

First Draft Incorporated

(an incorporated association)

ABN 17 462 007 615

Annual Financial Report 31 December 2022

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First Draft Incorporated

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Corporate Information

First Draft Incorporated

	Name	Special Responsibilities
Committee Members	Elyse Goldfinch Geirthana Nandakumaran James Little Kym Elphinstone M. Sunflower Monica Rani Rudhar Michelle Wang Olivia Welch Sambavi Seermaran Zoe Theodore	Co-Chair Accessibility & Inclusivity (Identified position) Deputy Chair Co-Chair & Treasurer
Registered Office and Principal Place of Business	13-17 Riley Street Woolloomooloo NSW 2011	
Public Officer	Sambavi Seermaran	
Auditors	Steven J Miller & Co Chartered Accountants	

Committee Members' Report

First Draft Incorporated

The Committee members of First Draft Incorporated present their Report together with the financial statements for the year ended 31 December 2022 and the Independent Audit Report thereon.

Committee members' details and meetings

The following persons were committee members of First Draft Incorporated during or since the 2022 calendar year.

The number of meetings of committee members during the year and the number of meetings attended by each member are as follows:

Name	Date of Appointment	Date of cessation	Committee meetings	
			A	B
Brian Obiri-Asare	29 Nov 2021	October 2022	10	4
Dennis Golding	30 March 2021	31 Jan 2022	1	-
Elyse Goldfinch	29 Nov 2021	Continuing	12	10
Gillian Kayrooz	21 Dec 2020	31 Dec 2022	12	9
Geirthana Nandakumaran	11 Jan 2023	Continuing	-	-
Heather Tralaggan	21 Dec 2020	31 Dec 2022	12	10
Holly Farrell	21 Dec 2020	31 Dec 2022	12	7
James Little	11 Jan 2023	Continuing	-	-
Karen Golland	21 Dec 2020	31 Dec 2022	12	12
Kym Elphinstone	11 Jan 2023	Continuing	-	-
Laura Couttie	21 Dec 2020	31 Dec 2022	12	11
M. Sunflower	30 March 2021	Continuing	12	7
Monica Rani Rudhar	11 Jan 2023	Continuing	-	-
Michelle Wang	11 Jan 2023	Continuing	-	-
Olivia Welch	11 Jan 2023	Continuing	-	-
Sambavi Seermanan	29 Nov 2021	Continuing	12	11
Zoe Theodore	29 Nov 2021	Continuing	12	10

A Number of meetings the Member was entitled to attended

B Number of meetings the Member attended

Principal activities

Firstdraft is a national artist-led organisation that creates an environment for artists to imagine the expanded possibilities of visual art practices. Our sustainable model of governance allows us to champion risk and encourage ambition in a professional gallery context. With artists, curators, and writers at our centre – we foster diverse practices, people, and programs that epitomise excellence and contribute to dynamic local and global discourse.

Firstdraft's artistic activities fall into five broad program categories: Exhibitions, Curators, Writers, Live and First Nations Curators; as well as sector partnerships delivering additional Public Programs and National and International Outreach. The five core artistic programs are administered via an open callout every six to twelve months to enable a diverse program which supports arts sector advocacy and identified priority areas. This short-lead model of programming is vital in responding to rapid changes in emerging practices and allow early-career artists to realise ideas in a timely manner and with a pragmatic approach to public outcomes. Public Programs and Outreach are programmed to complement the exhibition schedule, and

Committee Members' Report

First Draft Incorporated

Principal activities continued

additionally, by invitation of the Firstdraft directorate, to ensure a range of practices and demographics are represented and embedded.

A locally based, national leader in presenting emerging visual arts practices, Firstdraft is a training ground for the next generation of cultural practitioners in the visual arts sector through both its program and its workforce. Firstdraft strives for artistic excellence, presenting the best work sourced nationally, across the full expanse of contemporary visual arts. Developing a sustainable artist-run initiative model that continues to attract significant support from its communities, Firstdraft strengthens programming with a critical dialogue that encourages audiences to access and understand the work we present, to create a national conversation around emerging art and artists.

Operating result

The surplus for the year amounted to **\$73,318** (2021: Surplus \$30,733).

Review of Operations

Firstdraft is supported by a team of two full-time and one part-time staff members, as well as casual and temporary staff as required. The Firstdraft staff included Sally Golding, General Manager; JD Reforma, Communications and Development Manager; Jesse Rye, Gallery Coordinator (ceased July 2022); and Kiera Brew Kurec, Gallery Coordinator (commenced August 2022).

The Firstdraft Board of Directors include 8-12 rotating board members who administer the artistic program and serve a two-year term with the organisation. The 2021-2022 board were selected at the end of 2020 and included Laura Couttie, Heather Tralaggan, Gillian Kayrooz, Karen Golland, Holly Farrell, M. Sunflower, and Dennis Golding. The 2022-2023 board were selected at the end of 2021 and included Elyse Goldfinch, Brain Obiri-Asare, Sambavi Seermaran and Zoe Theodore. At the end of 2022, 6 new Board members were recruited in advance of their 2022 commencement date, and included Kym Elphinstone, James Little, Geirthana Nandakumaran, Monica Rani Rudhar, Michelle Wang and Olivia Welch.

At the Annual General Meeting in July 2022, Laura Couttie stepped down as Chair and Heather Tralaggan, stepped down as Treasurer. Elyse Goldfinch and Zoe Theodore were appointed Co-Chairs, Sambavi Seermaran was appointed Deputy Chair, and Zoe Theodore was appointed Treasurer.

Firstdraft's Advisory Committee remained constant, with continuing members Lisa Havilah, Philip Keir, Steven Miller and James Roland who provided expertise and guidance in the areas of philanthropy, arts management, finance and law.

Funding:

The organisation was grateful to receive continued support from Create NSW, Australia Council for the Arts and City of Sydney. In the 2022 calendar year, Firstdraft received multi-year funding of \$150,000 from Create NSW and \$196,950 from Australia Council for the Arts. As part of City of Sydney's Accommodation Grant Program which supports the Creative Spaces initiative, Firstdraft received a full-rental subsidy of \$93,380 in 2022.

2022 marked another record-breaking fundraiser for Firstdraft. Held for the first time both onsite and online, the 2022 Firstdraft auction featured 174 artists and collectives who contributed over 100 artworks, raising over \$224,304 in gross sales with a net profit of over \$120,995, making it the most successful auction to date. The Auction enabled Firstdraft to support artists by raising the profile of emerging and mid-career artists, and diversifying income streams by paying over \$103,309 to artists. The auction culminated in an artist party that celebrated the contributions made by artists.

Committee Members' Report

First Draft Incorporated

Review of Operations continued

Exhibition Program

Programmed by an open and equitable call out process, Firstdraft's Exhibition Program profiles emerging and experimental contemporary and dynamic program of solo and group exhibitions. The 2022 exhibition program included the following:

- i. *Sofiyah Ruqayah*
Lesser palace

Wednesday 12 January 2022 - Sunday 13 February 2022

'Lesser palace' is the name of the pressure point located between index finger and thumb. In acupressure, this zone is known to store anxieties pertaining to the heart. Taking this site of emotional geography as a point of departure, this exhibition explores ideas of 'oceanic feeling', and imagines ways of being in the world that rely less on notions of discrete selfhood, and more on porosity, kinship, and affective encounter.

Sofiyah Ruqayah's exhibition Lesser palace powered by Lūpa Media Player.

- ii. *Blake Lawrence*
Haunting In Kensington

Wednesday 12 January 2022 - Sunday 13 February 2022

Haunting In Kensington hints at the magic-in-the-messiness of queer kin-fields and deep-seeded fag geographies. It presents image-based media, video montage and salvaged objects as an assemblage of ephemera for the contemplation of historical gay spaces, what it means when they are lost, and the steady erosion of time.

Haunting in Kensington includes two-channel video work Dust made in collaboration with Garden Reflexxx.

Blake Lawrence's exhibition Haunting In Kensington powered by Lūpa Media Player.

- iii. *Spence Messih*
Lectus

Wednesday, 12 January 2022 - Sunday, 13 February 2022

Lectus explores ideas of transparency and opacity, fragility and strength, and safety and privacy - not as each other's 'opposites' but rather as inseparable, in non-opposition. The exhibition challenges the notion that representation is synonymous with visibility and that perceiving is synonymous with knowing. Taking its title from the Latin word lectus, meaning 'to read', this exhibition aims to think through the ways that we transmit and receive information and the ways it is simultaneously withheld from us.

- iv. *Harrie McKay*
I want to be made out of love, I want to be made into life

Thursday 3 March 2022 - Sunday 10 April 2022

I want to be made out of love, I want to be made into life is a meditation on the stillness, comfort and intimacy associated with place. This exhibition reflects on McKay's personal experiences of home - both as a conceptual framework and as a physical site of rejuvenation and material memory. Through a series of detailed figurative studies rendered in ink on raw canvas, this exhibition draws awareness to the subtle effects of light and shape on inanimate household objects and close friends to express the deeply textural and tangible connection to the feeling of home.

Committee Members' Report

First Draft Incorporated

Review of Operations continued

Exhibition Program continued

v. **Georgia Morgan**

By Proximity

Thursday 3 March 2022 - Sunday 10 April 2022

Georgia Morgan's new exhibition *By Proximity* is an exercise in making tangible the unseen or out of reach. Diasporic identity contains a powerful link, real or imagined, to one's territorial and ancestral homeland and its people.

vi. **Amelia Skelton**

This one goes out to the one(s) I love

Thursday 3 March 2022 - Sunday 10 April 2022

This one goes out to the one(s) I love is a series of quilted and hand-embroidered masks, each acting as a memento/keepsake of a person, or group of people, important to the artist. Through the careful selection and manipulation of objects and materials, Skelton speaks to her relationships with and gratitude to those closest to her, whilst more broadly speculating on our relationship with inanimate objects and things. Each mask is an assemblage of hand-me-down, digitally printed, second-hand and cheaply sourced fabrics that have been gifted by or evocative of Skelton's loved ones. The textiles and objects utilised are things Skelton has been given and held onto, things that she feels are important because of their capacity to hold memories of a person or a time; to be embedded with a history. These histories stretch and warp with each new encounter, with the artist and with whomever encounters them as an audience.

vii. **IchikawaEdward**

blue dipped ignition

Thursday 3 March 2022 - Sunday 10 April 2022

Chance or Providence: Do we prepare for the future or let events occur in the absence of obvious intention or cause? Where is the body's place in this? We mean the new body. The one that has been made - amalgamations of medications, enhancements, augmentations and microplastics. As the body plans its folds and is folded by chance, it adapts and grows. A lifetime of unlearning is broken in chance moments. It is an endeavour of understanding what is chosen, theirs, in a world of chance.

viii. **Ryan Andrew Lee**

Temples of Doom

Wednesday 4 May 2022 - Sunday 12 June 2022

Temples of Doom is a moving image work that explores the threat to pagoda rock formations and sacred First Nations rock-art sites in the recently announced Gardens of Stone State Conservation area of the Greater Blue Mountains.

The work exposes the irreparable damage caused by Centennial Coal Companies' Angus Place and Mount Airly Mines, as well as the abandoned Baal Bone Colliery. These ancient sandstone and ironstone pagoda structures, which took around one million years to form and each measure 8 metres in height, are exhibiting subsidence cracks, and many are completely collapsing due to the tunnelling and extraction of coal 250-300 metres directly below the surface. The anthropogenic deterioration of these unique rock structures also pose great risk of destruction to Aboriginal rock art sites situated in caves or under escarpments such as Maiyingu Marragu.

Committee Members' Report

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Review of Operations continued

Exhibition Program continued

ix. Matthew Clarke

Born to Draw

Wednesday, 4 May 2022 - Sunday, 12 June 2022

Matthew Clarke is an artist who lives in Warrnambool, South West Victoria. He has been drawing for as long as he can remember. He started his life as an artist in 2005 when he commenced his Diploma of Art, Craft and Design at South West TAFE. He is an artist with a mental illness and a disability, and he believes he was destined to be an artist - with or without disability. His sense of colour, shape and proportion comes from a place in his brain he doesn't understand and he is happiest when his work is flowing from this place.

x. Shireen Taweel

Shoe Bathers

Wednesday 4 May 2022 - Sunday 12 June 2022

Shoe Bathers conjures up the sensory relationship between body, spirit, and kinship. The warmth of a conversation is ambient and eloquent, a rite to the intimate relationships developed and formed by community and family within the many varied spaces of the bath house both public and private.

Shireen Taweel's exhibition Shoe Bathers is supported by the NSW Government through Create NSW and powered by Lupa Media Player.

xi. Marian Abboud

sister +++++ familial formations

Wednesday 4 May 2022 - Sunday 12 June 2022

sister +++++ familial formations looks at the act of collecting, capturing, constructing, charting, ordering, relocating, and deconstructing a family. This work invites participants to join the family. It was influenced by the work of Rene Girard, a French-born philosopher and anthropologist, who was interested in the impact of violence, envy, rivalry, conflict, and desire on society. sister +++++ familial formations questions the idea of identity by examining modifications and adaptations through sacred order, prohibition, and the collective memory.

xii. Visaya Hoffie

The Enchanting Microplastics

Wednesday 6 July 2022 - Sunday 14 August 2022

It has been recently discovered that microplastics have found their way into human blood. We breathe and ingest them - the world around us has entered us. We have become a microcosm of the little planet on which we have wrought so much havoc. In The Enchanting Microplastics, Visaya Hoffie utilises 'plastic' as a signifier for popular culture - deploying a wealth of imagery, media, and techniques to convey the way we ingest and regurgitate culture in contemporary life.

xiii. Yvette James

Uncovering the Flesh in Our Satellites

Wednesday 6 July 2022 - Sunday 14 August 2022

Our data is inextricable from our bodies. Biometric systems mine our most individualised body parts such as fingerprints, vein patterns, gait. These digital recordings of our anatomy take our individual attributes and extend them for the manipulation of third-party companies and agencies. Our data is purchased, accessed,

Committee Members' Report

First Draft Incorporated

Review of Operations continued

Exhibition Program continued

used against us for capitalist gain or to reinforce authoritarian regimes. Data companies dredge our marketable traits from our fingertips, relinquishing more information than we can grasp with the swipe of a thumb. Flying across fibre optic cables, our digital waste splutters messily into millions of servers in tens of thousands of data centres across the world. Our information is given a diseased anthropomorphic body. A body that has been molded from our corporeal detritus, akin to sweat, skin cells, saliva, and shit. This cesspool of waste is analysed for its capital, sewn back together in a diseased humanlike shell, and projected back at us.

xiv. Foong/McGrath

All that heaven allows

Wednesday 6 July 2022 - Sunday 14 August 2022

All that heaven allows is an audience-led performance installation that allows for multiple (dis)embodiments of the archetypal roles within the genre of horror. Foong/McGrath's new collaborative work draws on cinema, Artaudian theatre and poetry for a work about the kinetics and politics of horror. It seeps, pervades, hides, and lingers between speech, body and structure. It destabilises while breeding new socialities; perverse yet productive. The scene may collapse, or has it already? What good is a thermometer if the house is already on fire?

Due to the impact of extreme weather events, Foong/McGrath's exhibition All that heaven allows did not take place onsite. The artists created a website allthatheavenallows.info that remained supplementary to the exhibition. Their exhibition will be restaged in the 2023 exhibition program.

xv. Red Inc. (Casey Chen, Chris Chew, Rosemary Lee, Tya Tey, Yu Xin Jia, Morus Quin, Alicia Zhao, and Richard Chaohsi Wu)

Red Inc.

Wednesday 6 July 2022 - Sunday 14 August 2022

Red Inc. is both an exhibition and collective, featuring the work of eight East-Asian Australian artists – Casey Chen, Chris Chew, Rosemary Lee, Tya Tey, Yu Xin Jia, Morus Quin, Alicia Zhao, and Richard Chaohsi Wu – whose practices imagine what emerges from diversely hybridised cultural experiences. Across many East Asian cultures, from China, Japan, North and South Korea, Mongolia, and Taiwan, the use of red ink has manifold meaning. In ancient China, to write the name of a living person in red ink was to wish them death, a taboo often associated with death rites and rituals; conversely, the decorative use of the colour red in a celebratory context, such as in weddings and other auspicious events, could convey prosperity and fortune.

xvi. EJ Son

댄싱머신: Dancing machine

Friday 9 September 2022 - Sunday 16 October 2022

댄싱머신: Dancing machine came to birth parallel to EJ Son's fascination with the story of the artist-king Pygmalion of Cyprus and his sculptural waifu – fictional femme characters from non-live-action visual media (typically an anime, manga, or video game) to whom one is romantically attracted and/or whom one considers their significant other – of Galatea. Son likes to imagine the idea of the creator behind these dolls to be a woman. They believe it's of utmost importance to have diverse voices in visioning the future and are curious to see their imaginings. In their new exhibition, 댄싱머신: Dancing machine, they ask, If robots were in service to the 'workers' would

Committee Members' Report

First Draft Incorporated

Review of Operations continued

Exhibition Program continued

that liberate them from 'labour'? Is it possible to be free from the power structure? and Why do we apply human traits to non-human entities?

xvii. *Gabriel Curtin*

Just Guzzling

Friday, 9 September 2022 - Sunday, 16 October 2022

Just Guzzling is an exhibition of eight new paintings. During their production, the paintings each accumulated associations until arriving at an aesthetic conclusion. In this way, they are versions of the three year old's process - an elaborate drawing through the aesthetic jetsam of cultural inheritance. Aided by texts written for the show by Gabriel's comrades (Ender BaŞkan, Declan Furber-Gillick, Abbra Kotlarczyk, Beth Sometimes and Vladimir Mayakovsky), Just Guzzling imagines how images and ideas are inherited, metabolised and manifest as logics that are difficult to outmanoeuvre, suturing and scaffolding the processes of feeling moving into thought, thought into labour, labour into relation and relation into speech, apprehension, violence, love, contradiction.

xviii. *Charlotte Haywood*

FUTURE NOSTALGIA

Friday, 2 December 2022 - Sunday, 22 January 2023

FUTURE NOSTALGIA looks at emergent narratives of the future through our relationships to song, dance, craft, food, ecologies, ourselves, and each other. Drawing from evolutionary ecological research and restoration, speculative fiction, surrealism, eco-philosophy and biomimicry, Charlotte Haywood works to congeal multiple collaborating participants and networks of knowledge. These include multi-instrumentalist/artist Sue Simpson; evolutionary biologist Dr. Katharina Nargar from the Australian Tropical Herbarium; JCU; krump dancers The Flood; resonance artist/harpist Natalia Mann; Kuku Yalanji Song Woman/Weaver Merindi Schrieber; harpist Loni Fitzpatrick; the Daintree Rainforest Observatory; the Forum of Sensory Motion; environmental scientist and rainforest seed specialist Michelle Chapman; and wild food researcher and chef Peter Hardwick amongst emerging others.

xix. *Lucy Goosey Feminist Art Collective*

A(Di)pology

Friday, 2 December 2022 - Sunday, 22 January 2023

A(Di)pology explores how fatphobia and discrimination shape perceptions of our own and others' bodies. Drawing upon their lived experience navigating our culture within a fat body, three members of Lucy Goosey Feminist Art Collective use sound, photography, and film to reveal an intimate and vulnerable view into the deeply personal impacts of fatphobia.

xx. *Monica Rani Rudhar*

I Cook A Lot Of All These Foods

Friday, 2 December 2022 - Sunday, 22 January 2023

I Cook A Lot Of All These Foods tells the story of the integration of the artist's mother to Indian culture upon marrying her Indian father in Australia. She recounts the rejection from her Romanian family after her marriage, and how she adopted a new way of living after feeling anchored in the safety of Indian cooking, tradition and being welcomed into a new family.

Committee Members' Report

First Draft Incorporated

Review of Operations continued

LIVE Program

Firstdraft's Live Program serves as a platform for artistic practices that sit outside of our regular exhibition opportunities. Firstdraft's Live Program supports live and time-based practices, including performance, live art, dance, community engagement and music. These programs engage with our community and enliven our spaces through innovative and transformative live experiences.

*Honey Trap Sound System, Ile Ilu, Queen Bee, St. Bedlam & Wikkid Bandit, Sofia Gonzalez
Sound Check the System!*

Friday, 30 September 2022

Honey Trap Sound System brings together Sydney's most powerful and relevant femme artists and musical collectives for the first time under one alleyway in Sound Check the System! Since it migrated from the Caribbean to the West, sound system culture has been a statement in the occupation of public space, raising voices, building sound, and dancing as an act of catharsis and community. Featuring Honey Trap Sound System, Ile Ilu, Queen Bee, St. Bedlam & Wikkid Bandit, Sofia Gonzalez, Sound Check the System! united the diverse musical narratives, rhythms and sounds of modern multicultural Australia, amplified by some of the most relevant women artists and collectives working today.

Brazilian 'Bloc' party drumming band Ile Ilu and vinyl collective Queen Bee will occupy Woolloomooloo airspace with Carnival atmosphere, music, dance, and storytelling. As the evening sets in, hip hop emcee St. Bedlam and DJ Wikkid Bandit (presenter of The New Style on 2ser 107.3) will carry audiences to the heavyweight beats that work the low frequencies of the hand-built subwoofers, finishing the dance with the unique global techno riddim aficionado Sofia Gonzalez.

Audience and performers were invited to harness the dancefloor as a transformative, participatory space, amplifying expression, dancing out the demons, using sound, body, and system to celebrate and express narratives of multicultural women in music, sound, and tech.

Eddie Abd, Roy Dib, Morgan Hogg, Chrystèle Khodr, Nicole Barakat, Hajer, Hussein Kahil, and Antoine Razouk and Jason Crowe

The Only Thing Left is to Leave

Friday 11 March

Presented in partnership with Arab Theatre Studio and Art Month Sydney

When all is uprooted, does one stay to fight... or take flight? What of those who have always lived on the move, away from enclosures, family and field, census and consensus, monoculture and monolingualism, law and lord? What does it mean to live on the run?

For Art Month Sydney 2022, Firstdraft has partnered with Arab Theatre Studio to present The Only Thing Left is to Leave, a night of live artworks, performances and installations by Nicole Barakat, Hajer, Hussein Kahil, and Antoine Razouk and Jason Crowe.

This event is the second iteration of an international commissioning series supported by the Keir Foundation, and will also feature artworks by Eddie Abd, Roy Dib, Morgan Hogg, and Chrystèle Khodr, co-developed by Firstdraft and Beirut Art Center.

Each of these interdisciplinary artists interrogates what paths are trodden and social formations woven, what common practices are formulated, and networks of sustenance formed, when we move.

Committee Members' Report

First Draft Incorporated

Review of Operations continued

Writers' Program

Firstdraft's Writers Program is a creative and professional development program supporting emerging writers to develop experimental approaches to form and publishing. The 2022 program included studio residency opportunities, connection to our exhibition program and tailored editorial mentorship.

Bruce Koussaba

A Manifesto On Cinema

An assessment of filmmaking practice and film consumption. A Manifesto On Cinema wrestles with the standard notions of what cinema is and contemplates what it could stand to be - moving further into the 21st Century. Advocating for an expansion of the cinematic language, shifting away from hierarchical production, reevaluating dated theory, cultivating an active participating community, and establishing a new spirited movement. Bruce Koussaba's collection of film theory is an attempt to peer into the medium's future and lay out foundational thinking, bringing it to fruition.

Koussaba will present a public reading of his manifesto in 2023.

Megan Fizell

Untitled

This project begins by posing the question, what would sensory closed captioning look like, sound like, or feel like? By responding to the growing theoretical and curatorial interest in sensory art, this project aims to develop ways to convey the haptic, sonic, olfactory, and gustatory dimensions of art through experimental writing. I will explore the potential of synaesthetic perception to produce cross-modal correspondences (or intercommunication) between the senses as a means to facilitate a deeper understanding of an object. An example of this in practice is how a description of a meal can cause one's mouth to salivate or how an image of food can invoke an impression of its taste.

Curators Program

Firstdraft provides opportunities for early-career curators to develop a curated exhibition to be staged across its largest gallery, supported by the Firstdraft staff and Board.

Curated by Tim Marvin

Circling the Sun

Holly Anderson, Trent Crawford, András Cséfalvay, Kalan Jay Dhir, Alex Gawronski, Vande Grey, David Haines, Joyce Hinterding, Emma Hamilton, Greg Stanford, David Suyasa, NASA Solar Dynamics Observatory

Wednesday, 12 January 2022 - Sunday, 13 February 2022

Circling the Sun examines the techniques utilised by artists to capture and visualise the sun. The exhibition will investigate how creative practitioners render the sun by drawing upon a myriad of political, economic, and social frameworks that harness it (solar energy, agriculture), conceptualise it (astrophysics, mathematics), orientate towards it (transmissions, reflections, sun gazing, photography) and squander it (oil drilling, mining, market economies). To elaborate on these concerns means displaying the various intersections of scientific, religious, political, and apocalyptic knowledge that are embedded within the historical, cross-cultural, and aesthetic contexts of the sun presented in this show. Instead of exploring a conventional history or mythology of the sun as merely an analogy of ideal knowledge or primitive creation, this exhibition critically evaluates how artists have utilised multi-disciplinary approaches to explore its diverse effects and conditions.

Committee Members' Report

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Review of Operations continued

Curator's Program continued

Forever evading our optical gaze – which is confined to the visible light spectrum – the Sun's blinding rays must pass through mediating technologies, situations, and artistic techniques in order to be aesthetically visualised. Whether as an antiquated installation, trace, squint, shadow, burn, disaster, poetic, phosphene, or reflection, each artist mobilises a representative substitute of the Sun's elusive form and effects. Artists in this show will predominantly use scientific and educational models to document aspects of the sun through technical apparatuses – such as the compass, NASA satellite imaging, solar reflectors – and scientific discourses that measure, frame, and evaluate the Sun's various capacities and how they exceed beyond ocular-centric traditions of perception.

Simultaneously threatening and supporting existence, human economies revolve and organise around the Sun's ceaseless expenditure. Amidst ongoing ecological and economic crises whose effects are unevenly felt and distributed across the globe, this exhibition positions the Sun within an entanglement of creative relationships between these artists and society more broadly. By networking these artistic practices, Circling the Sun compels a type of contemplation that considers the ancient and enduring presence of the Sun as an equally philosophical, catastrophic, scientific, political, and embodied encounter.

Tim Marvin's exhibition Circling the Sun powered by Lūpa Media Player.

First Nations Emerging Curators Program

The First Peoples Curators Program invites an emerging Aboriginal and/or Torres Strait Islander curator practitioner to present an exhibition at Firstdraft under the mentorship of an experienced First Peoples curator. This program supports First Peoples self-determination and professional development, and access to key industry networks.

Curated by Stephanie Beaupark

Mentor: Tess Allas

Ngali Jugun Ganaree (Of Our Country)

Elisa Jane Carmichael, Lowell Hunter, Alinta Maguire, Kirli Saunders, Katie West

Friday, 2 December 2022 - Sunday, 22 January 2023

Ngali Jugun Ganaree (Of Our Country) centres Indigenous relationships with Country that have been ongoing for all time. This exhibition explores the complexities of how the natural world informs our sense of being in the world through the physical and spiritual continuous connections we have with our cultures. Expanding on the concepts explored in Ngugi Quandamooka curator-artist-scientist Stephanie Beaupark's research, this exhibition teases out the relationships between the macro, the physicality of Country and materials sourced from Country with the micro, the spiritual connections and disconnections of the artists and their communities. 'Ngali Jugun Ganaree' in Jandai language that is spoken on Quandamooka Country means "we are Country and Country is us". This holistic approach to understanding Country has always been deeply known within Indigenous knowledge systems that demonstrate the cultural values of sustainability, deep listening, protection, and respect.

While Country unites us with our cultures, the tensions and isolation are felt from the ongoing effects of invasion. However, this exhibition presents a strong representation of the push-back to that very alienation and silencing of us and our spaces, places, and cultures. Although the interrelated physical and spiritual relationship with Country has in some instances been damaged, artmaking with materials sourced from Country that speak of Country can initiate healing from this intergenerational trauma. In this Indigenous led exhibition, together we heal through creative practice to actively take care of Country and each other. This is an act of decolonisation and Indigenisation that connects us to our DNA memory of who we are.

Committee Members' Report

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Review of Operations continued

First Nations Emerging Curators Program continued

The works in this exhibition voice each artist's unique connection to their Countries with works made from materials found in the natural environment including dyes, ash, grasses, skins, we create weavings, text, images, textiles, and other mixed media works that demonstrate the diversity of materiality from Country. Together we think about Country, creating on Country, with materials from Country, and we are of our Country.

First Draft Auction

Since its inception in 2009, the Firstdraft Auction has grown into our most important fundraising initiative, and an annual survey of some of the most exciting art and artists from across Australia. It is a diverse and intergenerational platform for artists to connect with a passionate community of collectors, while supporting new generations of practitioners.

Our annual fundraiser is a time to come together and celebrate artists supporting artists. The auction was live from Friday 11 – Friday 18 November, and was presented as an on-site exhibition in all four Firstdraft galleries, as well as online.

Artists included: Aaron Christopher Rees, Adam Norton, Aida Azin, Alex Gawronski, Alexandra Standen, Alice Couttoupes, Amber Boardman, Amber Koroluk-Stephenson, Amelia Skelton, Amrita Hepi, Amy Claire Mills, Andrew Christie, Angela Tiatia, Anna Carey, Anna May Kirk, Anna Nazzari, Anna Pogossova, Anthony Hodgkinson, April Phillips, Ara Dolatian, Belem Lett, Ben Quilty, Brendan Van Hek, Bruno Booth, Bryan Foong, Caroline Rothwell, Chris Dolman, Chun Yin Rainbow Chan, Claire Healy & Sean Cordeiro, Clara Adolphs, Clare Milledge, Clare Thackway, Cobie Ann Moore, Connie Anthes, Consuelo Cavaniglia, Cybele Cox, David Suyasa, Dean Cross, Deborah Kelly, Dennis Golding, Diana Baker Smith, Eddie Abd, EJ Son, Elvis Richardson, Emily Hunt, Emily Parsons-Lord, Emma Finneran, Eugenia Lim, Gabriel Curtin, Garry Trinh, Gary Carsley, Gemma Smith, Genevieve Felix Reynolds, Georgia Morgan, Gillian Kayrooz, Greg Stanford, Gregory Hodge, Hannah Brontë, Harrie McKay, Holly Anderson, Holly Macdonald, Huseyin Sami, IchikawaEdward, Jack Harman, James Lieutenant, James Nguyen, James Tylor, Jana Hawkins-Andersen, Jana Ortanez, Jayanto Tan, JD Reforma, Jenna Lee, Joan Ross, Jodie Whalen, Jonny Niesche, Justin Balmain, Kai Wasikowski, Karen Black, Kate Brown, Kate Mitchell, Kate Vassallo, Katie Turnbull, Katy B Plummer, Kelly Dolly, Ken Done, Kenzee Patterson, Kevin Diallo, Khaled Sabsabi, Kieran Bryant, Koji Ryui, Kuba Dorabalski, Laetitia Olivier-Gargano, Lara Merrett, Laura Hunt, Lauren Brincat, Leila el Rayes & Justine Youssef, Lewis Doherty, Lisa Sammut, Louise Zhang & Dylan Batty, Lynda Draper, M. Sunflower, Marian Abboud, Marilyn Schneider, Mason Kimber, Matt Bromhead, Matte Rochford, Matthew Clarke, Matthew Harris, Max Callaghan, Michaela Gleave, Min Wong, Mish Meijers, Mitch Cairns, Mitchell Ferrie, Monika Behrens, Morgan Hogg, Nadia Hernández, Nadia Odum, Nancy Constandelia, Naomi Oliver, Natalie Tso, Neil Beedie, Nicholas Aloisio-Shearer, Nick Breedon, Nick Santoro, Nicola Smith, Nikolaus Dolman, Noel McKenna, Oliver Watts, Paul Yore, Paula do Prado, Phil James, Phuong Ngo, Raquel Caballero, Rat Bedlington, Rebecca Selleck, Rebecca Selleck & James Tylor, Roberta Joy Rich, Rosie Deacon, Sam Doctor, Samuel Hodge, Samuel Leach, Sarah Brasier, Sarah Contos, Sarah Edmondson, Sarah Goffman, Scott Duncan, Seth Birchall, Shaye Duong, Shivanjani Lal, Sophie Penkethman-Young, Spence Messiah, Tamara Baillie, Tara Marynowsky, Teelah George, Thea Perkins, Tim Marvin, Tim Silver, Tina Havelock Stevens, Tomas Marinangeli, Tony Albert, Tully Arnot, Tyza Hart, Vande Grey, Visaya HOFFIE, Will Cooke, Yiorgo Yiannopoulos, Yvette Hamilton, Yvette James.

Digital Program

Firstdraft's Digital Programs support online engagement and accessibility via presenting newly commissioned text-based and moving image work via our website and social media platforms. Cultivating both regional and global exposure and publicity when visitation to Firstdraft was impacted by COVID-19, digital presence and programming generated over 80,000 unique sessions with audiences.

Committee Members' Report

First Draft Incorporated

Review of Operations continued

Digital Program continued

Hanna Cormick, Riana Head-Toussaint, Shareeka Helaluddin, Lost All Sorts Collective, Jamila Main, Daniel Savage *Conductive Site*

Wednesday, 13 July 2022 - Monday, 5 September 2022

The last two years have exposed many of the assumptions and vulnerabilities of cultural programming and infrastructure, primarily our access to physical space – in which to create, view and engage with art and each other. They also revealed artists and audiences excluded and obfuscated by these spaces, whose access to art is often limited – by background, lived experience, or distance – to online engagement.

Out of this context, Firstdraft presents *Conductive Site*, an online program of artworks by six diverse, interdisciplinary artists – Hanna Cormick, Riana Head-Toussaint, Shareeka Helaluddin, Lost all Sorts Collective, Jamila Main, and Daniel Savage – curated by interdisciplinary disabled/crip artist Riana Head-Toussaint.

This collective of artists is unified by a shared interest in grappling with issues of space as it relates to agency, care, community, liberation, reclamation, perception, disconnection, and access. Unfurling on the Firstdraft website from now until September, *Conductive Site* aims to create movement, conversation and change through radical re-considerations of so-called public space.

Riana Head-Toussaint: <https://firstdraft.org.au/conductive-site-artist-pages/animate-loading-1>

Lost All Sorts Collective: <https://firstdraft.org.au/conductive-site-artist-pages/woven-in-time>

Jamila Main: <https://firstdraft.org.au/conductive-site-artist-pages/pillow-talk>

Shareeka Helaluddin: <https://firstdraft.org.au/conductive-site-artist-pages/recitation-in-four-dimensions-ways-of-attuning>

Hanna Cormick: <https://firstdraft.org.au/conductive-site-artist-pages/hanna-cormick>

Daniel Savage: <https://firstdraft.org.au/conductive-site-artist-pages/surface>

Eddie Abd, Roy Dib, Morgan Hogg, and Chrystèle Khodr

The Only Thing Left is to Leave

28 Feb 2022 - 31 Mar 2022

The Only Thing Left is to Leave is an international commissioning project supported by the Keir Foundation, co-developed by Firstdraft and Beirut Art Center. The first part of this project is an online iteration, co-developed by Firstdraft and Beirut Art Center, featuring four artist commissions by Eddie Abd, Roy Dib, Morgan Hogg, and Chrystèle Khodr – individually premiering on Instagram TV from 28 February. Each of these interdisciplinary artists interrogates what paths are trodden and social formations woven, what common practices are formulated, and networks of sustenance formed, when we move. How can we draw from a lexicon of motion and emotion generated by migration? What shared values might they converge towards, and what dispositions might they propose towards a planetary condition?

Roy Dib's to-camera video work *Nafas*, 2021 sets up a tense and humorous frontal monologue. Listening to queues via earphones, the actor offers personal and social reflections about sex, trauma, anger, and smoking. Chrystèle Khodr's *Happy Ever After*, 2021 is a screen recording of an endless navigation through a curated Instagram feed of self-help and lifestyle accounts. The artist's voice-over converses with an unknown interlocutor about fresh starts and new beginnings.

Eddie Abd's textural *Diasporic Remix #01*, 2021, layers dashcam footage, home videos, and the artists' characteristic etched drawings within a soundscape of recorded phone calls, car radio, and song. Beginning in Lebanon, the video winds through roads in the artist's hometown of Jbeil, transitioning seamlessly into the concrete motorways that snake towards her new home in the suburbs of Western Sydney. It is a digital tapestry, a portrait of a home woven together from another home, that is neither here nor there, both disparate and diasporic.

Committee Members' Report

First Draft Incorporated

Review of Operations continued

Digital Program continued

Similarly, Morgan Hogg's two-part performance video series, *Ariki Vaine*, 2021, layers archival video with filmed performance as a practice of connecting Indigenous, ancestral knowledge with contemporary storytelling – a digital suturing of the wounds inflicted by colonisation on cultural memory. As a biracial artist raised in Australia, Hogg employs dance as a practice to connect with her Cook Island heritage – a kind of remembrance through movement, and movement towards understanding.

The Only Thing Left is to Leave gathers artists across generations and time zones, whose practices hover and migrate – through digital and physical space, between trauma and reconciliation, from birthplaces to homes. For these artists, movement is an end in itself, a generative process of migration, scrolling, interrogation, and arrival.

Morgan Hogg: <https://firstdraft.org.au/the-only-thing-left-is-to-leave-artist-pages/ariki-vaine>

Roy Dib: <https://firstdraft.org.au/the-only-thing-left-is-to-leave-artist-pages/nafas>

Eddie Abd: <https://firstdraft.org.au/the-only-thing-left-is-to-leave-artist-pages/diasporic-remix-Q1>

Chrystèle Khodr: <https://firstdraft.org.au/the-only-thing-left-is-to-leave-artist-pages/happy-ever-after>

Public Programs

Firstdraft public programs featured a diverse range of artists, curators, and cultural practitioners, and comprise talks, performances, and readings in connection with the exhibition programs. In 2022, we were able to deliver a selection of public programs onsite, providing an opportunity for artists to gain confidence in speaking about their practices and ideas. In early 2022, public programs continued to be impacted by safety concerns and health recommendations in relation to public gathering. Instead, in-depth interviews were held by board directors and published on the Firstdraft website.

Thursday 3 March *Poetry Reading*

In association with IchikawaEdward's exhibition *blue dipped ignition*, poet, and musician Daniel Ward performed recent works and *blue light*, a poem written on the occasion of the opening night of *blue dipped ignition*.

Saturday 11 June *Marian Abboud artist talk for sister +++++ familial formations* *Shireen Taweel artist talk for Shoe Bathers*

Saturday 10 September
Artist talks with the artists and curators of our September/October exhibitions, including Aleisha Lonsdale, Asma D Mather, David Doyle, Freyja Moon, Gus Armstrong, Kate McKay, Lily Cummins, Ronnie Grammatica, Amala Groom, Kris Townsend, Alex Wisser, Shaye Duong, Gabriel Curtin, and EJ Son.

Saturday 3 December
Artist talks with the artists and curators of our December-January exhibitions, including Stephanie Beaupark, Alinta Maguire, Lowell Hunter, Kirli Saunders, Monica Rani Rudhar, Lucy Goosey Feminist Art Collective, Charlotte Haywood, and more.

Committee Members' Report

First Draft Incorporated

Review of Operations continued

Partnerships and Outreach

Firstdraft initiates partnerships with peer organisations to build access, participation and support to key groups including local, regional, interstate, and international artists and communities.

Regional

Firstdraft strengthened its outreach to regional artists and communities through partnerships with Cementa, Arts OutWest Regional Artist Mentoring Program (RAMP) and MetroArts. *so hot right now now now* is the final outcome of the Cementa and Arts OutWest Regional Artist Mentoring Program (RAMP), a two-year creative and professional development initiative conceived and implemented by Amala Groom, with the support of Alex Wisser and Kris Townsend, to deliver skills, build inroads into arts networks, and present an ambitious public exhibition.

Co-curated by Amala Groom, Kris Townsend, and Alex Wisser

so hot right now now now

Aleshia Lonsdale, Asma D Mather, David Doyle, Freyja Moon, Gus Armstrong, Kate McKay, Lily Cummins, Ronnie Grammatica

Friday, 9 September 2022 - Sunday, 16 October 2022

so hot right now now now is a thematically ambivalent reflection on 'the art world' and the waste inherent in its pursuit of aesthetic and cultural trends; the disconnectedness of this economy from the past, and the millenarian consequences of catastrophic climate change impacting Australia now.

The insistent repetition of 'now now now' iterates this urgency like the manic flicker of a neon sign advertising the imminence and immediacy of existential apocalyptic threat. This is the contemporary, the now – where extinction is a real possibility, and our society, our culture and our relations are reduced to the terms of survival.

Extending from often autobiographical positions, the eight regional artists involved – Aleshia Lonsdale, Asma D Mather, David Doyle, Freyja Moon, Gus Armstrong, Kate McKay, Lily Cummins, and Ronnie Grammatica – were challenged to conflate these two registers, expressing the realities of contemporary lived experience to create artworks that reflect our common, contemporary condition.

The resulting exhibition is grounded in the concrete, located in particular experience and expressive of the lived realities and truths of the communities, people and places to which these artists belong.

Both *so hot right now now now* and RAMP were developed with the support of Cementa and Arts OutWest, with mentorship provided by industry curatorial peers including Jeff Khan, Performance Space; Michelle Newtown, Artspace; Adam Porter, Campbelltown Art Centre; and Tian Zhang, PARI; and creative mentorship provided by artists Liam Benson, Deborah Kelly, and Claudia Nicholson.

This exhibition is supported by the NSW Government through Create NSW and the Regional Arts Fund provided by Regional Arts Australia and administered by Regional Arts NSW. Program partners include West Darling Arts, Southern Tablelands Arts, Broken Hill Regional Art Gallery, Goulburn Regional Art Gallery, and Glasshouse Regional Gallery.

Offsite: Metro Arts, West End, Queensland: <https://metroarts.com.au>

Firstdraft initiated a two-year reciprocal partnership with Metro Arts, Brisbane, supporting two artists living outside of capital cities – one from NSW and another from Queensland – to present new work across both organisations, in 2022 and 2023.

Committee Members' Report

First Draft Incorporated

Review of Operations continued

Offsite: Metro Arts, West End, Queensland continued

Betty Russ

A LEAKAGE OF WHOLES

3-22 December 2022

Working across sculpture, assemblage, installation, sound, and embodied research, Betty Russ's practice refers to science fiction, hauntology, spirituality, the-weird-and-the-eerie. *A Leakage of Wholes* is an installation of living matter constructed with industrial and found materials and embodies pop cult interrogations in and around the current global crisis.

Lismore-based Betty Russ is the first artist selected to receive support through the Firstdraft Metro Arts Program, a two-year reciprocal partnership creating investment in the production and presentation of new work by artists from regional NSW and QLD. After Betty Russ's premiere at Metro Arts the work will then be presented at Firstdraft in February 2023. In 2023, a project by a regional Queensland artist will be presented at both Metro and Firstdraft.

Presented by Metro Arts in partnership with Firstdraft.

National

In April 2022, Firstdraft Chair Laura Couttie and General Manager Sally Golding, travelled to Adelaide Experimental Contemporary (ACE) to conduct studio visits and select one artist to participate in the Firstdraft exhibition program. In 2022 Firstdraft and ACE collaborated on the presentation of a solo exhibition by Shaye Dugong artist from ACE's 2022 Studio Program. The selected studio artist was engaged to develop and exhibit a new body of work, that will precede and complement work presented for ACE Studios: 2022 exhibition (11 November – 16 December 2023).

Shaye Dugong

Telesm

Friday, 9 September 2022 - Sunday, 16 October 2022

We exist in parallel to the built environment. Our movements are marked by the banal, yet powerful geometries of urban architecture. Pedestrians follow the footpath of a familiar circuit and remain close to orbs of fluorescent light along dark streets at night. We repeat the commands of architectural structures through ritual actions, such as keeping to the left or turning a key clockwise.

Such practices could be thought of as monotonous processes of habitualised un-thinking. The rituals prescribed by divine authority, in contrast, are believed to be a tool to bridge the profane and the sacred. Within our cycles of movement is a sense of predictability, so can the sublime still be experienced within monotony? Simone Weil described monotony as the most beautiful or the most atrocious thing, noting that "the circle is the symbol of monotony, which is beautiful, the swinging of a pendulum of monotony which is atrocious." Historically and culturally, the circle has also been considered a symbol of unified perfection, infinity, and the deity; so naturally, the perfect circle does not exist in material reality.

As such, rituals of movement in and around the built environment are prescribed by higher means – the architectural structures that both permit and obstruct. In *Telesm*, objects endemic to the urban landscape are reimagined as talismanic artefacts that promise protection and guidance within the urban landscape. Through spatial exploration of the psychic terrain of the urban landscape, *Telesm* constructs a space of contradictions; both internal and external, accessible yet obscure, physical yet spiritual.

Presented by Firstdraft in partnership with Adelaide Contemporary Experimental.

Committee Members' Report

First Draft Incorporated

Review of Operations continued

International

An international commissioning project supported by the Keir Foundation, co-developed by Firstdraft and Beirut Art Center

The Only Thing Left is to Leave

Monday, 28 February 2022 - Thursday, 31 March 2022

When all is uprooted, does one stay to fight... or take flight? What of those who have always lived on the move, away from enclosures, family and field, census and consensus, monoculture and monolingualism, law and lord? What does it mean to live on the run?

The Only Thing Left is to Leave is an international commissioning project supported by the Keir Foundation, co-developed by Firstdraft and Beirut Art Center. The first part of this project is an online iteration, co-developed by Firstdraft and Beirut Art Center, featuring four artist commissions by Eddie Abd, Roy Dib, Morgan Hogg, and Chrystèle Khodr - individually premiering on Instagram TV from 28 February. Each of these interdisciplinary artists interrogates what paths are trodden and social formations woven, what common practices are formulated, and networks of sustenance formed, when we move.

The second part of this project will materialise as a live performance program co-developed by Firstdraft and Arab Theatre Studio, launching 11 March in partnership with Art Month Sydney. Alongside the newly commissioned videos by Eddie Abd, Roy Dib, Morgan Hogg, and Chrystèle Khodr, the event will also feature live performances by artists Nicole Barakat, Hajer, Hussein Kahil, and Antoine Razouk and Jason Crowe.

Commissioning Supporter: Keir Foundation

Commissioning Partner: Beirut Art Center

Live Program Partners: Arab Theatre Studio, Art Month Sydney

Project Leads: Yuki Kawakami, Gillian Kayrooz, JD Reforma

Project Leads (past): Georgia Hobbs, Emmaly Langridge, Athena Thebus, Justine Youssef, Tian Zhang

Designer: Christian Georges Moore

Production Partner: Motel Picture Company

Committee members' qualifications and experience

Name and qualifications	Experience and special responsibilities
Elyse Goldfinch Master of Art Curating, University of Sydney 2009-2012 Bachelor of Art Theory (Hons), University of New South Wales Art & Design	Curator and Writer Elyse Goldfinch is an Arts curator and Writer with a career focus on advocacy, collaboration, and exchange working across a variety of non-profit and independent arts organisations. She is currently Associate Curator and Executive Assistant at Artspace, Sydney, Assistant Curator of the 2022 Australian Pavilion at the Venice Biennale, and Coordinator for the Contemporary Arts Organisations Australia network.

Committee Members' Report

First Draft Incorporated

Committee members' qualifications and experience continued

Name and qualifications	Experience and special responsibilities
Geirthana Nandakumaran Bachelor of Fine Art (Photography) Bachelor of Science (Biotechnology)	Artist and Arts Worker Geirthana Nandakumaran is an artist and arts worker, whose practice investigates liminal identity, relating her environments through spatial and cultural investigations of selfhood, and Sri Lankan Tamil-Australian cultures.
James Little Bachelor of Fine Arts (Drawing major)	Artist and Arts Worker James Little is an artist and arts professional who has exhibited around Australia. He was the co-founder of Nicholas Projects, a curated gallery space in Melbourne.
Kym Elphinstone Company Director's Course Post-graduate Certificate, Art History & Curatorship Post-graduate Diploma, Law Post-graduate Certificate, Strategic Marketing Bachelor of Laws (Honours), Law Bachelor of Commerce, Commerce	Arts Advisor and Advocate Kym Elphinstone is an arts advisor, advocate, and the founder of Articulate, Australia's leading cultural agency, and its sister content agency, The Golden Mean. A former lawyer, Kym has more than 25 years of experience advising arts organisations across the world on the amplification of artists and art initiatives. Kym was a founding board member of Art Month Sydney, a founding member of the MCA Young Ambassadors program and sits on the Advisory Council for Sydney Contemporary.
M. Sunflower Bachelor of Fine Arts, Photomedia AQF II Tv & Video Production	Artist, Curator, Disability advocate M. Sunflower is a culturally diverse Australian artist who identifies as living with disabilities. She is the founder and curating contributor of Off The Wall Gallery, Sydney, an outdoor and online exhibiting initiative centred on creating opportunities for marginalised artists, including those living with physical and mental disability.
Monica Rani Rudhar Bachelor of Arts Honors, First Class	Artist Monica Rani Rudhar is an artist whose work spans video, performance and sculpture and speaks to longing and loss as she navigates the cultural disconnection that stems from the complexities of her multiracial ethnicity.

Committee Members' Report

First Draft Incorporated

Committee members' qualifications and experience continued

Name and qualifications	Experience and special responsibilities
Michelle Wang Bachelor of Arts (Distinction) / Law	Curator and Writer Michelle Wang is an art consultant, curator and writer who is passionate about ways of making the arts inclusive and accessible, through collaboration, experimentation and uplifting the voices of Australia's diaspora communities.
Olivia Welch Master of Curating and Cultural Leadership Bachelor of Art History and Theory (First-Class Honours)	Curator, Writer, and Arts Worker Olivia Welch is Exhibitions Manager at Museums & Galleries of NSW, developing touring exhibitions and associated sector development.
Sambavi Seermaran Solicitor, Supreme Court of NSW (admitted in May 2019) Bachelor of Laws / Bachelor of Medical Science (LLB/ B Medical Science)	Curator, Artist, and Lawyer Sambavi Seermaran is an Australian-Eelam Tamil emerging Curator, Artist, and Lawyer. She is passionate about amplifying and centring the voices of marginalised and disempowered people within Sydney's cultural spaces, is committed to dismantling systems of oppression within the criminal justice system, and her background has included working closely with the Aboriginal community in Redfern. Sambavi is currently undertaking a Master of Laws (Human Rights and Policy) at the University of New South Wales.
Zoe Theodore Bachelor of Arts Honours (Art History), First Class Honours Bachelor of Arts (Art History and Philosophy)	Curator, Producer, and Writer Zoe Theodore is a Sydney-based Curator, Producer, and Writer, with a particular interest in the relationship between performance, choreography, and the gallery. She is currently a Ph.D. candidate at the University of New South Wales and the Project Coordinator of <i>Precarious Movements: Choreography and the Museum</i> with partner organisations UNSW, NGV, Tate AGNSW, and MUMA.

Committee Members' Report

First Draft Incorporated

Contribution in winding up

The association is incorporated under the Associations Incorporation Act 2009. If the association is wound up, the constitution states that each member is required to contribute a maximum of \$10 each towards meeting any outstanding obligations of the association. At 31 December 2022, the total amount that members of the association are liable to contribute if the association wound up was \$100 (2021: \$100).

Auditor's independence declaration

A copy of the Auditor's Independence Declaration as required under s.60-40 of the Australian Charities and Not-for-profits Commission Act 2012 is included on page 23 of this financial report and forms part of the Committee Members' Report.

Signed in accordance with a resolution of the Committee members.



ZOE THEODORE
Committee Member



Sydney; Gadigal Land

Dated 15 / 05 / 2023



Auditor's Independence Declaration

To the Committee Members of First Draft Incorporated:

In accordance with the requirements of section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012, as lead auditor for the audit of First Draft Incorporated for the year ended 31 December 2022, I declare that, to the best of my knowledge and belief, there have been:

- (a) No contraventions of the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- (b) No contraventions of any applicable code of professional conduct in relation to the audit.

STEVEN J MILLER & CO
Chartered Accountants

S J MILLER
Registered Association
Auditor No 4286

Sydney

Dated 12 / 5 / 23

Statement of Surplus or Deficit and Other Comprehensive Income

For the year ended 31 December 2022
First Draft Incorporated

	Note	2022 \$	2021 \$
Revenue	4	676,045	478,668
Other income	4	9,003	52,870
Administration expenses		(80,837)	(34,218)
Amortisation expense	9	-	-
Depreciation expense	8	(94,768)	(57,964)
Facilities expense		(15,650)	(13,892)
Employee benefits expense	11	(237,829)	(245,884)
Project expenses		(182,646)	(148,847)
Surplus before income tax		73,318	30,733
Income tax expense	3.8	-	-
Surplus for the year		73,718	30,733
Other comprehensive income for the year, net of income tax		-	-
Total comprehensive income for the year		73,318	30,733

This statement should be read in conjunction with the notes to the financial statements.

Statement of Financial Position

As at 31 December 2022
First Draft Incorporated

	Note	2022 \$	2021 \$
Assets			
Current			
Cash and cash equivalents	5	683,233	630,362
Other assets	6	4,486	2,092
Current assets		687,719	632,454
Non-current			
Property, plant and equipment	8	346,891	413,812
Intangible assets	9	-	-
Non-current assets		346,891	413,812
Total assets		1,034,610	1,046,266
Liabilities			
Current			
Trade and other payables	10	27,447	28,331
Employee provisions	11.2	7,598	10,456
Lease liability		329,203	410,435
Current liabilities		364,248	449,222
Total liabilities		364,248	449,222
Net assets		670,362	597,044
Equity			
General funds - unrestricted		499,610	426,292
General funds - restricted		-	-
Designated reserves - unrestricted		170,752	170,752
Total equity		670,362	597,044

This statement should be read in conjunction with the notes to the financial statements.

Statement of Changes in Equity

For the year ended 31 December 2022

First Draft Incorporated

	Restricted grant funds \$	Safety Net Reserve \$	Capital Exp. Reserve \$	Program Reserve \$	Opportunity Reserve \$	Show Support Reserve \$	General Funds \$	Total Equity \$
Balance at 1 January 2021	123,250	140,600	12,225	8,785	8,785	357	272,309	566,311
Surplus for the year	-	-	-	-	-	-	30,733	30,733
Other comprehensive income	-	-	-	-	-	-	-	-
Total comprehensive income for the year	-	-	-	-	-	-	30,733	30,733
Transfer to/(from) reserves	(123,250)	-	-	-	-	-	123,250	-
Movement for the year	(123,250)	-	-	-	-	-	153,983	30,733
Balance at 31 December 2021	-	140,600	12,225	8,785	8,785	357	426,292	597,044
Balance at 1 January 2022	-	140,600	12,225	8,785	8,785	357	426,292	597,044
Surplus for the year	-	-	-	-	-	-	73,318	73,318
Other comprehensive income	-	-	-	-	-	-	-	-
Total comprehensive income for the year	-	-	-	-	-	-	73,318	73,318
Transfer to/(from) reserves	-	-	-	-	-	-	-	-
Movement for the year	-	-	-	-	-	-	73,318	73,318
Balance at 31 December 2022	-	140,600	12,225	8,785	8,785	357	499,610	670,362

This statement should be read in conjunction with the notes to the financial statements.

Statement of Cash Flows

For the year ended 31 December 2022
First Draft Incorporated

	Note	2022 \$	2021 \$
Operating activities			
Receipts from:			
• Customers		9,903	5,101
• Donors and sponsors		233,850	214,357
• Government grants		381,645	240,075
• ATO Cashflow Boost - COVID-19		-	25,716
• JobKeeper Subsidy - COVID-19		-	28,800
• Interest income		1,865	61
• Interest paid		(12,149)	-
Payments to clients, suppliers, and employees		(453,164)	(459,007)
Net cash provided by operating activities		161,950	55,103
Investing activities			
Purchases of property, plant, and equipment	8	(27,847)	(3,426)
Net cash used in investing activities		(27,847)	(3,426)
Financing activities			
Repayment of principal portion of lease liability		(81,232)	(2,283)
Net cash used in financing activities		(81,232)	(2,283)
Net change in cash and cash equivalents		52,871	49,394
Cash and cash equivalents, beginning of year		630,362	580,968
Cash and cash equivalents, end of year	5	683,233	630,362

This statement should be read in conjunction with the notes to the financial statements.

Notes to the Financial Statements

For the year ended 31 December 2022
First Draft Incorporated

1 General information and statement of compliance

The financial report includes the financial statements and notes of First Draft Incorporated.

Basis of preparation

These financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards – Simplified Disclosures (issued by Australian Standards Board 'AASB') and the Australian Charities and Not-for-profits Commission Act 2012.

First Draft Incorporated is a not-for-profit entity for the purpose of preparing the financial statements.

Historical cost convention

The financial statements have been prepared under the historical cost convention.

Critical cost convention

The preparation of the financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the association's accounting policies. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed at Note 3.15.

The financial statements for the year ended 31 December 2022 were approved and authorised for issuance by the Committee members.

2 New and revised standards or interpretations

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

The following Accounting Standards and Interpretations are most relevant to the association:

Conceptual Framework for Financial Reporting (Conceptual Framework)

The association has adopted the revised Conceptual Framework from 1 January 2022. The Conceptual Framework contains new definition and recognition criteria as well as new guidance on measurement that affects several Accounting Standards, but it has not had a material impact on the association's financial statements.

AASB 1060 General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities

The association has adopted AASB 1060 from 1 January 2022. The standard provides a new Tier 2 reporting framework with simplified disclosures that are based on the requirements of IFRS for SMEs. As a result, there is increased disclosure in these financial statements for key management personnel and related parties.

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

3 Summary of accounting policies

3.1 Overall considerations

The significant accounting policies that have been used in the preparation of these financial statements are summarised below.

The financial statements have been prepared using the measurement bases specified by Australian Accounting Standards for each type of asset, liability, income, and expense. The measurement bases are more fully described in the accounting policies below.

Notes to the Financial Statements

For the year ended 31 December 2022
First Draft Incorporated

3 Summary of accounting policies continued

3.2 Revenue

The association recognises revenue under AASB 1058 or AASB 15 when appropriate. In cases where there is an 'enforceable' contract with a customer with 'sufficiently specific' performance obligations, the transaction is accounted for under AASB 15 where income is recognised when (or as) the performance obligations are satisfied (i.e., when it transfers control of a product or service to a customer). Revenue is measured based on the consideration to which the

association expects to be entitled in a contract with a customer and excludes amounts collected on behalf of third parties. In other cases, AASB 1058 applies when a NFP entity enters into transactions where the consideration to acquire an asset is significantly less than the fair value of the asset principally to enable the entity to further its objectives and the excess of the asset recognised (at fair value) over any 'related amounts' is recognised as income immediately. The association recognises revenue from the following major sources:

Sale of goods

Revenue from the sale of goods comprises revenue earned from the sale of goods donated and purchased for resale. Sales revenue is recognised when the control of goods passes to the customer.

Government grants

A number of the association's programs are supported by grants received from the Federal, State and Local governments. Grant income is recognised in accordance with AASB 15 if the contract has sufficiently specific performance obligations.

Grant income from contracts that do not contain sufficiently specific performance obligations is recognised under AASB 1058 as income when the association obtains control over the funds.

Donations and bequests

Donations collected, including cash and goods for resale, are recognised as revenue when the association gains control, economic benefits are probable, and the amount of the donation can be measured reliably.

Bequests are recognised when the legacy is received. Revenue from legacies comprising bequests of shares or other property is recognised at fair value, being the market value of the shares or property at the date the association becomes legally entitled to the shares or property.

Interest income

Interest income is recognised on an accruals basis using the effective interest method.

3.3 Operating expenses

Operating expenses are recognised in surplus or deficit upon utilisation of the service or at the date of their origin.

3.4 Intangible assets

Acquired intangible assets

Website construction costs are capitalised on the basis of the costs incurred to acquire and install the specific website.

Subsequent measurement

All intangible assets are accounted for using the cost model whereby capitalised costs are amortised on a straight-line basis over their estimated useful lives, as these assets are considered finite. Residual values and useful lives are reviewed at each reporting date. In addition, they are subject to impairment testing as described in Note 3.15. The following useful lives are applied:

- Website: 33% pa

Notes to the Financial Statements

For the year ended 31 December 2022

First Draft Incorporated

3 Summary of accounting policies continued

3.4 Intangible assets continued

Subsequent expenditures on the maintenance of computer software, brand names and website are expensed as incurred.

When an intangible asset is disposed of, the gain or loss on disposal is determined as the difference between the proceeds and the carrying amount of the asset and is recognised in surplus or deficit within other income or other expenses.

3.5 Property, plant, and equipment

Property, plant, and other equipment (comprising right-of-use asset, leasehold improvements, office furniture and equipment) are initially recognised at acquisition cost or manufacturing cost, including any costs directly attributable to bringing the assets to the location and condition necessary for it to be capable of operating in the manner intended by the association's management.

Property, plant, and other equipment are subsequently measured using the cost model, cost less subsequent depreciation and impairment losses.

Amortisation and depreciation are recognised on a straight-line basis to write down the cost less estimated residual value of buildings, plant, and other equipment. The following useful lives are applied:

- Office equipment: 20% pa
- Office furniture: 20% pa
- Computer equipment: 20% pa
- Leasehold improvements: Over the term of the lease
- Right-of-use assets: Over the term of the lease

In the case of leasehold property, expected useful lives are determined by reference to comparable owned assets or over the term of the lease, if shorter. Material residual value estimates and estimates of useful life are updated as required, but at least annually.

Gains or losses arising on the disposal of property, plant and equipment are determined as the difference between the disposal proceeds and the carrying amount of the assets and are recognised in surplus or deficit within other income or other expenses.

3.6 Leases

Operating leases

At lease commencement date, the association recognises a right-of-use asset and a lease liability on the balance sheet. The right-of-use asset is measured at cost, which is made up of the initial measurement of the lease liability, any initial direct costs incurred by the association, an estimate of any costs to dismantle and remove the asset at the end of the lease and any lease payments made in advance of the lease commencement date (net of any incentives received).

The association depreciates the right-of-use assets on a straight-line basis from the lease commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term. The association also assesses the right-of-use asset for impairment when such indicators exist. At the commencement date, the association measures the lease liability at the present value of the lease payments unpaid at that date, discounted using the interest rate implicit in the lease if that rate is readily available or the association's incremental borrowing rate.

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest.

The association has elected to account for short-term leases and leases of low-value assets using the practical expedients. Instead of recognising a right-of-use asset and lease liability, the related

Notes to the Financial Statements

For the year ended 31 December 2022
First Draft Incorporated

3 Summary of accounting policies continued

3.6 Leases continued

payments are recognised as an expense in profit or loss on a straight-line basis over the lease term. On the statement of financial position, right-of-use assets have been included in property, plant and equipment and lease liabilities have been included in trade and other payables.

Operating leases – Measurement Basis for Comparatives

Where the association is a lessee, and payments on operating lease agreements are recognised as an expense on a straight-line basis over the lease term. Associated costs, such as maintenance and insurance, are expensed as incurred.

3.7 Financial instruments

Recognition, initial measurement and derecognition

Financial assets and financial liabilities are recognised when the association becomes a party to the contractual provisions of the financial instrument and are measured initially at fair value adjusted by transactions costs, except for those carried at fair value through surplus or deficit, which are initially measured at fair value. Subsequent measurement of financial assets and financial liabilities are described below.

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled, or expires.

Classification and subsequent measurement of financial assets

Except for those trade receivables that do not contain a significant financing component and are measured at the transaction price, all financial assets are initially measured at fair value adjusted for transaction costs (where applicable).

For the purpose of subsequent measurement, financial assets other than those designated and effective as hedging instruments are classified into the following categories upon initial recognition:

- Amortised cost.
- Fair value through profit or loss (FVPL).
- Equity instruments at fair value through other comprehensive income (FVOCI).

All income and expenses relating to financial assets that are recognised in the statement of surplus or deficit are presented within finance costs, finance income or other financial items, except for impairment of trade receivables which is presented within other expenses.

Classifications are determined by both:

- The entity's business model for managing the financial asset.
- The contractual cash flow characteristics of the financial assets.

Subsequent measurement of financial assets

Financial assets at amortised cost

Financial assets are measured at amortised cost if the assets meet the following conditions (and are not designated as FVPL):

- They are held within a business model whose objective is to hold the financial assets and collect its contractual cash flows.
- The contractual terms of the financial assets give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding.

After initial recognition, these are measured at amortised cost using the effective interest method. Discounting is omitted where the effect of discounting is immaterial. The association's cash and cash equivalents, trade and most other receivables fall into this category of financial instruments as well as long-term deposit that were previously classified as held-to-maturity under AASB 139.

Notes to the Financial Statements

For the year ended 31 December 2022
First Draft Incorporated

3 Summary of accounting policies continued

3.7 Financial instruments continued

Financial assets at fair value through profit or loss (FVPL)

Financial assets that are held within a different business model other than 'hold to collect' or 'hold to collect and sell' are categorised at fair value through profit and loss. Further, irrespective of business model financial assets whose contractual cash flows are not solely payments of principal and interest are accounted for at FVPL. All derivative financial instruments fall into this category, except for those designated and effective as hedging instruments, for which the hedge accounting requirements apply (see below).

Subsequent measurement of financial assets continued

Equity instruments at fair value through other comprehensive income (Equity FVOCI)

Investments in equity instruments that are not held for trading are eligible for an irrevocable election at inception to be measured at FVOCI. Under Equity FVOCI, subsequent movements in fair value are recognised in other comprehensive income and are never reclassified to surplus or deficit. Dividend from these investments continue to be recorded as other income within the surplus or deficit unless the dividend clearly represents return of capital.

Impairment of Financial assets

AASB 9's impairment requirements use more forward-looking information to recognise expected credit losses – the 'expected credit losses (ECL) model'. Instruments within the scope of the new requirements included loans and other debt-type financial assets measured at amortised cost and FVOCI, trade receivables and loan commitments and some financial guarantee contracts (for the issuer) that are not measured at fair value through surplus or deficit.

The Trust considers a broader range of information when assessing credit risk and measuring expected credit losses, including past events, current conditions, reasonable and supportable forecasts that affect the expected collectability of the future cash flows of the instrument.

In applying this forward-looking approach, a distinction is made between:

- financial instruments that have not deteriorated significantly in credit quality since initial recognition or that have low credit risk ('Stage 1') and
- financial instruments that have deteriorated significantly in credit quality since initial recognition and whose credit risk is not low ('Stage 2').

'Stage 3' would cover financial assets that have objective evidence of impairment at the reporting date.

'12-month expected credit losses are recognised for the first category while 'lifetime expected credit losses' are recognised for the second category.

Measurement of the expected credit losses is determined by a probability-weighted estimate of credit losses over the expected life of the financial instrument.

Trade and other receivables

The association makes use of a simplified approach in accounting for trade and other receivables and records the loss allowance at the amount equal to the expected lifetime credit losses. In using this practical expedient, the association uses its historical experience, external indicators, and forward-looking information to calculate the expected credit losses using a provision matrix.

The association assess impairment of trade receivables on a collective basis as they possess credit risk characteristics based on the days past due. The association allows 1% for amounts that are 30 to 60 days past due, 1.5% for amounts that are between 60 and 90 days past due and writes off fully any amounts that are more than 90 days past due.

Notes to the Financial Statements

For the year ended 31 December 2022
First Draft Incorporated

3 Summary of accounting policies continued

3.7 Financial instruments continued

Classification and measurement of financial liabilities

As the accounting for financial liabilities remains largely unchanged from AASB 139, the association's financial liabilities were not impacted by the adoption of AASB 9. However, for completeness, the accounting policy is disclosed below.

The association's financial liabilities include borrowings and trade and other payables.

Financial liabilities are initially measured at fair value, and, where applicable, adjusted for transaction costs unless the association designated a financial liability at fair value through surplus or deficit.

Subsequently, financial liabilities are measured at amortised cost using the effective interest method except for derivatives and financial liabilities designated at FVPL, which are carried subsequently at fair value with gains or losses recognised in surplus or deficit (other than derivative financial instruments that are designated and effective as hedging instruments).

All interest-related charges and, if applicable, changes in an instrument's fair value that are reported in surplus, or deficit are included within finance costs or finance income.

3.8 Income taxes

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

3.9 Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and demand deposits, together with other short-term, highly liquid investments that are readily convertible into known amounts of cash, and which are subject to an insignificant risk of changes in value.

3.10 Employee benefits

Short-term employee benefits

Short-term employee benefits are benefits, other than termination benefits, that are expected to be settled wholly within twelve (12) months after the end of the period in which the employees render the related service. Examples of such benefits include wages and salaries, non-monetary benefits and accumulating sick leave. Short-term employee benefits are measured at the undiscounted amounts expected to be paid when the liabilities are settled.

Other long-term employee benefits

The association's liabilities for long service leave are included in other long-term benefits as they are not expected to be settled wholly within twelve (12) months after the end of the period in which the employees render the related service. They are measured at the present value of the expected future payments to be made to employees. The expected future payments incorporate anticipated future wage and salary levels, experience of employee departures and periods of service, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds that have maturity dates that approximate the timing of the estimated future cash outflows. Any re-measurements arising from experience adjustments and changes in assumptions are recognised in profit or loss in the periods in which the changes occur.

The association presents employee benefit obligations as current liabilities in the statement of financial position if the association does not have an unconditional right to defer settlement for at least twelve (12) months after the reporting period, irrespective of when the actual settlement is expected to take place.

Notes to the Financial Statements

For the year ended 31 December 2022

First Draft Incorporated

3 Summary of accounting policies continued

3.10 Employee benefits continued

Post-employment benefits plans

The association provides post-employment benefits through defined contribution plans.

Defined contribution plans

The association pays fixed contributions into independent entities in relation to several state plans and insurance for individual employees. The association has no legal or constructive obligations to pay contributions in addition to its fixed contributions, which are recognised as an expense in the period that relevant employee services are received.

3.11 Provisions, contingent liabilities, and contingent assets

Provisions are measured at the estimated expenditure required to settle the present obligation, based on the most reliable evidence available at the reporting date, including the risks and uncertainties associated with the present obligation. Where there are a number of similar obligations, the likelihood that an outflow will be required in settlement is determined by considering the class of obligations as a whole. Provisions are discounted to their present values, where the time value of money is material.

3.12 Deferred income

The liability for deferred income is the unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided, or the conditions usually fulfilled within twelve (12) months of receipt of the grant. Where the amount received is in respect of services to be provided over a period that exceeds twelve (12) months after the reporting date or the conditions will only be satisfied more than twelve (12) months after the reporting date, the liability is discounted and presented as non-current.

3.13 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. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST. Cash flows are presented in the statement of cash flows on a gross basis, except for the GST components of investing and financing activities, which are disclosed as operating cash flows.

3.14 Economic dependence

The association is dependent upon the ongoing receipt of Federal and State Government grants and community and corporate donations to ensure the ongoing continuance of its programs and fundraising. At the date of this report Management has no reason to believe that this financial support will not continue, subject to the impact of the matters disclosed in Note 14.

3.15 Significant management judgement in applying accounting policies

When preparing the financial statements, management undertakes a number of judgements, estimates and assumptions about the recognition and measurement of assets, liabilities, income, and expenses.

Notes to the Financial Statements

For the year ended 31 December 2022

First Draft Incorporated

3 Summary of accounting policies continued

3.15 Significant management judgement in applying accounting policies continued

Coronavirus (COVID-19) pandemic

Judgement has been exercised in considering the impacts that the Coronavirus (COVID-19) pandemic has had, or may have, on the association based on known information. This consideration extends to the nature of the products and services offered, customers, supply chain, staffing and geographic regions in which the association operates. Other than as addressed in specific notes, there does not currently appear to be either any significant impact upon the financial statements or any significant uncertainties with respect to events or conditions which may impact the association unfavourably as at the reporting date or subsequently as a result of the Coronavirus (COVID-19) pandemic.

Revenue Recognition

To determine if a grant contract should be accounted for under AASB 1058 or AASB 15, the association has to determine if the contract is 'enforceable' and contains 'sufficiently specific' performance obligations. When assessing if the performance obligations are 'sufficiently specific', the association has applied significant judgement in this regard by performing a detailed analysis of the terms and conditions contained in the grant contracts, review of accompanying documentation (e.g., grant application forms and accompanying documentation) and holding discussions with relevant parties. Income recognition from grants received by the association has been appropriately accounted for under AASB 1058 or AASB 15 based on the assessment performed.

Estimation uncertainty

Information about estimates and assumptions that have the most significant effect on recognition and measurement of assets, liabilities, income, and expenses is provided below. Actual results may be substantially different.

Impairment

In assessing impairment, management estimates the recoverable amount of each asset or cash-generating unit based on expected future cash flows and uses an interest rate to discount them.

Estimation uncertainty relates to assumptions about future operating results and the determination of a suitable discount rate.

Useful lives of depreciable assets

Management reviews its estimate of the useful lives of depreciable assets at each reporting date, based on the expected utility of the assets. Uncertainties in these estimates relate to technical obsolescence that may change the utility of certain assets.

Long service leave

The liability for long service leave is recognised and measured at the present value of the estimated cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

Notes to the Financial Statements

For the year ended 31 December 2022

First Draft Incorporated

4 Revenue

The association's revenue may be analysed as follows for each major product and service category:

	Note	2022 \$	2021 \$
Revenue			
Donations		9,546	5,865
Fundraising revenue		224,304	208,492
Net grant income	4.1	440,330	264,250
Investment Interest income		1,865	61
		676,045	478,668
Other income			
Co-producer income		7,650	3,482
Merchandise income		1,353	272
Print-edition income/(expense)		-	883
Rent subsidy - COVID-19		-	4,517
ATO Cashflow Boost - COVID-19		-	25,716
JobKeeper Subsidy - COVID-19		-	18,000
		9,003	52,870
Total revenue and other income		685,048	531,538

4.1 Net grant income

	Note	2022 \$	2021 \$
Grants Received During the Year			
• Create NSW - Annual Funding		150,000	150,000
• Australia Council for the Arts		196,950	68,250
• City of Sydney Council - Accommodation Grants Program		93,380	46,000
		440,330	264,250

Notes to the Financial Statements

For the year ended 31 December 2022
First Draft Incorporated

5 Cash and cash equivalents

Cash and cash equivalents consist of the following:

	Note	2022 \$	2021 \$
Cash at bank		683,233	630,362
Cash and cash equivalents		683,233	630,362

5.1 Reconciliation of cash

Cash at the end of the financial year as shown in the statement of cash flows is reconciled in the statement of financial position as follows:

	Note	2022 \$	2021 \$
Cash and cash equivalents		683,233	630,362

6 Other assets

Other assets consist of the following:

	Note	2022 \$	2021 \$
Current Prepayments		4,486	2,092
		4,486	2,092

7 Financial risk management

7.1 Categories of financial assets and liabilities

The amounts presented in the statement of financial position relate to the following categories:

	Note	2022 \$	2021 \$
Financial assets held at amortised cost			
• Cash and cash equivalents	5	683,233	630,362
		683,233	630,362
Financial liabilities held at amortised cost			
• Trade and other payables	10	27,447	28,331
		27,447	28,331

Notes to the Financial Statements

For the year ended 31 December 2022
First Draft Incorporated

8 Property, plant, and equipment

Details of the association's property, plant and equipment and carrying amounts are as follows:

	Right-of-Use Asset \$	Leasehold improvements \$	Computer Equipment \$	Office furniture and equipment \$	Total 2022 \$
Gross carrying amount					
Balance 1 January 2022	450,612	59,470	9,923	29,182	549,187
Additions	-	-	4,858	22,989	27,847
Balance 31 December 2022	450,612	59,470	14,781	52,171	577,034
Depreciation and impairment					
Balance 1 January 2022	(45,061)	(58,306)	(4,245)	(27,763)	(135,375)
Depreciation	(90,122)	(1,164)	(1,920)	(1,562)	(94,768)
Balance 31 December 2022	(135,183)	(59,470)	(6,165)	(29,325)	(230,143)
Carrying amount 31 December 2022	315,429	-	8,616	22,846	346,891
	Right-of-Use Asset \$	Leasehold improvements \$	Computer equipment \$	Office furniture and equipment \$	Total 2021 \$
Gross carrying amount					
Balance 1 January 2021	58,379	59,470	6,497	29,182	153,528
Additions	450,612	-	3,426	-	454,038
Disposals	(58,379)	-	-	-	(58,379)
Balance 31 December 2021	450,612	59,470	9,923	29,182	549,187
Depreciation and impairment					
Balance 1 January 2021	(52,541)	(54,384)	(3,073)	(25,792)	(135,790)
Depreciation	(50,899)	(3,922)	(1,172)	(1,971)	(57,964)
Written back on disposal	58,379	-	-	-	58,379
Balance 31 December 2021	(45,061)	(58,306)	(4,245)	(27,763)	(135,375)
Carrying amount 31 December 2021	405,551	1,164	5,678	1,419	413,812

Notes to the Financial Statements

For the year ended 31 December 2022
First Draft Incorporated

9 Intangible assets

Details of association's intangible assets and their carrying amounts are as follows:

	2022 \$	2021 \$
Website		
Gross carrying amount		
Balance 1 January	9,450	9,450
Additions	-	-
Balance 31 December	9,450	9,450
Amortisation and impairment		
Balance 1 January	(9,450)	(9,450)
Amortisation	-	-
Balance 31 December	(9,450)	(9,450)
Carrying amount 31 December	-	-

10 Trade and other payables

Trade and other payables recognised consist of the following:

	Note	2022 \$	2021 \$
Current:			
Other creditors and accruals		13,226	9,598
Net GST payable / (receivable)		(498)	8,899
Superannuation payable		6,615	5,399
Trade payables		8,104	4,435
		27,447	28,331

11 Employee remuneration

11.1 Employee benefits expense

Expenses recognised for employee benefits are analysed below:

	Note	2022 \$	2021 \$
Employee entitlements provided/ (written back)		(2,857)	898
Other employee related expenses		9,128	5,568
Superannuation contributions		21,325	20,595
Wages and salaries		212,535	215,647
Workers compensation insurance		(2,302)	3,176
Employee benefits expense		237,829	245,884

Notes to the Financial Statements

For the year ended 31 December 2022
First Draft Incorporated

11.2 Employee provisions

The liabilities recognised for employee benefits consist of the following amounts:

	Note	2022 \$	2021 \$
Current			
Annual leave		7,598	10,456
		7,598	10,456

12 Related party transactions

The association's related parties include its key management personnel and related entities as described below.

Unless otherwise stated, none of the transactions incorporate special terms and conditions and no guarantees were given or received. Outstanding balances are usually settled in cash.

12.1 Transactions with related entities

During the year there were no payments made to committee member related entities. No amounts are payable to or receivable from committee members or committee member related entities at the reporting date.

12.2 Transactions with key management personnel

Key management of the Association are the General Manager of First Draft Incorporated and members of the Committee. Key management personnel remuneration includes the following expenses:

	2022 \$	2021 \$
Total key management personnel remuneration	88,200	80,515

13 Contingent liabilities

There are no contingent liabilities that have been incurred by the Association in relation to 2022 or 2021.

14 Post-reporting date events

The impact of the Coronavirus (COVID-19) pandemic is ongoing and while it has been financially positive for the association up to 31 December 2022, it is not practicable to estimate the potential impact, positive or negative, after the reporting date. The situation is rapidly developing and is dependent on measures imposed by the Australian Government and other countries, such as maintaining social distancing requirements, quarantine, travel restrictions and any economic stimulus that may be provided.

No other matter or circumstance has arisen since 31 December 2022 that has significantly affected, or may significantly affect the association's operations, the results of those operations, or the association's state of affairs in future financial years.

Notes to the Financial Statements

For the year ended 31 December 2022
First Draft Incorporated

15 Member's guarantee

The association is incorporated under the Associations Incorporation Act 2009. If the association is wound up, the constitution states that each member is required to contribute a maximum \$10 each towards meeting any outstanding obligations of the association. At 31 December 2022, the total amount that members of the association are liable to contribute if the association wound up is \$70 (2021: \$70).

16 Charitable fundraising

The association holds an authority to fundraise under the Charitable Fundraising Act, 1991 (NSW) and conducts fundraising appeals throughout the year. Additional information and declarations required to be furnished under the Act are as follows:

Details of gross income and expenditure from fundraising activities:

	Note	2022 \$	2021 \$
Fundraising events		224,304	208,492
Total income		224,304	208,492
Administration fee		(2,825)	(151)
Advertising and promotion		(6,337)	(40)
Auction expenses		-	(21,666)
Artist fees		(88,382)	(70,953)
Catering		(879)	-
Employee Expenses		(4,391)	-
Freight		(5,897)	-
Security		(2,116)	-
Total expenses		(110,827)	(92,810)
Net surplus from fundraising appeals		113,477	115,682
Application of funds to total operating expenses		(113,477)	(115,682)
		-	-

Statement showing how funds were applied for charitable purposes

All funds raised from fundraising activities, net of direct costs, were applied to the association's normal operations. The association did not conduct any appeals in which traders were engaged.

Fundraising appeals conducted throughout the year

Annual Fundraising Auction was held between 11th to 18th November 2022. General donations appeal had been held throughout the year via programs and website.

Assets and liabilities resulting from fundraising

No assets and liabilities remained at year end as all the funds were applied to the association's normal operations.

Notes to the Financial Statements

For the year ended 31 December 2022

First Draft Incorporated

17 Remuneration of auditors

During the year the following fees were paid or payable for services provided by Steven J Miller & Co, the auditor of the company:

	Note	2022 \$	2021 \$
Audit of the financial statements		5,550	5,380
		5,500	5,380

Committee Members' Declaration

In the opinion of the Committee members of First Draft Incorporated:

- (a) The financial statements and notes of First Draft Incorporated are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including;
 - (i) Giving a true and fair view of its financial position as at 31 December 2022 and of its performance for the financial year ended on that date; and
 - (ii) Complying with Australian Accounting Standards – Simplified Disclosures (including the Australian Accounting Interpretations) and the Australian Charities and Not-for-profits Commission Regulations 2022; and
- (b) There are reasonable grounds to believe that First Draft Incorporated will be able to pay its debts as and when they become due and payable (Refer Note 3.14).

Signed on behalf of the Directors in accordance with subsection 60.15(2) of the Australian Charities and Not-for-profit Commission Regulations 2022.



ZOE THEODORE
Committee Member

Sydney

Date / /



Independent Auditor's Report

To the members of
First Draft Incorporated

Report on the Audit of the Financial Report

Opinion

I have audited the financial report of First Draft Incorporated, which comprises the statement of financial position as at 31 December 2022, the statement of surplus or deficit and other comprehensive income, statement of changes in funds and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the Committee Members' Declaration.

In my opinion the financial report of First Draft Incorporated has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) Giving a true and fair view of the association's financial position as at 31 December 2022 and of its financial performance and cash flows for the year then ended; and
- (b) Complying with Australian Accounting Standards – AASB 1060: General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities and Division 60 of the Australian Charities and Not-for-profits Commission Regulations 2022.

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 auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act) and 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.

Other Information

Those charged with governance are responsible for the other information. The other information comprises the information included in the association's annual report for the year ended 31 December 2022, but does not include the financial report and my auditor's report.

My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion.

In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report, or my knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

Independent Auditor's Report

To the members of
First Draft Incorporated

Committee members' Responsibility for the Financial Report

The committee members of the association are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the ACNC Act, and for such internal control as the Committee members determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the committee members are responsible for assessing the registered entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the committee members either intends to liquidate the association or to cease operations, or has no realistic alternative but to do so.

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

Auditor's Responsibility for Audit of the Financial Report

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

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 registered entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by committee members.
- Conclude on the appropriateness of the committee members' 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 registered entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. My conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the registered entity to cease to continue as a going concern.

Independent Auditor's Report

To the members of
First Draft Incorporated

Auditor's Responsibility for Audit of the Financial Report continued

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

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

STEVEN J MILLER & CO
Chartered Accountants

S J MILLER
Registered Association
Auditor No 4286

Sydney

Dated / /

Additional Financial Information Disclaimer

First Draft Incorporated

The additional financial data presented on pages 48 and 49 is in accordance with the books and records of the association which have been subjected to the auditing procedures applied in my statutory audit of the association for the year ended 31 December 2022. It will be appreciated that my statutory audit did not cover all details of the additional financial information. Accordingly, I do not express an opinion on such financial information and no warranty of accuracy or reliability is given.

In accordance with my firm's policy, I advise that neither the firm nor any member or employee of the firm undertakes responsibility arising in any way whatsoever to any person (other than the consolidated entity) in respect of such information, including any errors or omissions therein, arising through negligence or otherwise however caused.

STEVEN J MILLER & CO
Chartered Accountants

S J MILLER
Registered Association
Auditor No 4286

Sydney

Dated / /

Detailed Statements of Surplus or Deficit

For the year ended 31 December 2022
First Draft Incorporated

SCHEDULE 1 - GENERAL OPERATIONS

	Note Sch	2022 \$	2021 \$
INCOME			
Donations		9,546	5,865
Fundraising income		224,304	208,492
Net grant revenue	4.1	440,330	264,250
Investment Interest income		1,865	61
Co-producer income		7,650	3,482
Merchandise Income		1,353	272
Sales/(expense) of prints and publications		-	883
Rent holiday - COVID-19		-	4,517
ATO Cashflow Boost - COVID-19		-	25,716
JobKeeper Subsidy - COVID-19		-	18,000
TOTAL REVENUE AND OTHER INCOME		685,048	531,538
LESS: EXPENDITURE	Sch 2	611,730	500,805
NET SURPLUS		73,718	30,733

The above UNAUDITED detailed statement of surplus or deficit should be read in conjunction with the disclaimer.

Detailed Statements of Surplus or Deficit

For the year ended 31 December 2022
First Draft Incorporated

SCHEDULE 2 – GENERAL OPERATIONS

	Note	2022 \$	2021 \$
EXPENSES			
Advertising		15,987	1,560
Artists' fees		125,401	25,413
Amortisation of leasehold property and intangible assets	8/9	1,164	3,922
Auditor's remuneration		5,577	5,380
Bank charges		487	246
Bookkeeping fees		18,000	8,710
Catering expenses		11,308	4,932
Cleaning		6,293	2,330
Contractors' fees		807	600
Curator fee		8,634	3,625
Depreciation of plant and equipment	8	3,482	3,143
Depreciation of right-of-use asset	8	90,122	50,899
Electricity		3,216	3,524
Employee entitlements provided (written back)		(2,857)	898
Insurances		3,833	3,842
Interest expense		12,147	5,823
Internet charges		829	944
Merchandise expenses		6,325	34
Office supplies		4,010	689
Project costs		41,903	117,732
Professional Services & Consultation		5,024	-
Rent		-	2,283
Repairs and maintenance		4,569	3,981
Salaries and wages		212,536	215,647
Software and equipment expenses/(income)		(552)	1,222
Staff training		668	975
Subscriptions and memberships		9,067	4,508
Sundry expense		-	1,205
Superannuation		21,325	20,595
Travelling expenses		3,155	1,193
Waste disposal		1,572	1,242
Water rates		-	532
Workers' compensation insurance expenses/(income)		(2,302)	3,176
TOTAL EXPENDITURE		611,730	500,805

The above UNAUDITED detailed statement of surplus or deficit should be read in conjunction with the disclaimer.