and Sustainable Design Directorate (EPSDD) and the Suburban Land Agency (SLA).
- Hanna Hoyne**, Interview at the conclusion of the Residency - with the Minister for the Arts Tara Cheyne, with Co-recipient Ellis Hutch and Mentors Adelaide Rief and Yolande Norris.
- Hanna Hoyne**, Mentorships as part of the Residency - with Cathy Drew, Curator of Cultural Capital Sydney and Richard Stride of Brisbane Science & Arts Festival.

## REPRESENTATION

- Derek O'Connor** now represented by Beaver Galleries, Deakin ACT.
- Kerry Johns**, Artsite Contemporary, Sydney
- James Lieutenant**, Jennings Kerr Gallery, Robertson NSW

## PRIZES

**Lynne Flemons**, Finalist, Ravenswood Women's Art Prize, Sydney

**Lynne Flemons**, Finalist, Waverley Art Prize, Sydney

**Nick Offer**, The Waverley Art Prize Finalist, The Bondi Pavilion, Sydney

**Nick Offer**, The Mandorla Art Award Finalist, New Norcia Art Gallery, West Perth

**Naomi Zouwer**, Muswellbrook Painting Prize, Finalist

**Nicola Knackstredt**, Arts Activities Funding, ACT Arts Fund

**Nicola Knackstredt**, National Contemporary Jewellery Award, Griffith Regional Art Gallery

**Nicola Knackstredt**, Finalist: Early Career, Profile: Contemporary Jewellery and Object Award, Australian Design Centre and Hazelhurst Arts Centre

**Kate Vassallo**, Bayside Acquisitive Art Prize, Bayside Gallery

**Kate Vassallo**, Adelaide Perry Prize for Drawing, Presbyterian Ladies' College

**Kate Vassallo**, Finalist, Goulburn Art Award, Goulburn Regional Art Gallery

**Kate Vassallo**, Finalist, Jacaranda Acquisitive Drawing Award, Grafton Regional Gallery

**Kerry Johns**, Finalist - The Alice Prize

**Kerry Johns**, Finalist Harden Murrumburrah Art Award

**Kerry Johns**, Finalist Lethbridge Landscape Art Prize

**Kerry Johns**, Finalist Goulburn Art Award

**Kerry Johns**, Finalist National Capital Art Prize

**Kerry Johns**, Finalist Sunshine Coast Art Prize

**Kerry Johns**, Finalist Calleen Art Award

**Kerry Johns**, Finalist Fishers Ghost Art Award

**James Lieutenant**, Fischer Ghost Art Award

**James Lieutenant**, Visual Arts in the Valley

**Derek O'Connor**, Winner of the Calleen Art Prize Cowra Art Gallery, NSW

## LECTURES / ARTIST TALKS

**Ali Aedy**, Artist talk, M16 Artspace

**Ross Andrews**, Demonstrated drawing and urban sketching techniques to members of public attending Science Week event at Geoscience Australia, Narrabundah, ACT

**Naomi Zouwer**, "Beyond the Verbal: an intercultural education project for using creativity" Faculty of Education Research Conference, Dare to be Curious: finding purpose in educational research, University of Canberra

**Naomi Zouwer**, "Beyond the Verbal: an intercultural education project for using creativity" Canberra.

**Naomi Zouwer**, Artist Talk: "The enchantment of things" Megalo Print Studio, Canberra

**Katharine Campbell**, Artist Talk M16 'Intersecting Nature', M16 Artspace

**Mark Mohell**, NPPP 2022 Lighting workshop, ACT

**Kate Vassallo**, Artist talk facilitated by Sebastian Goldspink at Woollahra Gallery (Sydney, NSW)

**Kate Vassallo**, Artist talk facilitated by Yiorgo Yiannopoulos at Airspace Projects (Sydney NSW)

**Kate Vassallo**, Panellist for 'Sustainable Creative Careers: Independent vs Represented', ANU

**Rose Montebello**, Art for Carers program: Online presentation and discussion

**Rose Montebello**, Art and Dementia program: Online presentation and discussion

**James Lieutenant**, Woollahra Gallery

**James Lieutenant**, Jennings Kerr Gallery

**James Lieutenant**, AIRspace Projects

## OTHER PROFESSIONAL ACTIVITIES

**Ali Aedy**, Workshops M16 - facilitated teachers art workshop for artsUp ACT

**Ross Andrews**, Admin/Co-ord/Event Organiser in 2022 for Urban Sketchers Canberra (844 current members, 30% growth in member numbers during 2022).

**Ross Andrews**, Managed a successful sketchout public event at during Science Week at Geoscience Australia, Narrabundah, ACT

**Nick Offer**, Curator of 'Now', Annual Group Show, M16 Artspace

**Liz Faul**, NatureArt Lab (studying not teaching) four day lecture and workshop tour, Murrumbidgee NSW

**Liz Faul**, Belconnen Arts Centre six week acrylic painting course taught by Nicky Dickson (studying not teaching), ACT

**Naomi Zouwer**, (Grishin, Sasha.) "Everyday objects become enigmatic creations" (p.38), Canberra Times.

**Naomi Zouwer**, (Hall, Viva.) "Found in translation" Imprint Magazine, (p.42-45), The Print Council of Australia.

**Cathy Zhang**, National Gallery 40th Anniversary Silver Pin Commission, National Gallery of Australia Foundation, Canberra

**Cathy Zhang**, Royal Mint Coin Release Commission, Royal Australian Mint, Canberra

**Nicola Knackstredt**, Secretary, M16 Artspace

**Peter McLean**, taught at Belconnen Arts Centre, ACT

**Peter Mclean**, taught at Megalo Print workshop Makers Studio, Central Coast NSW

**Peter McLean**, taught at Woodford Folk Festival, Qld

**Lani Shea-An**, Volunteer Curator & Administrator, Chute space M16 Artspace

**Mark Mohell**, M16 Board Member

**Kate Vassallo**, donated to the Taking Paediatrics Abroad Charity Art Auction curated by Heidi Melamed (Sydney, NSW)

**Kate Vassallo**, donated to Firstdraft Annual Fundraiser Art Auction (Sydney NSW)

**Hanna Hoyne**, invited Curator for Whitlam Sustainable Display Village Exhibition "Of Land and Belonging" of Canberra Environmental Artists ; for the ACT Government Built Form Team.

**Hanna Hoyne**, opening and tour of the exhibition with Suburban Land Agency CEO John Dietz and Minister for Housing, Yvette Berry.

**Hanna Hoyne**, tour of the exhibition with Canberra University Students and lecturers Dr Caren Florance and John Reid.

## 2022 Exhibition Statistics

**Number of Exhibitions:** 69

**Number of Artists shown:** 592

**Total sales of work:** \$ \$72,106 (2021 - \$84,483)

**Number of ACT (and surrounds) Based Artists:** 546

**Interstate Artists:** 42

**International Artists:** 4

**Commission on sales:** \$21,632 (2021 - \$25,348)

**Total attendance:** 43,285 (2021 - 41,536)

### Studio Tenancies (32)

Studio Occupancy rate: 100%

Number of Studio artists: 35

### Workshops (5)

Occupancy Rate: 100%

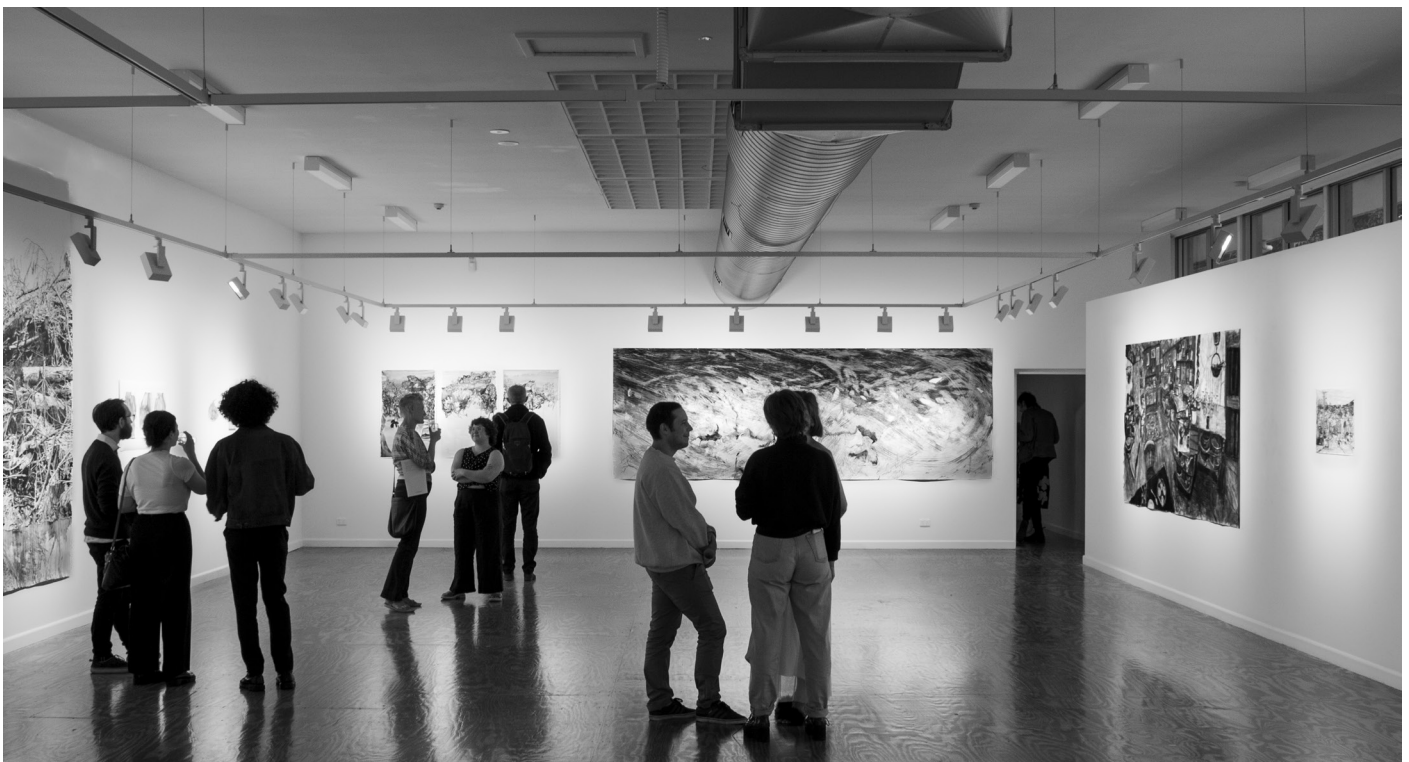
Number of community organisations Housed: 5

### Staff

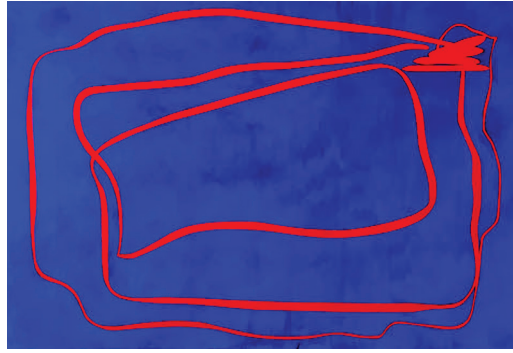
Executive Director: 40 hrs per week

Marketing & Administration Coordinator: 35 hrs per week

Gallery Assistant: 7 hrs per week



Installation view of the 2022 M16 Artspace Drawing Prize exhibition - Sponsored by The Cogito Group



## M16 Artspace 2022 Gallery Program

(Please note that dates and programs are subject to change. Please contact M16 Artspace to confirm.)

### Block 1

Friday 21 January – Sunday 6 February 2022

#### Gallery 1

##### **INTERWEAVING PASSION**

Caroline Deeble and Del Cooley

Showcasing the journey of art teacher and art student and how they have re-connected through their art practices after 34 years. Two artists with a shared vision of light, shadow & atmosphere; creating awareness of the beauty and fragility of our environment.

#### Gallery 2

##### **INTERPLAY**

Di Broomhall

INTERPLAY is an exploration into making space out of scale, colour and line. Broomhall further used two colours, cadmium red and ultramarine blue, their black and neutral greys, and white.

The interplay between these elements form an active abstract dialogue concerning the dynamics of proximity of colour and the effect this has both internally within the canvas and on the ephemeral space the work occupies. .

#### Gallery 3

##### **Sunset at the Furniture Store**

Louisa Giffard

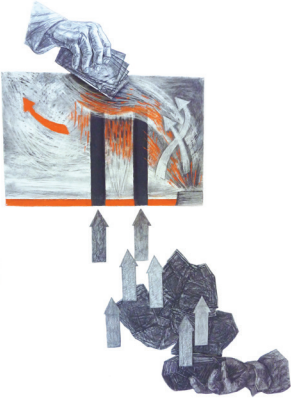
During the pandemic, our world has shrunk, narrowing our focus to what's immediately around us. This exhibition is a series of works on paper exploring the same landscape over two years; in different lights, times of the day and different seasons, finding beauty and change in the stasis of a situation that seems at once constantly changing while simultaneously seeming frozen in place.

Images L-R

Del Cooley, Heaven On Earth, 2021. Oil on canvas, 183 x 122 cm. Image courtesy of the artist.

Di Broomhall, INTERPLAY, 2021. Pigment on linen, 182 x 122 cm. Image courtesy of artist.

Louisa Giffard, Mountain Drawing 1, 2021. Alcohol marker on blending card, 19 x 12.8 cm. Image courtesy of the artist.



**Block 2**  
**Friday 11 February – Sunday 27 February 2022**

Gallery 1

**Counterpart**

Ali Aedy and Tess Horwitz

In the shared exhibition 'Counterpart', Ali Aedy and Tess Horwitz intersperse their works within the gallery space, travelling between floor and walls, each in their own way, testing ideas about interconnectedness. Horwitz touches on the beauty and terror in understanding our interconnectedness with Nature and Aedy explores the dichotomy between feelings of wholeness and brokenness within the human condition.

Gallery 2

**Oak Trees**

David Attwood

For his exhibition Oak Trees at M16 Artspace, David Attwood has commissioned a local glassblower to produce a drinking glass. The glass is a hand-blown replica of the drinking glass in Michael Craig-Martin's artwork An Oak Tree, purchased in 1978 by the National Gallery of Australia. Considered a seminal work of Conceptual Art, Craig-Martin's An Oak Tree is simply a glass of water and a short printed text, wherein the artists proclaims to have transformed the glass of water in to an oak tree.

Alongside the hand-blown replica of An Oak Tree, Attwood presents a series of still-life drawings of the artwork made by members of the Artists Society of Canberra.

Gallery 3

**Up.**

Dörte Conroy

This body of work at M16 reflects Dörte Conroy's aesthetic interest in form and colour. of wooden, brightly painted, geometric shapes linked together in an unconventional way to create sculptural pieces. The exhibition will resemble a lively parade of imaginary objects.

Images L-R

Tess Horwitz, Don't Be Afraid, 2021. Charcoal on papers, 200 x 160 cm. Image courtesy of the artist.

David Attwood, An Oak Tree, 2018. Waterford crystal hiball glass, glass self, water. 20 x 62 x 12 cm. Image courtesy of the artist.



### Block 3 Friday 4 March – Sunday 20 March 2022

#### Gallery 1

##### ***Incandescence***

Lime Flamingo collective (ACT)

In their exhibition, Incandescence, Lime Flamingo Collective artists give physical form to memories, dreams and experiences: the glow of our inner world, the traces left from the emotional state within: – the co-existence of light and dark; and the temporal process of perception and renegotiation of identities. The exhibition includes a small body of work from each artist including drawing, painting, collage, print making, textiles, mixed-media, video and sculpture.

#### Gallery 2

##### ***ENTWINE***

Helen Gory

An exhibition comprising eighty collages or photomontages installed alongside eighty, meticulously painted, gold squares. The overview of collages which engage with the complexity of human relationships, placed alongside gold symmetrical squares of meditation, are in themselves an entwining of chaos and calm. This is a reckoning that we can relate to in the world, as is, right now.

#### Gallery 3

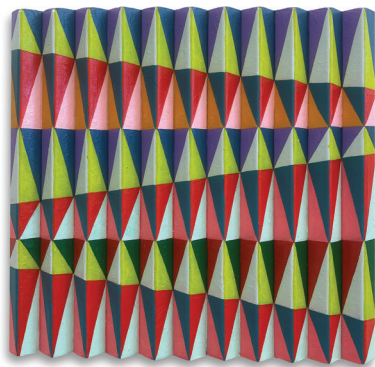
##### ***No.52***

Brenton McGeachie

McGeachie's work focuses on the built landscape, photographed typically with a blend of natural and artificial light. The works in No. 52 explores what our society and some of it's members value through some images of these landscapes.

#### Images L-R

Sarah Earle (Lime Flamingo collective), *Breaking free*, 2021. Collage of found images on card, 21 x 29.7cm. Image courtesy of the artist  
Helen Gory, *Click*, 2022. Hand made Collage with vintage images on rag paper, 21 x 15cm. Image courtesy of Parallax Photography.  
Brenton McGeachie, *Untitled*, 2021. Pigment print on Hahnemuhle paper, 51 x 35cm. Image courtesy of the artist.



**Block 4**  
**Friday 25 March – Sunday 10 April 2022**

Gallery 1  
**Colour Fold**  
 Al Munro

Colour Fold is a continuation of Al Munro's investigation into patterns, folds and the relationship of abstract painting to textile design. Through the inclusion of fold-like corrugations in the artwork's physical structure, Munro activates the viewer's experience of the space and time of the painted surface.

Gallery 2  
**'I burnt a hole in my pocket to fix myself'**  
 Jesse Bowling (NZ), Jack Caddy (AU), Grace Connors (AU), Anita Cummins (AU) & Brooke Hyrons (AU/DE)

Curated by Matt Siddall

'I burnt a hole in my pocket to fix myself' explores intersections between the upkeep of one's mental health and the monetisation of the intangible concept of 'wellness'. The exhibition interrogates how and why mental health is commodified for profit-making initiatives, exploring the forced exertion of neurotypical behaviour as a method of 'control' for those who are mentally ill through the prescription of psychotropic drugs, and acts of self-care in political and economic states of precarity.

Gallery 3  
**Being There**  
 Sivaan Lansdowne Walker

Being There is a third iteration of Sivaan Lansdowne Walker's 'Being' series. Following on from Being nothing and Being here, this solo exhibition continues an exploration of the meaning of being within the world. Dust is used as a metaphor for indeterminacy, inevitability, and human remains. It is a material more inevitable than ourselves, yet the power in the ritual of removal remains more profound. This installation takes the shape of butterfly wings, inspired by the story of Psyche. With metamorphosis and transformation in mind, there seems to be something incompatible with the human soul, ways of thinking, and the reality of our political and social world.

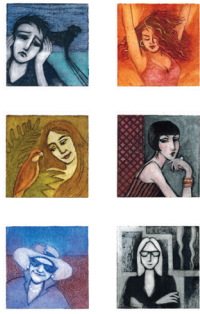
Images L-R

Al Munro, Colour Fold 7, 2021. Acrylic paint on constructed wooden surface, 41 x 41cm. Image courtesy the artist.

Grace Connors, I went to a Bikram yoga class and all I got was a pat on the back and a grande caramel soy latte, 2017. Screenshot of video work.

Sivaan Lansdowne Walker, Stencil of Psyche, 2021. Graphite on paper, 29 x 42cm. Image courtesy of artist.





**Block 5**  
**Friday 15 April – Sunday 1 May 2022**

Gallery 1  
***On Show - Emergence***  
 Canberra Art Workshop

The Annual CAW Members Exhibition 'On Show - Emergence' is centred on the themes of environmental and human health, explored through three categories; our natural environment, our built environment, our own inner and physical being.

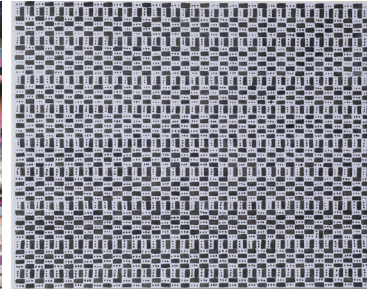
Gallery 2  
***Mosses and Marshes***  
 Andrew Howe and Kim V. Goldsmith

Mosses and Marshes is an exhibition of video, sound, prints and paintings by artists Andrew Howe (Shropshire, UK) and Kim V. Goldsmith (NSW, Australia) from their collaborative Mosses and Marshes project. This project spans two countries, both with Ramsar listed wetlands of international importance. It brings together artists, community, land managers and scientists to re-imagine the future of these landscapes and the place they have in our communities.

Gallery 3  
***Fade Away***  
 Elizabeth Fricken

Intrigued by material, Elizabeth Ficken's exhibition *Fade Away* analyses and explores the transient properties of clay by texturing the raw material to match natural, coral forms in intricate detail. Adopting contrasting colours to parallel the rich textures of our ocean's ecosystems, *Fade Away* further acts as a point of consideration for the delicacy of the ocean and its dependency on humans.

Images L-R  
 Carolyn Brooks, 'Archetypal', 2021. Collage montage on paper Montage On Paper, 48 x 39cm. Image courtesy of Canberra Art Workshop.  
 Kim V. Goldsmith, *An Ancient Land*, 2021. Video still. Image courtesy of artist.  
 Elizabeth Ficken, *Fade Away*, 2020. Installation detail, white Paper Clay & Underglaze. Image courtesy of the artist and Andrew Sikorski.



## Block 6

Friday 6 May – Sunday 22 May 2022

Gallery 1a

### ***Propagate***

Sharon and Nellie Peoples (ACT)

Propagate examines the everydayness, the labour and social relationships of gardens, through small works relating to the body and drawings. Sharon and Nellie Peoples each begin with dialogues between local landscapes and the practices as a maker.

Gallery 1b

### ***The Scorpion's Tail***

Greg Pritchard

Gallery 2

### ***Glitch***

Naomi Oliver and Naomi Ullmann

In this exhibition, Glitch, multidisciplinary artists Naomi Ullmann and Naomi Oliver dissect the politics and aesthetics of disruption and the digital glitch. Combining humour with critical thought, their works explore the concepts of randomness, fate and chance, corrupt digital data and the manipulation of electronic devices.

This exhibition is a meeting of traditional techniques and current technologies as it combines interactive kinetic sculpture and paintings by Ullmann with JavaScript coded animation and prints by Oliver.

Gallery 3

### ***From My Notebook***

Kirsten Biven

"From My Notebook" is a body of work centred around a small gridded note full of doodles and drawn patterns. My work for this exhibition includes a series of 12 and more repositioned patterns on individual graph paper and the notebook. This process driven work never shy's away from irregularities or imperfection and welcome the unexpected.

Images L-R

Sharon Peoples, Garden Shovel: White Hakea, 2021. Mixed media, machine embroidery, 94 x 22 x 4 cm. Image courtesy of the artist  
Greg Pritchard, The Forgotten Powerstation, 2020. Inkjet print on rag, 60 x 42cm. Image courtesy the artist.

Naomi Ullmann, Disruption, 2020. Oil on linen, 71cm x 61cm. Image courtesy of the artist

Kirsten Biven, "From My Notebook" Dots and rectangles, 2022. Ink on Paper, 31.8 x 42 cm. Image courtesy of the artist



## Block 7

Friday 27 May – Sunday 12 June 2022

### Gallery 1

#### ***A Journal of the Plague Year***

Susan Banks, Susan Chancellor and Phil Page

*A Journal of the Plague Year*, taking its title from the Defoe novel about the 15th century plague, is a joint exhibition by Phil Page, Susan Chancellor and Susan Banks. Each artist responds to the notion of the change in reality which accompanies a catastrophe. Phil Page examines the historical reshaping of a city, Venice, by disaster. Susan Chancellor aims to give the viewer a sense of the new reality that we inhabit after a summer of bush fires. Susan Banks explores strategies for survival by examining the success of weed species in the urban environment.

### Gallery 2

#### ***The Night Side of Nature***

Nick Offer

My main aim - using a combination of realism, abstraction, paint and print - is to create a unique and persuasive world in each picture. One which works according to its own logic and convinces by the strength of imagery and the paint that depicts it.

### Gallery 3

#### ***The Faces of Others***

Sarah Liu

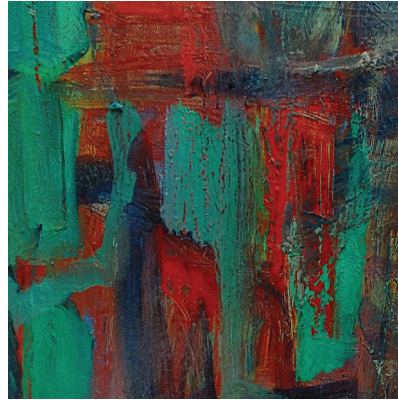
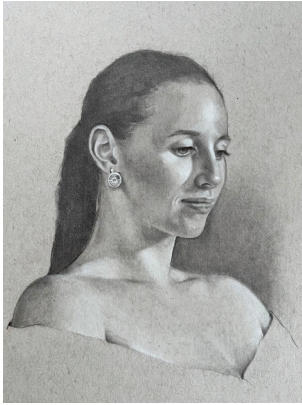
Time passes, memories fade. Let yourself feel your emotions in this moment. Sarah's installation is a reflection and is based on the knowledge that Hong Kong's anti extradition law movement is a crucial turning point for Hong Kong and its people. Ironically, since the COVID-19 pandemic people across the globe have become mask wearers. Human faces have been transformed into eye masks and face masks, reflecting the masks Hongkongers usually wear. Masks are now however a symbol of human suffering. When seeing other mask wearers, we see also suffering, fear, and feel compassion. We connect with them, our fates are bound together within the pandemic, but our individual emotions remain private. The masks appear whether we put them on or not, they are now part of a permanent change.

Images L-R

Susan Chancellor, *A Change in the Light 1*, 2021. Pastel on paper, 45 x 125 cm. Image courtesy of David Paterson.

Nick Offer, *Running Figure 2*, 2022. Oil paint, acrylic paint and screen print on canvas, 50cm by 55cm. Image courtesy of the artist.

Sarah Liu, *The face of others*, 2019. Ceramics. Image of Shen Ju Hsieh.



**Block 8**  
**Friday 17 June – Sunday 3 July 2022**

Gallery 1  
**Profile**  
Canberra Art Workshop

An exhibition of portraiture from Canberra Art Workshop.

Gallery 2  
**Resistance! Paintings as Provisional Realities**  
Ruth Waller, Derek O'Connor and Stephen Pleban and Paul Uhlmann

This exhibition provides a forum for embodied engagement with the materiality of painting. Painting seeks to reveal provisional images of everyday reality in opposition to the daily avalanche of algorithms.

Gallery 3  
**TEMPO**  
StudioMAP

A group exhibition of teen aged (15+) who have been long term students of studioMAP.

Images L-R  
Ann Maree Hastings, Charlotte, 2021. Graphite and white chalk on paper, 31 x 23cms. Image courtesy of the artist.  
Paul Uhlmann, 2021. Studio image.  
Josh Nelms, Untitled. Oil paint on canvas. Image courtesy of the artist.



**Block 9**  
**Friday 7 July – Sunday 24 July 2022**

Gallery 1

**Today**

M16 Studios Artists' Exhibition

The M16 Studio Artists' Exhibition has been an evolving fixture in M16 Artspace's exhibition schedule since the early 1990's. In 2022 it includes the works of M16 studio artists curated by Nick Offer. Representing a broad cross-section of Canberra's artistic practitioners, the exhibition highlights the diversity of professional art practice at M16 through paintings, prints, drawings, jewellery and objects produced by both established and emerging artists.

Gallery 2

**Inside Space**

Tahlia Duncan-Kring

Inside Space is an exploration of feeling, trauma, and generational survival.

The tentacles are extrusions of raw emotion; initially hidden beneath calm exteriors, a storm of pain builds until it can't be concealed any longer - then it ruptures through the surface, the pent up energy uncoiling through the wounds and out into the world. Sometimes these emotions can't be hidden, and over the course of years they might become intertwined with our sense of selves. Sometimes the pain is the only thing we can depend on. Then, the tentacles become more than wounds; they can become our motivations, our armour, or weapons... our survival skills. They become our legs.

Gallery 3

**All of US!!**

Hands on Studio

All of US! Brings together the stories from artists at Hands On Studio.

Founded in 1996, Hands On Studio has become a leader in the field of arts and disabilities in the Canberra region, establishing a model for a creative community guided by the principle that art is fundamental to human expression and that all people are entitled to its tools of communication.

Images L-R

Ross Andrew, Gully Lights (detail), Acrylic on aluminium composite panel 51.5 x 51.5 cm. Photo courtesy of the artist

Tahlia Duncan-Kring, Moebius, 2021. Glazed ceramic sculpture.

Stephen Corsini, Me Skiing, 2022. Posca, 44 x 30 cm. Photo courtesy of the artist.

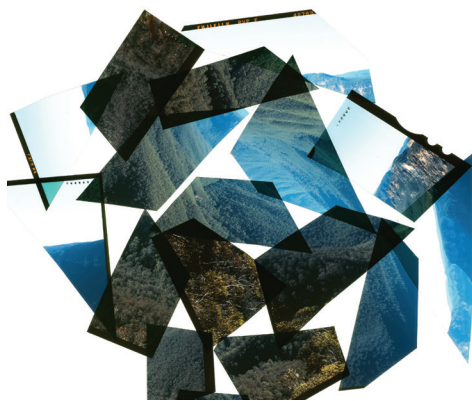


**Block 10**  
**Friday 29 July – Sunday 14 August 2022**

Gallery 1, 2 and 3  
***Step into the Limelight***  
ACT Schools

Step into the Limelight is an annual art exhibition which in 2022 celebrates its 16th year. It is a showcase of visual arts excellence from ACT public education students, ranging from early learning classrooms and special schools through to year 12. A fixture in the ACT public education program, Step into the Limelight is an opportunity for school students to participate and showcase their artworks in a public forum and celebrate their achievements. Showcasing artworks from over 500 students, the yearly-showcase is a proud and significant advocate for young and emerging Australian artists.

Image L-R  
Dru (ACT Schools), Reflection, 2022. Silver gelatin print (detail), 8 x 10 cm. Image courtesy of the artist.



**Block 11**  
**Friday 19 August – Sunday 4 September 2022**

Gallery 1a

***Into the Forrest***

Eva van Gorsel and Manuel Pfeiffer

The exhibition "Into the Forest" aims to raise awareness of the role our forests have on our planet, our climate and our lives by showcasing the beauty of mostly regional tree scapes and woodlands using imagery, sculpture and a sound installation.

Gallery 1b

***Reconstructed Landscapes***

Emilio Cresciani

In 2020 the land was burning. Native forests destroyed. Australia, a deforestation hot spot on the WWF global list. I took an analogue camera into our national parks capturing patterns of branches, bark and leaves. I sliced the positive slide film into different shapes and sizes, like wood-chips, and rearranged them into bold abstract compositions. These photo-chips are a metaphor of what we are doing to our natural environment

Gallery 2

***Conversations with My-Self and Others***

Lisa Stonham

Lisa Stonham's artworks capture the temporary, ephemeral and momentary through the exploration of immovable man-made landscapes. Documenting the ever-evolving relationship between light and time in the context of architectural space, to produce sensory and evocative colour field photographs.

Gallery 3

***The Mother Expectation***

Vee Malnar

My current work is an exploration of the experience of mothers and children in domestic situations. I take photographs as a starting point, and work from those to create a painting. The subject, the mother is central to the theme. Where once she operated more as a self-centred being, by becoming a mother she now devotes most of her time to her children.

Images L-R

Manuel Pfeiffer, *Allergo Furioso*, 2022. Acrylic on canvas. 102 x 76 cm. Image courtesy of the artist.

Emilio Cresciani, *Blue Moutains National Park*, 2021. Inkjet Print, 52 x 44 cm. Image courtesy of the artist.

Lisa Stonham, *Every Day Rainbow (in Blue)*, 2021. Eco Solvent Print on Solve Glaze Satin Rag with coloured timber shadow frame, 33.3 x 50 cm. Image courtesy the artist.

Vee Malnar, *Multi-Tasking Yoga Mother*, 2022. Acrylic on canvas, 81 x 100 cm. Image courtesy of the artist.



## Block 12

Thursday 9 September – Sunday 25 September 2022

Gallery 1a

### **Fractal Garden**

Kerry Shepherdson

A leit motif is adopted in this exhibition to emphasize the geometric implications of branching patterns which can be appreciated in the design and configuration of natural growth, especially in plant life.

Exploration of form, line and colour in the work intends to convey a visual sense of balance and harmony that autonomously assumes asymmetry and iterating design features throughout. This intends to allude to the natural way in which growth patterns in plant life appear similar but often wander while also adhering to a nature's code of existence.

Gallery 1b

### **A Feminine Perspective**

Hedda Photography Group

As a group of women photographers we present work that represents our particular view. We seek to explore and interpret the world around us and to tell our stories. Photographically, we employ both single captures and composite images incorporating whimsical elements or hand embellishments.

Our subject matter is diverse but through it all runs a common thread of interest in humanity and its interactions with our fragile planet. This is shown in intimate landscapes, studies of natural forms and examination of the many facets of people and faces.

Gallery 2

### **Dressed for desire**

Lauren McCartney

Dressed for Desire explores the perceived guilt associated with the stillness of the female body in the domestic realm. Masses of dough, as representative of forbidden female flesh, are stuffed into vases. Expanding slowly the sensual and grotesque material secretes and leaks, disrupting the fragile vessels.

Gallery 3

### **Still Life**

Studio MAP

Still life, presented by the Junior students of studioMAP, delves into aspects of the still life genre, seen through the eyes, hands and minds of young students. The many artworks are curated into varying age cohorts and across studioMAP's niche painting, drawing, illustration and portrait workshops.

Images L-R

Kerry Shepherdson, *Trellis*, 2022. Acrylic on canvas, 91 x 91 cm. Image courtesy of the artist.

Helen McFadden, *The Shawl*, 2022. Giclee print on archival paper with hand embroidery, 43.5 x 53.5 cm. Image courtesy of the artist.

Lauren McCartney, *Puff*, 2022. Framed archival pigment print, edition of 10, 54cm x 60cm. Image courtesy of the artist.

StudioMAP, *Tasy Mountain Town*, 2020. Acrylic paint cardboard, 42x30cm.





### Block 13

Thursday 30 September – Sunday 16 October 2021

#### Gallery 1

##### ***The juice of a carrot, the smile on a parrot***

Steve Tomlin, Rozalie Sherwood, and Maureen Bartle

This exhibition celebrates the small and simple pleasures of life, the lighter moments, humour and the power of imagination. It focuses attention on moments that provide joy, contentment, optimism and hope, drawing attention to modest and uncomplicated pleasures, providing a respite from excess, and emphasising a gentler, more considered relationship with nature and life. The artists' inspiration comes from memory, landscape, news stories and the process of creating and painting.

#### Gallery 2

##### ***The Opal Byway***

Rachael Maude

The Opal Byway is an analogue photo essay which explores the unique experience of life in the remote opal mining community of Yowah, South West Queensland. During a trip to the annual Yowah Opal Festival back in 2018, the artist became fascinated with the unconventional lifestyle of local residents and saw a special opportunity to capture an intimate look at their work and daily life.

#### Gallery 3

##### ***Algorithmic Chicane***

Sanne Carroll, Tony Curran, Daniel Eatock and Tom White

Curated by Emerson Radisich

Algorithmic chicane is an exhibition that explores potential uses for algorithms in contemporary drawing practices. Algorithms are procedures, instructions or derivations which use information to solve problems. Today, artists commonly generate algorithms within a computer to directly produce an artwork or to provide a set of rules which in turn governs the production of an artwork.

Images L-R

Rachael Maude, Mullock heap at Blue Dog Mine, 2022. Gelatin silver print, 30 x 40cm. Image courtesy of Fiona Little.

Tony Curran, Limiting Entropy, 2018. Oil on polyester, 92 x 122 cm. Image courtesy of Fiona Little.



**Block 14**  
**Friday 21 October – Sunday 6 November 2022**

Gallery 1  
***The Corner of My Eye***  
 Mark Van Veen & David Hemenstall

The Corner of My Eye explores the work of two Canberra photographers who use photographs to record their view of the world and reflect on easily overlooked details that when studied in isolation can reveal hidden meaning in our everyday existence. Both artists use the photographic image as a both a point of departure from reality and a moment of clarity.

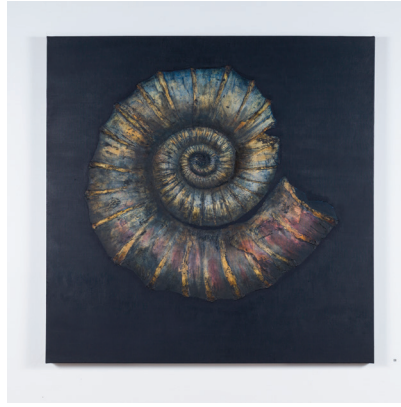
Gallery 2  
***Testamur 4***  
 Canberra Art Workshop

The Annual Canberra Art Workshop ‘Testamur’ exhibition displays artworks created in or inspired by the CAW workshops, courses and art groups over an 18 month period.

Gallery 3  
***muse & reflect***  
 Erik Krebs-Schade

In this exhibition Krebs-Schade is looking at a painted representation of the idea of reflecting (and musing) by Artists and Musicians on/in their Creative Practice. He is also looking at the reflection of the viewer in the art space itself. Mirrors form a part of this vision. The viewers can see themselves as a portrait along with the painted forms, but also dwell on their own contributions to their life, society and planet as a whole.

Images L-R  
 Mark Van Veen, Edge Pool Branches, 2020. Digital photographic print, 100 x 75 cm. Image courtesy of Fiona Little.  
 Carolyn Brooks, South Coast Shadows, 2021. Original drypoint print on paper, 33 x 25 cm. Image courtesy of Fiona Little.  
 Helen Wade, Kingston Foreshore, 2022. Reduction print with Chine Colle on paper, 37.5 x 40 cm. Image courtesy of Fiona Little.  
 Erik Krebs-Schade, The Ancient Mariner, 2022. Oil, mixed media on canvas, 110 x 110 cm. Image courtesy of Fiona Little.



## Block 15

Friday 11 November – Sunday 27 November 2022  
(Coinciding with Design Canberra)

### Gallery 1

#### ***The uncertain shape of time***

Bronte Bell, Samantha Corbett, Maximilian Gosling, Francis Kenna, Clare Jackson, Elise Stanley & Alex Lundy

The uncertain shape of time brings together works by seven Canberra-based artists who explore the experience of time across print media, textiles, painting, and sculpture. Different temporal concepts, such as relative duration, memory, narrative, and chronology, are explored through the artists' different perspectives and personal responses. These considerations expose the difficulty in representations of time, rejecting the idea that time is a line, proposing instead a branching field of different temporal rhythms and lived experiences. Time dilates and contracts, folding back on itself in memory or coalescing in the present of non-linear flows. Perhaps the problem of time is best understood as an open question, with no fixed answer or defined shape.

### Gallery 2

#### ***Dust***

Murray Kirkland

Travelling through the vast open spaces of the Outback and Central Australia, the traveller is confronted with ancient landscapes, an overwhelming sense of space and time. The evolution of the landscape is evident through the sparse vegetation, revealing geological formations resulting from the action of continent shaping forces. Fossil remains speak of primordial seas; here there are signs of the earliest life forms on Earth. In this arid landscape meteorite craters are clearly seen, and at night The Milky Way reminds us of even greater forces, of even greater stretches of time, of wider cycles of destruction, creation, continuance.

### Gallery 3

#### ***Intersecting Nature***

Katharine Campbell

This body of work investigates the importance of nature reserves; commonly thought of as untouched places, nature reserves are significantly affected by human hand. Through a series of drawings this exhibition 'Intersecting Nature' will explore nature as metaphor for where humans and nature co-exist.

#### Images L-R

Elise Stanley, *Recurring Frames*, 2022. Screen print on paper, 76 x 112 cm. Image courtesy of Fiona Little

Murray Kirkland, *The Ancient Mariner*, 2022. Oil and mixed media, 110 x 110 x 5 cm. Image courtesy of Fiona Little.

Katharine Campbell, *Emulate*, 2022. Pencil on paper, 56 x 152 cm. Image courtesy of Fiona Little.



## Block 16

Friday 2 December - Friday 16 December 2022

### Gallery 1

#### **2022 M16 Artspace Drawing Prize - Sponsored by The Cogito Group**

Belle Palmer, Caterina Leone, Damon Kowarsky, Joanna Gambotto, Lee Crisp, Louisa Chircop, Louise Owen, Mark Shorter, Melissa Emerson, Melody Spangaro, Roz Hall, Ryan Forster, Sally Mumford, Tom O'Hern, Anh Nguyen, Matt Bromhead & Todd Fuller.

The M16 Drawing Prize is for drawing in either traditional drawing media and techniques, or non-traditional works that extend understanding of what drawing may be within contemporary art practice.

The judges for this year's prize are Megan Monte, curator and inaugural Director Ngununggulla and Dr. Sarina Noordhuis-Fairfax, Canberra-based artist, writer and curator, Australian Prints and Drawings at the National Gallery of Australia.

### Gallery 2

#### **M16 Artspace Young Drawers Prize 2022**

Luke Hawkins, Lachie Wright, Audrey Twohig, Samantha Wong, Thomas Walters, James Colyer, Abel Griffin, Lucie Franklin, Alisa Zhao, Charlotte Reynolds, Angela Zhao, Chloe (Yongqing) Zheng, Skye Yu

This is the second year of M16 offering a drawing prize for younger artists. The prize will be split into two categories: junior (years k-6) and senior (years 7-12)

The M16 Young Drawers Prize is for drawings that are made in traditional drawing media and techniques and is open to primary or secondary school entrants from the ACT and surrounds. Entries must be of artworks made in the past year and must not be larger than A4 (30 x 21 cm).

### Gallery 3

#### **Connecting Threads**

Rosie Armstrong & Lucy Chetcuti

Studio 22 | Emerging Artist Support Scheme

Sponsored by Narrabundah Family Medical Practice

Each year M16 offers two six month residencies in our Studio 22, made possible with the support of Narrabundah Family Medical Practice. This studio has long been dedicated as a space to help establish emerging artists, curators and arts writers.

In this exhibition Rosie and Lucy explore thread as a key aesthetic and conceptual focus. Rosie investigates change, agency and connection through weaving and interactive textile surfaces. Lucy explores themes of queerness, connectivity, relationality and intimacy in her use of sewing thread, torn fabric and raw canvas.

Images L-R

Belle Palmer, *Art Wanker*, 2022. Pigment on canvas, 155 x 110 cm. Image courtesy of Fiona Little.

Alisa Zhao, *Jellyfish*, 2022. Pastels, 30 x 21 cm. Image courtesy of M16 Artspace.

Lucy Chetcuti, *Frayed boundary*, 2021. Oil and plaster on canvas. Image courtesy of David Paterson.

## M16 Incorporated

### Financial Report for the Year Ended 31 December 2022

#### STATEMENT OF PROFIT OR LOSS FOR THE YEAR ENDED 31 DECEMBER 2022

	<b>Note</b>	<b>2022</b>	<b>2021</b>
		\$	\$
<b>Revenue</b>	2	<b>378,631</b>	<b>352,737</b>
<b>Expenses</b>			
Accounting and audit expenses		9,168	9,786
Advertising		4,468	2,718
Bank fees and charges		1,269	1,332
Building expenses		192,484	141,342
Catering		634	516
Depreciation		4,603	4,677
Employment expenses		144,481	154,522
Freight & Parking		19	48
Gallery expenses		11,044	15,093
Insurance		5,171	4,726
IT expenses		3,114	235
Office furniture and equipment		764	-
Postage		755	207
Program and project expenses		1,479	518
Stationery and office supplies		3,280	3,121
Subscriptions and memberships		1,384	2,185
Telephone		1,096	1,086
<b>Total Expenses</b>		<b>385,212</b>	<b>342,112</b>
<b>Net current year surplus/(deficit) attributable to members of the entity</b>		<b>(6,581)</b>	<b>10,625</b>

The accompanying notes form part of these financial statements

**M16 Incorporated****STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2022**

	Note	2022 \$	2021 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	3	396,272	407,382
Accounts receivable and other debtors	4	384	3,050
Prepayments	5	2,901	2,995
<b>TOTAL CURRENT ASSETS</b>		<u>399,556</u>	<u>413,427</u>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	6	430,170	576,249
<b>TOTAL NON-CURRENT ASSETS</b>		<u>430,170</u>	<u>576,249</u>
<b>TOTAL ASSETS</b>		<u><b>829,726</b></u>	<u><b>989,676</b></u>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Accounts payable and other payables	7	2,688	2,554
Payroll provisions	8	6,734	6,351
Accrued expenses		4,740	2,368
Unexpended donations		14,168	12,968
Bonds and deposits held		71,413	90,312
Right-of-use asset lease liability	9	144,069	149,155
GST liabilities		3,337	2,737
<b>TOTAL CURRENT LIABILITIES</b>		<u>247,148</u>	<u>266,444</u>
<b>NON-CURRENT LIABILITIES</b>			
Right-of-use asset lease liability	9	303,575	437,646
<b>TOTAL NON-CURRENT LIABILITIES</b>		<u>303,575</u>	<u>437,646</u>
<b>TOTAL LIABILITIES</b>		<u><b>550,722</b></u>	<u><b>704,091</b></u>
<b>NET ASSETS</b>		<u><b>279,004</b></u>	<u><b>285,585</b></u>
<b>EQUITY</b>			
Accumulated surplus		273,379	279,960
Asset revaluation reserve		5,625	5,625
<b>TOTAL EQUITY</b>		<u><b>279,004</b></u>	<u><b>285,585</b></u>

**STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2022**

	2022 \$	2021 \$
<b>MOVEMENT IN ACCUMULATED SURPLUS</b>		
Balance at the beginning of the year	279,960	269,335
Total comprehensive income for the year	(6,581)	10,625
<b>Balance at the end of the year</b>	<u><b>273,379</b></u>	<u><b>279,960</b></u>
<b>MOVEMENT OF ASSET REVALUATION RESERVE</b>		
Balance at the beginning of the year	5,625	5,625
<b>TOTAL EQUITY</b>	<u><b>279,004</b></u>	<u><b>285,585</b></u>

The accompanying notes form part of these financial statements.

**M16 Incorporated****STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2022**

	<b>Note</b>	<b>2022</b>	<b>2021</b>
		<b>\$</b>	<b>\$</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from customers and members		317,064	249,727
Grants (state) operating received		50,951	50,075
Donations received		3,800	3,120
Government Covid 19 assistance received		11,600	49,600
Payments to suppliers and employees		(237,336)	(219,870)
Interest (unrestricted) received		2,682	1,905
Interest (finance lease) paid		(20,714)	(25,459)
<b>Net cash generated from operating activities</b>	<b>10</b>	<b>128,047</b>	<b>109,098</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchase of property, plant and equipment		-	(11,260)
Net cash used in investing activities		-	(11,260)
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Repayment of finance leases		(139,157)	(81,122)
Net cash used in financing activities		(139,157)	(81,122)
<b>Net increase in cash held</b>		<b>(11,110)</b>	<b>16,716</b>
Cash and cash equivalents at beginning of financial year		407,382	390,666
<b>Cash and cash equivalents at end of financial year</b>	<b>3</b>	<b>396,272</b>	<b>407,382</b>

The accompanying notes form part of these financial statements.

## *M16 Incorporated*

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

The financial statements cover M16 Incorporated (the Association) as an individual entity, incorporated and domiciled in Australia. M16 Incorporated is an Association under the *Associations Incorporation Act (ACT) 1991*.

The financial statements were authorised for issue in March 2023 by the Directors of the Association.

#### **NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

##### **Basis of Preparation**

This financial report is a general purpose financial report prepared in accordance with the disclosure requirements of AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities to the extent applicable as required by the *Australian Charities and Not-for-profits Commission Regulation 2013* and the *Associations Incorporation Act (ACT) 1991*. The Association is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

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 the financial statements are presented below and have been consistently applied unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accrual 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. The amounts presented in the financial statements have been rounded to the nearest dollar.

##### **Accounting Policies**

##### a. **Property, Plant and Equipment**

Each class of property, plant and equipment is carried at cost or fair value as indicated less, where applicable, any accumulated depreciation and any impairment losses.

##### **Plant and equipment**

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying amount is written down immediately to its estimated recoverable amount and impairment losses recognised either in profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset. A formal assessment of recoverable amount is made when impairment indicators are present.

The assets' residual values and useful lives are reviewed and adjusted, if appropriate, at the end of each reporting period.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains and losses are recognised in profit or loss in the period in which they occur. When revalued assets are sold, amounts included in the revaluation relating to that asset are transferred to retained surplus.

##### **Depreciation**

The depreciable amount of all fixed assets, including buildings and capitalised lease assets, is depreciated on a straight-line basis over the asset's useful life 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.

##### b. **Leases**

##### **The Association as lessee**

At inception of a contract, the Association assesses if the contract contains or is a lease. If there is a lease present, a right-of-use asset and a corresponding lease liability is recognised by the Association where the Association is a lessee. However, all contracts that are classified as short-term leases (lease with remaining lease term of 12 months or less) and leases of low value assets are recognised as an operating expense on a straight-line basis over the term of the lease.

Initially, the lease liability is measured at the present value of the lease payments still to be paid at commencement date. The lease payments are discounted at the interest rate implicit in the lease. If this rate cannot be readily determined, the Entity uses the incremental borrowing rate.

Right-of-use assets are depreciated over the lease term or useful life of the underlying asset whichever is the shortest.



**M16 Incorporated****NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022****The Association as lessor**

The Association leases studios and galleries in their building to external parties.

Upon entering into each contract as a lessor, the Association assesses if the lease is a finance or operating lease.

The contract is classified as a finance lease when the terms of the lease transfer substantially all the risks and rewards of ownership to the lessee. All other leases not within this definition are classified as operating leases.

Rental income received from operating leases is recognised on a straight-line basis over the term of the specific lease.

**c. Financial instruments****Initial recognition and measurement**

Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions to the instrument. For financial assets, this is equivalent to the date that the Association commits itself to either purchase or sell the asset (ie trade date accounting is adopted).

Financial instruments are initially measured at fair value plus transaction costs, except where the instrument is classified "at fair value through profit or loss" in which case transaction costs are recognised immediately as expenses in profit or loss.

**Classification and subsequent measurement**

Financial instruments are subsequently measured at fair value, amortised cost using the effective interest method, or cost. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

*Amortised cost* is calculated as the amount at which the financial asset or financial liability is measured at initial recognition less principal repayments and any reduction for impairment, and adjusted for any cumulative amortisation of the difference between that initial amount and the maturity amount calculated using the *effective interest method*.

The *effective interest method* is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying amount with a consequential recognition of an income or expense item in profit or loss.

*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.

**(i) Financial assets at fair value through profit or loss**

Financial assets are classified at "fair value through profit or loss" when they are held for trading for the purpose of short-term profit taking, derivatives not held for hedging purposes, or when they are designated as such to avoid an accounting mismatch or to enable performance evaluation where a group of financial assets is managed by key management personnel on a fair value basis in accordance with a documented risk management or investment strategy. Such assets are subsequently measured at fair value with changes in carrying amount being included in profit or loss.

**(ii) 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 subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

**M16 Incorporated****NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022****(iii) *Held-to-maturity investments***

Held-to-maturity investments are non-derivative financial assets that have fixed maturities and fixed or determinable payments, and it is the Association's intention to hold these investments to maturity. They are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

**(iv) *Available-for-sale investments***

Available-for-sale investments are non-derivative financial assets that are either not capable of being classified into other categories of financial assets due to their nature or they are designated as such by management. They comprise investments in the equity of other entities where there is neither a fixed maturity nor fixed or determinable payments.

They are subsequently measured at fair value with any remeasurements other than impairment losses and foreign exchange gains and losses recognised in other comprehensive income. When the financial asset is derecognised, the cumulative gain or loss pertaining to that asset previously recognised in other comprehensive income is reclassified into profit or loss.

**(v) *Financial liabilities***

Non-derivative financial liabilities are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial liability is derecognised.

**Impairment**

At the end of each reporting period, the Association assesses whether there is objective evidence that a financial asset has been impaired. A financial asset (or a group of financial assets) is deemed to be impaired if, and only if, there is objective evidence of impairment as a result of one or more events (a "loss event") having occurred, which has an impact on the estimated future cash flows of the financial asset(s). In the case of available-for-sale financial assets, a significant or prolonged decline in the market value of the instrument is considered to constitute a loss event. Impairment losses are recognised in profit or loss immediately. Also, any cumulative decline in fair value previously recognised in other comprehensive income is reclassified into profit or loss at this point.

In the case of financial assets carried at amortised cost, loss events may include: indications that the debtors or a group of debtors are experiencing significant financial difficulty, default or delinquency in interest or principal payments; indications that they will enter bankruptcy or other financial reorganisation; and changes in arrears or economic conditions that correlate with defaults.

When the terms of financial assets that would otherwise have been past due or impaired have been renegotiated, the Association recognises the impairment for such financial assets by taking into account the original terms as if the terms have not been renegotiated so that the loss events that have occurred are duly considered.

**Derecognition**

Financial assets are derecognised when the contractual right to receipt of cash flows expires or the asset is transferred to another party whereby the entity no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised when the related obligations are discharged or cancelled, or have expired. The difference between the carrying amount of the financial liability extinguished or transferred to another party and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

**M16 Incorporated****NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022****d. Impairment of Assets**

At the end of each reporting period, the Association assesses whether there is any indication that an asset may be impaired. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised immediately in profit or loss, unless the asset is carried at a revalued amount in accordance with another Standard (e.g. in accordance with the revaluation model in AASB 116). Any impairment loss of a revalued asset is treated as a revaluation decrease in accordance with that other Standard.

Where it is not possible to estimate the recoverable amount of an individual asset, the Association estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where the future economic benefits of the asset are not primarily dependent upon the asset's ability to generate net cash inflows and when the entity would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where an impairment loss on a revalued asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

**e. Employee Benefits**

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled. 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. In determining the liability, consideration is given to employee wage increases and the probability that the employee may not satisfy any vesting requirements.

**f. Cash and Cash Equivalents**

Cash and cash equivalents include cash on hand, deposits held at-call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts.

**g. Accounts Receivable and Other Debtors**

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from customers for goods sold in the ordinary course of business. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

Accounts receivable are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment.

**h. Revenue and Other Income**

Non-reciprocal grant revenue is recognised in profit or loss when the Association obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the Association and the amount of the grant can be measured reliably. If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

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

Donations and bequests are recognised as revenue when received. Interest revenue is recognised using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers. Rental revenue for studios is paid a month in advance and recognised in the statement of financial position as a liability until the term becomes due.

Gallery hire revenue includes a deposit paid at booking and with the balance of the hire fee paid three months in advance. Both the deposit and the hire fee are recognised in the statement of financial position as a liability until the term becomes due. All revenue is stated net of the amount of goods and services tax.

**M16 Incorporated****NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022****i. Goods and Services Tax (GST)**

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

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

**j. Comparative Figures**

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

**k. Accounts Payable and Other Payables**

Accounts payable and other payables represent the liabilities outstanding at the end of the reporting period for goods and services received by the Association during the reporting period that remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

**l. Provisions**

Provisions are recognised when the Association 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. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

**M16 Incorporated****NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022****NOTE 2: REVENUE AND OTHER INCOME**

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
Studio rental	232,491	173,657
Gallery hire	55,441	45,500
Sales commission	21,632	25,348
Drawing prize	2,794	2,869
Other gallery income	300	27
	<u>312,658</u>	<u>247,402</u>
Other revenue:		
Grant income	50,951	50,075
Membership income	1,740	2,055
Fundraising income	-	2,200
Donation income	2,600	3,100
Covid19 Cash flow boost	8,000	40,000
JobKeeper income	-	6,000
Interest received	2,682	1,905
	<u>65,973</u>	<u>105,335</u>
<b>Total revenue</b>	<b><u>378,631</u></b>	<b><u>352,737</u></b>

**NOTE 3: CASH AND CASH EQUIVALENTS**

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
BB - monEsaver Account	136,817	141,118
Small Biz Account	98	-
Public Fund Account	14,169	12,955
BB-Visa Debit Card	1,023	1,981
NAB Gallery Account	7,496	15,513
Beyond Bank Term Deposit	236,420	234,856
Petty cash	248	960
<b>Total Cash and cash equivalents</b>	<b><u>396,272</u></b>	<b><u>407,382</u></b>

**NOTE 4: ACCOUNTS RECEIVABLE AND OTHER DEBTORS**

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
CURRENT		
Trade debtors	384	3,050
<b>Total Accounts receivable and other receivables</b>	<b><u>384</u></b>	<b><u>3,050</u></b>

**NOTE 5: OTHER CURRENT ASSETS**

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
CURRENT		
Prepayments	2,901	2,995
	<u>2,901</u>	<u>2,995</u>

**NOTE 6: PROPERTY, PLANT AND EQUIPMENT**

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
Plant & Equipment	78,556	78,556
Plant & Equipment Accumulated Dep'n	(72,814)	(68,211)
<b>Total Plant &amp; Equipment</b>	<b><u>5,742</u></b>	<b><u>10,346</u></b>
Right-of-use Asset Building	848,856	848,856
Right-of-use Asset Building Accumulated Dep'n	(424,428)	(282,952)
<b>Total Plant &amp; Equipment</b>	<b><u>424,428</u></b>	<b><u>565,904</u></b>

## M16 Incorporated

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

<b>NOTE 7: TRADE AND OTHER PAYABLES</b>	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
<b>CURRENT</b>		
Trade creditors	2,688	2,554
<b>Total Accounts and other payables</b>	<b>2,688</b>	<b>2,554</b>

*Collateral pledged*

No collateral has been pledged for any of the accounts payable and other payable balances.

<b>NOTE 8: EMPLOYMENT PROVISIONS</b>	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
<b>CURRENT</b>		
Annual Leave Accrual	6,734	6,351
<b>Total Employee provisions</b>	<b>6,734</b>	<b>6,351</b>

<b>NOTE 9: LEASE LIABILITY</b>	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
<b>CURRENT</b>		
Right-of-use asset lease liability	144,069	149,155
<b>NON CURRENT</b>		
Right-of-use asset lease liability	303,575	437,646
<b>Total Lease liability</b>	<b>447,644</b>	<b>586,800</b>

The Association's lease is for a building. This lease has a period of 5 years as the lease term.

Options to extend or terminate:

The option to extend or terminate is contained in the property lease of the Association. The extension or termination options are only exercisable by the Association. The extension options or termination options which were probable to be exercised have been included in the calculation of the Right-of-use asset.

**i) AASB 16 related amounts recognised in the balance sheet**

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
Right-of-use Asset Building	848,856	848,856
Accumulated depreciation	(424,428)	(282,952)
<b>Total</b>	<b>424,428</b>	<b>565,904</b>

The maturity analysis of lease liabilities based on contractual undiscounted cash flows is shown in the table below:

<b>Lease liability</b>	<b>&lt; 1 year</b>	<b>1 - 5 years</b>	<b>&gt; 5 years</b>	<b>Total undiscounted lease liabilities</b>	<b>Lease liabilities included in the Statement of Financial Position</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
<b>2022</b>	144,069	403,398	-	547,467	447,644
<b>2021</b>	149,155	547,467	-	696,622	586,801

**ii) AASB 16 related amounts recognised in the statement of profit or loss**

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
Depreciation charge related to Right-of-use asset	141,476	141,476
Interest expense on lease liabilities	20,714	25,459

**Gross rental payments related to right-of-use asset**

<b>2022</b>	<b>2021</b>
<b>\$</b>	<b>\$</b>
<b>159,871</b>	<b>159,871</b>

**M16 Incorporated****NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022****NOTE 10: CASH FLOW INFORMATION**

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
<b>Reconciliation of cash flows from operating activities with net current year surplus</b>		
Operating surplus/(deficit)	(6,581)	10,625
Add back:		
Depreciation	146,079	146,153
Rent Abatement		(53,290)
(Increase)/decrease in accounts receivable	2,666	(1,930)
(Increase)/decrease in prepayments	94	(258)
(Increase)/decrease in accrued income		3,600
(Increase)/decrease in uncategorised asset		518
Increase/(decrease) in accounts payable	134	(4,117)
Increase/(decrease) in deposits held	(18,899)	(1,458)
Increase/ (decrease) in provisions	383	5,966
Increase/ (decrease) in accrued expenses	2,370	-
Increase/ (decrease) in unexpended donations	1,200	-
Increase/(decrease) in tax liabilities	600	3,289
	<b>128,047</b>	<b>109,098</b>

**NOTE 11: REMUNERATION OF THE AUDITOR**

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
	<b>2,370</b>	<b>2,370</b>

**NOTE 12: EVENTS AFTER THE REPORTING PERIOD**

The committee is not aware of any significant events since the end of the reporting period.

**NOTE 13: ASSOCIATION DETAILS****The registered office of the Association is:**

M16 Incorporated  
21 Blaxland Crescent  
GRIFFITH ACT 2603

**The principal place of business is:**

M16 Incorporated  
21 Blaxland Crescent  
GRIFFITH ACT 2603

**M16 Incorporated**

**DIRECTORS' DECLARATION**

In accordance with a resolution of the Directors of M16 Incorporated, the Directors of the Association declare that, in the Directors' opinion:

1. The financial statements and notes, as set out on pages 1 to 16, satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and:
  - a. comply with Australian Accounting Standards applicable to the Registered Entity; and
  - b. give a true and fair view of the financial position of the Registered Entity as at 31 December 2022 and of its performance for the year ended on that date.
2. There are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

This declaration is signed in accordance with subs 60.15(2) of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Signed: Kishwar Rahman, Director



Dated: 24 March 2023

Signed: Raymond Kan, Treasurer



Dated: 24 March 2023



**M16 Incorporated**

**CERTIFICATE BY DIRECTOR OF THE ASSOCIATION**

I, *Kishwan Rahman* of *31A Raymond Street*  
*Acinstie, ACT, 2602*, certify that:

- a. I attended the annual general meeting of the Association held on .
- b. The audited annual statements for the year ended 31 December 2022 were presented to the members of the Association at its annual general meeting.

Signed: 

Dated: *29/3/22*



**John Beard Audit**  
REPORTS & ADVICE

Registered Company Auditor 15775  
22 Hensman Street LATHAM ACT 2615  
Mobile 0466 317 120

ABN 36 761 490 955

## INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF M16 INCORPORATED

### Report on the Audit of the Financial Report

#### Opinion

I have audited the financial report of M16 Incorporated (the Association), which comprises the statement of financial position as at 31 December 2022, the statement of profit or loss, statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the Directors' declaration.

In my opinion, the accompanying financial report of M16 Incorporated is in accordance with the *Australian Charities and Not-for-profits Commission Regulation 2013* and the *Associations Incorporation Act (ACT) 1991*. including:

- (i) giving a true and fair view of the Association's financial position as at 31 December 2022 and of its financial performance for the year then ended; and
- (ii) complying with AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities to the extent applicable as required by the *Australian Charities and Not-for-profits Commission Regulation 2013*

#### 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 Association 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 the Directors for the Financial Report

The Directors of the Association are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities to the extent applicable as required by the *Australian Charities and Not-for-profits Commission Regulation 2013* and the *Associations Incorporation Act (ACT) 1991* and for such internal control as the Directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Directors are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Directors either intend to liquidate the Association or to cease operations, or have no realistic alternative but to do so.

#### Auditor's Responsibilities 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 the 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 this financial report.



Registered Company Auditor 15775

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF  
M16 INCORPORATED**

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism 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 a 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 Association's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Directors.
- Conclude on the appropriateness of the Directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association'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 related 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 Association to cease to continue as a going concern
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

*John Beard*

John Beard  
Registered Company Auditor 15775  
22 Hensman Street LATHAM ACT 2615  
Dated this 18<sup>th</sup> day of March 2023



**John Beard Audit**  
REPORTS & ADVICE

Registered Company Auditor 15775  
22 Hensman Street LATHAM ACT 2615  
Mobile 0466 317 120

ABN 36 761 490 955

**AUDITOR'S INDEPENDENCE DECLARATION  
UNDER ACNC ACT SECTION 60-40  
TO THE DIRECTORS OF M16 INCORPORATED**

In accordance with Subdivision 60-C of the *Australian Charities and Not-for-profits Commission Act 2012*, I am pleased to provide the following declaration of independence to the Directors of M16 Incorporated. As the Auditor for the audit of the financial report of M16 Incorporated for the year ended 31 December 2022, I declare that, to the best of my knowledge and belief, there have been no contraventions of:

- i. the Auditor independence requirements of the *Australian Charities and Not for Profits Commission Act 2012* in relation to the audit; and
- ii. any applicable code of professional conduct in relation to the audit.

John Beard  
Registered Company Auditor 15775  
22 Hensman Street LATHAM ACT 2615  
Dated this 18<sup>th</sup> day of March 2023