



**ANAT**

*2023 Annual Report*

# Acknowledgement of Country

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

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

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

ANAT works on Kurna yarta and Boonwurrung Country of the Kulin Nation.



# Contents

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4  
INTRODUCTION

5  
CEO'S REPORT

6  
CHAIR'S REPORT

7  
GOVERNANCE

8  
STAFF

9  
STATISTICS

11  
ARTISTIC PROGRAM

19  
NEW PARTNERSHIPS

21  
ADVOCACY

23  
THANK YOU

25  
IMAGERY

3 | 26

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# Introduction

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Over the past 34 years the Australian Network for Art & Technology (ANAT) has cultivated opportunities for artists to create experimental work in and with science and technology.

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

## OUR VISION

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

## OUR PURPOSE

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

## OUR STRATEGIC GOALS (2021-24)

Create opportunities for artists to research and experiment with science and technology by proactively connecting artists with collaborators from these sectors;

Enable artistic perspectives that reflect the diversity of contemporary Australia and prioritise support for First Nations artists;

Communicate the value of artists as essential contributors to how we imagine and shape our future; and

Develop and diversify revenue and partnerships to maximise growth and increase impact and reach.

4 | 26

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# CEO's Report

I often use football as an analogy for ANAT, with the spectrum from the AFL (elite sport) to community football games on the weekend, to kids kicking the footy in the park. There are various entry points along this spectrum.

Over its rich history, ANAT continues, through programs such as ANAT Synapse, to showcase this excellence. ANAT Synapse is like the AFL of the arts world, with an incredibly high level of practice from the artists and their science and technology partners.

This was shown in 2023 through two ANAT Synapse projects and the *Playable Earth Bespoke* residency. These unique projects offer not only new forms of arts practice, but also bring experimental approaches, thinking and research into their fields of inquiry. Looking at subjects from astrophysics, machine learning (and unintelligent systems) to air quality health of the architectural spaces we cohabit, into poetry, sculpture, data visualisation and digital art.

ANAT's 2023 programs support the work of artists at all entry levels, whilst developing new audiences and encouraging resilience and new ways of thinking about the ever changing world around us.

We did this through centring the work of artists via partnerships with six Australian universities, arts organisations and festivals across the country and working with people of all ages and backgrounds and expertise in profiling the incredible work outlined in this annual report. Some of these projects are longer term development projects, we will see the fruition over time. This is another strength for ANAT, in creating longitudinal projects and pathways through its projects.

During 2023 with consultant Trish Hansen, the ANAT board and team, together set the strategic vision for ANAT for 2025-2028. I'm proud of this plan and how we as an organisation will continue to amplify, nourish, adapt and transcend. While there are many future unknowns, our range of actions and measures provide us a map to follow. This vision will be our compass that enables



us to explore with a curious spirit, hold space for emergence and respond to complexity and uncertainty.

I want to give immense gratitude to Team ANAT. Supported by ANAT's Board, it is a joy to collaborate and work together as a cohesive force, to be in a place of trust and to create. ANAT tells the stories of various realities and possibilities. We challenge and explore together the way we can enact as a system of care.

**Melissa DeLaney**  
ANAT Chief Executive Officer

[READ  
2025-2028 ANAT STRATEGIC PLAN](#)

# Chair's Report

For ANAT, 2023 was a year of stability, growth and deep engagement. That stability is based on the four pillars set out in our 2021-2024 strategic plan.

Our strategic plan is the thread running through everything we do and given its strength and purpose to date, we were delighted to share the next phase and strategic vision for ANAT 2025-2028, launched in August.

Within one of our fundamental remits in fostering engagement, we rely on our traditional programming as well as exploring new ways to develop relationships across sectors.

The core programs, such as ANAT Synapse, and the Australian Antarctic Division Art Fellowship, underline the diverse ways ANAT enables collaborative power across a multiplicity of sectors.

Equally important are the exciting new opportunities for collaboration that we found this year. This variety of short term and long-term initiatives aimed at embedding and reinforcing ANAT's place at the centre of the conversations being held at the intersections of arts, science and technology.

All conversations are best had with a diversity of voices, and to that end we took two significant steps in that direction. The first was, after an open call, the appointment of Michèle Saint-Yves, Melita Grant, and Ana Tiquia to the Board. New approaches, ideas and experiences are key to the proper functioning of a board, and we are fortunate to share ANAT's future with them.

At a governance level, ANAT took the step of formally amending our constitution to ensure that no fewer than two board positions would be held by First Nations people. This continues to recognise the importance of First Nations led practice within ANAT and the broader Australian art and cultural sectors.

Under the guidance and leadership of Melissa DeLaney, ANAT continues to thrive. Our team, Jenn Brazier, Carollyn Kavanagh, Steven 'Pix' Pickles and Aushaf Widisto, all bring experience, curiosity and a joyous enthusiasm to their roles, and this is reflected in the way ANAT presents to the world.



It is also reflected in our Board. Brad Darkson, Melita Grant, Professor Chris Fluke, Ana Tiquia and Michèle Saint-Yves are an exceptional Board. I cannot emphasise enough what a pleasure it is to work together with them.

2023 saw departures from the Board as well. Chris Fluke, after many years' service stepped down at the AGM. Chris was on the Board when I first joined ANAT in 2018, and he was most generous in sharing his time and the benefit of his experience with me. His calm, practical and sensitive approach was and remains a source of admiration.

Another long-standing member of the Board, Dr Ted Snell, sadly passed away in 2023. His fire and wit and passion for ANAT were only matched by his intelligence and his keen sense of humour. For anyone who had the pleasure of knowing Ted, I am sure I speak for us all when I say that this is a keenly felt loss.

Their legacy, however, is the success ANAT continues to enjoy. We exist to build and develop relationships across industries, leveraging and enhancing often siloed ways of working into meaningful and lasting collaborations, and 2023 was another milestone year in meeting those objectives.

For us to be a part of this is exhilarating, vital and deeply appreciated.

**Michael Nelson**  
ANAT Board Chair

# Governance

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## BOARD OF DIRECTORS

Dr Christopher Fluke (2017-2023)  
Chair, Michael Nelson (Appointed May 2018)

Melissa DeLaney (Appointed August 2020)  
Brad Darkson (Appointed 2020)  
Ana Tiquia (Appointed 2023)  
Melita Grant (Appointed 2023)  
Michèle Saint-Yves (Appointed 2023)

## RISK SUBCOMMITTEE

Chair, Michèle Saint-Yves  
Christopher Fluke (until May, 2023)  
Michael Nelson  
Melissa DeLaney

## DEVELOPMENT SUBCOMMITTEE

Melita Grant  
Melissa DeLaney  
Jenn Brazier

## HUMAN RESOURCES SUBCOMMITTEE

Michael Nelson  
Melissa DeLaney  
Ana Tiquia  
Michèle Saint-Yves

# Staff

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## ANAT

Melissa DeLaney, CEO  
Jenn Brazier, Program Manager  
Carolyn Kavanagh, Marketing and Communications Manager  
Steven Pickles, Technical Officer  
Aushaf Widisto, Arts Administrator

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“As scientists work to decipher climates of our past and fathom our futures, the artist’s role is to translate the science and to turn it into emotion; to illuminate and allow understanding.”

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Australian Antarctic Arts Fellow,  
David Bridie

# ANAT 2023

13

participating Australian artists

10

participating partners

4

participating science & research collaborators

A PARTNERSHIP FOR  
**UNCERTAIN  
TIMES**

Approximately **200** guests attended the opening  
The exhibition welcomed about **1,300** visitors  
Over **50** participants engaged in the workshops,  
forums, and Q&A events.

## ANAT website audience 1 Jan – 31 Dec, 2023

users  
**14<sup>K</sup>**

page views  
**38<sup>K</sup>**

sessions  
**21<sup>K</sup>**

## ANAT social media channels 1 Jan – 31 Dec, 2023

**f** FACEBOOK reach page visits  
**3300 23<sup>K</sup> 2<sup>K</sup>**

**ig** INSTAGRAM reach page visits  
**3830 16<sup>K</sup> 4<sup>K</sup>**

**x** X  
**84<sup>K</sup>**  
followers

**in** LINKEDIN  
**1590 321**  
followers page views  
increase of  
68% from 2022

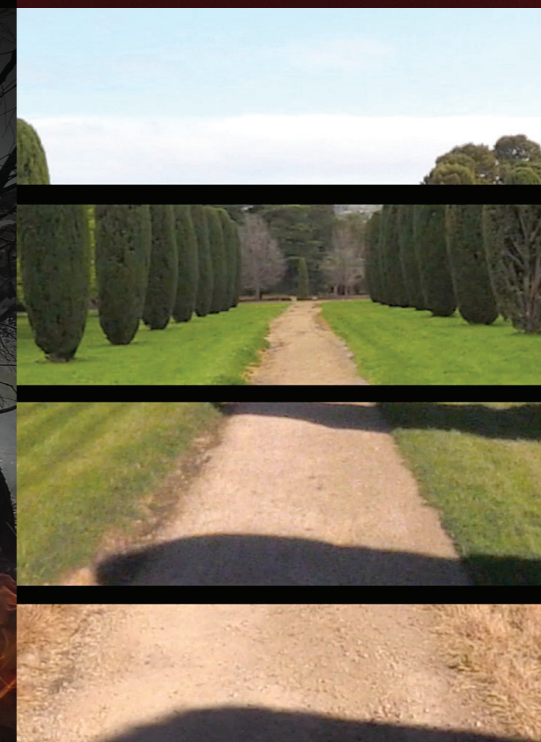
**mc** MAILCHIMP  
**3040**  
subscribers  
**21**  
annual x EDM

## ANAT Digest

With an average open rate of **31-43%**

**7%** increase in the open rate from 2022

September Digest a record click rate of **16%**





# Artistic Program

Alicia explored the astrophysical vocabulary, the role of symbolism in scientific language, seeking to creatively translate dark energy research. Alicia said, "what I wasn't prepared for was the sheer volume of work Tamara's team did. This meant that even the concept of looking at 'dark energy' meant that I could investigate hundreds of different ways to approach this. So, at first, it was difficult to focus on what I would explore creatively."

Alicia is a poet, multimedia artist and broadcaster. She has performed her spoken word at many venues, festivals and events around the world. Tamara is an astrophysicist and ARC Laureate Fellow at The University of Queensland with over two decades experience studying supernovae, black holes, and dark energy.

## ANAT SYNAPSE RESIDENCIES

When art collides with science and technology, magic happens. This cross-disciplinary, creative collision is at the heart of everything ANAT does, most notably in our flagship residency program, ANAT Synapse.

ANAT Synapse is a residency program that involves Australian research organisations hosting artists in residence to undertake a period of creative research and practice. The program brings artists and researchers together in partnerships that generate new knowledge, ideas and processes beneficial beyond both fields.

In 2023, from a field of 17 applications, and 34 inquiries, two residencies were selected across themes of poetry and dark matter, astro psychics to aerosol and air quality within the constructed environment.

### **Alicia Sometimes + Professor Tamara Davis, The University Of Queensland**

*Astro-Poetic Compositions* was a collaboration between prominent astrophysicist Professor Tamara Davis (AM) and artist Alicia Sometimes, exploring distance, mapping, composition, and the measurement of the universe through the practices of language and symbolism.

### [READ ALICIA'S CREATIVE RESEARCH JOURNAL](#)

### **Ross Manning + Distinguished Professor Lidia Morawska & Dr Anna Tweeddale, Queensland University Of Technology**

Ross's project *Aerosol* creatively explored how art might provoke new thinking about living in and interacting with buildings and their indoor atmospheres. He used scientific research on air quality to collaborate on artistic ways to impact public understanding of aerosol science. Ross noted "the vastness of the field and the challenges of accessing research due to intellectual property restrictions."

During the residency, Ross and Anna created a series of DIY experiments in kinetic, immersive and interactive art. In the image featured on this page, UV light, a parachute, tripods and rocks create a breathing and cleaning work of indoor air. The sculptural work's parachute chamber is designed to gather air, sanitise it using UV-C light, and then release it.

Ross' work facilitates interactions of light, physics, and sound. Repurposing technologies he creates dynamic sculptures and atmospheric installations. Lidia is a physicist and distinguished professor at the School of Earth and Atmospheric Sciences, at QUT and director of the International Laboratory for Air Quality and Health at QUT. Anna is a registered



“The year-long project for ANAT CEO Melissa DeLaney, offers a prototype for a deeper way of working, as shifting value systems emerge from the compound crises and uncertainties that surround us.”

Jennifer Mills, author

Image: Deirdre Feeney, *Perceptual Illusions*, work-in-progress at the micro-machining lab, Australian National Fabrication Facility (ANFF-SA), 2023. Photograph Taylor Parham.

architect and researcher with extensive experience in practice-led research. She has collaborated with artists across multiple disciplines.

[READ ROSS' CREATIVE RESEARCH JOURNAL](#)

#### MICRO TALK

On Thursday 2nd October ANAT held a short, lunchtime conversation that featured the artists and researchers undertaking the 2023 ANAT Synapse Residency and ANAT Bespoke Residency programs, hosted by ANAT CEO Melissa Delaney.

[WATCH MICRO TALK](#)

#### NEW LIGHT, ANAT & ILLUMINATE ADELAIDE WINTER 2023

In its third year as part of Illuminate Adelaide's City Lights program, New Light 2023, co-presented with the Adelaide Festival Centre, to showcase experimental moving image works by two contemporary First Nations artists. Commissioned through a national call, these works explored compelling and complex concepts and were displayed on large-scale public screens at the Adelaide Festival Centre entrance.

**Chantel (Shonny) Bates'** video based work, *Echoes* showcased Indigenous connections to Barrambin, drawing on the commonly shared experience for Indigenous people in Australia and focused on Chantel's intrinsic relationship with land and Country. "We take these deep connections and hold them close, sharing with others where we can and constantly caring for and passing on knowledge of place. This knowledge then echoes. Our bloodlines echo. Our teachings echo. But do these echoes stick around?"

Shonny is a proud Murri woman with connections to Wakka Wakka Country. She is an emerging mixed media artist, interdisciplinary designer and visual communicator currently located in Meanjin.

**Jonathon Saunders'** *One Minute to Midnight* delivered one minute of intense Australian superhero



action, featuring Indigenous hero Zero-Point. Jonathon created Zero-Point as a tribute to his love for comics and animation, aiming to craft a cool superhero "that just happened to be Indigenous, instead of trying to make an 'Indigenous Superhero' as there is no one way of being Aboriginal."

Jonathon is a Darwin based Indigenous illustrator and animator. While born and raised in Darwin, Jonathon is a member of the Woppaburra indigenous people, from the Kanomie clan of Keppel Island in Queensland.

New Light was produced by ANAT and presented by Illuminate Adelaide as part of Adelaide Festival Centre's Moving Image program.

[WATCH NEW LIGHT 2023](#)

## A PARTNERSHIP FOR UNCERTAIN TIMES

*A Partnership for Uncertain Times* featured four exceptional South Australian artists working at the intersections of art, science and technology:

**Brad Darkson, Deirdre Feeney, Niki Sperou and Catherine Truman**





walking practice bridging scientific observation with personal and environmental reflection.

During the year-long project (from July 2022-August 2023) we followed the featured artists' experimentation and research. We told the story of the evolution of these artworks, with intimate glimpses into the artist's studios and research processes. The project was shortlisted for an Arts SA Ruby Award in Collaborations.

[READ THE ARTLINK FEATURE](#)

The South Australian storytelling team included artist and photographer Taylor Parham, Click Films and graphic designer Marchelle Matthew.

The series was an exploration of process that included a workshop and forum, an exhibition, artist Q&A as well as text and video essays.

[READ THE ONLINE CATALOGUE](#)

As an Arts South Australia supported collaborative partnership between Uni SA and ANAT, *A Partnership for Uncertain Times* supported the work of four exceptional South Australian artists working at the intersections of art, science and technology as well as a raft of SA based creatives including video makers, designers, gallerists, photographers and writers.

Co-developed by Dr Deirdre Feeney and ANAT and especially relevant to our contemporary times, the curatorial premise of "uncertainty" referenced both the precarious and unpredictable nature of the world we live in, as well as the complexity and conjecture of creative research.

Brad Darkson's *Never too hot* explored cultural knowledge transfer through fire, combining traditional land management with sound and technology.

Deirdre Feeney's *Perceptual Illusions* investigated depth-of-field and visual perception, blending art with scientific inquiry.

Niki Sperou's *MESH: Interspecies Empathy* is a biotechnological exploration of empathy, challenging biological and disciplinary boundaries.

Catherine Truman's *The Taken Path*, in collaboration with Ian Gibbins, took the form of a meditative

Essays were commissioned by Melissa DeLaney, ANAT CEO, Aushaf Widisto, emerging writer and ANAT Arts Administrator, Jessica Alice, Writers SA CEO and Deirdre Feeney, artist and project lead.

Exhibition: 16 June to 15 July, 2023  
Newmarch Gallery: Payinthe, South Australia

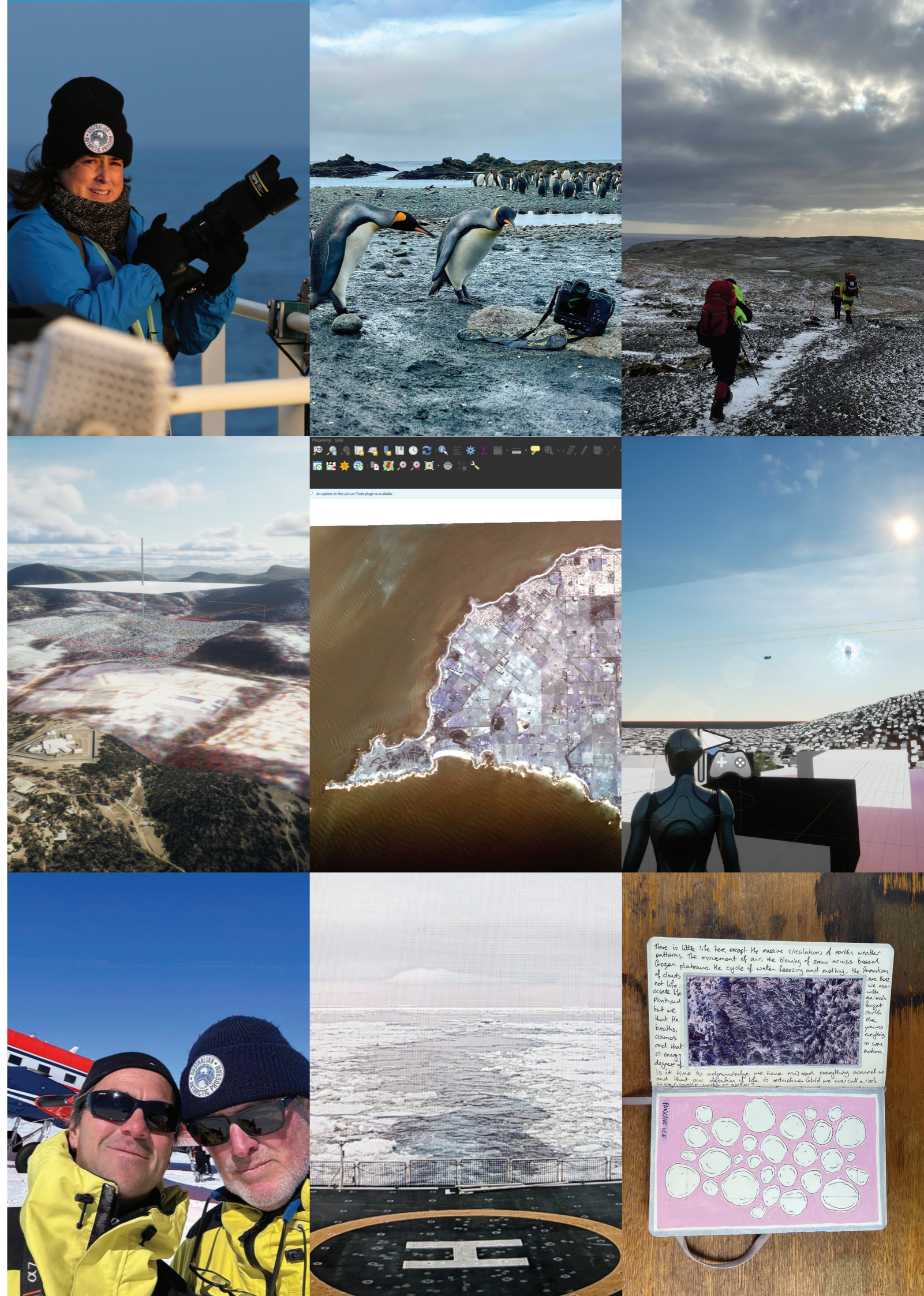
[WATCH THE VIDEO](#)

**AUSTRALIAN ANTARCTIC ARTS FELLOWSHIP**

Australian photographer **Leila Jeffreys**, was awarded the 2022 Australian Antarctic Arts Fellowship. COVID 19 delayed the fellowship until May 2023, when Leila voyaged to Macquarie Island to study seabirds and see the incredible work the scientists and Tasmania Parks and Wildlife Service do in keeping the island a wildlife haven.

Best known for visceral and mysterious images of birds that explore and subvert the traditions of Leila Jeffreys is renowned for her enigmatic bird portraits that challenge traditional approaches to portraiture. Her artistic work is increasingly intertwined with her environmental advocacy.

"Being awarded the fellowship with the Australian Antarctic Division and ANAT has been nothing short of transformative for my seven-year project on seabirds," Leila says. It was a white Christmas for Australian Antarctic Art fellows, musician/composer **David Bridie** and video artist **Keith Deverell**. Also delayed by COVID-19,





“ANAT’s 2023 programs support the work of artists at all entry levels, whilst developing new audiences and encouraging resilience and new ways of thinking about the ever changing world around us.”

ANAT CEO, Melissa DeLaney

they departed aboard the icebreaker, RSV Nuyina, in late December 2023.

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

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

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

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

### PLAYABLE EARTH :: ANAT BESPOKE

**Dr Peter Morse (TAS) + Prof Christopher Fluke (VIC), Swinburne University**

*Playable Earth* was an ANAT Bespoke residency in partnership with Swinburne University.

During their collaborative journey, researcher and media artist Peter Morse and astrophysicist Chris Fluke explored Extended Reality (XR), the Omniverse, and artificial intelligence through large language models.

The residency aimed to explore novel ways of visualising and interacting with satellite-originated Earth observation data and analytics using modern game development environments, disrupting the status quo of Earth Observation Visualisation through immersion and interaction.



Peter describes the collaboration with Chris and his team at SmartSat CRC as a “career highlight,” combining his passions for experimental media arts, game engines, and geoscientific visualisation.

Chris echoes the sentiment, stating that working with Peter exceeded his already high expectations, and the ANAT Bespoke residency provided the perfect environment for innovation. They concluded their six-month collaboration with Peter presenting their established ideas, workflows, challenges, and future directions in a final video presentation.

[READ PETER'S CREATIVE RESEARCH JOURNAL](#)

ANAT delivers tailored projects with academic and private sector partners in science, technology, and research. As the name suggests, no two ANAT Bespoke projects are the same.

### ANAT EMERGING WRITER SERIES

In 2023, ANAT's Arts Administrator and emerging writer Aushaf Widisto contributed a new piece to the series. Titled *Entropy, Antifragility and Dancing Stars*, the essay reflected on the experimental, work-in-progress project, *A Partnership for Uncertain Times*.

[READ ENTROPY, ANTIFRAGILITY AND DANCING STARS](#)

# New Partnerships

## **EMPOWERING AUSTRALIA'S VISUAL ARTS VIA CREATIVE BLOCKCHAIN OPPORTUNITIES**

**University Of Wollongong  
Australian Research Council (ARC)  
Partnership 2023-2026**

This 3 year project investigates the provision of a blockchain-based solution for protecting the intellectual property and provenance of visual art, and ways to empower its economic, cultural, and social value and benefits.

With partners, University of Southern Queensland, University of Queensland, National Association of Visual Artists (NAVA), Australian Network for Art & Technology (ANAT), CSIRO, Copyright Agency Ltd, Sky Shine Group, Cubic A, Comics2Movies, NextGenius and the Australian Copyright Council, ANAT interrogated the efficacy, risks and governance surrounding this global technology.

## **ISEA2024 EVERYWHEN QUT, ISEA (International Symposium on Electronic Art)**

ANAT formed part of the steering committee towards guiding QUT's hosting of ISEA2024, Everywhen in Meanjin, Brisbane. The International Symposium on Electronic Art is a prestigious international academic and creative/artistic gathering taking place in different cities across the world each year.

As part of the program, which coincides with the 20th anniversary of ANAT Synapse residency program, ANAT will present a number of events including working with a First Nations group of artists / researchers on the development and presentation of a First Nations led technology workshop.

## **GOOGLE ARTS & CULTURE**

ANAT has entered into a partnership with Google Arts & Culture to feature on their collections platform. To be launched to the public in February, 2024, a digital realm of over 100 multidisciplinary artworks by ANAT alumni will be experienced by a global audience.



The Google Cultural Institute, including Google Arts & Culture, is an initiative that partners with museums, archives and other cultural institutions to bring the world's cultural heritage online. With free tools and technologies, partners can showcase their cultural content making it more widely accessible to a global audience.

## **RMIT UNIVERSITY MOU 2023-2025**

In 2023, ANAT entered a three-year memorandum of understanding with RMIT University's School of Art, recognising the shared belief that art and creative practice foster stronger connections and understanding of the world.

This collaboration will expand ANAT's art, science, and technology networks, while offering RMIT new knowledge and perspectives for its research and teaching. The partnership aims to create a new space for experimentation and innovation.

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“ANAT tells the stories of various realities and possibilities. We challenge and explore together the way we can enact as a system of care.”

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ANAT CEO, Melissa DeLaney

# Advocacy

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Over the course of 2023, ANAT's CEO and the ANAT Team sat on numerous panels and participated in and attended many events, with the following providing a snapshot:

## ASSESSMENT AND ADVISORY PANELS

Assessor: Australian Antarctic Arts Fellowship (Melissa DeLaney)

Creative Australia Peer Assessor (Melissa DeLaney)

University of Wollongong, ARC Linkage Project: Empowering Visual Artists via Australian Creative

Blockchain Opportunities (Melissa DeLaney and Jenn Brazier)

ARC Centre of Excellence for Extreme Event Visualisation Board, UNSW (Melissa DeLaney)

ISEA 2024 (QUT), Steering Committee (Melissa DeLaney and Jenn Brazier)

Experimental & Emerging Arts Consortia (Melissa DeLaney)

Inventorium Mentorship, Kathryn Heywood, February - July, 2023 (Melissa DeLaney)

Jonathon Hewitt, JMC Academy Master of Creative Industries research consultation (Melissa DeLaney)

Identifying Conversations on Value in Non-Profit Organisations (Research Project). Natalita Gulbransen-

Diaz | PhD Candidate, Design Innovation. The University of Sydney School of Architecture, Design and

Planning (Melissa DeLaney)

QUT, Art-Science Collaborations: Investigating Eco-centric Frameworks through Contemporary Art to

Encourage Sustainable More-than-human Futurism | PhD research Bella Deary (Melissa DeLaney)

A Partnership for Uncertain times, Artist Forum/Q & A, Newmarch Gallery (Melissa DeLaney, Chair)

International Conference on Artificial Intelligence and Internet of Things (AIoT 2022), Sydney (Melissa

DeLaney, Panellist)

Creative Antarctica Forum, RMIT (Melissa DeLaney, Chair)

Centre for Projection Art, Melbourne. Consultation with residency artists, Naina Sen (NT), Alana Hunt

(QLD), Tully Arnot (VIC), Sarah Aitken (NSW/VIC), Henry Lai-Pyine (Hong Kong) (Melissa DeLaney).

MOD, South Australia. Speculative Design Workshop: FOREVER and the Future of Death (Melissa DeLaney)

Brand SA, Focus Group. (Melissa DeLaney)

Lizzie Crouch, Participation in research study about inclusion in interdisciplinary art-science practice,

School of Art & Design, UNSW Sydney (Jenn Brazier)

Adelaide Film Festival, Expand Lab Pitching Panel (Melissa DeLaney)

Arts SA, Arts, Culture and Creative Industries Policy Workshop (Melissa DeLaney)

Near and Far, Publication by Meredith Lewis (Melissa DeLaney)

Shortlisted, Ruby Awards (SA) Collaboration category, A Partnership for Uncertain Times

Hosted Creative Australia Emerging Leader, Mac Andre Arboldea (Media Arts Mentorship)

Digital Transformations for the Creative Industries, Online course, UTS (Jenn Brazier)

# Advocacy

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## SUBMISSIONS

### ARTIST SUPPORT

ANAT wrote 16 letters of support for artists.

### INDIVIDUAL ARTIST CONSULTATIONS

ANAT CEO, Melissa DeLaney: 60

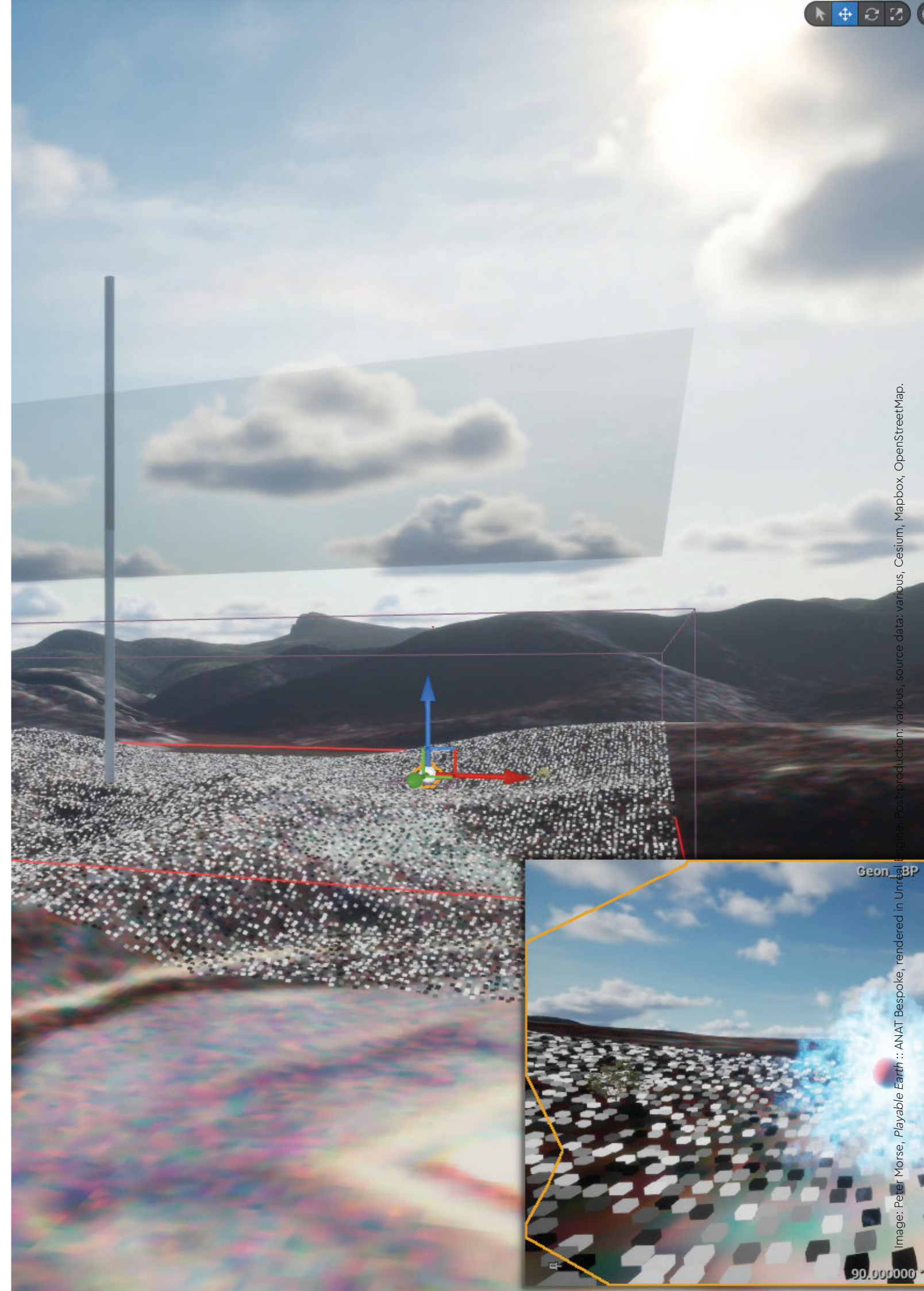
ANAT Program Manager, Jenn Brazier: 20

ANAT Marketing and Communications Manager, Carollyn Kavanagh: 16

# Thank you

ANAT extends sincere thanks to all our stakeholders and partners who helped us make 2023 such a success:

**Adelaide Festival Centre:** Charissa Davies. **Arts South Australia:** Jennifer Layther, Monique Reseigh Farchione, Sarita Burnett. **Creative Australia:** Andrew Donovan, Zohar Spatz, Tegan Richardson. **Australian Antarctic Division:** Jemma Ball, Sachie Yasuda. **Click Films:** Joel Polkinghorne, Katherine Kotaras, Kendall Deane. **Google Arts & Culture:** Anna Kamasz, Martha Soemantri. **Illuminate Adelaide:** Rachael Azzopardi, Lee Cumberlidge, Sam Wright, Violette Vidal. **Lucent Advisory:** Simon Wagner, Shae Moss, Victoria Berekally. **Newmarch Gallery:** Edward James, Levineke Renner. **QUT:** Wesley Enoch and Gavin Sade, (ISEA2024); Lidia Morawska, Anna Tweeddale (Synapse). **RMIT University School of Art:** Kit Wise. **TopBunk:** Reuben Gore, Marcus Butler, Samuel Rosenzweig. **Swinburne University (Bespoke):** Professor Christopher Fluke. **University of South Australia Creative Industries:** Deirdre Feeney. **University of Qld:** Tamara Davis. **Writers SA:** Jessica Alice. **Marchelle Matthew. Taylor Parham. Michelle Wigg.**



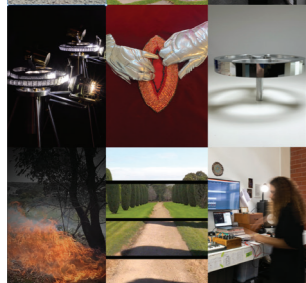
# Imagery



**Cover:** 2023 ANAT Synapse resident, Alicia Sometimes, *Dark Energy*, image courtesy the artist.



**Page 10: Top L- R:** 1. Brad Darkson, *Never too hot*. 2. Catherine Truman, *The Taken Path*, 2023. Catherine Truman and collaborator Ian Gibbins filming at Carrick Hill. Photograph Taylor Parham. 3. Niki Sperou, *MESH: Interspecies Empathy*, work-in-progress, Prof Haolan Xu & Functional materials group, Future Industries Institute, UniSA, 2023, Photograph Taylor Parham.



**Middle L- R:** 1. Deirdre Feeney, *Perceptual Illusions*, image courtesy the artist. 2. Niki Sperou, *Apparently It's a Thing*, 2022, embellished textile. Image courtesy the artist. 3. Deirdre Feeney, Optical image system component (micromilled aluminium polygon fabricated by ANFFSA, 230mm dia x 25mm high. Photograph Deirdre Feeney.



**Page 11:** 2023 ANAT Synapse resident, Ross Manning, *UV suite*, UV light, parachute, tripods, rocks.

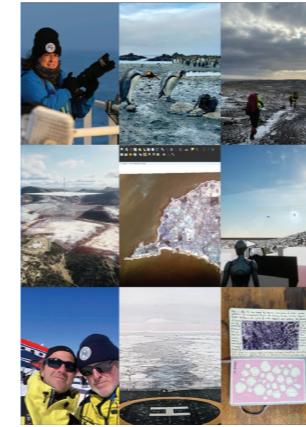


**Page 14:** 2023 ANAT Synapse resident, Alicia Sometimes, *Dark Energy*, image courtesy the artist.

# Imagery



**Page 15:** 2023 Australian Antarctic Arts Fellow, Leila Jeffreys, *Rockhopper Penguin* (cropped), found on Lord Howe Island sick and injured, rescued and sent to Taronga Zoo hospital, made a full recovery.



**Page 16: Top L- R:** 2022/23 Australian Antarctic Arts Fellow, Leila Jeffreys, photograph Warren Barnes. King Penguins ponder new hobby, photograph Leila Jeffreys. 2022/23 Australian Antarctic Arts Fellow, Leila Jeffreys, photograph Warren Barnes.

**Middle L- R:** Peter Morse, *Playable Earth* :: ANAT Bespoke, rendered in Unreal Engine. Post-production: various, source data: various, Cesium, Mapbox, OpenStreetMap.

**Bottom L-R:** 2023/24 Australian Antarctic Arts Fellows Keith Deverell and David Bridie, image courtesy the artists. Deck of the the icebreaker, RSV Nuyina, image courtesy Keith Deverell and David Bridie. Keith Deverell's journal, image courtesy Keith Deverell.



**Page 18:** Catherine Truman, at Newmarch Gallery, *A Partnership for Uncertain Times* exhibition launch, in front of artwork by Brad Darkson. Photograph John Nieddu, courtesy Newmarch Gallery.



**Page 19:** Brad Darkson, *Never too hot*, work-in-progress at ACE Studios, 2023. Photograph Taylor Parham.

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

**FINANCIAL REPORT**  
**FOR THE YEAR ENDED**  
**31 DECEMBER 2023**

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

**CONTENTS**

Board Members' Report	1
Auditor's Independence Declaration	3
Statement of Profit or Loss and Other Comprehensive Income	4
Statement of Financial Position	5
Statement of Changes in Equity	6
Statement of Cash Flows	7
Notes to the Financial Statements	8
Detailed Profit and Loss Statement	22
Statement by Members of the Board	25
Independent Auditor's Report	26
Certificate by Members of the Board	29



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

**BOARD MEMBERS' REPORT**

Your Board Members submit the financial report of the Australian Network for Art & Technology Pty Ltd for the financial year ended 31 December 2023.

**Board Members**

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

Michael Nelson	
Christopher Fluke	
Brad Darkson	
Melissa DeLaney	
Melita Grant	Appointed date: 01/05/2023
Ana Tiquia	Appointed date: 01/05/2023
Michèle Saint-Yves	Appointed date: 01/05/2023
Megan Kelleher	Resigned date: 24/02/2023
David Anders	Resigned date: 27/06/2023
Edward Snell	Resigned date: 01/10/2023

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

**Principal Activities**

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

**Significant Changes**

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

**Likely Developments in the Operations**

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

**Operating Result**

The profit of the Association amounted to \$72,674 [2022: loss of \$9,589].

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

**BOARD MEMBERS' REPORT**

**Environmental Issues**

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

**Dividends**

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

**Events After the Reporting Date**

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

**Options and Indemnities**

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

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

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

**Member:**



**Member:**

Michèle Saint-Yves

**Dated this**

29<sup>th</sup> Day of April 2024



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

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	Notes	2023 \$	2022 \$
<b>Income</b>			
Revenue	2	781,923	902,879
<b>Total Income</b>		781,923	902,879
<b>Expenditures</b>			
Accountancy expenses		(20,228)	(19,179)
Auditor's remuneration	3	(6,500)	(6,500)
Depreciation and amortisation expenses		(39,228)	(22,927)
Employee benefits expenses		(350,384)	(380,266)
Freight and cartage		(323)	(210)
Other expenses		(292,586)	(483,386)
<b>Total Expenditures</b>		(709,249)	(912,468)
<b>Profit (Loss) for the year</b>	4	72,674	(9,589)

The accompanying notes form part of these financial statements.

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

**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2023**

	<b>Notes</b>	<b>2023</b> <b>\$</b>	<b>2022</b> <b>\$</b>
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	5	693,663	623,282
Trade and other receivables	6	636	-
Other assets	7	1,887	1,765
<b>TOTAL CURRENT ASSETS</b>		<b>696,186</b>	<b>625,047</b>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	8	19,433	7,276
Right-of-use asset	9	121,082	152,183
<b>TOTAL NON-CURRENT ASSETS</b>		<b>140,515</b>	<b>159,459</b>
<b>TOTAL ASSETS</b>		<b>836,701</b>	<b>784,506</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	10	36,049	39,707
Other liabilities	11	265,149	268,141
Lease liability	12	28,601	27,001
Provisions	13	33,251	28,906
<b>TOTAL CURRENT LIABILITIES</b>		<b>363,050</b>	<b>363,755</b>
<b>NON-CURRENT LIABILITIES</b>			
Lease liability	12	96,581	125,182
Provisions	13	25,301	16,474
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>121,882</b>	<b>141,656</b>
<b>TOTAL LIABILITIES</b>		<b>484,932</b>	<b>505,411</b>
<b>NET ASSETS</b>		<b>351,769</b>	<b>279,095</b>
<b>EQUITY</b>			
Reserves	14	119,539	147,780
Retained earnings	15	232,230	131,315
<b>TOTAL EQUITY</b>		<b>351,769</b>	<b>279,095</b>

The accompanying notes form part of these financial statements.

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

**STATEMENT OF CHANGES IN EQUITY**  
**AS AT 31 DECEMBER 2023**

	<b>Retained Earnings</b>	<b>General Reserve</b>	<b>Total</b>
	\$	\$	\$
<b>Balance at 1 January 2022</b>	173,390	115,294	288,684
Loss attributable to the Association	(9,589)	-	(9,589)
Transfer from reserve	(32,486)	32,486	-
<b>Balance at 31 December 2022</b>	131,315	147,780	279,095
Profit attributable to the Association	72,674	-	72,674
Transfer to reserve	28,241	(28,241)	-
<b>Balance at 31 December 2023</b>	<u>232,230</u>	<u>119,539</u>	<u>351,769</u>

The accompanying notes form part of these financial statements.

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

**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	Notes	2023 \$	2022 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from operations		776,276	900,931
Interest received		1,897	700
Payments to suppliers and employees		<u>(652,143)</u>	<u>(885,782)</u>
<b>Net cash provided by operating activities</b>	<b>16</b>	<u>126,030</u>	<u>15,849</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Payments for property, plant and equipment		<u>(21,501)</u>	<u>(2,272)</u>
<b>Net cash used in investing activities</b>		<u>(21,501)</u>	<u>(2,272)</u>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Repayment of lease liability		<u>(34,148)</u>	-
<b>Net cash used in financing activities</b>		<u>(34,148)</u>	-
Net increase in cash held		70,381	13,577
Cash at beginning of financial year		<u>623,282</u>	<u>609,705</u>
Cash at end of financial year	<b>5</b>	<u><u>693,663</u></u>	<u><u>623,282</u></u>

The accompanying notes form part of these financial statements.

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

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**1 Statement of Significant Accounting Policies**

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

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

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

**Accounting Policies**

**Property, Plant and Equipment**

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

*Plant and Equipment*

Plant and equipment are measured using the cost model.

*Depreciation*

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

The depreciation rate used for the depreciable assets are:

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

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



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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

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

**Property, Plant and Equipment (Continued)**

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

**Leases**

**The Association as lessee**

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

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

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

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

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

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

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

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

**Impairment of Assets**

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

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

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

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

**Employee Benefits**

**Short-term employee benefits**

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

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

**Other long-term employee benefits**

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

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

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

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

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

**Cash and Cash Equivalents**

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

**Trade and Other Debtors**

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

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

**Provisions**

Provisions are recognised when the Association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

**Revenue and Other Income**

*Revenue Recognition*

The Association has applied AASB 15: Revenue from Contracts with Customers (AASB 15) and AASB 1058: Income of Not-for-Profit Entities (AASB 1058).

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

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

**Revenue and Other Income (Continued)**

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

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

*Operating grants, donations and bequests*

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

When both these conditions are satisfied, the Association:

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

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

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

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

*Contributed Assets*

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

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

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

**Revenue and Other Income (Continued)**

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

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

*Capital Grant*

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

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

*Interest Income*

Interest income is recognised using the effective interest method.

*Dividend Income*

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

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

**Goods and Services Tax (GST)**

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

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

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

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

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

**Income Tax**

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

**Comparative Amounts**

Comparatives are consistent with prior years, unless otherwise stated.

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

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<b>2 Revenue and Other Income</b>		
<b>Revenue</b>		
Sales revenue	9,620	11,259
<b>Other revenue</b>		
Interest received	1,897	700
Other revenue	<u>770,406</u>	<u>890,920</u>
<b>Total revenue</b>	<u><u>772,303</u></u>	<u><u>891,620</u></u>
	<u><u>781,923</u></u>	<u><u>902,879</u></u>
<b>3 Auditors' Remuneration</b>		
Audit of financial statements	<u><u>6,500</u></u>	<u><u>6,500</u></u>
<b>4 Profit (Loss) for the year</b>		
The result for the year was derived after charging the following items:		
Profit (Loss) from continuing operations includes the following specific expenses:		
<b>Expenses</b>		
Depreciation of property, plant and equipment	8,957	3,516
Amortisation of right-of-use asset	30,271	19,411
<b>5 Cash and Cash Equivalents</b>		
NAB cheque account	548,991	468,683
NAB cash maximiser account	131,218	129,738
ANAT public fund account	2,458	2,291
PayPal account	48	48
Bank guarantee	9,625	8,374
Bank Australia commercial saver account	207	12,507
Bank Australia community access account	<u>1,116</u>	<u>1,641</u>
	<u><u>693,663</u></u>	<u><u>623,282</u></u>

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<hr/>		
<b>5 Cash and Cash Equivalents (Continued)</b>		
<b>Reconciliation of cash</b>		
Cash and Cash equivalents reported in the statement of cash flows are reconciled to the equivalent items in the statement of financial position as follows:		
Cash and cash equivalents	<u>693,663</u>	<u>623,282</u>
<b>6 Trade and Other Receivables</b>		
<b>Current</b>		
Trade debtors	<u>636</u>	<u>-</u>
<b>7 Other Assets</b>		
<b>Current</b>		
Prepayments	<u>1,887</u>	<u>1,765</u>
<b>8 Property, Plant and Equipment</b>		
<b>Office Equipment</b>		
At cost	58,539	63,288
Less: Accumulated depreciation	<u>(48,569)</u>	<u>(56,012)</u>
<b>Total Office Equipment</b>	<u>9,970</u>	<u>7,276</u>
<b>Leasehold Improvement</b>		
At cost	14,740	-
Less: Accumulated depreciation	<u>(5,277)</u>	<u>-</u>
<b>Total Leasehold Improvement</b>	<u>9,463</u>	<u>-</u>
<b>Total Property, Plant and Equipment</b>	<u>19,433</u>	<u>7,276</u>



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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	<b>2023</b>	<b>2022</b>	
	<b>\$</b>	<b>\$</b>	
<b>8 Property, Plant and Equipment (Continued)</b>			
<b>Movements in Carrying Amounts of Property, Plant and Equipment</b>			
Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year.			
	Office Equipment \$	Leasehold Improvements \$	Total \$
Balance at 1 January 2022	8,520	-	8,520
Additions	2,272	-	2,272
Depreciation expense	(3,516)	-	(3,516)
Balance at 31 December 2022	7,276	-	7,276
Additions	6,761	14,740	21,501
Disposals	(387)	-	(387)
Depreciation expense	(3,680)	(5,277)	(8,957)
Carrying amount at 31 December 2023	9,970	9,463	19,433
<b>9 Right-of-use Asset</b>			
Right-of-use, beginning of the year		152,183	19,412
(Decrease) Increase		(830)	152,182
Amortisation		(30,271)	(19,411)
Right-of-use, end of the year		121,082	152,183
<b>10 Trade and Other Payables</b>			
<b>Current</b>			
Trade creditors		2,297	2,020
Accruals		3,492	3,329
Payroll liabilities		8,242	7,136
GST payable		22,018	27,222
		36,049	39,707

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<b>11 Other Liabilities</b>		
<b>Current</b>		
Revenue received in advance		
University of South Australia - Art, Science and Technology: A Partnership for Uncertain Times Project	-	6,600
<b>Unexpended Grants</b>		
Australia Council for the Arts, Operational Funding	228,318	226,023
Australia Council for the Arts, Visual Arts and Craft Strategy	33,331	32,018
Australia Council for the Arts, Sustainable Futures: Carbon Neutral Pilot Program Strategy	3,500	3,500
<b>Total Unexpended Grants</b>	<u>265,149</u>	<u>261,541</u>
<b>Total Other Liabilities</b>	<u>265,149</u>	<u>268,141</u>
<b>12 Lease Liability</b>		
The Association commenced a 5-year lease agreement from 1 January 2018. Extension of 5 years was made during the year from 1 January 2023 to 2027. Lease liabilities are presented in the statement of financial position as follows:		
Current lease liability	<u>28,601</u>	<u>27,001</u>
Non-current lease liability	<u>96,581</u>	<u>125,182</u>
<b>13 Provisions</b>		
<b>Current</b>		
Provision for holiday pay	<u>33,251</u>	<u>28,906</u>
<b>Non-Current</b>		
Provision for long service leave	<u>25,301</u>	<u>16,474</u>

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<b>14 Reserves</b>		
General reserve, beginning of the year	147,780	115,294
Transfer (from) to reserve	<u>(28,241)</u>	<u>32,486</u>
General reserve, end of the year	<u>119,539</u>	<u>147,780</u>
<b>15 Retained Earnings</b>		
Retained earnings at the beginning of the financial year	131,315	173,390
Transfer to (from) reserve	28,241	(32,486)
Net profit (loss) attributable to the Association	<u>72,674</u>	<u>(9,589)</u>
Retained earnings at the end of the financial year	<u>232,230</u>	<u>131,315</u>
<b>16 Cash Flow Information</b>		
<b>Reconciliation of cash flows from operating activities with net profit (loss) for the year</b>		
Profit (Loss) for the year	72,674	(9,589)
Cash flows excluded from profit (loss) attributable to operating activities		
<b>Non-cash flows in profit (loss)</b>		
Depreciation	39,228	22,927
Interest expense on lease liability	7,977	-
Loss on disposal of assets	387	-
<b>Changes in assets and liabilities</b>		
Increase in trade and other receivables	(636)	-
Increase in other assets	(122)	(14)
Decrease in trade and other payables	(3,658)	(7,630)
Decrease in unexpended grants	(2,992)	(1,234)
Increase in provisions	<u>13,172</u>	<u>11,389</u>
	<u>126,030</u>	<u>15,849</u>

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	2023 \$	2022 \$
<b>17 Contingent Liabilities</b>		
The Association had no contingent liabilities as at 31 December 2023 and 31 December 2022.		
<b>18 Commitments</b>		
The Association had no commitments for expenditure as at 31 December 2023 and 31 December 2022.		
<b>19 Events After the Reporting Period</b>		
The Board Members are not aware of any significant events since the end of the reporting period.		
<b>20 Key Management Personnel Compensation</b>		
Any person(s) having authority and responsibility for planning, directing and controlling the activities of the Association, directly or indirectly, including any director (whether executive or otherwise) of that Association, is considered key management personnel (KMP).		
The totals of remuneration paid to KMP of the Association during the year are as follows:		
KMP Compensation	<u>131,714.96</u>	<u>118,503.45</u>
<b>21 Other Related Party Transactions</b>		
Other related parties include close family members of key management personnel and entities that are controlled or jointly controlled by those key management personnel individually or collectively with their close family members.		
Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated.		
There are no other related party transactions during the year.		

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

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**22 Risk Management**

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

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

The Association does not have any derivative instruments at 31 December 2023.

**Objectives, Policies and Processes**

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

Risk management policies and systems are reviewed regularly to reflect changes in market conditions and the Association's activities.

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

The board of directors receives periodic reports which provide details of the effectiveness of the processes and policies in place.

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

The other classes of receivables do not contain impaired assets.

**23 Statutory Information**

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

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

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

**DETAILED PROFIT AND LOSS STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<b>Income</b>		
Membership fees	18	27
Participant fees	811	9,614
Consultancy	8,791	1,618
	9,620	11,259
<b>Other income</b>		
Interest received	1,897	700
Donation received	134	-
Loss on disposal of assets	(387)	-
Sponsorship income	3,000	4,000
Sponsorship-in-kind		
Venue & equipment hire	-	40,000
Other	111,277	133,567
<b>Grants expended</b>		
Australia Council for the Arts, Operational Funding	459,046	458,310
Australia Council for the Arts, Visual Arts and Craft Strategy	64,036	62,287
Dept of the Premier and Cabinet - Arts and Cultural Policy	-	121,108
Copyright Agency Australia, Synapse	-	7,388
Copyright Agency Australia, ANAT Residency Program 2022	-	30,000
Dept of the Premier and Cabinet - Arts and Cultural Policy, Resilience and Redirection Funding	-	10,000
Australia Council for the Arts, Purrumpa, First Nations Arts & Culture Gathering 2022	-	3,800
Swinburne University of Technology, Bespoke Residency Project	-	20,460
Government of South Australia, Arts Organisations Program Multi Year Funding 2023	130,000	-
Department of the Premier and Cabinet, South Australian Funding Policy for the Not-for-Profit Sector	3,300	-
	656,382	713,353
<b>Total Grants expended</b>		
<b>Total Other income</b>	772,303	891,620
<b>Total Income</b>	781,923	902,879

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

**DETAILED PROFIT AND LOSS STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<b>Expenses</b>		
<b>Operational expenses</b>		
Office rent & running costs		
Rent/Insurance	44,883	28,098
Electricity/Security/Outgoings/Cleaning	11,379	27,730
Total Office rent & running costs	56,262	55,828
Office consumables & resources		
Equipment/Office/Depreciation	12,444	6,763
Total Office consumables & resources	12,444	6,763
Communications		
Postage/Courier	323	210
Total Communications	323	210
Legal, Finance & Governance		
Board expenses	5,126	2,298
Audit/Accounting fees	26,728	25,679
Legal fees	18,302	90,414
Licenses/Fees/Charges	1,047	806
Total Legal, Finance & Governance	51,203	119,197
Marketing		
Advertising	3,920	336
Design	3,830	-
Total Marketing	7,750	336
Staff travel		
Domestic airfares	4,550	6,860
Accommodation	9,659	18,173
Other travel expenses/Per diem	5,442	5,674
Total Staff travel	19,651	30,707
<b>Total Operational expenses</b>	<b>147,633</b>	<b>213,041</b>

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

**DETAILED PROFIT AND LOSS STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<b>Expenses (Continued)</b>		
<b>Staff wages &amp; expenses</b>		
Wages and leave adjustments	320,098	354,255
Superannuation	30,988	32,607
Workcover	1,271	1,045
Staff development & amenities	10,301	3,689
<b>Total Staff wages &amp; expenses</b>	<b>362,658</b>	<b>391,596</b>
<b>Program expenses</b>		
Communications		
Telephone/Teleconferencing	3,145	27,966
<b>Total Communications</b>	<b>3,145</b>	<b>27,966</b>
Consultants Fees		
Artists Fees	82,932	94,439
Speaker Fees	-	2,820
Technical Support Fees	-	210
<b>Total Consultants Fees</b>	<b>82,932</b>	<b>97,469</b>
Location expenses		
Catering	504	4,277
Production materials & freight	1,100	4,552
<b>Total Location expenses</b>	<b>1,604</b>	<b>8,829</b>
In-kind expenses		
Venue & equipment hire	-	40,000
Other in-kind expenses	111,277	133,567
<b>Total In-kind expenses</b>	<b>111,277</b>	<b>173,567</b>
<b>Total Program expenses</b>	<b>198,958</b>	<b>307,831</b>
<b>Total Expenses</b>	<b>709,249</b>	<b>912,468</b>
<b>Profit (Loss) for the year</b>	<b>72,674</b>	<b>(9,589)</b>



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

**STATEMENT BY MEMBERS OF THE BOARD**

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



The Board declare that in their opinion:

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

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2022*.

Member: 

Member: 

Dated this  day of  2024

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

**Opinion**

We have audited the financial report of Australian Network for Art & Technology Pty Ltd ("the Association") which comprises the statement of financial position as at 31 December 2023, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the statement by the members of the Board.

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

- (a) giving a true and fair view of the Association's financial position as at the year ended 31 December 2023 and of their performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022*.

**Basis for Opinion**

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Association in accordance with the auditor independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants ("the Code") that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

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

The Board Members of the Association are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the ACNC Act, and for such internal control as the Association determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

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

The Board Members are responsible for overseeing the Association's financial reporting process.



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

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the 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 the Board Members regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

*Brian Tucker Audit*

**BRIAN TUCKER AUDIT**

Chartered Accountants

Address: Unit 8, 210 Joondalup, Western Australia



**BILLY-JOE THOMAS**

Director

Dated at Perth, Western Australia this 29<sup>th</sup> day of April 2024



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

**CERTIFICATE BY MEMBERS OF THE BOARD**

I, Michael Nelson, certify that:

- (a) I attended the annual general meeting of the Association held on 23 April, 2024.
  
- (b) The financial statements for the year ended 31 December 2023 were submitted to the members of the board at its annual general meeting.

**President:**



**Dated this 28 day of April, 2024**

This annual report was prepared by ANAT CEO Melissa DeLaney and ANAT staff and endorsed by ANAT's Board.  
Graphic design by Carollyn Kavanagh.



Government of South Australia  
Arts South Australia



Queensland University of Technology



THE UNIVERSITY  
OF QUEENSLAND  
AUSTRALIA



THE AUSTRALIAN NATIONAL UNIVERSITY



University of  
South Australia



ANAT is assisted by the Australian Government through Creative Australia and the South Australian Government through the Department of Premier and Cabinet.