

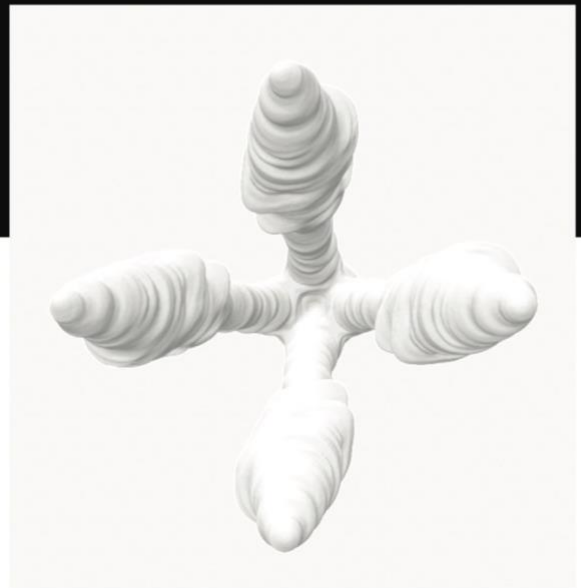
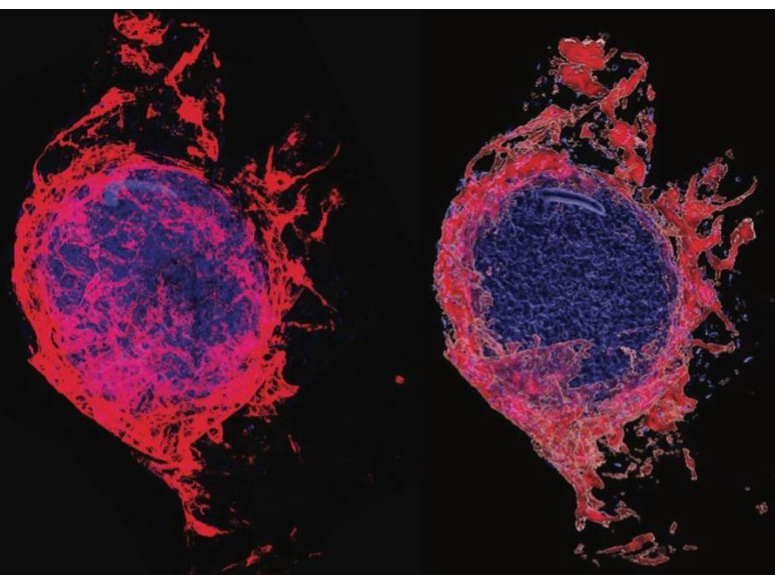
# ANAT



2021  
ANNUAL  
REPORT

ANAT works on Kurna Country and also the lands of the Peramangk, Wurundjeri, and Yalukit Willam clan of the Boon Wurrung people in the Kulin nation.

We pay our respects to Elders past, present and future.  
We recognise First Nations people as the first artists & scientists.



Images clock wise from top left: 1. *Old Ways, New Indigenous Protocols and Artificial Intelligence (IP//AI)*. Image Jasmine Miikika Craciun 2. Bioprinted mini-hearts, from 2021 ANAT Synapse residents **Linda Dement** and **Paul Brown**'s work with **Dr Carmine Gentile**, The Heart Project 2021 Gentile Research Group, **UTS**. The view to the left is from under the microscope and to the right, a 3D rendering from analyses made using IMARIS software. 3. 2021 ANAT Synapse residents **Linda Dement** and **Paul Brown**, *George's breath* as a 3d shape, from frequency x volume over time. 4. **Jasmine Miikika Craciun**, *My Healing*, NEW LIGHT 2021. 5. ANAT SAHMRI resident **Dr Helen Pynor** and collaborator genomic scientist **Dr Jimmy Breen**, documentation, testing the collection of a shared breath sample using the R-tube device. 6. **Dearna Newchurch**, inaugural ANAT First Nations Program Producer.

**Front cover:** 2021 ANAT Synapse residents **Linda Dement** and **Paul Brown**, Cardiac spheroid drawing, inspired by woodblock prints and image 2 of this page.

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## Introduction

For over 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.

### 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

After the disruptions of 2020, this year saw ANAT emerge stronger, more engaged and more resilient to the ongoing challenges with which the world continues to present us.

The four key objectives laid down by ANAT's Board and management, and captured in our 2021-2024 strategic plan, state that we will:

- create opportunities for artists to research and experiment with science and technology by proactively connecting artists with collaborators from these sectors;
- enable artistic perspectives that reflect the diversity of contemporary Australia and prioritise support for First Nations artists;
- communicate the value of artists as essential contributors to how we imagine and shape our future; and
- develop and diversify revenue and partnerships to maximise growth and increase impact and reach.

To that end, we've continued to build on the successes we saw in 2020, with more cooperative ventures with organisations such as SAHMRI, Adelaide University, Illuminate Adelaide, co-workshops such as the IP (Indigenous Protocols) AI (Artificial Intelligence) workshop and incubator, as well as Synapse residencies and the Australian Antarctic Division Arts Fellowship, all reaching towards achieving those objectives.

April 2021 marked an important milestone for ANAT as we appointed Dearn Newchurch as our inaugural First Nations Program Producer. Dearn is a seasoned arts and events Producer who has worked across several cultural organisations in South Australia. Prioritising First Nations perspectives and understanding, Dearn has worked with and for a variety of urban and regional communities, including the opening cultural ceremony of the Adelaide Fringe *Tindo Utpurndee* and *Desert Fringe* in Port Augusta, and we're very fortunate to have her as part of the team.

As our keystone event, ANAT SPECTRA remained a focus, with contemporary artist, curator, producer, writer and thinker David Pledger appointed as the inaugural ANAT SPECTRA Program Curator. Working at the intersection of the performing, visual and media arts in Australia, Asia and Europe, David is notable for engaging audiences in productive and provocative ways. His guidance, enthusiasm and creativity have proven invaluable to the project and the broader team, working as they were under logistical strictures and unavoidable delays imposed by Covid.

During the year, we were also lucky enough to be able to share the skills of Dr Lynda Kelly, who worked with us as part of the Australia Council Digital-Strategist-in-Residence Program. Under the leadership of CEO Melissa DeLaney 2021 has seen ANAT flourish and grow in ways both expected and unexpected, as the organisation redefines itself and its place in the nexus between arts, technology and science.

Melissa has played a pivotal role in that process, and on behalf of the board, I would like to thank both her, and all who have played a part in ANAT's ongoing success, including our remarkable team of Jenn Brazier, Carollyn Kavanagh, Steven 'Pix' Pickles, Dearn Newchurch and David Pledger.

For my part, I would like to thank my colleagues on the Board, David Anders, Brad Darkson, Professor Christopher Fluke, Dr Erica Seccombe and Professor Ted Snell for their passion and willingness to share their time and talents to advance ANAT's cause.

I would also like to thank my predecessor in the role of chair, Caroline Farmer, and Liz Hughes for their significant contributions to the Board over the period of their tenure, with both leaving ANAT in 2021. Caroline joined in May 2017, serving on both the Development Subcommittee and the HR Subcommittee, while Liz Hughes joined in May 2018, and served on the Development Subcommittee. They have both left a lasting legacy and their contribution will be missed.

Accordingly, I extend my final thanks to our artists and collaborators across the country and across the globe for sharing in our vision.

A handwritten signature in black ink, appearing to read 'Michael Nelson', with a long horizontal flourish extending to the right.

**Michael Nelson**

*ANAT Board Chair*

## CEO'S REPORT

As with many organisations during this year, a key strength was our people. ANAT's staff, Board, artists and partners worked through 2021 on ambitious programming with flexibility and determination in the delivery of another successful year, in artistic programs and operations. This report is a testament and thank you to everyone who made things happen during 2021.

ANAT continued to be quick to respond to ongoing challenges due to border restrictions and rolling lockdowns, operating nationally in digital spaces. One example of this was the DNA Lab, featuring a brains' trust of experts, including artists, scientists, ethicists and law experts and ANAT staff working with the subject of DNA inspired by Dr Helen Pynor's SAHMRI residency working with bioinformatician/computational biologist Dr Jimmy Breen.


This year's impressive Synapse program featured Linda Dement and Dr Paul Brown alongside Dr Carmine Gentile from the Cardiovascular Regeneration Group, University of Technology Sydney and the evocative tale of George's last breath, and Svenja Kratz in the quest for immortality in her residency, with multiple partners including the University of Tasmania and QUT (Queensland University of Technology) in *Posthuman Genetic Legacies*.

Despite four postponements, much work was done behind the scenes on ANAT SPECTRA Multiplicity, engaging independent curator David Pledger to work with ANAT and project team in Adelaide and Melbourne, along with partners to work with the curatorial theme of multiplicity. With a national callout receiving over 65 symposium submissions, ANAT SPECTRA developed into a unique blended delivery model for 2022.

Through the support of Arts South Australia, ANAT worked with Bookabee in a cultural sensitivity training program. A South Australian based Aboriginal cultural consultancy, Bookabee led the training, guiding a deeper understanding of creating safe and inclusive organisations. This aligned with ANAT's values as an organisation and its people. As a small organisation we are perfectly positioned to create systems of trust and care.

ANAT's partners play a vital part in working to support the programs and organisation. I'd like to once again thank the Australia Council for the Arts, Arts South Australia, the Copyright Agency and program partners including the Faculty of Fine Art and Music (University of Melbourne). Other program partnerships include New Light, a national contemporary First Nations screen based program with Illuminate Adelaide and the Adelaide Festival Centre, and supporting Old Ways, New in the Indigenous Protocols AI Incubator and the protocols paper, now in draft form.

On a personal note, I was privileged to be a Sir Edward 'Weary' Dunlop Fellow to participate in the Asialink Leaders Program 2021. Very much like ANAT, Asialink is a network of expertise and generosity of spirit. With a mix of face-to-face (when COVID allowed) and on-line workshops, coaching and trainings along with social networking events, it was an incredible program for me to expand on my recent experiences working and living in Vietnam and to become more broadly connected to other areas of Asia, contributing to the New Asia narrative.



**Melissa DeLaney**  
ANAT Chief Executive Officer

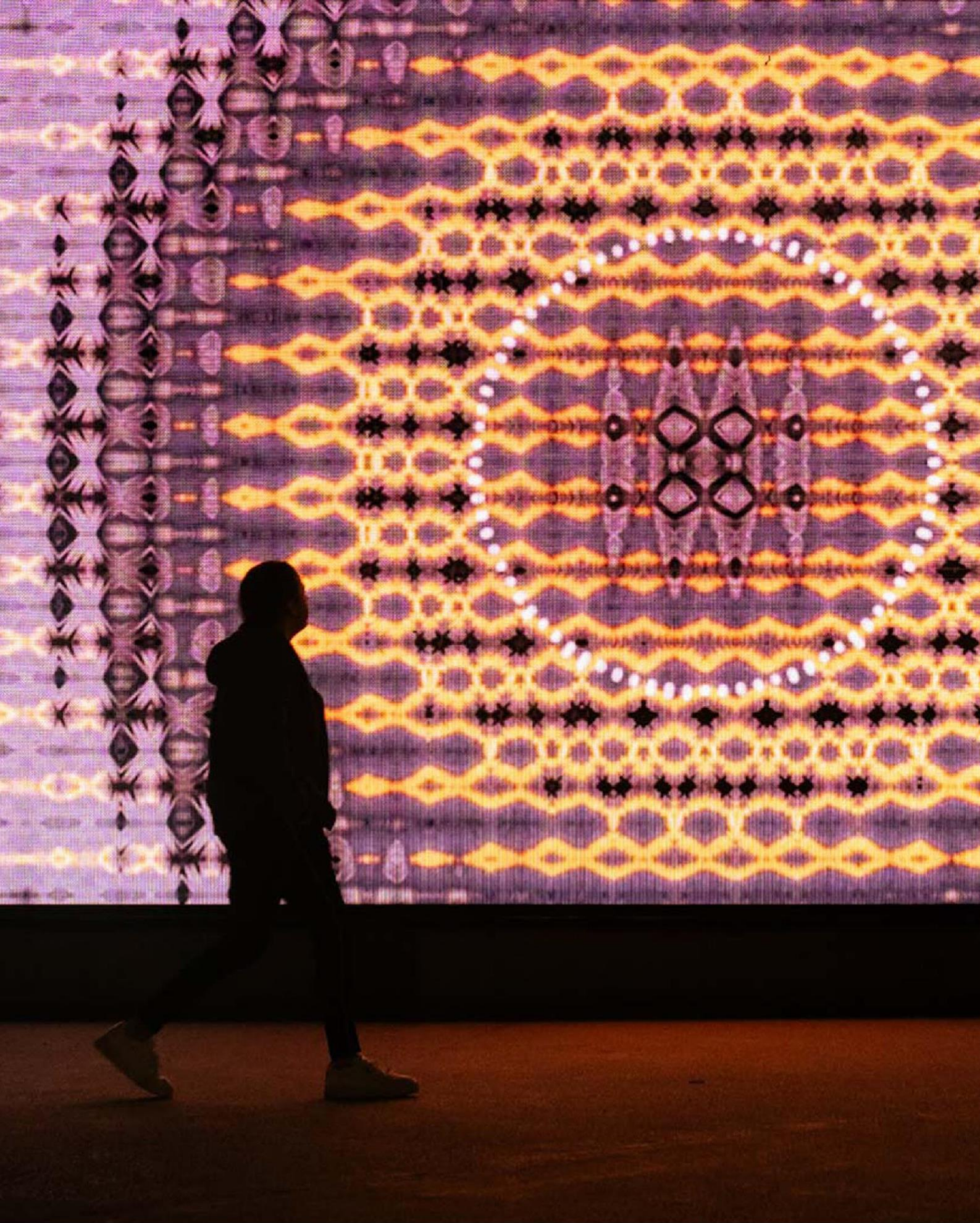


Image: **Lyndon Davis'** work *Beeyali, New Light 2021*, Adelaide Festival Centre screens. Photograph Frankie The Creative. Lyndon collaborated with Leah Barclay & Tricia King, visualising the calls of black and white cockatoos on Kabi Kabi Country, using cymatics, the science of visualising acoustic energy or sound.



## GOVERNANCE

### Board of Directors

Caroline Farmer - Chair (Appointed May 2017-2021)

David Anders (Appointed May 2015)

Dr Christopher Fluke (Appointed May 2017)

Liz Hughes (Appointed May 2018-2021)

Michael Nelson (Appointed May 2018)

Dr Erica Seccombe (Appointed May 2018)

Professor Ted Snell (Appointed May 2018)

Melissa DeLaney (Appointed August 2020)

### Risk Subcommittee

David Anders - Chair

Christopher Fluke

Michael Nelson

Melissa DeLaney

### Development Subcommittee

Caroline Farmer (departed 2021)

Ted Snell

Liz Hughes (departed 2021)

Michael Nelson

Brad Darkson

Melissa DeLaney

### Human Resources Subcommittee

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

Caroline Farmer – Chair (departed 2021)

Dr Erica Seccombe

Michael Nelson

Melissa DeLaney

# ANAT STAFF



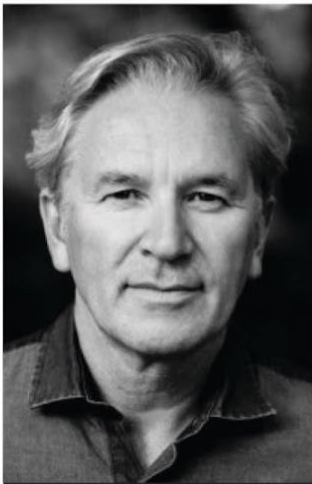
**Melissa Delaney**  
Chief Executive  
Officer



**Jenn Brazier**  
Program Manager



**Carollyn Kavanagh**  
Marketing &  
Communications  
Manager



**David Pledger**  
ANAT SPECTRA  
Program Curator



**Dearna Newchurch**  
First Nations  
Program Producer



**Steven Pickles**  
Technology Officer



**Petra Elliott**  
ANAT SPECTRA  
Administrator



The Blind Spots of Artificial Intelligence

## Out of the Black Box: Indigenous Protocols for AI

We nicknamed our desired protocols around this as 'Blackfella box', referencing the idea of 'black boxes' in digital systems; this was our shorthand for identifying areas of knowledge that we could not share with the world.



**"The stories we tell ourselves about AI reflect our cultural context in ways we hardly realise until we shine a light on them. This incubator will be an important program to develop Indigenous-led narratives, art and protocols about AI. It is an exhilarating initiative!"**  
— Genevieve Bell.



Image top: (L-R) ANAT CEO **Melissa DeLaney**, Co-Founder and Creative Director at **Illuminate Adelaide**, **Rachael Azzopardi**, Lord Mayor **Sandy Verschoor**, Co-Founder & Creative Director, **Illuminate Adelaide**, **Lee Cumberlidge** and ANAT Program Manager **Jenn Brazier**  
Below: **Science Gallery Melbourne** became a key partner for ANAT SPECTRA.

## ARTISTIC PROGRAM

### ANAT 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 over one hundred artists and scientists.

In 2021 two Synapse residencies were delivered with the generous support of the Copyright Agency's Cultural Fund.

**Dr Svenja J Kratz** (Tas) + Associate Professor Brad Sutherland, School Of Medicine, UTas + Associate Professor Jane Nielsen, Centre For Law And Genetics, UTas + Distinguished Professor Dietmar W. Hutmacher, Centre in Regenerative Medicine, QUT

**Dr Svenja J Kratz's** *Posthuman Genetic Legacies* examined the scientific potential and legal implications of securing alternative genetic offspring via biotechnological intervention. The project drew on the artist's recent experience of uterine pathology and impending menopause to consider alternative conceptions of motherhood and reproduction. In particular, the project investigates the potential of cell culture and genetic engineering to acquire biological offspring when conventional reproductive pathways are compromised or traditional conceptions of motherhood are undesirable.

[Read Svenja's Synapse Blog here](#)

**Linda Dement** (NSW) & **Paul Brown** (NSW) + Dr Carmine Gentile, Cardiovascular Regeneration Group, University Of Technology Sydney

Artists **Linda Dement** and **Paul Brown** worked with **Dr Carmine Gentile** and his team on the generation of 'heart patches' using 'mini-hearts' designed to repair damaged hearts. This was possible thanks to Dr Gentile's expertise in creating human living heart tissue using cells, hydrogels and a 3D bioprinter. Linda, Paul and Carmine previously 3D printed a heart for their successful 2020 collaboration for the Sydney Museum of Futures. For this exhibition, the heart was 3D printed in the UTS Protospace lab and a hydrogel patch was generated in Dr Gentile's laboratory to cover the heart. In their 2021 ANAT Synapse residency, Paul and Linda planned to work with Carmine in bringing together art and "heart" science taking up concepts and material processes for production of living cells.

[Read Linda and Paul's Synapse Blog here](#)

### AUSTRALIAN ANTARCTIC ARTS FELLOWSHIP

Covid had a significant impact on all aspects of the Australian Antarctic Program. No arts researchers travelled to the icy continent in 2021. We look forward to expeditions for artists **Janet Laurence** and **Dr Philip Samartzis**, during the 2021/22 season.

Janet will spend time at Australia's Casey research station to develop an immersive installation. Philip plans to produce a series of high-resolution sound recordings of Mawson station, completing a sound map of the Australian Antarctic Territory.

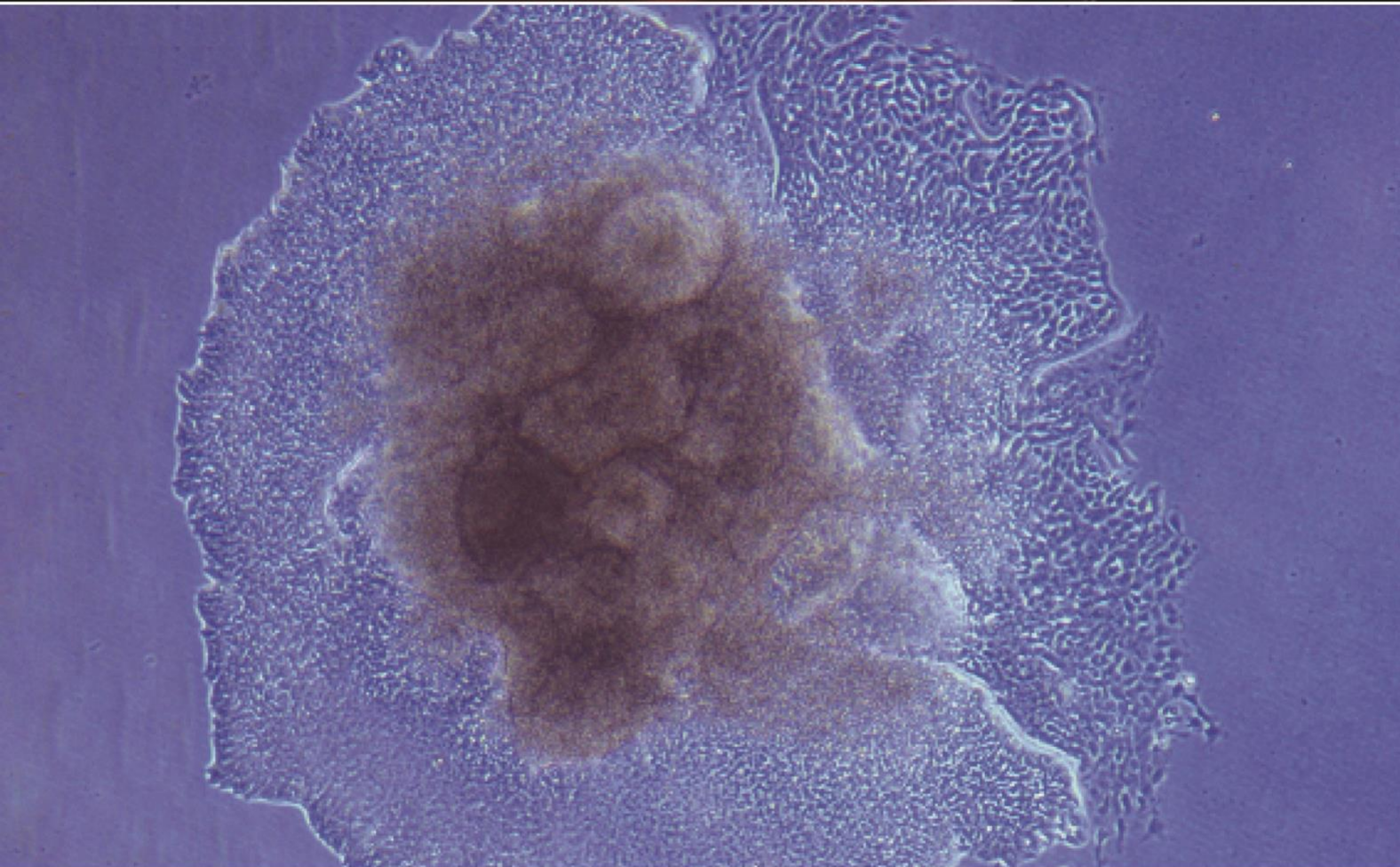
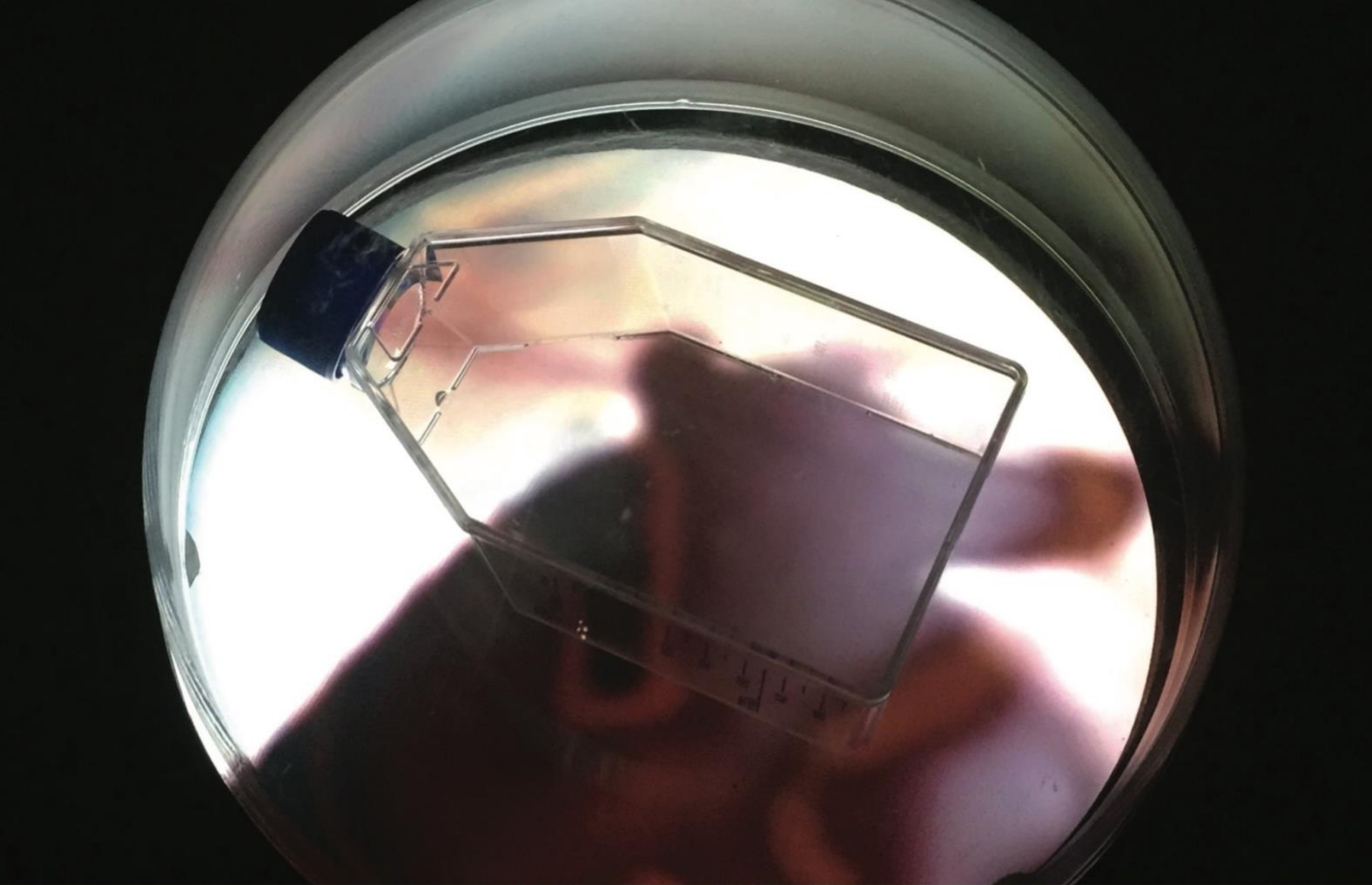


Image top: 2021 ANAT Synapse resident **Svenja J Kratz**, SVKR-LM: Tumour Baby, 2020. Detail of video and fixed primary human cells in cell culture flask Below: 2021 ANAT Synapse resident **Svenja J Kratz**, iPSC cells before cleaning, removing cell build up (in the centre of colonies) and any differentiated cells.

The map expands on Philip's work produced over two Antarctic Arts Fellowships (2010, 2016) where sound recordings were made of Casey, Davis and Macquarie Island stations, and RSV Aurora Australis. The completed sound map will span 12 years and demonstrate how the Australian Antarctic Territory has been transformed through the introduction of new technologies, transport and building projects, as well as shifts in climate and weather due to anthropogenic change.

Award winning Australian musician and composer **David Bridie**, and renowned artist **Dr Keith Deverell** who works in video, installation, sound and performance, were awarded the 2021/22 Australian Antarctic Arts Fellowship. Together, David and Keith will record and film the continent's natural soundscapes and stories to create an immersive audio-visual art installation and accompanying music album capturing Antarctica.

The partnership will deliver an interesting and unique immersive experience of Antarctica and is designed to provoke thought and action in new and broad audiences. We look forward to announcing the dates for David and Keith's fellowship

The Australian Antarctic Arts Fellowship has been running since 1984 and is supported by the Australian Antarctic Division with additional support provided by ANAT since 2017.

#### **ANAT SAHMRI RESIDENCY**

In 2020 we were delighted to partner with SAHMRI (South Australian Health and Medical Research Institute), South Australia's flagship health and medical research institute, hosting world-class research programs.

The inaugural ANAT SAHMRI residency was an opportunity for an artist to engage with issues around the ownership and governance of DNA material. In particular, the residency facilitated interdisciplinary knowledge generation focused on the myriad ethical, philosophical, legislative and other frameworks that inform the status of DNA material once it leaves its originating body.

The 2020 ANAT SAHMRI Residency was awarded to **Dr Helen Pynor**, whose collaborative research with Dr Jimmy Breen, leader of the SAHMRI Bioinformatics Platform, explored ideas around the body's porosity, the way the body 'leaks' out into the world in ways we don't necessarily think about, and that DNA is part of that story.

The project continued into 2021, mainly due to the Covid-19 pandemic severely impacting the artist's ability to travel to undertake essential, in-situ work at SAHMRI in Adelaide.

Dr Carolyn Johnston, Senior Research Fellow in law and biotechnology at Health, Law and Emerging Technologies (HeLEX@Melbourne) at the University of Melbourne, will also contribute to the residency. Dr Johnston's research into the legal issues arising from large-scale infrastructure such as biobanks and data-sharing networks will be of particular relevance and value.

## **ANAT DNA LAB**

Building on the inaugural 2020 ANAT SAHMRI residency the ANAT DNA Lab brought together a multidisciplinary set of artists, researchers and thinkers from across Australia to engage with issues around the ownership and governance of DNA material. The program provided a laboratory focusing on experimental, artist-led explorations of the ethical, philosophical, legislative and other frameworks surrounding this interdisciplinary field of creative research.

Facilitated by curator and writer **Lucie McIntosh**, the DNA Lab combined four days of probing the messiness and mystery of biology, with speculative workshops and reading groups. Presentations by guest speakers **Dr Jimmy Breen, Dr Carolyn Johnston, Associate Professor Bastien Llamas**, as well as insights from SAHMRI resident **Dr Helen Pynor** were highlights.

Participants: **Guy Ben-Ary, Dr Anton Hassell, Alison Kennedy, Dr Svenja Kratz, Dr Helen Pynor, Dr Andrea Russell, Nathan Thompson** and **Dr David Williams**

ANAT has commissioned an online research repository for the collective DNA-related research.

The ANAT DNA Lab was supported by ANAT and the South Australian Health and Medical Research Institute (SAHMRI).

## **ANAT SPECTRA 2021**

ANAT SPECTRA is Australia's pre-eminent showcase of the best research and creative work being produced through interdisciplinary collaborations between artists, scientists and technologists.

Postponed in September 2020, in 2021 David Pledger was announced as the inaugural ANAT SPECTRA Program Curator, bringing his curatorial vision to the project around the theme *Multiplicity*.

Maintaining the integrity of ANAT SPECTRA as an in-person gathering of the network is essential to our flagship event. Due to COVID related border restrictions the delivery of ANAT SPECTRA continued to be precarious. As discussions evolved a new potential partner emerged, Science Gallery Melbourne, and a blended delivery model: presentations online and in-person in Melbourne in April 2022 was proposed.

We would like to thank our key partner, the Faculty of Fine Art & Music (The University of Melbourne) for their ongoing support through access to expertise, and the academic panel chair, Robert Walton and symposium coordinator Zamara Robison who, along with Melissa DeLaney and David Pledger and independent peer reviewers, will select works for the 2022 program.

Other generous program partners include The Things We Did Next, Typecast Entertainment and EPIC web designers who with their infinite patience and support continue to support and develop ANAT SPECTRA for next year.



## NEW LIGHT 2021

Presented by **Illuminate Adelaide** and ANAT, New Light 2021 showcased experimental and diverse moving image works by contemporary First Nations artists, presented on the media screens at the **Adelaide Festival Centre**.

Through a national call out, New Light featured commissioned work by **Lyndon Davis, Jasmine Miikika Craciun and Ryan Andrew Lee**, exploring compelling and complex concepts. The artworks were displayed on the media screens at the entrance to the Adelaide Festival Centre during Illuminate Adelaide.

Lyndon's work *Beeyali* is a Kabi Kabi word meaning 'to call'. This work visualises the calls of different species on Kabi Kabi Country using cymatics, the science of visualising acoustic energy or sound. Beeyali involves a series of experiments using different environmental materials to reveal cymatics, such as ochre and local flora on the Sunshine Coast.

Jasmine's *The Healing* is an exploration of the artist's experience in the digital space as an Aboriginal person and represents a visual journey towards personal healing and protection.

Ryan's work *Buried* is the second phase of contemplative moving image works that examine the imposition of destructive Western Industrialist systems on First Nations Peoples and culture on stolen lands. The work brings to light the complex intertwined First Nations and British Settler history of St. Clair valley.

Presented by Illuminate Adelaide and ANAT in association with Adelaide Festival Centre's Moving Image program.

## INDIGENOUS PROTOCOLS AND ARTIFICIAL INTELLIGENCE PROTOTYPE 2021

ANAT was honoured and excited to support **Old Ways, New** to work with practitioners in the development of the Indigenous Protocols and Artificial Intelligence (IP//AI) Prototype in 2021.

### [READ Out of the Black Box: Indigenous protocols for AI](#)

**Authors: Angie Abdilla, Megan Kelleher, Rick Shaw, Tyson Yunkaporta**

**Publisher: United Nations Educational, Scientific and Cultural Organization (UNESCO)**

Old Ways, New are supporting Indigenous creative practitioners, researchers and technologists to realise how Indigenous protocols can inform Artificial Intelligence. The prototype practitioners will play a pivotal role in conceptualising and designing the future of AI from the social and environmental principles integral in our living cultural practices, embodied by Caring for Country, Caring for Kin.

The fourth iteration of the Indigenous Protocols and Artificial Intelligence body of work entailed the development of a prototype, informed by the work produced within the IP//AI Incubator, earlier in the year. Old Ways, New brought core participants from the IP//AI Inc. into a discrete process that further developed and released practical and tangible ways to engage with the body of research culminating over three years. Key to this next iteration of the work was the framing and application of the Indigenous protocols devised as part of the IP//AI Inc.

The work supported by ANAT provided funding to support Indigenous participants **Tyson Yunkaporta, Megan Kelleher** and **Rick Shaw** from diverse cultural and technology practices. Together with Old Ways, New, ANAT promoted the developments and outcomes of the experience. These were shared with our networks via ANAT's four social media channels, over the final weeks of 2021. A series of weekly posts over two months highlighted the key findings from the paper, promoting the paper itself to new audiences.

These digital stories shared in November and December of 2021 received record engagement by ANAT's network. The narratives featured visual storytelling by New Light artist **Jasmine Miikika Craciun**. The series generated significant discussion and awareness about this vital work and research.

## 2021 ANAT ALUMNI OUTCOMES

Iconic peer-reviewed academic journal **Leonardo** published sets of extended abstracts of a selection of papers, presented at ANAT SPECTRA 2018. Organised by theme, the first set of abstracts features in the August journal and continued over several subsequent issues.

ANAT Alumnus Catherine Truman's exhibition, **Shared Reckoning**, featured in the 2021 Adelaide Festival program at the Santos Museum of Economic Botany in the Adelaide Botanic Garden. The presented experimental videos and installations, built on Catherine's long practice working between art and science and continued relationships forged in her 2011 ANAT Synapse residency, with Professor Ian Gibbins, who was Head of Anatomy and Histology at Flinders University.

2019 AAD fellows Dr Adam Nash and Dr John McCormick aka, Wild System were scheduled to present the outcome of their research and time in Antarctica, the VR experience **Aurora Australis Ultimo Choro**, at ACMI in August 2021. Unfortunately, Covid 19 restrictions, closed Melbourne's CBD over several months.

2020 ANAT Ideate artists Guy Ben-Ary and Nathan Thompson, were awarded a **24th Art Division Excellence Award** by the Japan Media Arts Festival for their media installation *Bricolage*. During their creative research for ANAT Ideate, Nathan and Guy continued developing their concept of a 'In-Vitro Intelligence driven Surrogate Performer' – a bioengineered entity that has direct biological links to its donor and embodies the abilities to perform.

*Bricolage* also received an **Honorary Mention in the Artificial Intelligence & Life Art** category of the **2021 Prix Ars Electronica**. In October 2021 *Bricolage* was selected for the **2022 New Technological Art Award (NTAA)**. One of 20 nominees, selected from 836 candidates representing 72 nations.

2020 ANAT Synapse resident Niki Sperou and her collaborator Research Officer Peng Su from Flinders University's Centre for Marine Bioproducts Development were finalists for the second time, in the **SA Science + Innovation Awards** - Excellence in Science and Industry Collaboration, for their *Green Plastics - Blue Ocean* project.

ANAT Alumnus, sound artist Associate Professor Philip Samartzis exhibited in Verbier, Switzerland in June 2021. **Eco Acoustics: Listening To A Changing Environment**, a five kilometer walk among glaciers near the Matterhorn listening to various sounds of ice Philip recorded in Antarctica and the Swiss Alps, was drawn in part from his archive of sound recordings and research during his AAD Arts fellowships.

2021 ANAT Synapse residents Dr. Svenja J. Kratz, Dr. Paul Brown and Linda Dement featured in the **3rd Bioprinting Workshop for Tissue Engineering and Regenerative Medicine**: October 4 - 5, 2021. Together with ANAT alumnus and board member Dr. Erica Seccombe and internationally recognised experts in the field of 3D bioprinting Dr Carmine Gentile and Prof. Dietmar W Hutmacher, they discussed arts and science collaborations.

Like 2020, 2021 saw widespread closure of venues, exhibitions, universities and opportunities, due to Covid 19 restrictions and disruptions.

# 2021 PROGRAM

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## ANAT SYNAPSE 2021

**3 RESIDENT ARTISTS**  
**4 RESEARCH COLLABORATORS**  
**3 RESEARCH INSTITUTIONS**

Artist **Dr Svenja J Kratz**  
+ As Prof Brad Sutherland  
School of Medicine, UTAS  
+ As Prof Jane Nielsen  
Centre for Law and Genetics, UTAS  
+ Distinguished Prof Dietmar Hutmacher  
Centre in Regenerative Medicine Group, QUT

Artist **Linda Dement** and **Paul Brown**  
+ Dr Carmine Gentile,  
Cardiovascular Regeneration Group,  
University of Technology Sydney

### Partners

University of Tasmania  
University of Technology Sydney  
Queensland University of Technology

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## ANAT SAHMRI 2021

**1 RESIDENT**  
**2 RESEARCH COLLABORATORS**  
**1 RESEARCH INSTITUTION**

Artist **Dr Helen Pynor**  
+ Dr Jimmy Breen  
Leader of SAHMRI Bioinformatics Platform  
+ Dr Carolyn Johnston  
Consultant Academic Lawyer / Ethicist

### Partner

SAHMRI (South Australian Health and Medical  
Research Institute)

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## INDIGENOUS PROTOCOLS AND ARTIFICIAL INTELLIGENCE PROTOTYPE 2021

**1 PARTNER ORGANISATION**

ANAT supported **Old Ways, New** in the publication  
of the UNESCO publication, the fourth iteration of  
the *Indigenous Protocols and Artificial Intelligence*

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## NEW LIGHT 2021

**3 COMMISSIONED ARTISTS**  
**2 PARTNER ORGANISATIONS**

Commissioned artists **Lyndon Davis**,  
**Jasmine Miikika Craciun** and **Ryan Andrew Lee**

### Partners

+ Illuminate Adelaide  
+ Adelaide Festival Centre

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## ANAT DNA LAB

**8 ARTIST PARTICIPANTS**  
**3 RESEARCH COLLABORATORS**

Artist Participants **Guy Ben-Ary**, **Dr Anton Hassell**,  
**Alison Kennedy**, **Dr Svenja Kratz**, **Dr Helen Pynor**,  
**Dr Andrea Russell**, **Nathan Thompson** and  
**Dr David Williams**

Facilitator **Lucie McIntosh**

Guest Speakers **Dr Jimmy Breen**, **Dr Carolyn  
Johnston**, Associate Professor **Bastien Llamas**

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## 2021 AUSTRALIAN ANTARCTIC DIVISION ARTS FELLOWSHIP

**0 RESIDENTS**  
**1 PARTNER ORGANISATION**

The coronavirus pandemic had significant impact  
on all aspects of the AAD Arts Fellowship in 2021.  
Artists **Janet Laurence**, **Dr Philip Samartzis**, **David  
Bridie** and **Keith Deverell's** fellowships postponed.

### Partner

+ Australian Antarctic Division

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## EXPERIMENTA LIFE FORMS COMMISSION

**1 ARTIST**  
**3 ARTS ORGANISATION PARTNERS**

Artist **Brad Darkson**

### Partners

+ Experimenta Media Arts  
+ The Lock-Up, Newcastle (NSW)  
+ Plimsoll Gallery UTAS, Hobart (TAS)

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## ARCHIVING AUSTRALIAN MEDIA ART

**10 PARTNER ORGANISATIONS**

This 3 year research project began in 2019, to  
conserve significant media artworks and develop a  
best-practice method for the preservation of digital  
media arts heritage to be shared publicly.

### Partners

Australian Research Council, Swinburne University,  
RMIT University, the Australian Centre for the Moving  
Image, the Art Gallery Of NSW, the State Library  
of South Australia, Griffith University Art Museum,  
Experimenta Media Arts, dLux Media Arts, and  
Rhizome.

## ADVOCACY

Over the course of 2021, the ANAT CEO and ANAT Team sat on numerous panels and participated in and attended many events, with the following providing a snapshot:

### ASSESSMENT + ADVISORY PANELS

- Assessor: Australian Antarctic Arts Fellowship (Melissa DeLaney)
- Advisory Committee, Adelaide Film Festival Tales in Light Project (Melissa DeLaney)
- Australia Council Peer Assessor (Melissa DeLaney)
- University of Wollongong advisory partners, ARC Linkage Project: Empowering Visual Artists via Australian Creative Blockchain Opportunities (Melissa DeLaney and Jenn Brazier)
- Archiving Australian Media Art Committee (Melissa DeLaney)
- ARC Centre of Excellence for Extreme Event Visualisation Board, UNSW (Melissa DeLaney)
- Lot 14, Adelaide Cultural Advisory Committee (Dearna Newchurch)
- South Australian Film Corporation, First Nations Advisory Panel (Dearna Newchurch)

### AWARDS

From a strong field of applicants, ANAT CEO Melissa DeLaney was selected as one of two recipients of the Sir Edward 'Weary' Dunlop Fellowships for participation in the Asialink Leaders Program. Melissa joined a global network of Asialink Leaders contributing through workshops, a summit and projects to the evolving Asia-Australia narrative.

Melissa says 'this valuable experience connected me to vital national and international networks in other sectors and disciplines and extended my leadership work within the education sector at RMIT Vietnam. Living and working in Asia taught me the power of soft leadership, of listening and opening up spaces for connection and what happens when conversation becomes a system of value in building relationships within professional life.'

### SUBMISSIONS

- Arts SA, Capacity and Diversity Development Funding (cultural sensitivity training with Bookabee)
- Australia Council for the Arts Digital-Strategist-In-Residence Program with Dr Lynda Kelly
- Copyright Agency Limited, Synapse residency

### ARTIST SUPPORT

- ANAT wrote 16 letters of support for artists.

### ARTIST Meetings

- ANAT CEO, Melissa DeLaney: 95
- ANAT Program Manager, Jenn Brazier: 36
- ANAT Marketing and Communications Manager, Carollyn Kavanagh: 18
- ANAT First Nations Program Producer, Deanna Newchurch: 27

## **PRESENTATIONS + INTERVIEWS**

**Reverberating Future Symposium:** Melissa DeLaney, panelist.

Artist Fiona Hillary PhD presentation at Deakin University, Botanist, Gustaaf Hallegraeff (University of Tasmania); Paul Balassone (Melbourne Water)

**Molior Rethinking Our Futures: Art and Collaboration:** ANAT selection partner

International symposium prompted by the current challenges of curatorial practices in digital art.

**AAANZ Conference:** ANAT alumni Dr Erica Seccombe, Dr Helen Pynor, Dr Jimmy Breen and Dr Svenja Kratz, presenters.

The annual conference brings together art historians, artists and curators each year to share the latest research in the sector.

**RMIT Curatorial Collective:** Melissa DeLaney, keynote speaker

A platform for contemporary art, cultural exchange and dialogue.

**Third Australian Bioprinting Workshop:** ANAT 2021 Synapse residents Linda Dement, Paul Brown and Svenja Kratz, ANAT alumni Erica Seccombe, presenters.

Presented by the Gentile Lab and Australian Bioprinting, with an educational focus, with the goal to promote early career researchers and students, by sharing their work around bioink development, stem cells, biomaterials, and other topics relevant to 3D bioprinting technologies.

**Invest Hong Kong Webinar - Creative Industries: Driving Innovation and Future Growth:**

Melissa DeLaney, presenters.

Industry experts from various creative disciplines and leading market players from Hong Kong, Australia, Japan and Korea shared the current state of digital development and the opportunities of the creative economy.

**Backbone:** Melissa DeLaney, opening speaker.

Mark Niehus solo exhibition at Newmarch Gallery, Prospect, SA.

**Ethos Public Forum #4 DIY DNA:** ANAT SAHMRI resident Dr Helen Pynor and collaborator genomic scientist Dr Jimmy Breen, provocation presentation

Ethos presented by MOD. is a forum for future-focused ethical issues relating to research, technological development and the broader social context.

# ANAT STATISTICS 2021

# 16

## PARTICIPATING AUSTRALIAN ARTISTS

# 7

## PARTICIPATING PARTNERS

- School of Medicine, UTAS
- Centre for Law and Genetics, UTAS
- Centre in Regenerative Medicine Group, QUT
- Cardiovascular Regeneration Group, University of Technology Sydney
- SAHMRI Bioinformatics Platform
- Old Ways, New
- Illuminate Adelaide

# 6

## PARTICIPATING SCIENCE & RESEARCH COLLABORATORS

- As Prof Brad Sutherland**  
School of Medicine, UTAS
- As Prof Jane Nielsen**  
Centre for Law and Genetics, UTAS
- Distinguished Prof Dietmar Huttmacher**  
Centre in Regenerative Medicine Group, QUT
- Dr Carmine Gentile**  
Cardiovascular Regeneration Group, University of Technology Sydney
- Dr Jimmy Broom**  
SAHMRI Bioinformatics Platform
- Dr Carolyn Johnston**  
Consultant Academic Lawyer / Ethicist

## ANAT WEBSITE AUDIENCES 1 JAN – 31 DEC, 2021

**USERS**  
15,074

INCREASE OF  
**18%**

Language breakdown

Language	Users	New Users
1. en-us	6,778	6,740
2. en-au	3,455	3,420
3. en-gb	2,633	2,597
4. zh-cn	445	445
5. c	293	293
6. en	163	162
7. fr-fr	93	93
8. es-es	82	81
9. ar	72	72
... it-it	69	70

**SESSIONS**  
23,727

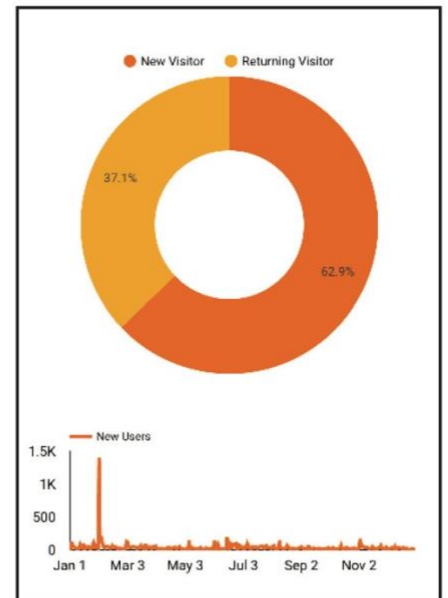
INCREASE OF  
**30%**

Country breakdown

Continent	Users	New Users
1. Oceania	8,241	8,156
2. Americas	2,711	2,702
3. Asia	2,384	2,372
4. Europe	1,395	1,383
5. Africa	237	238
6. (not set)	83	82

**PAGEVIEWS**  
41,459

INCREASE OF  
**3%**



## ANAT COMMUNICATIONS CHANNELS



### MAILCHIMP

Digest has 2892 subscribers  
Digest average open rate 24–34%  
Digest average click rate 4–7%

Single Subject EDM (ANAT calls, news or event) open rate 33–47%  
Single Subject EDM (ANAT calls, news or event) click rate 3–16%



### TWITTER

89K FOLLOWERS

Strategy: Light touch strategy building brand awareness



### LINKEDIN

752 FOLLOWERS

Strategy: Light touch strategy building brand awareness



### INSTAGRAM

2104 FOLLOWERS  
**PEAK POST REACH 2.5K**

Strategy: Building brand awareness and driving traffic to the ANAT site. Only sharing ANAT projects, residents, events, alumni and partner projects.



### FACEBOOK

2655 FOLLOWERS  
2581 PEOPLE LIKE ANAT

**PEAK POST REACH 8.5K (JUN 2021)**

Strategy: Building a community, contributing to our art + science + technology network by generously sharing sector opportunities and events. A key goal is promoting and supporting First Nations artists.



### YOUTUBE

30 SUBSCRIBERS

Strategy: Light touch strategy building brand awareness

## ANAT extends sincere thanks to all our stakeholders and partners who helped us make 2021 such a success:

**Adelaide Festival Centre:** Charissa Davies. **Arts South Australia:** Jennifer Layther, Sandra Naulty. **Australia Council for the Arts:** Andrew Donovan, Cara Kirkwood, Tegan Richardson. **Australian Antarctic Division:** Sachie Yasuda, Tiffany Brooks. **Copyright Agency Cultural Fund:** Nicola Evans. **EPIC Digital:** Nick Vernal, Asher Charles. **Flinders University:** Dr Peng Su, Professor Wei Zang. **Illuminate Adelaide:** Rachael Azzopardi, Lee Cumberlidge. **Leonardo:** Professor Roger Malina, Erica Hruby, Danielle Siembieda. Jon McCormack. **Lucent Advisory:** Jeremy Altschwager, Nina Shen, Simon Wagner. Lucie McIntosh. Dr Carolyn Johnston. **Old Ways New:** Angie Abdilla. **QUT:** Prof. Dietmar Hutmacher. **Radio Adelaide:** Naomi Hunter, Phoebe Christofi. **SAHMRI:** Dr Jimmy Breen, Dr Nigel Rogasch. **Symbiotica:** the Centre of Excellence for Biological Arts at the University of Western Australia (UWA). Catherine Truman. **Science Gallery, Melbourne -** Rose Hiscock, Ryan Jefferies and Tilly Boleyn. **The Things We Did Next:** David Pledger, Sophia Marinos, Alex Kelly. **University of Melbourne:** Faculty of Fine Arts and Music and Victorian College of the Arts, Professor Marie Sierra, Robert Walton, Zamara Robison, Sue Thornton, Susan Bird, Jon Cattapan, Eric Gardiner. **UTAS:** Brad Sutherland, Jane Nielson. **UTS:** Dr. Carmine Gentile. **Vault Magazine:** Sophie Prince.

Thank you to the ANAT network, the artists and alumni at the organisation's centre.

ANAT works on Kaurna Country and also the lands of the Peramangk, Wurundjeri, and Yalukit Willam clan of the Boon Wurrung people in the Kulin nation. We pay our respects to Elders past, present and future. We recognise First Nations people as the first artists and scientists.

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.





# ANAT | DNA Lab 2021



Image top: Building on the inaugural 2020 ANAT SAHMRI residency, the ANAT DNA Lab brought together a multidisciplinary set of artists, researchers and thinkers from across Australia to engage with issues around the ownership and governance of DNA material. Image **Andrea Russell**, Still from *The Society of NanoBioSensing*, Scanning Electron Microscopy image.  
Below: *Aurora Australis Ultimo Choro* a VR experience created from laser scans, aerial drone recordings, 360-degree video, ambisonic sound, high-definition video and photos taken during 2019/20 Australian Antarctic Arts Fellows **Dr Adam Nash** and **Dr John McCormick**, aka **Wild System's** residency aboard the icebreaker RSV Aurora Australis, on its final voyage.

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

**FINANCIAL REPORT**  
**FOR THE YEAR ENDED**  
**31 DECEMBER 2021**

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

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

**BOARD MEMBERS' REPORT**

Your Board Members submit the financial report of the Australian Network for the Art & Technology Incorporated for the financial year ended 31 December 2021.

**Board Members**

The names of the member of the Board in office at any time during, or since the end of the year are:

Michael Nelson  
Melissa DeLaney  
Brad Darkson  
Erica Seccombe  
Ted Snell  
Christopher Fluke  
David Anders  
Megan Kelleher

Board Members have been in office since the start of the financial year to the date of this report unless otherwise stated.

**Principal Activities**

The principal activities of the Association during the financial year were to foster and develops the arts and artists and those working in the intersections of art, science, and technology. The organisation achieves this through partnerships, workshops, symposia, festivals, residencies and programs.

**Significant Changes**

No significant changes in the Association's state of affairs occurred during the financial year.

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Association, the results of those operations, or the state of affairs of the Association in future financial years.

**Likely Developments in the Operations**

Likely developments in the operations of the Association and the expected results of those operations in future financial years have not been included in this report as the inclusion of such information is likely to result in unreasonable prejudice to the Association.

**Operating Result**

The loss of the Association amounted to \$19,577 [2020 profit: \$13,829].

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

**BOARD MEMBERS' REPORT**

**Events After the Reporting Date**

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Association, the results of those operations, or the state of affairs of the Association in future financial years.

**Environmental Issues**

The Association's operations are not regulated by any significant environmental regulation under a law of the Commonwealth or of a state or territory.

**Indemnification and Insurance of Officers and Auditors**

No indemnities have been given or insurance premiums paid, during or since the end of the financial year, for any person who is or has been an officer or auditor of the Association.

Signed in accordance with a resolution of the members of the Board:

**Member:**



**Member:**



**Dated this 23 day of May 2022**



**AUDITOR'S INDEPENDENCE DECLARATION UNDER DIVISION 60-40 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012**

**TO THE AUSTRALIAN NETWORK FOR THE ART & TECHNOLOGY INCORPORATED**

As auditor for the audit of the Australian Network for the Art & Technology Incorporated for the year ended 31 December 2021, I declare that, to the best of my knowledge and belief, during the year ended 31 December 2021 there has been:

1. 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
2. No contraventions of any applicable code of professional conduct in relation to the audit.

Dated this 23<sup>rd</sup> day of May 2022

*Brian Tucker Audit*  
**BRIAN TUCKER AUDIT**  
Chartered Accountants

**BILLY-JOE THOMAS**  
Director

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

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

	Notes	2021 \$	2020 \$
<b>Income</b>			
Revenue	3	<u>719,350</u>	<u>731,753</u>
<b>Total Income</b>		719,350	731,753
<b>Expenditures</b>			
Accountancy expenses		(20,046)	(22,075)
Auditor's remuneration	4	(6,500)	(6,558)
Depreciation and amortisation expenses		(21,019)	(19,549)
Employee benefits expenses		(307,226)	(319,978)
Freight and cartage		(344)	(416)
Other expenses		<u>(383,792)</u>	<u>(349,348)</u>
<b>Total Expenditures</b>		<u>(738,927)</u>	<u>(717,924)</u>
<b>(Loss)/Profit for the year</b>	5	<u>(19,577)</u>	<u>13,829</u>
<b>Total Comprehensive (Loss)/Income for the year</b>		<u><u>(19,577)</u></u>	<u><u>13,829</u></u>

The accompanying notes form part of these financial statements.

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

**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2021**

	Notes	2021 \$	2020 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	6	609,705	530,445
Trade and other receivables	7	-	1,430
Other assets	8	1,751	3,148
<b>TOTAL CURRENT ASSETS</b>		<u>611,456</u>	<u>535,023</u>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	9	8,520	9,375
Right-of-use asset	10	19,412	37,304
<b>TOTAL NON-CURRENT ASSETS</b>		<u>27,932</u>	<u>46,679</u>
<b>TOTAL ASSETS</b>		<u>639,388</u>	<u>581,702</u>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	11	47,337	36,070
Other liabilities	12	269,375	219,531
Lease liability	13	1	1,263
Provisions	14	22,938	8,273
<b>TOTAL CURRENT LIABILITIES</b>		<u>339,651</u>	<u>265,137</u>
<b>NON-CURRENT LIABILITIES</b>			
Lease liability	13	-	2
Provisions	14	11,053	8,302
<b>TOTAL NON-LIABILITIES</b>		<u>11,053</u>	<u>8,304</u>
<b>TOTAL LIABILITIES</b>		<u>350,704</u>	<u>273,441</u>
<b>NET ASSETS</b>		<u>288,684</u>	<u>308,261</u>
<b>EQUITY</b>			
Reserves	15	115,294	108,943
Retained earnings	16	173,390	199,318
<b>TOTAL EQUITY</b>		<u>288,684</u>	<u>308,261</u>

The accompanying notes form part of these financial statements.



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

**STATEMENT OF CHANGES IN EQUITY**  
**AS AT 31 DECEMBER 2021**

	<b>Retained Earnings</b>	<b>General Reserve</b>	<b>Total</b>
	\$	\$	\$
<b>Balance at 1 January 2020</b>	178,955	115,477	294,432
Profit attributable to the Association	13,829	-	13,829
Transfer from reserve	6,534	(6,534)	-
<b>Balance at 31 December 2020</b>	199,318	108,943	308,261
Loss attributable to the Association	(19,577)	-	(19,577)
Transfer to reserve	(6,351)	6,351	-
<b>Balance at 31 December 2021</b>	<u>173,390</u>	<u>115,294</u>	<u>288,684</u>

The accompanying notes form part of these financial statements.

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

**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

	Notes	2021 \$	2020 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from operations		771,972	727,727
Interest received		49	258
Payments to suppliers and employees		<u>(688,989)</u>	<u>(679,109)</u>
<b>Net cash provided by operating activities</b>	<b>17</b>	<u>83,032</u>	<u>48,876</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Payments for property, plant and equipment		<u>(2,272)</u>	<u>(5,270)</u>
<b>Net cash used in investing activities</b>		<u>(2,272)</u>	<u>(5,270)</u>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Repayment of lease liability		<u>(1,500)</u>	<u>(34,000)</u>
<b>Net cash used in financing activities</b>		<u>(1,500)</u>	<u>(34,000)</u>
Net increase in cash held		79,260	9,606
Cash at beginning of financial year		<u>530,445</u>	<u>520,839</u>
Cash at end of financial year	<b>6</b>	<u><u>609,705</u></u>	<u><u>530,445</u></u>

The accompanying notes form part of these financial statements.

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

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The financial statements cover Australian Network for the Art & Technology Incorporated as an individual Association. Australian Network for the Art & Technology Incorporated is a charitable institution incorporated under the Associations Act of 1985 ('the Act').

**1 Basis of Preparation**

The financial report is a general-purpose financial report with reduced disclosure requirements that has been prepared in accordance with Australian Accounting Standards, Australian Accounting Interpretations and the Australian Charities and Not-For-Profits Commission Act 2012.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in a financial report containing relevant and reliable information about transactions, events and conditions to which they apply. Compliance with Australian Accounting Standards ensures that the financial statements and notes also comply with International Financial Reporting Standards. Material accounting policies adopted in the preparation of this financial report are presented below. They have been consistently applied unless otherwise stated.

The financial report has been prepared on an accrual basis and is based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

**2 Statement of Significant Accounting Policies**

**Property, Plant and Equipment**

Classes of property, plant and equipment are measured using the cost model. Assets are carried at cost less any accumulated depreciation and any impairment losses. Costs include purchase price, other directly attributable costs and the initial estimate of the costs of dismantling and restoring the asset, where applicable.

*Plant and Equipment*

Plant and equipment are measured using the cost model.

*Depreciation*

Property, plant and equipment, is depreciated on a diminishing value basis over the assets' useful life to the Association, commencing when the asset is ready for use.

The depreciation rate used for the depreciable assets are:

<b>Class of Fixed Asset</b>	<b>Useful Lives</b>
Office Equipment	1-20 years

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

---

**2 Statement of Significant Accounting Policies (Continued)**

**Impairment of Assets**

At the end of each reporting period, the Association reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs of disposal and value in use, is compared to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised in profit or loss.

Where the assets are not held primarily for their ability to generate net cash inflows – that is, they are specialised assets held for continuing use of their service capacity – the recoverable amounts are expected to be materially the same as fair value.

Where it is not possible to estimate the recoverable amount of an individual asset, the Association estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where an impairment loss on a revalued individual asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

**Employee Benefits**

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Employee benefits expected to be settled more than one year after the end of the reporting period have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements. Cash-flows are discounted using market yields on high quality corporate bond rates incorporating bonds rated AAA or AA by credit agencies, with terms to maturity that match the expected timing of cash flows. Changes in the measurement of the liability are recognised in profit or loss.

**Provisions**

Provisions are recognised when the Association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result, and that outflow can be reliably measured.

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

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**2 Statement of Significant Accounting Policies (Continued)**

**Provisions (Continued)**

Provisions are measured at the present value of management's best estimate of the outflow required to settle the obligation at the end of the reporting year. The discount rate used is a pre-tax rate that reflects current market assessments of the time value of money and the risks specific to the liability. The increase in the provision due to the unwinding of the discount is taken to finance costs in the statement of other comprehensive income.

**Cash and Cash Equivalents**

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value. Bank overdrafts also form part of cash equivalents for the purpose of the statement of cash flows and are presented within current liabilities on the balance sheet.

**Goods and Services Tax (GST)**

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payables are stated inclusive of GST.

Cash flows in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing or financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

**Revenue and Other Income**

*Revenue Recognition*

The Association has applied AASB 15: Revenue from Contracts with Customers (AASB 15) and AASB 1058: Income of Not-for-Profit Entities (AASB 1058) using the cumulative effective method of initially applying AASB 15 and AASB 1058. The details of accounting policies under AASB 115 and AASB 1058 are disclosed below.

*Contributed assets*

The Association receives assets (if any) from the government and other parties for nil or nominal consideration in order to further its objectives. These assets are recognised in accordance with the recognition requirements of other applicable Accounting Standards (for example AASB 9, AASB 16, AASB 116 and AASB 138).

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

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**2 Statement of Significant Accounting Policies (Continued)**

**Revenue and Other Income (Continued)**

*Contributed assets (Continued)*

On initial recognition of an asset, the Association recognises related amounts being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer.

The Association recognises income immediately in profit or loss as the difference between the initial carrying amount of the asset and the related amounts.

*Operating grants, donations and bequests*

When the Association receives operating grant revenue, donations or bequests, it assesses whether the contract is enforceable and has sufficiently specific performance obligations in accordance to AASB 15.

When both these conditions are satisfied, the Association:

- identifies each performance obligation relating to the grant;
- recognises a contract liability for its obligations under the agreement; and
- recognises revenue as it satisfies its performance obligations.

Where the contract is not enforceable or does not have sufficiently specific performance obligations, the Association:

- recognises the asset received in accordance with the recognition requirements of other applicable Accounting Standards (for example AASB 9, AASB 16, AASB 116 and AASB 138);
- recognises related amounts (being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer); and
- recognises income immediately in profit or loss as the difference between the initial carrying amount of the asset and the related amount.

If a contract liability is recognised as a related amount above, the Association recognises income in profit or loss when or as it satisfies its obligations under the contract.

*Interest revenue*

Interest revenue is recognised using the effective interest rate method.

*Other income*

Other income is recognised on an accruals basis when the Association is entitled to it.

**Comparative Amounts**

Comparatives are consistent with prior years, unless otherwise stated. Where a change in comparatives has also affected the opening retained earnings previously presented in a comparative period, an opening statement of financial position at the earliest date of the comparative period has been presented.

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

	<b>2021</b>	<b>2020</b>
	<b>\$</b>	<b>\$</b>
<b>3 Revenue and Other Income</b>		
<b>Revenue</b>		
Sales revenue	28	1,690
<b>Other revenue</b>		
Interest received	49	258
Other revenue	<u>719,273</u>	<u>729,805</u>
<b>Total revenue</b>	<u><u>719,322</u></u>	<u><u>730,063</u></u>
	<u><u>719,350</u></u>	<u><u>731,753</u></u>
<b>4 Auditors' Remuneration</b>		
Audit of financial statements	<u><u>6,500</u></u>	<u><u>6,558</u></u>
<b>5 (Loss)/Profit for the year</b>		
The result for the year was derived after charging the following items:		
(Loss)/Profit from continuing operations includes the following specific expenses:		
<b>Expenses</b>		
Depreciation of property, plant and equipment	3,127	1,248
Amortisation of right-of-use asset	17,892	18,301
<b>6 Cash and Cash Equivalents</b>		
NAB Cheque Account	254,924	175,746
NAB Cash Maximiser Account	344,221	344,187
ANAT Public Fund Account	2,291	2,291
PayPal Account	48	-
Bank Guarantee	<u>8,221</u>	<u>8,221</u>
	<u><u>609,705</u></u>	<u><u>530,445</u></u>

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

	<b>2021</b>	<b>2020</b>
	<b>\$</b>	<b>\$</b>
<hr/>		
<b>6 Cash and Cash Equivalents (Continued)</b>		
<b>Reconciliation of cash</b>		
Cash and Cash equivalents reported in the statement of cash flows are reconciled to the equivalent items in the statement of financial position as follows:		
Cash and cash equivalents	<u>609,705</u>	<u>530,445</u>
<b>7 Trade and Other Receivables</b>		
<b>Current</b>		
Trade Debtors	<u>-</u>	<u>1,430</u>
The carrying value of trade receivables is considered a reasonable approximation of fair value due to the short term nature of the balances.		
<b>8 Other Assets</b>		
<b>Current</b>		
Prepayments	<u>1,751</u>	<u>3,148</u>
<b>9 Property, Plant and Equipment</b>		
<b>Office Equipment</b>		
At Cost	61,016	58,744
Less: Accumulated Depreciation	<u>(52,496)</u>	<u>(49,369)</u>
<b>Total Property, Plant and Equipment</b>	<u>8,520</u>	<u>9,375</u>



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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

	<b>2021</b>	<b>2020</b>
	<b>\$</b>	<b>\$</b>
<b>9 Property, Plant and Equipment (Continued)</b>		
<b>Movements in Carrying Amounts of Property, Plant and Equipment</b>		
Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year.		
	Office Equipment	Total
	\$	\$
Balance at 1 January 2020	5,353	5,353
Additions	5,270	5,270
Depreciation expense	<u>(1,248)</u>	<u>(1,248)</u>
Balance at 31 December 2020	<u>9,375</u>	<u>9,375</u>
Additions	2,272	2,272
Depreciation expense	<u>(3,127)</u>	<u>(3,127)</u>
Carrying amount at 31 December 2021	<u><u>8,520</u></u>	<u><u>8,520</u></u>
<b>10 Right-of-use Asset</b>		
Right-of-use, beginning of the year	37,304	55,605
Amortisation	<u>(17,892)</u>	<u>(18,301)</u>
Right-of-use, end of the year	<u><u>19,412</u></u>	<u><u>37,304</u></u>
<b>11 Trade and Other Payables</b>		
<b>Current</b>		
Trade Creditors	14,125	2,868
Accruals	3,205	13,108
Payroll Liabilities	6,567	5,511
GST Payable	<u>23,440</u>	<u>14,583</u>
	<u><u>47,337</u></u>	<u><u>36,070</u></u>

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

	<b>2021</b>	<b>2020</b>
	<b>\$</b>	<b>\$</b>
<b>12 Other Liabilities</b>		
<b>Current</b>		
Sponsorship income received in advance		
University of Melbourne, ANAT SPECTRA 2021	-	25,000
<b>Unexpended Grants</b>		
Australia Council for the Arts - Operational Funding	227,560	157,500
Australia Council for the Arts, Visual Arts and Craft Strategy	30,989	31,562
South Australian Health and Medical Research Institute, Residency 2020	-	5,469
Copyright Agency Australia - Synapse	7,388	-
Dept of the Premier and Cabinet - Arts and Cultural Policy	3,438	-
<b>Total Unexpended Grants</b>	<u>269,375</u>	<u>194,531</u>
<b>Total Other Liabilities</b>	<u>269,375</u>	<u>219,531</u>
<b>13 Lease Liability</b>		
The Association commenced a 5-year lease agreement from 1 January 2018. Lease liabilities are presented in the statement of financial position as follows:		
Current Lease Liability	<u>1</u>	<u>1,263</u>
Non-Current Lease Liability	<u>-</u>	<u>2</u>
<b>14 Provisions</b>		
<b>Current</b>		
Provision for Holiday Pay	<u>22,938</u>	<u>8,273</u>
<b>Non-Current</b>		
Provision for Long Service leave	<u>11,053</u>	<u>8,302</u>

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

	<b>2021</b>	<b>2020</b>
	<b>\$</b>	<b>\$</b>
<b>15 Reserves</b>		
General Reserve, beginning of the year	108,943	115,477
Transfer to/(from) Reserve	6,351	(6,534)
General Reserve, end of the year	<u>115,294</u>	<u>108,943</u>
<b>16 Retained Earnings</b>		
Retained earnings at the beginning of the financial year	199,318	178,955
Transfer from/(to) Reserve	(6,351)	6,534
Net (loss)/profit attributable to the Association	<u>(19,577)</u>	<u>13,829</u>
Retained earnings at the end of the financial year	<u>173,390</u>	<u>199,318</u>
<b>17 Cash Flow Information</b>		
<b>Reconciliation of cash flows from operating activities with net income for the year</b>		
(Loss)/Profit for the year	(19,577)	13,829
Cash flows excluded from profit attributable to operating activities		
<b>Non-cash flows in profit</b>		
Depreciation	21,019	19,549
Interest expense on lease liability	236	1,905
<b>Changes in assets and liabilities</b>		
(Increase)/Decrease in trade and other receivables	1,430	(620)
(Increase)/Decrease in other assets	1,397	(3,148)
Increase/(Decrease) in trade and other payables	11,267	(11,120)
Increase in unexpended grants	49,844	34,924
Increase/(Decrease) in provisions	<u>17,416</u>	<u>(6,443)</u>
	<u>83,032</u>	<u>48,876</u>
<b>18 Contingent Liabilities</b>		

The Association had no contingent liabilities as at 31 December 2021 and 31 December 2020.

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

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**19 Commitments**

The Association had no commitments for expenditure as at 31 December 2021 and 31 December 2020.

**20 Statutory Information**

The registered office and principal place of business of the Association is:

Australian Network for the Art & Technology Incorporated  
L7, 144 North Terrace, Adelaide, SA 5000

**21 Significant Events – COVID-19**

As a result of the evolving nature of the COVID-19 outbreak and the rapidly evolving government policies on restrictive measures put in place to contain it, as at the date of these financial statement, the Association is not in a position to reasonably estimate the financial effects of the COVID-19 outbreak on the future financial performance and financial position of the Association. Other than the current disclosures, there has not been any other matter or circumstance occurring subsequent to the end of the financial year that has significantly affected, or may significantly affect, the operations of the Association, the results of those operations, or the state of affairs of the Association in subsequent financial periods.

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

**DETAILED PROFIT AND LOSS STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

	<b>2021</b>	<b>2020</b>
	<b>\$</b>	<b>\$</b>
<b>Income</b>		
Membership Fees	55	58
Consultancy	(27)	1,632
	<u>28</u>	<u>1,690</u>
<b>Other Income</b>		
Interest Received	49	258
ATO Cash Flow Boost	-	49,352
Sponsorship Income	31,000	30,000
Sponsorship-in-Kind		
Venue & Equipment Hire	5,605	88,500
Staff	40,628	64,518
Other	116,222	20,190
<b>Grants Expended</b>		
Australia Council for the Arts, Operational Funding	315,000	302,121
Australia Council for the Arts, Visual Arts and Craft Strategy	63,124	63,124
South Australian Health and Medical Research Institute, Residency 2020	5,469	-
Dept of the Premier and Cabinet - Arts and Cultural Policy	119,613	-
Arts SA	-	112,000
Copyright Agency Australia - Synapse	22,612	-
<b>Total Grants Expended</b>	<u>525,818</u>	<u>477,245</u>
<b>Total Other Income</b>	<u>719,322</u>	<u>730,063</u>
<b>Total Income</b>	<u>719,350</u>	<u>731,753</u>
<b>Expenses</b>		
<b>Operational Expenses</b>		
Office Rent & Running Costs		
Rent/Insurance	25,406	25,680
Electricity/Security/Outgoings/Cleaning	7,929	9,628
Total Office Rent & Running Costs	<u>33,335</u>	<u>35,308</u>
Office Consumables & Resources		
Equipment/Office/Depreciation	7,044	3,811
Total Office Consumables & Resources	<u>7,044</u>	<u>3,811</u>

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

**DETAILED PROFIT AND LOSS STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

	<b>2021</b>	<b>2020</b>
	<b>\$</b>	<b>\$</b>
<b>Expenses (Continued)</b>		
<b>Operational Expenses (Continued)</b>		
Communications		
Telephone/Teleconferencing	1,890	1,631
Postage/Courier	344	416
Total Communications	2,234	2,047
Legal, Finance & Governance		
Board Expenses	3,897	3,216
Audit/Accounting Fees	26,546	28,633
Legal Fees	84,702	4,472
Licenses/Fees/Charges	898	897
Total Legal, Finance & Governance	116,043	37,218
Marketing		
Advertising	1,555	2,069
Design	300	3,540
Printing	115	331
Documentation	137	6,177
Total Marketing	2,107	12,117
Staff Travel		
Domestic Airfares	3,445	3,579
Accommodation	4,306	320
Other Travel Expenses/Per Diem	4,161	1,348
Total Staff Travel	11,912	5,247
<b>Total Operational Expenses</b>	<b>172,675</b>	<b>95,748</b>
<b>Staff Wages &amp; Expenses</b>		
Wages and Leave adjustments	290,007	302,943
Superannuation	25,126	26,436
WorkCover	846	967
Staff Development & Amenities	793	902
<b>Total Staff Wages &amp; Expenses</b>	<b>316,772</b>	<b>331,248</b>

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

**DETAILED PROFIT AND LOSS STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2021**

	<b>2021</b>	<b>2020</b>
	<b>\$</b>	<b>\$</b>
<b>Expenses (Continued)</b>		
<b>Program Expenses</b>		
Consultants Fees		
Artists Fees	76,216	106,601
Commissions/Award	-	4,545
Total Consultants Fees	76,216	111,146
Location Expenses		
Catering	809	611
Production Materials & Freight	10,000	5,417
Total Location Expenses	10,809	6,028
Program Travel		
Other Travel Expenses/Per Diem	-	546
Total Program Travel	-	546
In-Kind Expenses		
Venue & Equipment Hire	5,605	88,500
Staff	40,628	64,518
Other in-kind expenses	116,222	20,190
Total In-Kind Expenses	162,455	173,208
<b>Total Program Expenses</b>	<b>249,480</b>	<b>290,928</b>
<b>Total Expenses</b>	<b>738,927</b>	<b>717,924</b>
<b>(Loss)/Profit for the year</b>	<b>(19,577)</b>	<b>13,829</b>

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

**STATEMENT BY MEMBERS OF THE BOARD**

*per section 60.15 of the Australian Charities and Not-for-profits Commission Regulation 2013*

The Board declare that in their opinion:

1. there are reasonable grounds to believe that the Association is able to pay all of its debts, as and when they become due and payable; and
2. the financial statements and notes satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.

Member:



Member:



**Dated this 23<sup>rd</sup> day of May 2022**



**INDEPENDENT AUDITOR’S REPORT  
 TO THE MEMBERS OF AUSTRALIAN NETWORK FOR THE ART & TECHNOLOGY INCORPORATED**

**Opinion**

We have audited the accompanying financial report of Australian Network for the Art & Technology Incorporated (the “Association”) which comprises the statement of financial position as at 31 December 2021 and the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements including a summary of significant accounting policies and statement by members of the Board.

In our opinion:

The accompanying financial report of Australian Network for the Art & Technology Incorporated has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012*, including:

- (i) giving a true and fair view of the company’s financial position as at 31 December 2021 and of its financial performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards (Reduced Disclosure Requirements), and Division 60 the *Australian Charities and Not-for-profits Commission Regulation 2013*.

**Basis for Opinion**

We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free of material misstatement. Our responsibilities under those standards are further described in the Auditor’s responsibility section of our report.

We are independent of the cooperative in accordance with 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 ethical 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.

**Other information**

The Board members are responsible for the other information. The other information comprises the information in the Association’s annual report for the year ended 31 December 2021 but does not include the financial report and the auditor’s report thereon.



Our opinion on the financial report does not cover the other information and 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. If, based on the work we have performed, we conclude that there is a material misstatement of the other information; we are required to report that fact. We have nothing to report in this regard.

**Responsibilities of the Board for the Financial Report**

The Board is responsible for the preparation of the financial report that gives a true and fair view in accordance with the relevant Australian Accounting Standards (Reduced Disclosure Requirements) in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and for 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 is responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the Board's either intend to liquidate the Association or to cease operations, or have no realistic alternative to do so.

**Auditor's Responsibility for the Audit of the Financial Report**

Our responsibility is to express an opinion on the financial report based on our audit. 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 this financial report.

As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, 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 Association's preparation of the financial report that gives a true and fair view 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 Association's internal control.

The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Board as well as evaluating the overall presentation of the financial report.

We conclude on the appropriateness of the Board's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report, or if such disclosures are inadequate, to modify our opinion.



Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Association to cease to continue as a going concern.

We evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation. We communicate with the board regarding, amongst other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

The Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements. We also provide the board with a statement that we have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on our independence, and where applicable, related safeguards.

*Brian Tucker Audit*

**BRIAN TUCKER AUDIT**

Chartered Accountants

Address: Unit 8, 210 Winton Road, Joondalup, Western Australia



**BILLY-JOE THOMAS**

Director & Registered Company Auditor

Dated at Perth, Western Australia this 23<sup>rd</sup> day of May 2022





2021 Program Partners

