



Artists Society of Canberra

Annual Report 2024 - 2025

Prepared by:
Management Committee
Artists Society of Canberra
Studio D, M16 Artspace
PO Box 3629
MANUKA ACT 2603

Acknowledgment of Country

The Artists Society of Canberra acknowledges that the Ngunnawal and Ngambri people are the traditional custodians of the land on which we meet and practise and we pay our respects to their Elders past, present and emerging.

2024 – 2025 Management Committee

President	Jo Anne Pulko
Vice-President	Vacant to September 2024 Katherine Buchanan (from September 2024)
Secretary	Stephen Clively
Treasurer	Michael Smithson
Ordinary Members	Robyn Diener
	Hideko Pentony
	Jay Kottege
	Katherine Buchanan (August to September 2024)
	Vickie Hingston-Jones (from September 2024)
	Caroline Reid (to August 2024)

Overview

ASOC's central purpose is to encourage practice in and appreciation of the visual arts in Canberra and the surrounding region.

In 2024-25, the Management Committee (MC) chose to maintain its focus on consolidating and improving core activities. Its efforts concentrated chiefly on supporting and improving the Spring Exhibition, workshops, workgroup participation and social opportunities for members. Given the small pool of volunteers to support the Society's work, it was decided not to engage in additional projects as this would reduce capacity to maintain existing activities. With membership of the Society growing, it is hoped that the pool of willing volunteers will increase in the near future.

The Spring Exhibition provided an opportunity for members to exhibit and sell their work, as well as the prospect of sharing in a considerable number of prizes. The workshops provided excellent tuition and inspiration for members and non-members. Workgroups continued to provide a forum for our artists to meet, create and share and many welcomed new members. Monthly social meetings included a range of interesting presentations and have been a way for members to meet informally.

Financially, ASOC ran at a small surplus this year and remains financially very sound. Details of our finances can be seen in the Treasurer's Report (attached). Many thanks to Michael Smithson for providing the report and for all of his work throughout the year.

Membership

On 30 June 2025 ASOC had 244 financial members and four life members. This represents an increase of some 14% in the number of financial members. There was a commensurate increase in membership revenue. The significant increase in membership reflects the efforts of our volunteers to maintain and improve the range of opportunities for members and to ensure that the society is visible in the broader community.

On behalf of the members, the Committee thanks those involved in processing memberships and keeping records up to date. Membership Secretary, Sue Cook, manages the non-IT aspects of memberships and the member mailing list. Katherine Buchanan and Jo Anne Pulko manage the membership processes on the website.

Volunteers

ASOC relies on the efforts of volunteers. Our only paid assistance is with higher level website maintenance and our annual financial review. Volunteering is a rewarding way to actively connect with the ASOC community and to support the continued health of the Society. The Management Committee (MC) has had a viable level of membership throughout the year. However, the situation where some MC members are performing multiple key roles as well as their Committee obligations has not changed. With more

members willing to contribute as committee members or by taking on some of the unfilled non-committee positions ASOC will be able to maintain, and possibly add to, the opportunities available to its members.

Many of our volunteers are acknowledged below for their contributions. There are others whose work supports the operation of the Society as a whole. The members of the Management Committee, the Public Officer, the Webmaster and Assistant Webmaster, the Communications team and our graphic designers, have worked throughout the year to keep the Society on track and active.

Attachment A contains a list of Office Holders and other volunteers. Their contributions are greatly valued.

Spring Exhibition

The 82nd Spring Exhibition was held at the Fitters Workshop from 19 October to 27 October.

The exhibition was opened by Nicki McKay-Sim, Director, Curatorial & Collection Research at the National Library of Australia, on Saturday 19 October.

This year's exhibition was judged by classically trained artist and educator Leigh D. Walker and Anthony Oates, Director of the ANU Drill Hall Gallery. The exhibition judges are independent and perform their work at arms-length from ASOC, with no ASOC member present while they undertake their assessment of the artworks on display.

The Judges' overall comments were:

Leigh D. Walker - It has been a really exciting, diverse show to judge. Thankfully, Tony and I agreed on all of the winners. The standard of the work was excellent and it was great to see such diversity in style, experience and technique. Some of the works were truly outstanding. It's fantastic to see such adventurous creativity in ASOC. It was a privilege to judge.

Anthony Oates – Fantastic selection of adventurous works with a very high standard making our selection of works particularly challenging. The oils in this year's show were very fine, as were the mixed media. All artists should be commended! I'm pleased to be one of the first to see the exhibition.

The Best in Show was awarded to Maria Pfohl for her watercolour *Café au Lait Dahlias*. Congratulations to all of the prize-winners and to all who participated in the Exhibition. Information about the judges and the full list of prize-winners is at Attachment B.

Entries were up on last year, with 282 artworks entered (206 in 2023) from 91 artists (76 in 2023). It is encouraging that entries have moved closer to their average of 307 artworks from 92 artists (2011 to 2024).

Fifty one artworks were sold (18% of artworks entered) up on the 47 artworks sold last year. The value of artworks sold was \$18,330, up significantly from last year (\$16,490), with sales of cards and unframed art valued at \$3,952. Total sales were \$22,259, compared to \$19,632 in 2023.

The level of sponsorship was maintained at a very high level at \$10,395 in cash and in kind, compared to \$9,477 in 2023. The Management Committee appreciates the support of the major and minor sponsors (see Attachment C).

The barcoding point-of-sale system introduced in 2023 ran smoothly again this year and meant that reconciliation of both expenses and income was straightforward. We also introduced asking members to provide their bank details when registering their artworks. This sped up payments to artists after the exhibition closed.

Over 1,000 people visited the exhibition and a number of ASOC artists did demonstrations of their techniques on landscape oil painting, watercolour, acrylics, coloured pencil, miniatures, digital art and printmaking.

Other innovations at the 2024 Spring Exhibition were a sponsors preview that allowed people to mingle and network prior to the official opening and the production of two audio visuals that provided guidance on presentation of artworks at the exhibition and how to operate the point-of-sale system.

There were some unexpected challenges for the 2024 exhibition. In particular, we faced about a doubling in the cost of our single largest expense (screen hire). Fortunately, two of our major sponsors (Capital Chemist/Tall Foundation, and Blackett Homes) provided additional sponsorship to help meet this cost, and the exhibition team also made a number of economies to offset the increased costs. This meant that the overall deficit for the event was kept to \$3,520, similar to that of the previous year in spite of the steep cost increases.

Special thanks must go to the Spring Exhibition Coordinator Stephen Clively and his core team of Mike Smithson and Katherine Buchanan, to our Curator, Peter Dixon and the assistant curator Lynn Nicholas, and to everyone who had a role in organising the exhibition.

Particular thanks go to: Jo Anne Pulko for developing the website; Bobby Graham for emcee-ing the opening ceremony; Michaela Laurie, Margaret Harrison-Smith and Helen Jensma for catering (together with all those who helped with food and drink service on opening night); Kate Hogan and Roger Hancock for their roles in supervising sales at Fitters Workshop as part of Mike Smithson's Treasurer's team; Teresa Maynard for working diligently on the roster; Belinda Gill and Robyn Diener on the sponsorship and prizes team; Ekaterina Mortensen for graphic design for promotional material; Trish Dillon for producing the prize certificates and the catalogue; our good guys Bill Causbrook, Mark Redzic and Richard Vickers for the heavy lifting as the facilities and removals team; Maureen Lawrentin and Teresa Maynard and the great team of members who handled the receipt and pick up of artworks, cards and unframed art; Katherine

Buchanan and Susan Bell for photography and maintaining ASOC's social media; all those who attended the sales desks; Bec Gray for assembling the artists packs and keeping a guiding hand on the uplift and return of items from the ASOC studio; and Sue Cook for overseeing equipment hire.

Workshops

The Workshops Team, Hideko Pentony (Workshop Coordinator), Robyn Morgan and Sumie Davies, with support from Stephen Clively and Jo Anne Pulko, presented 11 workshops in 2024-2025. (See Attachment D for the list of workshops and tutors.) The well-established Summer Art program included six workshops presented during January. The others were held at various times during the year.

Workshops were led by local and interstate tutors, appealing to a variety of artistic interests and abilities. ASOC workshops are open to both members and non-members. They continued to attract new members to the Society throughout the year. Members enjoy advance notice about the program and special registration rates.

The Team continued to focus on strategic promotion of the workshops, utilising the ASOC website, social media, Mailchimp emails to members and print advertising. Typically, the classes filled quickly and in many cases there were waiting lists. Of the 114 places offered, 108 were filled. The 2024-25 workshops resulted in a net surplus of \$6044.

Four single ASOC workshops are scheduled for the second half of the calendar year, and planning for 2026 was well-advanced by mid-2025.

During the first half of 2025, ASOC reached an agreement with the Pastel Society of Australia to jointly host two workshops with US mixed media/pastel artist, Dawn Emerson at the ASOC studio in November 2025. The Management Committee was keen to make a special opportunity available to members, to showcase ASOC to a wider audience and to establish a working relationship with a 'national' arts association.

Many thanks to the Workshops Team, to the participants who so generously assisted with 'housekeeping' during the workshops and, of course, to our wonderful tutors.

Workgroups

At the end of June 2025 ASOC had nine regular weekly workgroups and four irregular workgroups. Regular workgroups have fixed membership for each term while Irregular workgroups meet on a session-by-session basis and are open to all ASOC members rather than having a fixed membership.

Although some workgroups have waiting lists, there are opportunities for new or existing workgroups to make more use of the studio, such as during the evening and in periods when the regular workgroups are not meeting.

Studio fees remained the same as in the previous year. Members of regular workgroups paid \$50 per term, and \$6 for additional sessions such as those booked during term breaks. Those attending irregular workgroups paid \$6 per session.

Workgroup revenue was \$20,821 this year, compared to \$22,701 in 2023-24. This meant that workgroup fees contributed 86% to meeting studio rent (compared to 93% in 2023-24 and almost 95% in 2022-23). The rent remained unchanged throughout the year.

During 2024-25, the workgroups were busy with both group enterprises and members' individual projects. The Society welcomed several new members who joined specifically to participate in workgroups.

Highlights from Workgroups this year included:

The Pastels and Pencils Workgroup meets on Monday mornings during school term from 9.30 to 1 pm. Members work together, share ideas and notes on materials and good naturedly discuss each other's paintings. Some work in soft pastels, others in oil pastels, pastel pencils or coloured pencils, or sometimes a combination of several media including watercolour and acrylic underpainting. Members have individually exhibited, including at the Canberra Show and with the South Coast Pastel Society.

The **Occasional Figure Drawing** Workgroup (selected Monday afternoons) provided a great opportunity for a range of ASOC members to try their hand at sketching the figure. The group met 10 times through the year, involving a total attendance of 93 by 23 different ASOC members.

Portrait and Life (Tuesday mornings) met in Studio D during the year except for a visit to the National Portrait Gallery in August 2024 to sketch throughout the gallery. Twenty one different models sat for the group in 2024-25.

Fun with Printmaking Workgroup (Tuesday afternoons) has had a quiet but productive year and has welcomed a few new members. All members, new and long standing, continue to share their knowledge, experience and skills with each other, which has resulted in some amazing and diverse artworks over the period. Unfortunately, due to the scarcity of good, inexpensive exhibition space in Canberra the workgroup has not held any group exhibitions during the year but we are keeping our eyes open for new opportunities to exhibit our works together in the future.

The **Creative Drawing** group (Wednesday afternoons) is now in its 10th year and continues to be fully enrolled with a waiting list. Our activities have included plein air drawing and a number of visits to galleries, including the Beaver Galleries for their lamented final exhibition. Members have reported on drawing workshops they have attended via demonstrations and the setting of group exercises which enrich members' drawing practices.

The **Flora and Fauna** group (Thursday afternoons) continued to meet regularly throughout the year. We are a small but enthusiastic group meeting every Thursday afternoon to work on our individual projects and to share ideas and techniques for

portraying plants and animals in a range of different media. New members are welcome. We had our annual exhibition at the Old Barn in Pialligo as part of Heritage Week in April 2025. Although sales were down in common with other exhibitions held in the current financial environment, visitor numbers were good. Some of our members also participated in other exhibitions in the ACT and surrounding districts and in classes given through ASOC and other art organisations.

The **Contemporary** Workgroup meets weekly on Fridays and offers a vibrant, encouraging and supportive space for members to share their knowledge and to explore different media and techniques. The group welcomed two new members this year and farewelled a long-time friend and artist. The group's annual exhibition was held at Wildbark, Mulligans Flat, where we highlighted our endangered flora, fauna and environment. Members are currently working towards ASOC's annual exhibition as well as another group exhibition, both to be held later in the year.

The Contemporary workgroup began meeting in the mornings only from Term 1 2025. A new afternoon group ran in term 1. The Management Committee welcomes proposals from members for new Regular or Irregular workgroups to meet in this Friday afternoon slot.

The **Multimedia Explorers Workgroup** met monthly from July 2024 to June 2025, offering a relaxed and encouraging space for artists to explore digital and mixed media in a low-pressure setting. Members shared works-in-progress and creative experiments, with a focus on learning from each other and gently building confidence in digital tools. Activities included creating digital stickers, simple screen savers, and combining analog work with digital finishing touches. A shared Dropbox folder was introduced to help us document and reflect on our creative journeys. The group continues to foster peer support, artistic curiosity, and inclusive conversation around digital expression—aligned with ASOC's goal of encouraging both the practice and appreciation of visual art.

Saturday Afternoon Allsorts The Saturday Afternoon Group continues to meet regularly, fostering artistic practice and creative exchange. Members refine techniques, share ideas, and support each other's growth. This year, some artists have been preparing works for an exhibition in December, highlighting their dedication and progress. Whether contributing to the exhibition or maintaining a consistent practice, the group remains a vibrant community for collaboration and artistic expression.

The **Creative Collagists** have continued to meet monthly and have increased the number of members attending with 16 on the email list. We have been sharing knowledge and resources, and have completed a number of warm up exercises throughout the last few months using paint chip squares to produce a collaborative work.

Digital Workgroup - At every meeting digital artists show their work and seek feedback on composition and techniques. To inspire this 'show and tell' we select a topic for the month, for example 'Frost' and 'Lasting Impressions'. Working in a digital environment

allows helpful comments from fellow artists to be incorporated relatively easily and certainly without wasting paper, canvas or other materials. The digital art world is infinitely flexible and exciting and our artists are open to trying and sharing new techniques and accepting suggestions. Some of our works are printed for exhibitions on diverse media including paper, canvas, metal or fabric. Any ASOC member is welcome, our meetings are held once a month and attendees pay the casual fee of \$6.

Stephen Clively was the Workgroups Coordinator for 2024-25. He welcomes any proposals from ASOC members regarding setting up new workgroups as well as suggestions about how Studio D and the operation of ASOC's workgroups could be improved. Contact details can be found on the ASOC website.

Thanks, on behalf of the Society and particularly the members who enjoy our workgroups, to our studio manager, Bec Gray, for ensuring that cleaning duties and use of the display boards were allocated to workgroups during the year and for her many improvements to the studio during the year, as well as to Stephen for coordinating our workgroups and to each of the Workgroup Convenors. A warm welcome received in a workgroup helps members new and old feel part of our supportive, creative community.

Social Activities

Members and their guests attended social meetings in most months throughout the year. Robyn Diener, continued as Activities Coordinator. Attendees enjoyed meeting up with other members, sharing Robyn's excellent catering and engaging with a variety of interesting presenters.

July: Information about preparing for and entering the Spring Exhibition

August: Annual General Meeting – guest speaker Fiona Boxall

September: Help session for those entering the Spring Exhibition

October: no meeting – Spring Exhibition

November: M16 Artspace Open Day with ASOC artists' demonstrations

January: no meeting (Summer Art 25 workshops)

February: ASOC Volunteers Thank You celebration

March: Meet the artist – Michaela Laurie presentation on Miniature Art

April: no meeting - Easter

May: Bring and Buy

June: Meet the artist - Stuart Wiscombe presentation on making pastels

ASOC opened its studio to the public as part of the M16 Open Day in November. Many visitors enjoyed the displays of members' work and meeting some of our artists who provided demonstrations throughout the day.

Many thanks to Robyn, to our generous presenters, and to those who assisted at the meetings and with the Open Day.

Studio

The Studio was well-utilised throughout the year by workgroups, workshops, members and their guests at our social events, and for the M16 Open Day in November. Several of the workgroups took advantage of being able to book extra sessions during the term breaks.

No major studio upgrades were done by ASOC this year. The management of M16 was proactive in arranging for the installation of a dedicated electrical circuit for Studio D. Previously, several studios shared the same circuit and the power was likely to fail if that circuit was overloaded. This presented some risk for events being held in the studio. The Management Committee appreciates the positive response by M16. Small improvements included increased display space for members' artwork and some tools and amenities for working artists. The annual deep-cleaning was done in December, and studio-users continued to help maintain a clean safe work environment throughout the year.

Thanks to Rebecca Gray for all of her work as Studio Manager. Rebecca looks after studio repairs and improvements, organises the professional cleaning and the electrical test-and-tag, manages the website calendar and studio bookings, prepares rosters for cleaning and workgroup displays, and ensures that we have all the necessary supplies.

The Society is represented on the M16 tenants group (SWAG – Studios, Workshops and Galleries) by Katherine Buchanan (Vice-President).

Website and Communications

The ASOC website is central to the Society's operations. It underpins communications with members and the wider public, workshop advertising and registrations, membership processes, Spring Exhibition registrations and our Calendar. There were no major technical issues during 2024-25.

Overall costs came in below budget for the year. The cost of software licences and hosting was close to the amount budgeted. However, the amount of technical support used in 2024-25 was less than expected, with the total cost coming in at \$1500, about half of the estimated \$3100.00. This is partly due to the Webmaster and Assistant Webmaster being more familiar with the workings of the website and their ability to address a range of issues without paid support. Also, intended improvements were not pursued because the Webmaster (Jo Anne Pulko) and Assistant Webmaster (Katherine Buchanan) were fully occupied with multiple other ASOC responsibilities. It may be possible to address these improvements in 2025-26 and the Management Committee has budgeted accordingly.

Bobby Graham, supported by Jo Anne Pulko, managed the Society's emails to members via Mailchimp.

Katherine Buchanan coordinated ASOC's social media posts on Facebook and Instagram. The Society's social media presence continued to improve in 2024-2025. By July 2025 there were 1836 followers on Facebook and 1335 on Instagram. This is a net increase of almost 2% and 8% respectively since August 2024.

In addition to the public Facebook page, ASOC maintains a private Facebook group for members to share items of interest, including to advertise upcoming exhibitions, open studios and workshops. During January 2025 Katherine undertook an audit of the ASOC Members group, which identified a number of lapsed members. Individual messages were sent with invitations to re-join both ASOC and the ASOC Members Facebook group. This resulted in a number of former members returning to ASOC. By July 2025 there were 71 ASOC members in the group, an increase of 7% since the audit in January 2025.

The Management Committee thanks those who manage ASOC's website and communications.

In Conclusion

The Management Committee remains committed to focusing on exhibitions, workshops, workgroups and social opportunities for our members. It will be important that more members show a willingness to volunteer for the sake of maintaining and expanding our current level of activity. The increase in membership presents an opportunity for growth.

The Society ran at a modest surplus of \$3,799 in 2024-25. Workgroup revenue declined once again, both in dollar terms and in terms of its contribution to the cost of studio rent. This implies decreased participation. As well as contributing essential revenue, workgroups remain the most important opportunity for members to interact on a regular basis. They play a key part in maintaining a sense of community within ASOC. The Management Committee will review the situation in consultation with Convenors before the start of Term 4 2025 in order to reinvigorate attendance. Achieving that will minimise the need for fee increases and will contribute to a more dynamic society.

Jo Anne Pulko

President

Attachment A – ASOC Volunteers

Appointed Officers

Public Officer	Susan Reynolds (to June 2025) Belinda Gill (from June 2025)
Activities Coordinator	Robyn Diener
Assistant Treasurer	Vacant
Communications Officers	Katherine Buchanan (social media) Bobby Graham (email)
Membership Secretary	Sue Cook
Promotions Officer	Vacant
2024 Spring Exhibition Coordinator	Stephen Clively
2025 Spring Exhibition Coordinator	Stephen Clively
Studio Manager	Rebecca Gray
Webmaster	Jo Anne Pulko
Assistant Webmaster	Katherine Buchanan
Workgroups Coordinator	Stephen Clively
Workshop Coordinator	Hideko Pentony

Other

Graphic Design	Ekaterina Mortensen, Trish Dillon
2024 Spring Exhibition Subcommittee	Stephen Clively (SE Coordinator), Mike Smithson, Katherine Buchanan, Robyn Diener, Peter Dixon, Michaela Laurie, Teresa Maynard, Lynn Nicholas, Margaret Harrison-Smith, Maureen Lawrentin (as required), Jo Anne Pulko
2025 Spring Exhibition Sub-Committee	Stephen Clively (SE Coordinator), Mike Smithson, Katherine Buchanan, Belinda Gill, Robyn Diener, Jo Anne Pulko, Michaela Laurie, Margaret Harrison-Smith, Maureen Lawrentin
Workshops Team	Hideko Pentony, Robyn Morgan, Sumie Davies, Stephen Clively, Jo Anne Pulko
Workgroup Convenors	Ian Bignall, Stephen Clively, Simone Doherty, Josie White, Tim Hardy, Annette Rennie, Gillian Bellas, Lynn Nicholas, Trish Dillon, Shakir Rahman, Judy Hutchinson, Lisa Beattie, Bobby Graham, Andrea Garcia
ASOC Representative at M16 Tenants' Group (SWAG)	Katherine Buchanan

Attachment B – Spring Exhibition 2024 Judges and Prize-winners

Judges

Leigh D Walker is a classically trained artist who specialises in drawing and painting. She currently lives, creates and teaches in Canberra.

Born in Scotland, Leigh studied Drawing & Painting at Edinburgh College of Art/Edinburgh University, gaining her Bachelor of Arts (Honours) Degree in Fine Art in 1998, and her Master of Fine Arts in 2006.

Being the recipient of numerous awards, Leigh's work has been exhibited widely in the UK and Australia. Her art has been shown in venues such as The Royal Scottish Academy, The National Portrait Gallery (London) and the Mall Galleries (London). Leigh's drawings and paintings are held in public and private collections throughout the UK and Australia.

Her paintings are both meditative and intuitive and she seeks to explore concepts of the sublime and the spiritual through her abstract, landscape and figurative work. Leigh has been sharing her knowledge and skill for over 25 years in both the UK and Australia. She currently teaches for numerous art organisations throughout Canberra and beyond.

Anthony Oates is Director of the Drill Hall Gallery. Tony has curated numerous survey exhibitions including: Peter Maloney: Missing in Action (2018); Liz Coats: Active Seeing (2017); Brian Blanchflower Canopies (2016), David Serisier – Colour real and imagined (2015); Karl Wiebke Paintings 1994-2012 (2012) and Bert Flugelman Survey (2012).

He has a reputation for curating energetic thematic exhibitions including Painting Amongst Other Things (2018); Repurpose (2016) and Colour Music (2014). Anthony Oates has published widely and made international contributions to journals and conferences.

Prize-winners

BEST IN SHOW - SPONSORED BY BLACKETT HOMES

Café au Lait Dahlias, watercolour
Maria Pfohl

Judges' comments:

Fabulous, compressed composition, excellent technique – just exquisite. (LDW)

Wonderful technique and magic composition that compresses the image in mysterious ways! (AO)

BEST LANDSCAPE

Cows in the Haze, oils
Alex Lynn

Judges' comments:

I love the pastoral landscape juxtaposed with the almost Soviet style buildings - really fantastic handling of paint. Great muted palette. (LDW)

BEST ABSTRACT

Parallel Lines, acrylic and pen
Louise Spencer

Judges' comments:

Beautiful composition. Varying quality of line. (LDW)

Loose and gestural, raw quality of line and weight in ratio to the space around. (AO)

BEST PORTRAIT OR FIGURE

Waiting for Phở (Bistro Nguyens), paper collage, acrylic paint, posca pen
Stephen Clively

Judges' comments:

Just fabulous! Quirky, excellent composition, bold, adventurous – I love it. (LDW)

One of the most adventurous works in the show with highly sensitive collage elements. (AO)

BEST FLORA, FAUNA OR STILL LIFE

Pink Rose, oil
Inge Frank

Judges' comments:

Beautiful, semi-abstract composition reminiscent of Georgia O'Keeffe. (LDW)

Well-rendered work using the full extent of the canvas in an almost abstract mode. (AO)

1. ACRYLICS - SPONSORED BY DERIVAN

1st Prize

Seaspray, acrylic
Annette Rennie

Judges' comments:

Really nice paint handling in *Seaspray*. (LDW)

Seaspray has a nice handling of medium. (AO)

2nd Prize

Silent Canberra, acrylic
Belinda Gill

2. DRAWING

1st Prize

Thomas Boyd trackhead Goobarragandra NSW, white charcoal
Vickie Hingston-Jones

Judges' comments:

Nice touch. (AO)

3. OILS - SPONSORED BY ECKERSLEY'S ART AND CRAFT

1st Prize

Lake Tuggeranong, oil
Alex Lynn

Judges' comments:

Atmospheric; beautiful, muted palette; lovely paint handling. (LDW)

Smoky haze is very atmospheric in Alex Lynn's work. (AO)

2nd Prize

Lady in Purple Top, oil
Kylie Heslop

3rd Prize:

Blue Hydrangeas, oil
Inge Frank

4. PASTELS

1st Prize

Suncatcher, soft pastel on Pastelmat paper
Jo Anne Pulko

Judges' comments:

Delightful rendering and colour and delightful title. (AO)

2nd Prize

Pangolin in the Spotlight, pastel pencil
Vickie Hingston-Jones

3rd Prize

Meandering, wax pastel
Rebecca Gray

5. WATERCOLOUR AND GOUACHE - SPONSORED BY CAPITAL CHEMIST

David A.D. Hatton Prize for best Watercolour or Gouache

This prize honours the late David Hatton, an ASOC life member and past president, whose dedication to the advancement and development of ASOC is fondly remembered by all who knew him and were inspired by his work.

Coastal Dreaming, watercolour and gouache
Maxine Sumner

Judges' comments:

Exquisite, almost bleak emptiness- so evocative. Delicacy and space. (LDW)

Spare description that transports to place. (AO)

2nd Prize

Rest Time, watercolours
Ekaterina Mortensen

3rd Prize:

Lady of Shalott Roses, watercolour
Maria Pfohl

6. THE ATELIER PRIZES IN MIXED MEDIA AND OTHER ART – SPONSORED BY CHROMA

1st Prize

Under Wraps (the Knox), collage - paper, high vis fabric, tracing paper, Posca pen
Stephen Clively

Judges' comments:

Funky, adventurous, quirky – I love it (LDW)

2nd Prize

Shoreline, collage of printed acrylic artwork on fibre with added silk, lutradur and Tyvek
Robyn Lynette Diener

3rd Prize

Freedom, pencil with lino print on paper (1/1)
Lauren Alcantara

7. PRINTMAKING

1st Prize

Little Mulligan's (triptych), linocut embossed porcelain. Eds. 6/12
Fenja T. Ringl

Judges' comments:

Exquisite work with the porcelain. I love the three-dimensional landscape running through the triptych. Beautiful presentation. (LDW)

Very unusual and adventurous technique. (AO)

2nd Prize

Untitled, gel plate print
Lynn Nicholas

3rd Prize

Two Cats, linoprint
Christine Jarrett

8. DIGITAL ART - SPONSORED BY CHARTERTECH**1st Prize**

Tidelines, digital painting, archival fine art print
Jo Anne Pulko

Judges' comments:

Beautiful abstract composition. I love the textures and the simplicity. (LDW)
Delicate, non-mechanical, natural. (AO)

2nd Prize

MY MAN(dala) post-stroke recovery, iPad and Procreate Bobby Graham

9. MINIATURES**1st Prize**

Nautilus, watercolour
Helen Jensma

Judges' comments:

Exquisite painting of shell – delicate and sensitive handling. (LDW)
Remarkable and delicate drawing. (AO)

2nd Prize

Fairy-Wren with Grass, linocut on porcelain. Ed. 3 of 25 6
Fenja T. Ringl

The exhibition judges are independent and perform their judging at arms-length from ASOC.

PEOPLE'S CHOICE PRIZE

Sunlight and Sanctuary, Oils
Tatiana Caines

Attachment C – ASOC 2023 Spring Exhibition: Sponsors

Major sponsors (\$1000 and above)

Capital Chemist
Blackett Homes
Buvelot Picture Framers
Chartertech
Keyton (the Grove Ngunnawal)
Tall Foundation

Minor sponsors (below \$1000)

Derivan Matisse
Chroma
Aarwun Gallery/The Framer
Capital Wines and Kyeema Gallery
Grady Strata & Facilities
Flowers on the Foreshore Kingston
Canberra Museum and Gallery
Art Gallery of NSW
Discount Framing Gallery
The Book Cow, Kingston
National Gallery of Australia
Vault Magazine
Art Monthly Australasia
National Portrait Gallery
Shaw Wines Murrumbateman
Artguide
Megalo Print Studio

Attachment D: Workshop Program 2024-25

Summer Art 25 – January

Introduction to Japanese Ink Art – Junko Azukawa

Continuing Japanese Ink Art - Junko Azukawa

Watercolour Impressions – Chan Dissanayake

Exploring Digital Art with Procreate – Bobby Graham

Expressive Drawing Bootcamp – Jody Graham

Landscape in Oils – Ted Lewis

Single Workshops

Introduction to Gel Printing - Jo Hollier

Continuing Gel Print Adventures - Jo Hollier

Using Drawing in Mixed Media on Canvas – Tricia Reust

Express Yourself (acrylic painting) - Kristine Ballard

Traditional Landscape in Oils – Mark Redzic

Attachment E: Treasurer's Report

ASOC recorded a net surplus of \$3,799 at the end of 2024-25 (Figure 1). Thus, the Society was able to fully cover rent payments to M16, the Spring Exhibition, a successful workshop program, as well as website services and maintenance.

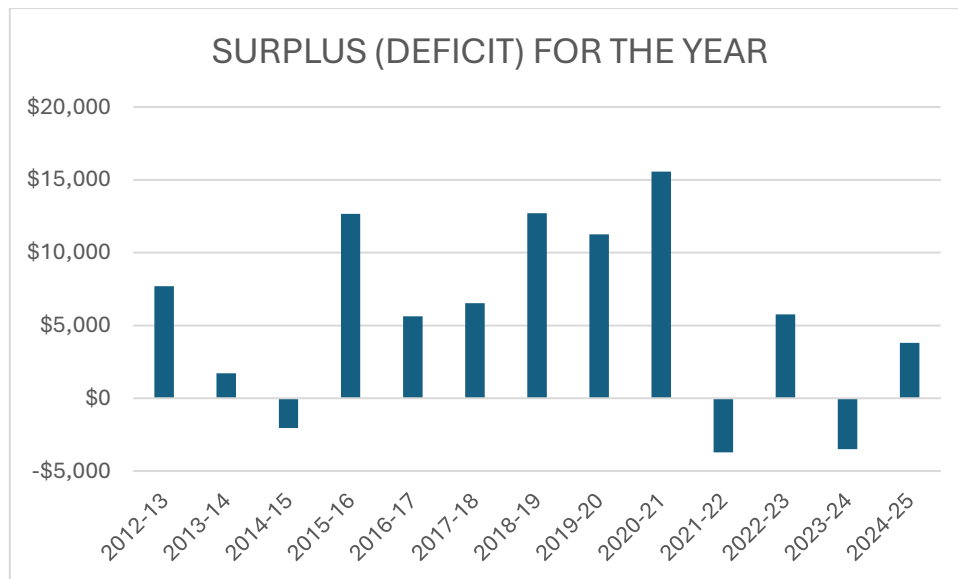


Figure 1. Net Surplus (Deficit) by Financial Year

Expenditure and income totals were at similar levels to 2023-24 (Figure 2).

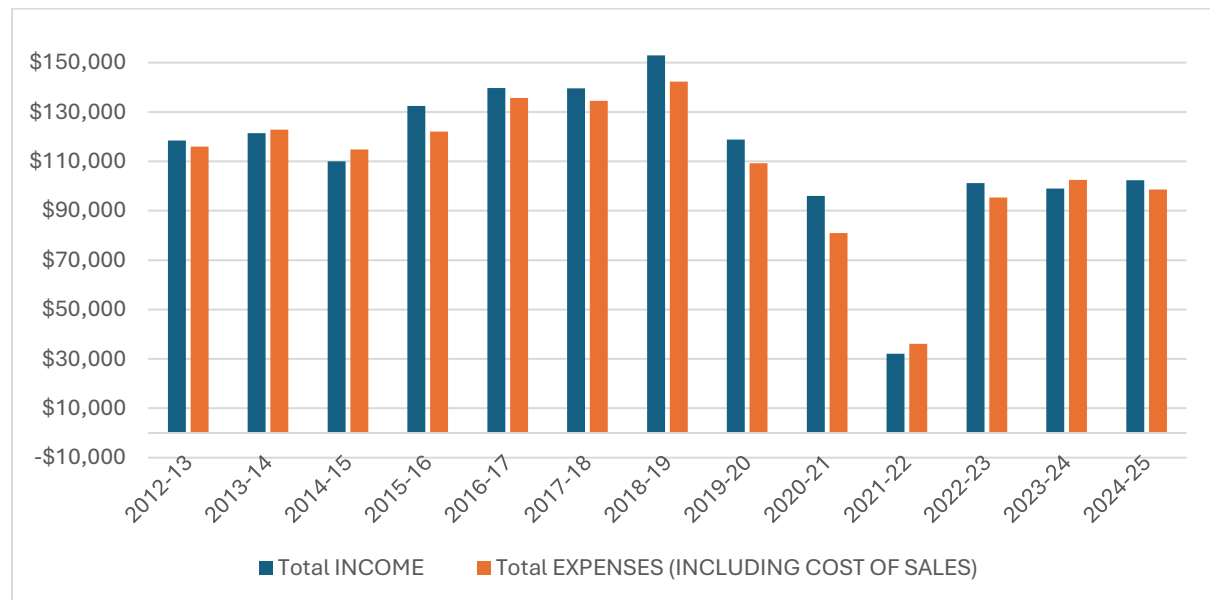


Figure 2. Total Income and Expenses by Financial Year

Taking into account assets, their depreciation, and net income and expenses, the current financial standing of ASOC is displayed in Figure 3. Our standing is on a par with years dating back to 2021, indicating that ASOC is operating in a steady state.

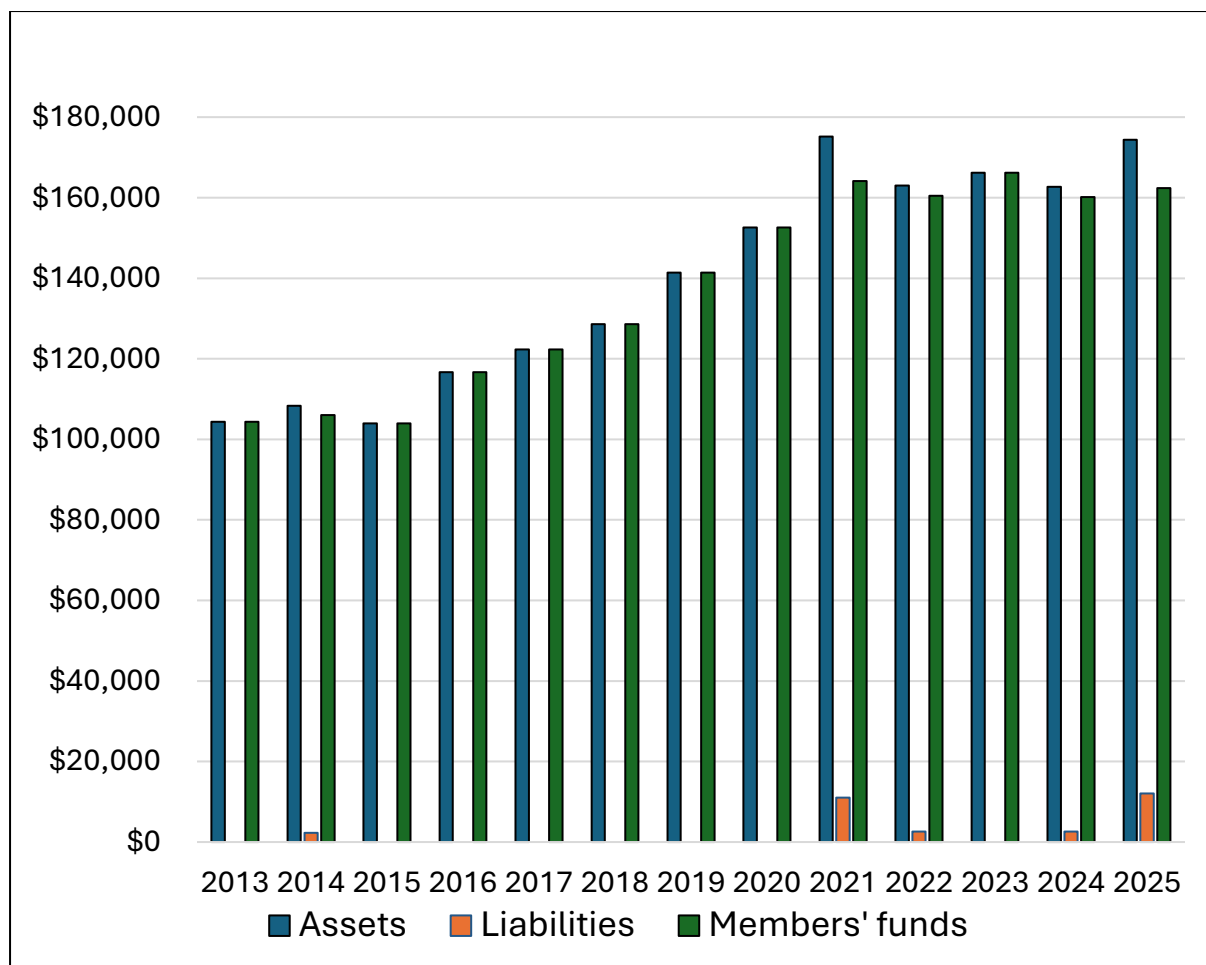


Figure 3. Total Assets, Liabilities, and Members' Funds by Financial Year

Income Sources

Workgroups income was lower than last year whereas workshops income was substantially higher (Figure 4). Major income sources are as follows.

- Membership subscriptions increased by 13% from \$15,331 in 2023-24 to \$17,335 in 2024-25.
- Workshop income brought a net of \$32,784 in 2024-25, a substantial increase over the income of \$26,618 in 2023-24.
- Workgroups income decreased from \$22,701 in 2023-24 to \$20,821 in 2024-25, covering about 86% of the studio D rent (\$24,308).
- The Spring Exhibition garnered art entry fees plus sales of \$29,058. Sponsorship income was very good in 2024-25, at \$10,395 in cash and in kind. However, the Spring Exhibition expenses were higher than in 2023, primarily due to an increase in the screen-hiring fee.

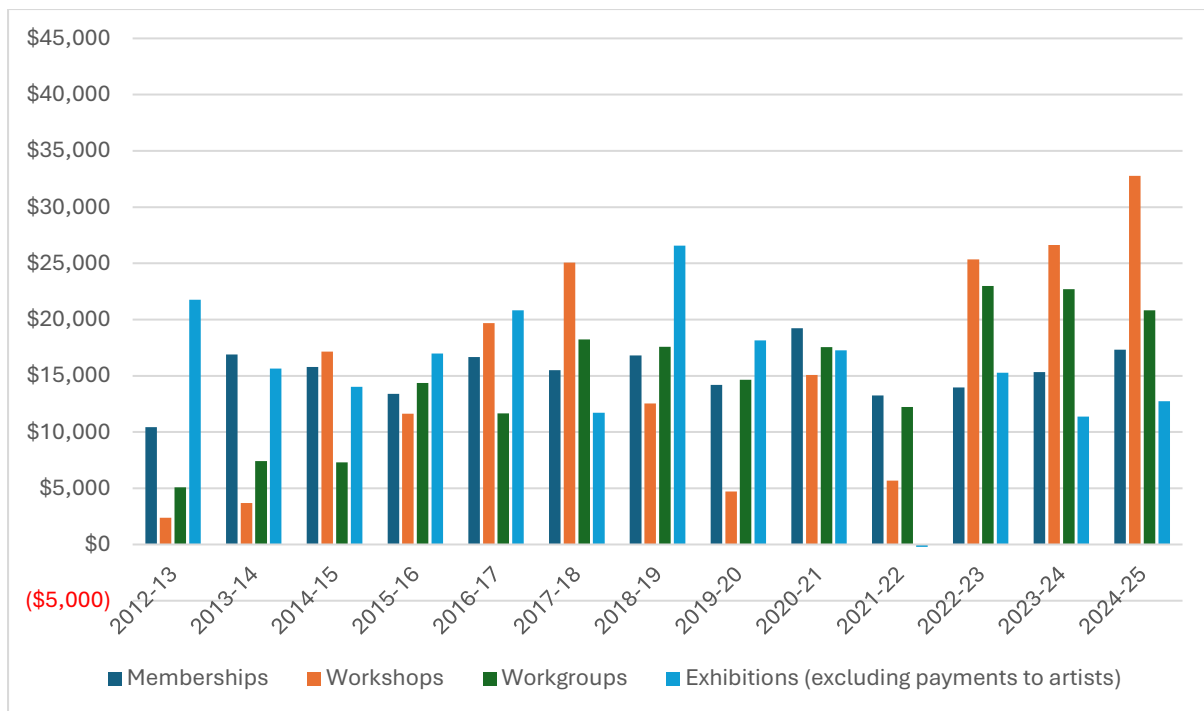


Figure 4. Major Revenue Sources by Financial Year

Expenditure and Costs

ASOC major operating costs were rent (\$24,308), website services (\$10,020), and insurance (\$4,057). Rent did not increase, though an increase is possible in 2025-26. Insurance decreased from \$4,971 in 2023-24 due to a past insurance claim no longer incurring a premium penalty. Workshop expenses were \$26,740 for tutors, refunds, etc., higher than the \$18,594 costs in 2023-24. However, the workshops yielded a surplus, \$6,044.

Financial Outlook

ASOC's financial position has improved during 2024-25. ASOC should be able to continue as financially viable during 2025-26. The crucial determinants of our financial sustainability will be:

1. The Management Committee retains sufficient membership and office-holders;
2. ASOC membership subscriptions and workgroup participation rates continue at or above their current levels;
3. Revenue from membership and workgroup fees keeps pace with recurrent costs; and
4. Any deficit from the Spring Exhibition is minimized and covered by other revenue such as workshops income.

Attachment F: Independent Financial Statements Review.

This attachment contains the Responsible Persons Report and Independent Review Report to the members of Artists Society of Canberra by Mr John Little, CA, partner in Canberra Assurance Specialist Pty Ltd.

Michael Smithson
Treasurer

THE ARTISTS SOCIETY OF CANBERRA INC

ABN: 85510725624

Financial Statements

For the year ended 30 June 2025

THE ARTISTS SOCIETY OF CANBERRA INC

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THE ARTISTS SOCIETY OF CANBERRA INC

Responsible persons' report
30 June 2025

The directors present their report on THE ARTISTS SOCIETY OF CANBERRA INC for the financial year ended 30 June 2025.

Information on directors

The names of each person who has been a member of the Management Committee (Responsible Person) during the year and to date of the report are:

Michael Smithson

Jo Anne Pulko

Committee of Management

JoAnne Pulko

Michael Smithson (appointed 22 November 2022)

Jay Kottege (Appointed August 2024)

Vickie Hingston-Jones (Appointed August 2024)

Esther Shelly (Resigned August 2024)

Katherine Buchanan (Appointed May 2024)

Caroline Reid (Resigned August 2024)

Hideko Pentony (appointed 23 May 2023)

Ute McEachran (Resigned August 2024)

Robyn Diener (appointed 23 May 2023)

Stephen Clively (Appointed August 2023)

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

Principal activities

The principal activity of THE ARTISTS SOCIETY OF CANBERRA INC during the financial year was to provide opportunities for the community and its members to engage in the development, appreciation and practice of art. It stages exhibitions in the ACT region and runs workshops and workgroups.

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

Operating results

The surplus/(deficit) of the Association amounted to \$3,799 (2024: \$3,493).

Review of operations

A review of the operations of the Association during the financial year and the results of those operations show a resumption of activities including the Annual Exhibition held in September 2023, Workshops and Internal workgroups which have generated revenue to pre Covid levels.

THE ARTISTS SOCIETY OF CANBERRA INC

Responsible persons' report
30 June 2025

Significant changes in state of affairs

The following significant changes in the state of affairs of the Association occurred during the financial year:

- During May 2025, the directors decided to revoke its deductible gift recipient status. This decision has not been recorded in ACNC records.

Events after the reporting date

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

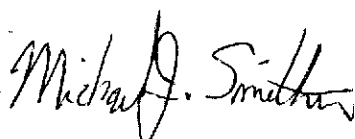
Future developments and results

The Association will continue to provide opportunities for the community and its members to develop, appreciate and practice art and conduct workgroups, workshops and exhibitions in the ACT region.

Auditor's Independence Declaration

The lead auditor's independence declaration in accordance with section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, for the year ended 30 June 2025 has been received and can be found on page # of the financial report.

Signed in accordance with a resolution of those charged with governance.



Michael Smithson
Director

Dated: 29th July 2025



Jo Anne Pulko
Director



CAS

Canberra Assurance Specialist

Reviewer's independence declaration to the responsible persons of THE ARTISTS SOCIETY OF CANBERRA INC

I declare that, to the best of my knowledge and belief, during the year ended 30 June 2025, there have been:

no contraventions of the auditor independence requirements as set out in section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the review; and
no contraventions of any applicable code of professional conduct in relation to the audit.

Canberra Assurance Specialist Pty Ltd

John Little Partner

Canberra, 29 July 2025

John Little CA
Canberra Assurance Specialist Pty Ltd

ABN 93 101 091 310
PO Box 832
Mawson ACT 2607
Phone: 0427 489 783
Email: info@canberraaudit.com.au
Web: www.canberraaudit.com.au

liability is limited by a scheme approved under Professional Standards Legislation

Chartered Accountant
**Financial
Controller Auditor**

Assurance Services
Financial Controller Services
Employee Obligations Assessment
Fraud Prevention & Investigation
Government and Business Improvement
Incorporated Association Audits

THE ARTISTS SOCIETY OF CANBERRA INC

Statement of profit or loss
For the year ended 30 June 2025

	Note	2025 \$	2024 \$
Revenue	4		
Revenue from contracts with customers			
Sale of goods			
Art Sales		22,259	19,632
Provision of services			
Income Spring Exhibition		-	850
Artists Entry Fee		6,799	5,415
Workshop fee refund		(5,250)	(1,065)
Workshops Income - Fees		32,784	26,618
Workgroups Income		20,821	22,701
Refund Entry Fees		(240)	-
Refund of workshop fees		(1,590)	(392)
Total Provision of services		53,324	54,127
Grants		254	217
Member subscriptions		17,335	15,331
Other revenue from contracts with customers			
Sponsorship		4,250	5,750
Total Revenue from contracts with customers		97,422	95,057
Total Revenue		97,422	95,057
Cost of sales		(20,816)	(20,493)
Gross profit		76,606	74,564
Finance income	5	4,741	2,361
Other income	4		
Other income			
Studio Rent Received		82	340
General Meeting Income		-	22
Miscellaneous Income		176	1,215
Total Other income		258	1,577
Total Other income		258	1,577
Administrative expenses			
Administrative expenses			
Auditor's remuneration		(660)	(660)
Repairs and maintenance		-	(1,450)
Other administrative expenses			
MYOB fee		(1,036)	(867)
Total Administrative expenses		(1,696)	(2,977)
Total Administrative expenses		(1,696)	(2,977)

The accompanying notes form part of these financial statements.

THE ARTISTS SOCIETY OF CANBERRA INC

Statement of profit or loss
For the year ended 30 June 2025

	Note	2025 \$	2024 \$
Occupancy costs			
Rent expenses			
Rent		(24,308)	(24,308)
Total Occupancy costs		(24,308)	(24,308)
Other expenses			
Other expenses			
Insurance			
Insurance		(4,057)	(3,841)
Donations			
Donations		(311)	-
Other expenses			
Accounting Fees		(495)	(667)
Bank Fees		(41)	(44)
General Meeting Expenses		(155)	(130)
Suspense		(1)	-
Total Other expenses		(692)	(841)
Total Other expenses		(5,060)	(4,682)
Depreciation expenses		(840)	(5,967)
Total Other expenses		(5,900)	(10,649)
Conducted workgroups, workshops and exhibitions			
Member services and related		(10,944)	(10,397)
Tutor Accommodation and Travel		(19,900)	(17,333)
Exhibition/Summer Art Expenses		(15,058)	(16,331)
Total Conducted workgroups, workshops and exhibitions		(45,902)	(44,061)
Profit (loss) before income taxes		3,799	(3,493)
Income tax		-	-
Profit (loss) from continuing operations		3,799	(3,493)
Profit (loss) for the year		3,799	(3,493)
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		3,799	(3,493)

The accompanying notes form part of these financial statements.

THE ARTISTS SOCIETY OF CANBERRA INC

Statement of financial position

As at 30 June 2025

	Note	2025 \$	2024 \$
Assets			
Current assets			
Cash and cash equivalents	6	168,582	148,600
Other assets	8	3,881	7,647
Total current assets		172,463	156,247
Non-current assets			
Property, plant and equipment	7	6,099	6,470
Total assets		178,562	162,717
Liabilities			
Current liabilities			
Other liabilities	9	12,043	-
Total liabilities		12,043	-
Net assets		166,519	162,717
Equity			
Retained earnings		166,519	162,717

The accompanying notes form part of these financial statements.

THE ARTISTS SOCIETY OF CANBERRA INC

Statement of changes in equity
For the year ended 30 June 2025

2024	Retained earnings \$	Total \$	Total equity \$
Opening balance	166,210	166,210	166,210
Surplus for the year	(3,493)	(3,493)	(3,493)
Closing balance	162,717	162,717	162,717
2025	Retained earnings \$	Total \$	Total equity \$
Opening balance	162,717	162,717	162,717
Surplus for the year	3,799	3,799	3,799
Other transaction - rounding	3	3	3
Closing balance	166,519	166,519	166,519

The accompanying notes form part of these financial statements.

THE ARTISTS SOCIETY OF CANBERRA INC

Statement of cash flows
For the year ended 30 June 2025

	2025	2024
	\$	\$
Cash flows from operating activities:		
Receipts from customers	112,468	96,634
Payments to suppliers and employees	(97,481)	(101,578)
Donations received	254	-
Interest received	4,741	2,361
Net cash flows from/(used in) operating activities	19,982	(2,583)
Net increase/(decrease) in cash and cash equivalents	19,982	(2,583)
Cash and cash equivalents at beginning of year	148,600	151,183
Cash and cash equivalents at end of financial year	168,582	148,600

The accompanying notes form part of these financial statements.

THE ARTISTS SOCIETY OF CANBERRA INC

Notes to the financial statements
For the year ended 30 June 2025

1. Introduction

The financial report covers THE ARTISTS SOCIETY OF CANBERRA INC as an individual entity. THE ARTISTS SOCIETY OF CANBERRA INC is a not-for-profit Charity, registered and domiciled in Australia.

The principal activities of the Charity for the year ended 30 June 2025 were to provide opportunities for the community and its members to engage in the development, appreciation and practice of art. It stages exhibitions in the ACT region and runs workshops, and workgroups, including an annual summer school..

The functional and presentation currency of THE ARTISTS SOCIETY OF CANBERRA INC is Australian dollars.

The financial report was authorised for issue by those charged with governance on 05 August 2024.

Comparatives are consistent with prior years, unless otherwise stated.

2. Basis of preparation

The financial statements are special purpose financial statements that have been prepared in accordance with the Australian Accounting Standards and *Australian Charities and Not-for-profits Commission Act 2012*.

The financial statements have been prepared on an accruals basis and are based on historical costs modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

Material accounting policy information adopted in the preparation of these financial statements is presented below and is consistent with prior reporting periods unless otherwise stated.

3. Material accounting policy information

a. Income tax

The Association is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

b. Borrowing costs

All borrowing costs are recognised as an expense in the period in which they are incurred.

4. Revenue and other income

a. Revenue from continuing operations

	2025	2024
	\$	\$
Revenue from contracts with customers (AASB 15)		
Sale of goods	22,259	19,632
Provision of services	53,324	54,127
Grants	254	217

THE ARTISTS SOCIETY OF CANBERRA INC

Notes to the financial statements
For the year ended 30 June 2025

4. Revenue and other income (continued)

a. Revenue from continuing operations (continued)

	2025	2024
	\$	\$
Member subscriptions	17,335	15,331
Other revenue from contracts with customers	4,250	5,750
	97,422	95,057
	97,422	95,057

b. Accounting policy

i. Revenue from contracts with customers

Revenue is recognised on a basis that reflects the transfer of control of promised goods or services to customers at an amount that reflects the consideration the Association expects to receive in exchange for those goods or services.

Generally, the timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.

None of the revenue streams of the Association have any significant financing terms as there is less than 12 months between receipt of funds and satisfaction of performance obligations.

ii. Grant revenue

Where grant income arises from an agreement which is enforceable and contains sufficiently specific performance obligations then the revenue is recognised when control of each performance obligations is satisfied.

Grant income arising from non-enforceable contracts or those without sufficiently specific performance obligations is recognised on receipt unless it relates to capital grants which meet certain criteria.

Enforceable capital grants received to enable the Association to acquire or construct an item of property, plant and equipment to identified specifications which will be controlled by the entity are recognised as revenue as and when the obligation to construct or purchase is completed.

- For construction projects, this is generally as the construction progresses in accordance with costs incurred since this is deemed to be the most appropriate measure of the completeness of the construction project as there is no profit margin.
- For acquisitions of assets, the revenue is recognised when the asset is acquired and controlled by the entity.

THE ARTISTS SOCIETY OF CANBERRA INC

Notes to the financial statements

For the year ended 30 June 2025

4. Revenue and other income (continued)

b. Accounting policy (continued)

iii. Other income

Other income is recognised on an accruals basis when the Association is entitled to it.

iv. Volunteer services

No amounts are included in the financial statements for services donated by volunteers.

5. Finance income and expenses

Finance income	2025	2024
	\$	\$
Interest income		
Other interest income	4,741	2,361
	4,741	2,361

6. Cash and cash equivalents

a. Accounting policy

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and subject to an insignificant risk of change in value.

b. Cash and cash equivalent details

	2025	2024
	\$	\$
Cash at bank	67,285	52,038
Short-term deposits	101,297	96,562
	168,582	148,600

c. Reconciliation of cash

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

	2025	2024
	\$	\$
Cash and cash equivalents	168,582	148,600

THE ARTISTS SOCIETY OF CANBERRA INC

Notes to the financial statements

For the year ended 30 June 2025

7. Property, plant and equipment

a. Accounting policy

Each class of property, plant and equipment is carried at cost less, where applicable, any accumulated depreciation and impairment.

i. Depreciation

Property, plant and equipment, excluding freehold land, is depreciated on a straight-line basis over the asset's useful life to the Association, commencing when the asset is ready for use.

Leased assets and leasehold improvements are amortised over the shorter of either the unexpired period of the lease or their estimated useful life.

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate.

When an asset is disposed, the gain or loss is calculated by comparing proceeds received with its carrying amount and is taken to profit or loss.

b. Property, plant and equipment details

Summary	2025 \$	2024 \$
Computer Equipment (Hardware and software)	1,284	1,685
Furniture, fixtures and fittings	1,148	1,118
Other property plant and equipment (Library)	3,667	3,667
	6,099	6,470

	Computer equipment \$	Furniture, fixtures and fittings \$	Other property, plant and equipment \$	Total \$
2024				
Opening balance	7,037	1,733	3,667	12,437
Depreciation	(5,352)	(615)	-	(5,967)
Closing balance	1,685	1,118	3,667	6,470

As at 30 June 2024

At cost	18,483	13,717	3,667	35,867
Accumulated depreciation	(16,798)	(12,599)	-	(29,397)
	1,685	1,118	3,667	6,470

THE ARTISTS SOCIETY OF CANBERRA INC

Notes to the financial statements

For the year ended 30 June 2025

7. Property, plant and equipment (continued)

b. Property, plant and equipment details (continued)

2025	Computer equipment \$	Furniture, fixtures and fittings \$	Other property, plant and equipment \$	Total \$
Opening balance	1,685	1,118	3,667	6,470
Additions	10,585	-	-	10,585
Depreciation	(401)	(439)	-	(840)
Closing balance	11,869	679	3,667	16,215
As at 30 June 2025				
At cost	9,898	14,186	3,667	27,751
Accumulated depreciation	(8,614)	(13,038)	-	(21,652)
	1,284	1,148	3,667	6,099

8. Other assets

Current	2025 \$	2024 \$
Other assets		
Prepayments (Insurance, Drop Box Licence Subscriptions and a deposit paid for an event occurring in 2024-2025)	3,881	7,647

9. Other liabilities

Current	2025 \$	2024 \$
Deferred income	12,043	-

10. Contingencies

In the opinion of the Directors, the Association did not have any contingencies at 2025 (2024: None).

11. Cash flow information

Reconciliation of net income to net cash provided by operating activities:

	2025 \$	2024 \$
Profit/(loss) for the year	3,799	(3,493)

THE ARTISTS SOCIETY OF CANBERRA INC

Notes to the financial statements
For the year ended 30 June 2025

11. Cash flow information (continued)

	2025	2024
	\$	\$
Add / (less) non-cash items:		
Depreciation and amortisation	840	5,967
Changes in assets and liabilities:		
(increase) / decrease in other assets	3,766	(5,057)
(increase) / decrease in Property Plant and Equipment	(466)	-
increase / (decrease) in other liabilities	12,043	-
Cash flows from operations	19,982	(2,583)

12. Events occurring after the reporting date

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

13. Statutory information

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

THE ARTISTS SOCIETY OF CANBERRA INC
21 Blaxland Cres
Griffith ACT Australia
2603

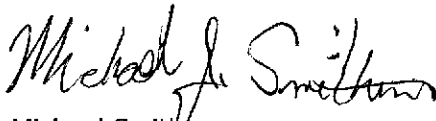
THE ARTISTS SOCIETY OF CANBERRA INC

Directors' declaration

The directors declare that in the directors' opinion:

- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2022*.



Michael Smithson
Director

Dated: 29th July 2025



Jo Anne Pulko
Director



CAS

Canberra Assurance Specialist

Independent review report to the members of THE ARTISTS SOCIETY OF CANBERRA INC

Report on the annual financial report

Conclusion

We have reviewed the annual financial report of THE ARTISTS SOCIETY OF CANBERRA INC (the Association), which comprises the statement of financial position as at 30 June 2025, the statement of profit or loss, statement of other comprehensive income, the statement of changes in equity and the statement of cash flows for the year ended on that date, material accounting policy information and other explanatory information, and the Directors' declaration.

Based on our review, which is not an audit, we have not become aware of any matter that makes us believe that the accompanying annual financial report of THE ARTISTS SOCIETY OF CANBERRA INC does not comply with the *Australian Charities and Not-for-profits Commission Act 2012* including:

1. giving a true and fair view of the Association's financial position as at 30 June 2025 and of its performance for the year ended on that date; and
2. complying with Australian Accounting Standards and *Australian Charities and Not-for-profits Commission Act 2012*.

Based on our review, which is not an audit, we have not become aware of any matter that makes us believe that the accompanying annual financial report of THE ARTISTS SOCIETY OF CANBERRA INC does not comply with the *Australian Charities and Not-for-profits Commission Act 2012* including:

1. giving a true and fair view of the Association's financial position as at 30 June 2025 and of its performance for the year ended on that date; and
2. complying with Australian Accounting Standards and *Australian Charities and Not-for-profits Commission Act 2012*.

Basis for conclusion

We conducted our review in accordance with ASRE 2410 *Review of a Financial Report Performed by the Independent Auditor of the Entity*. Our responsibilities are further described in the Auditor's Responsibilities for the Review of the Financial Report section of our report. We are independent of the Association in accordance with the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the annual financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We confirm that the independence declaration required by the *Australian Charities and Not-for-profits Commission Act 2012* which has been given to the directors of the Association, would be in the same terms if given to the directors as at the time of this auditor's review report.

Responsibility of the directors' for the financial report

The directors of the Association are responsible for the preparation of the annual financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the directors' determine is necessary to enable the preparation of the annual financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Auditor's responsibility for the review of the financial report

Our responsibility is to express a conclusion on the annual financial report based on our review. ASRE 2410 requires us to conclude whether we have become aware of any matter that makes us believe that the annual financial report is not in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* including: giving a true and fair view of the Association's financial position as at 30 June 2025 and its performance for the year ended on that date; and complying with Accounting Standard AASB 134 *Interim Financial Reporting and the Corporations Regulations 2001*.

A review of an annual financial report consists of making enquiries, primarily of persons responsible for financial and accounting matters, and applying analytical and other review procedures. A review is substantially less in scope than an audit conducted in accordance with Australian Auditing Standards and consequently does not enable us to obtain assurance that we would become aware of all significant matters that might be identified in an audit. Accordingly, we do not express an audit opinion.

Report on other legal and regulatory requirements

Canberra Assurance Specialist Pty Ltd

John Little

Partner

Canberra, 29th July 2025

John Little CA

Canberra Assurance Specialist Pty Ltd **Financial Controller**

Auditor

ABN 93 101 091 310

PO Box 832

Mawson ACT 2607

Phone: 0427 489 783

Email: info@canberraaudit.com.au

Web: www.canberraaudit.com.au

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Chartered Accountant

Assurance Services

Financial Controller Services

Employee Obligations Assessment

Fraud Prevention & Investigation

Government and Business

Improvement

Incorporated Association Audits

THE ARTISTS SOCIETY OF CANBERRA INC

Detailed profit or loss statement
For the year ended 30 June 2025

Description	2025	2024
	\$	\$
Detail profit or loss		
Profit		
Sale of goods	22,259	19,632
Provision of services	53,324	54,127
Grants	254	217
Member subscriptions	17,335	15,331
Other revenue from contracts with customers	4,250	5,750
Changes in inventories of finished goods and work in progress	(20,816)	(20,493)
Gross profit	76,606	74,564
Interest income	4,741	2,361
Other income	258	1,577
Auditor's remuneration	(660)	(660)
Repairs and maintenance	-	(1,450)
Other administrative expenses	(1,036)	(867)
Rent expenses	(24,308)	(24,308)
Depreciation expenses	(840)	(5,967)
Insurance	(4,057)	(3,841)
Donations	(311)	-
Other expenses	(692)	(841)
Member services, printing and catalogues	(10,944)	(10,397)
Tutors accommodation and travel	(19,900)	(17,333)
Cost of Exhibition, summer art workshops	(15,058)	(16,331)
Profit(loss) before income taxes	3,799	(3,493)

Erratum

On page 2 of the Review

Committee of Management

JoAnne Pulko

Michael Smithson (appointed 22 November 2022)

Jay Kottege (Appointed August 2024)

Vickie Hingston-Jones (Appointed August 2024)

Esther Shelly (Resigned August 2024)

Katherine Buchanan (Appointed May 2024)

Caroline Reid (Resigned August 2024)

Hideko Pentony (appointed 23 May 2023)

Ute McEachran (Resigned August 2024)

Robyn Diener (appointed 23 May 2023)

Stephen Clively (Appointed August 2023)

Should read:

Committee of Management

Jo Anne Pulko

Michael Smithson (appointed 22 November 2022)

Jay Kottege (Appointed August 2024)

Vickie Hingston-Jones (Appointed August 2024)

Katherine Buchanan (Appointed May 2024)

Caroline Reid (Resigned August 2024)

Hideko Pentony (appointed 23 May 2023)

Robyn Diener (appointed 23 May 2023)

Stephen Clively (Appointed August 2023)