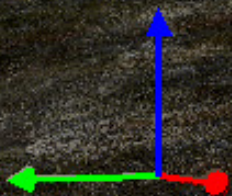
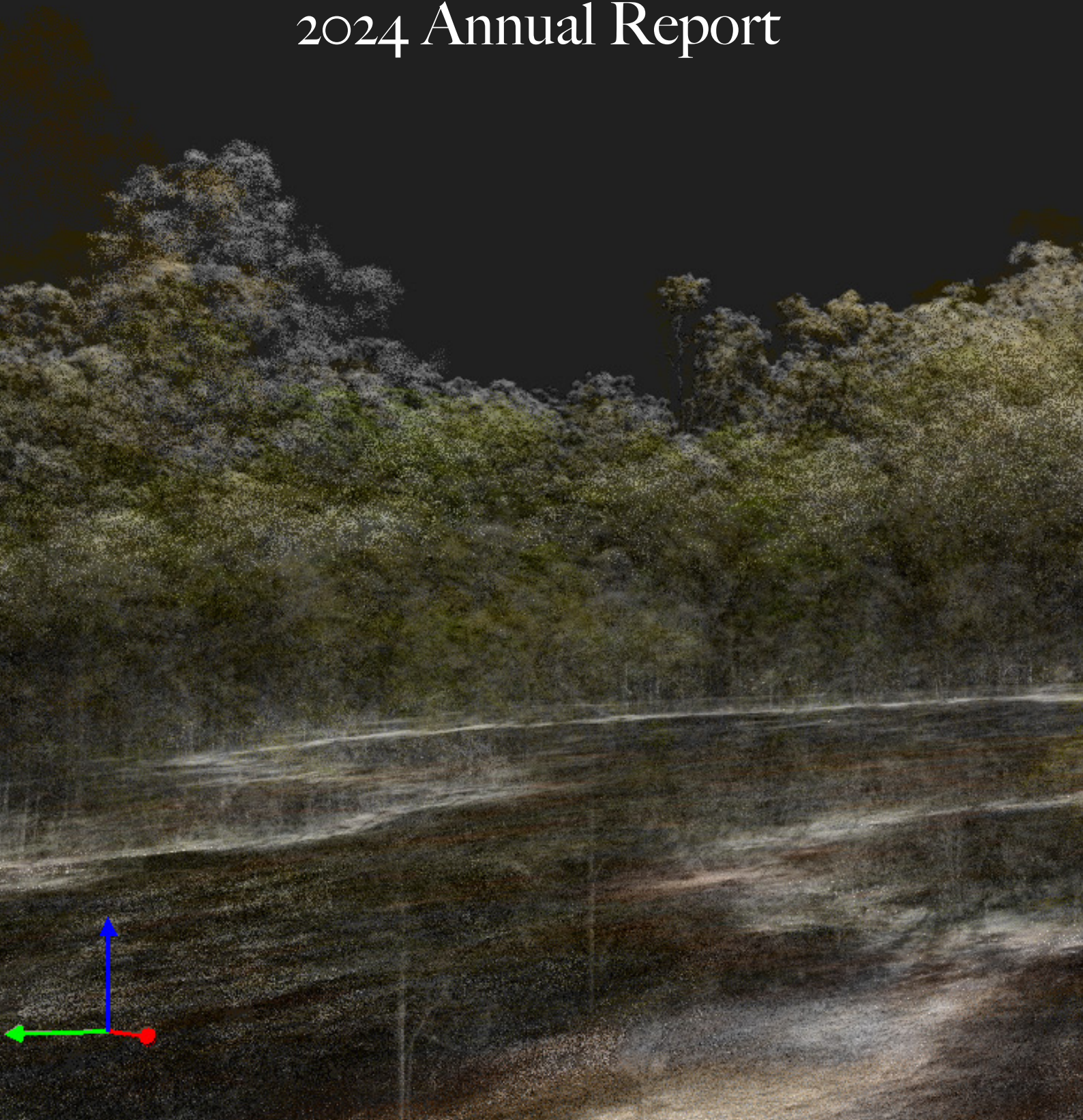




2024 Annual Report



Acknowledgement of Country

ANAT and our project partners pay respect to the First Nations people of the land known as Australia and to the Traditional Owners in their continued cultural, spiritual and technological practices.

This extends respect to all First Nations peoples beyond Australian shores. As the very first storytellers, First Nations peoples hold invaluable knowledge and perspectives that are vital in the research, interrogation and development of traditional and emerging technologies, across both our physical and digital realms.

Together we are gathering across many unceded lands that have been forcibly colonised.

ANAT works on Kurna yarta and widely across many Countries.

Contents

4

INTRODUCTION

5

CEO'S REPORT

6

CHAIR'S REPORT

7

GOVERNANCE

8

STAFF

9

ARTISTIC PROGRAM

21

ADVOCACY

23

THANK YOU

25

IMAGERY

Introduction

Over the past four decades since its incorporation in 1988, the Australian Network for Art & Technology (ANAT) has cultivated opportunities for artists to create experimental work in and with science and technology.

Through residencies, symposia, workshops and other professional activities supported by robust national and international networks, ANAT plays a unique and critical role in Australia's artistic and cultural ecosystem and contributes significantly to the nation's reputation for creativity, diversity and innovation.

OUR VISION

Artists create flourishing, equitable and just futures for all living beings through the making and sharing of Australia's most important stories – through art, science and technology.

OUR PURPOSE

To catalyse opportunities for radically diverse Australian artists to experiment, create and collaborate with art, science and technology in meaningful ways.

OUR STRATEGIC GOALS (2021-24)

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.

CEO's Report

From its home on Kurna Yarta in South Australia, ANAT in 2024 continued to be a local, national and internationally recognised leader in supporting artists working experimentally at the intersections of art, science and technology, extending its impact from local contexts to global platforms.

This year saw the launch of Locale ANAT, a pilot creative-in-residence program designed to mentor South Australian early-career artists working at the nexus of creative experimentation. We were proud to welcome Kosta Stefanou as our inaugural artist, with work that embodies the kind of thoughtful, process-driven practice ANAT exists to foster.

Other projects in 2024, from Jennifer Kemarre Martiniello's exploration of ancestral ecologies through paleobotany to Keith Armstrong's poetic Forest Art Intelligence, brought critical ecological and cultural themes to the fore as part of ANAT Synapse 2024.

We also marked a major milestone celebrating 20 years of ANAT Synapse. As our flagship art-science residency program, Synapse offers more than a one-off opportunity: it supports deeper, ongoing development for our alumni. We can see tangible ways artists develop, returning with new inquiries, evolving their practice, and expanding their careers within and beyond the cultural sector. The 2024 Synapse Fellowship, awarded to alumnus Chris Henschke, exemplified this by offering a platform to extend his long-term collaborations with CERN and deepen research alongside Prof Mark Boland University of Saskatchewan & Canadian Light Source and Dr Michael Hoch CERN, Karlsruhe Institute for Technology.

Our role in the International Symposium of Electronic Art (ISEA2024) in Meanjin/Brisbane amplified our global reach. ANAT contributed significantly, as part of the Steering Committee and supporting an Indigenous-led workshop and installation, alumni artist talks and the 20th anniversary celebrations of Synapse. Our ongoing collaboration with Angie Abdilla on Indigenous Protocols for AI (IP//AI), in partnership with the ANU School of Cybernetics, took a major step



forward with a participatory workshop convening cultural knowledge holders and technologists in AI systems grounded in care, kinship, and Country.

We debuted a partnership with Google Arts & Culture in 2024, opening up ANAT alumni work to a global audience. Featuring over 100 alumni works, this evolving online collection showcases the extraordinary creative legacy of artists who've moved through ANAT's programs and artists whose work continues to shape the future.

I was honoured to represent ANAT on the international stage by hosting a panel at the ArtsIT2024 conference held at NYU Abu Dhabi. Bringing together leading voices from the intersection of art, science and emerging technology, this platform provided a powerful opportunity to share the unique approaches developed through ANAT's programs with an international community.

ANAT remains steady in its purpose: to be a site of inquiry, partnership, collaboration and care. This is made possible by our dedicated team and Board, our extraordinary alumni and artist community, and the many institutional, industry and academic partners who help us bridge disciplines and stretch imaginations.

Melissa DeLaney
ANAT Chief Executive Officer

Chair's Report

In 2024, ANAT continued our tradition of interdisciplinary collaboration at the nexus of art, science and technology.

To commemorate the 20th anniversary of our Synapse program, we awarded the inaugural ANAT Synapse Fellowship to long-time contributor and visionary media artist Dr Chris Henschke. This fellowship reflects the critical importance of sustained engagement in art-science intersections, and Dr Henschke's work, bridging physics, sound and data, epitomises the fusion that Synapse was built to nurture.

This year's Synapse residents, Jennifer Kemarre Martiniello and Keith Armstrong, brought distinct yet equally compelling perspectives to their residencies. Jennifer's exploration of her Indigenous ancestral identity, entitled *The Stories Beneath My Ancestors' Footprints*, delved into geo-culturally specific data such as pollens, diatoms, charcoal deposits, and spores, blended art and science. Keith's work *Forest Art Intelligence (FAI)* considered the integration of art and science in regenerating forests, aiming to develop "Art Intelligences" (AI) that grow symbiotically with the forest.

Our ANAT Bespoke Residency, *Agiles*, featured the inspired work of artist Sarah Neville, hosted at Flinders University's Assemblage. Sarah's research into immersive choreographic systems illustrated the value of bespoke, practice-led research models that push both creative and technological boundaries.

ANAT's presence at ISEA 2024 in Brisbane was a particular highlight of our national engagement. We were proud to host two significant events: the third iteration of Indigenous Protocols for Artificial Intelligence (IP//AI), a thoughtful, future-facing forum for ethical AI perspectives, and a reflective panel discussion titled ANAT Synapse in Conversation: 20 Years of Art + Science Collaboration, celebrating the pioneers and the provocateurs who have shaped Synapse's enduring legacy. We were also honoured to support the work of Angie Abdilla, *Meditation on Country*.



This year, our two Australian Antarctic Arts Fellows, renowned musician and composer David Bridie, and acclaimed video artist Keith Deverell, undertook their residency on the ice in January 2024. Their immersive engagement with the raw and remote Antarctic environment will undoubtedly yield works that challenge and redefine our sensory and conceptual boundaries.

As we step into the next phase of ANAT's journey, this year stands as a testament to our core values, collaboration, curiosity, and courage. The team has worked tirelessly to not only deliver high-calibre programs but to foster long-lasting relationships that will continue to shape the future of cultural and scientific innovation.

Michael Nelson
ANAT Board Chair

Governance

BOARD OF DIRECTORS

Chair, Michael Nelson (Appointed May 2018)
Melissa DeLaney (Appointed August 2020)
Brad Darkson (Appointed 2020)
Ana Tiquia (Appointed 2023)
Melita Grant (Appointed 2023)
Michèle Saint-Yves (Appointed 2023)
r e a. saunders (Appointed 2024)
Brad Tucker (Appointed 2024)
Christopher D. Schaffer (Appointed 2024)

RISK SUBCOMMITTEE

Chair, Michèle Saint-Yves
Michael Nelson
Melissa DeLaney

DEVELOPMENT SUBCOMMITTEE

Melita Grant
Christopher D. Schaffer
Melissa DeLaney
Jenn Brazier (staff)

HUMAN RESOURCES SUBCOMMITTEE

Ana Tiquia
Brad Darkson
Michèle Saint-Yves

Staff

ANAT

Melissa DeLaney
CEO

Jenn Brazier
Program Manager

Carollyn Kavanagh
Marketing and Communications Manager

Steven Pickles
Technical Officer

Aushaf Widisto
Projects and Communications Officer

Mukastree Chakma
Zoom Tech Microtalk

Artistic Program

ANAT SYNAPSE RESIDENCIES

In 2024, two projects were awarded ANAT Synapse residencies. First Nations artist, **Jennifer Kemarre Martiniello** and **Keith Armstrong**.

JENNIFER KEMARRE MARTINIELLO
+ **PROF SIMON HABERLE, THE SCHOOL OF CULTURE, HISTORY AND LANGUAGES, ANU**

Jennifer Kemarre Martiniello was one of the exceptional ANAT Synapse 2024 residents. Jennifer embarked on the explorative project titled *The Stories Beneath My Ancestors' Footprints*. Jennifer Kemarre Martiniello OAM is a multi-award winning artist of Aboriginal (Lower Southern Arrernte), Chinese and Anglo-Celtic descent. Her works are held in multiple national and international public and private collections. In 2023 she was recognised as a Pacific Region Craft Master by the World Crafts Council.

"As an Aboriginal (Arrernte) artist, storytelling is the heart of my artistic practice. In 2014 I created my first series of hot blown glass cylindrical *Voice Cores*, inspired by a long held fascination with the capacity of scientific cores sunk into the earth to access a place's deep time through the analysis of ecopaleological spores, pollen and sediments." Jennifer Kemarre Martiniello.

This collaboration focused on creative research and practice to discover the paleoecological substrata of Jennifer's Aboriginal and Chinese ancestors' lands. Mentored by Professor Simon Haberle, the artist delved into geo-culturally specific data, exploring the ancestral identity through pollens, diatoms, phytoliths, charcoal deposits, and spores. Her innovative approach blended art and science, resonating with the heart of her Aboriginal storytelling practice.

[read JENNIFER'S CREATIVE RESEARCH JOURNAL](#)

Simon Haberle is currently Professor of Palaeoecology and Natural History in the School of Culture, History and Language. His research is



focussed on our understanding of the impact of deep-time climate variability and human activity on terrestrial ecosystems of Australia and the region. He is also using his knowledge of Australian pollen to explore the impact of pollen and spores on respiratory health.

KEITH ARMSTRONG + DR. DAVID TUCKER & DR. GABRIELLE LEBBINCK (WORKING WITH MARCUS YATES), SAMFORD ECOLOGICAL RESEARCH FACILITY (SERF) + DR. ELEANOR VELASQUEZ, TERRESTRIAL ECOSYSTEM RESEARCH NETWORK (TERN) – AUSTRALIA'S LAND ECOSYSTEM OBSERVATORY

ANAT welcomed **Keith Armstrong** as a returning ANAT Synapse resident in 2024, presenting his multi-layered project, *Forest Art Intelligence (FAI)*. With thirty years of experimental work focusing on social and ecological justice, Keith's participative practices envisions collective paths to sustainable futures.

Keith Armstrong is an artist profoundly motivated by issues of social and ecological justice. His engaged, participative practices provoke audiences to comprehend, envisage, and imagine collective pathways towards sustainable futures. His collaborative, experimental practices emphasise site-specific electronic arts, networked interactive installations, art-science collaborations and socially and ecologically engaged practices.

"Our aim is to understand how to develop art forms capable of growing and evolving alongside a regenerating forest, whilst also actively benefiting that forest's health. We envisage embedded



Image: 2024 ANAT Synapse resident, Jennifer Kemarre Martiniello, Ancestor's Red Ochre Dreaming Place.



Image: 2024 ANAT Synapse Fellow **Chris Henschke** at CERN.

artworks capable of slowly finding, and then occupying, their own intelligent 'niches,' within the forest's ecology – a speculative form we call an 'Art Intelligence.'" Keith Armstrong.

This ongoing project explores the integration of art and science in regenerating forests, aiming to develop "Art Intelligences" (AI) that grow symbiotically with the forest, actively benefiting its health. *The Forest Art Intelligence (FAI)* project involves sustainably built, interconnected installations using "lively materials" and data sensors, contributing to the ecological system. Armstrong's vision aligns with public engagement, ecological science, botany, data science, and sustainable media arts, presenting outcomes at ISEA2024 in Brisbane and online.

[read KEITH'S CREATIVE RESEARCH JOURNAL](#)

[Read more about both residencies](#)

ANAT SYNAPSE 2024 :: MICROTALK

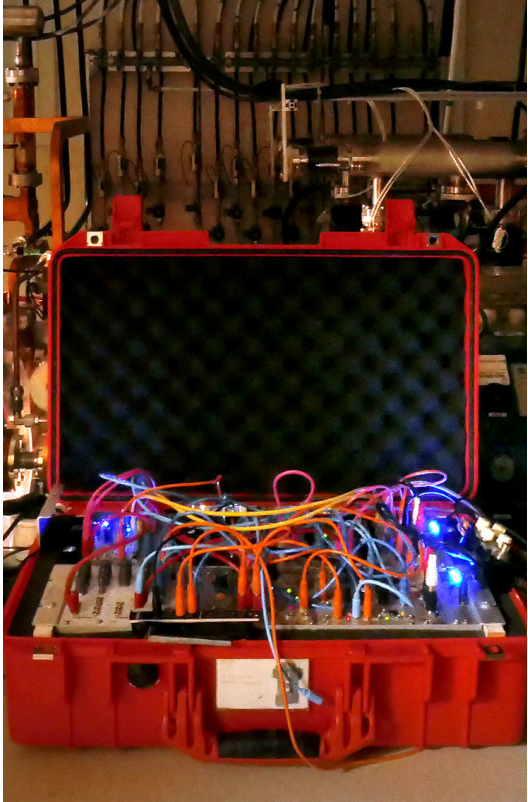
As part of an audience engagement aspect of ANAT Synapse, in October, we hosted a lunchtime online conversation led by featuring the artists and researchers undertaking the 2024 ANAT Synapse Residency program.

Speakers were: Jennifer Kemarre Martiniello and Prof Simon Haberle, The School Of Culture, History And Languages, ANU; Keith Armstrong and Dr Eleanor Velasquez, Terrestrial Ecosystem Research Network (TERN), Australia's Land Ecosystem Observatory

[View the talk on YouTube](#)

ANAT SYNAPSE FELLOWSHIP, CELEBRATING 20 YEARS OF SYNAPSE

Commemorating 20 years of the ANAT Synapse residency program, ANAT offered a one-off fellowship to support a Synapse Alumnus in further developing the trajectory of their interdisciplinary artistic practice.

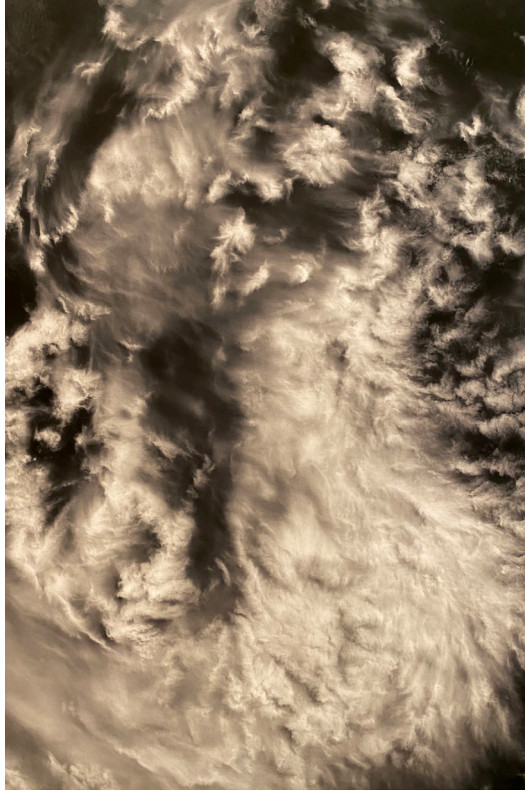


Dr Chris Henschke was awarded \$20,000 to undertake the creative research project *Future Accelerations & Quantum Expressions*, returning to CERN in Switzerland for a two-month collaborative residency through the ART@CMS program. Working alongside his longtime collaborators Mark Boland (University of Saskatchewan and the Canadian Light Source), and CERN physicist Michael Hoch, Chris developed several interrelated media and sculptural projects. His research culminated in a presentation and performance as part of CERN's 70th birthday and the 100th year of Quantum Physics (2025).

During his Fellowship, Chris delved into future accelerator technologies and expanded upon his exploration of matter-energy harmonics, a pivotal aspect of particle physics.

Chris Henschke is an artist working with analogue and digital media, using methods and materials from experimental science, and has undertaken experimental interdisciplinary collaborations with scientists since 1991. Residencies include the National Gallery of Australia, 2004; an Asialink residency at Chulalongkorn University Bangkok, 2007; two residencies at the Australian Synchrotron, 2007 and 2010; and an ANAT Synapse residency with the CSIRO in Clayton, 2018–2019.

Chris' academic qualifications include a Doctorate of Philosophy from Monash University comprising on-site research/practice at the European Organisation for Nuclear Research (CERN), Switzerland, as part of



the 'art@CMS' collaboration program. Chris has also exhibited and performed widely including at the Natural History Museum, Vienna and a commission with Dark Mofo, Hobart in 2019.

[Read CHRIS'S CREATIVE RESEARCH JOURNAL](#)

[Read MORE ABOUT THE FELLOWSHIP](#)

ANAT BESPOKE

ANAT Bespoke projects are diverse partnerships, with each iteration customised to the artists and partners unique characteristics. Individual ANAT Bespoke projects are developed by ANAT in consultation with the artists and partners.

DR SARAH NEVILLE (SA) + EVA SIFIS (SA)
+ ASSOCIATE PROFESSOR BELINDA LANGE (SA)
FLINDERS UNIVERSITY, ASSEMBLAGE CENTRE
FOR CREATIVE ARTS

ANAT worked to support South Australian artist, **Sarah Neville** who worked with a creative team as part of her project, *Agiles*, a residency with Flinders University, Assemblage.

Agiles as part of ANAT Bespoke was an artistic research project investigating virtual reality and augmented reality applications for mobility, balance, creativity and connecting with the joy of dancing. The collaborative team in residence at Assemblage at Flinders University, created a digital application

as a performative device to be used by artists to demonstrate new frontiers in digital performance as well as an engagement tool that includes audience participation and potential rehabilitation particularly related to brain injury.

This project was instigated from discussions between Sarah Neville and Eva Sifis, who has an acquired brain injury, the Assemblage Centre for Creative Arts team and Associate Professor Belinda Lange who is Clinical Lead for Assistive Technologies in the Medical Device Research Institute and a researcher in the Caring Futures Institute in the College of Nursing and Health Sciences at Flinders University. Sarah further contracted composer Matthew Thomas, visual artist Scott Coleman and developer Alex DeGaris with assistance from a grant from Arts South Australia. The collaboration supported the artists and also research in the fields of arts and health, new technologies including virtual and augmented reality, and other connections between the sciences and the creative arts.

Sarah Neville is a lecturer and a Research Associate at UniSA Creative/IVE. She was awarded an Arts South Australia Established Artist Fellowship in 2021 to create virtual reality dance work and a dual award PhD from both Deakin University and Coventry University in dance digitisation in 2022. Recent work has been shown at ANAT SPECTRA 2022, Siggraph Vancouver, 7th Motion and Computing Conference, MOD., The Mill, Illuminate Adelaide and ISEA2024.

Agiles was supported by Arts SA, the Australian Network for Art and Technology (ANAT) and the Flinders University Assemblage Centre for Creative Arts.

[Read SARAH'S CREATIVE RESEARCH JOURNAL](#)

INTERNATIONAL SYMPOSIUM OF ELECTRONIC ART (ISEA) 2024

Mid-year, the International Symposium on Electronic Art (ISEA) was held in Meanjin/Brisbane under the theme *Everywhen*. Hosted by QUT, ANAT played a significant role, contributing as a member of the Steering Committee and through key programming.

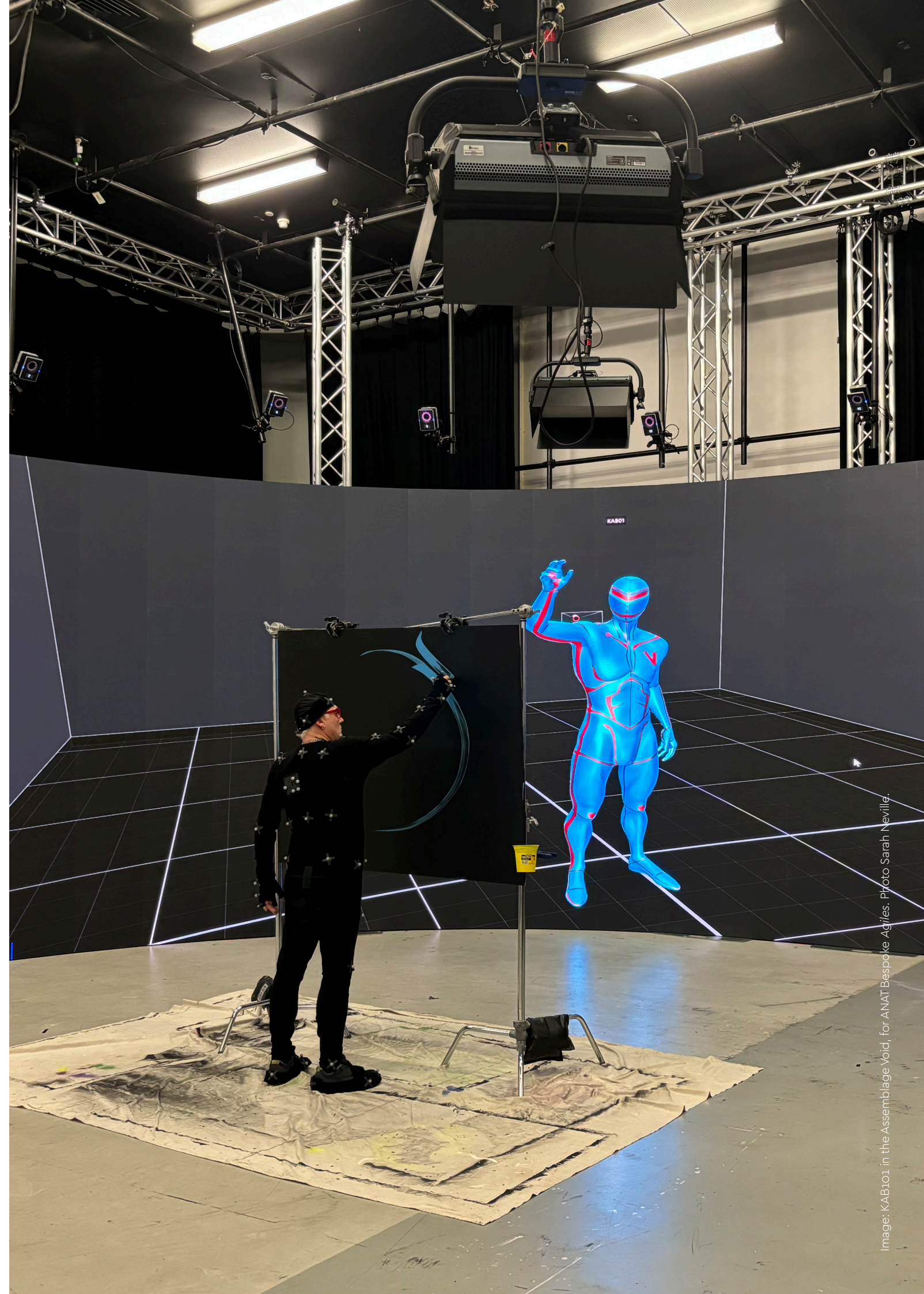


Image: KAB101 in the Assemblage Void, for ANAT Bespoke Agiles. Photo Sarah Neville.



This included the Indigenous Protocols for AI Workshop led by Pallawa artist and researcher, **Angie Abdilla** from Old Ways, New in partnership with ANAT, and the ANU School of Cybernetics; an ANAT alumni artist talk at ISEA's conference; a panel talk as a celebration of 20 years of the ANAT Synapse residency program as part of the Field Trip at the University of Sunshine Coast; and support of Angie Abdilla's *Meditation on Country* intermedia installation at the State Library of Queensland.

MEDITATION ON COUNTRY BY ANGIE ABDILLA

The Edge State Library, Meanjin/Brisbane as part of the International Symposium of Electronic Arts (ISEA) June, 2024.

Meditation on Country brings together Indigenous knowledges and Western astrophysics through charting Creation time and evolutionary events. The immersive experience is generated by combining scientific and cultural datasets through an array of machine-learning (ML) models trained through cultural programming protocols. Interrogating technology as cultural practice, this experience intends to deepen our connection to the universe and Country through the power of resonance, language, and story.

The work was installed at the State Library of Queensland during ISEA2024 and received hundreds of visitors to the immersive experience.

Featuring Uncle Ghillar Michael Anderson(Euahlayi), Aunty Bronwyn Penrith (Wiraduri/Yuin), Eric Avery (Ngampa/ Yuin), Emma Donovan (Gumbaynggirr/ Yamatji) and Kirli Saunders (Gunai).
Composition and Sound Design: James Brown
Programming: Kieran Browne.
Astrophysics Consultants: Distinguished Professor Brian Schmidt AC FRS FAA FTSE, Professor Ghillar Michael Anderson Euahlayi, and Karlie Noon Gamilaraay (PhD).

INDIGENOUS PROTOCOLS FOR ARTIFICIAL INTELLIGENCE (IP//AI) WORKSHOP #3

On 27 June at QUT Kelvin Grove, as part of ISEA2024 *Everywhen*, this participatory workshop delved into the historical development of AI and its



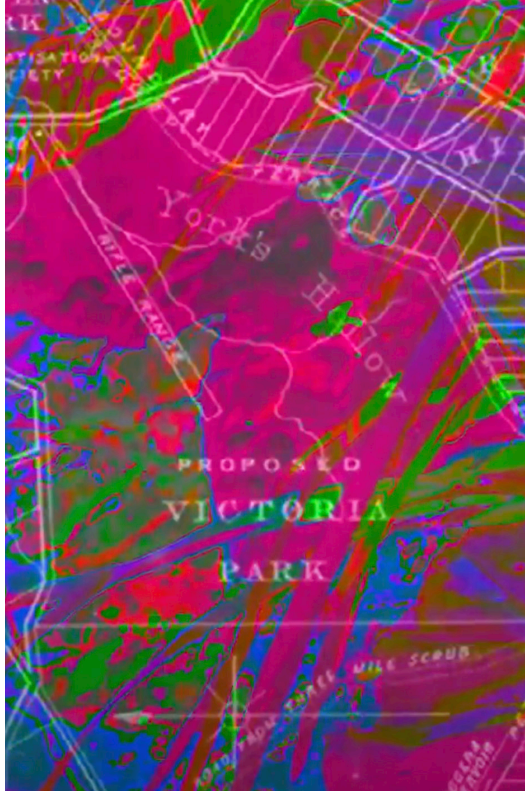
contemporary applications.

Devised and led by Professor Angie Abdilla in collaboration with Dr Gabriela Ferraro and Dr Safiya Okai-Ugbaje from ANU School of Cybernetics in partnership with ANAT, the session explored data, algorithms, and the methodologies of Machine Learning (ML). Participants engaged in two-way learning to examine Indigenous automated systems alongside current ML practices, aiming to innovate engineering possibilities rooted in cultural practices and care for Country and kin.

With First Nations participants from Australia and New Zealand, the workshop was a hands-on day-long program, with participants contributing to conceptually technical and culturally focused explorative learning, centred on caring for Country and kin within artificially intelligent (AI) systems.

ANAT commissioned an article by workshop participant, Nyungar technologist and writer Kathryn Gledhill-Tucker, titled [**Reflection: ISEA2024, Everywhen, Indigenous Protocols for Artificial Intelligence \(IP//AI\) Workshop #3**](#) [**by Kathryn Gledhil-Tucker**](#)

Workshop presenters/authors: The IP//AI was co-founded in 2018 by Prof Angie Abdilla, Director of Old Ways, New. In this iteration of the project IP//AI, the partnership with ANAT and Abdilla was co-designed with Dr Gabriela Ferraro and Dr Safiya Okai-Ugbaje from the ANU School of Cybernetics. Angie and Gabriela co-facilitated the two-way learning for a group of Indigenous creatives, researchers, and technologists.



part of New Light, a partnership between ANAT and Illuminate Adelaide at the Adelaide Festival Centre in 2023.

GOOGLE ARTS & CULTURE Showcasing the ANAT Alumni excellence on the global stage

On 15 February, 2024 ANAT launched a collaboration with Google Arts & Culture (GAC) debuting a digital realm of over 100 multidisciplinary artworks by ANAT alumni to be experienced by global audiences. This partnership between ANAT and the GA&C platform amplifies ANAT alumni's voices on an international scale, showcasing their innovative contributions at the intersection of art, science and technology.

ANAT ALUMNI PANEL/ARTIST TALK, ISEA SYMPOSIUM

25 June, 2024 Brisbane Convention Centre

Hosted by ANAT alumni, **Leah Barclay** and **Sarah Neville**, ANAT presented an artist talk featuring Leah, Sarah, **Chris Henschke**, **Steph Hutchison** and **Toby Gifford**. Each artist presented their past work with ANAT leading into current projects as part of ISEA.

ANAT SYNAPSE IN CONVERSATION :: 20 YEARS OF ART + SCIENCE COLLABORATION

29 June 2024, University of the Sunshine Coast

Presented by ANAT and the University of the Sunshine Coast, ANAT CEO, Melissa DeLaney led an in-conversation style panel, discussing the journey and experience of featured alumni with a selection of ANAT Synapse participants including **Keith Armstrong**, **Chris Henschke**, **Anna Madeleine Raupach** and **Anna Tweeddale**. In 2024, ANAT celebrated the 20th Anniversary of ANAT Synapse. Since its genesis in 2004, ANAT Synapse has enabled research collaborations between more than 100 artists and scientists.

SCREENING :: ECHOES BY CHANTEL BATES

As part of the ISEA Field Trip to the University of Sunshine Coast Campus at Sippy Downs, ANAT supported the screening of Echoes by ANAT alumni, **Chantel Bates**. Chantel first showed the work as

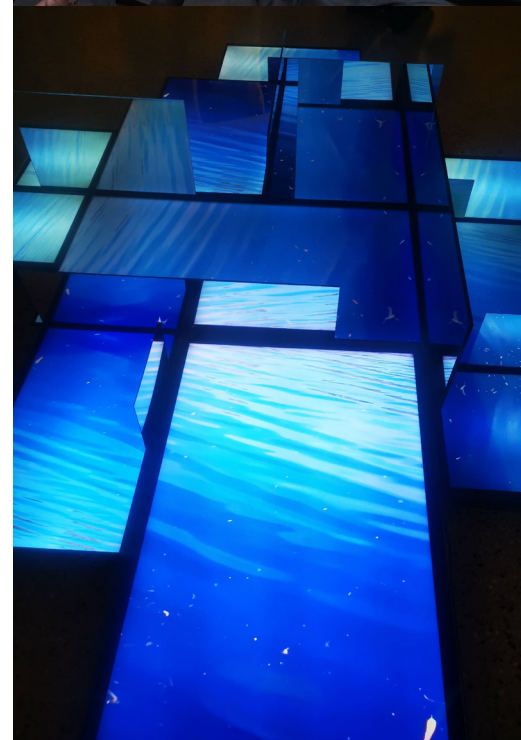
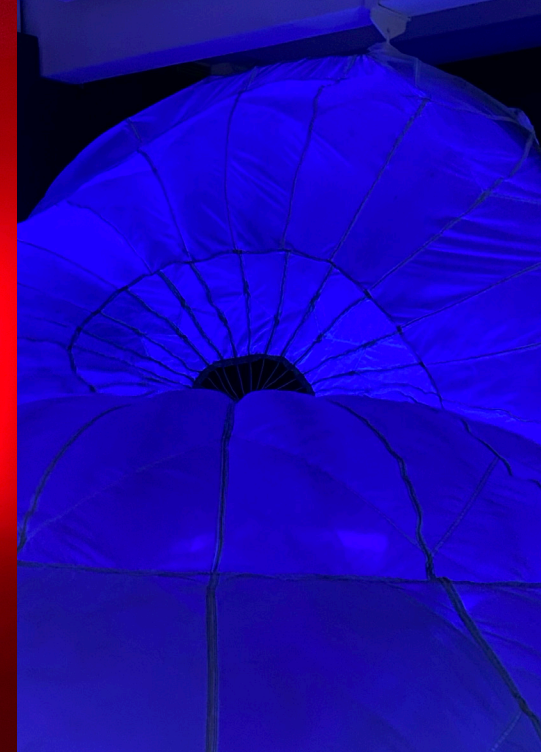
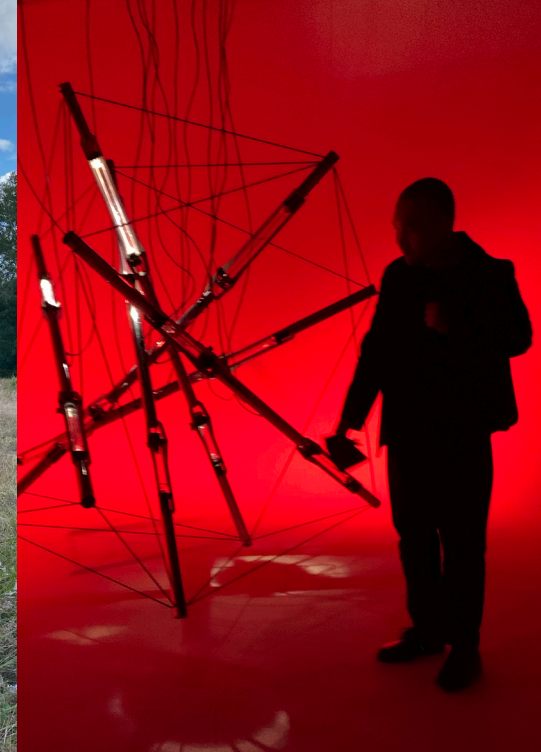
"As a leading Australian arts+science+technology organisation, ANAT is proud to be entering into this ongoing partnership with Google Arts & Culture, platforming the work and stories from ANAT Alumni, and also leading into the future of the untold and yet to be made." says ANAT CEO, Melissa DeLaney.

Google Arts & Culture, with its mission to make the world's culture accessible to everyone, provides a platform for ANAT's alumni to showcase their creative research and arts practice. The evolving online exhibition offers a captivating journey through decades of art, science and technology collaborations.

From digital installations to extended reality, through to a biological neural network paired with a synthesiser, the ANAT collection reflects the diversity and innovation that defines the ANAT alumni.

Google Arts & Culture serves as a digital repository, housing the cultural treasures and narratives of over 3,000 institutions from 80 countries. The collaboration with ANAT expands this virtual tapestry, allowing audiences worldwide to explore.

[Visit the collection](#)





AUSTRALIAN ANTARCTIC ARTS FELLOWSHIP

It was a white Christmas for Australian Antarctic Art fellows, musician/composer **David Bridie** and video artist **Keith Deverell**. Originally delayed by COVID-19, they departed aboard the icebreaker, RSV Nuyina, in late December 2023.

Guided by the research of scientist Dr. Joel Pedro, (Lead Scientist of the Australian Antarctic Division's Million Year Ice Core Project) they planned to create a live art performance and audio-visual projection installation speaking to our rapidly changing climate.

Of the project, David says, "As scientists work to decipher climates of our past and fathom our futures, the artist's role is to translate the science and to turn it into emotion; to illuminate and allow understanding."

David captured the sounds of Antarctica – wind, ice, and snow – blending them with archival audio and statements from key Antarctic philosophers and scientists. The work will be presented as a live art performance and an audio-visual installation at festivals, galleries, museums, and, for educational use.

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.

LOCALE ANAT, CREATIVE IN RESIDENCY

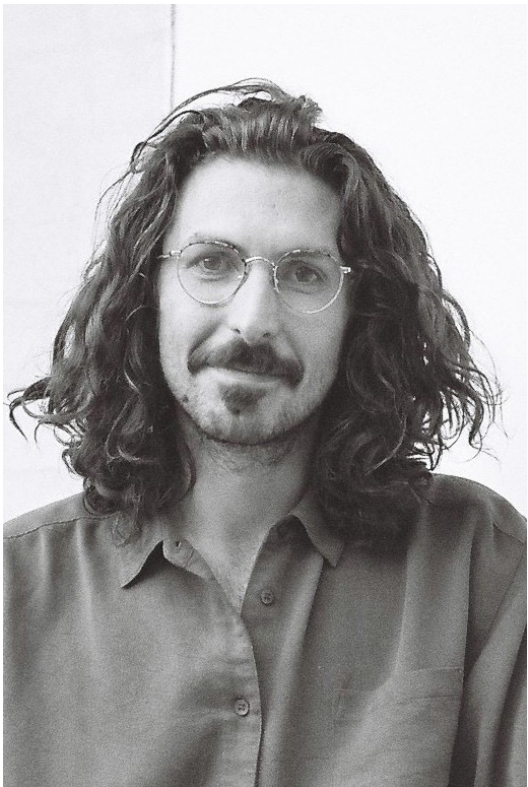
In 2024 we introduced the inaugural Locale ANAT mentorship program for emerging South Australian artists, with the first creative in residence, beginning in June for **Constantine (Kosta) Stefanou**.

Constantine Stefanou is a Greek-Australian, Adelaide based multidisciplinary sound artist, musician, arts organiser, and emerging scientist. Stefanou is director of the local Adelaide based arts initiative MUD Improvisation and extended domains which exists to aid in cultural and ecological restoration through empowering individuals, groups and communities to engage in experimental modes of creative practice and research.

Kosta is also an emerging scientist in ecology and spatial sciences currently engaging in honours research at Flinders University. His work in the sciences and arts centres on sustainable development through researching creative-arts methodologies in ecological restoration, making ready for the increasing weirdness in eco-social-techno systems. Kosta says "MUD is a place for finished and unfinished works, where publishing can be privileged as a process as much as a finality." This focus on process and experimentation is a guiding key principle for ANAT.

The pilot program aims to provide emerging and early career South Australian's working with interest in art, science and technology with the scaffolding to mentor and support them in a practical way in their practice.

Locale ANAT provides a space to inspire their process and build a creative community.



Advocacy

Over the course of 2024, ANAT's CEO and the ANAT Team sat on numerous panels and participated in and attended many events, with the following providing a snapshot:

ARTIST SUPPORT

60 individual artist consults

ANAT wrote 25 letters of support for artists

PROFESSIONAL DEVELOPMENT & TRAINING

Creative Australia / Foundations of Directorship Course Melissa DeLaney

Australian Institute of Company Directors Course Melissa DeLaney and Ana Tiquia

BILYA Lab workshop ANU Jen Rae & Claire Coleman
Melissa DeLaney, attendee workshop and consultation

Advocacy

ASSESSMENT AND ADVISORY PANELS

Melissa DeLaney: **Congress of the Humanities, Arts and Social Sciences 2023 Organising Committee (OC)**

Melissa DeLaney & Jenn Brazier, Advisors: **ISEA 2024 Steering Committee**

Melissa DeLaney: **Creative Australia Peer**

Melissa DeLaney, Board member: **UNSW CoE ARC Disaster Management / AI Research Project**

PRESENTATIONS AND PANELS

Melissa DeLaney & Leah Barclay, Sarah Neville, Steph Hutchison, Chris Henschke and Svenja Kratz (Symposium) : **ISEA 2024 21-29 June, 2024 3.2 art science panel.**

Melissa DeLaney with Keith Armstrong, Chris Henschke, Anna M. Raupach and Anna Tweeddale: **ISEA 2024 21-29 June ANAT Synapse 20th Anniversary Panel. Field Trip**

Melissa DeLaney, co-chair panel and guest : **NYU AD ArtsIT2024 Abu Dhabi 13-15 November, 2024**
Melissa co-presented the panel RECIPROCITY: regenerative futures through art + science + technology collaborations with Bruno Miguel Azevedo (University of Minho, Portugal), alongside Eirini Mavrommati (Hellenic Open University), Maria Roussou (National and Kapodistrian University of Athens), Elena Partesotti (NICS/BRAINN, Unicamp), Olívia Lapenta (Universidade do Minho), and Mar Gonzalez-Franco (Google, USA). The panel explored how experimental practice, research, and interdisciplinary collaboration can foster new ways of thinking, doing, and being.

Melissa DeLaney hosted panel featuring **Niki Sperou, Skin Bible** at **Newmarch Gallery,**

Thank you

ANAT extends sincere thanks to all our stakeholders and partners who helped us make 2024 such a success:

ANU School of Cybernetics: Professor Angie Abdilla, Dr Gabriela Ferraro, Dr Safiya Okai-Ugbaje, Sherice Kazzi. **Arts South Australia:** Jennifer Layther, Monique Reseigh Farchione, Sarita Burnett. **Australian Antarctic Division:** Jemma Ball. **CERN:** Dr Michael Hoch CERN, KIT – Karlsruhe Institute for Technology and Prof Mark Boland, University of Saskatchewan & Canadian Light Source. **Creative Australia:** Andrew Donovan, Zohar Spatz, Tegan Richardson. **Flinders University - Assemblage:** Tully Barnett. **Google Arts & Culture:** Martha Soemantri. **Lucent Advisory:** Simon Wagner, Victoria Berekally and Anisha Pradhan. **QUT:** Damian Candusso, Wesley Enoch, Gavin Sade and Thomas Studley. **(ISEA2024)** Lidia Morawska, Anna Tweeddale, (ANAT Synapse). **RMIT University School of Art:** Kit Wise. **Samford Ecological Research Facility:** Dr. David Tucker, Dr. Gabrielle Lebbinck, Marcus Yates. **Terrestrial Ecosystem Research Network:** Dr Eleanor Velasquez. **ISEA2024:** Aaron Jefferey, Freddie Komp, Michelle Brown, Adam Jefford, Sarah Neville, Chris Henschke, Steph Hutchison, Toby Gifford, Leah Barclay, Anna M. Raupach, Anna Tweeddale, Keith Armstrong. **ANU School of Culture, History and Languages:** Professor Simon Haberle, (ANAT Synapse). **Kumarninthi Cultural Education:** Tjimari Sanderson-Milera.



Imagery

Cover: 2024 ANAT Synapse resident **Keith Armstrong**, *Analog Intelligence*, 2023, (still) 4k video loop, Render created from Lidar (laser scan) aerial and terrestrial data set of the site.

Page 2: Indigenous Protocols for Artificial Intelligence (IP//AI) Workshop #3, ISEA 2024, Kelvin Grove, QUT. Photograph Joe Ruckli.

Page 3: **Ross Manning**, *UV suite*, in *As Above. So Below*, QUT Art Gallery, for ISEA.

Page 5: ANAT CEO, **Melissa DeLaney**. Photograph Sia Duff.

Page 6: ANAT Board Chair, **Michael Nelson**.

Page 7 & 8: 2024 ANAT Synapse resident, **Keith Armstrong**, *Analog Intelligence*, 2023, (still) 4k video loop, Render created from Lidar (laser scan) aerial and terrestrial data set of the site.

Page 9: Prof Simon Haberle and **Jennifer Kemarre Martiniello** with *Voice Cores* series 2 on display in the Coombs Building, ANU, 2023.

Page 10: 2024 ANAT Synapse resident, **Jennifer Kemarre Martiniello**, *Ancestor's Red Ochre Dreaming Place*.

Page 11: 2024 ANAT Synapse Fellow **Chris Henschke** at CERN.

Page 12: **Chris Henschke**, analog laptop reactivation of the semi-obsolete CLIC accelerator test facility, photograph courtesy the artist.

Page 13: **Grayson Cooke** *Sampling the Cirrus Band* 2024 in *Strange Weather* at UniSC Art Gallery

Page 14: **KAB101** in the Assemblage Void, for ANAT Bespoke Agiles. Photograph **Sarah Neville**.

Page 15: **Angie Abdilla**, *Meditation on Country*, installation view State Library of Queensland, for ISEA 2024 photograph Joe Ruckli.



Imagery

Page 16: Indigenous Protocols for Artificial Intelligence (IP//AI) Workshop #3, **Karlie Noon**, photograph Joe Ruckli.

Page 17: **Chantel Bates**, *Echoes*, 2023

Page 18: Top L-R: 1. **Aushaf Widisto**, **Melissa DeLaney**, **Keith Armstrong**, **Angie Abdilla**, **Carollyn Kavanagh** and **David Tucker** at the SERF Site field visit. 2. **Aushaf Widisto** in front of **Moritz Simon Geist's** *Don't Look At Me*, SAE University College Aus, for ISEA 2024 3. **Ross Manning**, *UV suite*, featured in *As Above, As Below*, QUT Art Museum, for ISEA 2024.

Centre L-R: 1. **Angie Abdilla**, *Creation Birds #1*, 2024. 2. ISEA 2022 Everywhen. 3. **Grayson Cooke** and **Melissa DeLaney**, in front of *Sampling the Cirrus Band* featured in *Strange Weather*, at the University of the Sunshine Coast Art Gallery, for ISEA 2024.

Bottom L-R: 1. **Ross Manning**, *Matter & Matrix*, featured in *Strange Weather*, at the University of the Sunshine Coast Art Gallery, for ISEA 2024. 2. **Prof. Angie Abdilla** (keynote) and **Prof. Wesley Enoch** ISEA 2024, Brisbane Convention Centre. 3. An Elder of the Forrest, a 400 year old Eucalyptus teritcornis or Blue Gum at the SERF Site field trip.

Page 19: Antarctica, **Keith Deverell**, 2023-2024, image the artist.

Page 20: **Constantine Stefanou**, photograph Andrew Kainerder.

Page 24: *Forest Art Intelligence (FAI)*, site visit. Melissa DeLaney, Jenn Brazier, Aushaf Widisto, **Keith Armstrong**, Angie Abdilla and David Tucker, SERF, July 2024. Photograph Carolyn Kavanagh.



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

FINANCIAL REPORT
FOR THE YEAR ENDED
31 DECEMBER 2024

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

CONTENTS

Board Members' Report	1
Auditor’s Independence Declaration	3
Statement of Profit or Loss and Other Comprehensive Income	4
Statement of Financial Position	5
Statement of Changes in Equity	6
Statement of Cash Flows	7
Notes to the Financial Statements	8
Detailed Profit and Loss Statement	22
Statement by Members of the Board	25
Independent Auditor's Report	26
Certificate by Members of the Board	28

BOARD MEMBERS’ REPORT

Your Board Members submit the financial report of the Australian Network for Art & Technology for the financial year ended 31 December 2024.

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	
Brad Darkson	
Melissa DeLaney	
Melita Grant	
Ana Tiquia	
Michèle Saint-Yves	
Dr Rea Saunders	Appointed date: 01/06/2024
Dr Brad Tucker	Appointed date: 01/04/2024
Christopher D. Schaffer	Appointed date: 01/04/2024
Christopher Fluke	Resignation date: 31/05/2023

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.

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 profit of the Association amounted to \$80,053 [2023: profit of \$72,674].

BOARD MEMBERS’ REPORT

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.

Dividends

No dividends were paid during the year and no recommendation is made as to the dividends.

Events After the Reporting Date

In 2024, ANAT Board voted to shift banking and ethical investment to Bendigo Bank in 2025.

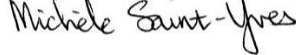
Other than that, no matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Association, the results of those operations, or the state of affairs of the Association in future financial years.


Options and Indemnities

No options over issued shares or interests in the Association were granted during or since the end of the financial year and there were no options outstanding at the date of this report.

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: Michèle Saint-Yves 

Member: Michael Nelson 

Dated this 29th day of April 2025

Liability limited by a scheme approved under Professional Standards Legislation.

Page 4

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

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2024

	Notes	2024 \$	2023 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	710,525	693,663
Trade and other receivables	6	28	636
Other assets	7	6,313	1,887
TOTAL CURRENT ASSETS		<u>716,866</u>	<u>696,186</u>
NON-CURRENT ASSETS			
Property, plant and equipment	8	13,184	19,433
Right-of-use asset	9	94,527	121,082
TOTAL NON-CURRENT ASSETS		<u>107,711</u>	<u>140,515</u>
TOTAL ASSETS		<u>824,577</u>	<u>836,701</u>
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	10	35,927	36,049
Other liabilities	11	200,000	265,149
Lease liability	12	31,550	28,601
Provisions	13	28,662	33,251
TOTAL CURRENT LIABILITIES		<u>296,139</u>	<u>363,050</u>
NON-CURRENT LIABILITIES			
Lease liability	12	68,894	96,581
Provisions	13	27,722	25,301
TOTAL NON-CURRENT LIABILITIES		<u>96,616</u>	<u>121,882</u>
TOTAL LIABILITIES		<u>392,755</u>	<u>484,932</u>
NET ASSETS		<u>431,822</u>	<u>351,769</u>
EQUITY			
Reserves	14	119,230	119,539
Retained earnings	15	312,592	232,230
TOTAL EQUITY		<u>431,822</u>	<u>351,769</u>

The accompanying notes form part of these financial statements.
Page 5

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

STATEMENT OF CHANGES IN EQUITY
AS AT 31 DECEMBER 2024

	Retained Earnings \$	General Reserve \$	Total \$
Balance at 1 January 2023	131,315	147,780	279,095
Profit attributable to the Association	72,674	-	72,674
Transfer from reserve	28,241	(28,241)	-
Balance at 31 December 2023	232,230	119,539	351,769
Profit attributable to the Association	80,053	-	80,053
Transfer to reserve	309	(309)	-
Balance at 31 December 2024	<u>312,592</u>	<u>119,230</u>	<u>431,822</u>

The accompanying notes form part of these financial statements.
Page 6

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2024

	Notes	2024 \$	2023 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from operations		774,187	776,276
Interest received		7,415	1,897
Payments to suppliers and employees		(726,871)	(652,143)
Net cash provided by operating activities	16	<u>54,731</u>	<u>126,030</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for property, plant and equipment		(1,522)	(21,501)
Net cash used in investing activities		<u>(1,522)</u>	<u>(21,501)</u>
CASH FLOWS FROM FINANCING ACTIVITIES			
Repayment of lease liability		(36,347)	(34,148)
Net cash used in financing activities		<u>(36,347)</u>	<u>(34,148)</u>
Net increase in cash held		16,862	70,381
Cash at beginning of financial year		693,663	623,282
Cash at end of financial year	5	<u>710,525</u>	<u>693,663</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

1 **Material Accounting Policies Information**

The financial report is a general-purpose financial report with simplified 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.

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:

Class of Fixed Asset	Useful Lives
Office Equipment	1-20 years
Leasehold Improvements	2-3 years

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

1 Material Accounting Policies Information (Continued)

Property, Plant and Equipment (Continued)

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are recognised in profit or loss in the period in which they arise. When revalued assets are sold, amounts included in the revaluation surplus relating to that asset are transferred to retained earnings.

Leases

The Association as lessee

At inception of a contract, the Association assesses if the contract contains or is a lease. If there is a lease present, a right-of-use asset and a corresponding lease liability is recognised by the Association where the Association is a lessee. However all contracts that are classified as short-term leases (lease with remaining lease term of 12 months or less) and leases of low value assets are recognised as an expense on a straight-line basis over the term of the lease.

Initially the lease liability is measured at the present value of the lease payments still to be paid at commencement date. The lease payments are discounted at the interest rate implicit in the lease. If this rate cannot be readily determined, the Entity uses the incremental borrowing rate.

Lease payments included in the measurement of the lease liability are as follows:

- fixed lease payments less any lease incentives;
- variable lease payments that depend on an index or rate, initially measured using the index or rate at the commencement date;
- the amount expected to be payable by the lessee under residual value guarantees;
- the exercise price of purchase options, if the lessee is reasonably certain to exercise the options;
- lease payments under extension options if lessee is reasonably certain to exercise the options; and
- payments of penalties for terminating the lease, if the lease term reflects the exercise of an option to terminate the lease.

The right-of-use assets comprise the initial measurement of the corresponding lease liability as mentioned above, any lease payments made at or before the commencement date as well as any initial direct costs. The subsequent measurement of the right-of-use assets is at cost less accumulated depreciation and impairment losses.

Right-of-use assets are depreciated over the lease term or useful life of the underlying asset whichever is the shortest. Where a lease transfers ownership of the underlying asset or the cost of the right-of-use asset reflects that the Association anticipates to exercise a purchase option, the specific asset is depreciated over the useful life of the underlying asset.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

1 Material Accounting Policies Information (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

Short-term employee benefits

Provision is made for the Association's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries, annual leave and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

The Association's obligations for short-term employee benefits such as wages, salaries and sick leave are recognised as part of current trade and other payables in the statement of financial position.

Other long-term employee benefits

The Association classifies employees' long service leave and annual leave entitlements as other long-term employee benefits as they are not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Provision is made for the Association's obligation for other long-term employee benefits, which are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on high

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

1 Material Accounting Policies Information (Continued)

quality corporate bonds that have maturity dates that approximate the terms of the obligations. Any remeasurements for changes in assumptions of obligations for other long-term employee benefits are recognised in profit or loss in the periods in which the changes occur.

The Association's obligations for long-term employee benefits are presented as non-current liabilities in its statement of financial position, except where the Entity does not have an unconditional right to defer settlement for at least 12 months after the end of the reporting period, in which case the obligations are presented as current liabilities.

Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the statement of financial position.

Trade and Other Debtors

Trade and other debtors include amounts due from members as well as amounts receivable from customers for goods sold. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

Accounts receivable are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment.

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. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

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).

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

1 Material Accounting Policies Information (Continued)

Revenue and Other Income (Continued)

Funding arrangements which are enforceable and contain sufficiently specific performance obligations are recognised as revenue under AASB 15. Otherwise, such arrangements are accounted for under AASB 1058, where upon initial recognition of an asset, the Association is required to consider whether any other financial statement elements should be recognised (e.g. financial liabilities representing repayable amounts), with any difference being recognised immediately in profit or loss as income.

The Association is first required to determine whether amounts received are accounted for as Revenue per AASB 15: Revenue from Contracts with Customers or Income per AASB 1058: Income of Not-for-Profit Entities.

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 (e.g., 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.

Contributed Assets

The Association receives assets 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 (e.g., AASB 9, AASB 16, AASB 116 and AASB 138).

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

1 **Material Accounting Policies Information (Continued)**

Revenue and Other Income (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 initial carrying amount of the asset and the related amounts.

Capital Grant

When the Association receives a capital grant, it recognises a liability for the excess of the initial carrying amount of the financial asset received over any related amounts (being contributions by owners, lease liability, financial instruments, provisions) recognised under other Australian Accounting Standards.

The Association recognises income in profit or loss when or as the Association satisfies its obligations under terms of the grant.

Interest Income

Interest income is recognised using the effective interest method.

Dividend Income

The Association recognises dividends in profit or loss only when the Association’s right to receive payment of the dividend is established.

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

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 (ATO).

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities, which are recoverable from or payable to the ATO, are presented as operating cash flows included in receipts from customers or payments to suppliers.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

1 **Material Accounting Policies Information (Continued)**

Income Tax

No provision for income tax has been raised as the Association is exempt from income tax under Div 50 of the Income Tax Assessment Act 1997.

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 year, an opening statement of financial position at the earliest date of the comparative year has been presented.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

2024 **2023**
\$ **\$**

2 Revenue and Other Income

Revenue		
Sales revenue	36	9,620
Other revenue		
Interest received	7,415	1,897
Other revenue	843,118	770,406
	<u>850,533</u>	<u>772,303</u>
Total revenue	<u>850,569</u>	<u>781,923</u>

3 Auditors' Remuneration

Audit of financial statements	<u>6,600</u>	<u>6,500</u>
-------------------------------	--------------	--------------

4 Profit for the year

The result for the year was derived after charging the following items:

Profit from continuing operations includes the following specific expenses:

Expenses		
Depreciation of property, plant and equipment	7,771	8,957
Amortisation of right-of-use asset	31,509	30,271

5 Cash and Cash Equivalents

NAB cheque account	285,512	548,991
NAB cash maximiser account	82,669	131,218
ANAT public fund account	2,458	2,458
PayPal account	-	48
Bank guarantee	9,625	9,625
Bank Australia commercial saver account	-	207
Bank Australia community access account	-	1,116
Bendigo bank operating account	124,752	-

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

2024 **2023**
\$ **\$**

5 Cash and Cash Equivalents (Continued)

Bendigo bank term deposit	205,509	-
	<u>710,525</u>	<u>693,663</u>

Reconciliation of cash

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>710,525</u>	<u>693,663</u>
---------------------------	----------------	----------------

6 Trade and Other Receivables

Current		
Trade debtors	-	636
Other receivables	28	-
	<u>28</u>	<u>636</u>

7 Other Assets

Current		
Prepayments	<u>6,313</u>	<u>1,887</u>

8 Property, Plant and Equipment

Office Equipment		
At cost	60,061	58,539
Less: Accumulated depreciation	<u>(52,153)</u>	<u>(48,569)</u>
Total Office Equipment	<u>7,908</u>	<u>9,970</u>
Leasehold Improvement		
At cost	14,740	14,740
Less: Accumulated depreciation	<u>(9,464)</u>	<u>(5,277)</u>
Total Leasehold Improvement	<u>5,276</u>	<u>9,463</u>
Total Property, Plant and Equipment	<u>13,184</u>	<u>19,433</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

	2024 \$	2023 \$
8 Property, Plant and Equipment (Continued)		
Movements in Carrying Amounts of Property, Plant and Equipment		
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 \$	Leasehold Improvements \$ Total \$
Balance at 1 January 2023	7,276	- 7,276
Additions	6,761	14,740 21,501
Disposals	(387)	- (387)
Depreciation expense	(3,680)	(5,277) (8,957)
Balance at 31 December 2023	9,970	9,463 19,433
Additions	1,522	- 1,522
Depreciation expense	(3,584)	(4,187) (7,771)
Carrying amount at 31 December 2024	7,908	5,276 13,184
9 Right-of-use Asset		
Right-of-use, beginning of the year		121,082 152,183
Increase (Decrease)		4,954 (830)
Amortisation		(31,509) (30,271)
Right-of-use, end of the year		94,527 121,082
10 Trade and Other Payables		
Current		
Trade creditors		4,478 2,297
Accruals		5,206 3,492
Payroll liabilities		9,798 8,242
GST payable		16,445 22,018
	35,927	36,049

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

	2024 \$	2023 \$
11 Other Liabilities		
Unexpended Grants		
Australia Council for the Arts, Operational Funding	196,500	228,318
Australia Council for the Arts, Visual Arts and Craft Strategy	-	33,331
Australia Council for the Arts, Sustainable Futures: Carbon Neutral Pilot Program Strategy	3,500	3,500
	200,000	265,149
12 Lease Liability		
The Association commenced a 5-year lease agreement from 1 January 2018. Extension of 5 years was made during the year from 1 January 2023 to 2027. Lease liabilities are presented in the statement of financial position as follows:		
Current lease liability	31,550	28,601
Non-current lease liability	68,894	96,581
13 Provisions		
Current		
Provision for holiday pay	25,090	33,251
Provision for long service leave	3,572	-
	28,662	33,251
Non-Current		
Provision for long service leave	27,722	25,301
14 Reserves		
General reserve, beginning of the year	119,539	147,780
Transfer from reserve	(309)	(28,241)
General reserve, end of the year	119,230	119,539

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

	2024 \$	2023 \$
15 Retained Earnings		
Retained earnings at the beginning of the financial year	232,230	131,315
Transfer to reserve	309	28,241
Net profit attributable to the Association	<u>80,053</u>	<u>72,674</u>
Retained earnings at the end of the financial year	<u>312,592</u>	<u>232,230</u>
16 Cash Flow Information		
Reconciliation of cash flows from operating activities with net profit for the year		
Profit for the year	80,053	72,674
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit		
Depreciation and amortisation expenses	39,280	39,228
Interest expense on lease liability	6,655	7,977
Loss on disposal of assets	-	387
Changes in assets and liabilities		
Decrease (Increase) in trade and other receivables	608	(636)
Increase in other assets	(4,426)	(122)
Decrease in trade and other payables	(122)	(3,658)
Decrease in unexpended grants	(65,149)	(2,992)
(Decrease) Increase in provisions	<u>(2,168)</u>	<u>13,172</u>
	<u>54,731</u>	<u>126,030</u>

17 Contingent Liabilities

The Association had no contingent liabilities as at 31 December 2024 and 31 December 2023.

18 Commitments

The Association had no commitments for expenditure as at 31 December 2024 and 31 December 2023.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

	2024 \$	2023 \$
19 Key Management Personnel Compensation		
Any person(s) having authority and responsibility for planning, directing and controlling the activities of the Association, directly or indirectly, including any director (whether executive or otherwise) of that Association, is considered key management personnel (KMP).		
The totals of remuneration paid to KMP of the Association during the year are as follows:		
KMP Compensation	<u>137,651</u>	<u>131,715</u>

20 Other Related Party Transactions

Other related parties include close family members of key management personnel and entities that are controlled or jointly controlled by those key management personnel individually or collectively with their close family members.

Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated.

There are no other related party transactions during the year.

21 Risk Management

The Association is exposed to a variety of financial risks associated with its activities.

The Association's overall risk management plan seeks to minimise potential adverse effects due to the unpredictability of income and expenses.

The Association does not have any derivative instruments at 31 December 2024.

Objectives, Policies and Processes

The board of directors receives overall responsibility for the establishment of the Association's financial risk management framework. This includes the development of policies covering specific areas such as reduced sales and grants income and increased costs.

The day-to-day risk management is carried out by the Association's management under policies and objectives which have been approved by the board of directors. The manager has been delegated the authority for designing and implementing processes which follow the objectives and policies. This includes monitoring the levels of exposure to interest rate and assessment of market forecasts for interest rate movements.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

21 Risk Management (Continued)

Objectives, Policies and Processes (Continued)

The Association does not hold any financial assets with terms that have been renegotiated, but which would otherwise be past due or impaired.

The other classes of receivables do not contain impaired assets.

22 Statutory Information

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

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

DETAILED PROFIT AND LOSS STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2024

	2024 \$	2023 \$
Income		
Membership fees	36	18
Participant fees	-	811
Consultancy	-	8,791
	<u>36</u>	<u>9,620</u>
Other income		
Interest received	7,415	1,897
Donation received	5,000	134
Loss on disposal of assets	-	(387)
Sponsorship income	-	3,000
Sponsorship-in-kind		
Other	174,370	111,277
Grants expended		
Australia Council for the Arts, Operational Funding	463,636	459,046
Australia Council for the Arts, Visual Arts and Craft Strategy	66,662	64,036
Government of South Australia, Arts Organisations Program Multi Year Funding 2023	-	130,000
Department of the Premier and Cabinet, South Australian Funding Policy for the Not-for-Profit Sector	-	3,300
Government of South Australia, Arts Organisations Program Multi Year Funding 2023-2026	133,250	-
Creative Australia, Participation in Creative Australia AI Roundtable	200	-
Total Grants expended	<u>663,748</u>	<u>656,382</u>
Total Other income	<u>850,533</u>	<u>772,303</u>
Total Income	<u>850,569</u>	<u>781,923</u>

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

DETAILED PROFIT AND LOSS STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2024

	2024 \$	2023 \$
Expenses		
Operational expenses		
Office rent & running costs		
Rent/Insurance	43,666	44,883
Electricity/Security/Outgoings/Cleaning	12,098	11,379
Total Office rent & running costs	55,764	56,262
Office consumables & resources		
Equipment/Office/Depreciation	15,874	12,444
Total Office consumables & resources	15,874	12,444
Communications		
Postage/Courier	563	323
Total Communications	563	323
Legal, Finance & Governance		
Board expenses	14,094	5,126
Audit/Accounting fees	29,765	26,728
Legal fees	3,325	18,302
Licenses/Fees/Charges	1,084	1,047
Total Legal, Finance & Governance	48,268	51,203
Marketing		
Advertising	6,713	3,920
Design	-	3,830
Printing	29	-
Documentation	3	-
Total Marketing	6,745	7,750
Staff travel		
Domestic airfares	5,174	4,550
Accommodation	14,169	9,659
Other travel expenses/Per diem	11,708	5,442
Total Staff travel	31,051	19,651
Total Operational expenses	158,265	147,633

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

DETAILED PROFIT AND LOSS STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2024

	2024 \$	2023 \$
Expenses (Continued)		
Staff wages & expenses		
Wages and leave adjustments	307,410	320,098
Superannuation	32,019	30,988
Workcover	1,292	1,271
Staff development & amenities	15,111	10,301
Total Staff wages & expenses	355,832	362,658
Program expenses		
Communications		
Telephone/Teleconferencing	3,874	3,145
Total Communications	3,874	3,145
Consultants Fees		
Artists Fees	74,881	82,932
Total Consultants Fees	74,881	82,932
Location expenses		
Catering	1,220	504
Production materials & freight	2,074	1,100
Total Location expenses	3,294	1,604
In-kind expenses		
Other in-kind expenses	174,370	111,277
Total In-kind expenses	174,370	111,277
Total Program expenses	256,419	198,958
Total Expenses	770,516	709,249
Profit for the year	80,053	72,674

STATEMENT BY MEMBERS OF THE BOARD


per section 60.15 of the Australian Charities and Not-for-profits Commission Regulation 2022

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 2022*.

Member: Michèle Saint-Yves *Michèle Saint-Yves*

Member: Michael Nelson 

Dated this 29th day of April 2025

INDEPENDENT AUDITOR'S REPORT TO THE BOARD MEMBERS OF AUSTRALIAN NETWORK FOR ART & TECHNOLOGY

Opinion

We have audited the financial report of Australian Network for Art & Technology (“the Association”) which comprises the statement of financial position as at 31 December 2024, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of material accounting policies information and the statement by the members of the Board.

In our opinion, the accompanying financial report of the Australian Network for Art & Technology is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the Association's financial position as at the year ended 31 December 2024 and of their performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022*.

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 Association in accordance with the auditor independence 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.

Responsibilities of the Board Members for the Financial Report

The Board Members of the Association are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the ACNC Act, and for such internal control as the Association determine 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 ability of the Association 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 Association or to cease operations, or have no realistic alternative but to do so.

The Board Members are responsible for overseeing the Association'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 this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. 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.
- Obtain an understanding of internal control relevant to the audit 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 Corporation’s internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the management.
- Conclude on the appropriateness of the management’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 Corporation’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 Corporation to cease to continue as a going concern.
- 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 Members regarding, among 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.

Brian Tucker Audit

BRIAN TUCKER AUDIT

Chartered Accountants

Address: Unit 8, 210 Joondalup, Western Australia



BILLY-JOE THOMAS

Director

Dated at Perth, Western Australia this 29th day of April 2025

CERTIFICATE BY MEMBERS OF THE BOARD

I, Michael Nelson , certify that:

- (a) I attended the board meeting of the Association held on 8 April 2025.
- (b) The financial statements for the year ended 31 December 2024 were submitted to the members of the board at its annual general meeting.

President:



Dated this 29 day of April 2025