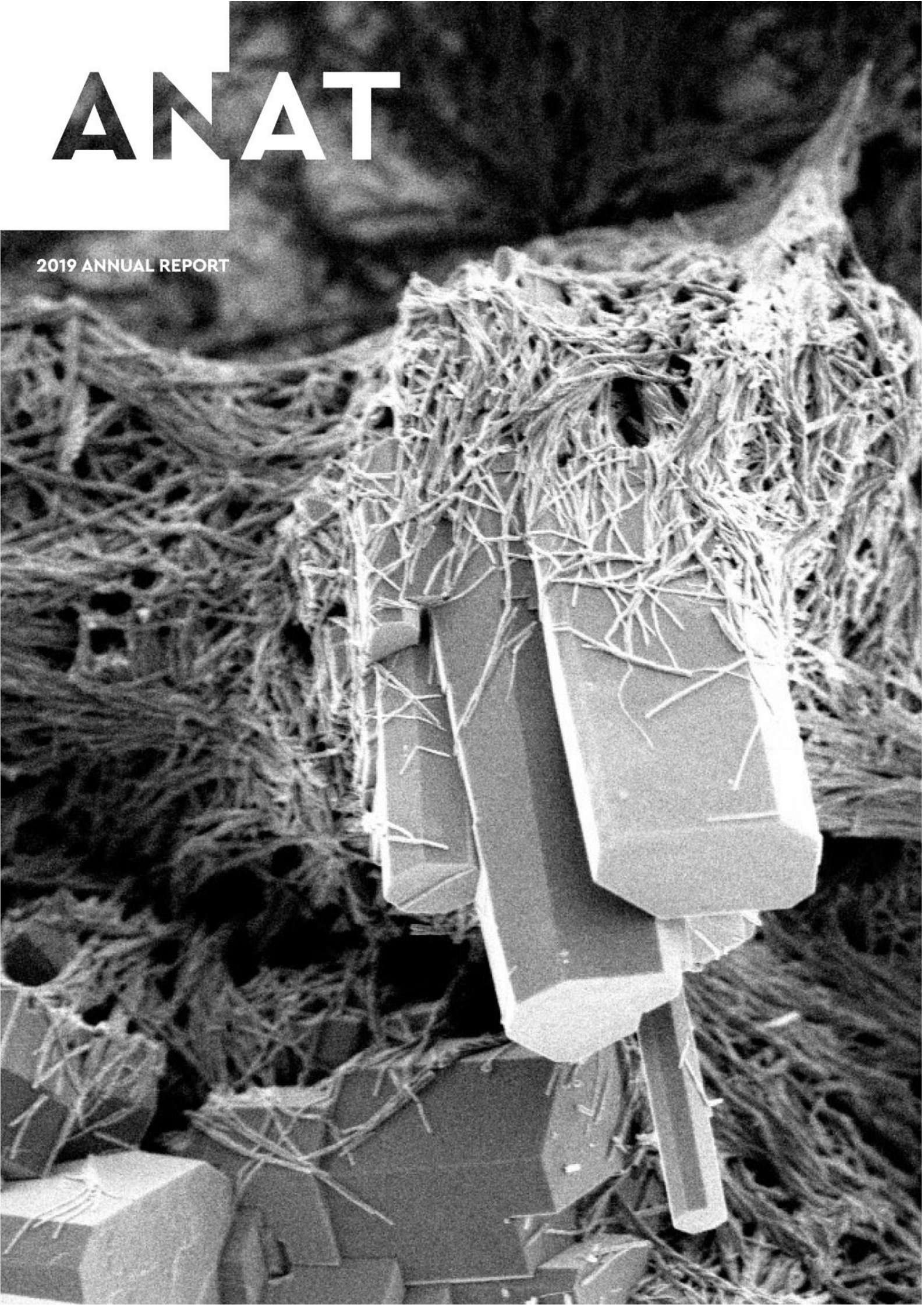
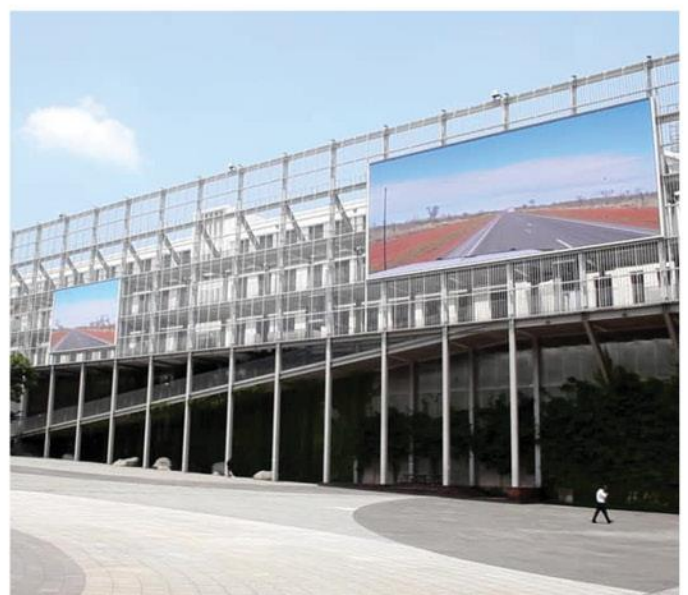
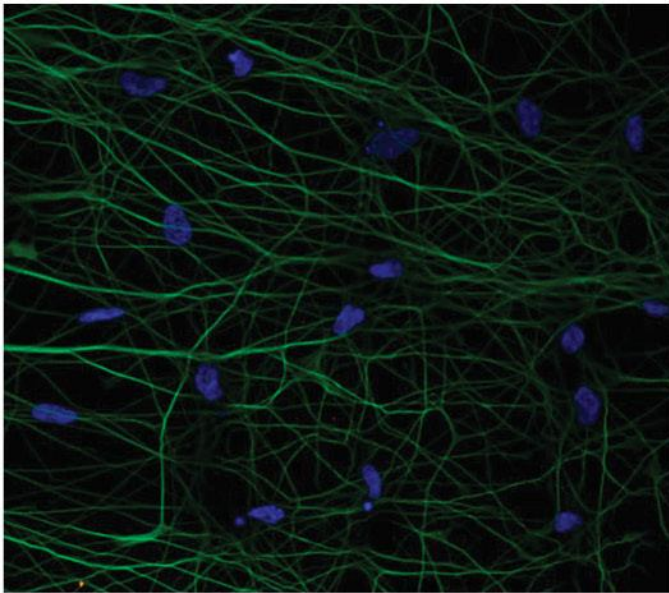


# ANAT

2019 ANNUAL REPORT







Images: Frontcover Andrea Russell, Organic semiconductors imaged via Scanning Electron Microscopy (SEM). Photograph Zakir Hussein. This page clock wise from top left 1. Dr Trish Adams, network of sensory neurons (green) generated from human pluripotent stem cells. Image taken by Amy Hulme, Mirella Dottori, IHMRI, University of Wollongong. 2. Artist Elizabeth Willing, 2019 ANAT AWRI (Australian Wine Research Institute) resident, during taste testing. Photograph courtesy ANAT. 3. Dr Chris Henschke, 2019 ANAT Synapse CSIRO resident's site-specific experiments at the CSIRO Australian Manufacturing and Materials Precinct in Clayton. 4. Elizabeth Willing, 2019 ANAT AWRI (Australian Wine Research Institute) 5. James Geurts. *Trajectories II: Prebiotica*. 2019. 20 x 20 x 4cm, Light box. Prebiotic material on silica-gel glass plate, carbon marks, CSIRO Lab. 6. Brad Darkson, *old light (refraction)*, in-situ at ISEA, Gwangju, South Korea, 2019.

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## Introduction

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

#### WHO ARE WE:

We are Australia's leaders in pairing artists with science and technology partners

#### 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

2019 was a year marked by some great initiatives for ANAT.

The rebrand that was conceived at the Board's 2018 'Natmeet' began to take form, with expressions of interest sought from a variety of South Australian-based graphic design houses. We finally settled on Black Squid, who I'm sure you'll agree have done a wonderful job, together with the talented ANAT team on creating a brand that captures the organisation.

In concert with a web design agency, Black Squid and the ANAT team also put together a completely reworked website, using the new design features and branding. Everyone who has seen the new branding and website would agree that they have both been a wonderful success.

In May, the Board met in Sydney to discuss the organisation's strategic direction for 2021 to 2024. We reviewed the 2016-2020 plan and the discussion points from the 2018 Board 'Natmeet', and laid the ground work the organisation's future direction. It was an extraordinarily productive day and underscored not only the breadth of talent in the ANAT Board and staff, but also the passion and commitment shared by everyone involved.

In October the whole Board met in Adelaide for our annual 'Natmeet', to discuss the strategic plan 2021-2024, and how best to resource it. The result was the crystallisation of the ideas first circulated in May, and the creation of a framework which will inform the organisation's decision making for the next five years.

It was in this context that we prepared applications to both the South Australian and Federal Governments, through their respective arts agencies. As readers will be well aware, to describe the funding environment as competitive would be something of an understatement. It is accordingly a testament to the team that we were successful in our funding application to Arts SA, which will see funding flow for the period 2020 to 2022.

On the creative front we continued to support artists through our various programming streams, including our first fellowship with The Australian Wine Research Institute, as well as presenting the first ANAT Salon in Customs House, in Sydney. The Salon addressed questions regarding 'Emotionally Engaging the Machine', an intellectually and emotionally engrossing topic and its success bodes well for future Salons.

Planning continued for Spectra 2020 (now rescheduled for 2021 due to COVID), with ANAT forming a partnership with the University of Melbourne and the VCA to present the event in Victoria for the first time. This is an exciting development and we are looking forward to seeing this project take shape.

In August Michael Nelson stepped down from his position on the Board temporarily to take up an acting CEO role while Vicki was on leave. He continued working with the ANAT team on Vicki's return until October 2019, when Caroline Farmer stepped down from the role of Chair to continue working with the ANAT team and Michael took up the role of Chair of the Board. Finally, at the end of the year Melissa Juhanson, our Operations Manager, was appointed to a new role as the General Manager of Genealogy SA, which she will take up in February 2020. Her contribution to the organisation's operations and her role in supporting the other staff will be missed.

We would like to take this opportunity to thank our partners in helping develop the promise of ANAT, the incredibly talented and hardworking team of Vicki Sowry, Jenn Brazier, Carollyn Kavanagh and Steven 'Pix' Pickles; our equally talented and hardworking colleagues on the Board, David Anders, Christopher Fluke, Liz Hughes, Erica Seccombe and Ted Snell.

A cursive signature in black ink, likely belonging to Caroline Farmer.A cursive signature in black ink, likely belonging to Michael Nelson.

***Caroline Farmer and Michael Nelson***

***ANAT Chairs***



## DIRECTOR'S REPORT

The beginning of 2019 saw ANAT enter the third year of our 2017-2020 Strategic Plan, with a focus on reinforcing and invigorating our leadership role in nurturing, supporting and championing the best Australian artists working with emerging and experimental practices.

Since 2014 ANAT has focused on building a solid reserves base. The result of this has been an ability to draw on our own funds to deliver strategic projects further to those contained within our Strategic Plan, and which demonstrate our nimble response to a continually changing context.

You can read about our full 2019 program in detail later in this report. I do, however, want to draw your attention to three new initiatives in 2019: the introduction of our over-reaching program, ANAT on Country, which supports Indigenous-led engagement with land, sea and sky Country; our inaugural residency with The Australian Wine Research Institute, which evidences the continuing growth of ANAT's bespoke artist-led residencies for industry partners; and our new ANAT Salon national conversation series introducing audiences to the transformative and fascinating work being undertaken across art + technology today.

In 2019, ANAT went through the new, two-stage process to secure continuing Australia Council organisational funding for the quadrennial period 2020-2024. We submitted an Expression of Interest in early-April, with a successful outcome communicated in mid-August. At this stage, 61% of applicants were unsuccessful, and not invited to submit a full application. We submitted our full application in November, with the outcome anticipated in March 2020. Again, we were advised that the invitation to apply was not to be taken as an expectation of success, with a further 30-50% of applicant organisations anticipated to be unsuccessful in this second stage.

ANAT's Visual Arts & Crafts Strategy (VACS) has also been confirmed until the end of 2020. We have been invited to apply for multi-year funding 2021-2024 (to align with Australia Council organisational funding). Again, we expect to hear the result of our application in the first quarter of 2020.

Arts South Australia undertook a substantial review of its programs throughout 2019, culminating in the release of the new South Australia Arts Plan in September this year. ANAT's triennial funding 2017-2019 was extended for a further year and, upon the Plan's release, we were invited to apply for multi-year funding for 2020-2022. In November, we were notified that our application was successful.

In an increasingly difficult and competitively resourced political context I am pleased to report that, with agreements in place until 2022 (state) and 2024 (federal), ANAT is very well placed for the future.

In closing I'd like to take the opportunity to formally acknowledge ANAT's small team, which throughout 2019 has continued to punch well above its weight. To Melissa, Jenn, Carolyn and Pix – thank you so much, none of what we achieved in 2019 would have been possible without the passion and commitment you bring to your work.



**Vicki Sowry**  
Director

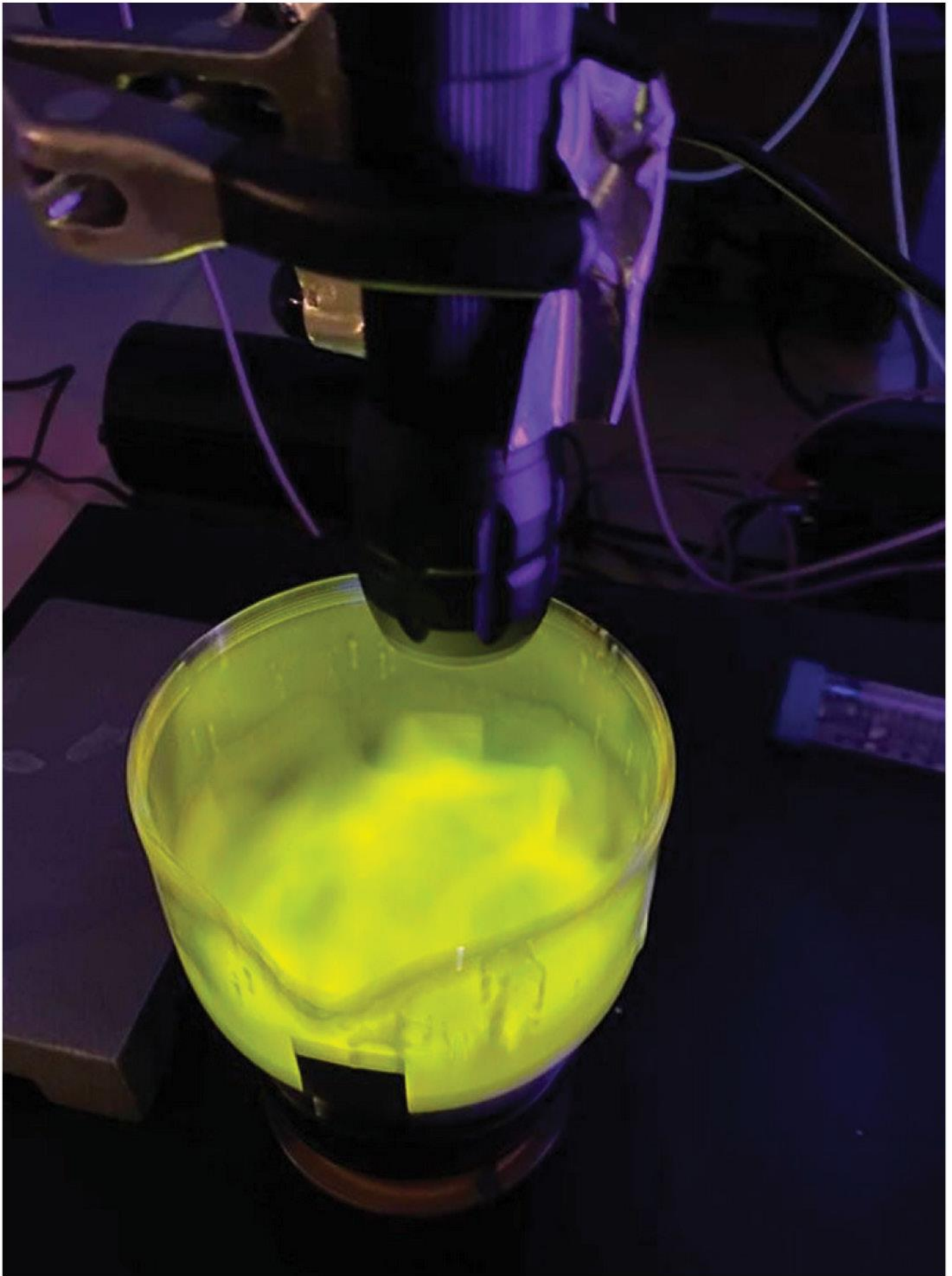


Image: Dr Chris Henschke, 2019 ANAT Synapse CSIRO resident's site-specific experiments at the CSIRO Australian Manufacturing and Materials Precinct in Clayton

## **GOVERNANCE**

### **Board of Directors**

Caroline Farmer - Chair

David Anders

Dr Christopher Fluke

Liz Hughes (Appointed May 2018)

Michael Nelson (Appointed May 2018)

Dr Erica Seccombe (Appointed May 2018)

Professor Ted Snell (Appointed May 2018)

Vicki Sowry (Director, Appointed September 2013)

### **Risk Subcommittee**

David Anders - Chair

Christopher Fluke

Michael Nelson

Vicki Sowry

### **Development Subcommittee**

Caroline Farmer - Chair

Ted Snell

Liz Hughes

Michael Nelson

Vicki Sowry

### **Human Resources Subcommittee**

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

Caroline Farmer - Chair

Dr Erica Seccombe



## STAFF





Image top: ANAT Director Vicki Sowry and 2019 ANAT on Country resident Dr Sarah Jane Moore at UNSW.  
below: ANAT Salon Sydney featured ABC's technology reporter, Ariel Bogle speaking with (L to R) Justin Harvey, Professor Mari Velonaki Director of UNSW's Creative Robotics Lab, together with artists Dr Belinda Dunstan, and Dr Wade Marynowsky.

## 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 100+ artists and scientists.

In 2019 five Synapse residencies were delivered - two with the support of the Copyright Agency's Cultural Fund, and three with the support of Creative Victoria.

*Synapse residency – Andrea Russell + RMIT University*

Artist Andrea Russell and scientist Professor Vipul Bansal from the Nanobiosensing Facility, RMIT University explored how media art can be used to interrogate the social, cultural and ethical implications of nanoscale biosensing technologies.

*Synapse residency – Dr Trish Adams + University of Wollongong & University of Melbourne*

Artist Trish Adams worked with scientists Associate Professor Mirella Dottori, Illawarra Health & Medical Research Institute at the University of Wollongong and Associate Professor Bryony Nayagam, Bionics Institute at the University of Melbourne on an open-ended investigation into human sensory systems and stem cell regeneration.

*Synapse CSIRO residencies – CSIRO Advanced Manufacturing, Clayton Victoria*

All three artists who had undertaken the Synapse CSIRO residencies in 2018 extended their work into 2019.

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

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

Artist James Geurts researched polymer coatings and primordial goo with the CSIRO's Richard Evans and Helmut Thissen.

### AUSTRALIAN ANTARCTIC ARTS FELLOWSHIP

ANAT continued our partnership with the Australian Antarctic Division to support the Antarctic Arts Fellowship, which in 2019 was awarded jointly to digital artists, Dr Adam Nash and Dr John McCormick, known as Wild System. The pair travelled to Antarctica on the RSV *Aurora Australis* to re-create a virtual representation of the ship and those who sail on it. They used cutting-edge technologies, such as drones, portable motion capture system, ambisonic recordings, LiDAR scanning and still, 360 and video cameras, to map the physical aspects of the voyage. These recordings will be joined together into playable artworks for



immersive experiences at galleries and festivals, and via mobile, gaming and virtual reality technology.

### **ANAT AWRI RESIDENCY**

ANAT and The Australian Wine Research Institute (AWRI) formed a partnership that built upon ANAT's Synapse residency program through the establishment of new opportunities for research collaborations between artists and scientists. The ANAT AWRI residency offered an artist the opportunity to work with the Institute's Flavour Chemistry and Sensory Research teams.

*ANAT AWRI residency – Elizabeth Willing + AWRI*

Artist Elizabeth Willing explored the synaesthetic harmony between the flavour of wines and the visual aesthetics of still and moving image. Transforming the sensory data of wines into a 'material language', the residency considers how the intangibility of taste might be translated into visual forms, adding to the imbibers' somatic experience.

### **ANAT ON COUNTRY RESIDENCY**

Launched in 2019 ANAT on Country is a platform for artist-led and Aboriginal and Torres Strait Islander-led research into Country, and in particular the challenges arising from contemporary land and water management practices and climate change.

*ANAT on Country residency – Dr Sarah Jane Moore + UNSW*

Dr Sarah Jane Moore worked with Dr Laura Parker, Indigenous Scientia Fellow at UNSW's School of Biological, Earth and Environmental Sciences, to investigate the cultural and scientific importance of the Baludarri Sydney Rock Oyster.

Sarah Jane's residency resulted in an exhibition at Accelator Gallery, Pyrmont, a sound recording *I know where oysters lie* and the co-building of an oyster reef in the UNSW Quad with 20 three & four year olds. An initiative offering participants the opportunity to engage in activities that promote awareness of Aboriginal and well-being and the importance of Sea Country and ocean based cultural practises.

### **THE ART AND CONSEQUENCE OF COLLABORATION**

The ANAT SPECTRA 2018 exhibition, *The Art and Consequence of Collaboration*, presented eleven Australian artists deeply engaging with the sciences. ANAT was thrilled *The Art and Consequence of Collaboration* was chosen to tour to UTS Gallery, Sydney in September 2019.

In the UTS Gallery exhibition eight artists were featured; Leah Barclay, David Haines, Leah Heiss, Chris Henschke, Joyce Hinterding, Helen Pynor, Erica Seccombe and Martin Walch. The exhibition was contextualised by the Gallery's public program, including an Artist's Talk by Helen Pynor, an audio-described tour for blind or visually-impaired visitors, a special screening at the Golden Age Cinema of the award-winning documentary *Particle Fever*, and a special Schools Workshop program. The exhibiting artists work with scientific research, data, and new technological tools to reconnect people to the realities of the physical world.

### **ANAT SALON**



Launched in 2019, ANAT SALON is a series of gatherings featuring the best creative minds discussing the transformative and fascinating projects across art + technology, facilitating new collaborations and opportunities to forge new relationships across sectors.

ANAT Salon kicked off in November, at the iconic Customs House in Sydney's Circular Quay, with a deep exploration into the relationships between people and their machines. ANAT Salon Sydney :: *Emotionally Engaging the Machine* brought together leading artists to explore and discuss human interactions with robots and machines. ABC's technology reporter, Ariel Bogle spoke with Professor Mari Velonaki Director of UNSW's Creative Robotics Lab, together with artists Dr Belinda Dunstan, Justin Harvey and Dr Wade Marynowsky.

#### **ANAT REBRAND AND NEW WEBSITE**

2019 also saw a refreshed ANAT brand and the launch of a new website. We worked with Black Squid and Argon Design to showcase ANAT, as well as the remarkable artists, scientists and technologists we've worked with over the past thirty years. With over 6000 page views when the site launched in October, website traffic metrics supported ANAT's strategic goals to build brand awareness and sustainable practices for artists working with science and technology.

## **ADVOCACY**

Over the course of 2019, the ANAT Director sat on numerous panels and participated in and attended many events, with the following providing a snapshot:

### **ASSESSMENT + ADVISORY PANELS**

Australia Council Disability Mentorship peer assessor

*Experimenta: Life Forms* commissioning panel

Digital Transformations Advisory Board, University of South Australia

External Advisory Panel, Assemblage Centre for Creative Arts at Flinders University

Industry Partner; ARC Linkage project, 'Curating Third Space'

Industry Partner; ARC Linkage project, 'Archiving Australian Media Arts: Towards a method and national collection'

Member: Executive Directors' network.

### **PRESENTATIONS + INTERVIEWS**

Speaker: Game Changers, Museum of Contemporary Art, VIVID Sydney

Speaker: Launch of artist, Susan Bruce's exhibition

Interview: AXIS Magazine, Japan

Invited Respondent: YASMIN Discussion List

### **SUBMISSIONS**

Statement from Australia Council Peers to Meeting of Cultural Ministers

South Australia's Arts Plan

### **ARTIST SUPPORT**

Wrote 15 letters of support for artists pursuing grant funding

Nominated winning artist for Australia Council's Emerging and Experimental award (Joyce Hinterding)

### **ISEA2019**

ANAT Program Coordinator, Jenn Brazier, attended ISEA2019 in Gwangju, South Korea. Two of the 2017 *New Light* artists, Brad Darkson and Raymond Zada, were selected alongside artist Amala Groom to present their work at ISEA2019 on the Asia Culture Centre's 'Media Wall'.

Note: *New Light* is a program of short, experimental moving-image works commissioned by ANAT for the 2017 TARNANTHI: Festival of Contemporary Aboriginal & Torres Strait Islander Art. Four contemporary Aboriginal artists created short experimental projection works, which in addition to Gwangju screened in Adelaide (2017) and the National Film & Sound Archive, Canberra (2018). screened in high resolution onto the eastern façade of the Target building on Rundle Street, Adelaide throughout October 2017. *New Light* was produced by ANAT in association with the City of Adelaide and TARNANTHI, celebrating Australia's rich and diverse Aboriginal cultures.

## ANAT extends sincere thanks to all our stakeholders and partners who helped us make 2019 such a success:

Argon: Sam Chadwick; Arts South Australia: Jennifer Layther, Sandra Naulty; Australia Council for the Arts: Jeremy Smith, Andrew Donovan, Rosemary Hinde, Joanna Bayndrian; Australian Antarctic Division: Sachie Yasuda; Black Squid: Derek Butler, James Bobridge; City of Sydney; Copyright Agency Cultural Fund: Nicole Evans; Creative Victoria; CSIRO Advanced Manufacturing: Deborah Lau, Dr Xavier Mulet; Experimenta: Jonathan Parsons, Susan Kukucka, Nicky Pastore, Jessica Clark; Leonardo: Professor Roger Malina, Erica Hruby; Massey University, Te Kunenga Ki Parehuraa: Antony Nevin; MOD: Lisa Bailey; National Arts Council Singapore: UTS Gallery, Sydney: Tania Creighton, Stella Rosa McDonald, Eleanor Zeichner, JD Reforma.

ANAT works on Kaurna People. 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.



Image top: David Haines, 'Slow Fast Mountains' (earth aroma) 2014....featured in 'Spectra: The Art and Consequence of Collaboration', installation view September 2019, UTS Gallery (Sydney NSW) Produced by ANAT; Curated by Experimenta.  
 below: Dr Adam Nash and Dr John McCormick, aka Wild System were awarded the 2019/20 Australian Antarctic Arts Fellowship.



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

**FINANCIAL REPORT**  
**FOR THE FINANCIAL YEAR ENDED**  
**31 DECEMBER 2019**

**AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED**  
**FINANCIAL REPORT**  
**FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2019**

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**General Information**

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

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

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

**AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED**

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

I declare that to the best of my knowledge and belief, in relation to the audit of Australian Network for Art & Technology Incorporated for the year ended 31 December 2019 there have been:

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

**NOT FOR PROFIT ACCOUNTING SPECIALISTS**

KESWICK SA 5035



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Nicholas Matsis CPA  
Registered Company Auditor No 77466

23 April 2020

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Dated

**AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED**  
**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

	2019	** Restated 2018
	\$	\$
<b>OPERATING INCOME</b>	901,901	791,751
<b>LESS OPERATING EXPENDITURE</b>	<u>926,498</u>	<u>808,147</u>
<b>NET SURPLUS/(DEFICIT) FOR THE YEAR</b>	<u><u>(24,597)</u></u>	<u><u>(16,396)</u></u>

\*\* Refer note 11 for description of amounts restated.

The accompanying notes form part of these financial statements



**AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED**  
**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2019**

	Note	2019 \$	** Restated 2018 \$	Opening Balances 2018 \$
<b>CURRENT ASSETS</b>				
Cash & Cash Equivalents	2	520,839	621,369	643,858
Trade & Other Receivables	3	810	386	5,867
Other Current Assets		-	11,333	8,667
<b>TOTAL CURRENT ASSETS</b>		<u>521,649</u>	<u>633,088</u>	<u>658,392</u>
<b>NON-CURRENT ASSETS</b>				
Property, Plant & Equipment	4	60,958	4,623	11,224
<b>TOTAL ASSETS</b>		<u>582,607</u>	<u>637,711</u>	<u>669,616</u>
<b>CURRENT LIABILITIES</b>				
Trade & Other Payables	5	47,191	47,555	39,485
Income Received in Advance	6	184,607	247,220	251,778
Lease Liability	7	32,121	-	-
Provisions	8	18,041	17,641	40,333
<b>TOTAL CURRENT LIABILITIES</b>		<u>281,960</u>	<u>312,416</u>	<u>331,598</u>
<b>NON-CURRENT LIABILITIES</b>				
Lease Liability	7	1,238	-	-
Provisions	8	4,977	5,072	1,400
<b>TOTAL NON-CURRENT LIABILITIES</b>		<u>6,215</u>	<u>5,072</u>	<u>1,400</u>
<b>TOTAL LIABILITIES</b>		<u>288,175</u>	<u>317,488</u>	<u>332,998</u>
<b>NET ASSETS</b>		<u>294,432</u>	<u>320,223</u>	<u>336,619</u>
<b>ACCUMULATED FUNDS</b>				
Retained Earnings		178,955	194,612	231,899
General Reserve		115,477	125,611	104,720
<b>TOTAL ACCUMULATED FUNDS</b>		<u>294,432</u>	<u>320,223</u>	<u>336,619</u>

\*\* Refer note 11 for description of amounts restated.

The accompanying notes form part of these financial statements

**AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED**  
**STATEMENT OF CHANGES IN EQUITY**  
**AS AT 31 DECEMBER 2019**

	GENERAL RESERVE \$	** Restated RETAINED EARNINGS \$	ACCUMULATED FUNDS \$
<b>BALANCE AT 1 JANUARY 2018</b>	104,720	231,899	336,619
Net Surplus/(Deficit) for the year	-	(16,396)	(16,396)
Transfer to the General Reserve	20,891	(20,891)	-
<b>BALANCE AT 31 DECEMBER 2018 (Restated)</b>	125,611	194,612	320,223
<b>BALANCE AT 1 JANUARY 2019 (Restated)</b>	125,611	194,612	320,223
Adjustment on Adoption of AASB 16	-	(1,194)	(1,194)
Net Surplus/(Deficit) for the year	-	(24,597)	(24,597)
Transfer to/(from) General Reserve	(10,134)	10,134	-
<b>BALANCE AT 31 DECEMBER 2019</b>	115,477	178,955	294,432

\*\* Refer note 11 for description of amounts restated.

The accompanying notes form part of these financial statements

**AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED**  
**STATEMENT OF CASH FLOWS**  
**FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2019**

	Note	2019 \$	2018 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts From Operations		488,102	589,066
Interest Received		1,650	2,491
Payments to Suppliers & Employees		(554,856)	(614,045)
<b>NET CASH FLOWS FROM OPERATING ACTIVITIES</b>	9	<u>(65,103)</u>	<u>(22,489)</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Acquisition of Property, Plant & Equipment		(1,427)	-
<b>NET CASH FLOWS FROM INVESTING ACTIVITIES</b>		<u>(1,427)</u>	<u>-</u>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Repayment of Lease Liabilities		(34,000)	-
<b>NET CASH FLOWS FROM FINANCING ACTIVITIES</b>		<u>(34,000)</u>	<u>-</u>
<b>NET (DECREASE)/INCREASE IN CASH &amp; CASH EQUIVALENTS</b>		(100,530)	(22,489)
<b>CASH &amp; CASH EQUIVALENTS AT THE BEGINNING OF THE YEAR</b>		621,369	643,858
<b>CASH &amp; CASH EQUIVALENTS AT THE END OF THE YEAR</b>		<u><u>520,839</u></u>	<u><u>621,369</u></u>

The accompanying notes form part of these financial statements

**AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2019**

**1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES**

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

**a) Basis of Preparation**

The Officers of the Association have prepared the financial report on the basis that the Association is not a reporting entity because there are no users depended on general purpose financial statements. Accordingly, this is a Special Purpose Financial Report and has been prepared solely to meet the requirements of the Members and the *Australian Charities and Not-for-profits Commission Act 2012*.

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

The financial report has been prepared in accordance with the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*, and in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) and the disclosure requirements of:

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

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

The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values, except for the long service leave provision that takes into account the changing value of money.

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

**b) Significant Accounting Judgement, Estimates & Assumptions**

The preparation of financial statements requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets, liabilities, income and There are no estimates or judgements which have risk of causing a material adjustment to the carrying amount of assets and liabilities within the next financial year.

**c) New or revised Standards or Interpretations**

The Company has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board that are mandatory for the current reporting period. Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

**AASB 16**

For the reporting period ended 31 December 2019, AASB 16 - Leases replaces AASB 117 - Leases, with the date of initial application being 1 January 2019.

The adoption of this new Standard has resulted in the Association recognising a right-of-use asset and related lease liability in connection with all former operating leases except for those identified as low-value or having a remaining lease term of less than 12 months from the date of initial application.



**AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED**  
**NOTES TO THE FINANCIAL STATEMENTS (cont.)**  
**FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2019**

**1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES**

**c) New or revised Standards or Interpretations (cont.)**

**AASB 16**

At the transition date, there were no leases with a remaining lease term of less than 12 months or leases of low-value assets.

The Association has opted to apply the modified retrospective approach to account for operating leases applicable at the transition date, with the cumulative effect of adopting AASB 16 being recognised in equity as an adjustment to the opening balance of retained earnings for the current period. No prior periods have been restated. In the statement of financial position, right-of-use assets have been included in property, plant and equipment.

The following is a summary of the transactions recorded as at 1 January 2019:

	<b>** Restated Carrying Amount at 31 December 2018</b>	<b>Reclassification under AASB 16</b>	<b>Carrying Amount at 1 January 2019</b>
Property, Plant & Equipment	4,623	73,906	78,529
Rent in Advance	11,333	(11,333)	-
Lease Liability	-	(63,767)	(63,767)
Retained Earnings	(194,612)	1,194	(193,418)

\*\* Refer note 11 for description of amounts restated.

**AASB 15 and AASB 1058**

AASB 15 - Revenue from Contracts with Customers replaces AASB 118 - Revenue, AASB 111 - Construction Contracts, AASB 1004 - Contributions and several revenue-related Interpretations. AASB 1058 - Income of Not-for-Profit Entities became applicable to the Association during the current reporting period. The initial application date of these Standards was 1 January 2019.

The initial adoption of these new Standards has not materially impacted the financial statements.

**d) Revenue**

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

Revenue from grants are recognised where any associated performance obligation to provide services is satisfied, and not immediately upon receipt. Government grants are recognised as follows:

- a grant that does not impose specific future performance obligations on the Association is recognised as revenue the earlier of when the grant proceeds are received or receivable;
- a grant that imposes specific future performance obligations on the Association is recognised as revenue only when the performance obligations are met; and
- a grant received before the revenue recognition criteria are satisfied, is recognised as a liability.

**e) Income Tax**

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

**AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED**  
**NOTES TO THE FINANCIAL STATEMENTS (cont.)**  
**FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2019**

**1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (cont.)**

**f) In-Kind Sponsorship Income**

In-kind sponsorship income includes income related to venue, equipment and consultancy fees relating to program delivery. This income is recognised when contractual agreements are signed and resources are valued at market rates.

**g) In-Kind Sponsorship Expenditure**

In-kind sponsorship expenditure includes expenditure related to venue, equipment and consultancy fees for the projects that attracted In-kind sponsorship income at note 1(f).

**h) Property, Plant & Equipment**

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

**Depreciation**

Depreciation has been provided using the diminishing value method for all office equipment. The right-of-use asset is depreciated at a rate of 20%, which is reflective of the current lease term.

**i) Goods and Services Tax (GST)**

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

**j) Leased Assets**

As described in Note 1(c), the Association has applied AASB 16 using the modified retrospective approach and therefore comparative information has not been restated. This means comparative information is still reported under AASB 117, with the payments having been recognised as an expense on a straight-line basis over the lease term.

At lease commencement date, the Association recognises a right-of-use asset and a lease liability on the statement of financial position. The right-of-use asset is measured at cost, which consists of the initial measurement of the lease liability, any initial direct costs incurred by the Association, an estimate of any costs to dismantle and remove the asset at the end of the lease, and any lease payments made in advance of the lease commencement date, net of any incentives received.

The Association depreciates the right-of-use assets on a straight-line basis from the lease commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term.

At the commencement date, the Association measures the lease liability at the present value of the lease payments unpaid at that date, discounted using the interest rate implicit in the lease if that rate is readily available, or the Association's incremental borrowing rate.

Lease payments included in the measurement of the lease liability are made up of fixed payments.

Subsequent to initial measurement, the liability is reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification.

The Association has elected to account for short-term leases and leases of low-value assets using the practical expedients. Instead of recognising a right-of-use asset and lease liability, the payments in relation to these are recognised as an expense in statement of profit or loss and other comprehensive income on a straight-line basis over the lease term.

In the statement of financial position, right-of-use assets have been included in property, plant and equipment.

**AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED**  
**NOTES TO THE FINANCIAL STATEMENTS (cont.)**  
**FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2019**

**1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (cont.)**

**k) General Reserve**

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

**l) Economic Dependence**

The Association is dependent on the Australia Council for the Arts for the majority of its revenue received. Quadrennial funding has been secured to 31 December 2024.

	<b>2019</b>	<b>2018</b>
	<b>\$</b>	<b>\$</b>
<b>2. CASH &amp; CASH EQUIVALENTS</b>		
Cash at Bank	<u>520,839</u>	<u>621,369</u>
<b>3. TRADE &amp; OTHER RECEIVABLES</b>		
Trade Debtors	<u>810</u>	<u>386</u>
<b>4. PROPERTY, PLANT &amp; EQUIPMENT</b>		<b>Restated</b>
Office Equipment		
At Cost	53,474	52,047
Less: Accumulated Depreciation	<u>(48,121)</u>	<u>(47,424)</u>
	5,353	4,623
Land & Buildings		
Right of Use Asset at Fair Value	91,503	-
Less: Accumulated Depreciation	<u>(35,898)</u>	<u>-</u>
	55,605	-
Total Property, Plant & Equipment	<u><u>60,958</u></u>	<u><u>4,623</u></u>
<b>5. TRADE &amp; OTHER PAYABLES</b>		
Trade Creditors & Accruals	2,531	2,705
Payroll Liabilities	14,915	15,769
GST Payable	<u>29,745</u>	<u>29,081</u>
	<u><u>47,191</u></u>	<u><u>47,555</u></u>
<b>6. INCOME RECEIVED IN ADVANCE</b>		<b>Restated</b>
Grants Received in Advance		
Australia Council for the Arts - Operational & VACS	184,607	182,158
Unexpended Grant Funds	<u>-</u>	<u>65,063</u>
	<u><u>184,607</u></u>	<u><u>247,221</u></u>
<b>7. 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	32,121	-
Non-Current	1,238	-

**AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED**  
**NOTES TO THE FINANCIAL STATEMENTS (cont.)**  
**FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2019**

	2019	2018
	\$	\$
<b>8. PROVISIONS</b>		
<b>Current</b>		
Provision for Annual Leave	12,380	11,958
Provision for TOIL	-	190
Provision for Long Service Leave	5,661	5,493
	<u>18,041</u>	<u>17,641</u>
<b>Non-Current</b>		
Provision for Long Service Leave	<u>4,977</u>	<u>5,072</u>
<b>9. CASH FLOW INFORMATION</b>		
<b>Reconciliation of operating surplus for the year to net cash flow from operating activities</b>		
Operating Result	(24,597)	6,115
Non-Operating Cash Flows in Operating Result:		
Lease Liability Interest	3,593	-
Decrease in Prepayments	(11,333)	-
Non-Cash Flows in Operating Result:		
Depreciation	18,998	2,520
Changes in Assets & Liabilities:		
(Increase)/Decrease in Receivables	(424)	5,481
(Increase)/Decrease in Prepayments	11,333	8,667
Increase/(Decrease) in Payables	(364)	8,069
Increase/(Decrease) in Income Received in Advance	(62,614)	(34,321)
Increase/(Decrease) in Provisions	305	(19,020)
Cash flows from Operating Activities	<u>(65,103)</u>	<u>(22,489)</u>

**10. GOING CONCERN**

The financial report has been prepared on the going concern basis. However, attention should be drawn to the COVID-19 matter that has the potential to impact the operations and revenue of the Association in the foreseeable future. The COVID-19 restrictions imposed will impede the Association's ability to meet the obligations prescribed in its original funding agreements. Variations to the funding agreements with the Association's state and federal government partners have amended the obligations with regard to deliverables and deliverable dates.

The Association has secured funding through to 31 December 2022 (state) and to 31 December 2024 (federal). If 2020 revenue is severely impacted, the Association has adequate cash reserves to alleviate the impact for the reporting period ending 31 December 2020.

**AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED**  
**NOTES TO THE FINANCIAL STATEMENTS (cont.)**  
**FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2019**

**11. RESTATEMENT OF COMPARATIVE INFORMATION**

The financial statements have been retrospectively adjusted during the 2019 financial period in accordance with AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors, for the following 2018 errors:

- Unspent funds were recognised as income;
- Prepaid rent expensed; and
- Leasehold Improvements carrying amount was not written off as an expense in the period the lease ceased.

The financial statement lines impacted as at 31 December 2018 are as follows:

	<b>Previous</b> <b>\$</b>	<b>Restated</b> <b>\$</b>
<b>Statement of Financial Position</b>		
Other Current Assets	-	11,333
Property, Plant & Equipment	8,705	4,623
Income Received in Advance	217,458	247,220
<b>Statement of Profit or Loss and Other Comprehensive Income</b>		
Operating Income	821,514	791,751
Operating Expenditure	815,400	808,147
Net Surplus/(Deficit) for the Year	6,115	(16,396)



## AUSTRALIAN NETWORK FOR ART & TECHNOLOGY INCORPORATED

### REPORT OF THE BOARD OF THE ASSOCIATION

The Board reports that:

- 1) during the year ended 31 December 2019, no officer of the Association, firm of which the officer is a member, or body corporate in which the officer has a substantial financial interest, has received or become entitled to receive a benefit as a result of a contract between the officer, firm or body corporate and the Association; and
- 2) during the year ended 31 December 2019, no officer of the Association has received directly or indirectly from the Association any payment or other benefit of a pecuniary value, except for the reimbursement of expenses incurred on behalf of the Association and remuneration for services rendered by the officer as an employee of the Association.

### STATEMENT BY OFFICERS OF THE ASSOCIATION

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

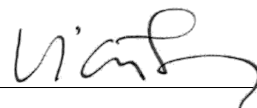
In the opinion of the Officers of the Association:

- 1) the accompanying Statement of Profit or Loss and Other Comprehensive Income, Statement of Financial Position, Statement of Changes in Equity, Statement of Cash Flows and Notes to the Financial Statements dated 31 December 2019, comprising the Special Purpose Financial Statements, give a true and fair view of the Association's financial position as at 31 December 2019 and of its performance for the financial year ended on that date; and
- 2) the attached financial statements and notes thereto comply with the *Australian Charities and Not-for-profits Commission Act 2012*, the Accounting Standards as described in note 1 to the financial statements, the *Australian Charities and Not-for-profits Commission Regulation 2013* and other mandatory professional reporting requirements; and
- 3) the Board has reasonable grounds to believe that Association will be able to pay its debts as and when they fall due.

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



Michael Nelson  
Chairperson



Vicki Sowry  
Director

23 April 2020

Dated



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

### **Auditor's Opinion**

We have audited the financial report, being a special purpose financial report, of Australian Network for Art and Technology Incorporated for the year ended 31 December 2019, comprising the statement of financial position, statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes comprising a summary of significant accounting policies and other explanatory information, and the statement by officers of the association.

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

- giving a true and fair view of the registered entity's financial position as at 31 December 2019 and of its performance for the year ended on that date; and
- complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

### **Basis for Opinion**

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

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

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

The Board Members of the entity are responsible for the other information. The other information comprises the information included in the entity's annual report for the year ended 31 December 2019, but does not include the financial report and our auditor's report thereon. The annual report is expected to be made available to us after the date of this auditor's report.

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

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

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



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

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

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

## Auditor's Responsibilities for the Audit of the Financial Report

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

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

## Basis of Accounting and Restriction and Distribution of Use

Without modifying our opinion, we draw attention to the fact that the financial report is prepared to assist Australian Network for Art and Technology Incorporated Inc to comply with the financial reporting provisions of the Australian Charities and Not-for-profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose.

## NOT FOR PROFIT ACCOUNTING SPECIALISTS

KESWICK SA 5035



Nicholas Matsis CPA

Registered Company Auditor No 77466

Dated: 23 April 2020

**AUSTRALIAN NETWORK FOR ARTS & TECHNOLOGY INCORPORATED**  
**DETAILED STATEMENT OF INCOME AND EXPENDITURE**  
**FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2019**

	Note	2019 \$	Restated 2018 \$
<b>INCOME</b>			
<b>PUBLIC SUBSIDY</b>			
AUSTRALIA COUNCIL FOR THE ARTS			
Operational Funding		306,030	303,000
Visual Arts and Craft Strategy		61,708	61,152
<b>TOTAL AUSTRALIA COUNCIL FOR THE ARTS</b>		<u>367,738</u>	<u>364,152</u>
 OTHER FEDERAL			
Other Australia Council		-	14,852
<b>TOTAL OTHER FEDERAL</b>		<u>-</u>	<u>14,852</u>
 STATE & LOCAL GOVERNMENT			
Arts SA		109,242	127,100
Local Government		2,100	2,000
Creative Victoria		21,954	20,033
<b>TOTAL STATE &amp; LOCAL GOVERNMENT</b>		<u>133,296</u>	<u>149,133</u>
 <b>TOTAL PUBLIC SUBSIDIES</b>		<u>501,034</u>	<u>528,137</u>
 <b>OTHER INCOME</b>			
General Donation		1,500	864
Management Fee		-	3,000
Membership Fees		70	39
Participant Fees		-	24,512
Consultancy		1,765	5,946
Bank Interest		1,650	2,491
Sundry		581	2,868
Reimbursement		5,081	586
Copyright Agency		41,109	22,191
<b>TOTAL OTHER INCOME</b>		<u>51,756</u>	<u>62,497</u>
 <b>SPONSORSHIP-IN-KIND</b>			
Venue & Equipment Hire	1(f)	230,100	159,238
Staff	1(f)	110,411	40,300
Other	1(f)	8,600	1,580
<b>TOTAL SPONSORSHIP-IN-KIND</b>		<u>349,111</u>	<u>201,118</u>
 <b>TOTAL INCOME</b>		<u><u>901,901</u></u>	<u><u>791,751</u></u>

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

**AUSTRALIAN NETWORK FOR ARTS & TECHNOLOGY INCORPORATED**  
**DETAILED STATEMENT OF INCOME AND EXPENDITURE (cont.)**  
**FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2019**

	2019	Restated 2018
	\$	\$
<b>EXPENDITURE</b>		
<b>OPERATIONAL EXPENSES</b>		
OFFICE RENT & RUNNING COSTS		
Rent/Insurance	26,949	32,390
Electricity/Security/Outgoings/Cleaning	17,611	24,774
TOTAL OFFICE RENT & RUNNING COSTS	<u>44,560</u>	<u>57,164</u>
OFFICE CONSUMABLES & RESOURCES		
Equipment/Office/Depreciation	6,178	25,415
TOTAL OFFICE CONSUMABLES & RESOURCES	<u>6,178</u>	<u>25,415</u>
COMMUNICATIONS		
Telephone/Teleconferencing	2,265	4,132
Postage/Courier	127	7,711
TOTAL COMMUNICATIONS	<u>2,392</u>	<u>11,843</u>
LEGAL, FINANCE & GOVERNANCE		
Board Expenses	11,463	6,056
Audit/Accounting Fees	8,788	6,541
Legal Fees	15,571	17,422
Licenses/Fees/Charges	1,027	975
TOTAL LEGAL, FINANCE & GOVERNANCE	<u>36,849</u>	<u>30,994</u>
MARKETING		
Advertising	4	2,176
Design	26,265	6,941
Printing	426	1,544
Documentation	3,843	11,445
TOTAL MARKETING	<u>30,538</u>	<u>22,106</u>
STAFF TRAVEL		
International Airfares	1,505	3,095
Domestic Airfares	3,760	787
Accommodation	2,228	2,263
Other Travel Expenses/Per Diem	6,235	4,193
TOTAL STAFF TRAVEL	<u>13,728</u>	<u>10,338</u>
<b>TOTAL OPERATIONAL EXPENSES</b>	<u>134,245</u>	<u>157,861</u>

Included in Rent/Insurance for the period ended 31 December 2019 is a \$18,301 depreciation expense for the right-of-use asset and \$3,593 interest expense for the lease liability.

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



**AUSTRALIAN NETWORK FOR ARTS & TECHNOLOGY INCORPORATED**  
**DETAILED STATEMENT OF INCOME AND EXPENDITURE (cont.)**  
**FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2019**

	Note	2019 \$	Restated 2018 \$
<b>EXPENDITURE (cont.)</b>			
<b>STAFF WAGES &amp; EXPENSES</b>			
Wages and Leave adjustments		277,666	276,318
Superannuation		26,226	25,535
WorkCover		1,167	1,001
Staff Development & Amenities		8,677	8,657
<b>TOTAL STAFF WAGES &amp; EXPENSES</b>		<u>313,736</u>	<u>311,512</u>
<b>PROGRAM EXPENSES</b>			
<b>CONSULTANTS FEES</b>			
Artists Fees		78,240	56,880
Consultant Fees		-	3,153
Commissions/Award		13,250	-
Speaker/Moderator Fees		-	12,455
Writer Fees		2,570	1,285
<b>TOTAL CONSULTANTS FEES</b>		<u>94,060</u>	<u>73,773</u>
<b>LOCATION EXPENSES</b>			
Venue Hire		4,409	1,448
Catering		2,032	11,133
Production Materials & Freight		10,298	4,302
Technical Support Fees		2,789	10,300
<b>TOTAL LOCATION EXPENSES</b>		<u>19,528</u>	<u>27,183</u>
<b>PROGRAM TRAVEL</b>			
International Airfares		-	4,990
Domestic Airfares		3,342	13,890
Accommodation		7,501	13,130
Other Travel Expenses/Per Diem		4,975	4,693
<b>TOTAL PROGRAM TRAVEL</b>		<u>15,818</u>	<u>36,702</u>
<b>IN-KIND EXPENSES</b>			
Venue & Equipment Hire	1(g)	230,100	159,238
Staff	1(g)	110,411	40,300
Other	1(g)	8,600	1,580
<b>TOTAL IN-KIND EXPENSES</b>		<u>349,111</u>	<u>201,118</u>
<b>TOTAL PROGRAM EXPENSES</b>		<u>478,517</u>	<u>338,776</u>
<b>TOTAL EXPENDITURE</b>		<u>926,498</u>	<u>808,147</u>
<b>OPERATING SURPLUS/(DEFICIT)</b>		<u>(24,597)</u>	<u>(16,396)</u>

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