



ANNUAL REPORT 2018



THE VISUAL ARTS AND CRAFT STRATEGY



Images clock wise from top left: ANAT Director, Vicki Sowry farewells Spectra 2018. *A Galaxy of Suns* performance at Freemason's Hall. Jonathan Parsons, Artistic Director Experimenta, curator *The Art and Consequence of Collaboration*. Spectra symposium, UniSA Cancer Research Institute. *The Art and Consequence of Collaboration* at SASA Gallery, pictured works by Erica Seccombe, Baden Pailthorpe, David Haines and Robert Andrew. Joanne Cannon with Joyce Hinterding's *Florid Antenna 1*, opening night *The Art and Consequence of Collaboration*. Photographs Sia Duff.

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Introduction

For the past 30 years, the Australian Network for Art & Technology (ANAT) has been a catalyst for experimentation and innovation across art, science and technology.

WHO ARE WE:

We are Australia's leaders in pairing artists with science and technology partners. We do today what others think about doing tomorrow.

WHAT WE DO:

We broker opportunities for artists to work with partners drawn from the science and technology sectors. We do this because artists are essential contributors to how we imagine and shape our future. We understand that experimentation is the bedrock of innovation, and that harnessing diverse perspectives and knowledge is central to Australia's research future.

HOW WE DO IT:

Collaboration is in our DNA. For over three decades we have forged relationships with industry, academia, the community and government to create unique opportunities for artists. We deliver residencies, symposia, workshops and other professional pathways, supported by robust national and international networks.

CHAIR'S REPORT

2018 was a good year for ANAT.

We began the year moving into our new office premises at 144 North Terrace. The new office is in the old Qantas Building, with rounded windows and a fabulous outlook over two aspects of the city giving a real sense symbolically of broadening our horizons and travelling to new places as an organization.

At the AGM in May a number of long-serving board members stepped down. Gillian Morrison, Peter McNally and Ross Harley, all of whom stayed on the Board beyond their original tenure in order to create stability and continuity for ANAT during more uncertain years. Elizabeth Eastland and Jodi Glass also stepped down because of increased commitments at work. At the same time we were pleased to welcome four new board members: Liz Hughes, at the time Director of Partnerships and Business Development at AFTRS and now Director of Creative Enterprise at UNSW Art and Design; Michael Nelson Senior Manager at Sheahan Lok Partners; Erica Seccombe, artist and lecturer at ANU School of Art and Design; and Ted Snell, Chief Cultural Officer at the University of WA; each of whom have brought great experience, skills and enthusiasm to the Board. It feels like we have a new Board to take us into a new era for ANAT.

In November at the Board's annual strategy and planning meeting we met together in Adelaide where we focused on the next 5 years. Interviews with stakeholders, including artists, scientists and funding bodies shaped our vision for the future; reaffirming what we already know to be important in our role for the sector but also opening up and pointing to gaps that have sparked new ideas for programs and partnerships.

This work has fueled a rebrand (to be launched in June 2019) and along with the appointment of a new role in communications and marketing is supporting our desire to be more robust in how we present our largely virtual presence in the world, communicate with our stakeholders and importantly share the extraordinary work of the artists we support.

In October we presented the inaugural ANAT Spectra which took its inspiration from the first Spectra instigated by artist Mary Rosengren and CSIRO research partner Cris Kennedy following their 2011 Synapse residency. Spectra was a huge success, beyond our expectations, and more than justified the investment of financial reserves.

Spectra was a testament to Director Vicki Sowry, and all of ANAT's small, hard-working and committed staff - Melissa Juhanson, Jenn Brazier, Carolyn Kavanagh and Steven 'Pix' Pickles – who go above and beyond to deliver all of our programs.

I'd like to acknowledge our many supporters and project partners who during 2018 included: Adelaide Film Festival; City of Adelaide; Copyright Agency Fund; Creative Victoria; CSIRO's Advanced Manufacturing hub; Experimenta; Leonardo; Mercury Cinema; National Film and Sound Archive; MOD; SASA Gallery; South Australian

Museum; Tarnanthi; Symbiotica Biological Arts; University of South Australia, Art, Architecture and Design; our major funding partners the Australia Council and Arts South Australia; and the many artists, scientists, email digest subscribers, program applicants and audiences who make up our community.

And finally I'd like to thank all of my fellow board members David Anders, Christopher Fluke, Liz Hughes, Michael Nelson, Erica Seccombe and Ted Snell for their lively and robust conversation; it's a pleasure to work with each one of them, all of whom contribute from their own experience and expertise to the governance of ANAT to ensure a robust and exciting future for the organization.

A handwritten signature in black ink, appearing to read 'Caroline Farmer', with a stylized, cursive script.

Caroline Farmer

ANAT Chair

DIRECTOR'S REPORT

2018 was a milestone year for ANAT, the celebration of our 30th anniversary.

The seeds that grew into ANAT were sown by *Interface*, an art and technology exhibition for the 1984 Adelaide Festival of Arts, produced by the Experimental Art Foundation. Its popularity led to a research-based pilot in 1985 looking at how artists might engage with desktop computing and other emerging technologies, further informed by a national consultancy tour in 1987. These activities culminated in ANAT incorporating as a national not for profit arts organisation in 1988.

Based in South Australia, over our lifetime we have provided myriad opportunities for artists to work with emerging technologies and to collaborate with scientists and technologists, removing barriers to creative experimentation. The results of this work are best demonstrated through the careers of the many, many artists we've supported; while participating in an ANAT project gives an artist an immediate professional benefit, outcomes are usually seen over longer timeframes, which can be difficult to capture and convey. For this reason, to celebrate our 30th anniversary we published 30 annual case-studies of artists who have been particularly influential in, and influenced by, our work across our social channels. The resulting analytics prove a strong interest by audiences in fascinating, focused, narrative-based content.

Our 30th anniversary also provided a catalyst for a deep organisational review, with a focus on testing our beliefs and assumptions about our value and role in the sector. Beginning with in-depth stakeholder interviews, supported by program evaluation, online surveying and anecdotal evidence, the review has resulted in a clear and detailed understanding of ANAT's importance and impact in a rapidly evolving artistic, economic, political and social milieu. The work has enabled us to hone our future programming and to embark on a rebrand, due in 2019, which will capture and communicate ANAT's work into the next decade and beyond.

Relocation

After what felt a lifetime, we were finally able to move from our previous premises to more salubrious and suitable office space in the building next door. Complete with heating and cooling (!), we were able to secure a five-year lease at a substantial discount.

Restructure

The other major operational change during 2018 was a restructure of our small team to include the newly-created position of Marketing & Communications Coordinator. With a focus on building our public presence and increasing the impact of our communications, we were thrilled to welcome Carolyn Kavanagh to the team.

Industry context

As a result of the 2018 South Australian election, immediate changes came to bear upon the state arts infrastructure. Firstly, the position of Executive Director, Arts SA was abolished, and then Arts SA itself was dismantled, becoming an administrative unit within the Department of Premier and Cabinet, with the loss of a majority of portfolio staff positions. Concurrently, a number of arts organisations were allocated to new departments: the SA Film Corporation, Adelaide Film Festival, Music Development Office and Jam Factory were shifted to the Department for Industry and Skills; the History Trust of SA, Carclew Youth Arts, Windmill Theatre Company and Patch Theatre to the Education Department.

At the same time, the Marshall government met its election promises to increase grant funding to artists by \$1 million per annum, and to begin the implementation of a new Arts Plan to support new artists and develop corporate and philanthropic investment in the arts. Research and consultation for the Plan will begin in early 2019, with delivery later that year.

Other major shifts in the sector included the establishment of a review into the Major Performing Arts framework, which quarantines the lion's share of government funding for a national cohort of 14 major performing arts companies. The Australia Council, meanwhile, continued with a diminishing budget. For ANAT, this meant retaining secure, albeit capped, operational funding, but at the cost of remaining ineligible for program funding. In the eight years leading up to this decision ANAT secured on average of \$250,000 in program funding each year from the Australia Council. No longer an option since 2016, we have raised programming revenue from other sources – industry sponsorships, state governments, non-government funds, earned revenue – but the impact has been severe and has necessitated drawing substantially on our reserves to deliver our artistic program. We therefore welcomed the announcement, in late 2018, that the Australia Council would be continuing with multi-year operational funding for the period 2021-2024, but with the budget cap lifted from \$300,000 to \$500,000 per annum. Good news, which will allow us to plan, articulate and raise funds for our artistic program up to four years in advance.

Whichever way you look at it, ANAT continues to deliver an impressive return on government investment. For example, from the \$64,000 in program funding raised from state and local government in 2018 we leveraged an additional \$255,000 (400%) of income to spend directly on our artistic program – a very impressive result indeed. (See the 2018 Audited Accounts for details).

Artistic Program

Of course money isn't everything, being just one measure of our performance over a given year. A more important measure entirely is the impact of our artistic program on the incredible artists we support, the extraordinary partners we work with, the broader arts ecology and all of those who experience, read about and are excited by our work.

Collaboration is in ANAT's DNA. Over our lifetime we have forged relationships with industry, academia, the community and government to create unique opportunities for artists. There is detail about our program in the Artistic Report section, but I would like to point to some particular highlights.

In 2018 we produced the Spectra biennial art/science in partnership with the University of South Australia, Experimenta and SymbioticA, among others. Showcasing the best research and creative work being produced through collaborations between artists and scientists in Australia and New Zealand, at the heart of Spectra was our desire to profile and celebrate the vanguard of artists leading the world in experimental interdisciplinary practice.

We took a risk financing Spectra ourselves, but it paid off in spades, providing strong evidence of the need for focused networking and knowledge sharing among the community of Australasian artists, scientists and technologists pursuing experimental interdisciplinary research. Over 100 artists and scientists presented, exhibited or performed as part of Spectra, reaching an audience of more than 1000 people. A unanimous 100% of Spectra symposium delegates said it was helpful to them professionally, and 97% support Spectra taking place biennially. But our favourite feedback? "It provided several brain explosions – of the good kind."

Leading into Spectra we again hosted the Synapse Alumni Network (SAN) in Adelaide. Comprising over 100 members, SAN meets annually to get inspired, identify future opportunities, seed new projects and strengthen interdisciplinary capacity across the arts and sciences. At this year's meeting our most recent cohort of Synapse residents presented fascinating overviews of their work: artist Anton Hassel with scientist Daniel East; artist Baden Pailthorpe with scientist Aaron Coutts; artist James Geurts with scientist Richard Evans; artist Jiann Hughes with scientist Xavier Mulet; artist Joanne Cannon with scientist David Sly; and artist Natalie Alima with scientist Jon McCormack.

Our partnership with Tarnanthi Festival of Contemporary Aboriginal and Torres Islander Art continues to bear fruit with *New Light*, our 2017 commissioned program of short experimental screen-based works by four Indigenous artists - Patrick Carter, Brad Darkson, Regina Pilawuk Wilson and Raymond Zada - selected by the National Film and Sound Archive to screen at Canberra's Enlighten Festival this year.

For the second year we worked with our colleagues at CSIRO Advanced Manufacturing to provide Victorian artists with unprecedented access to three high-level research teams and associated infrastructure. We see this 'bespoke' approach to our prestigious Synapse art/science residencies as an exciting way to increase artists' reach into difficult-to-access-research settings and we look forward to identifying and working with new partners on new opportunities in future.

Thank you

I would be remiss in talking about ANAT without acknowledging the work of those who have made and continue to make this incredible organisation what it is.

To the exceptional artists we have the great fortune to work with – you are challenging, astonishing, imaginative and exceptional creative beings. You are our inspiration.

To our incredible and diverse cohort of program partners - from those we've worked with over many years, to those who've taken a leap of faith and worked with us for the first time this year, for understanding that artists can make a difference, and for putting your support where your mouth is, we thank you!

I continue to be incredibly fortunate to be guided by and to work with an unequalled board of directors - each with their own expertise, knowledge and networks, but united in their belief in the work ANAT does, and why we do it. My utmost appreciation and respect to ANAT Chair, Caroline Farmer, and her extraordinary Board colleagues.

Last, but by no means least, to the ANAT team. I would like to thank Louise Vlach, who left for new horizons in 2018 after working with us for many years. My sincerest gratitude, too, to the smart, highly skilled and sartorially inspiring people I am lucky enough to work alongside every day: Melissa Juhanson, Jenn Brazier, Carollyn Kavanagh and Steven 'Pix' Pickles. You continue to impress me with your prodigious output, your genuine camaraderie, your excellent ideas and your robust humour – ANAT is all the better for you.



Vicki Sowry
Director



Image: 'Holophonic' Monsters performance by Joanne Cannon and Stuart Favilla. A recipient of the 2018 ANAT Synapse Residency Program, musician and sound artist Joanne Cannon worked alongside Dr David Sly at Swinburne University's Clinical Technologies Laboratory to construct and evaluate a physical holophonic audio system, drawing on recent software modelling, that will enable intimate and highly articulated localisation of sound sources and, potentially, real-time interaction during live performance.

GOVERNANCE

Board of Directors

Caroline Farmer - Chair

David Anders

Dr Christopher Fluke

Liz Hughes (Appointed May 2018)

Michael Nelson (Appointed May 2018)

Dr Erica Seccombe (Appointed May 2018)

Professor Ted Snell (Appointed May 2018)

Vicki Sowry (Executive Director)

Gillian Morrison (Until May 2018)

Elizabeth Eastland (Until May 2018)

Peter McNally (Until May 2018)

Ross Harley (Until May 2018)

Jodi Glass (Until January 2018)

Risk Subcommittee

David Anders - Chair

Christopher Fluke

Michael Nelson

Vicki Sowry

Development Subcommittee

Caroline Farmer - Chair

Ted Snell

Liz Hughes

Michael Nelson

Vicki Sowry

Human Resources Subcommittee

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

Caroline Farmer - Chair

Dr Erica Seccombe

STAFF





Image top: Architectural artist Natalie Alima, recipient of our 2018 ANAT Synapse Residency. Natalie and Monash University's SensiLab Director, Professor Jon McCormack, explored ways to control and orchestrate biological growth with the aim of reimagining how designers, artists and architects work with nature. Bottom: Large scale 3D printed fabricated out of Wooden biodegradable PLA. This scaffold was later infused with mycelium in order to create an orchestrated sense of biodegradability and decay. Image courtesy Natalie Alima.

ARTISTIC PROGRAM

SYNAPSE RESIDENCIES

ANAT's Synapse residency program is a strategic, focused intervention that leads to profound artistic and professional development for the participants. Synapse involves Australian research organisations hosting artists in embedded residencies to generate new knowledge, ideas and processes beneficial to both fields, and to develop a sustainable support base for long-term collaborations across the sectors. Since its establishment in 2004 the program has supported research collaborations between 100+ artists and scientists.

In 2018 five Synapse residencies were delivered - two with the support of the Copyright Agency's Cultural Fund, and three with the support of Creative Victoria.

Synapse residency – Joanne Cannon + Swinburne University

Musician and sound artist Joanne Cannon worked alongside Dr David Sly at Swinburne University's Clinical Technologies Laboratory to construct and evaluate a physical holophonic audio system, drawing on recent software modelling, to enable intimate and highly articulated localisation of sound sources and real-time interaction during live performance.

Synapse residency – Natalie Alima + Monash University

Architectural artist, Natalie Alima, and Monash University's SensiLab Director, Professor Jon McCormack, explored ways of controlling and orchestrating biological materials and organic chemistry, using robotic intervention, algorithmic design and advanced digital fabrication, in order to advance the potential for living and breathing inhabitable designs.

Synapse CSIRO residencies – CSIRO Advanced Manufacturing, Clayton Victoria

Artist Carolynne Bourne worked with the CSIRO's Daniel East to transform the micro world of the brain, neurons and micro-organelles into the macro world of objects, devices and architectural features.

Artist Chris Henschke worked with CSIRO scientist Xavier Mulet to test the potential for programmable metal organic frameworks that produce audio-visual effects.

Artist James Geurts furthered his research into polymer coatings and primordial goo with the CSIRO's Richard Evans and Helmut Thissen.

SYNAPSE ALUMNI NETWORK (SAN)

SAN is a network of Australian artistic and scientific researchers who understand the value of interdisciplinary and experimental approaches to knowledge production. Comprising the 100+ artists and scientists who have participated in ANAT's art/science residency programs since the late-1990's, the network met in Adelaide for the second time in October 2018.

Post-meeting evaluation found unequivocal support for annual SAN meetings, and pointed particularly to the network's potential for seeding future partnerships and projects, and its value as a 'community of practice' for innovators across the arts and sciences. One attendee

commented, *"It's a great opportunity to announce new residencies, celebrate past residency outcomes and to network. It's also an opportunity to [...] discuss issues that arise from the program and participants' current practices, that would benefit the program's ongoing development."*

ANTARCTIC ARTS FELLOWSHIP

ANAT continued our partnership with the Australian Antarctic Division to support the Antarctic Arts Fellowship, which in 2018 was awarded jointly to TV screenwriter Jane Allen and novelist Dr Jesse Blackadder. During their three-month trip to Antarctica they researched and wrote a TV series, *The A-Factor*, delving into the daily life of expeditioners at an Antarctic research station.

NEW LIGHT AT ENLIGHTEN FESTIVAL, ACT

In 2017, ANAT partnered with the City of Adelaide to commission four Aboriginal artists for the *New Light* moving image program to produce short, experimental moving-image works for TARNANTHI: Festival of Contemporary Aboriginal & Torres Strait Islander Art, celebrating Australia's rich and diverse Aboriginal cultures. This year, in partnership with the National Sound and Film Archive of Australia, the works have toured to Canberra as part of the city's Enlighten Festival. Large-scale, silent projections were screened the Australia National University for their Enlighten Minds activation. Exhibiting artists were: Patrick Carter (WA), Brad Darkson (SA), Regina Pilawuk Wilson (NT) and Raymond Zada (SA).

SPECTRA 2018

In October 2018, ANAT held the inaugural Spectra art + science festival, which comprised a three-day symposium, an exhibition showcasing research outcomes, & a public program of screenings, talks and performance. Spectra's focus was on exploring the increasing convergence of art and science, considering how each area impacts the other and how, together, they shed light on who we are and where we're heading.

Originally instigated by artist, Mary Rosengren and CSIRO host partner, Cris Kennedy, following their 2011 ANAT Synapse art/science residency, *Spectra 2012* was held at the CSIRO Discovery Centre in Canberra, and brought together some of Australia's leading artists and scientists to discuss the use of images and data in the studio and the laboratory.

The re-visioned Spectra 2018 event featured 102 artists, scientists and presenters. Showcasing the best creative research being produced through interdisciplinary collaborations between Australian and NZ artists and scientists, the sold out symposium was held at UniSA's Cancer Research Institute. Over 90 academic submissions were received, of which 36 were selected for the single-stream symposium. Dr Jill Scott, Professor Emerita for Art and Science Research in the Institute Cultural Studies in the Arts, ZhdK, in Zürich and founder of its Artists-in-Labs program gave the opening keynote.

The Spectra 2018 exhibition, *The Art and Consequence of Collaboration*, was curated by Experimenta and featured works by Robert Andrew, Keith Armstrong, Leah Barclay, David Haines, Leah Heiss, Chris Henschke, Joyce Hinterding, Baden Pailthorpe, Helen Pynor, Erica Seccombe and Martin Walch. The exhibition, presented at SASA Gallery, UniSA, illustrated the extraordinary creative potential of art and science research collaborations. The exhibition included a large range of works, from a reimagined periodic table of elements, to the re-staging of an AFL game using GPS and performance data, to the visceral and earthy

scent of gaseous rocks. We are thrilled that the exhibition has been chosen tour to UTS Gallery, Sydney in 2019.

Spectra's public program included a workshop, film screenings, public talks and a performance. The *BYOLab (Build your own lab)* workshop was delivered by SymbioticA to 19 participants. A film program, curated by Cris Kennedy of the National Film and Sound Archive, screened at the Mercury Cinema, while the Iris Cinema featured *Open Air* by artist Grayson Cooke.

The three public talks proved popular, with close to 300 people in attendance:

At the Heart of Glass: Jam Factory's CEO, Brian Parkes, and Creative Director, Glass, Karen Cunningham, were in conversation with Chief Scientist of the world-renowned US-based Corning Museum of Glass, Dr Jane Cook, to shed light on the ways that science and technology is transforming contemporary glasswork practice.

Bodies in Space: Artists, Sarah Jane Pell (AUS) and Sue Austin (UK), both create work in environments that irrevocably alter how they understand, use and perceive their bodies. Natasha Mitchell (ABC RN) discussed with the artists the ways in which weightless environments have transformed not just their arts practices, but also their lives.

Art in the Extreme: Sachie Yasuda, Project Manager of the Australian Antarctic Division's Artist Fellowship program, hosted a conversation with artists Philip Samartzis and Martin Walch about the work they created during their time as Arts Fellows in Antarctica.

Presented in the grand foyer of Adelaide's Grand Lodge of Freemasons, Michaela Gleave's *A Galaxy of Suns* featured a 33-part local choir 'singing' the stars as they rose and set over the horizon. A unique collaboration across contemporary music, art, astronomy, and design between visual artist Michaela Gleave, composer Amanda Cole, app developer and digital artist Warren Armstrong and astronomer Dr Michael Fitzgerald. The performance premiered at Dark Mofo in 2017, with this iteration produced by Erin Milne, together with the 'Constellation Choir' assembled especially for Spectra by local chorister, Jo Pike.

Overall, Spectra 2018 far outreached audience and participation targets – evidence of a real hunger and need for networking and knowledge sharing among Australian artists and scientists pursuing interdisciplinary research, and their audiences.

ANAT'S 30TH ANNIVERSARY

To commemorate our 30th anniversary we launched ANAT's 30 for 30, a social media campaign on our Facebook and Instagram channels. A collection of 30 watershed moments, featuring events, workshops, projects and residencies were shared with our online community. In researching each of these key stories we sought recollections from the artists involved, creating another layer to this ongoing conversation. Engaging directly with our audience, these posts began in October 2018 and will continue through until mid-2019.

Advocacy

Over the course of 2018, the ANAT Director sat on numerous panels and participated in and attended many events, with the following providing a snapshot:

ASSESSMENT PANELS

Australia Council Experimental and Emerging Arts fund

AAD/ANAT Antarctic Arts Fellow

Land Art Generator Initiative (LAGI2018) juror

Perform Your Science judge

In addition, she wrote numerous letters of support for artists pursuing funding and other opportunities.

PRESENTATIONS

Speaker: Engagement and Impact symposium, Adelaide

Speaker: Cultural Value summit, Adelaide

Invited Speaker: The Art & Consequence of Collaboration speaking tour, Singapore

Speaker: Waterhouse Prize presentation, SA Museum, Adelaide

Invited participant: Arts Front Rights Symposium, Brisbane

Invited participant: Leonardo 50th Anniversary event, San Francisco

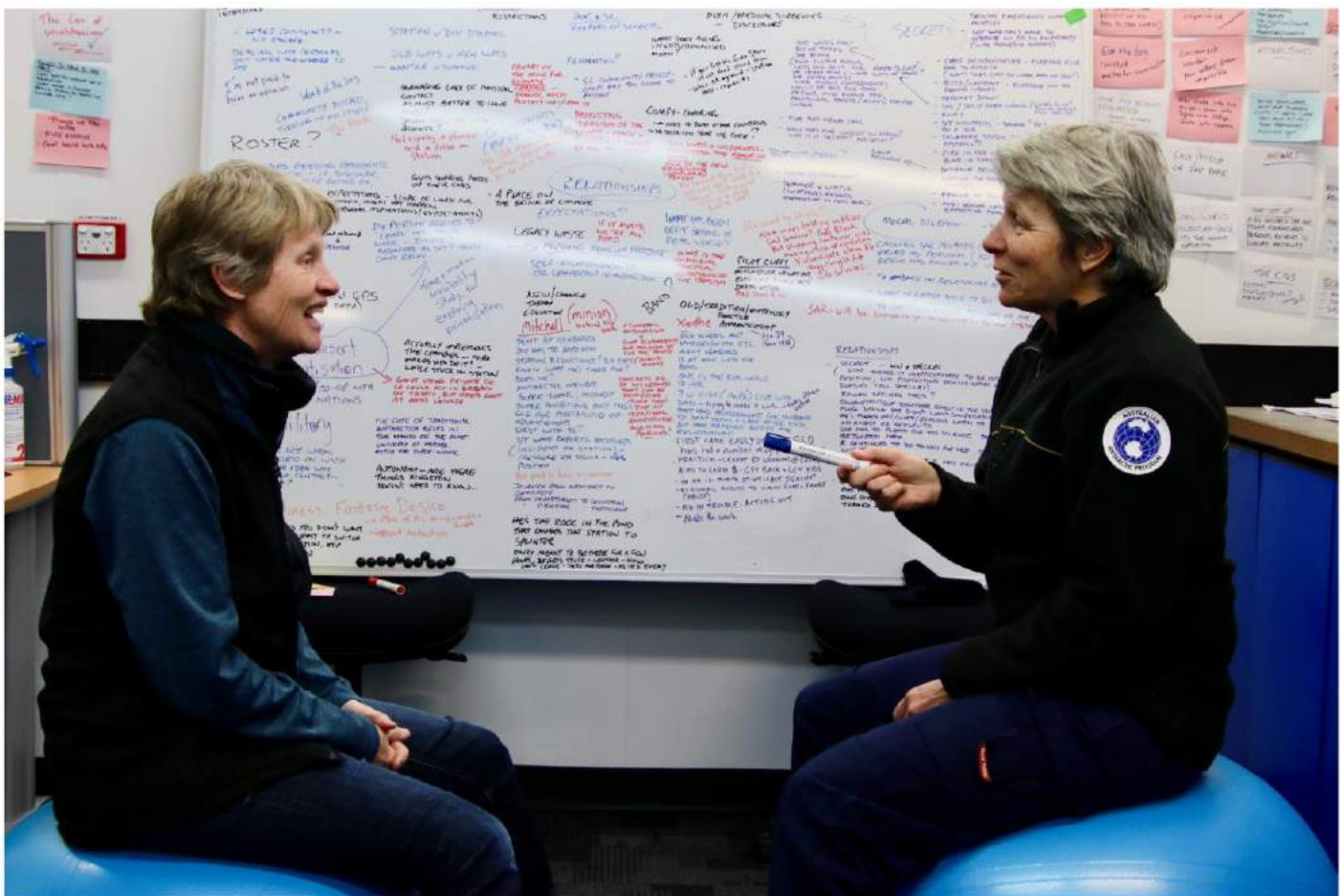
Presenter: Experimenta Social, Melbourne

SUBMISSIONS

MPA Framework Review

South Australia's Arts Plan

Nominated the winner of the Australia Council's Experimental & Emerging Arts prize



Images: Screenwriter Jane Allen and novelist Dr Jesse Blackadder, jointly awarded the 2018 Antarctic Arts Fellowship

AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED
ABN 26 670 446 106

FINANCIAL REPORT

FOR THE FINANCIAL YEAR ENDED
31 DECEMBER 2018

AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED
FINANCIAL REPORT
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

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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 the functional and presentation currency of Australian Network For Art & Technology Incorporated.

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

Australian Network For Art & Technology Incorporated is an incorporated association in South Australia, a registered charity with the Australian Charities and Not-for-Profits Commission, and domiciled in Australia.

AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED

REPORT OF THE BOARD OF THE ASSOCIATION

The Board reports that:

- (a) during the year ended 31 December 2018, 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 2018, 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.

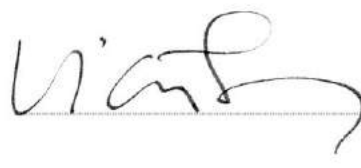
In the opinion of the Officers of the Association:

- (a) the accompanying Statement of Comprehensive Income, Statement of Financial Position, Statement of Changes in Equity and Notes to the Financial Statements dated 31 December 2018, comprising the Special Purpose Financial Statements, give a true and fair view of the Association's financial position as at 31 December 2018 and of its performance for the financial year ended on that date; 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; and
- (c) 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*.



Caroline Farmer
Chairperson



Vicki Sowry
Director

26/4/2019

Dated

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 2018 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



Nicholas Matsis CPA
Registered Company Auditor No 77466

30 April 2019

Dated

AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED
STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
	\$	\$
OPERATING INCOME	821,514	681,048
LESS OPERATING EXPENDITURE	<u>815,400</u>	<u>628,263</u>
OPERATING SURPLUS/(DEFICIT)	<u><u>6,115</u></u>	<u><u>52,785</u></u>

The accompanying notes form part of these financial statements

AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED
STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2018

	Note	2018 \$	2017 \$
CURRENT ASSETS			
Cash & Cash Equivalents	2	621,369	643,858
Trade & Other Receivables	3	386	5,867
Other Current Assets		-	8,667
TOTAL CURRENT ASSETS		<u>621,755</u>	<u>658,392</u>
NON-CURRENT ASSETS			
Property Plant & Equipment	4	8,705	11,224
TOTAL ASSETS		<u>630,460</u>	<u>669,616</u>
CURRENT LIABILITIES			
Trade & Other Payables	5	47,555	39,485
Income Received in Advance	6	217,458	251,778
Provisions	7	17,641	40,333
TOTAL CURRENT LIABILITIES		<u>282,654</u>	<u>331,598</u>
NON-CURRENT LIABILITIES			
Provisions	7	5,072	1,400
TOTAL LIABILITIES		<u>287,726</u>	<u>332,998</u>
NET ASSETS		<u>342,734</u>	<u>336,619</u>
ACCUMULATED FUNDS			
Retained Earnings		217,123	231,899
General Reserve		125,611	104,720
TOTAL ACCUMULATED FUNDS		<u>342,734</u>	<u>336,619</u>

The accompanying notes form part of these financial statements

AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED
STATEMENT OF CHANGES IN EQUITY
AS AT 31 DECEMBER 2018

	GENERAL RESERVE	RETAINED EARNINGS	ACCUMULATED FUNDS
	\$	\$	\$
BALANCE AT 31 DECEMBER 2016	95,252	188,582	283,834
Net Surplus for the year	-	52,785	52,785
Transfer to the General Reserve	9,468	(9,468)	-
BALANCE AT 31 DECEMBER 2017	<u>104,720</u>	<u>231,899</u>	<u>336,619</u>
Net Surplus for the year	-	6,115	6,115
Transfer from the General Reserve	20,891	(20,891)	-
BALANCE AT 31 DECEMBER 2018	<u><u>125,611</u></u>	<u><u>217,123</u></u>	<u><u>342,734</u></u>

The accompanying notes form part of these financial statements

AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED
STATEMENT OF CASH FLOWS
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

	Note	2018 \$	2017 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts From Operations		790,183	629,806
Interest Received		2,491	2,881
Payments to Suppliers & Employees		(815,163)	(508,315)
NET CASH FLOWS FROM OPERATING ACTIVITIES	9	<u>(22,489)</u>	<u>124,372</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Acquisition of Property, Plant & Equipment		-	(1,490)
NET CASH FLOWS FROM INVESTING ACTIVITIES		<u>-</u>	<u>(1,490)</u>
NET (DECREASE)/INCREASE IN CASH & CASH EQUIVALENTS		(22,489)	122,882
CASH & CASH EQUIVALENTS AT THE BEGINNING OF THE YEAR		643,858	520,976
CASH & CASH EQUIVALENTS AT THE END OF THE YEAR		<u><u>621,369</u></u>	<u><u>643,858</u></u>

The accompanying notes form part of these financial statements

AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

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 because there are no users depended on general purpose financial statements. Accordingly, this is a Special Purpose Financial Report and has been prepared solely to meet the requirements of the Members and 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 *Australian Charities and Not-for-profits Commission Act 2012*, 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:

AASB 101	<i>Presentation of Financial Statements</i>
AASB 107	<i>Statement of Cash Flows</i>
AASB 108	<i>Accounting Policies, Changes in Accounting Estimates and Errors</i>
AASB 1048	<i>Interpretation and Application of Standards</i>
AASB 1054	<i>Australian Additional Disclosures</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 periods.

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.

AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED
NOTES TO THE FINANCIAL STATEMENTS (cont.)
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (cont.)

c) 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) In-Kind Sponsorship Income

In-kind sponsorship included as income relates to venue, equipment and consultancy fees for the Synapse Residency program and Spectra 2018 program. This income is recognised where contractual agreements are signed and resources are valued at market rates.

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) In-Kind Sponsorship Expenditure

In-kind sponsorship included as expenditure relates to venue, equipment and consultancy fees for the projects that attracted In-kind sponsorship income at note 1(d).

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.

AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED
NOTES TO THE FINANCIAL STATEMENTS (cont.)
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (cont.)

j) General Reserve

The Board has implemented a policy to maintain a general reserve equivalent to twenty percent of total expenditure, excluding in-kind donations.

k) Economic Dependence

The Association is dependent on the Australia Council for the Arts for the majority of its revenue. Quadrennial funding has been secured to 31 December 2020.

	2018 \$	2017 \$
2. CASH & CASH EQUIVALENTS		
Cash at Bank	621,369	643,858
3. TRADE & OTHER RECEIVABLES		
Trade Debtors	386	5,867
4. PROPERTY PLANT & EQUIPMENT		
Office Equipment - at Cost	52,047	52,047
Less: Accumulated Depreciation	(47,424)	(46,272)
	4,623	5,775
Leasehold Improvements	47,451	47,451
Less: Accumulated Depreciation	(43,369)	(42,001)
	4,082	5,449
Total Property, Plant & Equipment	8,705	11,224
5. TRADE & OTHER PAYABLES		
Trade Creditors & Accruals	2,705	7,622
Payroll Liabilities	15,769	5,896
GST Payable	29,081	25,968
	47,555	39,485
6. INCOME RECEIVED IN ADVANCE		
Grants Received in Advance		
Australia Council for the Arts - Operational & VACS	182,158	180,154
Unexpended Grant Funds	35,300	71,625
	217,458	251,778

AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED
NOTES TO THE FINANCIAL STATEMENTS (cont.)
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2017

	2018	2017
	\$	\$
7. PROVISIONS		
Current		
Provision for Annual Leave	11,958	9,889
Provision for TOIL	190	190
Provision for Long Service Leave	5,493	30,254
	<u>17,641</u>	<u>40,333</u>
Non-Current		
Provision for Long Service Leave	<u>5,072</u>	<u>1,400</u>
8. LEASE AGREEMENT		
The Association commenced a 5 year lease agreement from 1 January 2018.		
- not later than 1 year	31,360	42,298
- later than 1 year but not later than 5 years	31,360	62,720
	<u>62,720</u>	<u>105,018</u>
9. CASH FLOW INFORMATION		
Reconciliation of operating surplus for the year to net cash flow from operations		
Operating Result	6,115	52,785
Non-operating Flows in Operating Result:		
Disposal of Assets	-	3,926
Non-cash Flows in Operating Result:		
Depreciation	2,520	3,376
Changes in Assets & Liabilities:		
(Increase)/Decrease in Receivables	5,481	(1,522)
(Increase)/Decrease in Prepayments	8,667	(2,352)
Increase/(Decrease) in Payables	8,069	1,964
Increase/(Decrease) in Grants received in advance	(34,321)	55,711
Increase/(Decrease) in Employee Provisions	(19,020)	10,484
Cash flows from operating activities	<u>(22,489)</u>	<u>124,372</u>

AUSTRALIAN NETWORK FOR ARTS & TECHNOLOGY INCORPORATED
DETAILED STATEMENT OF INCOME AND EXPENDITURE
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

	Note	2018 \$	2017 \$
INCOME			
PUBLIC SUBSIDY			
AUSTRALIA COUNCIL FOR THE ARTS			
Operational Funding		303,000	301,500
Visual Arts and Craft Strategy		61,152	60,730
TOTAL AUSTRALIA COUNCIL FOR THE ARTS		<u>364,152</u>	<u>362,230</u>
 OTHER FEDERAL			
Other Australia Council		14,852	-
TOTAL OTHER FEDERAL		<u>14,852</u>	<u>-</u>
 STATE & LOCAL GOVERNMENT			
Arts SA		127,100	105,000
Local Government		2,000	20,000
Creative Victoria		41,987	37,823
TOTAL STATE & LOCAL GOVERNMENT		<u>171,087</u>	<u>162,823</u>
 TOTAL PUBLIC SUBSIDIES		<u>550,091</u>	<u>525,053</u>
 OTHER INCOME			
General Donation		864	500
Management Fee		3,000	7,000
Membership Fees		39	69
Participant Fees		24,512	-
Consultancy		5,946	796
Other Income		-	5,000
Bank Interest		2,491	2,881
Sundry		2,868	2,190
Reimbursement		586	1,709
Copyright Agency		30,000	33,300
TOTAL OTHER INCOME		<u>70,306</u>	<u>53,445</u>
 NON CASH INCOME			
Sponsorship - In-kind	1(d)	201,118	102,550
TOTAL NON CASH INCOME		<u>201,118</u>	<u>102,550</u>
 TOTAL INCOME		<u><u>821,514</u></u>	<u><u>681,048</u></u>

The detailed statement of income and expenditure does not form part of the audited financial statements

AUSTRALIAN NETWORK FOR ARTS & TECHNOLOGY INCORPORATED
DETAILED STATEMENT OF INCOME AND EXPENDITURE (cont.)
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

	Note	2018 \$	2017 \$
EXPENDITURE			
ADMINISTRATION			
OFFICE RENT & RUNNING COSTS			
Rent/Insurance		43,723	38,766
Electricity/Security/Outgoings/Cleaning		24,245	13,106
TOTAL OFFICE RENT & RUNNING COSTS		<u>67,968</u>	<u>51,872</u>
OFFICE CONSUMABLES & RESOURCES			
Equipment/Office/Depreciation		21,334	10,878
TOTAL OFFICE CONSUMABLES & RESOURCES		<u>21,334</u>	<u>10,878</u>
COMMUNICATIONS			
Telephone/Teleconferencing		4,132	3,780
Postage/Courier		7,711	142
TOTAL COMMUNICATIONS		<u>11,843</u>	<u>3,922</u>
LEGAL, FINANCE & GOVERNANCE			
Board Expenses		6,056	5,759
Audit/Accounting Fees		6,541	9,208
Bad Debts		-	1,620
Legal Fees		17,422	2,733
Licenses/Fees/Charges		975	1,309
TOTAL LEGAL, FINANCE & GOVERNANCE		<u>30,994</u>	<u>20,629</u>
TOTAL ADMINISTRATION		<u>132,139</u>	<u>87,301</u>
STAFF WAGES & EXPENSES			
Wages and Leave adjustments		276,318	286,765
Superannuation		25,535	25,152
WorkCover		1,001	937
Staff Development & Amenities		8,657	9,577
TOTAL STAFF WAGES & EXPENSES		<u>311,512</u>	<u>322,431</u>
STAFF TRAVEL			
International Airfares		3,095	1,011
Domestic Airfares		787	4,266
Accommodation		2,263	1,217
Other Travel Expenses/Per Diem		4,193	2,648
TOTAL STAFF TRAVEL		<u>10,338</u>	<u>9,142</u>
MARKETING			
Advertising		2,176	11
Design		6,941	1,215
Printing		1,544	107
Documentation		11,445	7,379
TOTAL MARKETING		<u>22,106</u>	<u>8,713</u>

The detailed statement of income and expenditure does not form part of the audited financial statements

AUSTRALIAN NETWORK FOR ARTS & TECHNOLOGY INCORPORATED
DETAILED STATEMENT OF INCOME AND EXPENDITURE (cont.)
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

	Note	2018 \$	2017 \$
EXPENDITURE (cont.)			
PROGRAM EXPENSES			
CONSULTANTS FEES			
Artists Fees		56,880	52,968
Project Managers/Consultant Fees		3,153	7,000
Speaker Fees		12,455	-
Writer Fees		1,285	-
TOTAL CONSULTANTS FEES		<u>73,773</u>	<u>59,968</u>
PROGRAM LOCATION EXPENSES			
Venue Hire		1,448	-
Catering		11,133	1,772
Production Materials & Freight		4,302	11,959
Commissions / Awards		-	3,140
Technical Support Fees		10,300	-
TOTAL PROGRAM LOCATION EXPENSES		<u>27,183</u>	<u>16,872</u>
PROGRAM TRAVEL			
International Airfares		4,990	-
Domestic Airfares		13,890	4,207
Accommodation		13,130	1,816
Other Travel Expenses/Per Diem		4,693	11,339
TOTAL PROGRAM TRAVEL		<u>36,702</u>	<u>17,363</u>
IN-KIND EXPENSES			
Venue Hire	1(d)	108,238	30,000
Equipment Hire	1(d)	51,000	1,046
Artist fees	1(d)	-	28,800
Staff	1(d)	40,300	25,800
Project Costs	1(d)	-	11,830
Other	1(d)	1,580	5,074
TOTAL IN-KIND EXPENSES		<u>201,118</u>	<u>102,550</u>
TOTAL PROGRAM EXPENSES		<u>814,871</u>	<u>624,339</u>
OTHER EXPENDITURE			
Loss on Disposal of Equipment		-	3,924
Sundry		529	-
		<u>529</u>	<u>3,924</u>
TOTAL EXPENDITURE		<u>815,400</u>	<u>628,263</u>
OPERATING SURPLUS/(DEFICIT)		<u>6,115</u>	<u>52,785</u>

The detailed statement of income and expenditure does not form part of the audited financial statements



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INDEPENDENT AUDITOR'S REPORT FOR AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY INCORPORATED

Auditor's Opinion

We have audited the financial report, being a special purpose financial report, of Australian Network for Art and Technology Incorporated for the year ended 31 December 2018, comprising the statement of financial position, statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes comprising a summary of significant accounting policies and other explanatory information, and the statement by officers of the association.

In our opinion, the financial report of Australian Network for Art and Technology Incorporated has been prepared in accordance with the requirements of Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- giving a true and fair view of the registered entity's financial position as at 31 December 2018 and of its performance for the year ended on that date; and
- 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 for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the entity in accordance with the independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other responsibilities in accordance with the Code.

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

Information Other than the Financial Report and Auditor's Report Thereon

The Board Members of the entity are responsible for the other information. The other information comprises the information included in the entity's annual report for the year ended 31 December 2018, but does not include the financial report and our auditor's report thereon. The annual report is expected to be made available to us after the date of this auditor's report.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

When we read the annual report, if we conclude that there is a material misstatement therein, we will communicate the matter to the Board Members.



CHARTERED ACCOUNTANTS
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The Responsibility of the Board Members for the Financial Report

The Board Members of the entity are responsible for the preparation and fair presentation of the financial report, and have determined that the accounting policies used and described in Note 1 to the financial statements, which form part of the financial reports, are appropriate to meet the financial reporting requirements of the members and of the Australian Charities and Not-for-profits Commission Act 2012. The Board Members' responsibility also includes such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Board Members are responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Board Members either intend to liquidate the entity or to cease operations, or have no realistic alternative but to do so. The Board Members are responsible for overseeing the entity's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

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

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Committee website at: <http://www.auasb.gov.au/Home.aspx>. This description forms part of our auditor's report.

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 Australian Network for Art and Technology Incorporated Inc to comply with the financial reporting provisions of 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


.....
Nicholas Matsis CPA
Registered Company Auditor No 77466

Dated: 30 April 2019

ANAT extends sincere thanks to all of those who helped us make 2018 such a success:

Aaron Seymour; Adelaide Film Festival: Mat Kesting; Art Gallery of South Australia: Nici Cumpston, Mimi Crowe; Arts Industry Council of South Australia: Gail Kovatseff; Arts South Australia: Jennifer Layther, Angela Salomon; Australian Antarctic Division: Sachie Yasuda; Australia Council for the Arts: Jeremy Smith, Andrew Donovan; Australian National University: Associate Professor Richard Whiteley; Capital Waste Pictures: Liam Somerville; City of Adelaide: Sarah Feijen; Copyright Agency Cultural Fund; Creative Victoria; CSIRO Advanced Manufacturing: Dr Daniel East, Professor Richard Evans, Deborah Lau, Dr Xavier Mulet, Dr Helmut Thissen; Experimenta: Jonathan Parsons, Susan Kukucka, Nicky Pastore; Food Lore; Grand Lodge of Freemasons; Dr Jane Cook; Jam Factory: Karen Cunningham, Brian Parkes; Dr Jill Scott; Leonardo: Professor Roger Malina, Erica Hruby; Dr Mary Rosengren; Mercury Cinema: Gail Kovatseff, Catherine Reid; MOD.: Dr Kristin Alford, Leanne Cotter, Becci Love; National Film and Sound Archive of Australia: Cris Kennedy, Louise Sheedy; Natasha Mitchell; Oaks Hotels and Resorts; RiAus: Bianca Attard, Lisa Bailey, Bill Condie; SASA Gallery: Ursula Halpin; Sia Duff; South Australian Museum: Ben McHenry; Sue Austin; SymbioticA: Chris Cobilis, Oron Catts, Devon Ward; Tenancy Solutions; University of South Australia (UniSA): Professor Simon Biggs, Dr Ash Tower; University of Technology Sydney: Tania Creighton, Stella Rosa McDonald.

Thanks also to the Spectra 2018 Academic Committee members:

Chair - Professor Simon Biggs, UniSA

Co-chairs: Ms Vicki Sowry, ANAT; Professor Ian Gwilt + Dr Ash Tower, UniSA

Dr Keith Armstrong, QUT; Dr Danny Butt, VCA University of Melbourne; Associate Professor Christopher Fluke, Swinburne University; Emeritus Professor Ian Gibbins; Dr Nigel Helyer; Dr Svenja Kratz, University of Tasmania; Dr Simon Linke, Griffith University; Professor Jon McCormack, Monash University; Dr Lizzie Muller, UNSW Art + Design; Professor Anna Munster, UNSW Art + Design; Dr Helen Pynor; Ms Kate Richards, Western Sydney University; Dr Mary Rosengren, Charles Sturt University; Dr Erica Seccombe, ANU; Dr Nina Sellars; Professor Elizabeth Stephens, University of Queensland; Ms Lubi Thomas; Professor Paul Thomas, UNSW Art + Design; Professor Kim Vincs, Swinburne University; and Dr Ionat Zurr, University of Western Australia.

Finally, thank you to our fabulous Spectra 2018 volunteers: Liam Bosecke, Júlia Both, Alex DeGaris, Tom Folber, Rita Kellaway, Rebecca McEwan, Bridgette Minuzzo, Sara Mirhadi, Adis Regar, Hen Vaughn, and Kyra Wood.

ANAT acknowledges the Kaurna People as the traditional custodians of the Adelaide Plains and respects their cultural authority.

ANAT is assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; the South Australian Government through Arts South Australia; and through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. ANAT's Synapse program is made possible by the Copyright Agency's Cultural Fund.

Funding Partners



Project Partners



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