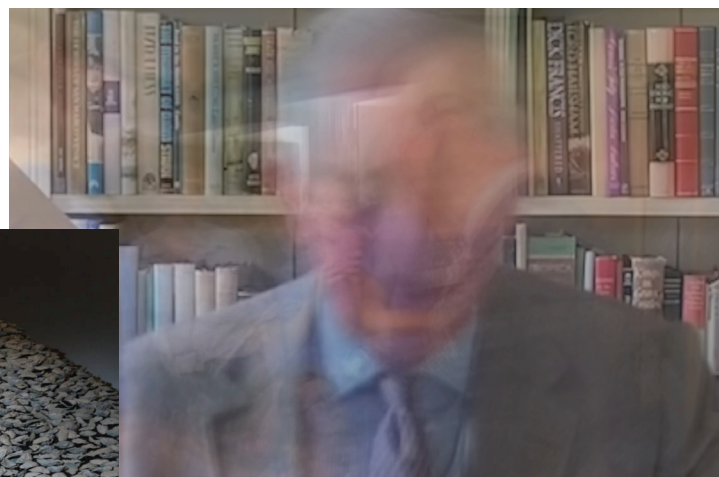


ANAT

A large, irregular piece of clear, crinkled plastic is shown against a solid blue background. Trapped inside the plastic is a dark, branching, seaweed-like object. The plastic has many small bubbles and wrinkles, giving it a textured appearance. The dark object has several thin, elongated branches with small, pointed tips.

2020
ANNUAL
REPORT



Images clock wise from top left: 1. #ANATsoapbox guest #6 Daniel Savage, *The Fall of Icarus*, 2013. 2. ANAT Ideate resident Yandell Walton's video work, *Agave Carlton Gardens*, 2020. Process in development with MoCap data and photogrammetry, image courtesy the artist. 3. ANAT CEO Melissa Delaney. 4. ANAT Ideate resident Andrea Russell's video work *Grey Goo* (working title) 2020, image courtesy the artist. 5. #ANATsoapbox guest #7 Megan Cope. Photograph Daniel Boud. 6. Research partner SAHMRI, photograph Meghan Coles.

Front cover: ANAT Synapse resident 2020 Niki Sperou, *Green Plastics - Blue Ocean* project, 2020. Image courtesy the artist.

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Introduction

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

WHO ARE WE:

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

WHAT WE DO:

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

HOW WE DO IT:

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

CHAIR'S REPORT

2020 was an extraordinary year for ANAT and the world.

In the midst of unprecedented change as the result of the COVID-19 pandemic, ANAT also faced significant changes of our own.

With Commonwealth and State funding secured for what promised to be a rich and diverse year of programming, ANAT was forced to reassess what was possible in light of the new circumstances the organisation faced.

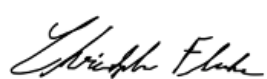
Basing our response on the goals and ideals set out in our strategic plan, the ANAT team was able to find ways to support artists through new programming initiatives such as the ANAT Ideate research projects and #ANATsoapbox, together with the more familiar ANAT Synapse program and the Australian Antarctic Division Arts Fellowship.

It is a testament to the skills, talents and imagination of the ANAT team that notwithstanding the postponement of ANAT SPECTRA, our major project for 2020, we were able to expand the reach and scope of our engagement with artists, scientists and technologists far beyond what we thought could have been achieved.

2020 saw the appointment of Melissa DeLaney as our new chief executive officer. Melissa came to us with a rich and diverse background in the creative industries, most recently working as a senior executive with RMIT University in Vietnam, and has already laid the groundwork for what promises to be a new and exciting chapter in ANAT's history.

The year also saw the departure of ANAT's long-serving ANAT director, Vicki Sowry. As anyone who has dealt with ANAT over the course of the past decade and more will be aware, Vicki was committed to ANAT in her work with artists. Vicki contributed to our current standing in the international arts, science and technology community which is in large part due to her abiding dedication to ANAT's mission.

Finally, I would like to thank everyone who's been a part of ANAT during 2020, from our remarkable team of Melissa DeLaney, Vicki Sowry, Jenn Brazier, Carolyn Kavanagh, Melissa Juhason, Steven 'Pix' Pickles and Petra Elliott; my talented and hardworking colleagues on the Board, David Anders, Brad Darkson, Caroline Farmer, Professor Christopher Fluke, Liz Hughes, Dr Erica Secombe and Professor Ted Snell; our artists and collaborators across the country and across the globe, and finally the broader arts, science and technology community.



Christopher Fluke and Michael Nelson

ANAT Board Member and ANAT Board Chair

CEO'S REPORT

ANAT is uniquely placed as a national organisation working within the intersections of art, science and technology. With a continuing history and ever-expanding network, ANAT provides expertise and devises projects providing development opportunities which place artists and creative practice at the forefront of vital practice and research within its collaboration with science and technology partners.

In what was a challenging year for all, in 2020 ANAT presented a revised program, shifting cohesively into digital spaces and continued working with artists, partners and networks in the delivery of a range of development and residency programs.

Collaboration between art and science creates new knowledge, ideas and processes beneficial to both fields. For example, the strengths of ANAT's Synapse art + science residencies support research partnerships between artists and scientists, providing artists with an unparalleled opportunity to contribute meaningfully to contemporary scientific research.

Partnerships continue to be a core part of what ANAT excels in with key partners in 2020 being, Flinders University, ANU (Canberra), the University of Melbourne (Faculty of Fine Art and Music/Victorian College of the Arts), SAHMRI and the University of Adelaide, the Australian Antarctic Division, and the Australian Research Council.

ANAT's board and sector engagement is vital to ongoing successes. In 2020 the ANAT board and team worked on the strategic plan for 2021-2024 and a structure to support the plan. A part of this process was the newly developed Chief Executive Officer position with an international call out in early 2020 and the position being filled by Melissa DeLaney in August, 2020. A part of this role will work to devise a structure aligned with four-year plan to best serve the plan and the network.

In 2020 organisations had to step into the reality of the concept of 'resilience'. Up until COVID-19, we were aware and active in creating resilient arts organisations, artists and arts workers – this was tested in more practical ways over the past year.

Through formal and more informal conversations, consultations and connections ANAT advises, networks and expands experiences and knowledge. Operating within a global pandemic tested our systems, including staffing structures, how ANAT works as a team and board and also in our programs. ANAT was in a position to offer flexible working options (once lock down had been lifted in various locations) – however as a national organisation worked with artists across Australia and internationally.

Programs shifted and changed due to COVID-19 related reasons and the ANAT team stepped into high levels of flexibility and resilience. ANAT has committed to the practice of enabling the organisation to continue to explore new models of working which support staff and the artists with which we work. ANAT operated nationally, across state and international borders with our board (with board members located across the country), our staff (with

staff members in Melbourne, Adelaide, Queensland and Sydney at different stages).

ANAT saw a new staffing structure aligned with the strategic vision for the next four years. This includes the plan to recruit ANAT's inaugural First Nations Program Producer and implement an annual call out for a Program Curator for our flagship biennial event ANAT SPECTRA, which promises to bring new expertise into the organisation and add to the strength of ANAT's cultural currency and relevancy.

ANAT aims to develop internships (paid and voluntary) to nurture fresh voices and talent across arts administration, production, marketing, communications and digital content and programming. Another priority is audience development, by bringing in new voices, providing opportunities for younger people and working with First Nations communities is a top priority for ANAT in the coming years.

ANAT responded to the challenges of 2020 with aplomb and respect for the experiences of others within the sector and creative industries more broadly. Each point of entry into ANAT's programs (for artists, audiences and partners) leads into flow on projects, conversations and potential partnerships. This engagement contributes to the profiling of artists, develops a robust sector and contributes more broadly to the societal development around how we tell stories around work in the areas of art, science and technology.



Melissa Delaney
ANAT Chief Executive Officer

"My aim for the project is to bring back a captivating experience of Antarctica's preciousness and power to those that have never been"

2020 Australian Antarctic Arts Fellow Janet Laurence



Image: 2020 Australian Antarctic Arts Fellows Janet Laurence in the studio. Photograph Felicity Jenkins.

GOVERNANCE

Board of Directors

Caroline Farmer - Chair (Appointed May 2017)

David Anders (Appointed May 2015)

Dr Christopher Fluke (Appointed May 2017)

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)

Melissa DeLaney (Appointed August 2020)

Risk Subcommittee

David Anders - Chair

Christopher Fluke

Michael Nelson

Vicki Sowry

Melissa DeLaney

Development Subcommittee

Caroline Farmer - Chair

Ted Snell

Liz Hughes

Michael Nelson

Vicki Sowry

Brad Darkson

Melissa DeLaney

Human Resources Subcommittee

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

Caroline Farmer - Chair

Dr Erica Seccombe

Michael Nelson

Melissa DeLaney

ANAT STAFF



Melissa Delaney
Chief Executive
Officer



Vicki Sowry
Director



Jenn Brazier
Program Manager



Melissa Juhanson
Operations Manager



Carolyn Kavanagh
Marketing &
Communications
Manager



Steven Pickles
Technology Officer



Petra Elliott
Administration
Coordinator

In 2020 the ANAT board and team worked on the strategic plan for 2021-2024 and a restructure to support this going forward. The organisation developed a new Chief Executive Officer position with an international call out in early 2020 and the position being filled by Melissa DeLaney in August, 2020. Part of the remit of the position was to devise a structure aligned with the four-year plan to best serve the plan and the network.

In December, Jenn Brazier's title was revised from Program Coordinator to Program Manager and Carolyn Kavanagh's title was revised from Marketing & Communications Coordinator to Marketing & Communications Manager.

Operations Manager, Melissa Juhanson resigned in January 2020.
Director, Vicki Sowry, was made redundant in November 2020.

ANAT continued to be supported by the technical expertise of Steven Pickles and the project management and administration skills of Petra Elliott.

"Artists are essential to how we imagine and shape our future. For me, the probing of technological problems, responsibility, potential futures and the rethinking of plastics evokes hope"

2020 ANAT Synapse
resident Niki Sperou

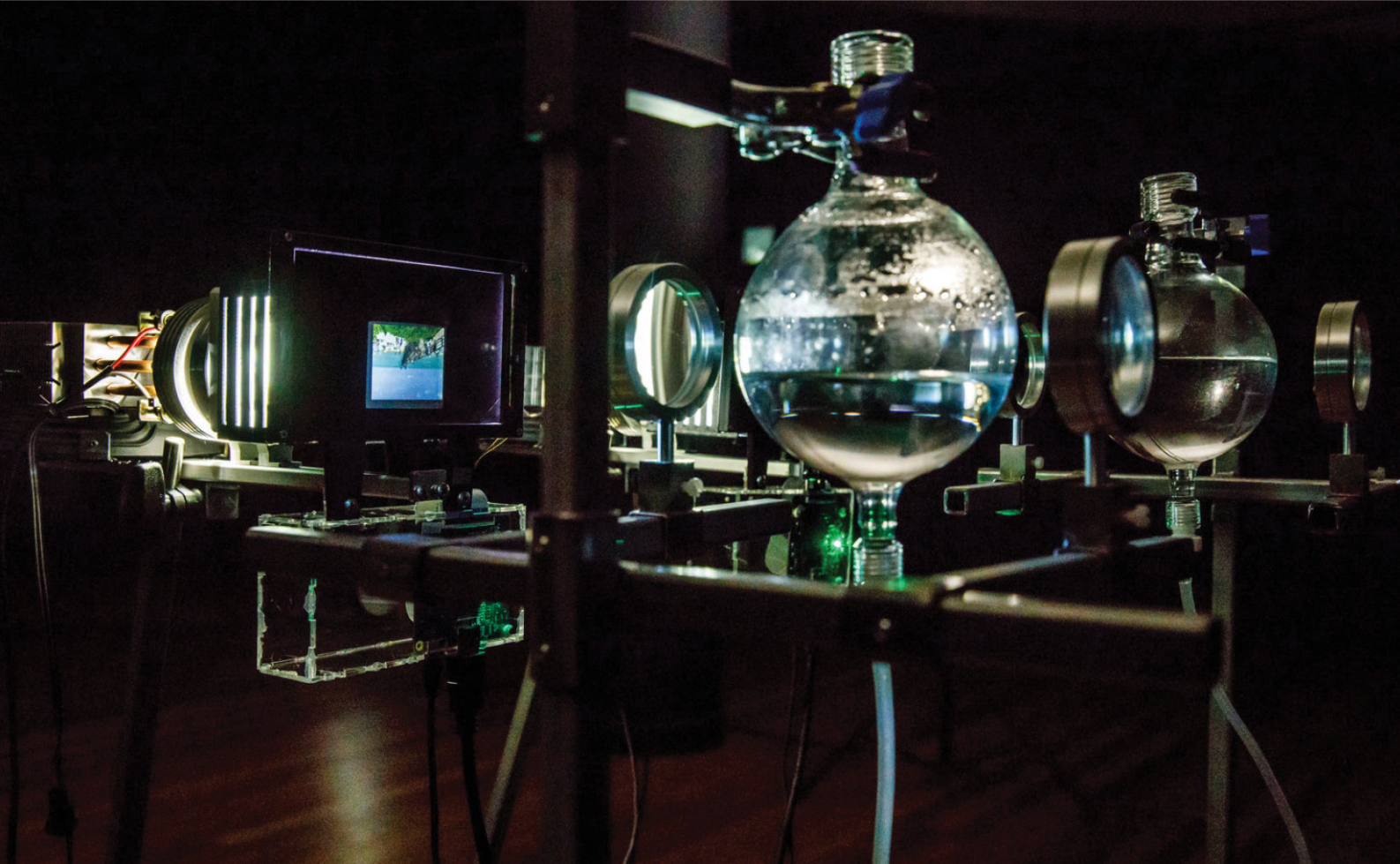


Image top: ANAT Synapse 2020 resident Niki Sperou, *Biodegradable Seaweed Polymer Crisis Mask*, 2020. Image courtesy the artist.
below: ANAT Synapse 2020 resident Deirdre Feeney, *Hollow Lens*, 2019, steel, LCD screens, water, glass, aluminium, stepper motor, pump, raspberry pi, arduino, LED. Dimensions variable. Photograph Andrew Sikorski.

ANAT PROGRAM 2020



2 RESIDENTS
3 RESEARCH COLLABORATORS
2 RESEARCH INSTITUTIONS

Artist Niki Sperou
+ Professor Wei Zhang,
+ Dr Peng Su
Flinders University's Centre for Marine
Bio-products Development

Artist Deirdre Feeney
+ Dr Geoff Campbell,
ANU Research School of
Physics Development



9 RESIDENTS
6 RESEARCH PROJECTS

BoneDirt, aka
Virginia Barratt, Jessie Boylan & Linda Dement
Guy Ben-Ary & Nathan Thompson
Wade Marynowsky
Andrea Russell
Yandell Walton
Willoh S. Weiland



1 RESIDENT
2 RESEARCH COLLABORATORS
1 RESEARCH INSTITUTION

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

#ANATsoapbox

8 ARTIST TAKEOVERS
3 August – 15 November 2020

Catherine Truman
Tully Arnot
PluginHUMAN (Betty Sargeant
& Justin Dwyer)
Helen Pynor
Cassie Leatham
Daniel Savage
Megan Cope
Michael Jalaru Torres

ANAT PARTNERED PROGRAMS

Australian Antarctic Division Arts Fellowship

4 RESIDENTS
3 RESEARCH INSTITUTIONS

Wild System, aka artists
Dr Adam Nash & John McCormick
Artist Janet Laurence
Artist Dr Philip Samartzis
+ Australian Antarctic Division
(Wild System)
+ RMIT University School of Design
+ Swinburne University Centre for
Transformative Media Technologies

Experimenta Life Forms Commission

1 ARTIST
1 ARTS ORGANISATION PARTNER

Artist Brad Darkson
+ Experimenta Media Arts

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 2020 two Synapse residencies were delivered with the generous support of the Copyright Agency's Cultural Fund.

*Synapse residency – Niki Sperou + Prof Wei Zhang & Dr Peng Su
Centre for Marine Bioproducts Development Flinders University*

Artist **Niki Sperou**, Dr Peng Su and Professor Wei Zhang worked together at Flinders University's Centre for Marine Bio-products Development to research experimental biomaterials and the utilisation of marine seaweed bio-polymers in the development of biodegradable bioplastics. Together they explored how seaweed could be used to replace plastic in new products for industry and medicine.

Niki's *Green Plastic – Blue Ocean* project involved experimental research with locally sourced seaweed from Beachport in South Australia, in her words "the non-human collaborators" of the project. The *Green Plastic – Blue Ocean* project was a Semi Finalist in the Prime Super Agricultural Innovation Award, part of the 2020 South Australian Community Achievement Award.

Synapse residency – Deirdre Feeney + Dr Geoff Campbell ANR Research School of Physics

Artist **Deirdre Feeney's** enduring fascination with 16th century 'natural magic' and wonder, with making the invisible visible and with exposing the mechanics and materiality involved in image production, led to her working with optical physicist Dr Geoff Campbell at the ANU Research School of Physics. Using the School's industry-leading facilities and equipment and applying the optical qualities of glass to explore the materiality of image-making, Deirdre and Geoff tested the optical limits of mirrors and lenses to create projections capable of invoking a sense of wonder in contemporary viewers.

AUSTRALIAN ANTARCTIC ARTS FELLOWSHIP

ANAT continued our partnership with the Australian Antarctic Division to support the Antarctic Arts Fellowship, which was 2020/21 awarded to artist **Janet Laurence**. Janet will spend time at Australia's Casey research station to develop an immersive installation. The proposed installation will be based on extensive on-site research, including photographs, video works, drawings, watercolours, and collected writings on the Antarctic landscape and Casey station

The Antarctic Arts Division and ANAT were also excited to support a second project, by sound artist **Dr Philip Samartzis** to produce a series of high-resolution sound recordings of

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

Ms Laurence and Dr Samartzis will travel to the icy continent during the 2021/22 season.

ANAT SAHMRI RESIDENCY

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

The inaugural 2020 ANAT SAHMRI residency was an opportunity for an artist to engage with issues around the ownership and governance of DNA material. In particular, the residency facilitated interdisciplinary knowledge generation focused on the myriad ethical, philosophical, legislative and other frameworks that inform the status of DNA material once it leaves its originating body.

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

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

ANAT SPECTRA 2020

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

At the end of September, ANAT SPECTRA 2020 was planned to include a 3-day symposium, exhibitions, immersive screenings, performance and public talks hosted by The University of Melbourne, Southbank Campus.

COVID-19, caused by the novel severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2), was first identified in humans in Wuhan, China, in December 2019. The disease subsequently spread rapidly, leading to a global pandemic.

A decision was made to postpone the 2020 iteration of ANAT SPECTRA. We were disappointed but philosophical about the pandemic's impact on our plans for the second iteration of our flagship biennial event. In response we presented a revised program, developing a new home-based residency model, ANAT Ideate as well as the artist led social media project #ANATsoapBox.

ANAT IDEATE CREATIVE RESEARCH PROJECTS

In place of presenting a SPECTRA event the new 'pivoted' program ANAT Ideate asked, what does art + technology make possible? ANAT Ideate put Australians in the cultural and creative sectors front and centre with home-studio based research. We asked the successful research proposals to actively imagine the future, that will take us through the looking glass to the other side.

We were heartened by over 60 proposals, which highlighted the need for extra funding toward art practice, rather than outcomes, in light of COVID-19. ANAT funded six research projects that **"take futures seriously"* by proposing *"new habits and practices of attention, invention, and experimentation."*

Virginia Barratt, Linda Dement & Jessie Boylan aka **Bonedirt** researched technologies and strategies for geological deep listening as a way of opening possible relations with our more-than-human familiars.

With direct biological links to their donors, **Guy Ben-Ary** and **Nathan Thompson** researched the possibility of bioengineering visual and auditory organoids to operate as 'input' mechanisms for surrogate performers.

Wade Marynowsky looked at possible ways of bringing field robotics and agricultural technologies together to claim new spaces for creative expression.

Andrea Russell explored emerging nanobiotechnologies and how artistic practices might inform policies around their development, adoption and dissemination.

Yandell Walton researched the potential of introducing human-like movement to volumetric scans of the natural environment to develop and test cross-species forms and aesthetics.

Drawing from the 90's Tamagochi, **Willoh S.Weiland** researched the possibility for art and technology to transform our experience of intimacy through reimagining the role of the digital companion.

In 2021, following their initial creative research, ANAT will work with each of the six ANAT Ideate artists / groups towards their next steps. We're excited by the developments from this eclectic group of projects: from deep listening to the frequencies of the earth and geological sounds, to backyard aquaculture systems and artists working with scientists looking at concepts of immortality. The next stages could include new work, commissions, new and ongoing collaborations and exhibitions.

"Of the residencies and programs I've been involved with I have found all the ANAT programs to be well-planned, with great communication, they have extended me to do things I may not have otherwise done (for example the blogging!), and perhaps most importantly enabled me to go beyond what I feel I could have achieved on my own with my research and practice." - Andrea Russell, ANAT Ideate 2020 recipient.

*The Lure of Possible Futures: On Speculative Research; Savransky, Wilkie & Rosengarten, 2019

#ANATsoapbox

art + science + technology stories in the time of COVID-19

In the second half of 2020 ANAT invited a curated group of eight artists from Australia's art + science + tech community to use the ANAT Instagram platform to share how their arts practice looks in the era of COVID-19.

Artists were asked to provide content for the ANAT Instagram account, in the form of a series of Instagram stories across a single week. The content took the form of video, sound, static imagery or a combination of these. Stories shared works in progress, inspirations found during isolation, making & experimenting as some quiet moments in-between.

The featured #ANATsoapbox artist guests were (sequentially) **Catherine Truman, Tully Arnot, PluginHUMAN (Betty Sargeant & Justin Dwyer), Helen Pynor, Cassie Leatham, Daniel Savage, Megan Cope** and **Michael Jalaru Torres**.

#ANATsoapbox engaged with our network in a medium of social network new to the organisation: Instagram stories. The immediacy and individuality of the format, meant the guest artists could share whatever content they chose. Quandamooka woman and artist guest#7 Megan Cope shared video of the installation of her new site-specific work *Walangala*, at Contour 556 Canberra's Public Art Biennial. Whilst guest#6 Daniel Savage explained how "COVID switched" the focus of his latest project from "public space to sharing private space." Daniel's largely self-referential work, explores his individual experience of disability as a point of difference. His intimate story shared how his life and practice has been shaped by technology.

Innovation is at the core of ANAT, but we're particularly proud of the transformational changes COVID-19 forced the organisation to take in 2020. ANAT Ideate and #ANATsoapbox are models we will continue to work with and we applaud the featured artists for their generosity, curiosity and fearlessness.

"I'm driven by a sense of curiosity and a life affirming sense of the life/death boundary, when you start to look at that you realise that life just extends out everywhere into places that we don't normally think about. And, ultimately, I find these questions very life affirming,"

2020 ANAT SAHMRI
resident Helen Pynor



Image top: 2020 ANAT SAHMRI resident and #ANATSOAPBOX guest #4 Helen Pynor, 2017. Photograph Ben Gilbert, Wellcome. Below: #ANATSOAPBOX guest #6 Daniel Savage, *FluxAbility*, 2013. Image courtesy the artist.

ADVOCACY

Over the course of 2020, the ANAT CEO and Director sat on numerous panels and participated in and attended many events, with the following providing a snapshot:

ASSESSMENT + ADVISORY PANELS

Curatorial advisor: 2021 Molitor Symposium Canada

Assessor: Australian Antarctic Arts Fellowship

Panel: Archiving Australian Media Art Committee

PRESENTATIONS + INTERVIEWS

Presented: Field Trip a joint initiative produced by Horizon Festival, Arts Front, University of the Sunshine Coast, Australia and ANAT.

Presented: CEO Melissa DeLaney was a presenter and panel speaker as part of Impermanent Infrastructure: The Capricious Commerce of Digital Culture as part of Economythologies.

SUBMISSIONS

Ruby Awards (unsuccessful)

ARTS SA (Recovery) (unsuccessful)

ARTIST SUPPORT

ANAT wrote 31 letters of support for artists.

ISEA2020

ANAT Director, Vicki Sowry, presented online at ISEA 2020 the 26th International Symposium on Electronic Art. Vicki's presentation introduced the inaugural ANAT on Country art + science residency, undertaken in 2019 by Dr Sarah Jane Moore and Dr Laura Parker. ANAT on Country foregrounds Indigenous-led and artist-led research into Country and the challenges arising from land management practices and climate change.

ANAT STATISTICS 2020

24 PARTICIPATING AUSTRALIAN ARTISTS

14 FEMALE ARTISTS VIC 9
NSW 4
SA 3
9 MALE ARTISTS WA 3
ACT 2
TAS 1
QLD 1

4 FIRST NATIONS ARTISTS

5 PARTICIPATING RESEARCH INSTITUTIONS

- Australian National University
- Australian Antarctic Division
- Flinders University
- South Australian Health & Medical Research Institute (SAHMRI)
- University of Melbourne

5 PARTICIPATING SCIENCE & RESEARCH COLLABORATORS

Prof Wei Zhang & Dr Peng Su
Centre For Marine Bio-Products Development, Flinders University
Dr Geoff Campbell
Anu Research School Of Physics
Dr Jimmy Broom
SAHMRI Bioinformatics Platform
Dr Carolyn Johnston
Consultant Academic Lawyer / Ethicist

ANAT WEBSITE AUDIENCES 1 JAN – 31 DEC, 2020

USERS
12,727

INCREASE OF
38%

SESSIONS
18,127

INCREASE OF
50%

PAGEVIEWS
40,517

INCREASE OF
47%

Language breakdown

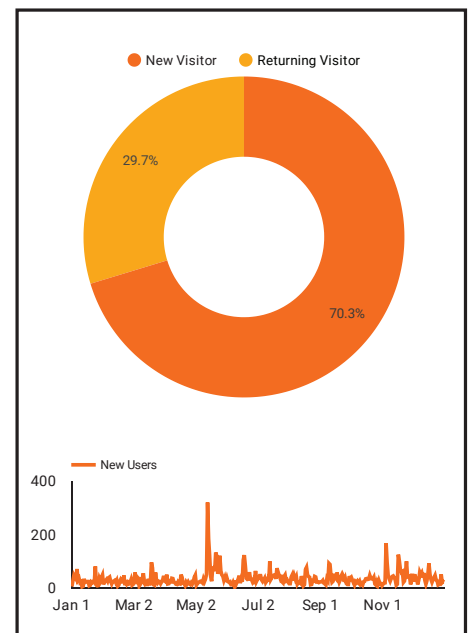
Language	Users	New Users
1. en-us	5,180	5,132
2. en-au	3,589	3,563
3. en-gb	1,943	1,924
4. c	698	698
5. zh-cn	428	428
6. en	201	199
7. ar	79	79
8. es-es	56	54
9. ru-ru	39	39
... zh-tw	37	37

1 - 10 / 95 < >

Country breakdown

Continent	Users	New Users
1. Oceania	7,571	7,544
2. Americas	2,703	2,698
3. Asia	1,415	1,410
4. Europe	959	954
5. Africa	96	95
6. (not set)	43	41

1 - 6 / 6 < >



ANAT COMMUNICATIONS CHANNELS



MAILCHIMP

Digest has 2566 subscribers
Digest average open rate 22–26%
Digest average click rate 4–7%

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

In 2020 ANAT sent:

12 Digests (monthly newsletter)
9 Single Subject EDMs
2 SPECTRA EDMs



TWITTER

89K FOLLOWERS
746 FOLLOWING

Strategy: Light touch strategy building brand awareness



INSTAGRAM

1670 FOLLOWERS
1097 FOLLOWING
309 POSTS

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



FACEBOOK

2862 FOLLOWERS
2464 PEOPLE LIKE ANAT

PEAK ENGAGEMENT 1.9K (AUG 2020)
PEAK POST REACH 4.9K (AUG 2020)

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



LINKEDIN

159 FOLLOWERS

Strategy: Light touch strategy building brand awareness



YOUTUBE

30 SUBSCRIBERS

Strategy: Light touch strategy building brand awareness

ANAT extends sincere thanks to all our stakeholders and partners who helped us make 2020 such a success:

Arts South Australia: Jennifer Layther, Sandra Naulty. **Australia Council for the Arts:** Andrew Donovan, Cara Kirkwood, Tegan Richardson. **Australian Antarctic Division:** Sachie Yasuda, Tiffany Brooks. **Copyright Agency Cultural Fund:** Nicola Evans. **Experimenta:** Jonathan Parsons, Susan Kukucka, Nicky Pastore, Jessica Clark, Zara Siggelkow. **Flinders University:** Dr Peng Su, Prof Wei Zang. Carolyn Johnston. **Leonardo:** Professor Roger Malina, Erica Hruby, Danielle Siembieda. Jon McCormack. **Lucent Advisory:** Jeremy Altschwager, Nina Shen, Simon Wagner. **Old Ways New:** Angi Abdilla. **Radio Adelaide:** Naomi Hunter, Phoebe Christofi. **SAHMRI:** Dr Jimmy Breen. **SymbioticA**, the Centre of Excellence for Biological Arts at the University of Western Australia (UWA). Catherine Truman. **Vault Magazine:** Sophie Prince

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

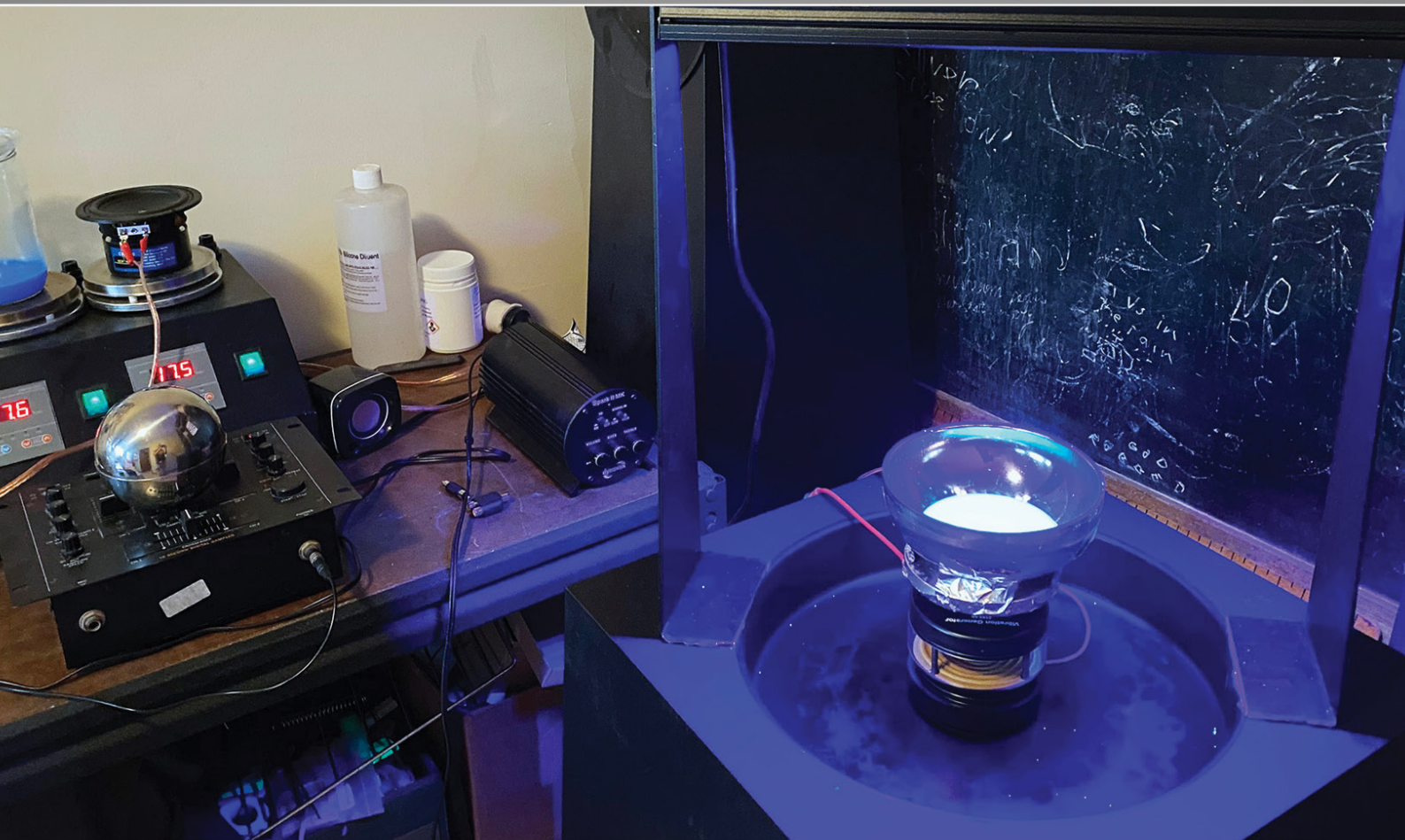


Image top: *Experimenta Life Forms* commissioned artist, Brad Darkson, *Smart Object*, 2021, still from animation, duration 3min 10sec.
 Below: ANAT Alumnus Chris Henschke's lock down laundry chemistry lab, 2020. Image courtesy the artist.

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

FINANCIAL REPORT
FOR THE YEAR ENDED
31 DECEMBER 2020

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

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

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

In accordance with the requirements of section 60-40 of the *Australian Charities and Not for Profits Commission Act 2012*, as auditor for the audit of Australian Network for Art & Technology Incorporated for the year ended 31 December 2020, I declare that, to the best of my knowledge and belief, there have been:

- (i) No contraventions of the auditor independence requirements of 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.

Brian Tucker Audit

BRIAN TUCKER AUDIT

Chartered Accountants

BILLY-JOE THOMAS

Director & Registered Company Auditor

Dated this day of May 2021



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

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2020

	Note	2020 \$	2019 \$
Income			
Revenue	3	731,753	901,901
		<u>731,753</u>	<u>901,901</u>
Expenditure			
Accounting expenses		(22,075)	(863)
Auditor's remuneration	4	(6,558)	(7,925)
Depreciation and amortisation expenses		(19,549)	(18,998)
Employee benefits expenses		(319,978)	(308,314)
Freight and cartage		(416)	(127)
Other expenses		(349,348)	(590,271)
		<u>(717,924)</u>	<u>(926,498)</u>
Profit/(Loss) for the year	5	13,829	(24,597)
Total comprehensive profit/(loss) for the year		<u><u>13,829</u></u>	<u><u>(24,597)</u></u>

The accompanying notes form part of these financial statements.

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

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2020

	Note	2020 \$	2019 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	6	530,445	520,839
Trade and other receivables	7	1,430	810
Other current assets		3,148	-
TOTAL CURRENT ASSETS		<u>535,023</u>	<u>521,649</u>
NON-CURRENT ASSETS			
Property, plant and equipment	8	46,679	60,958
TOTAL NON-CURRENT ASSETS		<u>46,679</u>	<u>60,958</u>
TOTAL ASSETS		<u>581,702</u>	<u>582,607</u>
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	9	36,070	47,191
Other liabilities	10	219,531	184,607
Lease Liability	11	1,263	32,121
Provisions	12	8,273	18,041
TOTAL CURRENT LIABILITIES		<u>265,137</u>	<u>281,960</u>
NON-CURRENT LIABILITIES			
Lease Liability	11	2	1,238
Provisions	12	8,302	4,977
TOTAL NON-CURRENT LIABILITIES		<u>8,304</u>	<u>6,215</u>
TOTAL LIABILITIES		<u>273,441</u>	<u>288,175</u>
NET ASSETS		<u>308,261</u>	<u>294,432</u>
EQUITY			
General Reserves	13	108,943	115,477
Retained earnings	14	199,318	178,955
TOTAL EQUITY		<u>308,261</u>	<u>294,432</u>

The accompanying notes form part of these financial statements.

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

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2020

	Retained earnings \$	General Reserve \$	Total \$
Balance at 1 January 2019	194,612	125,611	320,223
Adjustment on Adoption of AASB 16	(1,194)	-	(1,194)
Loss attributable to members	(24,597)	-	(24,597)
Transfer from Reserve	10,134	(10,134)	-
Balance at 31 December 2019	178,955	115,477	294,432
Profit attributable to members	13,829	-	13,829
Transfer from Reserve	6,534	(6,534)	-
Balance at 31 December 2020	199,318	108,943	308,261

The accompanying notes form part of these financial statements.

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

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2020

		2020	2019
		\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts From Operations		727,727	488,102
Interest Received		258	1,650
Payments to Suppliers & Employees		(679,109)	(554,855)
Net cash provided by operating activities	15	<u>48,876</u>	<u>(65,103)</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for Plant and Equipment		(5,270)	(1,427)
Net cash used in investing activities		<u>(5,270)</u>	<u>(1,427)</u>
CASH FLOWS FROM FINANCING ACTIVITIES			
Repayment of Lease Liabilities		(34,000)	(34,000)
Net cash used in financing activities		<u>(34,000)</u>	<u>(34,000)</u>
Net increase in cash held		9,606	(100,530)
Cash at beginning of financial year		520,839	621,369
Cash at end of financial year	6	<u><u>530,445</u></u>	<u><u>520,839</u></u>

The accompanying notes form part of these financial statements.

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

The financial reports cover Australian Network for Arts & Technology Incorporated as an individual entity. The Association is a non-for-profit company limited by guarantee incorporated and domiciled in Australia.

The functional and presentation currency of the Association is Australian dollars.

The financial report was authorised for issue by the Directors on 11 May 2021.

Comparatives are consistent with prior years, unless otherwise stated.

1 Basis of Preparation

The directors have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users dependent on general purpose financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the Australian Charities and Not-for-profits Commission Act 2012. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the Australian Charities and Not-for-profits Commission Act 2012 and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of previous periods unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accrual basis and are based on historical costs unless otherwise stated in the notes.

The significant accounting policies adopted in the preparation of these financial statements are presented below and are consistent with prior reporting periods unless otherwise stated.

2 Summary of Significant Accounting Policies

Property, Plant and Equipment

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

Plant and equipment

Plant and equipment are measured using the cost model, except the right of use asset.

Depreciation

Property, plant and equipment, is depreciated on diminishing value basis for all office equipment.

The right-of-use asset is depreciated at a rate of 20%, which is reflective of the current lease term.

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

Financial Instruments

Financial instruments are recognised initially using trade date accounting, i.e. on the date that company becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They arise principally through the provision of goods and services to customers but also incorporate other types of contractual monetary assets.

After initial recognition these are measured at amortised cost using the effective interest method, less provision for impairment. Any change in their value is recognised in profit or loss.

The company's trade and most other receivables fall into this category of financial instruments.

Discounting is omitted where the effect of discounting is considered immaterial.

Significant receivables are considered for impairment on an individual asset basis when they are past due at the reporting date or when objective evidence is received that a specific counterparty will default.

The amount of the impairment is the difference between the net carrying amount and the present value of the future expected cash flows associated with the impaired receivable.

For trade receivables, impairment provisions are recorded in a separate allowance account with the loss being recognised in profit or loss. When confirmation has been received that the amount is not collectable, the gross carrying value of the asset is written off against the associated impairment provision.

Subsequent recoveries of amounts previously written off are credited against other expenses in profit or loss.

In some circumstances, the company renegotiates repayment terms with customers which may lead to changes in the timing of the payments, the company does not necessarily consider the balance to be impaired, however assessment is made on a case-by-case basis.

Available-for-sale financial assets

Available-for-sale financial assets are non-derivative financial assets that do not qualify for inclusion in any of the other categories of financial assets. The company has no available-for-sale financial assets.

Purchases and sales of available-for-sale investments are recognised on settlement date.

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

Financial Instruments

Available-for-sale financial assets (Continued)

Available-for-sale financial assets are measured at fair value, with subsequent changes in value recognised in other comprehensive income.

Gains and losses arising from financial instruments classified as available-for-sale are only recognised in profit or loss when they are sold or when the investment is impaired.

In the case of impairment or sale, any gain or loss previously recognised in equity is transferred to the profit or loss.

Losses recognised in prior period statement of comprehensive income resulting from the impairment of debt securities are reversed through the statement of comprehensive income, if the subsequent increase can be objectively related to an event occurring after the impairment loss was recognised in profit or loss.

A significant or prolonged decline in value of an available-for-sale asset below its cost is objective evidence of impairment, in this case, the cumulative loss that has been recognised in other comprehensive income is reclassified from equity to profit or loss as a reclassification adjustment. Any subsequent increase in the value of the asset is taken directly to other comprehensive income.

Impairment of Non-Financial Assets

At the end of each reporting period the company determines whether there is an evidence of an impairment indicator for non-financial assets.

Where this indicator exists and regardless for goodwill, indefinite life intangible assets and intangible assets not yet available for use, the recoverable amount of the asset is estimated.

Where assets do not operate independently of other assets, the recoverable amount of the relevant cash-generating unit (CGU) is estimated.

The recoverable amount of an asset or CGU is the higher of the fair value less costs of disposal and the value in use. Value in use is the present value of the future cash flows expected to be derived from an asset or cash-generating unit.

Where the recoverable amount is less than the carrying amount, an impairment loss is recognised in profit or loss.

Reversal indicators are considered in subsequent periods for all assets which have suffered an impairment loss.

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

Employee Benefits

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

Employee benefits expected to be settled more than twelve months after the end of the reporting period have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements. Cash-flows are discounted using market yields on national government bonds with terms to maturity that match the expected timing of cash-flows. Changes in the measurement of the liability are recognised in profit or loss.

Employee benefits are presented as current liabilities in the statement of financial position if the company does not have an unconditional right to defer settlement of the liability for at least 12 months after the reporting date regardless of the classification of the liability for measurement purposes under AASB 119.

Leases

At inception of a contract, the corporation 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 corporation where the corporation is a lessee. However, all contracts that are classified as short-term leases (ie a lease with a remaining lease term of 12 months or less) and leases of low-value assets are recognised as an operating 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 corporation 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;
- lease payments under extension options, if the 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.

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

Leases (Continued)

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 corporation anticipates to exercise a purchase option, the specific asset is depreciated over the useful life of the underlying asset.

Concessionary leases

For leases that have significantly below-market terms and conditions principally to enable the Corporation to further its objectives (commonly known as peppercorn/concessionary leases), the Corporation has adopted the temporary relief under AASB 2018-8 and measures the right-of-use assets at cost on initial recognition.

Revenue and Other Income

Revenue Recognition

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

Operating grants, donations and bequests

When the corporation 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 corporation:

- 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 corporation:

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

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

Revenue and Other Income (Continued)

Revenue Recognition (Continued)

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

Capital grant

When the corporation 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, revenue or contract liability arising from a contract with a customer) recognised under other Australian Accounting Standards.

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

Interest income

Interest income is recognised using the effective interest method.

Rendering of services

Revenue from the rendering of a service was recognised upon the delivery of the service to the customer.

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.

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.

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

Goods and Services Tax (GST)

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

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

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

Cash and Cash Equivalents

Cash and cash equivalents comprise cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

General Reserve

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

Comparative Amounts

Comparatives are consistent with prior years, unless otherwise stated.

Where a change in comparatives has also affected the opening retained earnings previously presented in a comparative period, an opening statement of financial position at the earliest date of the comparative period has been presented.

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 \$	2019 \$
3 Revenue and Other Income		
Revenue		
Sales revenue:		
General Donation	-	1,500
Membership Fees	58	70
Consultancy	1,632	1,765
Copyright Agency	-	41,109
	<u>1,690</u>	<u>44,444</u>
Other revenue:		
Interest received	258	1,650
Reimbursement	-	5,081
Sundry	-	581
Other revenue		
ATO Cash Flow Boost	49,352	-
Sponsorship Income	30,000	-
Sponsorship-in-Kind	173,208	349,111
Expended Grants	477,245	501,034
	<u>729,805</u>	<u>850,145</u>
Total revenue	<u>731,753</u>	<u>901,901</u>
4 Auditor's Remuneration		
Auditor's Remuneration		
Audit of financial statements	<u>6,558</u>	<u>7,925</u>
5 Profit (Loss) for the year		
Profit (Loss) before income tax from continuing operations includes the following specific expenses:		
Expenses		
Depreciation of property, plant and equipment	1,248	697
Amortisation of right of use asset	18,301	18,301

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 \$	2019 \$
6 Cash and Cash Equivalents		
NAB Cheque Account	175,746	3,388
NAB Cash Maximiser Account	344,187	506,955
ANAT Public Fund Account	2,291	808
PayPal Account	-	1,467
Bank Guarantee	8,221	8,221
	<u>530,445</u>	<u>520,839</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>530,445</u>	<u>520,839</u>
	<u>530,445</u>	<u>520,839</u>
7 Trade and Other Receivables		
Current		
Trade Debtors	<u>1,430</u>	<u>810</u>
	<u>1,430</u>	<u>810</u>

The carrying value of trade receivables is considered a reasonable approximation of fair value due to the short term nature of the balances.

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 \$	2019 \$
8 Property, Plant and Equipment		
Office Equipment		
At cost	58,744	53,474
Less: Accumulated depreciation	<u>(49,369)</u>	<u>(48,121)</u>
	<u>9,375</u>	<u>5,353</u>
Land & Buildings		
Right of use asset at fair value	91,503	91,503
Less: Accumulated amortisation	<u>(54,199)</u>	<u>(35,898)</u>
	<u>37,304</u>	<u>55,605</u>
Total Property, Plant and Equipment	<u><u>46,679</u></u>	<u><u>60,958</u></u>

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 \$	Land & Buildings \$	Total \$
Balance at 1 January 2019	4,623	-	4,623
Additions	1,427	91,503	92,930
Depreciation expense	<u>(697)</u>	<u>(35,898)</u>	<u>(36,595)</u>
Balance at 31 December 2019	<u>5,353</u>	<u>55,605</u>	<u>60,958</u>
Additions	5,270	-	5,270
Depreciation	<u>(1,248)</u>	<u>(18,301)</u>	<u>(19,549)</u>
Carrying amount at 31 December 2020	<u><u>9,375</u></u>	<u><u>37,304</u></u>	<u><u>46,679</u></u>

9 Trade and Other Payables

Current

Trade Creditors	2,868	2,531
Accruals	13,108	-
Payroll Liabilities	5,511	14,915
GST Payable	<u>14,583</u>	<u>29,745</u>
	<u><u>36,070</u></u>	<u><u>47,191</u></u>

All amounts are short term and the carrying values are considered to be a reasonable approximation of fair value

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 \$	2019 \$
10 Other Liabilities		
Current		
Sponsorship Income Received in Advance		
University of Melbourne, ANAT SPECTRA 2021	25,000	-
Grants Received in Advance		
Australia Council for the Arts, Operational Funding	-	184,607
Unexpended Grant Funds		
Australia Council for the Arts, Operational Funding	157,500	-
Australia Council for the Arts, Visual Arts and Craft Strategy	31,562	-
South Australian Health and Medical Research Institute, Residency 2020	5,469	-
	<u>219,531</u>	<u>184,607</u>
11 Lease Liability		
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	1,263	32,121
Non-Current	2	1,238
12 Provisions		
Current		
Provision for Annual Leave	8,273	12,380
Provision for Long Service Leave	-	5,661
	<u>8,273</u>	<u>18,041</u>
Non-current		
Provision for Long Service Leave	8,302	4,977
	<u>8,302</u>	<u>4,977</u>

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 \$	2019 \$
13 Reserves		
General Reserve at the beginning of the financial year	115,477	125,611
Transfer from Reserve	(6,534)	(10,134)
Total reserves	<u>108,943</u>	<u>115,477</u>
14 Retained Earnings		
Retained earnings at the beginning of the financial year	178,955	194,612
Adjustment on Adoption of AASB 16	-	(1,194)
Transfer from Reserve	6,534	10,134
Net profit (loss) attributable to the association	13,829	(24,597)
Retained earnings at the end of the financial year	<u>199,318</u>	<u>178,955</u>
15 Cash Flow Information		
Reconciliation of Cash Flow from Operations with Profit (Loss) after Income Tax		
Profit (Loss) after income tax	13,829	(24,597)
Non-Operating Cash Flows in Operating Result:		
Lease Liability Interest	1,905	3,593
Increase (Decrease) in Prepayments	-	(11,333)
Non-Cash Flows in Operating Result:		
Depreciation & Amortisation	19,549	18,998
Changes in assets and liabilities, net of the effects of purchase and disposals of subsidiaries		
(Increase)/Decrease in Receivables	(620)	(424)
(Increase)/Decrease in Prepayments	(3,148)	11,333
Increase/(Decrease) in Payables	(11,120)	(364)
Increase/(Decrease) in Income Received in Advance	34,924	(62,614)
Increase/(Decrease) in Provisions	(6,443)	305
	<u>48,876</u>	<u>(65,103)</u>

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

16 Risk Management

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

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

The company does not speculate in financial assets.

The company does not have any derivative instruments at 31 December 2020.

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

Objectives, Policies and Processes

Risk management is carried out by the company's management under the delegated power from the Board of Directors. The Manager has primary responsibility for the development of relevant policies and procedures to mitigate the risk exposure of the company, these policies and procedures are then approved by the Directors and tabled at the board meeting following their approval.

Reports are presented at Board meetings regarding the implementation of these policies and any risk exposure which management believes the Board should be aware of.

Specific information regarding the mitigation of each financial risk to which company is exposed is provided below.

The company 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.

17 Significant Events - COVID

COVID-19 was declared a Pandemic by the World Health Organisation on 11 March 2020. The situation has been and continues to evolve very quickly. Significant economic damage has been seen globally and locally in Australia and South Australia. The final financial impact of this Pandemic is unknown but may be significant to the operations of the company.

18 Statutory Information

The registered office of the company is:

L7, 144 North Terrace, Adelaide, SA 5000

The principal place of business is:

L7, 144 North Terrace, Adelaide, SA 5000

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

DIRECTORS' DECLARATION

The directors have determined that Australian Network for Art & Technology Incorporated is not a reporting entity and that this special purpose financial statement should be prepared in accordance with the accounting policies outlined in Note 2 to the financial statements.

The directors declare that in the their opinion:

- (a) there are reasonable grounds to believe that the registered association is able to pay all of its debts, as and when they become due and payable; and
- (b) the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*

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

Chair, Michael Nelson :



Director, Christopher Fluke



Dated this 19th day of May 2021

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

DETAILED PROFIT OR LOSS STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 \$	2019 \$
REVENUE		
General Donation	-	1,500
Membership Fees	58	70
Consultancy	1,632	1,765
Copyright Agency	-	41,109
	1,690	44,444
OTHER REVENUE		
Interest Received	258	1,650
Reimbursement	-	5,081
Sundry	-	581
Other Revenue		
ATO Cash Flow Boost	49,352	-
Sponsorship Income	30,000	-
Sponsorship-in-Kind		
Venue & Equipment Hire	88,500	230,100
Staff	64,518	110,411
Other	20,190	8,600
Grants Expended		
Australia Council for the Arts, Operational Funding	302,121	306,030
Australia Council for the Arts, Visual Arts and Craft Strategy	63,124	61,708
Local Government	-	2,100
Arts SA	112,000	109,242
Creative Victoria	-	21,954
	730,063	857,457
TOTAL REVENUE	731,753	901,901
EXPENDITURE		
OPERATIONAL EXPENSES		
Office Rent & Running Costs		
Rent/Insurance	25,680	27,514
Electricity/Security/Outgoings/Cleaning	9,628	17,612
Total Office Rent & Running Costs	35,308	45,126

Included in Rent/Insurance for the year ended 31 December 2020 is a \$18,301 (2019: \$18,301) depreciation & amortisation expense for the right-of-use asset and \$1,639 (2019: \$3,593) interest expense for the lease liability.

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

DETAILED PROFIT OR LOSS STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 \$	2019 \$
EXPENDITURE (Continued)		
OPERATIONAL EXPENSES (Continued)		
Office Consumables & Resources		
Equipment/Office/Depreciation	3,811	5,613
Total Office Consumables & Resources	3,811	5,613
Communications		
Telephone/Teleconferencing	1,631	2,265
Postage/Courier	416	127
Total Communications	2,047	2,392
Legal, Finance & Governance		
Board Expenses	3,216	11,463
Audit/Accounting Fees	28,633	8,788
Legal Fees	4,472	15,571
Licenses/Fees/Charges	897	1,026
Total Legal, Finance & Governance	37,218	36,848
Marketing		
Advertising	2,069	4
Design	3,540	26,265
Printing	331	426
Documentation	6,177	3,843
Total Marketing	12,117	30,538
Staff Travel		
International Airfares	-	1,505
Domestic Airfares	3,579	3,760
Accommodation	320	2,228
Other Travel Expenses/Per Diem	1,348	6,235
Total Staff Travel	5,247	13,728
TOTAL OPERATIONAL EXPENSES	95,748	134,245

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

DETAILED PROFIT OR LOSS STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 \$	2019 \$
EXPENDITURE (Continued)		
STAFF WAGES & EXPENSES		
Wages and Leave adjustments	302,943	277,666
Superannuation	26,436	26,226
WorkCover	967	1,167
Staff Development & Amenities	902	8,677
TOTAL STAFF WAGES & EXPENSES	<u>331,248</u>	<u>313,736</u>
PROGRAM EXPENSES		
Consultants Fees		
Artists Fees	106,601	78,240
Commissions/Award	4,545	13,250
Writer Fees	-	2,570
Total Consultants Fees	<u>111,146</u>	<u>94,060</u>
Location Expenses		
Venue Hire	-	4,409
Catering	611	2,032
Production Materials & Freight	5,417	10,298
Technical Support Fees	-	2,789
Total Location Expenses	<u>6,028</u>	<u>19,528</u>
Program Travel		
Domestic Airfares	-	3,342
Accommodation	-	7,501
Other Travel Expenses/Per Diem	546	4,975
Total Program Travel	<u>546</u>	<u>15,818</u>
In-Kind Expenses		
Venue & Equipment Hire	88,500	230,100
Staff	64,518	110,411
Other	20,190	8,600
Total In-Kind Expenses	<u>173,208</u>	<u>349,111</u>
TOTAL PROGRAM EXPENSES	<u>290,928</u>	<u>478,517</u>
TOTAL EXPENDITURE	<u>717,924</u>	<u>926,498</u>
OPERATING PROFIT/(LOSS)	<u>13,829</u>	<u>(24,597)</u>

**Independent Auditor's Report****To the Members of Australian Network for Art & Technology Incorporated****Opinion**

We have audited the financial report of Australian Network for Art & Technology Incorporated ("the Association") which comprises the statement of financial position as at 31 December 2020, the statement of profit and 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 significant accounting policies, and the director's declaration.

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 association's financial position as at 31 December 2020 and of its performance for the year ended on that date; and
- complying with Australian Accounting Standards to the extent described in Note 2, 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 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.

Emphasis of Matter – Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the Association's financial reporting responsibilities under the Australian Charities and Not-for-profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Emphasis of Matter- Going Concern

We draw attention to Note 18 of the financial report, which describes the effect of the declaration of COVID-19 as a Pandemic by the World Health Organization. Our opinion is not modified in respect of this matter.

Responsibilities of Management for the Financial Report

Management is responsible for the preparation and fair presentation of the special purpose financial report in accordance with the accounting policies described in Note 1 of the financial statements and for such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the special purpose financial report, management is responsible for assessing the Association'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 management 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 Association'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 Association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Association to cease to continue as a going concern.
- 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 management 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

BILLY-JOE THOMAS

Director & Registered Company Auditor

Dated this day of May 2021



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