



# Australian Network for Art and Technology

2006 Annual Report

## About ANAT

### Mission

The Australian Network for Art and Technology (ANAT) develops opportunities for Australian new media artists to produce diverse and innovative work and to access emerging technologies and ideas. It is Australia's foremost initiator of research and development in art, science and technology and is internationally recognised for its support and commitment to the increasingly expanding fields of media arts practice.

ANAT raises the profile of Australian media arts through publishing, networking, professional development for artists, exhibition support and engaging new audiences through forums, conferences and a wide range of online programs and activities.

### Organisational objectives

- initiate opportunities for Australian new media artists to undertake research & development and produce new work
- develop national programs that focus on critical debate, networking and artist professional development
- create international mentoring, professional development and exhibition opportunities for Australian new media artists
- expose ANAT and new media artists to a wider audience
- develop ANAT as the major outlet for information on Australian art, science and technology practice
- contribute to the development of national and international new media arts policy, research and implementation.

### Program objectives

Key themes and influences guiding ANAT's program are:

- impact of wireless and communication technologies
- ongoing support and development of art/science projects and collaborations
- emphasising ANAT's profile as an 'interdisciplinary' rather than 'visual arts' organisation
- increasing links with industry and education sectors
- supporting emerging artists
- increasing research and development opportunities for artists
- promoting innovation and excellence in new media arts practice
- developing programs with Indigenous and diverse cultural representation.

# Chairperson's foreword

For nearly two decades ANAT has actively engaged emerging and established intersections of technology, science and art. Over the past year, ANAT has consciously sharpened its focus on artist-driven research activity that is intended to prepare the ground for more collaboration across science and industry. The sad fact is that the 'traditional' employers of artists are no longer able to sustain the sector in the way they once did. While some groups seek to ensure that the voice of the arts and humanities carries into the discussions about innovation and economic growth, that value can sometimes be inflected in the tone of 'creative industries', a field that can seem so selective and delineated that much creative or artistic activity is simply overlooked or misunderstood.

Another mainstay of artist employment and opportunities has been publicly funded projects and arts organisations. As we have seen, funding for these ventures has been significantly eroded for over a decade. We are all challenged by the need to reinvent our livelihoods. Some commentators, academics and policy makers advocate that our practices should be recast as 'small businesses' or 'creative enterprises'. The fulmination of business models – commissioning, outsourcing, mercantilism etc – could mean artists have a firmer economic toehold. I say 'could' because the marketplace can sometimes feel like a labyrinthine fortress – placeless and inhospitable.

As an organisation working with artists engaged in knowledge rich and innovative practices, including wearables, bio-art, robotics and nanotech, we are acutely aware of the need to open a dialogue across art and industry. Part of that discussion with industry includes the broader arts sector or industry acknowledging new media art as being more valuable and vital than 'all that technology stuff' as I heard it referred to in a national policy forum. That discussion has to be about our collecting institutions taking on the challenges of collecting and touring new media works.

In seeking to provide opportunities for artists that result in new knowledge, new artistic tropes and new hybridities, ANAT has grown relationships with science and industry with a view to seeding the value of creative endeavour across all manner of R&D activity. ANAT's projects continue to act as exemplars of collaboration and innovation. ANAT's Executive Director, Dr Melinda Rackham, joined ANAT and has pursued these more challenging objectives with vigour and care. On behalf of the board I congratulate Melinda on her achievements since commencing in her role. In particular, Melinda invested much energy in the formulation of the reSkin Lab which is to be presented in early 2007 and will explore the creative possibilities of wearable technology. This represents a significant shift in the way ANAT resources and shapes the lab as a flagship of our program.

ANAT was also commissioned to undertake research for Adelaide City Council on wireless streaming as a step beyond our projection and other urban space projects such as Surface Tension which culminated this year. There is a much broader discussion to be had in how to better integrate new technologies into the urban fabric, community life and cultural experience. Presently there is some attention on making our towns and cities more sustainable, more networked and smarter and ANAT has maintained an interest in the way in which technology and mobility can change our habits and inhabitation of public spaces. These ideas are integral to the pixel.play project and Project Manager Sasha Grbich has continued to surpass milestones with workshops, touring, mentoring and other events intended to engage artists, young people and communities in producing user-generated work for mobile phones and other readily available technologies.

Clearly there is more to the new media environment than content development and delivery. Artists and designers are playing a pivotal role in shaping the technology itself as well as designing new modes or tropes of interactivity, beyond the keyboard. Artists are not merely underpaid and underresourced 'content creators' for various media, channels and institutions, awaiting a 'content revolution' that seems to be a long time coming.

Commentators such as Richard Florida argue convincingly about the integral role for 'cultural creatives' and an ultimate, although not necessarily immediate, economic value to be recouped from the involvement of artists in diverse enterprises. As such, the role of artists in this current era is equally attentive to the production of art while also shaping social creativity and innovation that may improve the quality of human life and environments.

Additionally ANAT has grown our art-science involvements, having sustained the Australia Council's Synapse project for many years. There is increasing interest in art-science projects and residencies for artists in science organisations. As ANAT's program of art-science awareness continues to expand, there are hopeful hints that the research and development sector is embracing the potential benefits of artist involvement. Another major project, Media State, presented during the Adelaide Festival, sought to highlight how the interdisciplinary and collaborative environment is being negotiated by artists, researchers and academics nationally and internationally.

The year saw the loss of long-term staff who had contributed much to ANAT. Former General Manager Heidi Angove, a comparative newcomer, left ANAT to return to the IT industry. She was then followed by Mimi Kelly, Patrick Tam and Jen Brazier who all sought new pastures. ANAT thanks them for their dedicated service to the new media, emerging forms and art-science fields and wishes them well in their future efforts. Several people filled temporary vacancies while restructuring and other reshaping of ANAT's internal environment took place. Our deepest thanks to those who helped 'hold the fort' during this transitional time. Our current staff are Gavin Artz, Peter Bailes, Tamara Baillie, Jo Rebbeck and Kate Moskwa. Alexandra Gillespie was project manager for the reSkin lab. ANAT's team is a highly experienced and talented group of individuals and the board welcomes them all.

In 2006, the board progressed its business planning, working with consultant JM John Armstrong to consider the role and purpose of our organisation and hone our direction accordingly. This investigation will continue in 2007 in readiness for our next funding triennium. Thank you to John for providing his expertise voluntarily. Finally, I also would like to thank ANAT's board – Hugh Davies, Chris Joyner, Simon Hackett, Julian Knowles, Tim Magarey, Claudia Sagripanti, Melinda Rackham and Gavin Artz – for their unwavering commitment to this organisation and their keen ability to envision new possibilities.

Linda Carroli  
ANAT Chair

# Executive Director's report

2006 has passed remarkably quickly, with ANAT again delivering an outstanding diversity of programs and events in a range of Media Arts Practices across Australia. The organisation has expanded its staffing and income base and the foundations have been laid to focus in coming years on 4 major areas of development – Art Science Research: supporting the development of Emergent Fields of practice; investigating and profiling Experimental Sound arenas; and promoting and producing Mobile and Portable Medias. Our programs are discussed in detail in the following sections of the Report, however I would like to draw your attention to some of our highlights for the year.

We began 2006 with Media State, an ambitious program of exhibitions, events, forums and workshops which explored the connection and intervention of media arts in our lives. Held in partnership with the Adelaide Bank Festival for the Arts 2006 it attracted a national audience who viewed and discussed emerging artforms, tactical medias, networked and mobile arts, as well as trans-disciplinary and artist initiated publishing. Media State included International keynote speaker Steve Kurtz from Critical Art Ensemble and Roger Malina, the Director of Leonardo Publishing, as well as supporting Zhang Ga's internationally networked Installation *The Peoples Portrait*, and Carsten Nicolli's experimental sound and architectural performance *alva noto*.

Our *Mobile Journeys* exhibition at the State Library, commissioned in partnership with dLux Media Arts and AIMIA with sponsorship from Motorola, Parish Hill and Aura Digital, proved very popular with mobile videos and games distributed free to audience members. The dedication of our Filter Magazine Edition, a specific Media State web site and the month long discussion forum to be held on Fibreculture mailing list prior to the festival events ensured a wide national audience who would otherwise not have access to these artworks and discussions, thus extending the reach of the project into new communities.

Art and Science Research was prominent in the *New Constellations* – *Art Science and Society* conference held in March 2006 at the MCA in Sydney attracting both local and global participation. I launched the second round of our Synapse Art and Science Residencies, which we manage for the Australia Council for the Arts, during the conference to a large and receptive audience. In 2006 the residencies emphasis was on environmental issues and sustainable development with Greg Pryor working with CSIRO Sustainable EcoSystems and IASKA in Western Australia, and Contextual Villians Rachel Peachy and Paul Mosig working with ANU Dept of Archaeology and Natural History in Canberra. Additionally ANAT brokered and managed a further residency for Pierre Proske at ANU for Arts Victoria's Arts Innovation program and is working with them to deliver future State based Art, Science and Industry residencies.

Sadly ANAT's 3-year partnership with Mari Velonaki and Australian Centre for Field Robotics on a Synapse Australian Research Centre/ Australia Council Linkage Program, has come to a end with many outstanding research and creative outcomes. We have received great benefit from our involvement in this project and wish Mari and the team the best for their future projects. We have been preparing the ground for new ANAT projects which will emerge throughout 2007 including an expanded and reprogrammed Synapse database and an exciting new online Art Science forum.

Mobile and wireless technologies continued to be a focus in 2006 with ANAT completing a wireless scoping study on developing wireless artworks for public space. They were a major component of the ISEA Festival held in San Jose USA. I was member of the ISEA Programming Committee, and as well, delivered a paper at the Pacific Rim New Media forum during the week long city-wide festival in August. Our exciting pixel.play project, which presents regional youth workshops in creative content for mobile phones, continued to expand with workshops given at the Auckland and Wellington Film festivals and *Electrofringe* Festival in NSW. Epic Officer Sasha Grbich has also produced and will launch the *Portable Worlds* touring mobile phone exhibition and workshop series in 2007.

ANAT continues to increase our revenue in a changing funding environments through undertaking consultations and external project management as well as broadening our partnerships and sponsorships, and sourcing funding from local, state and federal agencies. I would like to thank staff from the Australia Council with whom I have worked closely especially Andrew Donovan Inter Arts Office, Billy Crawford Key Organisations, Anna Waldman Visual Arts Board, and Kate Lidbetter Music Board as well as Greg Mackie and Alex Hurford from Arts SA who have provided valuable guidance in fiscal matters.

ANAT attracts talented people and also provides a great training ground in the Media Arts arena. Our staff move onto great jobs planting the seeds of media arts knowledge into new fertile environments – Communications and Marketing Officer Mimi Kelly has become the Visual Arts Co-ordinator at the Adelaide Fringe; Multimedia and Design Co-ordinator Patrick Tam who made Filter such a fun publication has relocated to the world of Commercial Design in Sydney; General Manager Heidi Angove has shifted to a great job in the Internet Technology Research sector and Membership Officer Jen Brazier has relocated to the warmer climes of QUT in Brisbane. We wish them well in their new careers and thank them for their unique contributions to ANAT.

Overall our staffing has expanded with Epic Officer Sasha Grbich's project extended through to late 2007, and we warmly welcome reSkin Project Officer Alex Gillespie, working in Canberra to produce ANAT's Annual School Media Lab which in 2006/07 will develop Wearable Technologies. I am delighted to welcome new General Manager Gavin Artz, who brings a wealth of experience in both corporate and not-for-profit sector, and Peter Bailes our very talented Design and Technical Manager who has already wowed us with his reSkin web site.

Sound artist Tristan Louth-Robins steeped into the breach to become our temporary Membership Officer, and we have employed for the first time a dedicated Finance Officer with Jo Rebbeck bringing her grounding presence and financial expertise to our accounts. Tamara Baillie who has worked with ANAT in many capacities in 2006 – initially as a volunteer, then, as her plethora of skills became apparent, as a project officer, and now as our very effective Marketing Manager. Collectively and individually you are what makes ANAT the friendly, efficient, and dynamic organisation that it is today.

I would also like to thank the ANAT Board with continuing members Linda Carolli as Chair, Chris Joyner as Treasurer, Simon Hackett, Julian Knowles, Tim Magarey and Claudia Sagripanti who provide both a coherent vision and a vital support for the organisation. Retiring board member Sue Skinner has made an invaluable contribution to ANAT's engagement with Art and Science over the years, and I thank her for her dedication and enthusiasm. Sue is replaced as Deputy Chair by new Board member Hugh Davies who brings fresh perspectives on mobile and portable media. I deeply appreciate the expert knowledge and hard work all Board members have contributed on a voluntarily basis throughout the year which enables ANAT to continue to play a pivotal role in Australia's media arts sector.

Our internal changes will begin to be reflected in our publications and with the launching our newly developed website which will provide an elegant portal to media arts news, events and funding as well as profiling the talent, vision, and professionalism of Australian practitioners. Emerging fields of practice and shifting economic times demand a flexible organisation which can respond to opportunity as well as delivering a structured and focused program of professional and artform development.

ANAT, like Media Arts, is metamorphosing and increasing in visibility – the groundwork has been laid for a fresh ANAT to emerge. I look forward to meeting you at one of our events around the nation or in one of our soon-to-be-launched online forums throughout 2007.

**Dr Melinda Rackham**  
ANAT Executive Director

## Key achievements for ANAT during 2006 included:

- Presentation of the Media State Forum Program including the Mobile Journeys Exhibition and supporting 5 other events and projects during the Adelaide Bank Festival of the Arts 2006.
- Development, programming and promotion of the international New Constellations: Art Science and Society interdisciplinary conference held at the MCA, Sydney in partnership with the MCA and Australian Centre for Field Robotics.
- Raising the profile and distribution of our Filter Magazine with a print run of 3,000 copies.
- Funding secured to create a new ANAT website – profiling members and providing a comprehensive overview of the Australian Media Arts Sector.
- Production and completion of the 2006 Synapse Art and Science Residency program in collaboration with the Inter-Arts Office of the Australia Council for the Arts.
- Partnerships brokered with ANU and Craft Australia to produce the reSkin Wearable Media lab in Canberra in summer 2007.
- Managing an Art/Science Residency for Art's Victoria Arts Innovation program.
- Funding received to continue the placement of our Emerging Producers in Community Officer(EPIC) and the development of the regional youth mobile phone pixel.play project.
- Development of the Portable Worlds touring exhibition and workshops and education kit on creative content development for the mobile phone platform.
- Completing the Surface Tension projection art project for the Adelaide CBD, including two projection art workshops and commissioning four artists and artist groups to create new works.
- Completed our ongoing support for the Synapse ARC residency project undertaken by media artist Mari Velonaki in collaboration with the Australian Centre for Field Robotics, University of Sydney.
- Ongoing partnership with University of Adelaide and other SA partners on an Australian Research Council Linkage program to research Creative Industries in SA.
- A Wireless Network Public Art Project Scoping Study for the Adelaide City Council as a test-bed as Adelaide is the first national capital city with wireless coverage.
- Developing one new staff position, increasing two other staffing positions from part- to full-time, recruiting a fresh ANAT team with business, marketing and design enterprise.

## ANAT board



Linda Carroli



Julian Knowles



Hugh Davies



Timothy Magarey



Chris Joyner



Claudia Sagripanti



Simon Hackett

## ANAT staff



Melinda Rackham



Tamara Baillie



Gavin Artz



Jo Rebbeck



Peter Bailes



Sasha Grbich



Tristan Louth-Robbins

## Board members

**Linda Carroli (QLD)**  
**Chair** (from May 06)  
New Media Artist and Writer

**Hugh Davies (SA)**  
**Vice Chair** (from May 06)  
New Media Artist and Lecturer

**Sue Skinner**  
**Vice Chair** (until May 06)

**Chris Joyner (SA)**  
**Treasurer**  
Developer, ABC New Media and Digital Services

**Melinda Rackham (SA)**  
**Secretary**  
Executive Director of ANAT

**Gavin Artz (SA)**  
**Staff representative** (from Sept 06)  
General Manager of ANAT

**Heidi Angove (SA)**  
**Staff representative** (until Aug 06)  
General Manager of ANAT

**Simon Hackett (SA)**  
Managing Director, Internode

**Julian Knowles (NSW)**  
Professor and Portfolio Director, Creative Industries Faculty, QUT

**Timothy Magarey (SA)**  
Solicitor, Piper Alderman

**Claudia Sagripanti (NSW)**  
Director, VentureOne

## Staff members

**Melinda Rackham**  
**Executive Director**

**Gavin Artz**  
**General Manager** (from Sept 06)

**Heidi Angove**  
**General Manager** (until Aug 06)

**Peter Bailes**  
**Design & Technical Coordinator** (from Oct 06)

**Patrick Tam**  
**Multimedia & Design Coordinator** (until Aug 06)

**Tristan Louth-Robbins**  
**Administration & Membership Officer** (from Sept 06)

**Jen Brazier**  
**Administration & Membership Officer** (until Sept 06)

**Mimi Kelly**  
**Marketing & Communications Coordinator** (until Aug 06)

**Tamara Baillie**  
**Marketing & Sponsorship Coordinator** (from Sept 06)

**Jo Rebbeck**  
**Finance Officer** (from Nov 06)

**Sasha Grbich**  
**EPIC Project Producer**

## Project staff

**Jen Brazier & Gus Clutterbuck**  
**Surface Tension Project Coordinators**

**Tamara Baillie**  
**Mobile Journeys & Wifi Project Coordinator**

**Alex Gillespie**  
**ReSkin Project Coordinator**

## Volunteers

**Rik Bidgood**

**Erin Clarke**

**Megan Howard**

**Andrea Przygonski**

**Jessie Lumb**

**Beverly-Anne Skeen**

**Anthea Wright**

**Jo Lind**

**Kylie Dawson**

**Lauren Playfair**

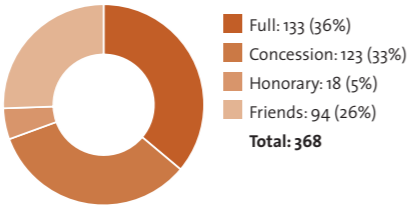
# Membership

ANAT is a membership-based organisation with members from across Australia as well as overseas. ANAT depends on its constituents for input into the organisation's continuing evolution and seeks to ensure that the concerns of practitioners all over Australia are represented within the organisation's aims and objectives. Membership rates remain at a very reasonable price to ensure the greatest possible access to ANAT membership.

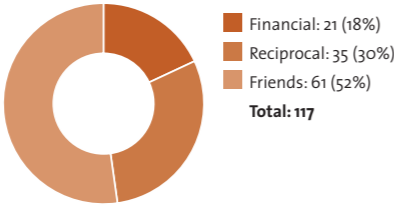
ANAT has reciprocal memberships with organisations ranging from funding bodies, cultural entities and other non profit organisations. ANAT also distributes publications and project updates to 'Friends' including key leaders and decision makers in the arts, science and technology sectors.

## ANAT membership

2006 Individuals

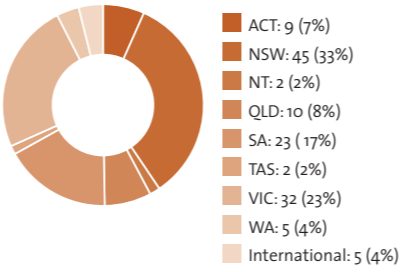


2006 Organisations

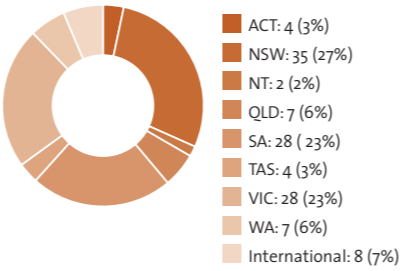


## Geographical breakdown of membership

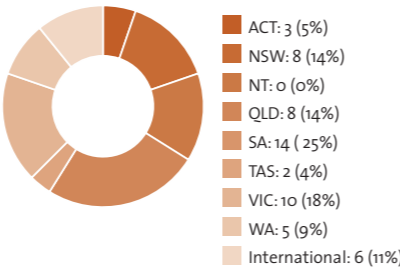
2006 Individuals (full)



2006 Individuals (concession)



2006 Organisations\*



\* Note: unlike last year, these figures are inclusive of reciprocal members

# Advocacy and networking

## Support and sponsorship

During the year ANAT supports and sponsors artists, initiatives and projects. This support may be through small cash contributions, provision of equipment or assistance with promotion. Through these activities ANAT develops networks and supports the growth and stimulation of the local and national new media sector.

### Project 3, March

ANAT provided equipment and advice for Project 3 during the Adelaide Festival of the Arts.

### SALA Festival, August

ANAT provided equipment sponsorship and web site design to support the Moving Image Program.

### Design Institute of Australia South Australian Awards, October

ANAT provided equipment sponsorship.

### Engage Symposium Public Forum, November

ANAT sponsored Tim Boykett to speak at the Engage Symposium Public Forum at UTS in Sydney.

### MAAP, December

ANAT funded Beryl Graham (UK) to speak at MAAP at the State Library Brisbane.

## Participation in networks and committees

ANAT continues to participate in various national and international networks, committees and advisory bodies. During 2006, ANAT contributed to the following:

### AIMIA Mobile Industry Content Development Group (MICDG)

Executive Director Melinda Rackham is keenly involved with this diverse industry group, which is investigating and supporting the advancement of mobile phone content development in Australia.

### AMAO (Australian Media Arts Organisations)

ANAT is playing a pivotal role in the formation of this peak organisation, which represents media arts in all its forms in Australia. ANAT manages the AMOA mailing list and will look to managing the AMAO gateway website.

### ArtsPeak

ANAT is a member of this organisation of Australian Peak Advocacy Bodies, representing all sectors of the Arts, and focussing on Australian cultural policy and arts education.

### CAOs (Contemporary Arts Organisations of Australia)

CAOs is a national network of organisations that promotes and develops contemporary Australian art practice. ANAT is an active member of CAOs and manages the CAOs gateway website <http://www.caos.org.au>

DEST Joint Reference Committee

Executive Director Melinda Rackham was appointed as a member of the Joint Reference Committee of of the Department of Education, Science and Training. This committee is part of a research project exploring relationships between the Humanities, Arts and Social Sciences and Science, Technology, Engineering and Medical Sectors.

Engage Symposium Programming Committee

Executive Director Melinda Rackham was a member of the Programming Committee for Engage: Interaction, Art and Audience Experience, produced by Creativity and Cognition Studios, UTS, Sydney and ACID, QUT, Brisbane in collaboration with ANAT.

Helpmann Academy New Media Committee

Executive Director Melinda Rackham is a member of the Adelaide based philanthropic association supporting arts students at a tertiary level in South Australia.

MESH Editorial Advisory Board

Executive Director Melinda Rackham is a member of this advisory board which publishes the MESH Magazine.

National Visual Arts and Craft Committee

Convened by NAVA (National Association for the Visual Arts), NVACC comprises 18 of Australia’s peak visual arts and craft bodies. The brief of the committee is to address the current state of visual arts and craft in Australia through developing strategies and responding to Government policy and enquiry initiatives.

New Media Scoping Study Advisory Board

Executive Director Melinda Rackham was appointed as a member of this board, which is overseeing the development of the Australia Council strategic investigation on Media Arts position and future in Australia.

SALA Festival

General Manager Heidi Angove was a board member of the South Australian Living Artists Week Festival.

TAFE SA (Northern Council)

General Manager Heidi Angove was a councillor of the TAFE SA Adelaide North, Institute Council. Council was formed to act in an advisory capacity to deliver strategic advice and direction for the northern region of South Australia’s biggest tertiary institution.

University of SA, School of Art Advisory Committee

ANAT’s Executive Director sits on this committee as a representative of the new media arts sector. Melinda provides advice and industry perspectives that will assist the School of Art to develop appropriate programs in the field of new media arts.

International Symposium on Electronic Art (ISEA)

ANAT has had a long association with the ISEA Festival, having co-ordinated ISEA in Australia in 1993. Executive Director Melinda Rackham was a member of the International Programming Committee for ISEA 2006.

Pacific Rim New Media Summit (PRNMS)

Executive Director Melinda Rackham is a member of ISEA 2006 Pacific Rim New Media Summit Residencies/Symposia/Directory Project Working Group which looks specifically at projects and networking across the Asia Pacific region. The PRNMS was a pre-summit to ISEA 2006 being held in San Jose, USA in August 2006.

Public profile

ANAT’S public profile is fostered and developed in a number of different ways. Through our goal to support and nurture critical discourse that relates to art and technology culture, ANAT participates in conferences and forums that address issues surrounding new media practice. ANAT also delivers lectures on its activities to students and the tertiary sector, aiming to introduce emerging practitioners to the organisation and build links with the education sector.

Talks, presentations, conferences			
February	TAFE SA O’Halloran Hill	Talk on ANAT and media arts in Australia	Marketing Officer
	Adelaide Festival of the Arts, Adelaide	Chaired Emergent Forms panel	Executive Director
	Re:Generation, Adelaide	Launch speaker of an Adelaide Fringe art/science exhibition	Executive Director
March	Media State, Adelaide Festival of the Arts, Adelaide	Chaired Media State Forum, Hardcopy professional workshop and Mobile Journeys exhibition	Executive Director
	New Constellations: Art Science and Society Conference, MCA, Sydney	Conference presented in conjunction with MCA and Sydney University centre for Field Robotics, Launch of Synapse 2 Projects	Executive Director
	Australia Council Visual Arts Board	Presented an overview of media arts Sector	Executive Director
May	UniSA – City West, Adelaide	Talk on creative application of mobile phones	EPIC Project Officer
June	TAFE SA Torrens Valley	Talk on ANAT and media arts in Australia	Marketing Officer
	South Australian School of Art	New media arts students visit to ANAT office	Marketing Officer
	UniSA – Magill, DECS Safer Schools Conference	Presented the outcomes of National Safe Schools Week pixel.play workshops	EPIC Project Officer
July	NAVA Magazine, national distribution	Article on the Tech Bank Technology Loan Facility	Executive Director
August	Auckland Film School, Auckland, NZ	Presented mobile phone workshop	EPIC Project Officer
	ISEA 2006, San Jose, USA	Presented at the Pacific Rim New Media Summit	Executive Director
September	Electrofringe Panel: New Media Matchmaking: Industry programs, Newcastle	Presented information about ANAT Synapse residency program	EPIC Project Officer
	Electrofringe Panel: New Media in Commnuity, Newcastle	Presented information about the pixel.play program	EPIC Project Officer
	MegaSA course at AC Arts, Adelaide	Presented ANAT mobile projects	EPIC Project Officer
October	National Education and the Arts (NEAN) meeting, Hobart.	Presented pixel.play program and ran an afternoon mock workshop for participants	EPIC Project Officer
November	Engage Symposium UTS, Sydney	Chaired conference session on curatorial projects	Executive Director
December	MAAP Symposium, State Library, Brisbane	Presented paper “Into the Internet – Precursors of Internet Art”	Executive Director
	Arts Vic Art Innovations Forum, Melbourne	Speaker at Forum on ANAT’s Art Science Residencies	Executive Director

Enquiries

Central to ANAT’s activities is the provision of information to Australian and international artists as well as providing information on Australian artists to curators, journalists, researchers and other industry professionals. ANAT is often the first port of call for people wishing to access information about the Australian new media arts sector.

Enquiries come from across Australia and internationally. The types of queries ANAT responds to vary enormously. The following provides a rough breakdown of the types of queries answered during the year with a comparison to the previous year.

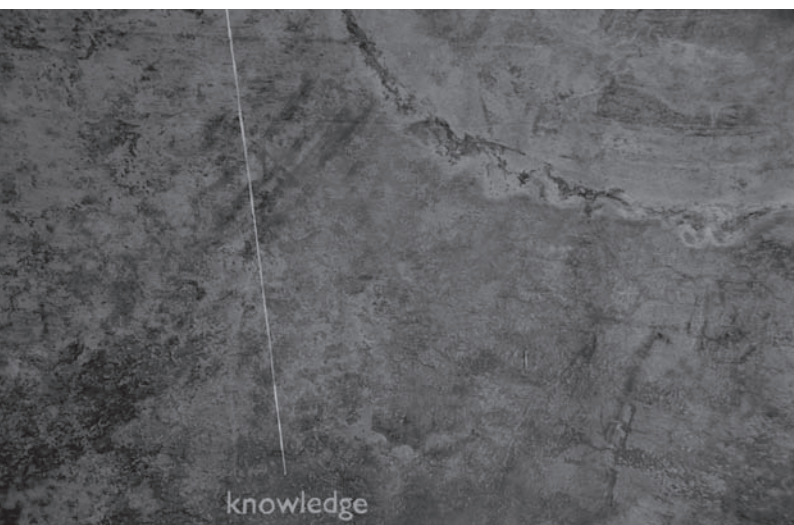
Enquiries	2006	2005
Information about ANAT membership, activities and programs:	50%	46%
Equipment and resources	4%	5%
Networking	12%	21%
Feedback, advice, information	16%	13%
Strategic project relations	15%	2%
ANAT event invitations and interest expressed	3%	5%
Advocacy and Policy Queries	18%	24%
Information about funding sources (including ANAT’s Conference and Workshop Fund)	18%	18%
Information about professional development for artists (including ANAT Masterclasses and National Summer School)	13%	18%
Enquires to the ANAT database	1%	8.5%

Professional development travel grant

ANAT’s Professional Development Travel Grant (previously known as the Conference and Workshop Fund) was devolved from the Australia Council in 1997, and as a quick response fund, it encourages Australian new media artists to participate in national and international events that might otherwise be outside of their financial bounds. As one of the most accessible of its sort in Australia for artists working with science and technology, it is considered a major benefit of becoming an ANAT member. Recipients of the fund recognise the opportunities it provided them by way of contribution to their professional development, networking opportunities and exposition of their work for veneration to a broader audience.

There were 24 successful applicants of PDTG funding in 2006.

Professional development travel grant recipient		
Brigid Burke	VIC	Generative Art Conference GA2006, Milan, Italy
Peter Burke	VIC	Happyflash – event and exhibition ‘Buddha Enlightened’, Bihar, India
Joanne Cannon	VIC	NIME2006 New Instruments for Music Expression, Paris, France
Boo Chapple	WA	Subtle Technologies, Toronto, Canada
Alex Davies	NSW	Experimenta Under the Radar, Foundation for Art & Creative Technology (FACT), Liverpool, UK
Tessa Eillif	VIC	Electrofringe, Newcastle, NSW
Diana Ford	WA	CogCollective Festival Candid Arts Trust, Angel Islington, London
Matthew Gardiner	VIC	4th Origami Science Mathematics & Education Conference, Pasadena, California, USA
Michelle Glaser	WA	ISEA 06, San Jose, USA
Robin Fox	VIC	NIME Conference + VENN Festival, Bristol, UK
Camilla Hannan	QLD	Articulating the Medium 2007, San Francisco, USA
Joyce Hinterding	NSW	International Festival for New Media Culture ART+COMMUNICATION: WAVES, Riga, Latvia
George Poonkhin Khut	NSW	Strange Attractors group exhibition and symposium, Shanghai Zendai Museum of Modern Art, China
Alicia King	TAS	Residency at Arts and Genomics Centre, Amsterdam
Somaya Langley	ACT	reSkin, Canberra, ACT
Rainer Linz	VIC	ULUS – Serbian Association of Fine Arts, Belgrade
Francesca da Rimini	SA	The Film Scene: Cinema, the Arts and Social Change, Hong Kong
Sean O’Connell	NSW	reSkin, Canberra, ACT
Phillip Pietruschka	VIC	CITE INVISIBLE/INVISIBLE CITY, Montreal, Canada
David Rogers	NSW	The 1906 San Francisco Earthquake 100th Anniversary Conference
Sarah Mace Dennis	NSW	Isolation Conference, Hobart
Kate Richards	NSW	Subtle Technologies Confernece, Toronto, Canada
Danielle Wilde	VIC	reSkin, Canberra, ACT
Michael Yuen	SA	reSkin, Canberra, ACT



## Schools and residencies

ANAT co-ordinates a range of masterclasses, workshops and New Media Labs which offer intensive skills development and networking opportunities for Australian practitioners. Since 1989 ANAT has pioneered skilling programs for artists, offering advanced tuition in new media arts ranging from web authoring, interactive environments, sound, video, performance and curating.

## Synapse art and science residency program

2006  
National

*"Collaborations between the arts and sciences have the potential to create new knowledge, ideas and processes beneficial to both fields. When working collaboratively, artists and scientists exchange different approaches to creativity, thereby opening up new ways of seeing, experiencing and interpreting the world around us."*  
Synapse Initiative, Australia Council for the Arts <http://www.ozco.gov.au>

The Synapse Art and Science Residency program aims to develop dynamic creative partnerships between scientists and artists, science institutions and arts organisations. The residency program is managed by ANAT and is a major component of the Australia Council's Synapse Art and Science Initiative.

The successful partnerships between artists and host organisations for 2006 were announced at the New Constellations conference at the MCA in March 2006. For the 2006 Synapse Art and Science Program, ANAT encouraged host science organisations with a sustainable energy or environmental focus to submit a proposal to act as a Synapse residency host.

**Left:** *Grain of Night*, Gregory Pryor 2006 (details)  
From 2006 Synapse Residency @ CSIRO Sustainable Ecosystems & International Art Space Kellerberrin Australia (June–Sept 2006)

With this overall focus in mind, the following host science organisations were selected:

### **CSIRO Sustainable Ecosystems, Perth, Western Australia.**

This organisation within CSIRO focuses on the on-going sustainable management of Australia's landscapes, environments and communities. <http://www.cse.csiro.au>

### **Department of Archaeology & Natural History, Research School of Pacific & Asian Studies, Australian National University, Canberra Australian Capital Territory.**

This organisation's major research focus is human-environment interaction through time. <http://rspas.anu.edu.au/anh/index.php>

### **Rothamsted Research, West Common Harpenden, Hertfordshire, United Kingdom.**

This organisation's major research focus is crops and sustainable land management <http://www.rothamsted.ac.uk>. Unfortunately this residency was unable to proceed due to illness.

## ANAT New Media Lab – reSkin

January 2007  
Canberra, ACT  
<http://www.anat.org.au/reskin>

Throughout 2006 ANAT planned and organised the reSkin New Media Lab for January 2007.

reSkin will place six international and national facilitators with twenty participants including jewellers, textile artists, fashion designers and media artists. Together they will research, develop and prototype sensor, time based and reactive clothing, jewellery, shoes, bags and personal environmental and device designs – anything wearable and technologically integrated.

The lab will close with WearNow, a one-day forum of critical dialogue looking at our wearable futures at the National Museum of Australia.

Paul Mosig and Rachel Peachey (AKA The Contextual Villains)

Department of Archaeology & Natural History, ANU  
Canberra, ACT  
<http://rspas.anu.edu.au/anh/index.php>

Paul Mosig and Rachel Peachey (AKA The Contextual Villains) spent 3 months working with the Department of Archaeology & Natural History at the Australian National University. Paul & Rachel proposed to use creative methods to mimic the scientific process used by Palaeoecologists. They worked in the field to collect samples, worked with microscopes to investigate the samples and background research.

*“We placed Paul and Rachel in our Visiting Fellow program, which provided them with full access to all our laboratory facilities, desk space, access to library facilities, and onsite liability insurance cover. During their time at the department we strove to enable them to engage with all aspects of our research including fieldwork (2 days sediment coring expedition to Blue Lake, Mt. Kosiuscko), laboratory procedures including the use of our microscopes, and our seminar program. From the outset it was considered by Paul and Rachel and myself that 3 months residency time was inadequate to become fully engaged with the research we are doing. Therefore the Visiting Fellowships were given to them for a period of 12 months, which allows for continued access to our facilities and provides a mechanism for ongoing collaboration between the host and the artists.*”

*In my original application I outlined 3 potential outcomes that the host institute would like to achieve: (1) develop new forms of communication of our research to the science community as well as to the wider public, (2) provide exciting opportunities for developing new collaborations across the range of art and science disciplines by learning from the artist as much as the artist may learn from us, and (3) explore new approaches to digital image manipulation that may have important implications for the way we analyse our data and have real and on-going research application after the residency is finished. We found that outcomes (1) and (2) were readily achieved through the awareness created of new media representations of our work at seminars given by Paul and Rachel in November. The seminar given at the Research School of Pacific and Asian Studies provided a great opportunity for direct presentation of the work to those who had been only peripherally involved in the collaboration. Outcome 3 was considered more problematic in the short term and would more likely to be achievable over years rather than months.*

*Overall the residency has been a very rewarding experience and has provided a valuable insight into the way the creative process works and how the end product is presented to the public. I think it would be a unanimous decision within our department that further residencies would be supported and be of great value to all involved.”*

From Simon Haberle, Director, Centre for Archaeological Research, ANU

Visit Rachael & Paul’s blog at: <http://thecontextualvillains.org/synapse>



Gregory Pryor

CSIRO Sustainable Ecosystems  
Perth, WA  
<http://www.cse.csiro.au>

*Grain of Night* is a collaboration between artist Gregory Pryor and CSIRO Sustainable Ecosystems in Western Australia, generously supported by International Art Space Kellerberrin Australia (IASKA). The residency focused on work done in the Wallatin Catchment area around Kellerberrin in Western Australia’s wheatbelt. Kellerberrin is just over 200 kilometres east of Perth.

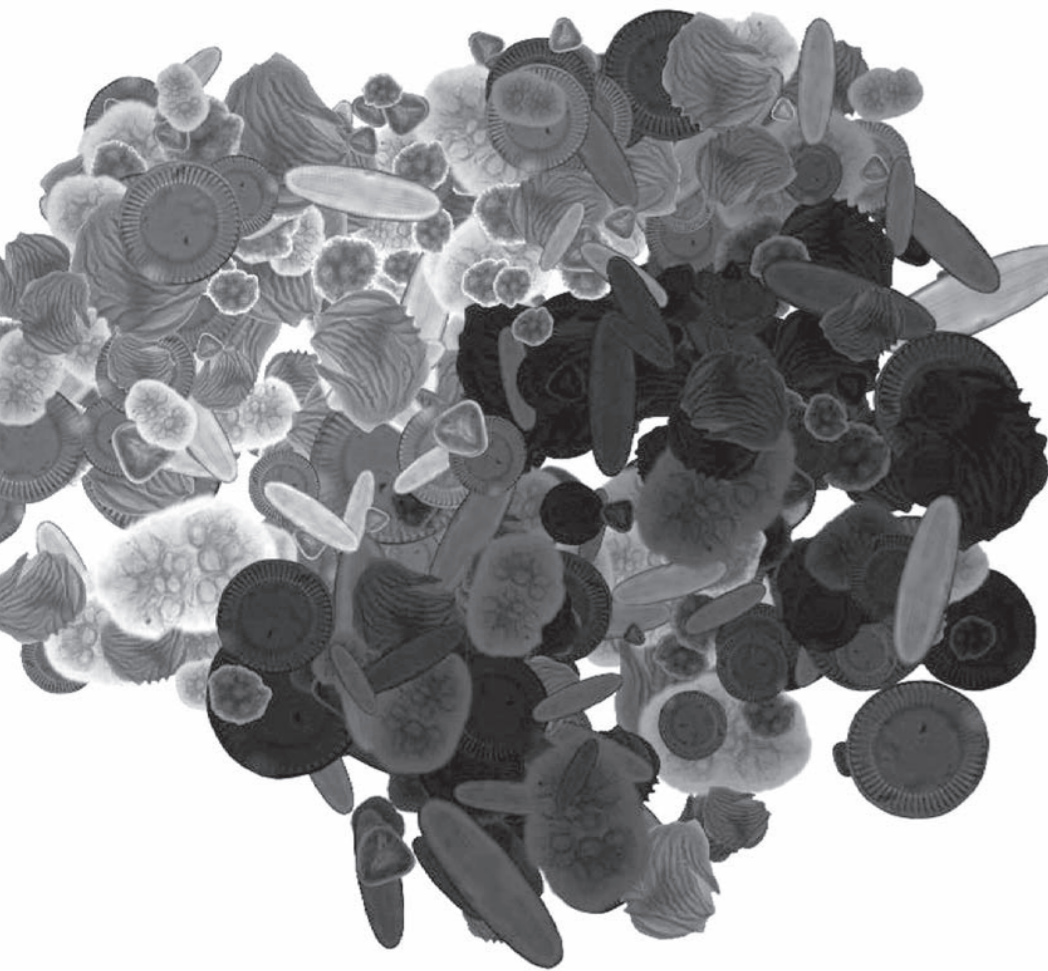
*For much of the time, I was out of my comfort zone and this can be a good test for any ideas and how well they can be translated/transformed into successful work. The interaction with other people and their lives was a comparatively new area for me to work in. Despite having made a number of short video and audio works, technically, this project was much more ambitious and complex. As a very ‘hands on’ type of artist, I set myself a huge editing job and decided to incorporate learning how to use up to date editing software in the project. I also learnt much about using digital media at night and there is no doubt this will be very useful for future works.*

*For the last (actually extra) month of the residency, I took my equipment into the CSIRO offices in Perth and basically did my video editing there. Again, the day-to-day contact with a number of scientists in the Sustainable Ecosystems team was extremely beneficial. Key elements of data surfaced from this contact and contributed in a substantial manner to some of the works done for the exhibition.*

*The main outcomes have been an exhibition, called Grain of Night at the IASKA gallery in Kellerberrin between December 4 and 26, which will then tour as part of a national exhibition, called Habitat in 2008. A version of the exhibition will also be shown at CSIRO in February 2007 to particularly target the scientific community. I have produced a DVD under the same name, which will have an ongoing life in various places and be distributed to select people. Most pertinently, it will become part of the archive of the Kellerberrin shire and be available for loan in their library.*

Greg’s blog can be viewed at: <http://www.anat.org.au/blogs/grainofnight>

**left:** The Contextual Villains on sediment coring trip near Mt Kosiuscko  
From 2006 Synapse Residency @ Department of Archaeology & Natural History, Australian National University



## Arts Victoria Arts Innovation Residency

Arts Victoria's Arts Innovation program provides support for professional artists to undertake a project with partners in other fields to share their respective knowledge and expertise. In 2006, ANAT facilitated artist Pierre Proske's residency at the Department of Archaeology and Natural History at the Australian National University.

In 2007 ANAT will manage 3 residencies for Victorian professional artists or arts organisations to undertake Arts Innovation Residencies with the following host organisations:

**Nanotechnology Victoria (NANOVIC)** is Australia's leading nanotechnology commercialization company. Nanotechnology is engineering of molecules and groups of molecules which can display novel phenomena. Research area and products under development include new drug delivery mechanisms, medical imaging systems, materials with very high strength or impact resistance, novel pigments, and water purification technologies. <http://www.nanovic.com.au/>

**left:** microscopic image by Pierre Proske  
From 2006 Arts Victoria Residency @ Department of Archaeology & Natural History, Australian National University

**The Centre for Astrophysics & Supercomputing at Swinburne University of Technology** is one of the largest astronomy research groups in Australia. Research includes studying the formation of planets, testing Einstein's Theory of Relativity, designing the next-generation of radio telescopes, and mapping the large-scale structure of the universe. The Centre operates a Supercomputer with over 1 Teraflop of processing power and a Virtual Reality theatre. <http://astronomy.swin.edu.au/>

**Australian Synchrotron** houses a 3GeV third-generation circular synchrotron that accelerates electrons to almost the speed of light. As the electrons are deflected through magnetic fields they create narrow bands of extremely bright light which is channelled down beamlines to experimental workstations where it is used in advancing research and development in fields as diverse as biosciences, medical research, environmental sciences, agriculture, minerals exploration, engineering and forensics. <http://www.synchrotron.vic.gov.au>

## Pierre Proske

Department of Archaeology and Natural History, ANU  
Canberra, ACT  
[www.digitalstar.net/microecologies](http://www.digitalstar.net/microecologies)

*Shane Jacobson who plays Kenny in that scatological film of the same name spoke out recently on art at the AFI awards. He said "I don't think art should be celebrated by box office [...] It's like having children". I thought this was well spoken and somehow an appropriate description of the outcomes of the four-month art-science residency I undertook in the Department of Archaeology and Natural History at the Australian National University. From my experiences of art/science collaborations or interactions there's always an underlying question posed to the artists involved – how can your art benefit the sciences? To which I would probably answer "I don't think art/science collaborations should be celebrated by concrete benefits to scientific research. An art-science residency is like having children... it gives birth to ideas".*

*Between August and November last year I was resident in the Palaeoworks group in the Department of Archaeology and Natural History. The Palaeoworks researchers study microscopic remains in the earth to reconstruct the histories of past landscapes – the animals, the people, the water and the plants that lived in an area several hundred or many thousands of years ago. Together with funding from Arts Victoria and facilitation from ANAT I set about to make sense of the microscopic worlds these researchers were devoting their lives to. My daily schedule involved loitering around various research labs, sticking my nose into other people's work, getting my hands literally dirty in volcanic peat bogs and engaging staff in philosophical discussions in the tea room, not to mention hours squinting down a microscope sifting through fossilized remains. The body of work that emerged from this period addresses the perceptive shifts we make between micro- and macro- worlds as well as the hazy art of interpretation that suffuses so much human endeavour. I also developed new ways of visualizing the pollen, diatoms and other microscopic debris studied by the researchers. Most importantly however, I feel that my time spent there has stimulated many ideas and provided food for thought which I most certainly would not have conceived if I had been artist in residence at ... erm ... home.*

ABC's Sunday Arts show will screen footage of Pierre at work in the residency as part of a larger arts-science show in July 2007.



## 2006 Projects

### [MEDIA STATE]

[MEDIA STATE] presented exhibitions, events, forums and workshops which explored the connection between, and intervention of, media arts in our lives. The entirely free program consisted of several strands:

#### Media States Forum

This publicly accessible forum day was held at the State Library of South Australia. The program was an in-depth investigation of the media arts intervention into public debates and spaces – focusing thematically on projects, perspectives and networks that intersect urban, regional and biological arenas.

With the participation of Deborah Kelly, Robin Minard (Canada), Steve Kurtz (USA), Alison Carroll and Roger Malina (France) the day long discussions focused on media artists working in public through mobile phone artwork, guerrilla style projections, bio-art performances, architecturally embedded sound bytes and video in transportation nodes. The day also touched on the tapestry of media arts residential projects and networking across the Asia Pacific region.

**top left:** Roger Malina (France), guest speaker at the [Media State] Hard Copy forum during the Adelaide Bank Festival of Arts  
**bottom left:** downloading Mobile Journeys mobile phone artworks via the AURA infrared billboard

#### Hard Copy

Hard Copy presented a professional, strategic workshop on publishing the outcomes of, and criticism about, interdisciplinary creative art practices. Professionals in art criticism and interdisciplinary creative work were invited to join the discussion in Adelaide at the State Library which was facilitated by Roger Malina, Executive Editor of Leonardo publications.

Industry partners: Hard copy was co-organised by ANAT and Creativity and Cognition Studios at UTS Sydney and the Fibreculture network. Participants included key organisations such as MC Journal, RealTime, Australia Council for the Arts, Smart Internet Technology CRC, and the Australian Research Council.

#### Mobile Journeys

Mobile Journeys is an exhibition of art made for mobile phones, which was designed to both inspire and challenge the way the general public think about and use their phones. The exhibition was launched by Nikki Downer and attracted a high level of attendance.

The portable artworks were created by eight of Australia's best known and emerging artists: Ian Andrews, Rebecca Cannon, Chris Fulham, Tina Gonsalves, Ian Haig, Shane Ingram, Megan Heyward and Mark Simpson. Their videos, games and wallpapers were available for free distribution to the exhibition audiences mp3 players, PDAs, and mobile phones, via an Aura Hypertag Billboard.

Industry partners: dLux Media Arts, AIMIA, Aura Digital, Motorola, State Library of South Australia.

#### Partner projects

ANAT's [MEDIA STATE] program was developed in partnership with the Adelaide Bank Festival of Arts 2006, to showcase large-scale, engaging and unique media arts projects and events:

**The Peoples' Portrait** by Zhang Ga (USA) joined Adelaide with other global cities via a large-scale publicly located portrait projection in the Rundle Mall at King William Street with additional viewing screens in The Advertiser Foyer. It was a free publicly accessible event from 3–19 March.

**alva noto** is a compelling audiovisual performance of sound compositions morphed into electronic projections. Artist Carsten Nicolai (Germany) has earned a reputation as a highly innovative and experimental practitioner who works across installation, sound and performance. The one free performance was held at Elder Hall.

**Project 3** delivers a rich program of electronic and computer music and film by local, national and international artists. Artistic Director Michael Yuen's program of contemporary and historical electronic arts, encompassed four free and low entry price events all exploring cutting-edge and experimental sound, video and installation:

- SonicSpace,
- Street Cinema,
- Silent Music (by Robin Minard)
- Project 3 Artist Talks.

*Emerging Fields Forum* showcased the leading edge practice of internationally renowned media artists Zhang Ga, Chico MacMurtrie and Carsten Nicolai. From robotics and the internet, sound art to wearable technology, the panel highlighted the imagination and tenacity of practitioners working in evolving and emerging fields of art practice. The free event was convened by Dr Melinda Rackham, ANAT's Executive Director, at Elder Hall.

*Artist Run Initiatives* (ARIs) offer a platform for artists to take control and direction of the way their work is presented to the public, whilst encouraging artistic freedom, flexibility and innovation. The free ARI Workshops were open to emerging artists, recent graduates and art school students.

Industry partners: Adelaide Bank Festival for the Arts 2006.

## Synapse ARC Linkage Grant

Fish-Bird, 2004–2006  
Australian Centre for Field Robotics,  
The University of Sydney

Mari Velonaki: original concept/art direction  
David Rye: mechatronic system design  
Steve Scheduling: software architecture  
Stefan Williams: tracking system and software design

Produced with the assistance of a Linkage Grant from the Australian Research Council, the ANAT partner project *Fish-Bird* has been developed between artist Mari Velonaki, and scientists from the Australian Centre for Field Robotics, University of Sydney, between July 2003 – late 2006. *Fish-Bird Circle B-Movement C* was an interactive installation exploring the dialogical possibilities between two autokinetic objects (two robotic wheelchairs) and their audience. Assisted by integrated writing arms, the chairs write intimate letters on the floor, impersonating two characters, Fish and Bird, who fall in love but cannot be together due to 'technical' difficulties. In their shared isolation, Fish and Bird communicate intimately with one another and their visitors via movement and text.

*Fish-Bird* has been an extremely successful and innovative project, with Mari's contribution to the Australian Centre for Field Robotics assisting with key areas of research and development. In turn, the scientific skills creatively applied to the development of the robotic wheelchairs, has resulted in new possibilities for the use of robotics in health science.

Industry Partners: Australia Council for the Arts, Artspace Sydney, Museum of Contemporary Arts, Sydney, Patrick Systems and Technology, Australian Centre for Field Robotics at The University of Sydney.

## New Constellations: Art Science and Society

*New Constellations: Art, Science and Society* conference was presented at The Museum of Contemporary Art, Sydney across three days. It examined how the worldwide trend towards engagement between scientists and artists is changing the definitions, methodologies and practices they use and how they view the social implications of their work. The Conference grew out of the three year collaboration between artist Dr Mari Velonaki and roboticists Dr David Rye, Dr Steve Scheduling and Dr Stefan Williams at the Australian Centre for Field Robotics at the University of Sydney.

The objectives of the conference were to examine the relationship between art and science in contemporary culture and to bring together leading international and national practitioners and thinkers to stimulate discussion, debate and collaboration. New Constellations greatly increased the visibility of this sector attracting both local and global participation.

Keynote speakers included Ruzena Bajcsy (USA), Elizabeth Grosz (Aus/USA) and Steve Kurtz (USA). Conference proceedings were published on CD and several papers will be published in Leonardo. ANAT launched our Synapse 2006 residencies at a special event during the conference.

Industry Partners: Australia Council for the Arts, Artspace Sydney, Museum of Contemporary Arts, Sydney, Patrick Systems and Technology, Australian Centre for Field Robotics at The University of Sydney, Creativity and Cognition Studios, University of Technology, Sydney, Avantage Presentation Services Pty Ltd, Leonardo Publishing.



## Emerging Producers in Community (EPIC)

**pixel.play**  
pixel.play is a digital arts education program that engages young artists in creative practice through using everyday technologies to make creative content for the mobile phone screen.

The pixel.play program has been developed by the Australian Network for Art and Technology and emerging producer Sasha Grbich as part of the Australia Council's Emerging Producer in Community Scheme. Over the past 18 months the program has delivered workshops and mentoring to over 200 young artists (13 – 22 years old) from over 20 schools both metropolitan and regionally based within SA, with major programs running in Whyalla, Port Lincoln and Adelaide.

The pixel.play program secured funding from the Australia Council for the Arts (EPIC), SA Film Corporation, South Australian Youth Arts Board, Health Promotions Through the Arts and was awarded the SA Short Screen Awards 'Innovation in Digital Media' category as part of the Adelaide Film Festival.

left: participants at pixel.play workshop (May–Oct 2006)

#### MoPho Workshop, Electrofringe

ANAT presented a free workshop for artists working with the mobile platform as part of the Electrofringe Festival. The workshop was developed by EPIC intern Sasha Grbich and presented by Australian media artist Ian Andrew.

The workshop was run over 2 days and recorded 25 attendees plus casual attendances. The workshop was presented by ANAT, with support from the Electrofringe Festival.

#### NZ Film Festival Workshops

ANAT presented a series of 2 weekend workshops as part of the New Zealand Film Festival in August 2006. Workshops provided professional development for filmmakers looking to extend their work onto the mobile phone platform. Workshops were run in both Wellington and Auckland, with attendance open to film makers with works screening in the Festival. The workshops had full attendance, benefiting 30 NZ filmmakers, and extending and strengthening ANAT's network and profile within New Zealand.

The ANAT NZ Film Festival workshops were sponsored by the NZ Film Festival and NZ Telecom, with support from MIC Auckland. Australian media artists Holly Owen and Sasha Grbich facilitated the workshops.



#### Portable Worlds

*Portable Worlds* is a survey of contemporary Australian new media artists working specifically for the mobile phone screen. The selected works reflect on the changing shape of communication and community, utilise the mobile phone as a creation tool and a personalised viewing space, explore miniatures and reflect on movement through Australian spaces.

*Portable Worlds* was curated in late 2006 and includes work by the following artists:

- Larissa Hjorth
- Lisa Harms
- Geraldine Bigelow
- Christopher Fulham, Blaide Lallemand and Hilary Cuerden-Clifford
- Lycette Bros
- Anita Bacic and Natalie Woodlock
- Nicola Moore
- Lawrence English

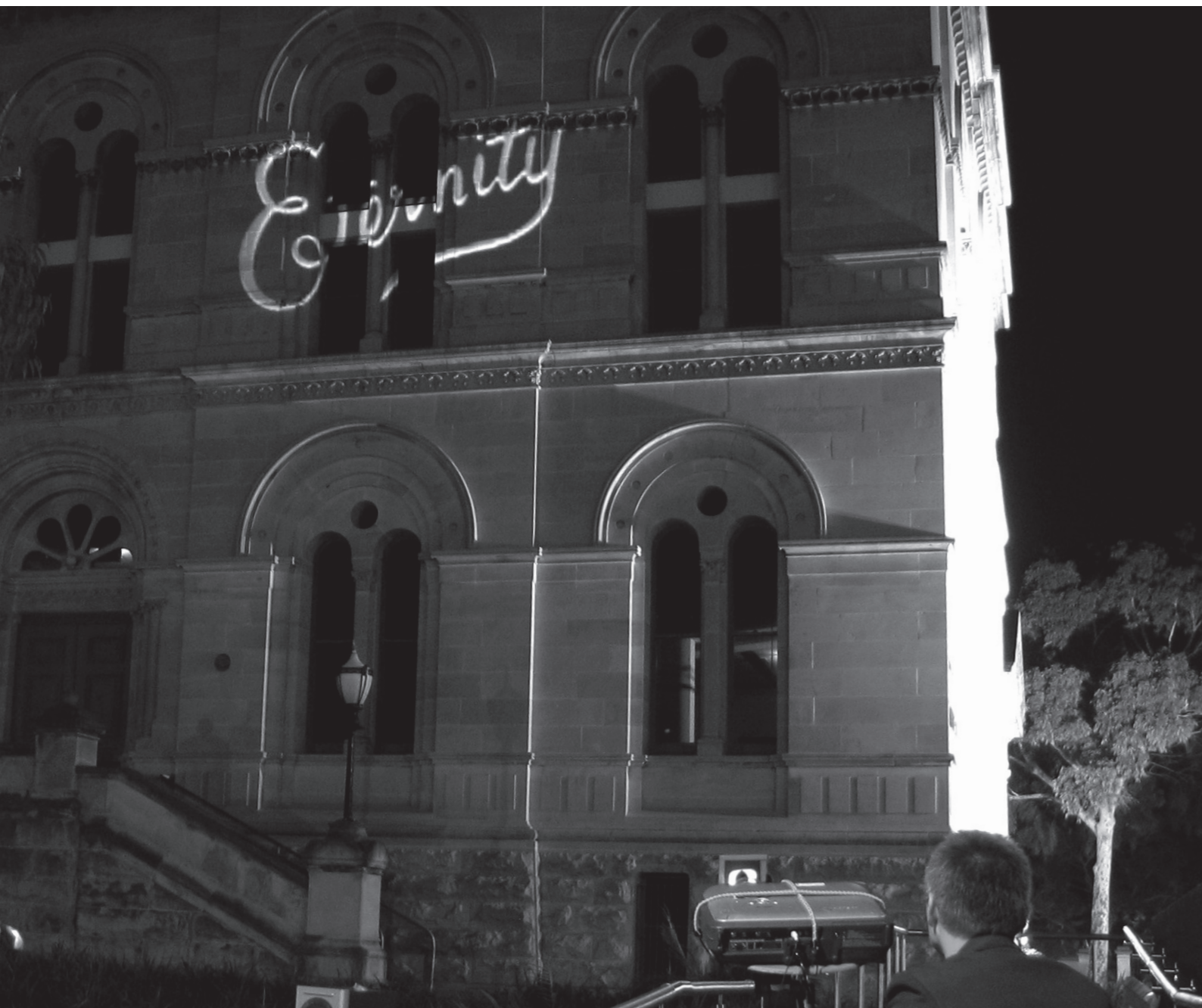
*Portable Worlds* will tour regional SA in 2007 with a view to developing a national tour for 2008.

**left:** still from roadmovie: *Holly and Bob contemplate the perimeter of the (once) inland sea* by Lisa Harms, part of the *Portable Worlds* touring exhibition of mobile phone artworks (from Nov 2006)

## Wi-Stream

Building on its commitment to presenting public new media projects, the Adelaide City Council (ACC) contracted ANAT to investigate the potential for a public art project engaging the forms of wireless networks and technology.

This project was designed to build on our previous projects with the ACC, such as *Surface Tension* and *Luminosity*. The initial phase of this study focused on developing a clear understanding of past projects and current developments in wireless art throughout the world. ANAT conducted wide ranging consultation with individuals and organisations throughout Australia and overseas. Being newly emerging area of arts practice, this information was made available as widely as possible to build awareness amongst artists and potential partners in the non-arts sector via a specially created website and through a discussion forum. Following the high degree of interest generated by these activities, ANAT put out a public call for project proposals which resulted in three concepts being short listed for consideration by the ACC.



## Surface Tension

Surface Tension was a mobile projection art program presented by the Adelaide City Council and the Australian Network for Art and Technology that screened throughout the Adelaide CBD from November 2005 to March 2006. Sebastian Carboncini, Shoot, Tallstoreez Productionz and Plato's Cave were the four Adelaide artists/artists groups commissioned to produce projection works for the screenings. The artists did a series of nightly excursions around the City of Adelaide that took art to unsuspecting new audiences, using a mobile projection van to present a portable array of guerrilla-style projections and performances in unusual city locations.

*'Thanks for an exciting and educational workshop. I have been so inspired ever since – this has been a huge boost to my arts practice which I once feared was waning and becoming static. Now I have a thousand new ideas and concepts that I can't wait to explore. Thanks for giving me a fresh view of what art can be and what it can achieve!'*  
Surface Tension participant.

*'Many thanks for the opportunity to attend the workshop. I certainly added to my visual arts skill set by taking part ...'*  
Surface Tension participant.

**left:** Surface Tension street project with Tall Storeez at the South Australian Museum. (Nov 2005 – March 2006)

## Creative Economy: Investigating South Australia's Creative Industries, The University of Adelaide

In 2005 ANAT commenced an Industry Partnership, which included the University of Adelaide and the Department of Trade and Economic Development. This Australian Research Council Linkage project's objective is to conduct a comprehensive investigation into South Australia's Creative Industries. The partnership will aim to provide a rich and informative data set and analyses for South Australia's Creative Industries and to develop a framework for the conceptualisation and ongoing assessment of the sector. The first year of this project saw ANAT participating in the recruitment process and a series of initial scoping meetings to define deliverables and methodologies of research.

Due to finish in 2007, the project will, over the next two years, engage in a comprehensive survey of the sector, hold a series of industry forums to disseminate survey results in progress, build a comprehensive database of creative industries in South Australia and finally provide a full sector mapping report on South Australia's creative economy.

Industry Partners: University of Adelaide, Department of Trade and Economic Development, Duo Art Productions for United Film Group, SA Film Corporation, System Knowledge Concepts Pty Ltd.

# Information, forums and publications

One of ANAT's key roles is to disseminate information about art, science and technology practice to its membership and wider constituency. The main avenues for this dissemination are the ANAT website, email digest and *Filter* magazine.



## Publications

### Email digest *Plug In*

Our email digest *Plug In* is an increasingly important membership benefit, being sent to all ANAT members and the wider constituency fortnightly, informing them of relevant national and international opportunities, events and news regarding art, science, technology and new media practices. It includes announcements of conferences, exhibitions, festivals, symposia and training courses, and calls for submissions for a range of different programs. From late 2005, its format started evolving to include sites of interest, news and reviews of media artworks, publications and events.

### ANAT magazine *Filter*

#### Issue #62 March 06 – Jun 06 Media State

This issue of *Filter* Magazine acted partly to promote, document and support ANAT's Media State program and partner projects presented as part of the Adelaide Festival of Arts. Articles discussed mobile phone artworks from the Mobile Journeys exhibition, aspects of interdisciplinarity and public knowledge, related to the Hard Copy forum and an exploration of themes from the Media States forum. *The People's Portrait*, ARI Workshop, *Project 3*, Emerging Fields and *Alva Noto* were also written about.

#### Issue #63 July 06 – October 06

##### Lo-fi vs hi-tech – Guest Editor Emile Zile

Media artist Emile Zile was guest editor, taking readers on a tour of mash-up, do-it-yourself culture. This edition of *Filter* provided the opportunity to examine how environmental factors such as legislation and resourcing shape the creation of media arts practices. Although media artists excel in finding smart solutions to tricky financial and technical resource issues, and many are acutely aware of how the constitutional environment profoundly affects their practices, this can be potentially dangerous territory.

#### Issue #64 Summer 07

##### reSkin – Guest Editor Alex Gillespie

This very special edition of *Filter* was printed in full colour with extra pages to provide a strong support document for the reSkin project. With 20 artists participating in the lab and 6 facilitators, there was a wealth of visual material to work with and we aimed to include as many images of artists' works as possible. Also Project Manager for the reSkin wearable technology lab, Alex Gillespie presented a strong selection of writers, ranging from jewellery to test tubes and interactive couches.

## Websites

### ANAT website [www.anat.org.au](http://www.anat.org.au)

The ANAT website is visited by approximately 15,000 people each month and provides information on ANAT activities as well as links to our members sites. Back issues of *Filter* are placed on the website as well as all the Professional Development Travel Grant reports.

The website also contains general information including:

- calendar of events
- funding information
- e-list directory
- links to ANAT's project websites.

### CAOs website [www.caos.org.au](http://www.caos.org.au)

The CAOs site is a gateway to Contemporary Arts Organisations in Australia. As a national network of 15 contemporary arts organisations, CAOs plays a pivotal role in the development and support of contemporary art practice in Australia.

Australia wide, CAOs organisations have, for over 20 years, been one of the central forces in the promotion of new and innovative visual art. CAOs organisations have consistently developed and presented cutting edge contemporary art forms. Each year the CAOs network stages over 200 exhibitions, special events, publications and residencies, incorporating local, national and international programs. They encourage the production of new work and critical debate, and provide audiences and practitioners with resources and information on current concerns within the cultural sphere.

### Synapse database [www.synapse.net.au](http://www.synapse.net.au)

Since 2002, ANAT has both developed and maintained the Synapse database – a major component of the Australia Council's Synapse Art and Science initiative. The database acts as an essential tool in the ongoing development of art and science collaborations by providing a resource with information on artists, scientists and organisations working in the area of cross-disciplinary research across the fields of art and science in Australia. ANAT has continued to develop and maintain the database for artists, cultural and science organisations.

2007 will see a major redevelopment of the site to include even greater functionality and useability for both artists, writers, scientists and the community at large. ANAT will continue to develop the Synapse site as the premier gateway for information on Art and Science collaborations in Australia.

### reSkin website <http://www.anat.org.au/reskin>

The reSkin website was developed in the lead up to ANAT's reSkin media lab held over summer 2007. The website was a useful source of information for participants, facilitators, press and the general public to access information about the lab, the people involved, images and blogs from the. The website continues to have an ongoing life as a documentation of the lab and as a resource for information about wearable technologies.

# Financial report

## Board report

### Board Report

In the opinion of the Board of the Australian Network for Art and Technology Incorporated and in compliance with the relevant Sections of the Incorporations Act 1985:

1. The accompanying Operating Statement, Statement of Financial Position and Notes to and forming part of the accounts present fairly the results of the operation of the Association for the Financial Year ended 31 December 2006 and the state of affairs of the Association as at the end of the financial year.
2. The Board has reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.
- 3a. During the financial year no officer of the Association, no firm of which an officer is a member and no body corporate in which an officer has a substantial financial interest has received, or become entitled to receive, a benefit (other than a fixed salary of a full time employee of the Association) as a result of a contract between the officer, firm or body corporate and the Association
- 3b. No officer of the Association has received directly or indirectly from the Association any payment or other benefit of a pecuniary value.

This report is made in accordance with the resolution of the Australian Network for Art and Technology Board and in accordance with Sections 35 (2) (c), 35 (5) and 35 (5) (a) of the Associations Incorporation Act 1985 and is signed for and on behalf of the Committee by :

  
Linda Carroll  
Chairperson

5 April 2007

  
Melinda Rackham  
Executive Director

10 April 2007

## Independent auditor's report

### ELAINE MELHUISH & CO. PTY LTD

ABN 61 073 739 205  
Director: Elaine M Melhuish B.Ec., Dip.Acc, FCPA, FAICD  
PO BOX 860 UNLEY SA 5061  
Telephone & Fax 08 8272 6547  
Mobile 0419 963 964  
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### INDEPENDENT AUDITOR'S REPORT

To the Australia Council for the Arts, Arts SA and Members of Australian Network for Art and Technology Incorporated

#### Scope

We have audited the attached special purpose **Financial Report** of the **Australian Network for Art and Technology Incorporated for the year ended 31<sup>st</sup> December 2006**, comprising the Operating Statement, Statement of Financial Position and Notes to and forming part of the Accounts. The Board of Management for Australian Network for Art and Technology Incorporated is responsible for the preparation and presentation of the Financial Report and the information contained therein, and has determined that the accounting policies used and described in Note 1 to the Financial Report are appropriate to meet the needs of the Members. We have conducted an independent audit of the Financial Report in order to express an opinion on it to the Australia Council for the Arts, Arts SA and Members of Australian Network for Art and Technology Incorporated. No opinion is expressed as to whether the accounting policies used, and described in Note 1, are appropriate to the needs of the Members.

The special purpose Financial Report has been prepared for distribution to the Members and the Australia Council for the Arts and Arts SA for the purpose of fulfilling the Board of Management's reporting requirements under the agreement between the Australia Council for the Arts, Arts SA and the Australian Network for Art and Technology Incorporated, and for the purpose of fulfilling the Board's accountability obligation under the Associations Incorporation Act 1985. We disclaim any assumption of responsibility for any reliance on this Report or on the Financial Report to which it relates, to any person other than the Members, or for any purpose other than that for which it was prepared.

Our Audit has been conducted in accordance with Australian Auditing Standards. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the Financial Report and evaluation of significant accounting estimates. These procedures have been undertaken to form an opinion as to whether in all material respects, the Financial Report is presented fairly in accordance with the accounting policies described in Note 1 to the Financial Report. These policies do not require the application of all Accounting Standards and other professional reporting requirements.

The audit opinion expressed in this Report has been formed on the above basis.

### ELAINE MELHUISH & CO. PTY LTD

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Page 2

#### Qualification

The accounts have been prepared on the basis of a going concern and this is dependent on the organisation being able to secure funding from the Federal and State Governments sufficient to continue its activities as it has in previous years.

#### Qualified Audit Opinion

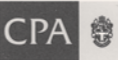
In our opinion, except for the effects on the Financial Report of the matter referred to in the qualification paragraph, the **Financial Report** of the **Australian Network for Art and Technology Incorporated for the year ended 31 December 2006** is properly drawn up:

- (a) so as to present fairly the Association's state of affairs and its surplus in accordance with the accounting policies described in Note 1 to the Financial Report;
- (b) in accordance with the provisions of the Associations Incorporation Act 1985; and
- (c) in accordance with applicable Accounting Standards and other professional reporting requirements, applied only to the extent described in Note 1 to the Financial Report.



Elaine Murray Melhuish  
ELAINE MELHUISH & CO. PTY LTD  
Registered Auditor No. 5408

Unley  
Date Opinion Formed: ....11.....April..... 2007



Operating statement  
year ended 31 December 2006

	2006 \$	2005 \$
Operating Income	602,066	604,444
Less Operating Expenditure	<u>600,891</u>	<u>603,188</u>
Operating Surplus	<u>1,175</u>	<u>1,256</u>

The Operating Statement should be read in conjunction with the accompanying notes.

Statement of financial position  
as at 31 December 2006

	NOTES	2006 \$	2005 \$
<b>CURRENT ASSETS</b>			
Cash	4	238,406	153,726
Receivables	5	20,511	18,311
Prepayments		<u>5,354</u>	<u>0</u>
<b>TOTAL CURRENT ASSETS</b>		<u>264,271</u>	<u>172,036</u>
<b>NON CURRENT ASSETS</b>			
Property, Plant & Equipm 6		<u>19,749</u>	<u>22,502</u>
<b>TOTAL NON CURRENT ASSETS</b>		<u>19,749</u>	<u>22,502</u>
<b>TOTAL ASSETS</b>		<u>284,020</u>	<u>194,538</u>
<b>CURRENT LIABILITIES</b>			
Creditors & GST Due		9,980	17,752
Grants Received in Advan7		26,723	31,080
Unexpended Grant Funds 8		131,437	39,477
Superannuation		1,263	0
PAYG Withholding		2,014	0
Provision for Annual Leave		<u>14,436</u>	<u>9,237</u>
<b>TOTAL CURRENT LIABILITIES</b>		<u>185,853</u>	<u>97,546</u>
<b>TOTAL LIABILITIES</b>		<u>185,853</u>	<u>97,546</u>
<b>NET ASSETS</b>		<u><b>98,167</b></u>	<u><b>96,992</b></u>
<b>EQUITY</b>			
Opening Balance		66,992	65,736
Reserves		30,000	30,000
Surplus for the Year		<u>1,175</u>	<u>1,256</u>
<b>TOTAL MEMBERS' FUNDS</b>		<u><b>98,167</b></u>	<u><b>96,992</b></u>

The Statement of Financial Position should be read in conjunction with the accompanying Notes.

Notes to and forming part of the accounts  
year ended 31 December 2006

Note 1. SUMMARY OF ACCOUNTING POLICIES

(a) Basis of Accounting

This special purpose financial report has been prepared for distribution to the members to satisfy the Board of Management's reporting requirements under the agreement between the Australia Council for the Arts, Arts SA and the Australian Network for Art and Technology Incorporated under the tripartite agreement and under Section 35 of the Associations Incorporation Act 1985, as Australian Network for Art and Technology Incorporated is a prescribed Association under Section 3 of the Act. The accounting policies used in the preparation of this report are consistent with previous years and are described below :

- (i) The Financial Report has been prepared on an accrual basis of accounting including the historical cost convention and the going concern assumption.
- (ii) The requirements of Australian Accounting Standards promulgated by the accounting profession do not have mandatory applicability to the Australian Network for Art and Technology Incorporated in relation to the year ended 31 December 2006 because the entity is not a "reporting entity" as defined therein. The Committee of Management has, however, prepared the financial report in accordance with all Australian Accounting Standards with the exception of the following standards:
- Australian Accounting Standard 1026, Statement of Cash Flows,  
Australian Accounting Standard 1017, Related Party Disclosures and  
Australian Accounting Standard 1028, Accounting for Employee Entitlements.

(b) Office Equipment & Leasehold Improvements

Office Equipment is carried at cost.  
Depreciation is provided on a straight line basis on all office equipment, at rates calculated to allocate the cost less estimated residual value at the end of the useful lives of the assets against revenue over those estimated useful lives.  
Leasehold Improvements are amortised over the period of this current Lease of the premises of five years.

(c) Sponsorship Income

In kind sponsorship is included as income relating to venue, equipment and consultancy fees for the Synapse , Arts Victoria Residency, Media State and Annual Media Lab programs. Four Mobile Phones were donated by Motorola to the EPIC(Emerging Producers in Community) program and Webhosting sponsorship from Internode was also secured for both the Synapse and ANAT websites. John Armstrong offered his consulting service asan inkind sponsorship for NatMeet 2006.

(d) Sponsorship Expenditure

A partnership was formed, commenced July 2003 and concluded in 2006 with the Australian Centre for Field Robotics, University of Sydney. ANAT supply under an inkind Sponsorship Agreement consultancy and promotion. These inkind Sponsorship expenses are shown in the Project Based Operating Statements, under Fish-Bird.

(e) Income Tax

Australian Network for Art and Technology Incorporated (ANAT) is exempt from income tax.

Note 2. Continuity of Operations

The Australia Council for the Arts and Arts SA notified Australian Network for Art and Technology Incorporated in January 2005 of the continuing Triennial Grant for the period 2005-2007 under the Tripartite Agreement.

Note 3. Segment Information

ANAT supports and promotes contemporary art practices that use and explore new technologies. ANAT operates wholly in Australia.

	2006 \$	2005 \$
<b>Note 4. Cash</b>		
Adelaide Managed Funds	221,299	144,786
NAB Cheque Account	16,907	8,839
Petty Cash	<u>200</u>	<u>100</u>
<b>TOTAL CASH</b>	<u>238,406</u>	<u>153,726</u>

Note 5. Receivables

Trade Debtors	<u>20,511</u>	<u>18,311</u>
<b>TOTAL RECEIVABLES</b>	<u>20,511</u>	<u>18,311</u>

Note 6. Property, Plant and Equipment

Office Equipment	71,182	71,065
Accumulated Depreciation	(57,069)	(59,260)
Leasehold Improvements	25,293	25,293
Accumulated Amortisation	<u>(19,656)</u>	<u>(14,597)</u>
<b>WRITTEN DOWN VALUE</b>	<u>19,750</u>	<u>22,502</u>

Note 7. Grants Received in Advance

Arts SA 2005 payment	0	10,000
Country Arts SA	9,520	14,440
SAYAB	5,000	0
Pixel Play Income in Advance	763	0
Health Promotions SA	11,440	0
South Australian Film Corporation	<u>0</u>	<u>6,640</u>
<b>TOTAL GRANTS IN ADVANCE</b>	<u>26,723</u>	<u>31,080</u>

Note 8. Unexpended Grant Funds

NMAF 2005	0	16,691
VAB 2006	28,495	0
EPIC - Australia Council	4,679	19,319
Synapse Round 2	19,489	0
VACS 2006	38,063	0
Artport - Australia Council	40,711	0
Adelaide City Council	<u>0</u>	<u>3,467</u>
<b>TOTAL UNEXPENDED GRANTS</b>	<u>131,437</u>	<u>39,477</u>

Note 9. Reserves

In the year 2003 the Board of Management approved a component of equity to be allocated to Reserve funds to be spent at the discretion of the Board of Management for future operations. No further allocation has been made in the year 2006.

Report by the auditor on supplementary financial data

<div>ELAINE MELHUIISH &amp; CO. PTY LTD</div> <div>ABN 61 073 739 205</div> <div>Director: Elaine M Melhuish B.Ec., Dip.Acc, FCPA, FAICD</div> <div>PO BOX 860 UNLEY SA 5061</div> <div>Telephone &amp; Fax 08 8272 6547</div> <div>Mobile 0419 963 964</div> <div>Email: emm@chariot.net.au</div>	
INDEPENDENT AUDITOR'S REPORT	
To the Australia Council for the Arts, Arts SA and Members of Australian Network for Art and Technology Incorporated	
Scope	
We have audited the attached special purpose Financial Report of the Australian Network for Art and Technology Incorporated for the year ended 31 <sup>st</sup> December 2006, comprising the Operating Statement, Statement of Financial Position and Notes to and forming part of the Accounts. The Board of Management for Australian Network for Art and Technology Incorporated is responsible for the preparation and presentation of the Financial Report and the information contained therein, and has determined that the accounting policies used and described in Note 1 to the Financial Report are appropriate to meet the needs of the Members. We have conducted an independent audit of the Financial Report in order to express an opinion on it to the Australia Council for the Arts, Arts SA and Members of Australian Network for Art and Technology Incorporated. No opinion is expressed as to whether the accounting policies used, and described in Note 1, are appropriate to the needs of the Members.	
The special purpose Financial Report has been prepared for distribution to the Members and the Australia Council for the Arts and Arts SA for the purpose of fulfilling the Board of Management's reporting requirements under the agreement between the Australia Council for the Arts, Arts SA and the Australian Network for Art and Technology Incorporated, and for the purpose of fulfilling the Board's accountability obligation under the Associations Incorporation Act 1985. We disclaim any assumption of responsibility for any reliance on this Report or on the Financial Report to which it relates, to any person other than the Members, or for any purpose other than that for which it was prepared.	
Our Audit has been conducted in accordance with Australian Auditing Standards. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the Financial Report and evaluation of significant accounting estimates. These procedures have been undertaken to form an opinion as to whether in all material respects, the Financial Report is presented fairly in accordance with the accounting policies described in Note 1 to the Financial Report. These policies do not require the application of all Accounting Standards and other professional reporting requirements.	
The audit opinion expressed in this Report has been formed on the above basis.	
<div>CPA</div> <div></div>	

Detailed operating statement – income year ended 31 December 2006

INCOME	NOTE	2006 \$	2005 \$
PUBLIC SUBSIDY			
NEW MEDIA ARTS FUND & VISUAL ARTS BOARD			
VAB 2006		274,640	0
NMAF 2005		16,691	278,809
NMAF 2004		0	37,197
TOTAL NEW MEDIA ARTS FUND		291,331	316,006
OTHER FEDERAL			
VACS Strategy 2006		11,937	50,000
Synapse Round 2		40,511	0
EPIC - Australia Council		25,890	14,431
Other Australia Council		31,289	0
New Media Synapse Residency		0	37,522
Australian Film Commission		0	2,000
TOTAL OTHER FEDERAL		109,627	103,953
STATE GOVERNMENT			
Arts SA		30,750	30,000
SA Film Corporation		6,640	6,055
Arts Vic		24,480	0
Country Arts SA		10,920	0
Arts SA once of payment		10,000	0
Adelaide City Council		21,967	0
Dept Further Education, Employment, Science & Training		0	7,690
Adelaide City Council		0	21,533
TOTAL STATE GOVERNMENT		104,757	65,277
TOTAL PUBLIC SUBSIDY		505,715	485,237
OTHER INCOME			
Membership Fees		6,788	6,085
Participant Fees		11,098	9,000
Participant Fees Less Discounts		8,182	0
Equipment Hire		1,768	819
Consultancy Fees		5,267	7,585
Presentation & Touring Fees		3,790	8,638
Bank Interest		16,527	5,145
Publication Income		109	0
Helpmann Academy		0	2,000
mNet Corporation		0	8,111
TOTAL OTHER INCOME		53,529	47,383
NON CASH INCOME			
Sponsorship - In Kind	1(c)	42,822	71,825
TOTAL NON CASH INCOME		42,822	71,825
TOTAL INCOME		602,066	604,444

Detailed operating statement – expenditures year ended 31 December 2006

EXPENDITURE	Note	2006	2005
ADMINISTRATION			
OFFICE RENT & RUNNING COSTS			
Rent/Insurance		30,132	23,793
Electricity/Security/Outgoings/Cleaning		6,718	7,928
TOTAL OFFICE RENT & RUNNING COSTS		36,850	31,721
OFFICE CONSUMABLES & RESOURCES			
Library/Archive/Photocopying		2,397	3,253
Equipment/Office/Depreciation		16,563	22,763
TOTAL OFFICE CONSUMABLES & RESOURCES		18,960	26,016
COMMUNICATIONS			
Telephone/Teleconferencing		8,274	9,039
Internet		983	2,132
Postage/Courier		7,061	4,937
TOTAL COMMUNICATIONS		16,318	16,108
LEGAL, FINANCE & GOVERNANCE			
Board Expenses		1,930	649
Audit/Accounting Fees		4,681	4,995
Licenses/Fees/Charges		2,461	1,603
TOTAL LEGAL, FINANCE & GOVERNANCE		9,072	7,247
TOTAL ADMINISTRATION		81,200	81,092
STAFF WAGES & EXPENSES			
Wages Permanent & Leave Adjustments		226,443	207,758
Casual Wages		2,737	4,117
Superannuation		19,303	18,822
Workcover		1,141	806
Staff Development & Amenities		2,242	2,020
Conference/Seminar Fees		745	1,298
Recruitment		1,207	7,719
TOTAL STAFF WAGES & EXPENSES		253,818	242,540
STAFF TRAVEL			
Domestic Airfares		2,619	824
Accommodation/Per Diem		2,160	639
Taxi & Carhire		1,309	735
TOTAL STAFF TRAVEL		6,088	2,198
MARKETING			
Advertising	1(d)	2,522	5,839
Printing/Distribution/Documentation		15,087	13,696
Server Hosting	1(d)	907	1,222
Design/Reproduction Fees		2,212	540
Catering		1,015	0
Public Relations, Publicist		2,767	2,300
TOTAL MARKETING		24,510	23,597
PROGRAM EXPENSES			
CONSULTANTS FEES			
Volunteers (in kind)	1(d)	1,500	0
Artists Fees		48,975	39,884
Speakers Fees		2,895	745
Writers fees		3,100	3,525
Project Managers/Consultant Fees	1(d)	26,698	42,393
Curators/Tutor Fees		7,400	17,210
Technical Support Fees		1,688	0
TOTAL CONSULTANTS FEES		92,256	103,757
PROGRAM LOCATION EXPENSES			
Co-production Presentation Fee		250	0
Venue Hire & Costs	1(d)	12,835	25,750
Equipment Hire & Purchases	1(d)	11,967	24,699
Insurance/Security		216	956
Catering		3,550	4,988
Production Materials/Freight		3,005	5,191
TOTAL PROGRAM LOCATION EXPENSES		31,823	61,583

PROGRAM TRAVEL		
International Airfares	13,733	5,375
Domestic Airfares	12,136	9,432
Accommodation/Per Diem/Travel Allowance	29,896	20,271
Taxi/Car Hire	5,010	4,006
TOTAL PROGRAM TRAVEL	60,775	39,085
CONFERENCE & WORKSHOP GRANTS	45,848	49,336
TOTAL CONFERENCE & WORKSHOP GRANTS	45,848	49,336
IN KIND EXPENSES		
Consultant Fee	1(d) 4,500	0
Internet	1(d) 73	0
TOTAL IN KIND EXPENSES	4,573	0
TOTAL PROGRAM EXPENSES	235,275	253,762
TOTAL EXPENDITURE	600,891	603,189
OPERATING SURPLUS	1,175	1,256

The Detailed Operating Statement should be read in conjunction with the accompanying Report by Auditor on Supplementary Financial Data.

Project based operating statements  
year ended 31 December 2006

ADVOCACY & NETWORKING

INCOME	
NMAF 2005	2,307
VAB 2006	22,090
VACS - Australia Council	5,000
Inkind Sponsorships	1,750
TOTAL INCOME	31,147
EXPENDITURE	
Telephone	700
Teleconferencing	350
Internet	200
Wages Permanent	15,433
Superannuation	1,543
Conference/Seminar Fees	1,700
Public Relations	800
Domestic Airfares	2,250
International Airfares	3,171
Taxi & Car hire	1,200
Accommodation	2,500
Per diem	1,300
TOTAL EXPENDITURE	31,147
Net Profit (Loss)	0

Professional Development and Travel Grant

INCOME	
NMAF 2005	664
VAB 2006	53,822
TOTAL INCOME	54,486
EXPENDITURE	
Telephone	12
Teleconference	550
Internet	50
Postage	150
Wages Permanent	7,028
Superannuation	703
PDTG	45,993
TOTAL EXPENDITURE	54,486
Net Profit (Loss)	0

EPIC - EMERGING PRODUCERS IN COMMUNITY

INCOME	
NMAF 2005	5,823
EPIC - NMAB 2005	24,000
Equipment Hire & Purchase	454
TOTAL INCOME	30,277
EXPENDITURE	
Office Supplies/Stationary	29
Wages Permanent	26,462
Superannuation	2,810
Production Materials/Freight	46
Taxi & Car hire	337
Accommodation	243
Per diem	350
TOTAL EXPENDITURE	30,277
Net Profit (Loss)	0

SYNAPSE - FISH BIRD PROJECT 2006

INCOME	
VAB 2006	12,113
Inkind Sponsorship	1,200
TOTAL INCOME	13,313
EXPENDITURE	
Telephone	17
Internet	80
Postage	240
Photocopying	160
Office Supplies/Stationery	40
Wages Permanent	8,256
Superannuation	825
Conference / Seminar Fees	1,200
Domestic airfares	568
Taxi & Car hire	291
Accommodation	1,266
Per diem	700
TOTAL EXPENDITURE	13,643
Net Profit (Loss)	(330)

Arts Victoria Science Residency

INCOME	
VAB 2006	4,720
Arts Victoria	24,480
Inkind Sponsorship	16,800
Total Income	46,000
EXPENDITURE	
Wages Permanent	3,520
Superannuation	89
Public Relations	800
Documentation	5,500
Artists Fees	12,800
Venue Hire & Cleaning	200
Catering	200
Production Materials/Freight	1,011
Domestic airfares	600
Accommodation	4,480
Equipment Hire In Kind	4,800
Technical Assistance In Kind	12,000
TOTAL EXPENDITURE	46,000
Net Profit (Loss)	0

ANAT Web Site

INCOME	
Australia Council- Website	6,289
In Kind Sponsorship	217
TOTAL INCOME	6,506
EXPENDITURE	
Internet	20
Postage	20
Wages Permanent	3,815
Superannuation	203
Server Hosting	145
Conference / Seminar Fees	145
Project Management	636
Consultant Fee	1,522
TOTAL EXPENDITURE	6,506
Net Profit (Loss)	0

FILTER MAGAZINE

INCOME	
NMAF 2005	10,300
VAB 2006	9,370
In Kind Sponsorship	450
TOTAL INCOME	20,120
EXPENDITURE	
Postage	1,337
Wages Permanent	8,916
Superannuation	892
Distribution	412
Design	68
Printing	5,668
Writers fees	2,827
TOTAL EXPENDITURE	20,120
Net Profit (Loss)	0

MoPho

INCOME	
VAB 2006	200
TOTAL INCOME	200
EXPENDITURE	
Artists Fees	200
TOTAL EXPENDITURE	200
Net Profit (Loss)	0

NEW MEDIA LAB - reSkin- 2006

INCOME	
VAB 2006	1,028
VACS 2006	3,937
Participants Fees	11,098
Participants Fees Less Discount	8,182
In Kind Sponsorship	1,742
TOTAL INCOME	25,987
EXPENDITURE	
Bank Fees	6
Telephone	57
Teleconferencing	12
Postage	16
Wages Permanent	654
Superannuation	59
Advertising	204
Public Relations	1,620
Project Managers	10,500
Curators/Tutors Fees	580
Technical Support Fees	160
Equipment Hire & Purchase	180
Venue Hire & Cleaning	440
Catering	390
Production Materials/Freight	240
International airfares	8,037
Domestic airfares	1,144
Taxi & Car hire	30
Accommodation	1,231
Per diem	200
TOTAL EXPENDITURE	25,760
Net Profit (Loss)	227

**SYNAPSE RESIDENCY ROUND TWO**

INCOME		
VAB 2006	3,944	
Australia Council Synapse 2	40,511	
Inkind Sponsorship	28,685	
TOTAL INCOME		73,140
EXPENDITURE		
Postage	650	
Office Supplies/Stationery	487	
Wages Permanent	7,433	
Superannuation	1,109	
Advertising	2,465	
Design	3,000	
Printing	2,500	
Documentation	1,625	
Artists Fees	19,720	
Consultant Fees	10,000	
Venue Hire & Cleaning	10,000	
Production Materials / Freight	2,150	
Domestic airfares	358	
Taxi & Car hire	2,546	
Accommodation	4,267	
Per diem	450	
Artist Travel Allowance	4,380	
TOTAL EXPENDITURE		73,140
Net Profit (Loss)		0
SOPA		
INCOME		
Consultancy Fee	4,000	
TOTAL INCOME		4,000
EXPENDITURE		
Telephone	3	
Consultant Fees	1,500	
Domestic Airfares	42	
Accomidation	309	
Per Diem	50	
Total Expense		1,904
Net Profit (Loss)		2,096

**SURFACE TENSION PROJECTION PROJECT 2006**

INCOME		
Adelaide City Council	11,967	
Arts SA One Off Payment	1,633	
In Kind Sponsership	3,060	
TOTAL INCOME		16,660
EXPENDITURE		
Telephone	65	
Wages Permanent	5,086	
Superannuation	350	
Documentation	450	
Artists Fees	6,455	
Equipment Hire & Purchase	3,859	
Production Materials/Freight	24	
Taxi & Car hire	266	
TOTAL EXPENDITURE		16,555
Net Profit (Loss)		105
SYNAPSE DATABASE		
INCOME		
NMAF 2005	5,351	
TOTAL INCOME		5,351
EXPENDITURE		
Wages Permanent	4,406	
Superannuation	312	
Server hosting	633	
TOTAL EXPENDITURE		5,351
Net Profit (Loss)		0

**UNIVERSITY OF ADELAIDE CREATIVE INDUSTRIES PARTNERSHIP**

INCOME		
VAB 2006	6,111	
TOTAL INCOME		6,111
EXPENDITURE		
Wages Permanent	5,555	
Superannuation	556	
TOTAL EXPENDITURE		6,111
Net Profit (Loss)		0
Pixel Play DECS		
INCOME		
EPIC - NMAB 2005	1,890	
Equipment Hire	182	
Consultancy Fee	127	
TOTAL INCOME		2,199
EXPENDITURE		
Wages Permanent	2,019	
Server hosting	180	
TOTAL EXPENDITURE		2,199
Net Profit (Loss)		0

**Pixel Play New Zealand**

INCOME		
Presentation and Touring Fees	3,108	
TOTAL INCOME		3,108
EXPENDITURE		
Telephone	70	
Curators/Tutors Fees	2700	
Production Materials & Frieght	27	
Taxi & Car Hire	11	
Per Diem	300	
TOTAL EXPENDITURE		3,108
Net Profit (Loss)		0
Pixel Play Regonal		
INCOME		
SAFC	6,640	
Country Arts SA	10,920	
TOTAL INCOME		17,560
EXPENDITURE		
Telephone	34	
Teleconference	36	
Postage	13	
Photocopying	44	
Office Supplies/Stationery	11	
Minor Equipment Purchases	275	
Wages Permanent	410	
Superannuation	37	
Advertising	165	
Curators/ Tutors Fees	4,700	
Co-production Presentation Fees	250	
Venue Hire & Cleaning	267	
Catering	925	
Production Materials / Freight	214	
Domestic Airfares	3,940	
Taxi & Car Hire	1,858	
Accommodation	1,293	
Per Diem	3,088	
TOTAL EXPENDITURE		17,560
Net Profit (Loss)		0
Wistream		
INCOME		
Adelaide City Council	10,000	
Inkind Sponsorship	500	
TOTAL INCOME		10,500
EXPENDITURE		
Internet	400	
Office Supplies / Stationary	6	
Wages Permanent	3,339	
Superannuation	220	
Server Hosting	500	
Artist Fees	600	
Project Management	3,520	
Equipment Hire & Purchase	65	
Catering	186	
TOTAL EXPENDITURE		8,836
Net Profit (Loss)		1,664

**P&P Touring**

INCOME		
VAB 2006	7,868	
TOTAL INCOME		7,868
EXPENDITURE		
Telephone	200	
Internet	100	
Postage	50	
Office Supplies / Stationary	50	
Wages Permanent	4,880	
Superannuation	488	
Speakers Fees	150	
Domestic Airfares	1,484	
Accomidation	1,264	
Per Diems	400	
TOTAL EXPENDITURE		9,066
Net Profit (Loss)		(1,198)
Media State		
INCOME		
VAB 2006	850	
Australia Council - Media State	25,000	
Arts SA Once Off Payment	8,367	
Inkind Sponsorship	19,341	
TOTAL INCOME		53,558
EXPENDITURE		
Licenses & Fees	32	
Postage	373	
Courier	254	
Wages Permanent	7,078	
Superannuation	640	
Advertising	1,068	
Distribution	121	
Printing	1,556	
Public Relations	43	
Volunteers (in Kind)	1,500	
Artist Fees	9,200	
Speakers Fees	1,836	
Project Management	1,500	
Technical Support Fees	988	
Equipment Hire & Purchase	8,800	
Venue Hire & Cleaning	6,700	
Insurance & Security	199	
Catering	1,658	
Production Materials / Freight	2,021	
International Airfares	4,000	
Domestic Airfares	1,580	
Taxi & Car Hire	137	
Accommodation	2,018	
Per Diem	850	
TOTAL EXPENDITURE		54,152
Net Profit (Loss)		(594)
The Project Based Operating Statement should be read in conjunction with the accompanying Report by Auditor on Supplementary Financial Data		

ANAT supporters 2006

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Funding bodies

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Inter-Arts Office of the Australia Council  
Australia Council for the Arts, Visual Arts and Craft Strategy  
Arts SA

Sponsors

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Aura Digital

Project funding partners

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Arts NT  
Arts Victoria Arts Innovation  
Country Arts SA through the Regional Arts Fund  
Craft Australia  
Creativity and Cognition Studios, UTS Sydney  
Health Promotions Through the Arts  
Inter-Arts Office of the Australia Council  
Smart Internet Technology CRC  
South Australian Film Corporation  
South Australian Youth Arts Board  
US Embassy

Project & Program partners

Adelaide Bank Festival of the Arts 2006  
Artworkers Queensland  
Australian Interactive Media Industry Association (AIMIA)  
Australian Centre for Field Robotics, University of Sydney  
Australian National University  
Australian Research Council  
CSIRO Sustainable Ecosystems  
Department of Trade and Economic Development (SA)

D’faces of Youth Art Whyalla  
Dlux Media Arts NSW  
Duo Art Productions for United Film Group (SA)  
Fibreculture network  
MC Journal  
Museum of Contemporary Art  
NanoVic  
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