

M THE
SUM
OF
ALL
ARTS
THE MILL



Annual Report 2022

THE MILL

154 Angas Street
Kurna Yarta [Adelaide]
South Australia

www.themilladelaide.com



The Mill acknowledges the Kurna People as the traditional owners and custodians of the land on which we work and create.

We pay respect to Elders past and present.

**The Mill's vision is
for a thriving and
prosperous arts
culture in South
Australia.**





Our Purpose

The Mill is the Sum of All Arts.

The Mill is a transformative breeding ground for artistic culture.

The Mill is a vibrant place of connection, creation, and support for ambitious and exceptional artists.

The Mill links curious, engaged audiences with arts and artists through expansive yet accessible programming.

The Mill aims to amplify the value of the arts for individuals and communities.

We Are,

Courageous. We have the confidence to work with daring artists and to forge unique partnerships to create art that engages and inspires.

Contemporary. We seek out the art of our times in order to promote critical thought, dialogue, and engagement with the arts.

Vibrant. We provide place and space for arts without boundaries, engaging audiences to build and strengthen a culture of the arts.

Collaborative. We support and nurture artists to be highly skilled in their craft and sustainable in their practices.

Exceptional. We are a community where artists and audiences connect to generate new ideas, exciting insights, and appreciation of the arts.

Image by Ying He





Words from The Chairperson

James Allen

I am pleased to report The Mill has experienced another year of triumphs and challenges in 2022.

We firmly believe that durable, responsive and visionary arts organisations are an integral part of any thriving arts sector. We continue building organisational and governance structures, and in 2022 strengthened our Board of Directors by welcoming new members Jonathan Whalley, Tim Swaine and Kaye Frigo, along with new fundraising committee member Jeziah Poblocki. Each of these brings a new skill set and wealth of knowledge to The Mill, ensuring we are well-appointed for the future.

Our people continue to strive to improve our programs, simplify operations and ensure we remain a key part of the artistic community, both in South Australia and across the country.

We have continued to build on our advocacy through sector engagement and relationship building with key stakeholders. 2022 saw The Mill undertake a sector consultation seeking support for a 150-seat black box theatre and large rehearsal studio, incorporated into a multi-arts precinct model. We secured strong interest for this endeavour from City Of Adelaide, State Government, 2022 Lord Mayor Sandy Verschoor and private donors. We remain committed to advocating for a facility of this nature, and are actively working towards a sustainable and viable location.

Building and growing relationships is an important part of strengthening The Mill, our community and the sector more broadly. To that end we have worked closely with Becc Bates, Director of Creative Industries (Department for Industry, Innovation and Science), to proactively resolve the needs of participants in those industries - through the provision of space, support and targeted programming.

As we work through more uncertain times filled with change, we continue to focus on what makes The Mill strong and resilient. Our brand continues to grow, and become known as a place where artists and creative peoples in Adelaide thrive. It is our mission to ensure the artistic community retains such a place in the future, and to influence change more broadly for the longterm good of Adelaide, South Australia and its artists. This is what guides us and drives us.



Words from The CEO / Artistic Director

Katrina Lazaroff

2022 was yet another BIG year for The Mill, focussed on our greater vision to create a lasting legacy for arts and culture in South Australia.

We dedicated time to solidifying the future of our organisation by building relationships and gathering support for a visionary new cultural precinct, and long-term home for The Mill. The exciting vision continues to develop and will come to life in the next 1-3 years.

Even with this future focus, our 2022 Artistic Program moved from strength to strength. My program and partnership highlights include;

The Mill developed new programs to nurture First Nations artists, in partnership with Ku Arts and BlakDance (QLD). This included a community consultation with SA-based First Nations dancers, working with Ku Arts within our thriving Visual Arts program, and an organisation-wide cultural competency audit and training.

We supported the Solidarity Collective; initiated and facilitated by Kaurna, Narrunga and Ngarrindjeri artist Tikari Rigney. The Collective created a safe community setting for thirteen South Australian-based multidisciplinary artists who identify as First Nations and/or People of Colour to share, create and collaborate.

In 2022 we reintroduced Dance Launchpad with support from Australian Dance Theatre and Dance Hub SA. This professional development program supported four emerging dancers to build industry experience by working with professional South Australian choreographers, and debut new work to the public.

We expanded The Breakout Residencies with the launch of the Spotlight / Brand X Residency, in partnership with Brand X (NSW). Olenka Toroshenko was selected to develop her work 'i am root' at The Mill and then tour interstate for further development, presentation and networking opportunities.

We also wrapped up (for now) The Emerging Producer Xchange; a flagship mentorship program developed between Metro Arts (QLD) and The Mill, addressing the ongoing shortfall of professional development opportunities for skilled producers in the independent performance sector. Over two years, six emerging producers completed the program, emerging with a detailed understanding of the Australian performance landscape.

I continue to be stimulated and challenged by the breadth of work we undertake at The Mill and look forward to sharing our 2022 Annual Report with you!



Highlight

Creative Collaborations

Collaboration was the focus of the 2022 Exhibition Space program, a theme exemplified in emerging multidisciplinary artists Tarsha Cameron and Tailor Oriana-Julie Winston's exhibition, simply entitled 'One'.

It was a thrill to watch this collaboration unfold at The Mill, resulting in a gentle, complex and intimate installation.

Their idea of One-ness invited conversations about who we are, and our connection with the world.

Image by Morgan Sette

Highlight

South Australian Artists in the National Spotlight.

Spotlight Residency artist Olenka Toreshenko was given the opportunity to showcase her work 'i am root' (developed at The Mill) at Brand X's long-running Flying Nun season in Sydney.

Olenka performed for two nights and connected with presenters and arts companies from around the country.

The Mill is working to broaden this program in partnership with DanceHouse (VIC) and Metro Arts (QLD).

Image by Daniel Marks





Highlight

A Launchpad for Next Generation Dancers.

Dance Launchpad nurtured the ecology of dance in SA by commissioning established choreographers to make new work, and share their industry knowledge with emerging dance artists.

Isobel Stolinski, Amelia Watson, Amelia Walmsley and Jess Minas worked with Amanda Phillips and Tobiah Booth-Remmers two new works.

Dance Launchpad culminated in a two-night season, and each dancer received an edited digital showreel of their work.

Image by Chris Herzfeld

Highlight

Centre Stage for Adelaide Fringe.

2,059 art-lovers bought tickets to The Mill's 2022 Adelaide Fringe season.

While COVID-19 prevented some interstate acts from travelling to SA, those who did present work with us were warmly received - with three shows picking up Adelaide Fringe awards.

We were especially chuffed for 2022/23 Centre Stage Residency artists Paper Mouth Theatre, who won The Melbourne Fringe Tour Ready Award for 'YOU'RE ALL INVITED TO MY SON SAMUEL'S FOURTH BIRTHDAY PARTY', developed at The Mill.





Highlight

Producing Better Producers.

The second iteration of our Emerging Producer Xchange program, delivered in partnership with Queensland's MetroArts, saw us welcome Associate Producer Louie Dempsey.

Over the ten-month long engagement, Louie worked closely with CEO / Artistic Director Katrina Lazaroff and Breakout Residency artists to develop her producing skills.

Louie and Katrina also participated in a three-day 'producer bootcamp' held in Queensland, and attended performing arts exchange APAX in NSW.

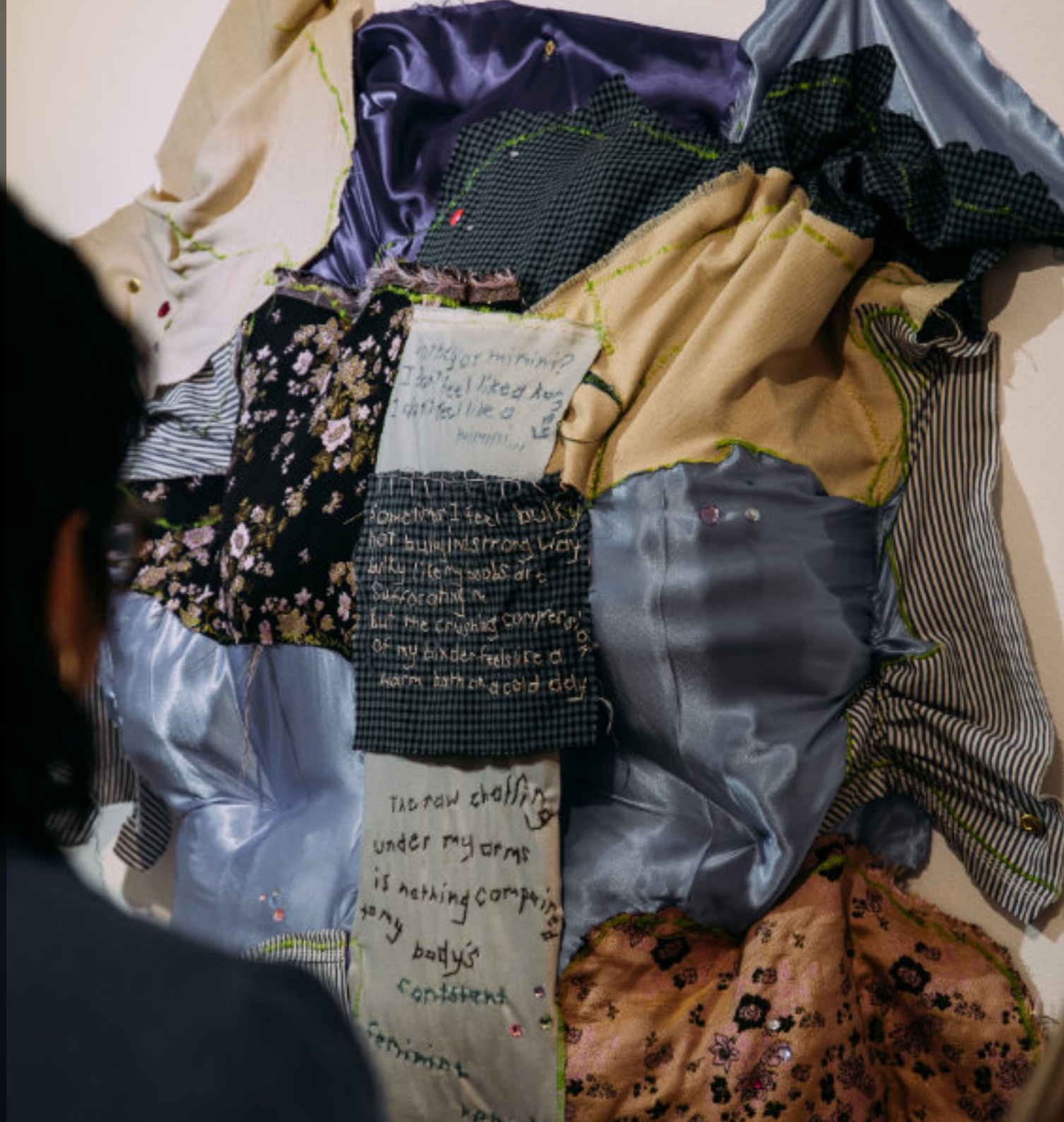
Image by Daniel Marks

Highlight

Standing in Solidarity With All Artists.

The Solidarity Collective was a new project initiated by Kaurna, Narrunga and Ngarrindjeri artist (and Sponsored Studio recipient) Tikari Rigney.

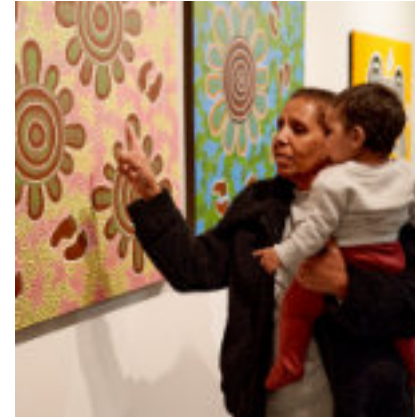
Participants were all multi-disciplinary artists who identify as First Nations and/or People of Colour, including Alice Hu, Anisha Pillarisetty, Denise Nolasco, Jace Reh, Jayda Wilson, Katie Aspel, Kirsty Rutherford, Koa Sleep, Tailor Winston, Vicky Zeng, Viray Thach and Yasemin Sabuncu.





\$99,440 paid to artists

We are supporting South Australian artists to achieve a sustainable practice.



13,604 artist and audience engagements

The Mill's program continues to be in demand.

"The Mill is a rare gem."

"Our time at The Mill saw us grow nationally and internationally - something that would have been incredibly difficult without the foundation of The Mill behind us."

Abby Potter (House of Campbell) - Studio resident



95% studio occupancy

Our Angas Street studios are a beacon for creatives.



93%

of artists told us The Mill's programming expands their artistic process and/or triggers newways of thinking or working.*

(*artist surveys 2021-22)



\$33,323 in private support

A record year for tax-deductible donations made to The Mill.

“I’m not aware of any other residencies in Adelaide that offer such generous support for the artist.”

“The residency was truly fruitful and rewarding for me.”

Dan Jaber - The Breakout Residencies artist



For each dollar of State Government funding received in 2022, we generated \$1.70

170% Return on Investment



4.68 FTE

As our capacity evolves, we are growing our team to deliver high-level programming and support.



93%

of artists consider The Mill either “important” or “essential” to their artistic development and ability to practice.*

(*artist surveys 2021-22)



Artists told us the most beneficial aspect of The Mill’s program is

Access to space.

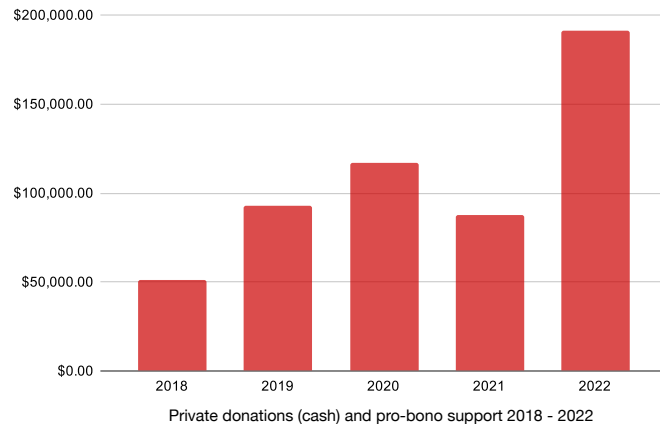
“Being a part of a community was invaluable - something I hadn’t had before.”

“There are so many people to lean on and inspire you.”

Renee Miller - Writer in Residence.

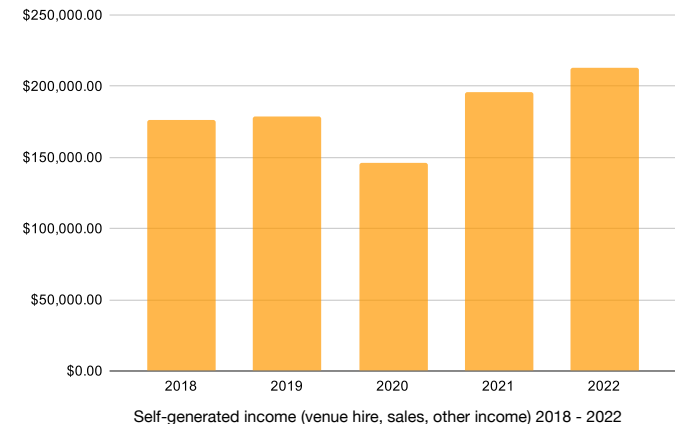
Connected

Support for The Mill from the private sector is at an all-time high.



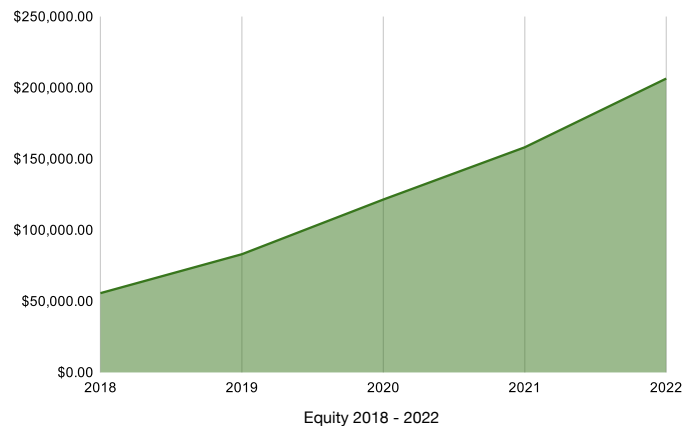
Self-reliant

We generate substantial revenue from our programming and operations.



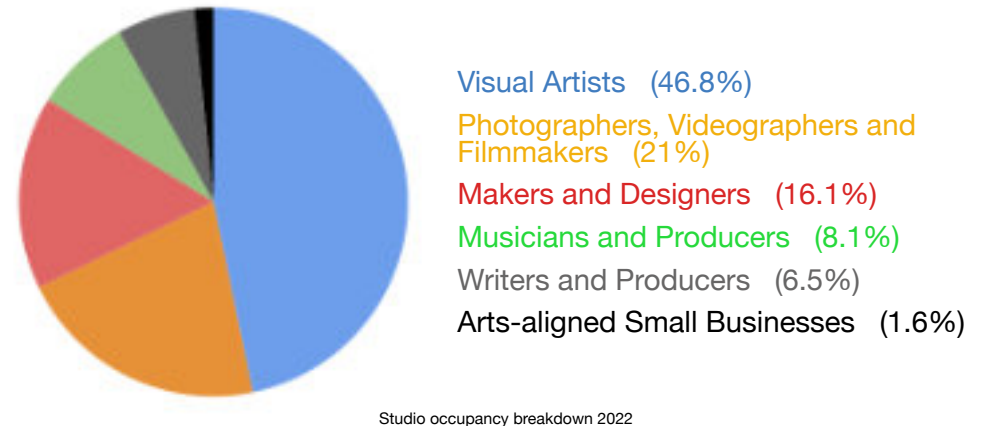
Sustainable

We have achieved average annual equity growth of 39% since 2018.



Magnetic

The Mill's studios continue to attract a diverse range of creatives and small businesses.



Studios and Spaces



Artist Studios

Space for visual artists and makers of any discipline to develop their practice and connect with community.

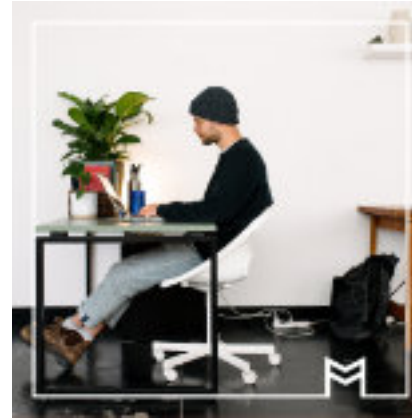
Visual Artists:

Alice Hu
Amber Cronin
Blake Broggi-Edhouse
Caitlin Mohr
Charlie Davies
Eleanor Green
Evie Hassiotis
Isabella Seretis
Jaya Suartika
Jazmine Deng
Jessye Gelder
Kate O'Callaghan
Kate Verner
Kerri Wright
Kirsten Brammer
Kirsty Martinsen
Kyle Woodman
Lauren Rawlings
Lilly Pook-Ryan
Mads Cooke
Mark Mason

Mirian Sims
Nadia Suartika
Nick Longford
Tikari Rigney
Tom Borgas
Viray Thach
Yana Lehey
Zoe Kirkwood

Makers and Designers:

Abby Potter / House of Campbell
Amy Yang / FunkyFunYou
Andrew Eden / Design by AG
Blake Canham-Bennet / Blakesby Hats
Jordan Reynolds / The Sound Garage
Katrina Freene
Patrick Weaver
Peter Fong



Creative Industry Spaces

Room for small arts and art-adjacent businesses to operate a private, affordable workspace in a professional environment.

Pete Owens / The Furniture Philosopher
Robyn Wood / Robyn Wood Design

Photographers, Videographers and Filmmakers:

Ben Golotta / Repeater Productions
Christina Vagnoni
Dan Lin
Daniel Marks
Hrithick Semwal
Isaac Achan
Joel Harding
Josh Trezise
Morgan Sette
Pete Williams
Sammy Kruckenmeyer
Xander Ryan

Musicians and Producers:

Adrienne Lee Haines
Bethan Maddison
Chérie de Klerk
Michael Carver
Sam Brittan / Wildflower Studios

Writers and Producers:

Alexis Buxton-Collins
Jemah Finn
Pirie Eddy
Renee Miller

Arts-aligned Small Businesses:

Isabella Caruso / Rebel Yell
The City Shed
Maddie Sarre / Australian Youth Climate Coalition

Masterclasses



Adelaide Festival Masterclasses

Placing local artists alongside leading creatives from across the globe.

Presented with Adelaide Festival

2022 Lead Artists: Stephanie Lake, Emma Beech



OzAsia Masterclasses

Sharing practice with artists from Australia and Asia.

Presented with OzAsia Festival

2022 Lead Artists: Maria Tran, Sue Healey, Marrugeku



Adelaide Fringe Masterclasses

Sharing creativity with local and international touring artists.

Presented with Adelaide Fringe

2022 Lead Artist: Hew Parham



SALA Masterclasses

Visual art and making masterclasses led by South Australian artists.

Presented with SALA

2022 Lead Artists: Viray Thach, Nativis

Exhibitions



The Exhibition Space

Exploring creative practice through exhibitions, workshops, artist talks and more.

Presented with KU Arts

2022 Artists: Adrienne Semmens, Jennifer Eadie, Marika Davies, Natalie Austin, Sonya Mellor, Tarsha Cameron, Tailor Oriana-Julie Winston, Nature Festival, CHARTS



The Mill Showcase

A physical gallery dedicated to showing work created under our own roof.

2022 Artists: Kirsty Martinsen, Mads Cook, Andrew Dearman, Evie Hassiotis, Abby Potter, Viray Thach, The Mill Pop-Up Shop

Residencies

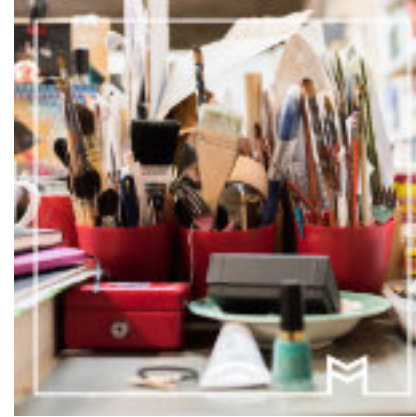


The Breakout Residencies

A platform for developing and sharing new performing arts works.

Presented with BRINK and Adelaide Fringe Artist Fund

2022 Artists: Dan Jaber, Emma Beech, Olenka Toreshenko, Samuel Lau



Sponsored Studios

6-months of studio space and an exhibition at The Mill, plus profiling and networking opportunities for two selected artists.

Presented with support from Donors Dr Geoff and Sorayya Martin

2022 Artists: Tikari Rigney, Viray Thach

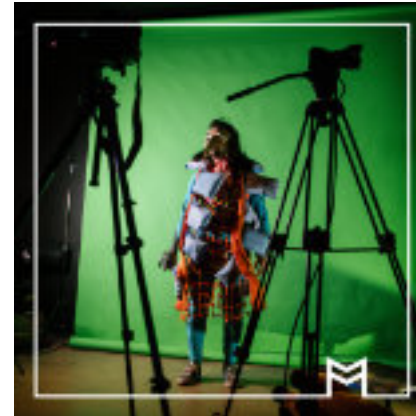


Writer in Residence

Fostering creative writing to develop greater audiences and opportunities for emerging writers.

Presented with City Mag and Scotch College

2022 Artists: Renee Miller, Piri Eddy



Expand

A responsive process and development program, with interest in challenging artists to explore interdisciplinary, site-specific and audience-focused new work.

2022 Lead Artist (Solidarity Collective): Tikari Rigney

Professional Pathways

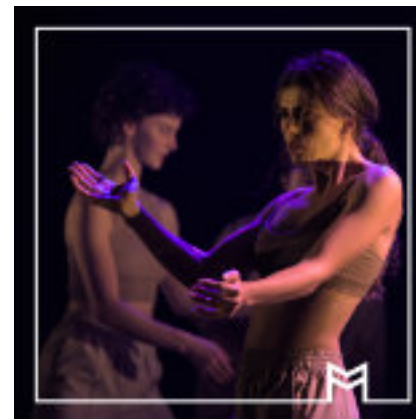


Emerging Producer Xchange

Supporting emerging producers with mentorship, professional development and connection.

Presented with Metro Arts [QLD] and Ian Potter Foundation

2022 Recipient: Louie Dempsey



Dance Launchpad

Nurturing the ecology of dance in South Australia

Presented with Australian Dance Theatre and DanceHub SA

2022 Artists: Isobel Stolinski, Amelia Walmsley, Amelia Watson, Jess Minas with choreographers Tobiah Booth-Remmers, Amanda Phillips

Performance



Adelaide Fringe

A broad and lively season of performances from local, national and overseas companies.

2022 Presenters: Lucy Haas-Hennessy, Erin Fowler, Olenka Toroshenko, Jo Zealand, Hew Parham, Jennifer Trijo, Stephanie Daughtry, Matthew Barker, The Burton Brothers, Paper Mouth Theatre



The Mill Shop

Helping artists, makers and designers to grow their businesses.

Featuring artists from The Mill's studios, and across South Australia.

Behind the Scenes

Operations Team:

Katrina Lazaroff - CEO / Artistic Director
Tim Watts - General Manager
Adele Sliuzas - Visual Arts Curator
Adelaide Xerri - Venue Manager
Chloe Metcalfe - Marketing and Communications Manager
Louie Dempsey - Associate Producer
Mairead Hooper - Finance Officer

The Mill Board:

Katrina Lazaroff - Secretary
James Allen - Chair and Treasurer
Robyn Wood - Artist Representative
Kaye Frigo
Kyra Herzfeld
Morgan Martin-Skerm
Angela Salomon
Tim Swaine
Jonathan Whalley

Fundraising Committee:

Jeziah Poblocki
Tim Swaine
Jonathan Whalley

Donors:

Gordon Russell / Unit Care Services
Andrew Benda / City Rural Insurance Brokers
James and Lisa Allen
Drs Geoff and Sorayya Martin
Amanda Pepe
Beck Pearce
Beth Moore
Colin Burgin
Evie Hassiotis
Noelene Buddle and David Shannon
Robyn Wood



Supporting Us Supports Artists.

The Mill is very proud - and incredibly thankful - to work with our generous Funding Bodies, Partners and Sponsors.

Funding Bodies



Government of South Australia

Arts South Australia



creative partnerships australia

Partners



CityMag



ku arts



Sponsors



Simon Williams



Bentleys SA/NT

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THE MILL INCORPORATED

FINANCIAL REPORT FOR THE YEAR ENDED 31 DECEMBER 2022

THE MILL INCORPORATED

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THE MILL INCORPORATED

PROFIT AND LOSS STATEMENT

FOR THE YEAR ENDED 31 DECEMBER 2022

	Note	2022 \$	2021 \$
INCOME			
Other revenue		26,061	16,761
Grant income	2	473,664	451,494
Rental income	3	187,144	179,066
Private donations		33,323	22,809
In kind donations	4	138,194	64,889
		858,386	735,019
LESS EXPENDITURE			
Accountancy fees		58,059	12,040
Advertising		564	545
Artist expense		99,440	158,659
Bank charges		243	289
Contract work		25,046	33,505
Depreciation		24,922	17,943
Entertainment expenses		1,336	1,438
Fundraising		1,683	-
General expenses		1,539	1,355
Insurance		4,434	6,778
Light and power		8,264	7,852
Production expenses		17,008	21,163
Printing and stationery		532	1,433
Professional development		1,475	2,737
Rent and outgoings		95,483	88,877
Repairs and maintenance		10,913	13,460
Salaries and wages		325,527	240,226
Sponsorship (In kind)	5	84,185	54,649
Subscriptions		4,198	3,825
Superannuation contributions		33,307	23,469
Telephone and internet		2,753	2,494
Travelling expenses		5,531	4,292
Worker's insurance		3,672	2,481
		810,114	699,510
		48,272	35,509
NET OPERATING PROFIT		48,272	35,509
Retained Profits at the beginning of the financial year		146,721	111,212
TOTAL AVAILABLE FOR APPROPRIATION		194,992	146,721
RETAINED PROFITS AT THE END OF THE FINANCIAL YEAR		194,992	146,721

The accompanying notes form part of these financial statements.

These statements should be read in conjunction with the attached compilation report.

THE MILL INCORPORATED

BALANCE SHEET AS AT 31 DECEMBER 2022

	Note	2022 \$	2021 \$
CURRENT ASSETS			
ANZ #83971		174,926	194,078
ANZ #4524		1,691	1,810
ANZ #71384		74,241	43,314
Sundry debtors		2,174	2,174
Trade debtors		19,462	9,814
		272,494	251,190
FIXED ASSETS			
Property, plant and equipment	6	40,536	45,042
		40,536	45,042
TOTAL ASSETS		313,030	296,232
CURRENT LIABILITIES			
Bond payable		17,882	16,850
Other creditors		14,657	8,115
Superannuation payable		9,407	5,556
Withholding taxes payable		6,582	12,468
Grants in advance		49,661	87,406
Goods and services tax	7	8,379	7,646
		106,568	138,041
TOTAL LIABILITIES		106,568	138,041
NET ASSETS		206,462	158,191
EQUITY			
Contribution from founders		11,470	11,470
Retained Profits		194,992	146,721
TOTAL EQUITY		206,462	158,191

The accompanying notes form part of these financial statements.

These statements should be read in conjunction with the attached compilation report.

THE MILL INCORPORATED

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2022

	Share Capital \$	Retained Earnings \$	Contribution from founders \$	Total \$
Balance at 1 January 2021	-	111,212	11,470	122,682
Comprehensive income				
Profit for the year	-	35,509	-	35,509
Total comprehensive income for the year attributable to the member of the company	-	35,509	-	35,509
Balance at 31 December 2021	-	146,721	11,470	158,191
Balance at 1 January 2022	-	146,721	11,470	158,191
Comprehensive income				
Profit for the year	-	48,272	-	48,272
Total comprehensive income for the year attributable to the member of the company	-	48,272	-	48,272
Balance at 31 December 2022	-	194,992	11,470	206,462

The accompanying notes form part of these financial statements.

These statements should be read in conjunction with the attached compilation report.

THE MILL INCORPORATED
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2022

	Note	2022 \$	2021 \$
Cash flows from operating activities			
Receipts from customers		715,047	775,934
Payments to suppliers and employees		(680,696)	(701,748)
Cash receipts/(payments) from other operating activities		(12,599)	(16,450)
Net cash provided by operating activities	8	21,752	57,736
Cash flows from investing activities			
Payment for property, plant and equipment		(10,097)	(16,990)
Net cash provided by (used in) investing activities		(10,097)	(16,990)
Net increase in cash held		11,655	40,747
Cash and cash equivalents at beginning of financial year		239,203	198,456
Cash and cash equivalents at end of financial year	8	250,858	239,202

The accompanying notes form part of these financial statements.

These statements should be read in conjunction with the attached compilation report.

THE MILL INCORPORATED

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

1 Summary of Significant Accounting Policies

The directors have prepared the financial statements of the company on the basis that the company is a non-reporting entity because there are no users dependent on general purpose financial statements. The financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the constitution, the information needs of the directors and for the basis of preparation of the income tax return.

The financial statements have been prepared to meet the requirements of the Associations Incorporation Act 1985, the Australian Charities and Not-for-profits Commission Act 2012 and consequently the following mandatory accounting standards have been applied:

- AASB 101, Presentation of Financial Statements
- AASB 107, Statement of Cash Flows
- AASB 108, Accounting Policies, Changes in Accounting Estimates and Errors
- AASB 1048, Interpretation of Standards
- AASB 1054, Australian Additional Disclosures.

The financial statements have been prepared in accordance with the significant accounting policies disclosed below, which the director has determined are appropriate to meet the needs of the member. Such accounting policies are consistent with the previous period unless stated otherwise.

The financial statements have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. The accounting policies that have been adopted in the preparation of the financial statements are as follows:

(a) Income Tax

The Association is deemed to have not-for-profit association status and is therefore exempt for income tax in accordance with div 50 of the ITAA1997 act.

(b) Property, Plant and Equipment

All property, plant and equipment except for freehold land and buildings are initially measured at cost and are depreciated over their useful lives to the company.

The carrying amount of plant and equipment is reviewed annually by the directors to ensure it is not in excess of the recoverable amount. The recoverable amount is assessed on the basis of expected net cash flows that will be received from the asset's employment and subsequent disposal. The expected net cash flows have been discounted to present values in determining recoverable amounts.

Freehold land and buildings are carried at their recoverable amounts, based on periodic, but at least triennial, valuations by the directors.

Depreciation

The depreciable amount of all fixed assets, including buildings and capitalised lease assets but excluding freehold land, is depreciated on a straight-line basis or diminishing value basis over the asset's useful life to the company commencing from the time the asset is held ready for use.

THE MILL INCORPORATED

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

(c) Revenue and Other Income

Revenue from gifts is recognised when they are received.

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

Other revenue, including sponsorship and grants is recognised when the right to receive the revenue has been established.

Revenue recognition relating to the provision of services is determined with reference to the stage of completion of the transaction at the end of the reporting period and where outcome of the contract can be estimated reliably. Stage of completion is determined with reference to the services performed to date as a percentage of total anticipated services to be performed. Where the outcome cannot be estimated reliably, revenue is recognised only to the extent that related expenditure is recoverable.

All revenue is stated net of the amount of goods and services tax.

(d) Goods and Services Tax (GST)

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

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

THE MILL INCORPORATED

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

	2022	2021
	\$	\$
2 Grant income:		
Government subsidies	473,664	440,894
JobKeeper Payment	-	10,600
	473,664	451,494
	473,664	451,494
3 Rental income:		
Artist studio	87,549	74,283
Creative industry	46,850	49,058
Venue	30,494	34,479
Upstairs	22,251	21,246
	187,144	179,066
	187,144	179,066
4 In kind donations:		
Accountancy fees	53,009	9,240
Audit fees	1,000	1,000
Inkind partnerships	84,185	44,696
Rent & outgoings	-	9,953
	138,194	64,889
	138,194	64,889
5 Sponsorship (In kind):		
Inkind partnerships	84,185	44,696
Rent & outgoings	-	9,953
	84,185	54,649
	84,185	54,649
6 Property, plant and equipment:		
Property improvements	61,274	61,274
Less accumulated depreciation	20,738	16,232
	40,536	45,042
	40,536	45,042
Instant asset write-off	44,092	23,676
Less accumulated depreciation	44,092	23,676
	-	-
	-	-
Total property, plant and equipment	40,536	45,042
	40,536	45,042
7 Goods and services tax:		
GST payable	17,143	15,808
Input tax credit	(8,764)	(8,162)
	8,379	7,646
	8,379	7,646

These notes should be read in conjunction with the attached compilation report.

THE MILL INCORPORATED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022

	2022	2021
	\$	\$
8 CASH FLOW INFORMATION		
(a) Reconciliation of cash		
Cash at the end of financial year as included in the statement of cash flows is reconciled to the related items in the statement of financial position as follows:		
Cash at Bank	250,858	239,202
	250,858	239,202
(b) Reconciliation of cash flow from operations with profit attributable to members to net cash provided by operating activities		
Profit for the year	48,272	35,509
Non-cash flows in profit:		
Depreciation	24,922	17,943
Movement in debtors	(9,648)	108,388
Movement in creditors / payables	(4,048)	(13,865)
Movement in income in advance	(37,746)	(90,239)
Net cash provided by operating activities	21,752	57,736

These notes should be read in conjunction with the attached compilation report.

THE MILL INCORPORATED

DIRECTOR'S DECLARATION

The director has determined that the company is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In accordance with a resolution of the director of THE MILL INCORPORATED, the director of the company declares that:

1. the financial statements and notes as set out on pages 2 to 14 present fairly the company's financial position as at 31 December 2022 and its performance for the year ended on that date in accordance with the accounting policies outlined in Note 1 to the financial statements; and
2. in the director's opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.
3. 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 Regulations 2022.



Director

Katrina Lazaroff

Dated this ____ day of _____ 20__

THE MILL INCORPORATED
COMPILATION REPORT
TO THE MILL INCORPORATED

We have compiled the accompanying special purpose financial statements for the year ended 31 December 2022 of THE MILL INCORPORATED, as set out on pages 2 to 14. The specific purpose for which the special purpose financial statements have been prepared is set out in Note 1 to the financial statements.

The Responsibility of the Director

The director of THE MILL INCORPORATED is solely responsible for the information contained in the special purpose financial statements, the reliability, accuracy and completeness of the information and for the determination that the significant accounting policies used are appropriate to meet the director's needs and for the purpose that the financial statements were prepared.

Our Responsibility

On the basis of information provided by the director, we have compiled the accompanying special purpose financial statements in accordance with the significant accounting policies as described in Note 1 to the financial statements and APES 315: Compilation of Financial Information.

We have applied our expertise in accounting and financial reporting to compile these financial statements in accordance with the significant accounting policies described in Note 1 to the financial statements. We have complied with the relevant ethical requirements of APES 110: Code of Ethics for Professional Accountants.

Assurance Disclaimer

Since a compilation engagement is not an assurance engagement, we are not required to verify the reliability, accuracy or completeness of the information provided to us by management to compile these financial statements. Accordingly, we do not express an audit opinion or a review conclusion on these financial statements.

The special purpose financial statements were compiled exclusively for the benefit of the director who is responsible for the reliability, accuracy and completeness of the information used to compile them. We do not accept responsibility for the contents of the special purpose financial statements.

Bentleys (SA) Pty Ltd
Chartered Accountants
Level 5, 63 Pirie Street
Adelaide, SA, 5000



Director: James Allen

Adelaide

Dated this ____ day of _____ 20__

Ian G McDonald FCA



The Mill Incorporated
Annual Financial Statements
for the year ended 31 December 2022

Audit Certificate of Audit Independence under section 60-40 of the
Australian Charities and Not For Profits Commission Act 2012

We confirm that, for the audit of the financial statements of The Mill Incorporated for the year ended 31 December 2022, we have maintained our independence in accordance with the requirements of APES 110 – Code of Ethics for Professional Accountants, Section 290, published by the Accounting Professional and Ethical Standards Board and the Australian Charities and Not for Profits Commission Act 2012 (ACNC Act).

A handwritten signature in blue ink that reads 'Ian G McDonald'.

Ian G McDonald FCA

Date: 11/5/2023

The Mill Inc. Independent Auditor's Report

We have audited the attached financial statements, being a special purpose financial report, of The Mill Inc. (Association), for the year ended 31 December 2022.

Opinion

In our opinion, the financial statements of the Association are properly drawn up:

- a) to present fairly the financial position of the Association as at the 31 December 2022 and the results of its operations for the period then ended, and;
- b) according to applicable Australian Accounting Standards.

Basis for Opinion

For the audit of the Association we have maintained our independence in accordance with the relevant ethical requirements of APES 110 Section 290. We believe that the audit evidence that we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other Information – Basis of Accounting and Restriction on Distribution

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report is prepared to assist the association to meet the requirements of Associations Incorporation Act (SA) 1985 and regulations. As a result, the financial report may not be suitable for another purpose. Our report is intended solely for the members.

Responsibilities of Management for the Financial Report

The Board of Management is responsible for the preparation of the financial report in accordance with Associations Incorporation Act (SA) 1985 and regulations and for such internal control as management determines is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibilities for the Audit of the Financial Report

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the schedule is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement in the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the association's preparation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial report.

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



Ian G McDonald FCA
Registered Company Auditor

Dated at Grange this 11 day of May 2023