



The Story Island Project (Tasmania) Inc.

ANNUAL REPORT

2022

ABN: 81 478 918 677
TFN: 988 827 366
Incorporation number: IA11920
BSB: 632 001
Account number: 100 190 200

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SUMMARY: 2022 METRICS

184 students actively participated in Story Island's programs

We delivered 11 programs (containing a total of 55 workshops)

28 volunteer mentors helped Story Island deliver its workshop programs, contributing a combined 450 hours¹

5 full-colour story anthology collections were published

We employed 4 paid staff, an aggregate total of 1.0 FTE.

INTRODUCTION

The Story Island Project is a Hobart-based not-for-profit organisation that nurtures the creativity and writing skills of young Tasmanians and celebrates their diverse voices.

With the support of our enthusiastic volunteer mentors, Story Island runs free, dynamic storytelling workshops where young people are empowered to create their own stories. We focus on working with young people living in communities vulnerable to experiencing poverty, disadvantage and marginalisation.

This Annual Report is structured around the four areas of our Strategic Plan 2020–2023, and their overarching goals:

Governance

To maintain a professional, well governed organisation.

Programs

To develop and deliver an expanded range of high quality, inspiring workshop programs.

Funding

To achieve financial sustainability for our organisation.

Engagement

To grow and strengthen our community of supporters.

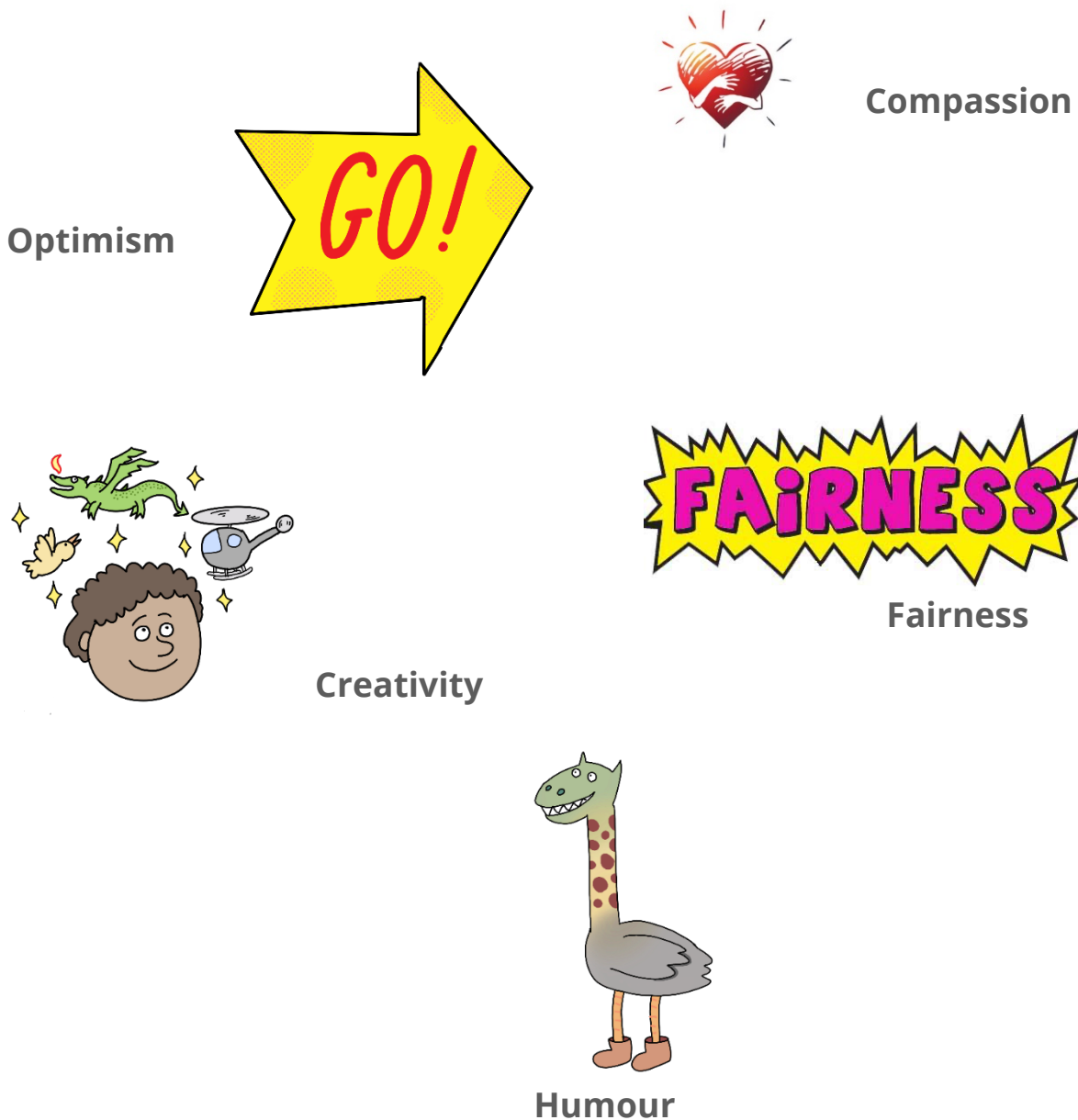
¹ This includes all hours spent mentoring in workshops and in Story Island's volunteer induction and training sessions.

SECTION ONE: GOVERNANCE

VISION AND VALUES

Our **vision** is for young people to harness the power of their imaginations so they can grow to be resilient and creative shapers of their own lives.

As an organisation we hold the **values** of compassion, optimism, fairness, creativity and humour, and we weave them into the work we do.



OUR BOARD²

Board Office Bearers

President	Lindsey Fidler
Senior VP	Carmel Hobbs
Other VP	Bruce Clapham
Treasurer	Heather Chong
Secretary	Alice Grubb

General Board Members

Kira Askaroff
Holly Stewart <i>(from 2 May 23)</i>
Khaled Damag

OUR STAFF

General Manager

Astrid Wootton *(from 8 March 2022)*

Program Manager

Emily Bullock *(until 7 March 2022)*

Communications & Fundraising Coordinator

Kate Gross

Volunteer Coordinator

Mia Donnet-Jones

Story Leader

Bonni Neighbour *(from 18 Jan 2022)*

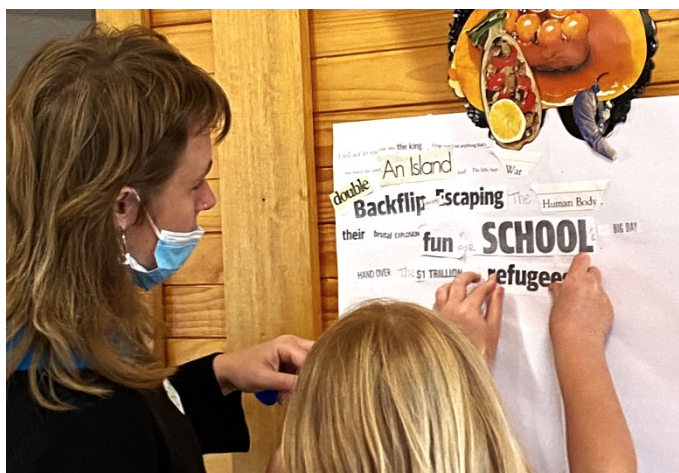
Relief (casual) Story Leaders

Angela Kingston *(from 17 Feb 2022)*

Lynne P. Hanlon *(from 16 April 2022)*



Mia Donnet-Jones, Volunteer Coordinator



Bonni Neighbour, Story Leader leading a group exercise, April 2022

² Names and positions of Board members current as at the date of the Annual General Meeting, 20 June 2023. For dates of appointment and departure of previous members, please refer to the table of Board members in the *Financial Report for the year ended 31 December 2022* (attached).

PRESIDENT'S REPORT

It's been an exciting and successful year for the Story Island Project, as we continued to build the architecture we need for continued growth.

There have been several changes on the Board this year, including this being my first year as Chair, following the departure of our founding Chair Lynne Hanlon. Lynne has been more than your average Chair. She guided the Story Island Project from being a great idea through to ensuring that it's an established organisation with clear direction and a strong structure. And she has done this with such wisdom and diplomacy. It's a remarkable and rare skill set, and we thank her for everything she has given.

We would also like to thank Louise Mills, whose Board term ended in June 2022, and Michelle Folder and Adam Potito, both of whom stepped down from the Board due to other commitments in June and July 2022 respectively. They have all made outstanding contributions to Story Island's development.

Louise's expertise enabled us to develop an impressive body of organisational policies and risk management approaches that have provided us with a sturdy foundation to grow from. Michelle's expertise and work with our co-founder, Kate Gross steered our successful fundraising campaign, which has enabled us to plan for growth. And Adam's expertise contributed greatly to Story Island's approach to school and community partnerships, shaping our current direction to work deeply within communities. Lynne, Louise, Michelle and Adam, thank you so much for your outstanding contributions.

With these departures, we undertook an extensive Board recruitment process, focussed on recruiting a skills-based board that can steer the Story Island Project through its transition from a board of management to a board of governance that works in partnership with the organisation's executive team, headed by our General Manager, Dr Astrid Wooton.

We have been fortunate to identify some outstanding new Board members, with the wealth and breadth of knowledge and experience that Story Island needs to govern us through this next stage of growth. I'm thrilled to welcome to the Board Bruce Clapham, Kira Askaroff, Carmel Hobbs, Khaled Damag and Holly Stewart. Their professional skills and varied expertise, together with the skills and experience of continuing Board members Heather Chong, Alice Grubb and myself, and the huge talents we are fortunate to have among our staff team, have crafted the vision and strategic plan for the next stage of the Story Island Project.

The commitment of the staff team and our community of volunteers eager to be part of our village has enabled hundreds of children to unlock their imaginations, explore their creativity and build their confidence to be this island's storytellers. It's an honour to work within such a positive, committed, can-do culture.

I am proud of the work that Story Island has achieved in 2022. My most sincere thanks go to the Board Members, donors and funders, and of course our hard-working staff and volunteers – together, we create the broader Story Island community – a place of engagement, passion and possibility!

Lindsey Fidler

President

GENERAL MANAGER'S REPORT

2022 was a year of consolidation, funding diversification, and capacity building for the staff and volunteers of Story Island. The organisational restructure implemented in late 2021 has worked exceptionally well to help us enhance our operational leadership and overall capacity.

Co-founder Kate Gross, as SIP's Fundraising and Marketing Coordinator, did an incredible job to direct 2022's fundraising. This year, our fundraising income was over \$30,000 – a record for Story Island, and a significant move towards funding diversification, in that fundraising income now represents one-third of our total income. This is strategically important in our bid to achieve multi-year core arts funding for the period 2024–2027.

Our Story Leader, Bonni Neighbour, and Volunteer Coordinator Mia Donnet-Jones, each contributed their exceptional skills and experience to Story Island's creative program, ensuring that our programs were delivered successfully. Bonni's skilled, dynamic and empathic attitude underpinned creative storytelling workshops that engaged and delighted students. Mia's terrific work in recruiting, inducting, training and supporting our volunteer mentors contributed greatly to our success in program delivery.

In a first for Story Island, in 2022 we instituted a new, collaborative Program Development Cycle. This will be repeated each year so that our programs can be continuously assessed, improved and adapted to the emerging needs of the students and school communities with whom we work.

In tandem with program development, 2022 brought a renewed focus on program evaluation, as we work to measure the positive impacts of our programs. In this, we will be assisted by our new partnership with the Queensland University of Technology (QUT) who have invited Story Island to participate in a proposed ARC Linkage research project focusing on the beneficial impacts of creative arts in marginalised communities. We look forward to working with QUT later in 2023.

I'm excited to be a part of the Story Island community as we move forward into a bright future!

Astrid Wootton

General Manager

SECTION TWO: FUNDING

2022 AUDITED FINANCIALS

Please refer to **attached** audited financials for 2022.

SECTION THREE: PROGRAMS

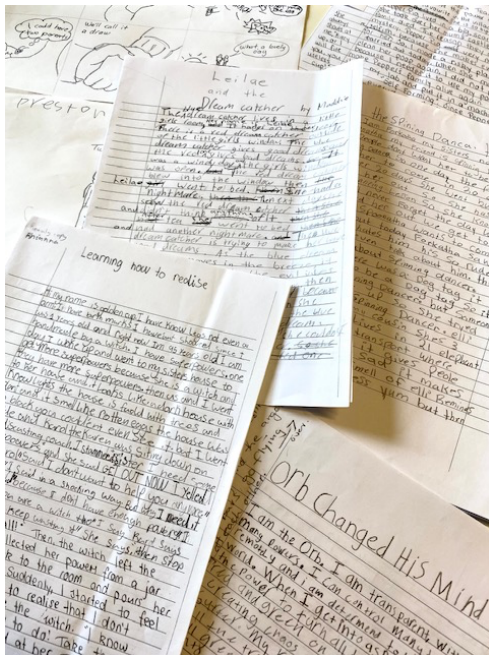
PART ONE: WORKSHOPS

Sense in Nonsense

In Story Island's *Sense in Nonsense* workshop program, young people learn to experiment with interesting, playful and bizarre language concepts. They also develop enhanced visual literacy: Hobart artist and comics genius, Leigh Rigozzi, co-delivers four of the eight sessions, mentoring students in visual literacy and encouraging them to create meaningful links between text and illustrations.

A Trunk Full of Stories

In *Trunk Full of Stories*, students are encouraged to learn new skills in observation, creative risk-taking, character development, narrative structure and more, inspired by the many mysterious objects hidden away in the drawers and compartments of our Storytelling Trunk (custom-made for the Story Island Project by renowned Tasmanian wood designer, Linda Fredheim).



Transcription needed! (Originals of student stories from Moonah Primary school being prepared for publication.)

Little Mysteries of Me

Little Mysteries of Me encourages high school students to explore and articulate concepts of self, identity and personal history. This complex task is broken down into dynamic and interesting exercises that engage students and help them to understand and learn to create narrative structures, descriptive language, dialogue, metaphor and other powerful storytelling skills. The central objective for each student is to create an autobiographical short story in written or comic form. Along the way, students embark on a quest of self-discovery that leads them to become published authors – resulting in an increased sense of autonomy, competency, positive achievement and reward in relation to literacy.



This year, the program underwent a comprehensive assessment. Numerous updates and edits strengthened its conceptual framework and helped elucidate key objectives for each workshop and for the program as a whole. This work was led by the GM, with extensive contributions from the Story Leader and the Volunteer Coordinator. Additionally, several volunteers, our workshop illustrator, and two literature teaching specialists lent their skills and experience.

Mix, Match, Make!

This one-day (five-hour) workshop encourages participants to experiment with cut-out images and text fragments (words and phrases) to create their own narratives in collage form. Its mix of group and solo activities is dynamic and engaging for a wide range of age groups³: participants can engage with the materials and concepts at multiple levels, which enables the workshop to cater to diverse educational and developmental levels of the participants. Morning tea and lunch are included to ensure all participants have enough 'brain fuel' for five whole hours of creative storytelling!



Title pages of printed booklets from the Mix, Match, Make! workshops at Goodwood Neighbourhood Centre, April 2022.

Collective Writing, Collective Dancing

In a departure from our usual programming, we partnered with DRILL, Hobart's premier youth dance company, in developing a new project, *Collective Writing – Collective Dancing*, which explored the intertwining of storytelling, poetry writing, language and movement. Our Story Leader, assisted by volunteer mentor Adriana Bunda, kicked off this intensive creative process by delivering three two-hour storytelling workshops over three days to 14 young people in DRILL's Junior Company. The resulting work laid the foundation for character development and narrative creation combined with movement and choreography. This culminated

³ Nominally, young people between the ages of 7–15. In practice, however, young people outside this age range (in both directions) participated successfully in the program during 2022.

in a site-specific performance at the Hobart Library, and a published book of participants' individual stories. Themes encompassed honesty, darkness, friendship, thoughts of the future, and many, many animals!

Workshop delivery: where, who to, how many

Our **Trunk Full of Stories** program was delivered twice⁴ at Moonah Primary School in Term 1, 2022, covering the entire Year 5/6 student cohort. Each program consisted of 8 x 1.5 hour workshops⁵ (**total 16 workshops**);

Sense In Nonsense was delivered twice at Rokeby Primary School in Term 2, 2022, covering the entire Year 4/5 student cohort. Each program consisted of 8 x 1.5 hour workshops (**total 16 workshops**);

Little Mysteries of Me was delivered twice at Cosgrove High School in Term 4, 2022, covering half of the Year 8 student cohort and part of the Year 9 and 10 student cohorts (it was presented as an opt-in program for Years 9 and 10). Each program consisted of 8 x 1.5 hour workshops (**total 16 workshops**);

Mix, Match, Make! was delivered twice at the Goodwood Neighbourhood Centre and twice at the Grace Centre, Rokeby, the latter in partnership with the Clarendon Vale Neighbourhood Centre (**total four workshops**).

Three 2-hour **Collective Writing, Collective Dancing** workshops were delivered in partnership with DRILL at the Kickstart Arts complex in Newtown (**total three workshops**).



Story Leader, Bonni Neighbour, leading a workshop at Cosgrove High School, 2022

⁴ I.e., delivered separately to two different classes, usually of the same year level (or a combined year level); each class / workshop contains approximately 22 students at primary level and 10–15 students at secondary level.

⁵ Please note: programs are sometimes shortened to 7 workshops over 7 weeks due to logistics considerations (for instance, schools may elect to cancel a workshop because of other student commitments).

PART TWO: PUBLICATIONS

Books

Book publishing is a critical final stage in our creative learning process. *'Becoming a published author'* can be a transformative experience for our program participants; it may be the first time a young person feels a sense of pride and significant accomplishment in literacy and learning. Each young author and their school always receives a complimentary copy of 'their' book, which is presented at a formal launch event.

We published five story anthologies in 2022:

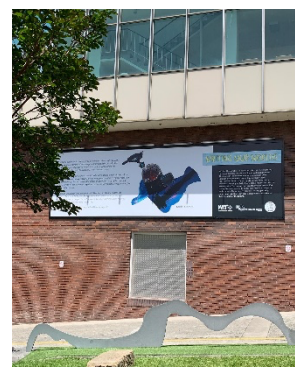
- ***A Trunk Full of Stories*** (Moonah Primary School Year 5/6 students, Term 1, 2022)
- ***Mix, Match, Make!***, Vol. 1, (limited edition digital print) (Goodwood Neighbourhood Centre, April 2022)
- ***Mix, Match, Make!***, Vol. 2 (limited edition digital print), (Goodwood Neighbourhood Centre, April 2022)
- ***Sense in Nonsense***, (Rokeby Primary School Year 4/5 students, Term 2, 2022)
- ***Little Mysteries of Me***, (Cosgrove High School Year 8, 9 and 10 students, Term 4, 2022)



Story Island volunteer Margaret Dinnessen with a student at the launch of Sense in Nonsense, Rokeby Primary School, 2022

Billboards in Hobart City Centre: Story Island's special 'large print' publication

This year saw Story Island's *Writing Our Worlds* program (2021) writ large in Hobart's city centre! Text and images created by participants in this 2021 program, delivered in partnership with the Migrant Resource Centre and Multicultural Youth Tasmania, was featured as part of SOAPBOX, a Hobart City Council Cultural



Development initiative in which billboards at Mathers Place, in Criterion Lane, and on the Playhouse Theatre share the voices of the community's writers and artists. The *Writing Our Worlds* billboards went up in early December 2022 for a three-month run.

PART THREE: PROGRAM OUTCOMES

Evaluation data: students AND teachers give top marks to Story Island programs

In program evaluations collected for all six of 2022's eight-week workshop programs, students rated *Sense in Nonsense*, *A Trunk Full of Stories* and *Little Mysteries of Me* very highly across the domains of enjoyment, skills improvement and increased confidence in their own creativity. Some nominated highlights for students were:

Thinking of your own ideas and showing people your ideas. (Year 4/5 student, Rokeby Primary School)

Showing in a picture the perspective, and who is talking... turning myself and my friend into [story] characters. (Year 8 student, Cosgrove High School)

[Learning] Interesting words for our stories. (Grade 4/5 student, Moonah Primary School).

Learning how to become a better author. (Grade 4/5 student, Moonah Primary School).

Evaluations completed by classroom teachers indicated extremely strong support for the program and across-the-board approval of our Story Leader in terms of her ability to engage students and provide an exceptionally dynamic and creative teaching and learning experience. For instance, one teacher at Cosgrove High School, evaluating the delivery of *Little Mysteries of Me* during Term 4, made the following comments:

[On the program itself]: Sequence of 'lessons' – great structure and appropriate to teens/ age group. Lots of respect modelled & demonstrated.

[On program delivery]: Presenter formed great relationship with the students [despite] some students [being] difficult to motivate (other social issues impacting on their participation). [Students displayed] increased participation, willingness to share ideas...I have learnt heaps – pleasant refresher on different modes of presentation and motivation of students.

In-house analysis of program evaluations

In a new development for Story Island, in 2022 we commenced in-house analysis of student evaluations. Our detailed analysis of student evaluations from 2022's two *A Trunk Full of Stories* programs at Moonah Primary School revealed, among other things:

- 82% of students who completed the evaluation rated their **enjoyment** of the program as **moderately high or high**
- A significant number of students identified (without prompting) **writing, drawing** and the **provision of help/support** as key programmatic strengths
- A majority of students noted they had **increased their skills** in **creativity** (59% of students), **writing** (55%), and **editing** (52%),
- More than a third of students felt they had improved their skills in **getting ideas** (48%), **drawing** (41%), **story structure** (31%) and **dialogue** (31%).

We plan to build further on this valuable evaluative work in 2023.

Alterations to evaluation questions

It has long been Story Island practice to collect evaluations from students, volunteer mentors and classroom teachers for all in-school programs. This year, we went a step further by 'evaluating our evaluations'(!). In other words, we considered more deeply the purpose and structure of our evaluation processes, began in-house analysis of evaluations, and trialled some changes to our student evaluations:

- We used student feedback to make some changes to evaluation questions, so that students can more easily understand what is being asked
- We've made our Student Evaluation ratings scales consistent throughout the Student Evaluation.

Addition of baseline evaluation

In late 2022, Story Island trialled a new **baseline evaluation** for its workshop programs. Students are asked to rate from 0 to 10 their level of agreement or disagreement with six statements about key traits and skills. This 'baseline' data will be collected in the first workshop of each eight-workshop program, with matching data collected at the end of the program (in addition to our existing Week Eight evaluation questions). Comparison of students' Week One and Week Eight ratings for each statement will then be assessed to see if any change can be observed. Story Island will continue to test the baseline evaluation system during 2023.

SECTION FOUR: ENGAGEMENT

OUR VOLUNTEERS

At 31 December 2022, the Story Island Project had 58 registered volunteers, of whom 28 **actively contributed to workshop program delivery** during 2022:

Ruby Austin-Lund
Meree Barber
Susan Brock



Student with volunteer Calinda Zhang, at Mix, Match, Make!, April 2022

Adriana Bunda
Naomi Davidson
Margaret Dinnessen
Dominique (Dom) Gartlan
Louise Gillies
Alice Grubb
Lynne Hanlon
Michael (Mike) Haynes
Ursula Horlock
Isabel Howard
Ellie La
Lisa Ker
Ignatius (Iggy) Kim
Xiaoxiao (Sarah) Lu
Jennifer McQueen
Linda Meyers
Nayana Raju
Don Snodgrass
Tristan Stowards
Virginia (Gillie) Watson
Sarah Stewart
Andrew Walter
Adrienne Willing
Astrid Wootton
Yuchen (Calinda) Zhang

STORY ISLAND'S VOLUNTEER PROGRAM

In a real high point, our volunteer program won **Volunteer Group or Program of the Year Award** at the Tasmanian Volunteering Awards in May 2022 – an acknowledgement not only of our truly outstanding volunteers, but also of the excellence of our induction, training and support structures for volunteers. This was a significant accomplishment for an organisation of Story Island's limited size!

Not content to rest on our laurels, we went on to test new volunteer training resources later in the year:

- A new fact sheet on *Mandatory Reporting of Child Neglect and Abuse*, to help volunteers better understand their reporting responsibilities, and recognise signs that neglect and/or abuse may be present. This supports our existing induction training on this topic

- A *Distress Management Decision Tree* to assist volunteers to manage instances where a student or volunteer may become distressed during a workshop – helping us to document our existing trauma-informed practices and building new trauma-informed skills for all staff and volunteers.



Leigh Rigozzi's visual literacy training workshop for Story Island Project volunteers and staff

The Story Island Project (Tasmania) Incorporated

ABN: 81 478 918 677

**Financial Report For The Year Ended
31 December 2022**

The Story Island Project (Tasmania) Incorporated

ABN: 81 478 918 677

**Financial Report For The Year Ended
31 December 2022**

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Profit and Loss

The Story Island Project (Tasmania) Incorporated For the 12 months ended 31 December 2022

	Dec-22	Dec-21
Income		
26TEN Grant	-	4,400
Arts Tas Stories Sown II	-	25,450
Arts Tasmania Grant Funding	86,528	-
Bank Interest	(25)	-
Creative Partnerships funding	15,000	(113)
D of I Grant	3,462	-
Donations	2,497	7,982
DSS Volunteer Grant	3,699	-
Total Income	111,161	37,719
Gross Profit	111,161	37,719
Plus Other Income		
DPAC Grant	221	-
Keep the Stories	16,392	1,302
MRC grant	-	11,500
Total Other Income	16,613	12,802
Less Operating Expenses		
26TEN	-	4,295
Admin costs	965	2,010
Alternate Programming	22	-
Book Publish costs	1,572	2,847
Book Publishing	-	665
Depreciation	3,015	-
Donation exps	787	528
DSS Volunteers	253	1,218
Insurance [63020]	-	1,065
Keep stories exp	116	727
Marketing and Promotion	434	1,052
MRC Grant expenses	-	9,061
Project & Prodn Vol costs	826	1,556
Project & Prodn w/shop mat	828	569
Project Admin Costs	2,078	2,699
Project Insurance	1,907	3,000
Rent	3,055	-
Story Leader	-	265
Superannuation	6,589	5,804
Sydney PD	1,149	-
Visual Artist Fees	4,950	8,200
Wages and on costs	872	60,047
Wages and Salaries	63,868	-
Total Operating Expenses	93,285	105,608
Net Profit	34,489	(55,087)

Balance Sheet

The Story Island Project (Tasmania) Incorporated As at 31 December 2022

	31 Dec 2022	31 Dec 2021
Assets		
Bank		
Bank of Us Community Advantage	145,683	142,821
Card account	355	-
Total Bank	146,038	142,821
Current Assets		
Depreciation of Laptop	(3,015)	-
Laptop	3,015	-
Petty Cash	545	-
Total Current Assets	545	-
Total Assets	146,583	142,821
Liabilities		
Current Liabilities		
GST	8,287	(2,698)
PAYG Payable	867	-
Rounding	-	-
Salary Sacrifice	368	1,023
Superannuation payable	-	418
Trade Creditors	-	38,802
Wages Payable - Payroll	-	2,705
Total Current Liabilities	9,523	40,250
Non-Current Liabilities		
Arts Tasmania grant	85,828	85,828
Total Non-Current Liabilities	85,828	85,828
Total Liabilities	95,351	126,078
Net Assets	51,232	16,743
Equity		
Current Year Earnings	34,489	(55,087)
Retained Earnings	16,743	71,830
Total Equity	51,232	16,743

The Story Island Project (Tasmania) Incorporated
ABN: 81 478 918 677
NOTES TO THE FINANCIAL STATEMENTS
For The Year Ended 31 December 2022

Note 1 Summary of Significant Accounting Policies

Basis of Preparation

The financial statements have been prepared on the basis that the charity is a non-reporting entity because there are no users dependent on general purpose financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the Australian Charities and Not-for-profits Commission Act 2012. The entity is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise.

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

Accounting Policies

(a) Revenue

Non-reciprocal grant revenue is recognised in profit or loss when the entity obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

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

Donations and bequests are recognised as revenue when received.

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customer.

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

(b) Income Tax

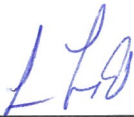
No provision for income tax has been raised as the entity is exempt from income tax under Div 50 of the *Income Tax Assessment Act 1997*.

The Story Island Project (Tasmania) Incorporated
ABN: 81 478 918 677
BOARD STATEMENT

In accordance with a resolution of the Board of Management of The Story Island Project (Tasmania) Incorporated, the Board of the entity declare that:

1. The financial statements and notes are in accordance with the Australian Charities and Not-for-profits Commissions Act 2012 and:
 - comply with Australian Accounting Standards - Reduced Disclosure Requirements
 - (a) applicable to the entity and the Australian Charities and Not-for-profits Commission Regulation 2013; and
 - give a true and fair view of the financial position of the entity as at 31 December 2022
 - (b) and its performance for the year ended on that date, in accordance with the accounting policies described in Note 1 to the financial statements.

2. In the opinion of the Board, there are reasonable grounds to believe that the entity will be able to pay its debts as and when they become due and payable.



President



Treasurer

Dated: 16 February 2022



The Story Island Project (Tasmania) Incorporated
ABN: 81 478 918 677
Board of Management
For the Year Ended 31 December 2022

Full name	Role	Residential address
Lynne Hanlon	President (01/01/22 to 18/06/22)	4 Dallas Avenue, Taroona
Lindsey Fidler	General Member (01/01/22 to 18/06/22) President (from 18/06/22)	29 Corby Avenue, West Hobart, 7000
Louise Mills	Senior Vice President (01/01/22 to 18/06/22)	26 Regent Street, Sandy Bay, 7005
Adam Potito	General Member (01/01/22 to 18/06/22) Senior Vice President (18/06/22 to 12/07/22)	1 Park Rd, Lindisfarne, 7015
Michelle Folder	Vice President (01/01/22 to 18/05/22)	93 Malunna Rd, Lindisfarne, 7015
Carmel Hobbs	Vice President (from 18/06/22)	55a Agnes St Ranelagh, 7109
Alice Grubb	Secretary (full year)	16 Walker Street, Rosetta, 7010
Heather Chong	Treasurer and Public Officer (full year)	173 Commercial Road, Richmond 7025
Bruce Clapham	General Member (from 18/06/22)	62 Pindos Drive, Tranmere, 7018
Khaled Damag	General Member (from 18/06/22)	205 Nelson Road, Mt Nelson, 7007
Kira Askaroff	General Member (from 10/09/22)	138 Nelson Road, Mt Nelson, 7007

Auditor
16 February 2023

**Bentleys Tasmania Audit
Pty Ltd**

2nd Floor, 39 Sandy Bay Road
Hobart 7000

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Battery Point 7004

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F +61 3 6278 3555

admin@bentleystas.com.au
bentleys.com.au

**THE STORY ISLAND PROJECT (TASMANIA) INCORPORATED
ABN: 81 478 918 677**

**AUDITOR'S INDEPENDENCE DECLARATION UNDER SUB
DIVISION 60-C SECTION 60-40 OF THE AUSTRALIAN CHARITIES
AND NOT-FOR-PROFITS COMMISSION ACT 2012 TO THE
DIRECTORS OF THE STORY ISLAND PROJECT (TASMANIA)
INCORPORATED**

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2022 there have been no contraventions of:

- i. the auditor independence requirements as set out in the Australian Charities And Not-for-profits Commission Act 2012 in relation to the audit; and
- ii. any applicable code of professional conduct in relation to the audit.



Bentleys Tasmania Audit Pty Ltd
Authorised Audit Company

Hobart

28 February 2023



Michael Ian Derbyshire
Director

**INDEPENDENT AUDIT REPORT
TO THE MEMBERS THE STORY ISLAND PROJECT (TASMANIA)
INCORPORATED
ABN: 81 478 918 677**

Opinion

We have audited the special purpose financial report of The Story Island Project (Tasmania) Incorporated (the Entity), which comprises the balance sheet as at 31 December 2022, the profit and loss statement for the year then ended, and notes comprising a summary of significant accounting policies and other explanatory notes.

In our opinion, the accompanying financial report of The Story Island Project (Tasmania) Incorporated has been prepared in accordance with Division 60 of the Australian Charities and Not-for-Profits Commission Act 2012, including:

- a) giving a true and fair view of the registered entity's financial position as at 31 December 2022, and of its financial performance for the year ended on that date; and
- b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 the Australian Charities and Not-for-profits Commission Regulation 2013.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Emphasis of Matter – Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The special purpose financial report has been prepared for the purpose of fulfilling the responsible entities' financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Responsibility of the Responsible Entities for the Financial Report

The Board of Management of the entity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and the needs of the members. The Board's responsibility also includes such internal control as the responsible entities determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

Auditor's Responsibilities for the Audit of the Financial Report

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

As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.

- Conclude on the appropriateness of the Board's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



Bentleys Tasmania Audit Pty Ltd
Authorised Audit Company



Michael Ian Derbyshire
Director

Hobart

28 February 2023