

AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY

Annual Report 2015



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ABN: 26 670 446 106



Government of South Australia
Arts SA



THE VISUAL ARTS AND CRAFT STRATEGY

CONTENTS

1. INTRODUCTION	
2. CHAIR'S REPORT	pg 3
3. DIRECTOR'S REPORT	pg 6
4. BOARD + STAFF MEMBERS	pg 8
5. PROGRAM	pg 10
6. 2015 AUDITED ACCOUNTS	pg 13

Introduction

Since its inception 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 the necessary resources to enable artists to pursue creative research and to realise exciting artworks. We communicate the importance of creative experimentation and expression within the arts and, increasingly, throughout broader society.

Why do we do this? Because we're passionate about the art that is produced, the ideas that are fostered and the impact of both on how we see and understand ourselves, now and in the future.

Chair's Report

Fundamental Turn

2015 wasn't a line in our Risk Register. Like all organisations making strategic decisions about their direction, ANAT has a list of risks or potential problems that we itemise and assess monthly to ensure that we are solving, working-on or watching them. The red ones are immediate or cataclysmic if not acted upon, the amber, known and managed and the green known, noted, and observed. Whilst the risk of losing funding or sponsorship for any small to medium arts organisation never really drops from scarlet, we hadn't thought that over 40 years of Federal bipartisan political support of the public funding of the Arts within a Statutory Body was a risk. Our mistake. The removal of over \$100 million from the Australia Council by the Federal Minister for the Arts, George Brandis, and the transfer of this money to an alternative arts funding arrangement run from within the Minister's department was something we hadn't listed as we believed, like many Australians, that this fundamental discussion about the status of Federal arts funding as an unbiased expression of a democracy in action, was settled.

By settled, I don't mean unable to think of or consider better processes or alternate ways of being. By settled, I mean that an institutional foundation had been established, agreed and regularly tested for its usefulness and effectiveness over decades. Only in 2014, the Australia Council underwent a major review in which a new structure was established for long term funding and stability of small to medium arts organisations. A process that was enacted and crudely cut short by a Federal Government change that wasted thousands of hours of art administration work and hampered internal purpose and direction in an inefficient and partisan decision.

This decision was and is both philosophically and pragmatically highly contentious. For what is being discussed here? Is it an accounting matter, ledger in, ledger out? Is this a political decision, right vs left or vice versa? Is it a practical, logistical decision? Is it a decision that helps more artists create more artwork or provide artists with easier ways of accessing taxpayers' contributions? For me, this decision is about power and who decides who gets what and what is of value: an old and redundant pie for slicing.

Fortunately for those working in art, science and technology, or at home in other unpaid or minimally paid labor, or all of the above, the value of the arts in Australia is established in our hearts, in our experience and in our emotional engagement with them.

Staff Commendations

I would like to thank and congratulate our Director Vicki Sowry for remaining focused and determined throughout this period of burdensome tumult. Her clarity and leadership to ANAT staff during this extremely difficult time was an eye in the storm.

Thank you to our small and dedicated team (Megan, Louise and Pix). Your heartfelt and solid belief in the beneficial programs and advocacy that you provide for artists exploring the worlds of science and technology has been markedly evident this year.

Board Movements and Thanks

We are very sorry to farewell the much admired and highly respected Board Director, Carol Treloar, who has reduced her many board commitments this year to enable more travel in her retirement. Carol leaves us with a great legacy of service, wisdom and sound strategic judgment working tirelessly on the Board and the HR and Risk sub-committees. On a personal note, I will miss Carol for her great sensibility and advice over the years in addition to her warmth and camaraderie that always made a positive impact in our meetings.

As our Constitution currently stands, Board Directors are able to serve for a maximum of three terms (that is, six years). It is thus with much sadness that we farewell Board Director Peter McNally who joined us in 2009. Peter has been an outstanding board member in his contribution, grounded thinking and strategic advice, in addition to being an encouraging mentor to me. His clever wit and sharp thinking will be missed on the Board, although I am very happy to announce that he has agreed to remain as an external consultant to the Risk Sub- Committee. Thank you Peter!

I am extremely happy to welcome our three new Directors: Ms Jodi Glass, Mr David Anders and Dr Elizabeth Eastland; Jodi brings strong management skills, as Executive Producer of the South Australian theatre company, Slingsby; David is Senior Risk Manager for the multinational business services company EY located in Queensland; and Elizabeth is the CEO for Wollongong University's award winning Innovation Campus in NSW. Their fresh focus and considerable wealth of experience arrives at an important time for ANAT and for the arts in Australia more generally.

I cannot thank ANAT's Board Directors enough for their contribution, support and tenacity. As Peter often said, "No one joins an arts board without knowing there'll be battles". In particular, I would like to thank Dr Ross Harley for his continuous advocacy for ANAT in addition to his solid counsel, and Dr Mark Boland for leveraging his extensive networks to ANAT's benefit as well as his thoughtful and reflective advice.

Congratulations and thanks to Artist Participants

I would like to thank the many artists who participated in ANAT programs in 2015 and who took up the pleasurable challenge of increased research and professional development opportunities. A special regard goes to those who applied for the Synapse program; ANAT would like to provide many more opportunities for artist-scientist collaborations than we are able to currently, something we are seeking to address in future years. Congratulations go to this year's recipients: Eugenie Lee and researchers at Body in Mind - University of South Australia, Neuroscience Research Australia and the University of Sydney; John McCormick and Deakin University's Motion.Lab and Centre for Intelligent Systems Research; and Trinh Vu and scientists at AMAERO Engineering and the Monash Centre for Additive Manufacturing. Details about their residencies can be found in the Director's Report (below).

ANAT Supporters

Changing our membership structure at the beginning of the decade reflected our belief that, rather than requiring interested people to belong to ANAT, we instead belong to the artists, scientists, technologists, organisations and the many others interested in our work.

At its heart, ANAT exists to foster the relationships, dialogue and practices that artists are exploring and pursuing in interdisciplinary partnerships with scientists, technologists and other non-arts sectors. The artwork produced as a result of these partnerships expands our imaginations, challenges our preconceptions, and creates new ways of thinking that truly enliven us as a nation. This is why, two years away from celebrating our 30th anniversary, we are so deeply grateful to our supporters – to those who sign up to our social media platforms or receive our monthly email digest, to those who apply to or participate in our diverse program, and to those who contact us to discuss an idea or to get advice about their career, or – even better - who lead us to entirely new places... ANAT belongs to you.



Gillian Morrison
ANAT Chair

Director's Report

2015 was as much a year of upheaval for ANAT as it was for the whole of the Australian arts sector due to changes announced in the Federal Government's May 2015 budget.

The subsequent cancellation of the Australia Council's six-year funding program for key organisations and a prolonged period of confusion about alternative arrangements resulted in ANAT, and the wider small-medium sector, being unable to plan for a future that we were unsure would happen. Projects and partnerships were put on hold and staff appointments and budgets were frozen.

ANAT, as a member of ArtsPeak, the Confederation of Peak National Arts Organisations, played an active role in strategic and political advocacy and sector relationship building. We were part of a concerted and successful push for a Senate Inquiry into the budget measures and federal arts funding more generally. We were signatories to two submissions to the Inquiry, and we were called to speak at the Senate Hearing that took place in Adelaide. We spent considerable time writing grant proposals for reconfigured programs, as well as submitting proposals to new, untested and loosely defined funding programs. In the context of overall sector uncertainty and instability, our small team carved out the time necessary to pursue all available avenues for securing ANAT's future.

Alongside our focus on sector and organisational survival, we also provided regular updates and advice to the artists we support, and to the many thousands of subscribers to our social platforms, about the budget changes, their likely impact, and alternative avenues for supporting art-form practice and professional development.

The year ended as it started: awaiting the outcome of overhauled federal funding arrangements and pursuing 'business as usual' as much as possible in the interim.

With regards to our ANAT team, we were very sorry to say goodbye to Megan Mohell who had been with ANAT since the beginning of 2013. Megan went through a baptism of fire with us, successfully managing ISEA2013 remotely from our base here in Adelaide and we wish her the very best for her relocation to Melbourne and her new role with the Australian International Documentary Conference.

I would like to acknowledge the work of the Fab Lab Adelaide Manager, David Byworth, and his dedicated team of tutors and volunteers, for their amazing work in establishing a community of over 1500 makers in Adelaide. We have no doubt the newly-inaugurated SA Makers Inc. will continue to support and grow this community into the future.

Once Megan departed, ANAT's remaining staffing in 2015 was very lean – comprising me (Director), Louise Vlach (Communications and Admin Officer) and Steven Pickles (aka Pix, our Technical Officer). I'd like to pay tribute to the commitment, resilience and contributions of both Louise and Pix through a very challenging year.

I remain indebted beyond measure to the ANAT Board: Gillian Morrison (Chair), and members David Anders, Mark Boland, Elizabeth Eastland, Jodi Glass, Ross Harley, Peter McNally and Carol Treloar. Without their deep knowledge, wise counsel, sustained support and belief in the unique role ANAT plays in Australia's arts ecology, ANAT would be very much the poorer.

A handwritten signature in black ink, appearing to read 'Vicki Sowry', with a stylized flourish at the end.

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)

Fundraising/Enterprise Subcommittee

Mark Boland

Karen Marsh

Gillian Morrison

Vicki Sowry

Carol Treloar

Risk Subcommittee

Peter McNally – Chair

Gillian Morrison

Carol Treloar

Vicki Sowry

Human Resources Subcommittee

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

Gillian Morrison – Chair

Carol Treloar

ANAT STAFF

Vicki Sowry
Director

Megan Mohell
Administrator (to September 2015)

Louise Vlach
Administration & Communications Officer

Stephen Pickles
Technology Officer

FAB LAB ADELAIDE STAFF

David Byworth
Fab Lab Manager

Tony Schick
Senior Technician

Jake Henderson
3D Printing Specialist

Tamsyn Michael
Technician

Volunteers

Ben Dansie, Lloyd Russell, Luke Tansell, 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 2015, which, whilst modest in number compared to previous years, reflected our core artistic focus and implemented the necessary groundwork for future projects.

ARTISTIC PROGRAM

With regards to our artistic program, the following provides a snapshot of the projects we delivered throughout 2015.

Synapse 9

In 2015 we delivered the ninth round of the Synapse residency program, a partnership with the Australia Council for the Arts, which has supported over 30 artists to pursue collaborative creative research in science and research settings. The 2015 participants are a perfect demonstration of the varied art practices and research foci the program supports:

Eugenie Lee + Body in Mind, University of South Australia + Neuroscience Research Australia + University of Sydney

Eugenie worked with researchers to create simulations of chronic pain experiences within a virtual environment. The team investigated how altering sensory perception using VR technologies could contribute towards the development of a therapeutic tool for chronic pain management.

John McCormick + Deakin University's Motion.Lab + Centre for Intelligent Systems Research

John and his research partners explored the use of haptic and robotic technologies to make dance performance more accessible to audience members who are deaf-blind, blind or vision impaired.

Trinh Vu + AMAERO Engineering + Monash Centre for Additive Manufacturing

Building on her long-term engagement with additive technologies, Trinh worked with researchers to test the constraints and potentials of 3D printing with metal powders.

Fab Lab Adelaide

Since its establishment in late-2012, Fab Lab Adelaide nurtured a community of over 1500 users drawn from the arts, industry, education and entrepreneurial sectors. Having successfully seeded and grown the maker community in Adelaide, ANAT made the decision in 2014 to divest management and control of the Lab to an independent entity, SA Makers Incorporated. Fab Lab Adelaide moved from its premises in AC Arts to a space in St Pauls Creative Centre and began operating from there in mid-2015.

Unfixed Creative Research Residency

ANAT, with partners Access2Arts (AUS), Unlimited (UK) and Watershed (UK), delivered Unfixed – a creative research residency for five Australian and five UK Deaf and disabled artists.

Unfixed explored the ways that compensation and augmentation can disrupt notions of disability, and encouraged the participating artists to ask “if the disabled are able to access experiences and ways of being in the world that the ‘able-bodied’ are not, who exactly is disabled?”

The residency was the first stage of a multi-year project that will result in a professional network of experimental artists who experience disability, and the commissioning of Unfixed artists’ work for the 2018 Unlimited biennial showcase of extraordinary art by disabled artists.

An aligned project, Unfixed Dialogues, took place during the residency, with journalist Jane Howard mentoring a group of South Australian Deaf and disabled artists in interviewing skills and techniques.

A project blog, including the Dialogues interviews, can be found at <http://unfixed.anat.org.au>.

Warriappendi Lantern for Tarnanthi Festival

Continuing our interest in large-format and non-traditional screen spaces, ANAT partnered with the Adelaide City Council to deliver a second workshop to create content for the Rundle Lantern, initiated as a result of the successful Light up the Lantern project for South Australian artists. This time, we worked with Warriappendi School on a project for the inaugural Tarnanthi Festival. Again, the project comprised a series of guided skill-transfer workshops, with the students learning how to create computer-generated animations to bring their artwork to

life, while also developing skills in digital design using open-source software tools.

The participants created a total of 16 works that screened on the Lantern throughout the Festival and continue to be exhibited as part of the Lantern's permanent play list. A documentary produced by emerging Aboriginal filmmaker, Haidarr Jones, who was mentored by Chrissie Kavanagh from the Media Resource Centre, created further professional development outcomes and serves as a great record of the project. It can be watched here:

<https://vimeo.com/158134233>

The Art of Pain

Timed to coincide with National Pain Week, The Art of Pain discussed contemporary pain research and its implications. Presented by ANAT in a new partnership with The Bob Hawke Centre Prime Ministerial Centre and Pain Adelaide, The Art of Pain comprised an exhibition, a public talk and two panel discussions about the experiences and management of pain.

Each of the three artists in the exhibition – Cat Jones, Eugenie Lee and George Poonkhin Khut - had participated in Synapse residencies previously, with each showing unique and different responses to the subject matter of pain. The exhibition, public talk and panel discussions were attended by close to 800 people over the week-long event.

Advocacy

ANAT is active within the arts sector, locally, nationally and internationally. To give an indication of this activity: we are a member of the National Consortium of Peak Arts Organisations, Artspeak and the Australian Design Alliance; we spoke at the Vivid Festival in Sydney and the Brainwaves conference at RMIT University Melbourne; we participated on industry assessment panels including Arts South Australia's CACD panel, the Australia Antarctic Division's Artist Fellowship panel and the Australia Council's Industry Advisory Group on Experimental and Emerging Arts.

Australian Network for Art & Technology Incorporated

FINANCIAL REPORT

For the financial year ended 31 December 2015

Contents

	Page
Report of the Board & Statement by Officers of the Association	14
Independent Auditor's Report	15
Statement of Comprehensive Income	18
Statement of Financial Position	19
Notes to the Financial Statement	20
Detailed Statement of Comprehensive Income	24

General Information

The financial report covers Australian Network For Art & Technology Incorporated as an individual entity. The financial report is presented in Australian dollars, which is Australian Network For Art & Technology Incorporated's functional and presentation currency.

The financial report consists of the financial statements, notes to the financial statements and the Statement by Officers of the Association.

The financial report was authorised for issue on: 5 May 2016

FINANCIAL REPORT

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

The Board reports that:

- (a) During the year ended 31 December 2015, 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 2015, 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 and remuneration for services rendered by the officer as an employee 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 Statement of Comprehensive Income, Statement of Financial Position and Notes to the Financial Statements dated 31 December 2015, comprising the "Special Purpose Financial Statements" present fairly the state of affairs as at that date, and the results of operations for the year then ended; and
- (b) The attached financial statements and notes thereto comply with the Australian Charities and Not-for-profits Commission Act 2012, the Accounting Standards as described in note 1 to the financial statements, the Australian Charities and Not-for-profits Commission Regulation 2013 and other mandatory professional reporting requirements;
- (c) The attached financial statements and notes thereto give a true and fair view of the Association's financial position as at 31 December 2015 and of its performance for the financial year ended on that date; and
- (d) The Board has reasonable grounds to believe that Association will be able to pay its debts as and when they fall due.

Signed in accordance with a resolution of the Board made pursuant to section 60.15 (2) of the Australian Charities and Not-for-profits Commission Regulation 2013.



Gillian Morrison
Chairperson



Vicki Sowry
Director

05/05/16
Dated

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 on pages 7 to 13, being a special purpose financial report, of the Australian Network for Art & Technology Incorporated (the Association) for the year ended 31 December 2015, 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 1985 (SA) and the Australian Charities and Not-for-profits Commission Act 2012. The Board's responsibility also includes designing, implementing and maintaining internal controls 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 controls. 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.



CHARTERED ACCOUNTANTS
AUSTRALIA • NEW ZEALAND

Liability limited by a scheme approved under Professional Standards Legislation

Independence

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

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 1985 (SA) 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 2015 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.

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 1985 (SA) 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
Fellow CA ANZ
Public Practice Certificate

Dated: 5 May 2016



AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED

**AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 60-40 OF THE AUSTRALIAN
CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012 TO THE BOARD MEMBERS OF
AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED**

I declare that to the best of my knowledge and belief, in relation to the audit of Australian Network for Art & Technology Incorporated for the year ended 31 December 2015 there have been:

- i) no contraventions of the auditor independence requirements as set out in the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- ii) no contraventions of any applicable code of professional conduct in relation to the audit.

Not for Profit Accounting Specialists

38 Surrey Road
KESWICK SA 5035



Andrea Petersen

Fellow CA ANZ
Public Practice Certificate

Dated: 5 May 2016

FINANCIAL REPORT

Australian Network for Art and Technology Incorporated
Statement of Comprehensive Income for the Year Ended 31 December 2015

	2015 \$	2014 \$
Operating Income	753,062	926,389
Less Operating Expenditure	<u>638,65</u>	<u>773, 76</u>
Operating Surplus/(Deficit)	<u>114,41</u>	<u>152,62</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 2015

	Note	2015 \$	2014 \$
CURRENT ASSETS		305,549	444,589
Cash & Cash Equivalents	2	14,188	5,985
Trade & Other Receivables	3	12,775	7,128
TOTAL CURRENT ASSETS		332,512	457,702
NON-CURRENT ASSETS			
Property Plant & Equipment	4	21,199	43,247
TOTAL ASSETS		353,711	500,949
CURRENT LIABILITIES			
Trade and Other Payables	5	35,571	20,527
Income Received in Advance	6	25,952	298,806
Employee Entitlements	7	18,526	343,340
TOTAL CURRENT LIABILITIES		80,049	24,007
NON-CURRENT LIABILITIES			
Provision for Long Service Leave	7	5,186	3,544
TOTAL LIABILITIES		85,235	346,884
NET ASSETS		26,8477	154,065
ACCUMULATED FUNDS			
Opening Balance		138,104	(14521)
Reserves		15,961	15,961
Current Year Surplus		114,412	152,625
TOTAL ACCUMULATED FUNDS		268,477	154,065

The accompanying notes form part of these financial statements

1. Statement of Significant Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

a) Basis of Preparation

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 1985 (SA) and in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') and the disclosure requirements of:

<i>AASB 101</i>	<i>Presentation of Financial Statements</i>
<i>AASB 108</i>	<i>Accounting Policies, Changes in Accounting Estimates and Errors</i>
<i>AASB 1031</i>	<i>Materiality</i>
<i>AASB 1048</i>	<i>Interpretation and Application of Standards</i>
<i>AASB 1054</i>	<i>Australian Additional Disclosures</i>
<i>AASB 110</i>	<i>Events after the Statement of Financial Position Date</i>

These financial statements do not conform with International Financial Reporting Standards as issued by the International Accounting Standards Board ('IASB').

The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values or, except where stated, current valuations of non-current assets.

The following material accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

b) Significant Accounting Judgements & Estimates

The preparation of financial statements requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets, liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates. The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period or in the period of the revision and future periods if the revision affects both current and future.

1. Statement of Significant Accounting Policies

There are no estimates or judgements which have risk of causing a material adjustment to the carrying amount of assets and liabilities within the next financial year.

Income Tax

The Association is exempt from income tax pursuant to the Income Tax Assessment Act 1997. Accordingly Australian Accounting Standard AASB 112 has not been applied and no provision for income tax has been included in the Accounts.

d) Sponsorship Income

In-kind sponsorship is included 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 sizes and support from year to year.

e) Property, Plant & Equipment & Leasehold Improvements

Each class of property, plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment losses.

Depreciation

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.

f) Impairment of Assets

The carrying amount of fixed assets is reviewed annually by the Board of the Association to ensure it is not in excess of the recoverable amount of those assets. The recoverable amount is assessed on the basis of expected cash flows which will be received from the assets' employment and subsequent disposal. The expected net cash flows have not been discounted to their present values in determining the recoverable amounts.

g) 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 1(b). The differences in In-kind sponsorship expenditure between years are due to changes in project sizes and support from year to year.

h) Revenue

All revenue is stated net of the amount of goods and services tax (GST). Income arising from the contribution of an asset to the association is recognised when the association obtains control of the contribution or the right to receive the contribution, and it is probable that the economic benefits comprising the contribution will flow to the association and the amount of the contribution can be measured reliably.

i) 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 as part of an item of the expense.

Receivables and payables in the assets and liabilities statements are shown inclusive of GST

j) Economic Dependence

The Association is dependent on the Australia Council for the Arts for the majority of its revenue to operate the Association. Triennial funding has been extended to 31 December 2016 with an application for an additional four years funding having been submitted to the Council with a decision pending at the date of this report.

	2015	2014
	\$	\$
2. Cash & Cash Equivalents		
Cash Management Account	284,268	418,073
Cheque Account	20,245	25,443
Community Fee Saver Account	1,036	674
Petty Cash	-	400
	<u>305,549</u>	<u>444,589</u>
3. Trade & Other Receivables		
Trade Debtors	2,298	5,885
Other	100	100
GST Receivable	10,739	-
Credit Card	1,050	-
	<u>14,188</u>	<u>5,885</u>
4. Property, Plant & Equipment		
Office Equipment – at cost	85,156	119,827
Less: Accumulated Depreciation	<u>(72,472)</u>	<u>(87, 224)</u>
	12,685	32,604
Leasehold Improvements	47,451	47,451
Less: Accumulated Depreciation	<u>(38,936)</u>	<u>(36,808)</u>
	8,515	10,643
	<u>21,199</u>	<u>43,247</u>
5. Trade and Other Payables		
Trade Creditors	29,075	5,100
Credit Card	-	1,216
Payroll Liabilities	6,496	6,940
GST Payable	<u>-</u>	<u>7,271</u>
	<u>35,571</u>	<u>20,527</u>

	2015	2014
	\$	\$
6. Income Received in Advance		
Grants Received in Advance		
Australia Council for the Arts – Operational & VACS	-	155,836
Australia Council for the Arts – Synapse 9	-	85,000
	<u>-</u>	<u>240,836</u>
Unexpended Grant Funds	<u>25,952</u>	<u>57,970</u>
	<u>25,952</u>	<u>298,806</u>

7. Employee Entitlements

Current		
Provision for Annual Leave	5,033	12,280
Provision for TOIL	190	403
Provision for Long Service Leave	<u>13,302</u>	<u>11,324</u>
Non-Current		
Provision for Long Service Leave	<u>5,186</u>	<u>3,544</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 2015.

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.

- not later than one year		
- later than 1 year but not later than 3 years	42,291	77,871
	<u>78,493</u>	<u>117,084</u>

Australian Network for Art and Technology Incorporated
Detailed Statement of Comprehensive Income for the Year Ended 31 December 2015

	Note	2015 \$	2014 \$
INCOME			
PUBLIC SUBSIDY			
AUSTRALIA COUNCIL FOR THE ARTS			
Visual Arts Board		253,534	251,374
Visual Arts and Craft Strategy		58,538	308,652
TOTAL VISUAL ARTS BOARD		311,672	398,652
OTHER FEDERAL			
Other Australia Council		139,915	83,845
TOTAL OTHER FEDERAL		139,915	83,845
 STATE & LOCAL GOVERNMENT			
Arts SA		100,000	130,648
DFEEST		19,153	73,232
TAFE SA		-	80,000
Local Government		4,138	4,800
TOTAL STATE & LOCAL GOVERNMENT		123,291	288,680
 TOTAL PUBLIC SUBSIDIES		574,877	681,177
 OTHER INCOME			
General Donation		500	126
Fab Lab Fees - Corporate		4,424	24,864
Management Fee		18,600	46,615
Sponsorship Income		2,500	2,864
Membership Fees		80	20
Participant Fees		-	3,177
Room Rental		273	375
Consultancy		6,082	177
Bank Interest		6,192	5,765
Sundry		16,952	4,681
TOTAL OTHER INCOME		55,602	88,664
 NON CASH INCOME			
Sponsorship – In Kind	1(d)	122,583	156,549
TOTAL NON CASH INCOME		122,583	156,549
 TOTAL INCOME		753,062	926,390

Australian Network for Art and Technology Incorporated
Detailed Statement of Comprehensive Income for the Year Ended 31 December 2015 (cont.)

	Note	2015 \$	2014 \$
EXPENDITURE			
ADMINISTRATION			
OFFICE RENT & RUNNING COSTS			
Rent/Insurance		39,252	50,344
Electricity/Security/Outgoings/Cleaning		11,017	7,813
TOTAL OFFICE RENT & RUNNING COSTS		50,268	58,157
OFFICE CONSUMABLES & RESOURCES			
Equipment/Office/Depreciation		15,527	22,855
TOTAL OFFICE CONSUMABLES & RESOURCES		15,527	22,855
COMMUNICATIONS			
Telephone/Teleconferencing		6,735	14,559
Postage/Courier		7,065	461
TOTAL COMMUNICATIONS		13,800	15,021
LEGAL, FINANCE & GOVERNANCE			
Board Expenses		5,850	120
Audit/Accounting Fees		7,268	6,295
Legal Fees		5,035	-
Licenses/Fees/Charges		713	1,054
TOTAL LEGAL, FINANCE & GOVERNANCE		18,866	7,469
TOTAL ADMINISTRATION		98,461	103,501
STAFF WAGES AND EXPENSES			
Wages and Leave adjustments		225,676	322,257
Superannuation		19,941	29,162
Workcover		1,782	2,878
Staff Development & Amenities		1,825	5,535
Conference/Seminar Fees		323	926
OH&S		21	10
TOTAL STAFF WAGES & EXPENSES		249,569	360,768
STAFF TRAVEL			
Domestic Airfares		3,163	1,757
Accommodation/Per Diem		2,940	1,163
Other Travel Expenses		4,336	5,620
TOTAL STAFF TRAVEL		10,438	8,540
MARKETING			
Advertising		175	-
Design		1,800	27
Printing		125	821
Documentation		1,919	3,800
TOTAL MARKETING		4,019	4,648

...cont

Australian Network for Art and Technology Incorporated
Detailed Statement of Comprehensive Income for the Year Ended 31 December 2015 (cont.)

EXPENDITURE (cont.)	Note	2015 \$	2014 \$
PROGRAM EXPENSES			
CONSULTANTS FEES			
Artists Fees		41,596	48,750
Project Managers/Consultant Fees		37,158	46,615
Curators/Tutor Fees		5,480	2,955
Technical Support Fees		408	9,275
TOTAL CONSULTANTS FEES		84,641	107,596
PROGRAM LOCATION EXPENSES			
Catering		2,520	513
Production Materials + Freight		5,551	11,739
TOTAL PROGRAM LOCATION EXPENSES		8,070	12,252
PROGRAM TRAVEL			
International Airfares		21,973	3,485
Domestic Airfares		4,401	984
Accommodation/Per Diem/Travel Allowance		21,331	8,602
Taxi/Car Hire		3,140	5,425
TOTAL PROGRAM TRAVEL		50,845	18,496
IN KIND EXPENSES			
Venue Hire	1(d)	64,700	70,481
Staff	1(d)	41,883	84,268
Other	1(d)	16,000	1,800
TOTAL IN KIND EXPENSES		122,583	156,549
TOTAL PROGRAM EXPENSES		628, 627	772,350
OTHER EXPENDITURE			
Loss on Disposal of Equipment		11,705	-
Sundry		(1,682)	1,415
		10,023	1,415
TOTAL EXPENDITURE		638,650	773,765
OPERATING SURPLUS/(DEFICIT)		114,412	152,624

Thank you to the following organisations and individuals for helping make ANAT's program such a success.

ABC Radio National: Natasha Mitchell; **Access2Arts:** Jody Holdback; **Gaelle Mellis,** Martin Sawtell; **Adelaide College of the Arts:** Sean Parsonage; **Adelaide City Council:** Jenn Brazier, Edward James; **Adelaide International Film Festival:** Amanda Duthie, Adele Hann; **ArtsPeak:** Nicole Beyer, Tamara Winikoff; **Arts SA:** Jennifer Layther, Angela Salomon; **Australia Council for the Arts:** Andrew Donovan, David Sudmalis; **Body in Mind (University of South Australia):** Valeria Bellan, Lorimer Moseley, Tasha Stanton; **British Council Australia:** Christopher Houghton; **CSIRO:** Deborah Lau; **dLux Media Arts:** Tara Morelos; **Experimenta Media Arts:** Jonathan Parsons; **Fab Lab Adelaide (SA Makers Inc):** David Byworth, Alison Kershaw; **Feral Arts:** Norm Horton, Sarah Moynihan; **Flinders University:** Melanie Swalwell; **Freerange Future:** Amy Milhinch; **Hackerspace Adelaide;** **Media Resource Centre:** Haidarr Jones, Gail Kovatseff, Chrissy Kavanagh; **Tarnanthi Festival (Art Gallery of South Australia):** Mimi Crowe, Nici Cumpston, Lucy Markey; **The Bob Hawke Prime Ministerial Centre (University of South Australia):** Louise Carnell, Jacinta Thompson; **Unlimited:** Jo Verrent; **Warriappendi School:** Leila Haq; **Watershed:** David Haylock, Clare Reddington;

Jonathan Duckworth, Jane Howard, James Hullick, Cat Jones, Eugenie Lee, Simon Loffler, John McCormick, Tamsyn Michael, Steven Pickles, Fee Plumley, Darrin Verhagen, Kim Vincs.

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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