

AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY

Annual Report 2012



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Government of South Australia
Arts SA



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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

Changes, challenges and celebrations!

2012 has been a defining, albeit challenging, year for ANAT. Our key stakeholder the Australia Council for the Arts put the organisation on notice for future triennial funding and Arts South Australia declined our submission for 2013 annual funding. The Board moved swiftly and decisively to mitigate the potential loss of funding and to ensure that communications about ANAT's future direction were clear.

ANAT received its first Australian Business Arts' Foundation (ABAF) award for its partnership with The Childrens' Hospital at Westmead, a result of the Synapse residency undertaken by artist Dr George Pookhin Khut and paediatrician, Dr Angie Morrow. The project entailed an exploration into ways of promoting self-calming in children undergoing recurrent painful medical procedures. We were thrilled to receive the award for Best Arts/Health partnership and extend our congratulations to George and Angie and their team.

In another first, ANAT opened the doors to the first Australian MIT-aligned *Fab Lab* digital fabrication laboratory with funding provided through a partnership with the SA Department of Further Education, Employment, Education and Training. In its first two months of opening it received over 500 visitors, with a further 25 undertaking rigorous training through a masterclass presented by Dr Zoz Brooks from MIT.

Preparations for the 19th International Symposium on Electronic Art (ISEA 2013) progressed throughout the year and are well underway. We have established a small secretariat through the generosity of the University of Technology, Sydney and have been extremely busy assessing and selecting from over 600 artists' proposals received. ISEA2013 promises to be an amazing fortnight of events in June 2013.

Farewell and Hello

It is with enormous thanks for his excellent work on ANAT's organisational and governance processes and procedures that we farewell our CEO of three years (and General Manager of two and a half years) Gavin Artz. After a committed period with the organisation, Gavin has chosen to pursue his doctorate studies full-time and we wish him well in all of his future endeavours.

The response to the national and international call-out to replace Gavin was extraordinary, highlighting the exciting nature of the role and the passion for the work of ANAT to promote the work of artists working with science and technology. We were delighted to offer the position to the Program Manager and Acting CEO, Vicki Sowry. Congratulations Vicki and welcome to your new role!

We were sorry to see the departure of ISEA2013 Director, Marcus Westbury, due to competing commitments. However, we were thrilled to welcome the inimitable Jonathan Parsons, with his considerable experience in festival and event delivery achieved over two decades across the arts and cultural sectors.

We welcomed new Board member Ben Fox, an independent festival director and cultural worker who brings to the Board a particular focus on regional artists practice.

Mark Boland, Principal Accelerator Physicist at the Australian Synchrotron, attended his first meeting in September 2012.

Carol Treloar, previously a journalist, senior government executive and board director of the Adelaide Festival and South Australian Film Corporation, attended her first meeting in November 2012.

It is with sadness that, after three years, we farewelled Mark McAllister from the Board. Mark was an exemplary Chair of the Audit Sub-Committee and brought strong financial principles and knowledge to the organisation. We thank him for his work, pragmatism and the dry sense of humour that he brought to his task. This year also saw the departure of Board member Kristin Alford who contributed her substantial expertise in forecasting technological and cultural developments. Kristin served on the Board for five years and we thank her for her stellar work.

ANAT has three sub-committees supporting Board operations and I would like to take this opportunity to thank all of the members for their time and dedication throughout the year.

Board member, Ross Harley applied his considerable skills and expertise as Co-chair of the ISEA2013 Curatorial and Academic Sub-committees, alongside Kathy Cleland. Together they have provided a firm hand and clear vision for the event through the start-up period and during changes to personnel during the year. We look forward to seeing the fruit of their labours in the coming year.

Thank you

Thank you to the artists who create such inspiring and engaging works that enrich our world - your work is enormously valued and celebrated by ANAT. Thank you to our many supporters who have continued their support for the work we do, regardless of the challenges we've faced throughout the year. We are also grateful to our newer supporters, in particular the South Australian Department of Further Education, Employment, Education and Training and the Adelaide College of the Arts; your support of Fab Lab Adelaide has been inspiring and has contributed to the creative, intellectual and social enrichment of Adelaide. Thank you to our long-term supporters and partners, the Australia Council for the Arts; your willingness to work alongside us and to assist us in re-establishing our core funding is truly appreciated. Thank you too to Arts SA for being open to further discussion of avenues of support in what has been a

year of funding cuts across the whole of the South Australia government.

An enormous thank-you to incoming Director, Vicki Sowry, for taking up the reins so successfully and for motivating the staff through this period of great change. Huge thanks, as well, to all ANAT staff members who have each worked tirelessly to produce exciting events and opportunities for artists working across technology and science and everywhere between.

In summary, 2012 has been a critical year for ANAT and I would like to thank my Board colleagues for their tireless work and support for the organisation through thick and thin. Their commitment and passion for the work we all love and believe in has been clearly apparent and has helped keep our focus for the next year and into the future.

Finally, I would like to thank our substantial and committed subscriber-base, spread far and wide across Australia, who are equally passionate about the ground-breaking work that ANAT has achieved and will continue to achieve in coming years.

Gillian Morrison

ANAT Chair

Director's Report

To say 2012 was a year of change at ANAT is somewhat of an understatement. Turnover of key staff, changes to Board membership, delivery of new programs and activities and big changes to our funding situation all impacted on the organisation during the year.

One benefit of going through such tumultuous times is the opportunity to revisit what we're doing, why we're doing it and how we're doing it. This can sometimes be a difficult process, but the end result of a refined coherent plan for the organisation is well worth the time and effort taken. It also meant that, by year-end, things had settled to the degree necessary to meet the challenges of a very busy 2013.

Before going into detail about what ANAT achieved during 2012 (see the following 'Program Highlights' section), I would like to take this opportunity to thank the ANAT Board, in particular Chair, Gillian Morrison, for providing sage advice and tangible support throughout the year. As well, the wonderful ANAT staff - Louise, Karen and Cameron – who kept things on track and moving forwards over the year and for this they have my enduring gratitude and respect.

Finally, to those of you who took the time to speak to me about ANAT and about its importance to your arts practice, and the role we play in the broader arts context - I sincerely thank you for being so honest and insightful, and for your generosity.

Vicki Sowry

Director

(from September 2012)

Board of Directors

Gillian Morrison – Chair

Kristin Alford (until July 2012)

Mark Boland (from September 2012)

Hugh Davies (until February 2012)

Ben Fox (from May 2012)

Ross Harley

Mark McAllister (until July 2012)

Peter McNally

Jock McQueenie

Jasmin Stephens

Carol Treloar (from November 2012)

Gavin Artz (until June 2012)

Vicki Sowry (from July 2012)

Audit Subcommittee

Mark McAllister – Chair

Gavin Artz

Juili Kwan

Jasmin Stephens

Gillian Morrison

Maurie Vast (external subcommittee member)

Programming Subcommittee

Ross Harley – Chair

Kristin Alford (until July 2012)

Gavin Artz

Hugh Davies

Jock McQueenie

Gillian Morrison

Vicki Sowry

Jasmin Stephens

Mari Velonaki (external subcommittee member)

Technology Subcommittee

Peter McNally – Chair

Gavin Artz
Cameron Milton

Human Resources Subcommittee

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

Gillian Morrison – Chair

Ben Fox

Jasmin Stephens

Staff

Gavin Artz
Chief Executive Officer (to July 2012)

Vicki Sowry
Program Manager & Acting CEO (July – August 2012)
Director (from September 2012)

Karen Marsh
Enterprise Manager

Juili Kwan (until July 2012)
Accountant

Louise Vlach
Administration Officer

Cameron Milton
Technology Officer

Jane Baird
Contract Project Officer (July / August 2012)

ISEA2013 Staff

Marcus Westbury
Director (to September 2012)

Jonathan Parsons
Director (from October 2012)

Kristen Bowen
Project Co-ordinator

Volunteers / Internships

Jake Henderson

Fab Lab Intern (from September 2012)

Program

Program Overview

For over two decades 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.

Over 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 still to be established. Artistic excellence is assured through the input of artistic peers in all of our participant selection processes.

Program Highlights

ECHOLOGY: Making Sense of Data

This project brought together leading artists, a commercial property developer and local stakeholders to investigate the potential for data-driven public artworks that drive meaningful engagement with issues surrounding sustainability, climate change and resource use.

Delivered by ANAT in partnership with Carbon Arts, the three-stage project comprised a touring seminar and roundtable program, a call for public art proposals for sites in Sydney, Melbourne and Brisbane and selection of three works to participate in a creative development process.

Seminars

The ECHOLOGY seminars took place in Brisbane, Sydney and Melbourne in March and introduced Australian artists and designers to the developing field of data-generated arts practice. The seminars focused on the use of datasets and sensing feeds to measure and represent sustainable energy use, water quality and recycling, air quality, waste management, food production, green transport uptake and habitat protection.

Presenting artists were: Julie Freeman (UK); Usman Haque (UK); Joyce Hinterding (AUS); Geo Homsy (USA); Natalie Jeremijenko (AUS/USA) and DV Rogers (NZ/AUS). The tour was made possible through grants from the Australia Council for the Arts 'International Visitors' program, the City of Sydney, the City of Melbourne and Lend Lease.

Stakeholder Roundtables

Stakeholders from local and state government and the private sector took part in a round-table discussion in each seminar location with the touring artists and the ECHOLOGY partners to build project engagement.

Call for Proposals & Creative Development

Artists and artist-teams were invited to submit design proposals for each of the selected ECHOLOGY sites through a national call. One project for each site was selected by the local stakeholder group, with successful projects to be supported to develop their project to production-ready stage in 2013.

The selected projects were: Melbourne – *Mussel Choir* by Natalie Jeremijenko; Sydney – *Terra Sensing Tower* by DV Rogers; and Brisbane – *Core* by Gary Deirmendjian.

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.

Synapse 7

Collaborations between the arts and sciences have the potential to create new knowledge, ideas and processes beneficial to both fields. Artists and scientists approach creativity, exploration and research in different ways and from different perspectives, leading to new experiences and interpretations of the world around us.

The Synapse Residency program - a core element of the Synapse initiative of the Australia Council of the Arts and ANAT - took place once again in 2012. The initiative enables creative

partnerships between scientists and artists and, as well as the residencies, supports a database of international art/science collaborations, an archived discussion list and access to the Australian Research Council (ARC) Linkage program, which funds longer-term partnerships between artists and scientists in academic settings.

The following artists were awarded Synapse residencies in this most recent, seventh round:

Keith Armstrong (QLD) + Australian Wildlife Conservancy (VIC, SA, NSW)

With the AWC's South-West Region Chief Scientist, Matt Hayward, the artist Keith Armstrong explored ways of shifting cultural thinking to generate broad-based actions to reverse the decline of Australian habitat health and diversity.

Peta Clancy (VIC), Helen Pynor (NSW) + Heart/Lung Transplant Unit, St Vincent's Hospital (NSW)

Alongside transplant surgeon, Kumud Dhital, the artists investigated complex clinical issues arising because of developments in transplantation technology - beginning with the fundamental tension between maintaining donor dignity and optimising organ condition.

Nola Farman (NSW) + Centre for Organic Electronics, University of Newcastle (NSW)

Sculptor Nola Farman and Centre Founder and Director, Paul Dastoor and his research team took a fresh and creatively engaged approach to integrating solar cells into highly constrained urban environments.

19TH International Symposium on Electronic Art (ISEA2013) Sydney

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. Through late 2011 and into 2012, ANAT established the core infrastructure for the event, including the establishment of a Sydney-based office generously provided by the University of Technology, Sydney. Director, Marcus Westbury worked with the Co-chairs of the Academic and Curatorial Committees, Ross Harley and Kathy Cleland, to raise finance, oversee website and marketing development and to announce the call for artworks, conference papers, workshops and public talks. Over 600+ submissions were received, keeping the International Advisory Board – as well as the core team – very, very busy.

In September Marcus stepped down from the role of Director due to competing work pressures, with Jonathan Parsons taking up the same role in October. Kristen Bowen, Production Manager extraordinaire, kept things on track and on time heading up operations in the Sydney office. We're really looking forward to delivering an amazing event in June 2013.

Fab Lab Adelaide

Fab Lab Adelaide opened in November 2012 after we secured a grant of \$200,000 from the South Australian State Government (Department of Further Education, Employment, Science and Technology) and in-kind sponsorship in the form of a workshop space provided by the Adelaide College of the Arts. The Fab Lab is a not-for-profit community workshop in which new products and creative works can be designed and made using digital fabrication equipment including several 3D printers and a laser cutter.

The Fab Lab concept was originated by Massachusetts Institute of Technology (MIT), and there are now around 135 around the world. Fab Lab Adelaide is the first Australian-based participant in the international MIT Fab Lab network.

The Lab supports South Australian artists, designers, inventors, and other creative and entrepreneurial individuals through the provision of free and low cost access to equipment and expertise.

3D Printing: The Next Industrial Revolution? Forum at RiAus

In the lead up to the establishment of Fab Lab Adelaide, DFEEST, Intel Labs, RiAus and ANAT presented a forum and technical workshop about 3D printing in February 2012 at the Science Exchange, RiAus in Adelaide. Speakers from Ponoko, Intel and UniSA, amongst many others, examined the impact these rapidly developing and increasingly affordable technologies are having on diverse areas, including creativity, education, industry and manufacturing.

Inaugural Fab Lab Adelaide Masterclass

In the week prior to opening Fab Lab Adelaide, ANAT presented the inaugural Fab Lab Adelaide Digital Fabrication Masterclass – *‘How to Make Almost Anything: Fabrication in the Digital Age’*. Delivered by Dr Zoz Brooks (from The Discovery Channel) over a week in late October, early November 2012, the masterclass was held at two locations, TAFE SA Regency Park and Fab Lab Adelaide at the Adelaide College of the Arts. Twenty-five participants (including four Fab Lab staff) were given a comprehensive overview of digital fabrication techniques and processes, including how these technologies are being applied internationally in universities such as MIT. There was a 100% completion rate.

SPECTRA2012

SPECTRA: the currency of images in the studio and laboratory was a three-day symposium hosted by the CSIRO Discovery Centre, in partnership with ANAT, in Canberra in early-October. The symposium developed out of a Synapse Residency undertaken by artist, Mary Rosengren, with CSIRO Discovery Director, Cris Kennedy, in 2010.

Visualising and optical technologies and techniques for analysis, data management and imaging have radically changed the nature of art and science practices and the status of images in both fields. The proliferation of such techniques has led to the disruption of assumptions about the veracity, meaning, value and purpose of visual material in scientific and artistic contexts, not to mention in broader culture. The commonplace application of imaging technologies across all fields of scientific enquiry is contributing to an exponentially expanding and increasingly complex body of visual data.

SPECTRA featured US academic Barbara Maria Stafford as keynote speaker who presented alongside Australian scientists, researchers, technicians and artists whose work engaged with the symposium themes. It is anticipated that papers will be published and available in due course.

Financial Report

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

SCOPE

The financial statement is the management committee's responsibility.

The financial statement is a special purpose financial statement and comprises 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 and Technology Inc. (the association), for the year ended 31 December 2012.

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 and 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 and Technology Inc. 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 from 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 the material misstatements have been detected.

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 the Australian Network for Art and Technology Inc. presents fairly, in accordance with the accounting policies described in Note 1 to the financial statements, a view which is consistent with our understanding with our association's financial position, as at 31 December 2012 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 and 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 and Technology Incorporated and should not be distributed to or used by other parties other than Australian Network for Art and Technology Incorporated.

Not-For-Profit Accounting Specialists



A PETERSEN
Director

Dated:  April 2013

Financial Report

Report of the Board

The Board reports that:

- (a) During the year ended 31 December 2012, an amount of \$17,750 was paid to the College of Fine Arts, University of NSW in respect of ARC Linkage Project LP100200442. Board Member, Ross Harley, is an employee of the College of Fine Arts and is nominated Chief Investigator for the grant. The payment was made under normal commercial terms and conditions. Apart from this one payment, no other 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 2012, 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. These 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 31 December 2012, 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 29th day of April 2013

Financial Report

Australian Network for Art and Technology Incorporated
Statement of Comprehensive Income for the Year Ended 31 December 2012

	2012	2011
	\$	\$
Operating Income	1,019,520	873,230
Less Operating Expenditure	<u>924,106</u>	<u>840,407</u>
Operating Surplus/(Deficit)	<u>95,414</u>	<u>32,823</u>

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 2012

	Notes	2012 \$	2011 \$
CURRENT ASSETS			
Cash	4	251,246	173,673
Receivables	5	368,738	12,546
Prepayments		10,330	9,253
TOTAL CURRENT ASSETS		<u>630,314</u>	<u>195,472</u>
NON CURRENT ASSETS			
Property, Plant & Equipment	6	57,120	37,917
TOTAL NON CURRENT ASSETS		<u>57,120</u>	<u>37,917</u>
TOTAL ASSETS		<u>687,434</u>	<u>233,389</u>
CURRENT LIABILITIES			
Creditors & Accruals	7	63,691	21,664
Income in Advance	8	479,158	172,191
Employee Entitlements	9	18,262	17,067
TOTAL CURRENT LIABILITIES		<u>561,111</u>	<u>210,922</u>
NON-CURRENT LIABILITIES			
Provision for Long Service Leave		8,442	-
TOTAL NON-CURRENT LIABILITIES		<u>8,442</u>	<u>-</u>
TOTAL LIABILITIES		<u>569,553</u>	<u>210,922</u>
NET ASSETS		<u>117,881</u>	<u>22,467</u>
EQUITY			
Opening Balance		6,506	(26,317)
Reserves		15,961	15,961
Surplus/(Deficit) for the Year		95,414	32,823
TOTAL MEMBERS' FUNDS		<u>117,881</u>	<u>22,467</u>

To be read in conjunction with the accompanying Notes to the Financial Statements.

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	<i>Materiality</i>
AASB 110	<i>Events after the Balance Sheet Date</i>
AASB 1004	<i>Contributions</i>
AASB 101	<i>Presentation of Financial Statements</i>
AASB 1048	<i>Interpretation and Application of Standards</i>

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 recognized where contractual agreements are signed and resources are valued at market rates. The difference between In kind sponsorship income for 2011 & 2012 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 deductible gift recipient status.

Note 2. Continuity of Operations

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 2012, this agreement provided funding of \$304,020 (34% of income excluding in-kind income). ANAT is actively pursuing both the Federal and State funding bodies as well as other commercial organisations regarding options for on-going funding and support.

Note 3. Segment Information

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

	NOTES	2012	2011
		\$	\$
Note 4. Cash			
NAB Cash Management Account		243,386	94,150
NAB Cheque Account		7,460	79,123
Petty Cash		400	400
TOTAL CASH		251,246	173,673
Note 5. Receivables			
Trade Debtors		368,163	11,650
Workcover receivable		575	896
TOTAL RECEIVABLES		368,738	12,546
Note 6. Property, Plant and Equipment			
Office Equipment		108,390	97,613
Accumulated Depreciation		(67,900)	(80,484)
Leasehold Improvements		47,451	47,451
Accumulated Amortisation		(30,821)	(26,663)
TOTAL PROPERTY, PLANT & EQUIPMENT		57,120	37,917
Note 7. Creditors & Accruals			
Trade Creditors		17,285	1,233
NAB Credit Card		1,011	1,699
Wage Accrual		5,324	-
Superannuation		2,429	3,476
Audit Accrual		4,500	4,500
PAYG Withholding		4,957	4,879
GST		28,185	5,877
TOTAL CREDITORS & ACCRUALS		63,691	21,664

Note 8. Income In Advance

Grants Received in Advance

Synapse Publication – Aust. Council for the Arts	5,950	10,000
Echology – Aust. Council for the Arts	-	10,000
Synapse 7	-	75,000
The Sleep Lab	9,000	9,000
Maker Faire	20,000	-
TOTAL GRANTS IN ADVANCE	<u>34,950</u>	<u>104,000</u>

Unexpected Grant Funds

ISEA 2013	249,952	-
Echology 2	65,690	-
Fab Lab	24,820	-
Synapse 4 – Aust Council for the Arts	16,153	9,715
Synapse 6 – Aust Council for the Arts	-	53,622
ISEA 2013 - NBN	86,000	3,261
Dept. of Transport Energy & Infrastructure	1,019	1,019
ReLive	574	574
TOTAL UNEXPENDED GRANTS	<u>444,208</u>	<u>68,191</u>
TOTAL INCOME IN ADVANCE	<u>479,158</u>	<u>172,191</u>

Note 9. Employee Entitlements

Provision for Annual Leave	17,731	17,067
Provision for TOIL	531	-
TOTAL EMPLOYEE ENTITLEMENTS	<u>18,262</u>	<u>17,067</u>

**Disclaimer to the Members
For the Year Ended 31 December 2012**

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 2012. 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:  April 2013

Australian Network for Art and Technology Incorporated
Detailed Statement of Comprehensive Income for the Year Ended 31 December 2012

INCOME	NOTE	2012	2011
		\$	\$
PUBLIC SUBSIDY			
Australia Council for the Arts			
Visual Arts Board			
NMAF 1999		389	-
VAB 2011		-	326,722
VAB 2012		250,000	-
TOTAL VISUAL ARTS BOARD		250,389	326,722
OTHER FEDERAL			
Other Australia Council		-	16,849
Inspiring Australia		-	3,000
VACS 2011		-	53,217
VACS 2012		54,020	-
Echology 1		38,000	-
Echology 2		28,310	-
Synapse Database		4,050	-
Synapse 4 – Aust Council for the Arts		-	647
Synapse 5 – Aust Council for the Arts		-	28,061
Synapse 6 – Aust Council for the Arts		53,622	66,378
Synapse 7 – Aust Council for the Arts		79,355	-
ISEA 2013		75,048	-
ISEA2011 – Aust Council for the Arts		-	58,820
Up Close and Personal 2011		-	5,000
TOTAL OTHER FEDERAL		332,405	231,972
STATE GOVERNMENT			
Arts SA		50,088	52,734
Arts NSW		30,000	-
SAFC		-	2,000
Fab Lab		174,636	-
3d Printing		4,256	-
TOTAL STATE GOVERNMENT		258,980	54,734
INTERNATIONAL			
International		5,955	-
TOTAL INTERNATIONAL		5,955	-
TOTAL PUBLIC SUBSIDIES		847,729	613,428

Australian Network for Art and Technology Incorporated

	Note	2012 \$	2011 \$
OTHER INCOME			
Management Fee		30,851	24,662
Sponsorship Income		-	32,995
Membership Fees		455	182
Full Member		-	91
Room Rental		273	-
Presentation & Touring Fees		200	-
Bank Interest		12,111	10,269
Sundry		11	102
TOTAL OTHER INCOME		43,901	68,261
NON CASH INCOME			
Sponsorship – In Kind	1(c)	127,890	191,541
TOTAL NON CASH INCOME		127,890	191,541
TOTAL INCOME		1,019,520	873,230
EXPENDITURE			
ADMINISTRATION			
OFFICE RENT & RUNNING COSTS			
Rent/Insurance		45,065	50,272
Electricity/Security/Outgoings/Cleaning		9,625	7,286
TOTAL OFFICE RENT & RUNNING COSTS		54,690	57,558
OFFICE CONSUMABLES & RESOURCES			
Library/Archive/Photocopying		7,166	3,508
Equipment/Office/Depreciation		15,094	10,093
TOTAL OFFICE CONSUMABLES & RESOURCES		22,260	13,601
COMMUNICATIONS			
Telephone/Teleconferencing		1,733	2,943
Internet		4,860	2,641
Postage/Courier		1,468	1,490
TOTAL COMMUNICATIONS		8,061	7,074
LEGAL, FINANCE & GOVERNANCE			
Board Expenses		10,853	10,821
Audit/Accounting Fees		12,610	16,126
Licenses/Fees/Charges		19,694	2,583
TOTAL LEGAL, FINANCE & GOVERNANCE		43,157	29,530
TOTAL ADMINISTRATION		128,168	107,763

Australian Network for Art and Technology Incorporated

	Note	2012	2011
		\$	\$
STAFF WAGES AND EXPENSES			
Wages and Leave adjustments		316,092	282,459
Superannuation		26,214	24,321
Workcover		1,282	314
Staff Development & Amenities		5,438	3,250
Conference/Seminar Fees		1,164	3,184
Recruitment		1,265	420
OH&S		248	389
TOTAL STAFF WAGES & EXPENSES		351,703	314,337
STAFF TRAVEL			
International Airfares		2,689	1,955
Domestic Airfares		2,300	5,128
Accommodation/Per Diem		3,382	6,401
Taxi & Car hire		1,801	1,846
TOTAL STAFF TRAVEL		10,172	15,330
MARKETING			
Advertising		5,478	1,415
Catering		46	77
Design		3,585	2,455
Printing		905	-
Server Hosting		-	24
Documentation		2,515	505
TOTAL MARKETING		12,529	4,476
PROGRAM EXPENSES			
CONSULTANTS FEES			
Artists Fees		48,044	51,355
Speakers Fees		16,000	-
Writers Fees		1,873	500
Project Managers/Consultant Fees		86,505	83,320
Curators/Tutor Fees		4,080	5,441
Technical Support Fees		564	-
Subcontractor ISEA 2011		2,689	-
TOTAL CONSULTANTS FEES		159,755	140,616
PROGRAM LOCATION EXPENSES			
Venue Hire & Costs		682	-
Equipment Hire & Purchases		3,943	10,985

Software		-	-
Blog		(500)	-
Web Hosting		519	565
Communications		-	350
Catering		8,957	114
Web Development + Design		9,620	-
Admin + Stationery		1,823	213
Production Materials + Freight		5,535	9,234
Licensing Fee		-	14,069
Management Fee		24,595	-
TOTAL PROGRAM LOCATION EXPENSES		55,174	35,530
PROGRAM TRAVEL			
International Airfares		18,981	9,762
Domestic Airfares		11,945	4,767
Accommodation/Per Diem/Travel Allowance		48,049	15,339
Taxi/Car Hire		2,443	628
TOTAL PROGRAM TRAVEL		81,418	30,496
IN KIND EXPENSES			
Venue Hire	1(d)	42,450	44,600
Equipment Hire	1(d)	15,500	24,440
License Fee	1(d)	-	10,000
Technical Assistance	1(d)	41,860	74,735
Accommodation	1(d)	-	2,200
Travel	1(d)	-	2,200
Consultant Fee	1(d)	6,300	-
Project Staff	1(d)	18,200	-
Promotion/Marketing	1(d)	2,350	30,000
Internet/Communication	1(d)	-	176
Insurance	1(d)	300	250
Software	1(d)	-	2,940
Contingency	1(d)	(1,273)	-
TOTAL IN KIND EXPENSES		125,687	191,541
TOTAL PROGRAM EXPENSES		924,606	840,089
OTHER EXPENDITURE			
Bad Debt		-	295
Sundry		(500)	23
		(500)	318

TOTAL EXPENDITURE	924,106	840,407
OPERATING SURPLUS/(DEFICIT)	95,414	32,823

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