

AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY

Annual Report 2014



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ABN: 26 670 446 106



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

2014 was another extraordinary year of Australian practitioners creating fascinating art within science and technology, with ANAT working hard to support them. I'd like to take this opportunity to congratulate the 2014 Synapse Residency Program recipients and their partner institutions: Jane Baker and the Wicking Dementia Research and Education Centre, University of Tasmania; Shelley Lasica and the Centre for Eye Research, University of Melbourne; Cat Jones and the School of Medicine and Pharmacology, University of Western Australia; and Leah Barclay and the Australian Rivers Institute, Griffith University and to all artists who participated in our program.

Despite a very concerning financial start to the year, with reduced funding from 2012 and 2013 set to have the biggest impact in 2014, strategic planning by the Board and support from Arts SA during a difficult long-term lease issue saw ANAT finish the year with a modest surplus and with an even stronger resolve to make 2015 a year of growth.

ANAT's core purpose is to create more opportunities for artists working with science and technology, and for some time now we've had a vision, not only to strengthen the work we do in Australia, but also to improve the presence and opportunities for Australian artists who wish to work internationally.

Naturally, this requires money; and with cuts to Federal and State Arts funding in 2013, ANAT has been looking at different models of operation. Early in 2014, we asked our Enterprise Manager to compile a study of potential business partnership models that might assist us in this pursuit. From this study, we saw an opportunity to embrace a model that would retain the goodwill and status of our organisation, but at the same time allow us to expand our operational capacity through sharing specific behind-the-scenes resources such as accounting and marketing with another arts organisation working in a similar space. To this end, we have approached another arts organisation working with experimental artists in an exhibitions capacity, to commence a trial of staff skills sharing in 2015.

2014 was a steady year of governance with no Board changes. During this year of consolidation, the Board chose not make any new appointments, outside any democratic nominations, to allow time to try out this new strategic approach. Given the six-year constitutional limit to Board membership, however, the Board plans to make three new appointments in 2015 to replace those Board members that in 2015 and 2016 will complete their eligible term.

On behalf of the Board, I would very much like to thank our primary financial sponsor, the Australia Council, for their guidance throughout 2014 as we consolidated our position and prepared for our application for the new six year organisational funding arrangements in 2015. Enormous thanks are also due to Arts SA who have been particularly supportive this year, not only through restoration of an annual year funding grant but assisting us through great uncertainty over our lease arrangements - an uncertainty that gave our staff an overly burdensome year in administration.

Thank you, Vicki and the ANAT team, for your best efforts working through this complex problem.

I would dearly like to thank my Board colleagues for their insight, knowledge and collaborative contributions. To paraphrase our Risk Committee Chair, Peter McNally - you don't join a Board for the good times, but for what you want to see achieved. This sentiment is especially true for our Board and Staff during the last two years.

Finally, warm thanks to our supporters who subscribe to the Digest and to the artists and audiences who participated in our activities throughout 2014.

A handwritten signature in dark ink, appearing to read 'G. Morrison', with a stylized, flowing script.

Gillian Morrison
ANAT Chair

Director's Report

2014 was a year of recuperation and rebuilding for ANAT. As we began the year, our focus was on restoring our financial reserves, which had been largely diminished throughout 2013 as a result of a substantial reduction in that year's annual funding.

Further pressure resulted from an ongoing dispute with our commercial landlord, which took up an inordinate amount of time and staff resources, and required active intervention throughout the year to ensure the organisation's survival beyond early-2015. With the generous support of our funding stakeholders, Arts SA and the Australia Council for the Arts, augmenting the sustained efforts of the management and Board, we happily ended the year in a considerably stronger financial position and close to resolving the lease matter.

Beyond their focus on our immediate sustainability, the Board wisely used the situation to proactively investigate options for ensuring our longer-term sustainability in an increasingly changing, and often challenging, environment. That this work took place alongside the largest overhaul of the Australia Council for the Arts since its establishment was serendipitous, resulting in a real and rare opportunity for change.

As well as issues of operational sustainability, this process required a clear, level-headed and unsentimental evaluation of our artistic program: what is it we do, why do we do it, can we do it better? Getting to the nub of our artistic rationale was an incredibly useful exercise and has had immediate impact on our current and future program and how we will achieve it.

We were very sorry to say goodbye to Karen Marsh, who had been with ANAT since March 2011. Karen joined us to take up the newly-established role of Enterprise Manager. Among other achievements, Karen secured, established and managed Australia's first MIT-affiliated Fab Lab here in Adelaide. In an earlier life, Karen worked in the UK music industry and, much as she enjoyed working with us, the siren call was too compelling and she took up the opportunity to lead the state's music industry strategy in July

We were very pleased to appoint David Byworth, who has worked at the Lab since its inception, to manage Fab Lab and to drive the adoption of a sustainable business model for the Lab into 2015 and beyond.

As always, I am indebted beyond measure to the ANAT Board: Gillian Morrison (Chair) and members Mark Boland, Ross Harley, Peter McNally, Carol Treloar and Raymond Zada. Together and individually they provided guidance, strategic direction and governance expertise, and without them I have no doubt ANAT would not have ended the year in as strong a position as we were able. My sincere thanks.

And finally, to my small team, all of whom consistently punch above their weight: Megan Mohell, administrator-extraordinaire; Louise Vlach, she of the dulcet tones and creative wordsmithing; and Stephen Pickles (aka Pix), server-wrangler and network wizard. I thank you for your continued and exceptional commitment to ANAT and to the artists and sector we support – we could not have achieved anything without you.

A handwritten signature in black ink, appearing to read 'Vicki Sowry'.

Vicki Sowry
Director

ANAT GOVERNANCE

Board of Directors

Gillian Morrison – Chair

Mark Boland

Ross Harley

Peter McNally

Carol Treloar

Vicki Sowry - ANAT Director

Raymond Zada (Co-opted Member)

Risk Subcommittee

Peter McNally – Chair

Gillian Morrison

Carol Treloar

Vicki Sowry

Megan Mohell

Human Resources Subcommittee

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

Gillian Morrison – Chair

ANAT STAFF

Vicki Sowry
Director

Karen Marsh
Enterprise Manager (to July 2014)

Megan Mohell
Administrator

Louise Vlach
Communications & Administration Officer

Stephen Pickles
Technology Officer

FAB LAB ADELAIDE STAFF

Karen Marsh
Fab Lab Manager (to July 2014)

David Byworth
Fab Lab Manager (from July 2014)
Digital Fabrication Specialist (to July 2014)

Tony Schick
Senior Technician

Jake Henderson
3D Printing Specialist

Kimika Faint
Technician (to May 2014)

Tamsyn Michael
Technician

Luke Tansell
Technician

Volunteers

Ben Dansie, Lloyd Russell, Eden Todd

PROGRAM HIGHLIGHTS

ANAT provides leadership and support for interdisciplinary creative projects that bring artists together with scientists, researchers and emerging technologies. Our programs include artists' residencies, emerging technology labs, online research tools, publications, seminars and workshops.

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.

The following is an overview of the projects delivered throughout 2014, which, whilst modest in number compared to previous years, reflected our core artistic focus and implemented the necessary groundwork for future projects.

Synapse 8

In 2014 we delivered the eighth round of the Synapse residency program, a partnership with the Australia Council for the Arts, which in the past decade has supported over 30 artists to pursue collaborative creative research in science and research settings. The 2014 participants provide an excellent snapshot of the types of emerging and experimental artists the program supports:

- Tasmanian sound artist Jane Baker worked with researchers from the Wicking Institute to explore how bespoke soundscapes might contribute to self-calming and subjective coherence for high-needs dementia patients.
- Choreographer Shelley Lasica worked with researchers from the Centre for Eye Research to explore how spatial and proprioceptive awareness functions in a context of deteriorating vision.
- Performance artist Cat Jones worked with neuroscientists from the University of Western Australia and the University of South Australia to test how augmented reality might be used as a therapeutic tool for core body pain.
- Sound artist Leah Barclay partnered with the Australian Rivers Institute to explore the creative possibilities of aquatic bioacoustics and the potential for new approaches to the management and conservation of Australian river systems.

ARC Linkage project

ANAT was one of three industry partners (alongside the MCA and dLux Media Arts) in an ARC Linkage project undertaken by UNSW Art+Design. The resulting online database is a cohesive overview of Australian media arts' milestones and developments. The database went live in late-2014.

Fab Lab Adelaide

Fab Lab Adelaide remains the only Australian-based participant in the MIT network of over 100 Fab Lab's worldwide. The Lab offers classes, themed workshops, drop-in sessions, one-to-one tuition, a regional outreach program and 'maker sessions'. Since its establishment in late-2012, the Lab has nurtured a community of over 1500 users drawn from the arts, industry, education and entrepreneurial sectors.

As part of its governance review, the Board made the decision to divest management and control of Fab Lab Adelaide when the current funding arrangements cease in March 2015. A joint proposal from University of South Australia and Flinders University has been submitted to the State government for continued support.

Island Mesh

Australia ostensibly views itself as being part of the Asia-Pacific region. However, the lion's share of our cultural and economic focus is on the Asian region, with very little engagement with the Pacific – and in particular, the South Pacific.

ANAT and the Aotearoa Digital Arts network (NZ/Aotearoa) are keen to remedy this, turning our focus to the issues facing our neighbouring island states. In partnership with University of the South Pacific's Fiji-based Pacific Centre for Environment and Sustainable Development (PaCE-SD) we are developing a pilot research voyage within the region looking at the impact of climate change, especially with regards to rising sea levels, rising salinity in soils, rapidly decreasing fish reserves and the depletion of coral reefs.

As part of the research and development into this project, Vicki Sowry (ANAT) and Vicki Smith (ADA) presented at the 2nd International Sustainable Sea Transport talanoa, which took place in Suva, Fiji in June. The talanoa provided an excellent opportunity to broker the necessary networks and resources to realise the pilot voyage, which will sail to the island of Rotuma in September 2015.

Unfixed

Instead of measuring disability against a normative baseline and focusing on maximising alignment with the normal body, *Unfixed* is interested in highlighting art practices that challenge the accepted wisdom that the disabled need 'fixing'.

Sensorial compensation occurs when a body compensates for limitations to one sense with increased ability in another sense. We are interested in the way that such compensation turns the notion of disability on its head: if disability in one area can directly result in additional capacity in another, then what does the term 'disabled' actually mean?

In 2014 we undertook the research and development stages for *Unfixed*. This included working with stakeholders including Access 2 Arts, the Adelaide Film

Festival, the Australia Council for the Arts and Arts Access Australia to timeline our various events such that they make Adelaide the place to be for deaf and disabled artists and their audiences in October 2015. I also travelled to the UK and met with our partners there, including Unlimited UK, Shape and the Arts Catalyst to discuss the best way of achieving our objectives and the best possible outcomes for the participants.

SALA Festival – Rundle Lantern project

Continuing its interest in large-format and non-traditional screen spaces, ANAT partnered with the Adelaide City Council to deliver a structured professional and creative development project to create content on the Rundle Lantern for the 2014 SALA Festival. Six emerging and professional artists participated in the project, producing a prodigious total of 28 works, which screened throughout the SALA Festival and, due to popular demand, remain in the Lantern's playlist to this day.

MUSE Creative Producers' Retreat

A relatively new role, deriving from a proliferation of cross-disciplinary and cross-sectoral opportunities, the creative producer is increasingly recognised as essential to the success of complex collaborative projects with multiple stakeholders and expectations. The nascent nature of the role has meant that as practitioners we rely on each other for support and guidance. Four creative producers – Vicki Sowry, Jodi Newcombe, Carli Leimbach and Sue MacCauley - successfully applied to the Artist in Residence program at the Bundanon Trust for support for a week-long retreat in order to explore the challenges and possibilities inherent in our work.

Advocacy

ANAT remains active within the broader arts sector, locally, nationally and internationally. To give an indication of this activity: we are active members of ArtsPeak and the Australian Design Alliance; we moderated a session at the Museum of Contemporary Arts for Vivid Ideas, called 'Artists in Residence: Collaboration and creative innovation between artists and organisations', spoke at the *Driving Forces* conference at the Australian National University, at the launch of the wonderful exhibition *The Microscope Project* at Flinders University Art Museum; and we participated as Chair of the judging panel for the Council for Humanities and Social Sciences' inaugural Distinctive Work prize and continued our role as a jury member for the Carclew Youth Arts Film and New Media Scholarship.

Australian Network for Art & Technology Incorporated

FINANCIAL REPORT

For the financial year ended 31 December 2014

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FINANCIAL REPORT

AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED REPORT TO THE BOARD OF ASSOCIATION

The Board reports that:

- (a) During the financial year ended 31 December 2014, 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 2014, 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 reimbursement of expenses incurred on behalf of the Association.

STATEMENT BY OFFICERS OF THE ASSOCIATION

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

In the opinion of the Officers of the Association:

- (a) The accompanying financial report has been drawn up so as to present fairly the results of operations of Australian Network for Art & Technology Incorporated for the year ended 31 December 2014 and the state of affairs as at that date;
- (b) As at the date of this statement there are reasonable grounds to believe that Australian Network for Art & Technology Incorporated will be able to pay its debts as and when they fall due.

Signed in accordance with a resolution of the Board for and on its behalf by:-

Gillian Morrison



Chairperson

Peter McNally



Chair of the Risk Sub-Committee

28 April 2015

FINANCIAL REPORT

Australian Network for Art and Technology Incorporated
Statement of Comprehensive Income for the Year Ended 31 December 2014

	2014 \$	2013 \$
Operating Income	926, 389	1,352,786
Less Operating Expenditure	<u>773, 765</u>	<u>1,469,227</u>
Operating Surplus/(Deficit)	<u><u>152,624</u></u>	<u><u>(116,441)</u></u>

The accompanying notes form part of these financial statements

Australian Network for Art and Technology Incorporated
Statement of Financial Position as at 31 December 2014

	Notes	2014 \$	2013 \$
CURRENT ASSETS			
Cash	2	444,589	38,551
Trade & Other Receivables	3	5,885	5,238
Prepayments		7,128	7,639
TOTAL CURRENT ASSETS		457,602	51,428
NON CURRENT ASSETS			
Property, Plant & Equipment	4	43,247	47,511
TOTAL ASSETS		500,849	98,938
CURRENT LIABILITIES			
Creditors & Accruals	5	20,427	15,985
Income in Advance	6	298,806	57,746
Employee Entitlements	7	24,007	11,760
TOTAL CURRENT LIABILITIES		343,240	85,491
NON-CURRENT LIABILITIES			
Provision for Long Service Leave	7	3,544	12,008
TOTAL LIABILITIES		346,784	97,499
NET ASSETS		154,065	1,440
ACCUMULATED FUNDS			
Opening Balance		(14,521)	101,920
Reserves		15,961	15,961
Current Year (Deficit)/Surplus		152,625	(116,441)
TOTAL MEMBERS' FUNDS		154,065	1,440

The accompanying notes form part of these financial statements

1. Statement of Significant Accounting Policies

The Officers of the Association have prepared the financial report on the basis that the Association is not a reporting entity as there are unlikely to exist users who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, this is a "Special Purpose Financial Report" and has been prepared solely to meet the requirements of the Associations Incorporation Act (SA) 1985 & the Australian Charities and Not for Profits Commission Act 2012.

The financial report covers Australian Network for Art & Technology Incorporated as an individual entity. Australian Network for Art & Technology Incorporated supports and promotes contemporary art practices that use and explore new technologies. The principal place of business of Australian Network for Art & Technology Incorporated is Adelaide, South Australia.

The financial report has been prepared in accordance with the requirements of the Associations Incorporations Act (SA) and the following Australian Accounting Standards:

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

(a) Income Tax

The Association is exempt from income tax pursuant to the Income Tax Assessment Act.

(b) 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 differences in In-kind sponsorship income between years are due to changes in project size and support from year to year.

(c) 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.

(d) Sponsorship Expenditure

In-kind sponsorship is included as income relating to venue, equipment and consultancy fees for the projects that attracted in-kind sponsorship income at note 1b. The differences in In-kind sponsorship expenditure between years are due to changes in project sizes and support from year to year.

1. Statement of Significant Accounting Policies Continued

(e) Revenue

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

(f) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or part of an item of the expense.

(g) Continuity of Operations

The Australian Council for the Arts funds the Australian Network for Art & Technology incorporated. The current agreement expires on 31 December 2015. For the year ended 31 December 2014, this agreement provided funding of \$308,652 for Operating expenses (40% of income excluding in-kind income) and a further \$83,845 for Project related expenses (10% of income excluding in-kind income). Annual funding arrangement for 2015 has been secured from Arts SA with no commitment to future funding.

The Australian Network for Art & Technology Incorporated is actively pursuing long term funding from both the Federal and State funding bodies as well as other commercial organisations regarding options for on-going funding support and arrangements. If adequate funding is not secured through these avenues, 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.

	2014 \$	2013 \$
2. Cash & Cash Equivalents		
NAB Cash Management Account	418,073	7,311
NAB Cheque Account	25,443	30,290
ANAT Public Fund Account	674	550
Petty Cash	400	400
	<u>444,589</u>	<u>38,551</u>
3. Trade & Other Receivables		
Trade Debtors	5,885	4,681
Workcover receivable	-	557
	<u>5,885</u>	<u>5,238</u>

4. Property, Plant & Equipment

Office Equipment – at cost	119,827	112,359
Less: Accumulated Depreciation	(87, 224)	(78,152)
	32,604	34, 207
Leasehold Improvements	47,451	47,451
Less: Accumulated Depreciation	(36,808)	(34,147)
	<u>43,247</u>	<u>47,511</u>

5. Creditors & Accruals

Trade Creditors	-	9,239
NAB Credit Card	1,216	1,690
Other	(100)	-
Wage Accrual	-	-
Superannuation	2,191	2,283
Audit Accrual	5,100	3,695
WorkCover payable	830	-
PAYG Withholding	3,919	6,141
GST	7,271	(7,064)
	<u>20,427</u>	<u>15,985</u>

6. Income Received In Advance

Grants Received in Advance		
Operational & VACS – Aust. Council for the Arts	155,836	-
Synapse 9 – Aust. Council for the Arts	85,000	-
	<u>240,836</u>	<u>-</u>
Unexpended Grant Funds		
Synapse 8 – Aust. Council for the Arts	23,455	-
Fab Lab	-	40,000
Synapse 4 – Aust Council for the Arts	16,153	16,153
Dept. of Transport Energy & Infrastructure	17,788	1,019
ReLive	574	574
	<u>57,970</u>	<u>57,746</u>
	<u>298,806</u>	<u>57,746</u>

7. Employee Entitlements

Current		
Provision for Annual Leave	12,280	11,326
Provision for TOIL	403	434
Provision for Long Service Leave	11,324	-
TOTAL EMPLOYEE ENTITLEMENTS	<u>24,007</u>	<u>11,760</u>
Provision for Long Service Leave – Non Current	<u>3,544</u>	<u>12,008</u>

8. Lease Agreement

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 2014.

The lease commitments are based on the revised monthly rent as per the market rent review undertaken in March 2015. Future increases in Lease commitments may occur annually in line with CPI or market rent reviews in accordance with the lease agreement.

	2014	2013
	\$	\$
- not later than 1 year	39,213	55,173
- later than 1 year but not later than 3 years	77,871	108,673
	<u>117,084</u>	<u>235,845</u>



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AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED

Disclaimer to the Members For the Year Ended 31 December 2014

The information presented on the following pages is in accordance with the books and records of the association which have been subject to auditing procedures applied in our audit of the Association for the financial year ended 31 December 2014. 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

38 Surrey Road
KESWICK SA 5035

A handwritten signature in blue ink, appearing to read 'A Petersen', is positioned above the name and title.

A PETERSEN
Managing Director

Dated: 29 April 2015



Chartered
Accountants

Liability limited by a scheme approved under Professional Standards Legislation

Australian Network for Art and Technology Incorporated
Detailed Statement of Comprehensive Income for the Year Ended 31 December 2014

INCOME	NOTE	2014 \$	2013 \$
PUBLIC SUBSIDY			
Australia Council for the Arts			
Visual Arts Board		251,374	250,000
Visual Arts & Crafts Strategy		57,278	56,226
TOTAL VISUAL ARTS BOARD		308,652	306,266
OTHER FEDERAL			
Other Australia Council		83,845	522,591
TOTAL OTHER FEDERAL		83,845	522,591
STATE GOVERNMENT			
Arts SA		130,648	9,000
DFEEST		73,232	
TAFE SA		80,000	
Local Government		4,800	66,570
TOTAL STATE GOVERNMENT		288,680	75,570
TOTAL PUBLIC SUBSIDIES		681,177	904,427
OTHER INCOME			
General Donation		126	3,050
Fab Lab Fees - Corporate		24,864	4,536
Management Fee		46,615	30,909
Sponsorship Income		2,864	206,742
Membership Fees		20	800
Participant Fees		3,177	149,046
Room Rental		375	(213)
Tutor Fees		-	3,065
Consultancy		177	-
Bank Interest		5,765	3,933
Sundry		4,681	21,491
TOTAL OTHER INCOME		88,663	423,359
NON CASH INCOME			
Sponsorship – In Kind	1(c)	156,549	25,000
TOTAL NON CASH INCOME		156,549	25,000
TOTAL INCOME		926,389	1,352,786

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

Australian Network for Art and Technology Incorporated
Detailed Statement of Comprehensive Income for the Year Ended 31 December 2014

	Note	2014 \$	2013 \$
EXPENDITURE			
ADMINISTRATION			
OFFICE RENT & RUNNING COSTS			
Rent/Insurance		50,344	54,130
Electricity/Security/Outgoings/Cleaning		7,813	14,458
TOTAL OFFICE RENT & RUNNING COSTS		58,157	68,588
OFFICE CONSUMABLES & RESOURCES			
Library/Archive/Photocopying		-	6,848
Equipment/Office/Depreciation		22,855	15,310
TOTAL OFFICE CONSUMABLES & RESOURCES		22,855	22,158
COMMUNICATIONS			
Telephone/Teleconferencing		14,559	14,747
Postage/Courier		461	3,498
TOTAL COMMUNICATIONS		15,021	18,245
LEGAL, FINANCE & GOVERNANCE			
Board Expenses		120	4,142
Audit/Accounting Fees		6,295	12,226
Licenses/Fees/Charges		1,054	21,671
TOTAL LEGAL, FINANCE & GOVERNANCE		7,469	38,040
TOTAL ADMINISTRATION		103,501	147,030
STAFF WAGES AND EXPENSES			
Wages and Leave adjustments		322,257	480,981
Superannuation		29,162	42,406
Workcover		2,878	2,076
Staff Development & Amenities		5,535	2,777
Conference/Seminar Fees		926	-
OH&S		10	460
TOTAL STAFF WAGES & EXPENSES		360,768	528,700
STAFF TRAVEL			
International Airfares		3,485	606
Domestic Airfares		1,757	12,209
Accommodation/Per Diem		1,163	14,624
Other Travel Expenses		5,620	13,158
TOTAL STAFF TRAVEL		12,025	40,597
MARKETING			
Advertising		-	5,000
Design		27	26,792
Printing		821	10,171
Documentation		3,800	9,963
TOTAL MARKETING			51,926

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

Australian Network for Art and Technology Incorporated
Detailed Statement of Comprehensive Income for the Year Ended 31 December 2014

	Note	2014 \$	2013 \$
PROGRAM EXPENSES			
CONSULTANTS FEES			
Artists Fees		48,750	280,808
Speakers Fees		-	11,000
Writers Fees		-	8,200
Project Managers/Consultant Fees		46,615	149,858
Curators/Tutor Fees		2,955	87,325
Technical Support Fees		9,275	19,931
TOTAL CONSULTANTS FEES		107,596	557,122
PROGRAM LOCATION EXPENSES			
Venue Hire & Costs		-	4,682
Equipment Hire & Purchases		-	19,838
Blog		-	10,623
Catering		513	31,687
Production Materials + Freight		11,739	39,831
Research		-	7,620
TOTAL PROGRAM LOCATION EXPENSES		12,252	114,281
PROGRAM TRAVEL			
International Airfares		-	4,893
Domestic Airfares		984	-
Accommodation/Per Diem/Travel Allowance		8,602	-
Taxi/Car Hire		5,425	-
TOTAL PROGRAM TRAVEL			4,893
IN KIND EXPENSES			
Venue Hire	1(d)	70,481	25,000
Staff	1(d)	84,268	
Other	1(d)	1,800	
TOTAL IN KIND EXPENSES		156,549	25,000
TOTAL PROGRAM EXPENSES		772,350	1,469,549
OTHER EXPENDITURE			
Sundry		1,415	(322)
		1,415	(322)
TOTAL EXPENDITURE		773,765	1,469,227
OPERATING SURPLUS/(DEFICIT)		152,624	(116,441)

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

AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED

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

Report on the Financial Report

We have audited the financial report, being a special purpose financial report, of the Australian Network for Art & Technology Incorporated (the Association) for the year ended 31 December 2014, comprising the Statement of Comprehensive Income, Statement of Financial Position and the Notes to the Financial Statements.

The Responsibility of the Board for the Financial Report

The Board of the Australian Network for Art & Technology Incorporated is responsible for the preparation and fair presentation of the financial report, and has determined that the accounting policies used and described in Note 1 to the financial statements, which form part of the financial report, are appropriate to meet the financial reporting needs of its members, the Associations Incorporations Act (SA) 1985 and the Australian Charities and Not-for-profits Commission Act 2012. The Board's responsibility also includes designing, implementing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error, selecting and applying appropriate accounting policies, and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used, and described in Note 1, are appropriate to meet the needs of the members. Our audit has been conducted in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

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

The financial report has been prepared for distribution to members for the purposes of fulfilling the requirements of the Board. 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 these, or for any purpose other than that for which it was prepared.

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

Independence

In conducting our audit, we have complied with the independence requirements of the Australian professional accounting bodies.

**Chartered
Accountants**

Liability limited by a scheme approved under Professional Standards Legislation

www.nfpas.com.au

Auditor's Opinion

In our opinion the financial report of the Australian Network for Art & Technology Incorporated has been prepared in accordance with the requirements of the Associations Incorporations Act (SA) 1985 and 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 2014 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 of the Australian Charities and Not-for-profits Commission Regulation 2013.

Significant Uncertainty Regarding Continuity of Operations

Without qualification to the opinion expressed above, we draw attention to Note 1(g) 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 report is prepared to assist the Australian Network for Art & Technology Incorporated to comply with the financial reporting provisions of the Associations Incorporations Act (SA) 1985 and the Australian Charities and Not-for-profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose.

NOT FOR PROFIT ACCOUNTING SPECIALISTS

38 Surrey Road
KESWICK SA 5035



A PETERSEN
Managing Director

Dated: 29 April 2015



ANAT extends special thanks to:

Access2Arts: Gaelle Mellis, Martin Sawtell; Adelaide College of the Arts: Jane MacFarlane, Sean Parsonage; Adelaide City Council: Jenn Brazier; Adelaide International Film Festival: Amanda Duthie, Adele Hann; Aotearoa Digital Arts: Vicki Smith; ArtsPeak: Tamara Winikoff; Arts SA: Jennifer Layther, Angela Salomon, Becc Bates; Australia Council for the Arts: Andrew Donovan, Laura McLeod, Pip Wittenoom; Australian National University: Erica Seccombe; Bundanon Trust: Deborah Ely; Carbon Arts: Jodi Newcombe; Country Arts SA: Rebecca Farrant; DFEEST: Alison Kershaw, Peta Pash; dLux Media Arts: Tara Morelos; Experimenta Media Arts: Jen Mizuik, Jonathan Parsons; GV Arts UK: Robert Devcic; Hackerspace Adelaide; Project Engraving/Trotec: Ross Taarnby, Reece Moore; Queensland University of Technology: Gavin Sade, Lubi Thomas; SALA Festival: Penny Griggs; TAFE SA: Jen Rodger; University of South Australia: David Gordon; University of Fiji: Peter Nuttall, Alison Newell; Unlimited UK: Jo Verrent; Vivid Ideas: Jess Scully; 3DPrinterGear: Jamie Wilson; Mark Thomson.

ANAT is assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; by the South Australian Government through Arts SA and DFEEST and through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

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