AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY

Annual Report 2013

**Level 2, 142 North Terrace
Adelaide SA 5000**

www.anat.org.au

ABN: 26 670 446 106

CONTENTS

Introduction

Since its establishment in 1988, ANAT has built an enviable reputation for its role in pursuing and realising opportunities for exciting, transformational creative research. We introduce artists to scientific and research practices, scientists to creative excellence and both to the potential of new technologies and techniques. In a nutshell, we are a catalyst for ground-breaking experimentation and creation across art, science and technology.

We champion artistic excellence through our identification and support of talented professional artists and by fostering a culture of creative risk-taking. We identify and secure resources to enable artists to pursue creative research and to realise exciting, transformative artworks. We communicate the importance of creative experimentation and expression within the arts and, increasingly, throughout broader society.

Why does ANAT do this? Because we're passionate about the art that is produced, the ideas that are furthered and the changes at both a personal and community level that each makes possible.

Chair's Report

2013 – our 25th anniversary year - was an extraordinary milestone for ANAT: brilliant as it was difficult, passionate as it was pragmatic and abundant as it was frugal. As an organisation we came full-circle from presenting TISEA (the 3rd International Symposium of Electronic Art) in 1992 to presenting the 19th ISEA in Sydney, 21 years later - a true coming-of-age that was also celebrated with an exhibition showcasing a decade of work realised through the Synapse Residency program and our work to open the first MIT-aligned Fab Lab in Australia. The full program was the result of enormous efforts by our Director Vicki Sowry, ISEA2013 Director Jonathan Parsons and our Enterprise Manager Karen Marsh.

Our critical and artistic success was tempered by our financial position. Whilst we finished the year with a small surplus of $1,440, the funding cuts advised in 2012 took full effect on organisational reserves throughout 2013, leaving the organisation financially vulnerable at year-end. The Board is acutely aware of the need to ensure operating funds return to a more healthy state. We have been actively considering all avenues regarding ANAT's future business model and structure to ensure we are able to continue our support of artists and the industry more generally. To this end, we are very pleased to report the success of our submission to Arts SA for Annual Funding for 2014 and the continuation of our Australia Council Key Organisations funding for 2013-2015.

Increasing attendance and participation figures for all of our programs is evidence of the growing number of people wanting to engage with interdisciplinary and interactive art practices. Equally, the increasing number of applications from artists wishing to participate in our professional development programs exploring science and technology points to our work being broadly and enthusiastically embraced – but there is still much work to do.

The ANAT Board saw several changes to its membership. Jasmin Stephens' six-year full term on the Board as a brilliant and insightful contributer came to an end. We were very happy to see her remain as a valuable member of ANAT[1]s Programming and Risk subcommittees. We were also sorry to see Jock McQueenie depart after completing a two and a half year term with the Board and thank him for his energetic contribution. Finally, Ben Fox's appointment as Artistic Director of the Regional Arts Australia 2014 Biennale prevented him from completing his first Board term.

We were delighted to welcome South Australian artist Raymond Zada who became a co-opted member in December 2013. Of both Aboriginal and Afghani descent, Raymond brings a unique perspective to the Board, as well as a track record of artistic excellence, having won both the 29th Telstra 'Work on Paper' Award for his work *Racebook*, and the 30th Telstra 'New Media' Award for his projection-based work *Sorry*.

At its annual planning meeting, the Board moved to change its subcommittee structure to streamline the efficiency of the committee process. It was decided to replace the current Program Sub-Committee (which had comprised a mix of Board members and invited independent experts) and instead to set up a Program Reference Group to encourage and

support more substantial input from stakeholders across Australia. It is believed that the new model will engender more in-depth discussion and engagement in our program research and development activity than the current subcommittee structure allows.

The Finance subcommittee and the IT subcommittee were amalgamated to become the Risk subcommittee, to be chaired by Board member Peter McNally who, as a prior member of both, has a sound knowledge of and great consideration for processes that lead to positive organisational performance.

Reflecting on the past year, the Board reaffirmed its position to work strongly on relationships with our key funding supporters and to ensure that we are exceeding their expectations of our program delivery and operations.

An enormous thanks, then, to the Australia Council for the Arts for its remarkable support, both of ANAT itself and the substantial contribution towards the successful staging of ISEA2013. As a country, we are very privileged to have a government arts funding body that is forward thinking, pragmatic and helpful.

We would also like to thank the SA Department of Further Education, Employment, Science and Technology (DFEEST) and the Adelaide College of the Arts for their continued support of Fab Lab Adelaide and the genuine enthusiasm they bring to this growing enterprise.

ANAT supports artists working with science and technology, with the resultant creative research and artworks equally inspiring and critical to contemporary thinking. Thank you to all of the artists who have made such incredible contributions to our 2013 program and who herald the astonishing things possible when artists work outside of traditional settings. Thank you, too, to our loyal subscribers and our many other supporters who have continued to champion the work we do.

Particular thanks go to our Director, Vicki Sowry, for her tireless work under, at times, difficult circumstances – we are fortunate to have her clever, creative and problem-solving head at the table. ANAT's staff members are an extraordinary handful of over-qualified professionals who I am pleased to report are equally over-appreciated by the Board. Thank you for making 2013 – our silver anniversary year - not only possible, but very special.

In summary, 2013 was an unprecedented artistic success for ANAT, but also a critical financial period that put the Board on notice to realise strategic solutions to guide the organisation through the coming years. I would like to sincerely thank my Board colleagues for their extraordinary commitment to ANAT, for meeting a heavy Board workload and for their constant willingness to fight the good fight and climb the high mountains together; I could not ask for more supportive colleagues: Mark Boland, Ross Harley, Peter McNally, Jock McQueenie, Carol Treloar, Jasmin Stephens and Raymond Zada - thank you.

Gillian Morrison
ANAT Chair

Director's Report

What a ride 2013, our 25th anniversary year, turned out to be!

I think I can safely say that, artistically, 2013 was an especially strong year for ANAT, not least our work in delivering ISEA2013 in Sydney from the 7th – 16th of June. Details of the reach of the full ISEA2013 program can be found in the following Program Highlights section, so I would like to use this opportunity to express my sincere thanks to the core team and the huge number of volunteers who made the whole mad event such a stunning success. Firstly, to the Co-Chairs, Ross Harley and Kathy Cleland; without these two standout individuals, both of whom were involved with ISEA2013 from its inception to its realisation, the event simply would not have happened. Thank you both for the incredible time, work, knowledge, networks and institutional support you brought to bear. To Kristen Bowen for keeping everything on track from the beginning to the very end. To the Director, Jonathan Parsons, and his production team: Alessio Cavallaro, Merindah Donnelly, Carli Leimbach, Antonietta Morgillo and Ricardo Peach; your creative talents and in-depth understanding of our audience, both existing and new, delivered an unprecedented exhibition, workshop, talks and conference program. Thank you. And to Andrew Donovan, for his unwavering support and ability to articulate the value of ISEA2013 across the breadth of the Australia Council for the Arts, resulting in a rare level of investment in experimental and emerging art practice in Australia to date; we couldn't have done it without you. To our other funding partners - Destination NSW, Arts NSW, Parramatta City Council - and to the myriad of program partners - including Vivid Sydney, the Powerhouse Museum, the University of Technology Sydney, the University of Sydney and the University of NSW and our many, many gallery partners, thank you for working with us and adding such standout value.

I also need to thank the small but mighty ANAT team: Megan Mohell, our Administrator-extraordinaire; Karen Marsh, our indomitable Enterprise Manager; Louise Vlach, weaver of words, keeper of our web and social media presence; and Pix, whose name indicates the integral value he provides in supporting the technical infrastructure and program support here at ANAT. It was a hard year, but I believe we can all be proud of what was achieved and the impact of our work on the sector - not just in 2013, but in the years that follow.

Finally, to my Board – for keeping a firm hand and for providing insight, strategic direction and unstinting encouragement, I thank you sincerely. Having such a talented, smart, networked and expert team guiding the good ship ANAT through the challenges and excitement of 2013 has cemented the esteem and respect with which we are held in the national and international arts arenas.

Vicki Sowry
Director

ANAT GOVERNANCE

Board of Directors

Gillian Morrison – Chair

Mark Boland (Appointed May 2013)

Ben Fox (Resigned May 2013)

Ross Harley

Peter McNally

Jock McQueenie (Resigned May 2013)

Jasmin Stephens (Term ended May 2013)

Carol Treloar (Appointed May 2013)

Vicki Sowry - ANAT Director

Raymond Zada (Co-opted December 2013)

Fundraising/Enterprise Subcommittee

Ben Fox - Chair (to May 2013)

Mark Boland (from July 2013)

Karen Marsh

Jock McQueenie (to May 2013)

Gillian Morrison

Vicki Sowry

Carol Treloar (from June 2013)

Programming Subcommittee

Ross Harley – Chair

Ian Gibbins

Karen Marsh

Jock McQueenie

Gillian Morrison

Jonathan Parsons

Gavin Sade

Vicki Sowry

Jasmin Stephens

Risk Subcommittee

Peter McNally – Chair

Ben Fox (to May 2013)

Cameron Milton (to June 2013)

Gillian Morrison

Jasmin Stephens

Vicki Sowry

Maurie Vast (to April 2013)

Human Resources Subcommittee

The HR Subcommittee is not a standing committee and is convened as needed

Gillian Morrison – Chair

Ben Fox (to March 2013)

Jasmin Stephens

ANAT STAFF

Vicki Sowry
Director

Karen Marsh
Enterprise Manager

Megan Mohell
Administrator (from February 2013)

Catherine Aldrete-Morris
Program Officer (January – May 2013)

Louise Vlach
Administration & Communications Officer

Cameron Milton
Technology Officer (to June 2013)

Stephen Pickles
Technology Officer (from July 2013)

FAB LAB ADELAIDE STAFF

Karen Marsh
Fab Lab Manager

David Byworth
Digital Fabrication Specialist

Tony Schick
Senior Technician

Jake Henderson
3D Printing Specialist

Kimika Faint
Technician

Tamsyn Michael
Technician

Volunteers

Ben Dansie, Lloyd Russell, Luke Tansell, Eden Todd

ISEA2013

Organising Committee

Jonathan Parsons
ISEA2013 Director

Vicki Sowry
ANAT Director

Prof. Ross Harley
Co-Chair, Curatorial & Academic Advisory Committees

Dr. Kathy Cleland
Co-Chair, Curatorial & Academic Advisory Committees

Team

Jonathan Parsons
Director

Alessio Cavallaro
Executive Creative Producer

Merindah Donnelly
Creative Producer

Carli Leimbach
Creative Producer

Antonietta Morgillo
Creative Producer

Ricardo Peach
Creative Producer – The Portals

Kristen Bowen
Operations Manager

Tiani Chillemi
Marketing Manager

Elliott Bledsoe & Fee Plumley
Social Engagement

Kate Blackmore
Production Manager

Laura Fisher
Conference Program Coordinator

Helen Sturgess
Copywriter/Editor

Laura Lotti
Production Assistant

Hannah Greethead
Curatorial Intern

Chrisoula Lionis
COFA Workshop Coordinator

Karen Ryan
COFA Workshop Coordinator

Timothy Maybury
Conference Program and Workshop Coordinator

Diana Smith
Conference Program and Workshop Coordinator

Australian Curatorial Advisory Committee

Dr Kathy Cleland (Co-Chair)
Director, Senior Lecturer, Digital Cultures Program, University of Sydney

Prof. Ross Harley (Co-Chair)
Head, School of Media Arts, College of Fine Arts, University of New South Wales, Sydney

r e a
artist | curator | activist | academic | cultural educator

Dr Lizzie Muller
Senior Lecturer, Interdisciplinary Design, School of Design, University of Technology, Sydney

Alessio Cavallaro
Artistic Director, Curator

Jen Mizuik
Director, Experimenta

Tara Morelos
Director, dLux MediaArts

Estee Wah
Senior Online Producer, Powerhouse Museum

Jess Scully
Festival Director, Vivid Ideas

International Curatorial Advisory Committee

Andreas Broeckmann
Director, Leuphana Arts Program, Leuphana University, Lüneburg, Germany

Sue Gallagher
Associate Head of School Academic, Head of Postgraduate Department, School of Art & Design, AUT University, New Zealand

Chris Salter

Director, Hexagram Concordia Centre for Research and Associate Professor, Computation Arts at Concordia University, Montreal, Canada

Mike Stubbs
CEO/Director, FACT (Foundation for Art and Creative Technology), United Kingdom

Nathalie Boseul Shin
Curator, Total Museum of Contemporary Art, S. Korea

Dr. Sarah Cook
Reader, MA Curating Module Leader, Faculty of Arts, Design and Media, University of Sunderland, United Kingdom

Steve Dietz
President and Artistic Director, Northern Lights.mn, United States

Jens Hauser
Research Fellow, Bochum Institute for Media Studies, Ruhr University, Germany

Omar Kholeif
Curator, FACT (Foundation for Art and Creative Technology), United Kingdom

Deborah Lawler-Dormer
Independent Curator, Creative Industry Consultant, Doctoral student, The University of Auckland, New Zealand

Kim Machan
Director, MAAP Media Art Asia Pacific Inc

Claudio Rivera-Seguel
Coordinator/Curator, Colectivo BioTroniK, Chile

Gabriel Vanegas
Colombian researcher, PhD Fellow – Institut für Zeitbasierte Medien, UDK, Berlin

Academic Advisory Committee

Prof. Ross Harley
Co-Chair

Dr Kathy Cleland
Co-Chair

Lanfranco Aceti
Professor Contemporary Art and Digital Culture, Sabanci University, Istanbul, Turkey

Andreas Broeckmann
Director, Leuphana Arts Program, Leuphana University, Lüneburg, Germany

Su Ballard
Senior Lecturer in Art History, Visual and Media Art in the Faculty of Creative Arts, University of Wollongong

Leah Barclay
Composer, Sound Artist and Curator

Assoc. Prof. Brogan Bunt
Head, Postgraduate Studies and Convenor, Bachelor of Digital Media Program, Faculty of Creative Arts, University of Wollongong

Danny Butt
Writer, Teacher and Consultant, Aotearoa New Zealand

Chris Caines
Director of the Centre for Media Arts Innovation, University of Technology, Sydney

Cecelia Cmielewski
Manager, SymbioticA, Centre of Excellence in Biological Arts, University of Western Australia

Nina Czegledy
Media Artist, Curator and Writer, Canada

Petra Gemeinboeck
Senior Lecturer, Interactive Media Arts, COFA/UNSW

Lisa Gye
Senior Lecturer and Postgraduate Program Convenor in Media and Communications, Swinburne University of Technology, Melbourne

Jens Hauser
Research Fellow, Bochum Institute for Media Studies, Ruhr University, Germany

Vanina Hofman
PhD, University Oberta de Catalunya, Spain

Zita Joyce
Lecturer, School of Social & Political Sciences, University of Canterbury, Christchurch, Aotearoa New Zealand

Caleb Kelly
Senior Lecturer, School of Media Arts, COFA/UNSW

Alessandro Ludovico
Media Critic, Editor in Chief, Neural Magazine

Assoc. Prof. Anna Munster
Deputy Director, Centre for Contemporary Art & Politics, COFA/UNSW

Assoc. Prof. Andrew Murphie
School of the Arts & Media, UNSW

Jodi Newcombe
Director, Carbon Arts

Kate Richards
Lecturer, Masters of Convergent Media, School of Humanities and Communication Arts, University of Western Sydney

Christopher Salter

Director, Hexagram Concordia Centre for Research and Associate Professor, Computation Arts at Concordia University, Montreal, Canada

Assoc. Prof. Paul Thomas

Head of Painting, School of Art, COFA/UNSW

Prof. Darren Tofts

Media and Communications, Swinburne University of Technology, Melbourne

Sarah Waterson

Associate Head of School (Academic), School of Communication Arts, University of Western Sydney

Prof. Lawrence Wallen

Head, School of Design, University of Technology, Sydney

Ionat Zurr

Artist, Curator, Researcher and Academic Coordinator of SymbioticA, University of Western Australia

PROGRAM

Program Overview

For the past twenty-five years ANAT has provided leadership and support for interdisciplinary, collaborative and creative projects that bring artists together with scientists, researchers and emerging technologies. ANAT's innovative programs include artists' residencies, emerging technology labs, online research tools, publications, seminars and workshops.

In recent years, ANAT has embraced a three-stage approach to programming, summarised as follows:

Seed - We introduce artists to an emerging practice and/or technology.

Grow - We provide opportunities for artists to gain knowledge and learn skills associated with the given emerging practice and/or technology.

Propagate - We grow a community of practice around the given emerging practice and/or technology by actively disseminating project outcomes, encouraging critical discourse in the broader arts community and identifying opportunities for artists to create work.

We use open calls to select participants for all of our projects as we find this is the best way of identifying talent in a rapidly evolving environment where track records in a given technology or practice are often yet to be established. Artistic excellence is assured through the input of artistic peers in all of our participant selection processes.

PROGRAM HIGHLIGHTS

ISEA2013 – Resistance is Futile

Announced in late 2010, ANAT won the right to host ISEA2013 in Sydney – a full 21 years' after hosting the 3rd Symposium – TISEA – also in Sydney.

The 19th International Symposium on Electronic Art (ISEA2013) was an international gathering of electronic art and ideas that took place in Sydney in June. It was held alongside Vivid Sydney – a festival of light, music and ideas. ISEA2013 showcased 220+ of the best media artists from around the world in over 30 venues throughout Sydney and provided a platform for the lively exchange of future-focused ideas at the 3-day conference held at The University of Sydney and attended by over 560 national and international delegates.

ISEA2013 comprised engaging presentations and thought-provoking speakers including Julian Assange, live from the Ecuadorian Embassy in London, Italian Hacktivists Paolo Cirio & Alessandro Ludovico, technologist Genevieve Bell, local (and world-renowned) media artist Stelarc and many more.

ISEA2013 was embraced by the 117,000 audience members and infused the city's social, digital and physical infrastructure, which created a fluid body of thought, culture, community, industry and science & technology for the 10 days it was on.

> *"This isn't resistance, it's seduction"*
> **Andrew Frost - The Guardian**

> *"If you want a sneak peek into the future of artistic production, then ISEA2013 should be at the top of your to-do list."*
> **Nicholas Forrest - Blouinartinfo.com**

Synapse: A Selection

Artists and scientists approach creativity, exploration and research in different ways and from different perspectives; when working together they open up new ways of seeing, experiencing and interpreting the world around us.

For the past decade the Synapse initiative has provided over 30 Australian artists with the opportunity to pursue speculative creative research projects with scientists and medical researchers in Australia and beyond.

This exhibition, based at the Powerhouse Museum, Sydney during ISEA2013, provided a snapshot of the diverse and fascinating research that participating artists and scientists have pursued over the past five years and attracted an audience of over 20,000 people.

ARC Linkage Project

ANAT was an industry partner on an ARC Linkage Project, Reconsidering Australian Media Art History in an International Context. The project established a platform for promoting and understanding historic media art works from Australia and placed this history within an international context by connecting with established networks and resources worldwide.

The Subjects – Sleep Residency

Two artists (Thom Buchanan, Fee Plumley) and two writers (Sean Williams, Jennifer Mills) – The Subjects - undertook an intensive residency at Central Queensland University's Appleton Institute where they underwent a seven-day sleep protocol exploring the impact of fatigue on creativity.

The residency provided the participants with a unique opportunity to confront – at the most basic level – what it means to live as we do in a world of increasingly pervasive surveillance and the complex ethical challenges and loss of control that this brings.

Throughout the residency, each of the participants produced 'daily' records of their experience, which were uploaded to The Subjects website http://thesubjects.anat.org.au .

As well as functioning as an archive for the project and the contributions from The Subjects, the website also included a feedback element, enabling those of us on 'the outside' to send questions to the participants.

At the conclusion of the residency, The Subjects took part in a special Adelaide Festival Writers Week panel, which was chaired by ANAT Director, Vicki Sowry and which also featured Appleton Institute Director, Professor Drew Dawson.

Fab Lab Adelaide

Fab Lab Adelaide is a community 3D printing and fabrication workshop that supports small businesses, schools and entrepreneurial and creative individuals through the provision of free and low cost access to equipment, expertise and training. Its goal is to empower people to bring their ideas to reality.

The Fab Lab concept was originated by the Massachusetts Institute of Technology (MIT), and there are now around 150 around the world. Fab Lab Adelaide is the first Australian-based participant in the international MIT Fab Lab network and has been in operation since October 2012. The Lab is funded by the South Australian Government and hosted at Adelaide College of the Arts.

2013 was a highly successful year for Fab Lab Adelaide. During the year, the Lab's inducted user base grew from around 50 people to around 450 people, and its database grew to 1200 people. Second stage funding of $80,000 was received from the South Australian Government via TAFE SA that enabled the Lab to continue to open for two days per week throughout the year. Interest in the Lab's workshops, classes and other programs increased, with much demand especially for the Lab's 3D printing workshops.

In 2013 Lab staff carried out the following activities (in addition to opening to the public every week):

- Three multi-day Digital Fabrication Masterclasses. These classes lasted for four days each with around twenty participants per class. They were delivered by international Digital Fabrication expert from MIT and The Discovery Channel, Dr Zoz Brooks. The class in April was in partnership with UniSA, and the two classes in November were in partnership with TAFE SA. Approximately 20% of participants travelled from interstate to attend the classes.
- Twenty workshops for clients including Adelaide University, The Jam Factory, Carclew and CSIRO.
- 3D printing demonstrations at events including Barrio at the Adelaide Fringe and the Bowerbird Bazaar Design Market.

'Think It. Make It. Share It' exhibition

The exhibition was a collaboration between Fab Lab Adelaide and RiAus and featured a range of inventive digitally-fabricated works including 3D printed and laser cut objects.

Highlights included: a 3D printed relief map of Adelaide featuring scale models of every building in the city centre; laser-cut urchin lanterns hovering over a 3D printed cityscape; colour powder 3D printed works by Erica Seccombe entitled "Collective Unconscious"; and works from Professor Lisa Moren's "eLand" series.

'Think it. Make it. Share It' was shown at the RiAus Gallery during the 2013 SALA Festival. Due to its popularity with visitors the exhibition was extended for a further two weeks. Feedback was 100% positive, with comments including:

> *"What a fantastic exhibition! It's great to see the artistic applications of this technology. Well done Fab Lab! Keep up the good work!"*

> *"Fab Lab Adelaide rocks! The future of South Australia is here and now, the intersection of the creative and the pragmatic."*

Adelaide Mini Maker Faire

"On a bright April day in Adelaide a large crowd gathers together to experience high- and low-tech gadgetry. Visitors gape at 3D printers and cosmic ray detectors. Robotics workshops jostle with people. A flying carpet can be seen in the distance. Hobbyists, DIYers and inventors have come out from their sheds, garages, basements and workshops to collaborate and access the expertise of others. Invention, creativity and resourcefulness abound in every corner. Wherever you look, it seems, people of all ages are taking things apart and testing new ways of putting them back together. This is the Adelaide Mini Maker Faire." Deloitte Report (May 2014)

The Adelaide Mini Maker Faire, the second ever Maker Faire in Australia, took place on Saturday April 6th 2013 at Adelaide College of the Arts and Light Square. It was a great success, attracting over 4000 visitors over the course of the day. Speakers included Genevieve Bell from Intel US, Alan Noble, Head of Engineering for Google Australia, Professor Rob Morrison and Dr Deane Hutton (The Curiosity Show), the Lord Mayor of Adelaide Stephen Yarwood, and the crowd-funding platform Pozible. Over 60 artists, designers, researchers, special interest user groups, inventors and other makers participated in the event, with activities including hands on creative workshops, digital fabrication equipment demonstrations, and interactive technology displays. Sponsors for the event included Intel US, Google Australia and Bilby CNC.

FINANCIAL REPORT

Independent audit report to members of Australian Network for Art & Technology Incorporated.

SCOPE

The financial statement is the management committee's responsibility.

The financial statement is a special purpose financial statement comprised of the statement of comprehensive income, statement of financial position and accompanying notes to the financial statements, and the Board's declaration for Australian Network for Art & Technology Incorporated (the Association), for the year ended 31December 2013.

The elected Board of the Association is responsible for preparing a financial statement that presents fairly the financial position and performance of the Association. This includes the responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report. The Board has determined that the accounting policies used and described in Note **1** to the financial statements are consistent with the financial reporting requirements of the Associations Incorporation Act (SA) and are appropriate to meet the needs of the members. These policies do not require the application of all Accounting Standards and other mandatory financial reporting requirements in Australia. No opinion is expressed as to whether the accounting policies used are appropriate to the needs of the members.

The financial statement has been prepared for distribution to the members for the purpose of satisfying the Board of Management's reporting requirements under the agreement between the Australian Council for the Arts, Arts SA and the Australian Network for Art & Technology Incorporated under the tripartite agreement and under the Association Incorporation Act (SA). We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

Audit approach

We conducted an independent audit of the financial statement in order to express an opinion on it to the members of the Australian Network for Art & Technology Incorporated. Our audit has been conducted in accordance with the International Standards on Auditing in order to provide reasonable assurance as to whether the financial statement is free of material misstatement. The nature of an audit is influenced by factors such as the use of professional judgment, selective testing, the inherent limitations of internal control, and the availability of persuasive rather than conclusive evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected.

**Chartered
Accountants**

We performed procedures to assess whether in all material respects the financial statement presents fairly, in accordance with the accounting policies in Note 1 to the financial statements, a view that is consistent with our understanding of the Association's financial position, and of its performance as represented by the results of its operations and cash flows.

We formed our audit opinion on the basis of these procedures, which included:
- examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial statement; and
- assessing the appropriateness of the disclosures used and the reasonableness of significant accounting estimates made by the Association.

While we considered the effectiveness of management's internal controls over financial reporting when determining the nature and extent of our procedures, our audit was not designed to provide assurance on internal controls.

We performed procedures to assess whether the substance of business transactions was accurately reflected in the financial report. These and our other procedures did not include consideration or judgment of the appropriateness or reasonableness of the business plans or strategies adopted by the management of the Association.

Independence
We are independent of the Association, and have met the independence requirements of Australian professional pronouncements.

Audit Opinion
In our opinion, the financial statement of Australian Network for Art & Technology Incorporated presents fairly, in accordance with the accounting policies described in Note 1 to the financial statements, a view which is consistent with our understanding of the Association's financial position as at 31 December 2013 and of its financial performance as represented by the results of its operations for the year then ended.

Significant Uncertainty Regarding Continuity of Operations
Without qualification to the opinion expressed above, we draw attention to Note 2 of the financial statements. It is our opinion that the Board has adequately and properly described the uncertainty surrounding the future revenue of the Association.

Basis of Accounting and Restriction and Distribution of Use
Without modifying our opinion, we draw attention to the fact that the financial statement is prepared by Australian Network for Art & Technology Incorporated to comply with the financial reporting provisions of the Associations Incorporations Act {SA). As a result, the financial statement may not be suitable for another purpose. Our report is intended solely for Australian Network for Art & Technology Incorporated and should not be distributed to or used by other parties other than Australian Network for Art & Technology Incorporated.

NOT-FOR-PROFIT ACCOUNTING SPECIALISTS

A PETERSEN
Director

Dated: 30 May 2014

FINANCIAL REPORT/ctd

REPORT OF THE BOARD

The Board reports that:

(a) During the financial year ended 31 December 2013, no officer of the Association, firm of which the officer is a member, or body corporate in which the officer has a substantial financial Interest, has received or become entitled to receive a benefit as a result of a contract between the officer, firm or body corporate and the Association; and

(b) During the year ended 31 December 2013, no officer of the Association has received directly or indirectly from the Association any payment or other benefit of a pecuniary value, except for the fixed salary as an employee of the Association and reimbursement of expenses incurred on behalf of the Association.

STATEMENT BY OFFICERS OF THE ASSOCIATION

As detailed in Note 1 to the financial statements, the Officers the Association have prepared the financial statements on the basis that the Association is a non-reporting entity because there are no users dependent on general purpose financial statements. There financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the Board, the Associations Incorporation Act (SA), and government and other funding agencies.

In the opinion of the Officers of the Association:

(a) the accompanying Statement of Comprehensive Income, Statement of Financial Position and Notes to the Financial Statements present fairly the results of operations for the year ended 30 June 2013, and the state of affairs as of that date; and

(b) the Board has reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.

These Statements are made in accordance with a resolution of the Board and are signed for and on its behalf by:-

VICKI SOWRY
....
Name

....
Signature

GILLIAN MORRISON
....
Name

....
Signature

Dated this 23rd day of May 2014

FINANCIAL REPORT/ctd

Australian Network for Art and Technology Incorporated
Statement of Comprehensive Income for the Year Ended 31 December 2013

	2013 $	2012 $
Operating Income	1,352,786	1,019,520
Less Operating Expenditure	1,469,227	924,106
Operating Surplus/(Deficit)	(116,441)	95,414

The Statement of Comprehensive Income should be read in conjunction with the accompanying notes to the Financial Statements.

Australian Network for Art and Technology Incorporated
Statement of Financial Position as at 31 December 2013

	Notes	2013 $	2012 $
CURRENT ASSETS			
Cash	4	38,551	251,246
Receivables	5	5,238	368,738
Prepayments		7,639	10,330
TOTAL CURRENT ASSETS		51,428	630,314
NON CURRENT ASSETS			
Property, Plant & Equipment	6	47,511	57,120
TOTAL NON CURRENT ASSETS		47,511	57,120
TOTAL ASSETS		98,938	687,434
CURRENT LIABILITIES			
Creditors & Accruals	7	15,985	63,691
Income in Advance	8	57,746	479,158
Employee Entitlements	9	11,760	18,262
TOTAL CURRENT LIABILITIES		85,491	561,111
NON-CURRENT LIABILITIES			
Provision for Long Service Leave		12,008	8,442
TOTAL NON-CURRENT LIABILITIES		12,008	8,442
TOTAL LIABILITIES		97,499	569,553
NET ASSETS		**1,440**	**117,881**
EQUITY			
Opening Balance		101,920	6,506
Reserves		15,961	15,961
Surplus/(Deficit) for the Year		(116,441)	95,414
TOTAL MEMBERS' FUNDS		**1,440**	**117,881**

The Statement of Financial Position should be read in conjunction with the accompanying Notes to the Financial Statements.

Notes to the Accounts

Note 1: Summary of accounting policies

(a) Basis of Accounting

These special purpose financial statements have been prepared for distribution to the members to satisfy the Board of Management's reporting requirements under the agreement between the Australia Council for the Arts and the Australian Network for Art and Technology Incorporated and under Section 35 or the Associations Incorporation Act 1985, as Australian Network for Art and Technology Incorporated is a prescribed Association under Section 3 of the Act.

This financial statement is therefore a special purpose financial statement that has been prepared in order to meet the requirements of the Associations Incorporations Act and the following Australian Accounting Standards;

AASB 1031	*Materiality*
AASB 110	*Events after the Balance Sheet Date*
AASB 1004	*Contributions*
AASB 101	*Presentation of Financial Statements*
AASB 1048	*Interpretation and Application of Standards*

The financial statements have been prepared in accordance with the significant accounting policies disclosed below, which the officers have determined are appropriate to meet the needs of the members. 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 these statements are as follows:

(b)   Office Equipment & Leasehold Improvements
Office Equipment is carried at cost. Depreciation has been provided using the diminishing value method for all office equipment. Leasehold Improvements are depreciated on a diminishing value basis at a rate of 20% which is reflective of the current lease term.

(c)   Sponsorship Income
In kind sponsorship is include as income relating to venue, equipment and consultancy fees for the Synapse Art/Science Residency program and Lab programs. This income is recognised where contractual agreements are signed and resources are valued at market rates. The difference between In kind sponsorship income for 2012 & 2013 is due to differences in project size and support from year to year.

(d)   Sponsorship Expenditure
In kind sponsorship is included as income relating to venue, equipment and consultancy fees for the projects that attract in kind sponsorship income at note 1 (c). The difference

between In kind sponsorship expenditure for 2011 & 2012 is due to differences in project size from year to year.

(e) Income Tax
Australian Network for Art and Technology (ANAT) is income tax exempt and operates the Australian Network for Art and Technology Public Fund which has deductable gift recipient status.

Note 2. Continuity of Operations & Economic Dependency

The Australia Council for the Arts funds the Australian Network for Art and Technology Incorporated. The current agreement expires on 31 December 2015. For the year ended 31 December 2013, this agreement provided funding of $306,226 for Operating expenses (23% of income excluding in-kind income) and a further $552,591 for Project related expenses (39% of income excluding in-kind income). Annual funding arrangement for 2014 has been secured from Arts SA with no commitment to future funding.

ANAT has a budgeted Operating Surplus of $31,988 for the year ending 31 December 2014, with this result reliant on ANAT relocating to more suitable and affordable premises and transitioning to a 4-day working week from 25 July 2014.

ANAT is actively pursuing the Federal and State funding bodies as well as other philanthropic and commercial organizations regarding options for future years' funding support and arrangements. The Board will consider all options regarding the financial position of the Association, with due regard to the financial obligations of the Association. The financial statements to this effect reflect the Association as a going concern.

Note 3. Segment Information

ANAT supports and promotes contemporary art practices that use and explore new technologies. ANAT operates wholly in Australia.

	NOTES	2013 $	2012 $
Note 4. Cash			
NAB Cash Management Account		7,311	243,386
NAB Cheque Account		30,290	7,460
ANAT Public Fund Account		550	
Petty Cash		400	400
TOTAL CASH		38,551	251,246
Note 5. Receivables			
Trade Debtors		4,681	368,163
Workcover receivable		557	575
TOTAL RECEIVABLES		5,238	368, 738
Note 6. Property, Plant and Equipment			
Office Equipment		112,359	108,390
Accumulated Depreciation		(78,152)	(67,900)
Leasehold Improvements		47,451	47,451
Accumulated Amortisation		(34,147)	(30,821)
TOTAL PROPERTY, PLANT & EQUIPMENT		47,511	57,120

Note 7. Creditors & Accruals

Trade Creditors	9,239	17,285
NAB Credit Card	1,690	1,011
Wage Accrual	-	5,324
Superannuation	2,283	2,429
Audit Accrual	3,695	4,500
PAYG Withholding	6,141	4,957
GST	-7,064	28,185
TOTAL CREDITORS & ACCRUALS	15,985	63,691

Note 8. Income In Advance

Grants Received in Advance

Synapse Publication – Aust. Council for the Arts	-	5,950
The Sleep Lab	-	9,000
Maker Faire	-	20,000
TOTAL GRANTS IN ADVANCE	0	34,950

Unexpected Grant Funds

ISEA 2013	-	249,952
Echology 2	-	65,690
Fab Lab	40,000	24,820
Synapse 4 – Aust Council for the Arts	16,153	16,153
ISEA 2013 - NBN	-	86,000
Dept. of Transport Energy & Infrastructure	1,019	1,019
ReLive	574	574
TOTAL UNEXPENDED GRANTS	57,746	444,208
TOTAL INCOME IN ADVANCE	57,746	479,158

Note 9. Employee Entitlements

Provision for Annual Leave	11,326	17,731
Provision for TOIL	434	531
TOTAL EMPLOYEE ENTITLEMENTS	11,760	18,262

Note 10. Commitments

Australian Network for Art & Technology Incorporated has a non-cancellable property lease commitment that expires on 28 February 2018. This commitment has not been reflected in the Statement of Financial Position as at 31 December 2013.

	$
Less than One Year	55,173
1 to 5 years	108,673
Total	235,845

The lease commitments are based on the monthly rent as per the rent review as at 28 February 2014. ANAT has disputed the market rent increase. The commitments reflect this increase in full. Future increases in lease commitments may occur annually in line with CPI or market rent reviews in accordance with the lease agreement.

Australian Network for Art and Technology Incorporated

Disclaimer to the Members
For the Year Ended 31 December 2013

The information presented on the following pages is in accordance with the books and records of the association for the financial year ended 31 December 2013. It will be appreciated that our audit did not cover all details of the additional financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of accuracy or reliability in respect of the data provided.
Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other than the association) in respect of such data, including errors or omissions therein however caused.

NOT-FOR-PROFIT-ACCOUNTING SPECIALISTS

A PETERSEN
Director

Dated: 30 May 2014

INCOME	NOTE	2013	2012
		$	$
PUBLIC SUBSIDY			
Australia Council for the Arts			
Visual Arts Board		250,000	250,000
NMAF 1999		-	389
Visual Arts & Crafts Strategy		56,226	54,020
TOTAL VISUAL ARTS BOARD		**306,266**	**304,409**
OTHER FEDERAL			
Other Australia Council		522,591	-
Echology 1		-	38,000
Echology 2		-	28,310
Synapse Database		-	4,050
Synapse 6 – Aust Council for the Arts		-	53,622
Synapse 7 – Aust Council for the Arts		-	79,355
ISEA 2013		-	75,048
TOTAL OTHER FEDERAL		**522,591**	**278,385**
STATE GOVERNMENT			
Arts SA		9,000	50,088
Arts NSW		-	30,000
Fab Lab		-	174,636
3d Printing		-	4,256
Local Government		66,570	-
TOTAL STATE GOVERNMENT		**75,570**	**258,980**
INTERNATIONAL			
International		-	5,955
TOTAL INTERNATIONAL		**0**	5,955
TOTAL PUBLIC SUBSIDIES		**904,427**	**847,729**

The Detailed Statement of Comprehensive Income should be read in conjunction with the accompanying Report by Auditor on Supplementary Financial Data.

	Note	2013 $	2012 $
OTHER INCOME			
General Donation		3,050	-
Fab Lab Fees - Corporate		4,536	-
Management Fee		30,909	30,851
Sponsorship Income		206,742	-
Membership Fees		800	455
Full Member		-	-
Participant Fees		149,046	-
Room Rental		(213)	273
Presentation & Touring Fees		-	200
Donation		-	-
Tutor Fees		3,065	-
Bank Interest		3,933	12,111
Sundry		21,491	11
TOTAL OTHER INCOME		**423,359**	**43,901**
NON CASH INCOME			
Sponsorship – In Kind	1(c)	25,000	127,890
TOTAL NON CASH INCOME		**25,000**	**127,890**
TOTAL INCOME		**1,352,786**	**1,019,520**
EXPENDITURE			
ADMINISTRATION			
OFFICE RENT & RUNNING COSTS			
Rent/Insurance		54,130	45,065
Electricity/Security/Outgoings/Cleaning		14,458	9,625
TOTAL OFFICE RENT & RUNNING COSTS		68,588	54,690
OFFICE CONSUMABLES & RESOURCES			
Library/Archive/Photocopying		6,848	7,166
Equipment/Office/Depreciation		15,310	15,094
TOTAL OFFICE CONSUMABLES & RESOURCES		22,158	22,260
COMMUNICATIONS			
Telephone/Teleconferencing		14,747	1,733
Internet		-	4,860
Postage/Courier		3,498	1,468
TOTAL COMMUNICATIONS		18,245	8,061
LEGAL, FINANCE & GOVERNANCE			
Board Expenses		4,142	10,853
Audit/Accounting Fees		12,226	12,610
Licenses/Fees/Charges		21,671	19,694
TOTAL LEGAL, FINANCE & GOVERNANCE		38,040	43,157
TOTAL ADMINISTRATION		**147,030**	**128,168**

	Note	2013 $	2012 $
STAFF WAGES AND EXPENSES			
Wages and Leave adjustments		480,981	316,092
Superannuation		42,406	26,214
Workcover		2,076	1,282
Staff Development & Amenities		2,777	5,438
Conference/Seminar Fees		-	1,164
Recruitment		-	1,265
OH&S		460	248
TOTAL STAFF WAGES & EXPENSES		**528,700**	**351,703**
STAFF TRAVEL			
International Airfares		606	2,689
Domestic Airfares		12,209	2,300
Accommodation/Per Diem		14,624	3,382
Other Travel Expenses		13,158	1,801
TOTAL STAFF TRAVEL		**40,597**	**10,172**
MARKETING			
Advertising		5,000	5,478
Catering		-	46
Design		26,792	3,585
Printing		10,171	905
Documentation		9,963	2,515
TOTAL MARKETING		**51,926**	**12,529**
PROGRAM EXPENSES			
CONSULTANTS FEES			
Artists Fees		280,808	48,044
Speakers Fees		11,000	16,000
Writers Fees		8,200	1,873
Project Managers/Consultant Fees		149,858	86,505
Curators/Tutor Fees		87,325	4,080
Technical Support Fees		19,931	564
Subcontractor ISEA 2011		-	2,689
TOTAL CONSULTANTS FEES		**557,122**	**159,755**
PROGRAM LOCATION EXPENSES			
Venue Hire & Costs		4,682	682
Equipment Hire & Purchases		19,838	3,943
Blog		10,623	(500)
Web Hosting		-	519
Catering		31,687	8,957
Web Development + Design		-	9,620
Admin + Stationery		-	1,823
Production Materials + Freight		39,831	5,535
Management Fee		-	24,595
Research		7,620	-
TOTAL PROGRAM LOCATION EXPENSES		**114,281**	**55,174**

	Note	2013 $	2012 $
PROGRAM TRAVEL			
International Airfares		4,893	18,981
Domestic Airfares		-	11,945
Accommodation/Per Diem/Travel Allowance		-	48,049
Taxi/Car Hire		-	2,443
TOTAL PROGRAM TRAVEL		**4,893**	**81,418**
IN KIND EXPENSES			
Venue Hire	1(d)	25,000	42,450
Equipment Hire	1(d)	-	15,500
Technical Assistance	1(d)	-	41,860
Consultant Fee	1(d)	-	6,300
Project Staff	1(d)	-	18,200
Promotion/Marketing	1(d)	-	2,350
Insurance	1(d)	-	300
Contingency	1(d)	-	(1,273)
TOTAL IN KIND EXPENSES		**25,000**	**125,687**
TOTAL PROGRAM EXPENSES		**1,469,549**	**924,606**
OTHER EXPENDITURE			
Sundry		(322)	(500)
		(322)	**(500)**
TOTAL EXPENDITURE		**1,469,227**	**924,106**
OTHER INCOME			
Transfers from Reserves		-	-
TOTAL OTHER INCOME		**0**	**0**
OPERATING SURPLUS/(DEFICIT)		**(116,441)**	**95,414**

ANAT extends special thanks to:

AdA: Lisa Cahill; Adelaide College of the Arts: Christie Anthoney, Liz Carthew, Janice Symons; Adelaide City Council: Katherine Shaw; Adelaide Writers' Week: Laura Kroetsch; Arts NSW: Rachel Cheetham, Gabrielle Eade; Arts SA: Becc Bates, Angela Salomon; Australia Council for the Arts: Andrew Donovan, Laura McLeod, Pip Wittenoom; Business Events Sydney: Tamlyn Hex, Joanne Sollom, Nicole Stevenson; Carbon Arts: Jodi Newcombe; Central Queensland University – Appleton Centre: Drew Dawson and his research team; Destination NSW: Rebecca Harbison; DFEEST: Alison Kershaw, Peta Pash, Nicole Spencer, Peter Williams; DLux Media Arts: Tara Morelos; Experimenta: Jen Mizuik; Flinders University: Romana Challans, Damian Kleiss; Hackerspace Adelaide; ISEA International: Peter Anders, Sue Golifer, Bonnie Mitchell, Julianne Pierce; Powerhouse Museum Sydney: Joanne Delzoppo, Deborah Turnbull; Project Engraving/Trotec: Ross Taarnby; QUT: Gavin Sade, Lubi Thomas; RiAus: Lisa Bailey, Francene Connor; TAFE SA: Jen Rodger; UniSA: David Gordon, Peter Harris, Peter Schumacher; 3DPrinterGear: Jamie Wilson; UTS: Chris Caines; VIVID Sydney: Jess Scully; Kaz Cochrane; Mark Thomson.

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