ANAT

Australian Network for Art and Technology

2007 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 media artists to undertake research and 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 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 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 solely a '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 media arts practice;
- Developing programs with Indigenous and diverse cultural representation.

Chairperson's foreword

In the arts and cultural sector, our languages and tools are rich, expansive and sumptuous. The languages and tropes of artistic work extend our awareness and practices of not only ourselves, but the organisations which grow to support cultural and arts development. As the tropes of creative practice infiltrate organisations, we consider those entities in terms of agency, performance, design and vision. These are the playing fields of artists as well as business people and entrepreneurs. Put simply, we think creatively about our organisations and we encourage new sources of value. If, as commentaries about new business realities propose, creativity matters in enterprise, then arts and cultural organisations should be competitively poised to take advantage of new opportunities. The 'experience economy', 'transformation economy', and 'creative economy' as well as others, should be the grounds of prosperity for arts organisations.

As an organisation straddling creative and enterprise realms (equally in virtual and physical worlds), ANAT is constantly inquiring into the roles and value of artistic activity and artists across the arenas of creativity, science and technology. Ultimately, the question is concerned with the roles and value of art and artists in the 'knowledge economy' and how this is intonated in industry, research, urban environments and governance. The stuff of innovation commands the type of open environments and opportunities that ANAT has developed and provided since inception. Why, then, with the evidence all around us, must accusatory interrogations of the value or benefit of the arts ever be dignified with a response?

Over the past year, ANAT has keenly focused on considerations about purpose, context and strategy. Specifically, the Board has actively examined and refined its governance frameworks to encourage longer-term thinking supported by flexible yet rigorous processes and policy. Instead of thinking in terms like 'change' and 'risk', which can provoke fear and anxiety, we might think in terms of 'adaptation' and 'potential' which inspire exhilaration, responsiveness and anticipation. This shifted awareness of our context has framed the Board's approach to forward planning and organisational development.

One of the most pleasurable and reflexive activities for a Board is that of visioning – it is a way of shaping the story of our organisation while charting new directions and connections. We emerged from 2007

with our vision refreshed and four-year funding secured. Our vision is comprised of a trio of simple and interrelated statements that release ANAT into fields of experimentation, endeavouring to disrupt those practices and discourses that can seem too comfortable, closed and established:

Generate new creativities
Bridge art, science and technology
Enrich culture and industry

2007 has indeed been a landmark year for ANAT and ANAT's Executive Director, Dr Melinda Rackham, who, together with staff, has once again challenged our intellects and thrilled our senses with an adventurous artistic program, discusses our achievements in detail. The annual report is one of the few opportunities the Board has to publicly acknowledge the drive, passion and thoughtfulness that Melinda has brought to ANAT as Executive Director. An equally committed and powerful team supports her. I specifically thank ANAT's General Manager, Gavin Artz, for his assistance and advice to the Board over the past year.

In 2007, the Board farewelled Simon Hackett and Claudia Sagripanti whose contributions to ANAT continue to ripple. Our current Board is comprised of Julian Knowles, Chris Joyner, Jasmin Stephens, Tim Magarey, Hugh Davies, Dr Kristin Alford, Dr Melinda Rackham and Gavin Artz. I am grateful to each of them for their perspective, stewardship and professionalism.

On behalf of the Board, I am delighted to commend this report to you – as members, partners, funders or supporters – who are somehow sharing and shaping ANAT's vision. We hope this record of ANAT's impressive accomplishments inspires and illuminates.

Linda Carroli
ANAT Chair

right: *Rewrite 12; No Strings*, Ben Denham, reSkin

Executive Director's report

What a year for ANAT! I am delighted to report that during 2007 ANAT grew significantly - almost doubling our staffing while increasing our income by 40%. Again we have delivered an outstanding array of programs - labs, forums, publications and events in a wide range of emergent, hybrid and experimental practices both across Australia and Internationally.

We began 2007 with reSkin, an ANAT Emerging Technology Lab, held at the Australian National University in Canberra over three weeks in January and February managed by Alex Gillespie. It brought together twenty national and international artists and designers to investigate the dynamic field of wearable technologies and was lead by wearable practitioners Joanna Berzowska (Canada) and Elise Co (USA); jewellers Susan Cohn and Cinnamon Lee; sound artist Alistair Riddell and media artist Stephen Barrass. The prototypes developed at the lab were of a very high standard and a new breed of wearable practitioners have established themselves in the Australian scene. reSkin ended with the well attended WearNow Symposium at the National Museum.

A second Emerging Technology Lab ran in September on an experimental and rather hectic distributed model. still/open travelled across Australia in pursuit of open access to knowledge with Alessandro Ludovico (Italy), Beatriz da Costa (USA), Andy Nicholson (Aust) and Elliot Bledsoe (Aust) stopping in Melbourne, Brisbane and Perth, each workshop beginning with a free public forum.

Our Portable Platforms arena expanded, was recognised, invited and awarded - pixel.play, ANAT's youth digital media education program that delivers workshops to develop creative and digital literacy skills on mobile phones, won the Innovation in Digital Media award at the 2007 SA Film Festival. Meanwhile ANAT developed the Portable Worlds national survey exhibition of Australian media artists working specifically for the mobile phone screen. The exhibition toured South Australia and Queensland and Sasha Grbich, our pioneering Portable Platforms Manager, travelled with Portable Worlds when it was shown at the International Pocket Film Festival, at the Pompidou Centre, Paris.

Art Research and Science has established itself as the cornerstone of our programs under the extremely capable stewardship of Vicki Sowry. The Synapse Art and Science Residency Program continues to develop dynamic creative partnerships between scientists and artists, science institutions and arts organisations. In 2007 we funded four national and international partnerships from robotic girl dolls and artificial Intelligence research; investigating the evocative power of brain dynamics; sonifying information from new genetic analysis techniques; and synthesizing neuroscientific and affective computing research to explore and provoke emotional processes by producing emotionally responsive audiovisual narratives.

As well ANAT managed three Victorian Innovation Residencies – exploring light in a Synchrotron; emotional therapeutics in Nanotechnology; and choreography in Astrophysics and Supercomputing datasets. The Synapse database was redesigned and re-launched as a much needed international resource for artists, scientist and writers in the field.

ANAT's newest program area - embracing sound program (esp) managed by well known sound artist and creative producer Shannon O'Neill is bringing together Australia's vibrant and diverse sound arts community and connecting it to the broader cultural sector. Within the first six months this program has established an informative web portal, produced a DVD on Australian Syncretic practices, and established a presence at sound art festivals, ending the year with a Synchresis sound art performance at the Chavel Cinema in Sydney.

All of this of course depends upon great staffing, adequate resources and greatly resourceful staff! The A-team is incredibly productive and dedicated - Amanda Matulick is our very effective, efficient and spunky Marketing Manager; Warren Veljanovski our research hero and Membership & Administration Officer; Jo Rebbeck our stabilising Finance Officer has streamlined our accounting systems; and Christian Kuntz our Technical Officer keeps the office and server ticking over and the web site and blogs looking great. ANAT is proud to engage Australian design firms SproutMedia in Sydney and Daydream Graphix

in Adelaide whose creativity allows us to visually communicate with our local and global audiences, and we live on the nourishing and yummy catering of Josie and the girls at My Goodness.

ANAT provides a great training ground in the Media Arts, technology and cultural arena for talented people. Unfortunately this means our staff get great job offers in other organisations and sectors. Communications and Marketing Officer Tamara Bailie who did such a magnificent job promoting the Reskin lab and reorganising our Marketing area has become the Visual Arts Coordinator at Nexus Multi-cultural Arts Centre; Multimedia and Design Coordinator Peter Bailes who pushed through to a full colour Filter has sea-changed to part-time design work; and Temporary Membership Officers Tristan Louth-Robins returned to complete his Masters Degree and Kate Moskwa embarked on an extended European tour. They are all blossoming in their new environments and I thank them for their gracious contributions to our sector.

I would like to especially thank Gavin Artz our General Manager, whose experience, vision, humour and business acumen has greatly contributed to ANAT's expansion – a perfect example of how hybrid knowledge produces outcomes greater than the sum of the parts. And, as Linda Carroli has already eloquently mentioned, I deeply appreciate the expert knowledge and hard work all Board members voluntarily contribute to enable ANAT to continue playing a pivotal role in Australia's Media Arts Sector.

Our funders are critical to the delivery of our programs. Staff at the Australia Council with whom we have worked closely include Andrew Donovan and Ricardo Peach of the Inter-Arts Office, Billy Crawford from Key Organisations, Anna Waldman Director of the Visual Arts Board, and Kate Lidbetter Director of the Music Board; as well as Arts SA Director Greg Mackie, and Arts and Industry Development Managers Alex Hurford and Angela Salomon, all of whom have provided valuable guidance, consideration and support in continuing to develop our area of emergent practices.

ANAT has not just grown bigger - it has matured and prospered, and as we go forward into our 20th year of operation our organisation will adapt quickly to the shifting economic opportunities presented by renewed optimism and investment in the cultural, research and industrial sectors. I look forward to 2008 being another year of sustainable growth for ANAT and the generation of new creativities in our culture.

Melinda Rackham, PhD
Executive Director

Key achievements for ANAT during 2007:

- ANAT developed a Strategic Business Plan for 2008-2012 and secured four years funding from the Australia Council for the Arts, Arts SA and the Visual Arts and Crafts Strategy.

- 2007 Synapse Art and Science National and International Residency program and Synapse online database redevelopment & Elist forum.

- Producing still/open Emerging Technology Lab and Forum, which toured to Melbourne Perth and Brisbane.

- Producing still/open media lab and forum toured to Melbourne, Perth and Brisbane.

- Managing three Art/Science Residencies for Art's Victoria Arts Innovation program.

- Portable Worlds exhibition and workshops toured throughout SA and planned national 2008. Portable Worlds was shown at the Pompidou Centre, Paris.

- Producing and distributing the Synchresis DVD of Australian sound artists.

- pixel.play won the Innovation in Digital Media award at the 2007 SA Film Festival.

- Ongoing partnership with University of Adelaide and other SA partners on an Australian Research Council Linkage program to research Creative Industries in SA.

- Developed a new staff position managing our Science and Research area.

- New Embracing Sound position developed and National survey of sound art practice commenced.

- Portable Platforms Position developed to manage ANAT's engagement with portable and mobile arenas.

- ANAT set out a new vision and mission for the next four years of activity commencing in 2008:

Vision 2008
generating new creativities
bridging art, science & technology
enriching culture & industry

ANAT board

Linda Carroli

Hugh Davies

Chris Joyner

Melinda Rackham

Gavin Artz

Kristin Alford

Julian Knowles

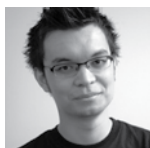Timothy Magarey

Jasmin Stephens

ANAT staff

Melinda Rackham

Gavin Artz

Amanda Matulick

Vicky Sowry

Shannon O'Neill

Warren Veljanovski

Christian Kuntz

Jo Rebbeck

Sasha Grbich

Board members

Linda Carroli (QLD)
Chair New Media Artist and Writer

Hugh Davies (SA)
Vice Chair (Until May 2007)
New Media Artist and Lecturer

Chris Joyner (SA)
Treasurer Account Director
Tribal DDB

Melinda Rackham (SA)
Secretary Executive Director of ANAT

Gavin Artz (SA)
Staff representative General
Manager of ANAT

Kristin Alford (SA)
(Co opted April 2007, elected May
2007) Managing Director, Bridge 8

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

Timothy Magarey (SA)
Vice Chair (From May 2007)
Solicitor, Piper Alderman

Jasmin Stephens (WA)
(From May 2007)

Staff members

Melinda Rackham
Executive Director

Gavin Artz
General Manager

Amanda Matulick
Marketing Manager

Warren Veljanovski
**Administration &
Membership Officer**

Christian Kuntz
Design & Technical Officer

Jo Rebbeck
Finance Officer

Sasha Grbich
**Portable Platforms Program
Manager**

Vicky Sowry
**Art Research Science Program
Manager**

Shannon O'Neill
**Embracing Sound Program
Manager**

Richelle Fowler
Casual

Fiona Percival
Casual

Project staff

Alex Gillespie
ReSkin Project Manager

Hugh Davies
Portable Worlds & Pixel Play

Holly Owen
Portable Worlds & Pixel Play

Kate Richards
SOPA Consultant

Volunteers

Work Placement Volunteers:

Stephen Morgan
Screen Industry Placement

Jasmine Platten
Workplace Learning Placement

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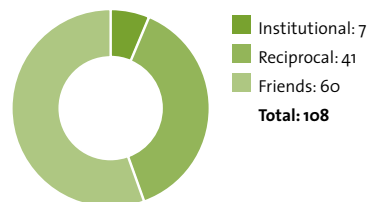
ANAT has reciprocal memberships with organisations ranging from funding bodies, cultural entities and other non-profit organisations. ANAT also distributes publications and project updates to 'Friends' including key leaders and decision makers in the arts, science and technology sectors.
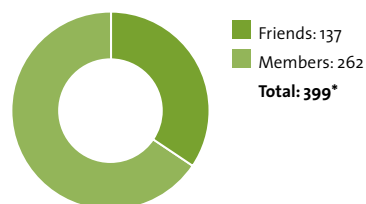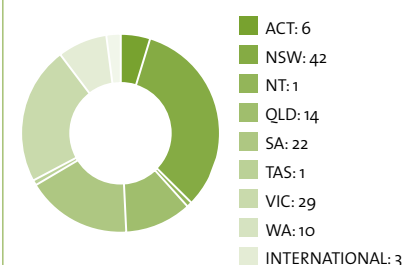
ANAT membership

2007 Individuals

Full: 128
Concession: 86
Honorary: 5
Friends: 72
Total: 291

2007 Organisations

Institutional: 7
Reciprocal: 41
Friends: 60
Total: 108

TOTAL Membership Individuals & Organisations

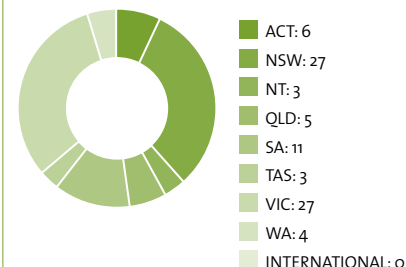Friends: 137
Members: 262
Total: 399*

*In 2007 ANAT significantly changed its membership structure and system. A change to annual membership renewal and a more stringent application of criteria saw a drop of renewals until the new year.

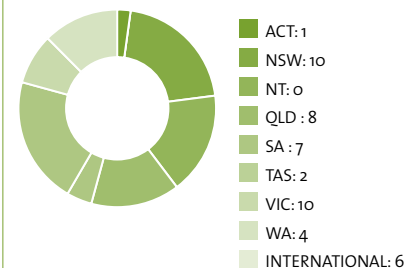## Geographical breakdown of membership

2007 Individuals (full)

ACT: 6
NSW: 42
NT: 1
QLD: 14
SA: 22
TAS: 1
VIC: 29
WA: 10
INTERNATIONAL: 3

2007 Individuals (concession)

ACT: 6
NSW: 27
NT: 3
QLD: 5
SA: 11
TAS: 3
VIC: 27
WA: 4
INTERNATIONAL: 0

2007 Organisations*

ACT: 1
NSW: 10
NT: 0
QLD : 8
SA : 7
TAS: 2
VIC: 10
WA: 4
INTERNATIONAL: 6

Advocacy and networking

Participation in networks and committees

ANAT continues to participate in various national and international networks, committees and advisory bodies. During 2007, ANAT contributed to the following:

National

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.

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 the Department of Education, Science and Training. This committee is part of a research project looking at Relationships between the Humanities, Arts and Social Sciences and Science, Technology, Engineering and Medical Sectors.

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.

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.

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.

ICT Council for South Australia

ANAT's General Manager Gavin Artz was elected to the board of the ICT Council in November 2007. The ICT Council for SA is the Peak Body for ICT in South Australia.

International

Arts Active
ANAT is founding member of this international network of organisations who host and enable art and science collaborations. Both Executive Director and ARS Manager Vicki Sowry are members.

Experimental Media Centre (EMC)
Executive Director Melinda Rackham is a member of the International EMC Advisory Committee, developing a $30 million Research and Creative scholarship centre in Winnipeg Canada.

FutureSonic Festival
Executive Director was invited to join the Programming Committee of this international festival of Art, Music and Ideas located in Manchester UK. The 2008 theme is The Social - Social Networking Unplugged, the first comprehensive and creative look at social networking.

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 is a member of the International Programming Committee for ISEA 2008 in Singapore.

left: *Circular LINAL in Storage Ring,* Chris Henschke, AIR Residency at the Australian Synchrotron
right: *Undulator Push,* Chris Henschke, AIR Residency at the Australian Synchrotron
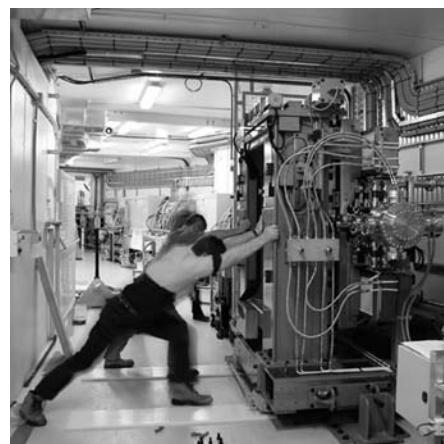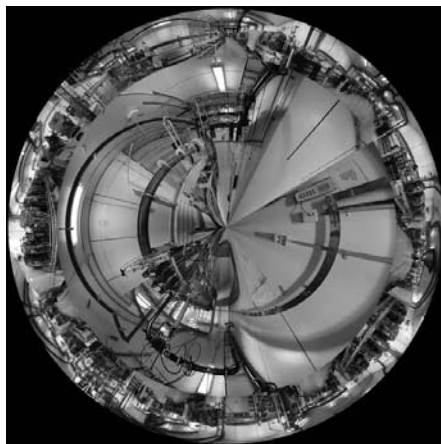
Public profile

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	Adelaide Film Festival Adelaide	Panel chair Machinima - Arts, Science & Attitude Symposium	Executive Director
	Adelaide Film Festival Adelaide	Judge SA Short Screen Awards	Executive Director
June	Portable Film Festival, Pompidou Centre, Paris	Panel Presentation on Australian mobile art and ANAT's programs	Portable Platforms Program Manager
August	-empyre- online forum- global	Moderating a month long discussion on Art in Second Life	Executive Director
September	Australia Council for the Arts, Sydney	Presentation on esp	esp Manager
	Ars Electronica, Linz, Austria	Jury Member SL architecture Awards	Executive Director
	Documenta, Kassel, Germany	Participating in Program	Executive Director
	BEAP/still open forums Perth	Moderated panel discussion	Marketing Manager
	TINA/Electrofinge, Newcastle	reSkin Forum, artist support & networking	Marketing Manager
October	Video Vortex+ Web 2.0 Brusels	Attended Conference	Executive Director
	Urban Screens, Manchester	Attended Conference	Executive Director
November	Mutamorphosis Art and Science Conference, Prague	Panel member for debate on Artists in Science Labs	Program Manager, ARS

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.

Enquiries	2007
Information about ANAT membership, activities and programs:	25%
Equipment and resources	0.5%
Networking & media	6%
Feedback, advice, information	1%
Strategic project relations	32%
ANAT events: invitations & interest expressed	2%
Advocacy and Policy Queries	10%
Information about funding sources (including ANAT's Professional Development Travel Grant)	21%
Information about professional development for artists	2%
Enquires to the ANAT database	0.5%

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 21 successful applicants of PDTG funding in 2007.

Professional development travel grant recipient		
Jason Sweeney	SA	Spill Festival of Performance / Spill Symposium
Ruth Fleishman	VIC	The Chicago Project
Ben Blakeborough	TAS	Arts Catalyst Artist Airshow 2007
Kenzee Patterson	NSW	Transit Lounge, Berlin
Colin Black	NSW	4th International Mobile Music Workshop, Amsterdam
Oron Catts	WA	Subtle Technologies in situ: art, body. medicine
Sean Healy aka Jean Poole	VIC	Residency with Artificial Eyes, Istanbul
Kim Flintoff	WA	International Drama + Education World Congress IDEA2007 / World Creativity Summit, ICT2007 Hong Kong
Michael Fowler	VIC	Art of Immersive Soundscapes 2, Canada
Ross Bencina	VIC	Residency at Steim, Amsterdam / LOSS Livecode Festival, UK
Van Sowerwine	QLD	MoKS International Artist in Residency Program, Estonia
Sarah Last	NSW	Still Water Visiting Fellowship, Maine, USA
Sumugan Sivanesan	NSW	Sounds Unusual, NT New Music Festival
Lucas Ihlein	NSW	DOCAM summit, Montreal
Adam Synnott	SA	ElectroFringe 07, Newcastle
Duke Albada	NSW	Material City – Spatial Information Architecture Lab RMIT, Melbourne
Anna Walton	NSW	Art Beyond Sight Conference, New York
Boo Chapple	VIC	Re:Place International Conference on the History of New Media Art / Mutamorphosis International Art/Science Conference
Atanas Djonov	NSW	PLATFORMA Video 07 International Video Conference,
Linda Dement	NSW	Transmediale, Berlin
Keith Deverell	VIC	Videodefunct Workshop, Video Vortex Conference, Amsterdam

Schools and residencies

ANAT co-ordinates a range of masterclasses, workshops and Emerging Technology 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.

ANAT Emerging Technology Lab – reSkin

www.anat.org.au/reskin
Canberra, ACT
January – February 2007

The reSkin wearables research and development laboratory was presented as ANAT's Emerging Technology Lab held from January 14th to the 4th of February 2007 at the Australian National University. The laboratory ended with the WearNow symposium at National Museum of Australia on the 3rd of February. Project partners were Craft Australia, Australian National University School of Art, Centre for New Media Arts (ANU) and National Museum of Australia.

ANAT's Emerging Technology Labs have traditionally focused on introducing the skills associated with emerging technologically based forms and practices to a wide sector of Australian media arts practitioners, writers and curators. This lab aimed to extend the reach to include design and craft practitioners including jewellers, fashion designers and object makers.

The lab brought together twenty national and international artists and designers to investigate the dynamic field of wearable technologies over a three-week intensive period. International leaders in the field Joanna Berzowska (Canada) and Elise Co (USA) were engaged to lead the lab. National facilitators were engaged to cover the diverse skill bases associated with the field and inform the development of the lab. The national facilitators

were jeweller and object makers Susan Cohn and Cinnamon Lee, sound artist Alistair Riddell and media artist Stephen Barrass.

The response to the lab was overwhelmingly positive from participants, facilitators, and project partners. In the group of artists who attended there were two senior artists and Australia Council Fellows, craft practitioner Catherine Truman and media artist Keith Armstrong. Scottish jeweller, interaction designer and researcher from Napier University, Sarah Kettley travelled to Australia to participate in the lab as did Royal College graduate Tania Fox. Australian fashion designers Rowena, Juliana and Angela Foong of the High Tea with Mrs Woo label also attended the lab.

The prototypes developed at the lab were of a very high standard and demonstrated what facilitator Joanna Berzowska called a "third wave" in the field of wearable technology, which she stated was a new development. In this "third wave", the conceptual resolve and use of applicable materials technologies is married with high-end craft and design skills.

left: *Pods*, Cecilia Heffer, reSkin

ANAT Emerging Technology Lab – still/open

www.anat.org.au/stillopen/blog/
Melbourne, Vic; Perth, WA & Brisbane, QLD
September 2007

ANAT's still/open Emerging Technology Lab travelled across Australia in pursuit of open access to knowledge. The Thinkers: Alessandro Ludovico (Italy), Beatriz da Costa (USA), Andy Nicholson (Aust) and Elliot Bledsoe (Aust) stopped in Melbourne, Brisbane and Perth (where it opened the BEAP festival); each location began with a free public forum initiating dialogue that was developed in the following two-day workshop.

All presenters reflected on open source ideology in respect to their specialised field. Under the banner of Andre Breton's famous words, 'one publishes to find comrades', Alessandro Lucovico introduced participants to modes of collaboration and networking in respect to independent and online publishing. Alessandro drew on the invaluable experience of 14 years independent publishing of Neural: hactivism, digital culture and media arts. Encouraged participants to workshop an open source magazine including questioning production models and distribution. Alessandro also spoke on the potential of printed verses online publication.

From pollution sensors to RFID tagged cockroaches, Beatriz da Costa is best known for her work with groups Pre-emptive media and Critical Art Ensemble. Beatriz invited still/open workshop participants to take part in AIR (a pre-emptive media project) involving the building of pollution-sensing devices that interact with online mapping programs to describe pollution levels in respect to time and place. Beatriz is well known for enlisting the assistance of plants and animals in environmental feedback systems, her recent work, pigeon blog, fitted pigeons with pollution sensors; blogging in real-time the readings of pollution from their environment. In a pilot for a new work, Beatriz enlisted still/open participants to grow and document ozone sensitive crops. Further details about Beatriz's workshops can be viewed at www.beatrizdacosta.net/stillopen/

Andy Nicholson, one of the architects behind the open source programming supporting the global active.org independent media network, spoke about his use of open source software to provide an open platform for political discussion and documentation. Andy introduced workshop participants to the newly developed www.plumi.org user generated content sharing site software and spoke about his involvement with the Engage Media Collective.

The ARC Centre of Excellence for the creative industries and innovation and the Queensland University of Technology in conjunction with Creative Commons Australia were major partners of the still/open program. Elliot Bledsoe toured with the program, explaining the Creative Commons Australia licensing models and facilitating discussion around the uses and pitfalls of copyright in relation to creative objects.

Synapse Art and Science Residency Program
National, 2007

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 2007 were announced at a Science Week event in Sydney.

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

Kirsty Boyle (NSW) + the Artificial Intelligence Lab (Switzerland)
Kirsty will draw upon her extensive knowledge of Karakuri Ningyo (Japanese mechanical doll making) to develop girltron, a girl robot with a mechanical performance-based AI system. Girltron highlights the importance of fusing science with broader cultural and social concerns and recognises the role tradition plays in contemporary technology. Kirsty's chief collaborator for the project will be AI specialist, Dr Lijin Aryananda.

Madeleine Flynn & Tim Humphrey (VIC) + the Garvan Institute of Medical Research (Australia)
Madeleine and Tim will work with Dr Shane Grey, head of the Gene Therapy and Autoimmunity Group, to investigate ways of sonifying information from new genetic analysis techniques that reveal the dynamics of cellular processes. The collaboration has the potential to advance the understanding of complex cellular patterns and networks, as well as providing unique opportunities for the artistic rendition of processes at the heart of human existence.

Tina Gonsalves (QLD) + Affective Computing Group, MIT (USA), Wellcome Trust Centre for Neuroimaging (UK), and the Brighton & Sussex Medical School (UK)
Tina's project, Chameleon, draws upon earlier work developed in partnership with Emeritus Professor Chris Frith, Wellcome Principal Research Fellow. Chameleon synthesizes neuroscientific and affective computing research to explore and provoke emotional processes by producing emotionally responsive audiovisual narratives. The work highlights awareness of our inner selves, as well as our innate tendency to synchronise and connect with others.

Greg Hooper (QLD) + the Queensland Brain Institute (Australia)
Greg will be working with Professor Jason Mattingley, the QBI's Foundation Chair of Cognitive Neuroscience, to explore the interaction between environment and brain dynamics. By using specific audio and visual environmental inputs, Greg will investigate whether the resulting brain dynamics can be used to generate works that in turn give rise to those same brain dynamics in a different listener/viewer. If successful, the project will develop a deeper understanding of the processes that allow art to have meaning.

right: *Embracelet*, Johnathan Duckworth, reSkin
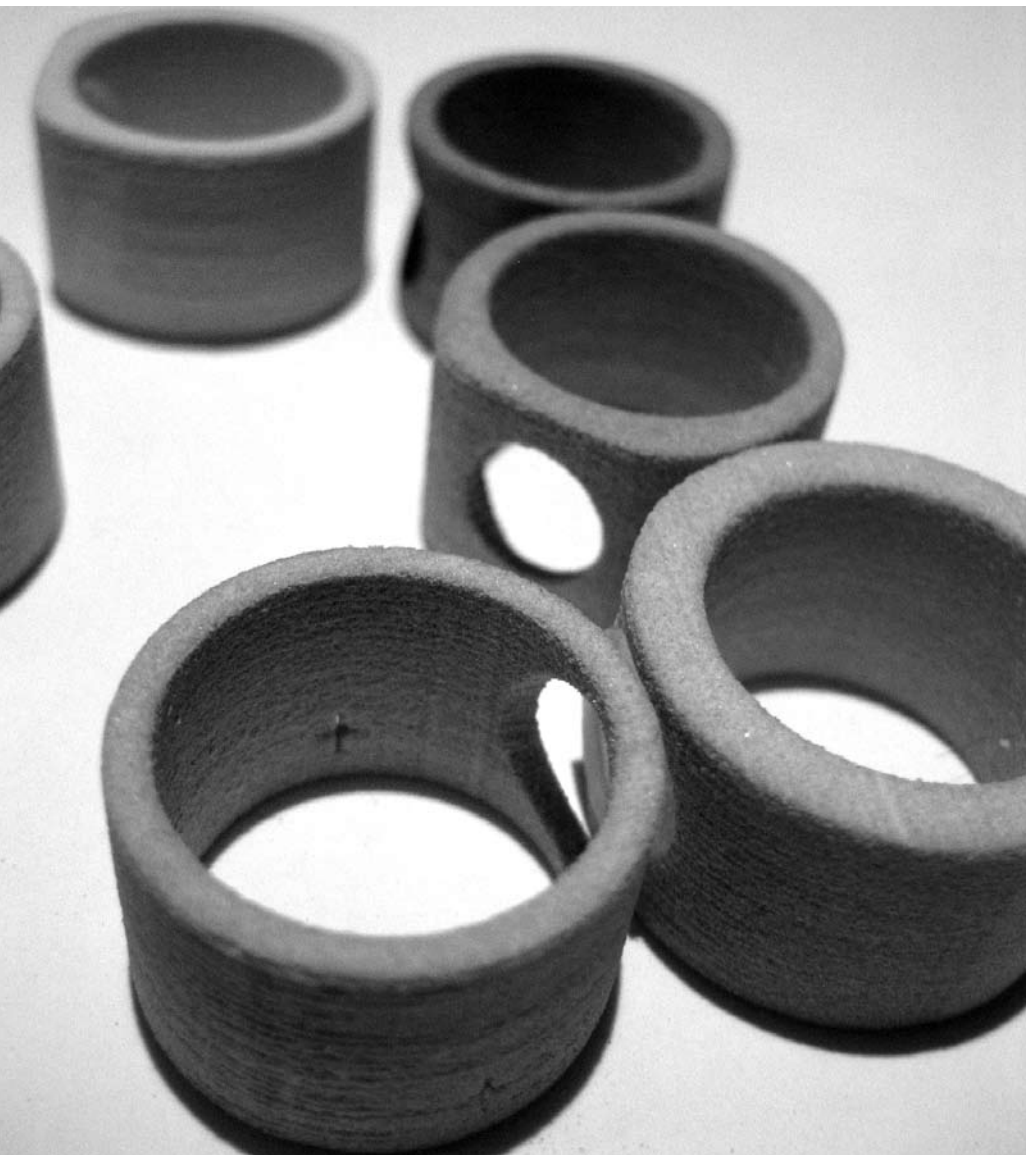
Arts Victoria Arts Innovation Residency

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 2007 ANAT commenced and managed three residencies for Victorian professional artists or arts organisations to undertake Arts Innovation Residencies with the following host organisations:

Chris Henschke + the Australian Synchrotron
The Australian Synchrotron, opened in 2007, 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 beams of extremely bright light, which is channelled down beamlines to experimental workstations where it is used for research. Synchrotron light is advancing research and development in fields as diverse as the biosciences, medicine, the environmental sciences, agriculture, minerals exploration, engineering, forensics and the development of advance materials.

Chris Henschke is a Melbourne-based artist who has been working with digital media for the past fifteen years. His main areas of research are in experimental virtual environments and interactive sound installations. Chris has chosen to focus his investigations on an incandescent light bulb, given its symbolic and technological associations to the synchrotron. He will use the synchrotron's beamlines to analyse the light bulb at different resolutions and methods, then combine the resultant data to

create a series of images, animations, sounds and sculptural forms.

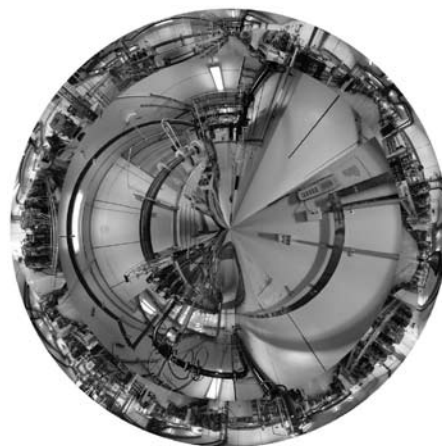**Leah Heiss + Nanotechnology Victoria Ltd**
Nanotechnology Victoria is a venture between three universities - Monash University, Swinburne University of Technology and RMIT University - to pursue commercialisation of nanotechnologies for Australian industry. Its major research programs consist of product development activities for biotechnology, as well as materials, manufacturing and environmental activities.

Leah Heiss is a designer, artist and educator interested in the role of technology in mediating social relationships. She holds a Masters of Design from the Spatial Information Architecture Laboratory, RMIT University. During the residency, Leah will seek to develop technology-based projects that address the 'emotional' in therapeutic design. The residency will address the following parallel concerns: Is it possible to augment our garments and artefacts with extra functionalities – the power to heal, correct and treat our physical ailments? And, how can the changing colour of our jewellery or the shape transformation of our wound dressing communicate to us about our physical and emotional health and well-being?

Frances d'Ath + the Centre for Astrophysics and Supercomputing (CAS), Swinburne University
Established in 1998, the CAS is one of the largest astronomy research groups in Australia. With over 40 staff and students, the Centre's astronomers are involved in research ranging from 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.

Frances d'Ath graduated from the Victorian College of the Arts School of Dance in 2001 and has since choreographed works for stage and film in Australia, Taiwan and Europe. She has been awarded residencies in Guangzhou and Taiwan and scholarships for study in both Vienna and Zurich. Frances will use the residency to research and develop new choreographic systems derived from computer-based data visualisation and will apply the research to interactive lighting and projection systems. The residency will culminate in a new performance for three dancers to be presented in Melbourne in 2008.

left: *Patch Rings*, Leah Heiss, AIR Residency at Nanotechnology Victoria
right: *Circular LINAL in Storage Ring*, Chris Henschke, AIR Residency at the Australian Synchrotron

2007 Projects

pixel.play

pixel.play is ANAT's youth digital media education program. pixel.play presented workshops that develop creative and digital literacy skills in which young artists make short screen works (animations/films /images) for their mobile phone. pixel.play also supported young artists by creating mentoring and exhibition opportunities.

Between July and November 2007, pixel.play delivered a five-day workshop in Port Lincoln; five one-day in-school workshops in Whyalla, Port Lincoln and Cummins, three two-day advanced workshops in Whyalla and Port Lincoln, and brought regional participants to Adelaide to take part in The Come Out Youth Festival 2007.

An online exhibition of pixel.play work was launched on the NOISE (National Youth Media Festival) website in January 2007.

pixel.play won the Innovation in Digital Media award at the 2007 SA Film Festival.

Portable Worlds

Portable Worlds is a national survey exhibition of Australian media artists working specifically for the mobile phone screen. Artworks were chosen from a national call for works in late 2006, and the exhibition toured South Australian major regional galleries in 2007. Additionally, youth workshops were run within the local community to coincide with the exhibition openings. This assists young artists in the production of creative content for the mobile phone screen that is, where possible, exhibited alongside the professional artwork. Portable Worlds toured to the following venues in 2007: Riddoch Art Gallery - Mount Gambier, Walter Nicholls Memorial Gallery - Port Lincoln, River Lands Gallery – Berri, Fountain Gallery - Port Augusta and Tank Art Centre – Cairns.

Portable Worlds works received an invitation to be shown at the International Pocket Film Festival, Pompidou Centre Paris.

esp

Synchresis DVD

ANAT's embracing sound program (esp) brought together Australia's vibrant and diverse sound arts community, connecting it to the broader cultural sector.

esp encompasses a vast range of practices and activities occurring at the grass roots level through informal networks, and in well established venues. The project documents events, facilitates communication between artists and advocates for financially sustainable sound arts projects.

Through publications, a web portal, DVD productions and a presence at sound art events, esp supports and encourages our emerging sound artists, promotes and profiles mid-career artists, and acknowledges and celebrates Australian pioneers in sound arts and experimental music.

This new Program area ended the year with a Synchresis sound art DVD and performance at the Chavel Cinema in Sydney.

The first major outcome of the esp program was a review of sound art practise that could fall under the umbrella of Synchresis. Michael Chion defined the term Synchresis to mean "the spontaneous and irresistible weld produced between a particular auditory phenomenon and visual phenomenon when they occur at the same time". This DVD curated by Mitchell Whitelaw brought together 10 Australian sound artists: Gordon Monro, Wade Marynowsky, Peter Newman, Jean Poole, BotBorg, Julian Oliver & Steven Pickles, Robin Fox, Andrew Gadow and Abject Leader. 3000 copies were circulated in ANAT's Filter Magazine nationally and internationally and the DVD was launched at the Chavel Cinema Sydney with live performances by Robin Fox, Peter Newman and Ian Andrews.
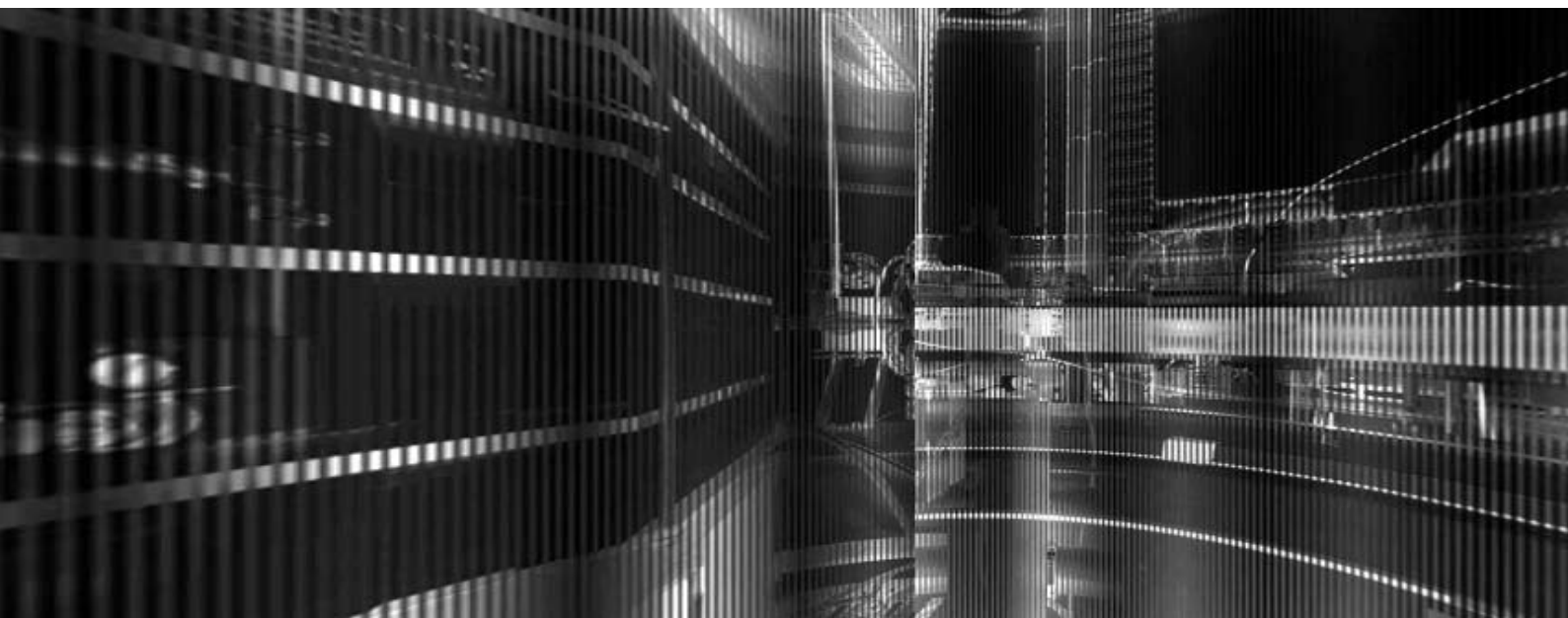
Synchresis Performance
To launch the Synchresis DVD a ground breaking performance was held at the Chavel Cinema In Sydney. Artists Robin Fox, Peter Newman and Ian Andrews were properly showcased at a well attended event that acknowledged the significant work undertaken by the Australian sound art community.
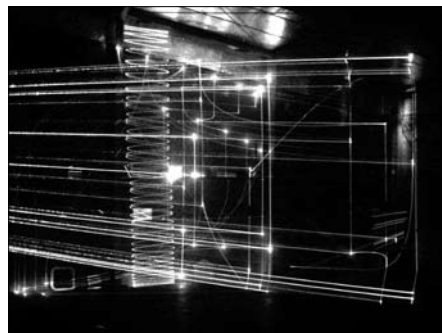
top right: Robin Fox
bottom right: Robin Fox

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 aimed 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.

Finishing in early 2008, the project engaged in a comprehensive survey of the sector, held a series of industry forums to disseminate survey results in progress and finally provided 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.

SOPA

In 2007 ANAT worked with the Sydney Olympic Park Authority in a curatorial consultant capacity. ANAT advised architects and construction firms on media artwork for public space in a commercial precinct being developed for the Authority. This second phase of the project saw initial selection of work undergoing technical feasibility with engineering and architectural concerns developed to final approval stage.

left: *Diffraction Grating Test (Visualisation Experiment)*
Chris Henschke, AIR Residency at the Australian Synchrotron

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.

WearNow

On Saturday the 3rd of February the WearNow symposium investigated the history, innovations and future developments of the field. 106 People attended the event at the National Museum of Australia and were welcomed Dr Melinda Rackham ANAT Executive Director.

Workshop facilitators Assoc. Professor Joanna Berzowska and Dr. Stephen Barrass, discussed Wearable Histories on a panel chaired by Nigel Lendon, Associate Head of School, School of Art, ANU. Facilitators Elise Co, Susan Cohn and Angela, Rowena and Juliana Foong of High Tea with Mrs. Woo label discussed the state of fashion and Wearables Now with Valerie Kirk, Head of the Textiles Workshop ANU. Wearables Research and Development was discussed by Robin Cranston (CSIRO) Oron Catts (Symbiotica) and Sarah Kettley (Arts and Science Research Fellow, Napier University, Edinburg), on a panel chaired by Gordon Bull, Head of School of Art, ANU. Facilitators Dr. Alistair Riddell and Cinnamon Lee presented reSkin Outcomes and demos from reSkin participants, on a panel chaired by Eleanor Gates-Stuart, Head of CNMA, ANU. Catrina Vignando, General Manager of Craft Australia provided the closing summation.

still/open

As part of its 2007 emerging technology labs, ANAT presented still/open, a series of free public forums for discussion of open source approaches. The forums featured international guests Alessandro Ludovico, Beatriz da Costa as well as Andy Nicholson. These forums were held at Digital Harbour - Melbourne, The Bakery

ARTRAGE Complex - Perth and The Judith Wright Centre - Brisbane. Issue 65 of Filter Magazines was launched at these evenings.

Those attending were informed of current international and Australian projects and took part in discussion about open source modes of thinking and models for collaborative and distributed development.

Plug In
Our email digest 'Plug In' is 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.

ANAT Magazine
Filter
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 six 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, covering topics ranging from jewellery to test tubes and interactive couches.

Issue #65 August 2007
This is not Open Source...
Filter 65 coincided with the second Emerging Technology Lab for 2007's Still/Open. Challenging and important articles on open source thinking and culture gave an insight into the future of ownership, distribution, copyright and the "persistence of paper" in a progressively digital world.

Issue #66 November 2007
Synchresis – Guest Editor Mitchell Whitelaw
This beautiful edition of Filter presented an overview of AV Art guided by Guest Editor Mitchell Whitelaw and was teamed with ANAT's Synchresis DVD to demonstrate the significant work of Australian sound artists that can be covered under the umbrella of Synchresis. Significant articles by Robin Fox, Botborg, Jean Poole and Caleb K wove a wider context for the artwork presented on the DVD, which was curated by Mitchell Whitelaw.

Website and Online Resources

ANAT Website
www.anat.org.au

Each month, approximately 25,000 people visit the ANAT website. It provides information on ANAT activities, as well as links to our member's sites. Back issues of Filter are available on the website, as well as all the Professional Development Travel Grant reports and participant blogs.

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

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 been one of the central forces in the promotion of new and innovative visual art for over 20 years. CAOs organisations have consistently developed and presented innovative contemporary art forms. The CAOs network stages over 200 exhibitions, special events, publications and residencies each year, which incorporates 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

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

reSkin website
www.anat.org.au/reskin

The reSkin website was developed in the lead up to ANAT's reSkin media lab held during 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 lab. The website continues to have an ongoing life as a documentation of the lab and as a resource for information about wearable technologies.

still/open website

www.anat.org.au/stillopen/blog/
The still/open website was designed to support and augment the still/open labs that travelled to Melbourne, Perth and Brisbane during September of 2007. The website worked with the open source theme of the Forums and Labs to encourage open access and participation. Lab participants were encouraged to blog

about their experience and the site shared information and resources relevant to open source culture and thinking.

pixel.play website
www.anat.org.au/pixel.play/flash/index.htm

An innovative microsite for the pixel play projects was launched in 2007. Information about the project with examples of work produced by participants is available on the site.

Portable Worlds website
www.anat.org.au/portableworlds/

The Portable Worlds website was launched in 2007. The site gives information about current touring exhibitions and associated workshops, while featuring the works of eight artists specific for mobile phones.

AIR Residency Blogs
The AIR residencies (ANAT/Arts Victoria Innovation Residency) saw three blogs investigating scientific research and art added to the ANAT web site.
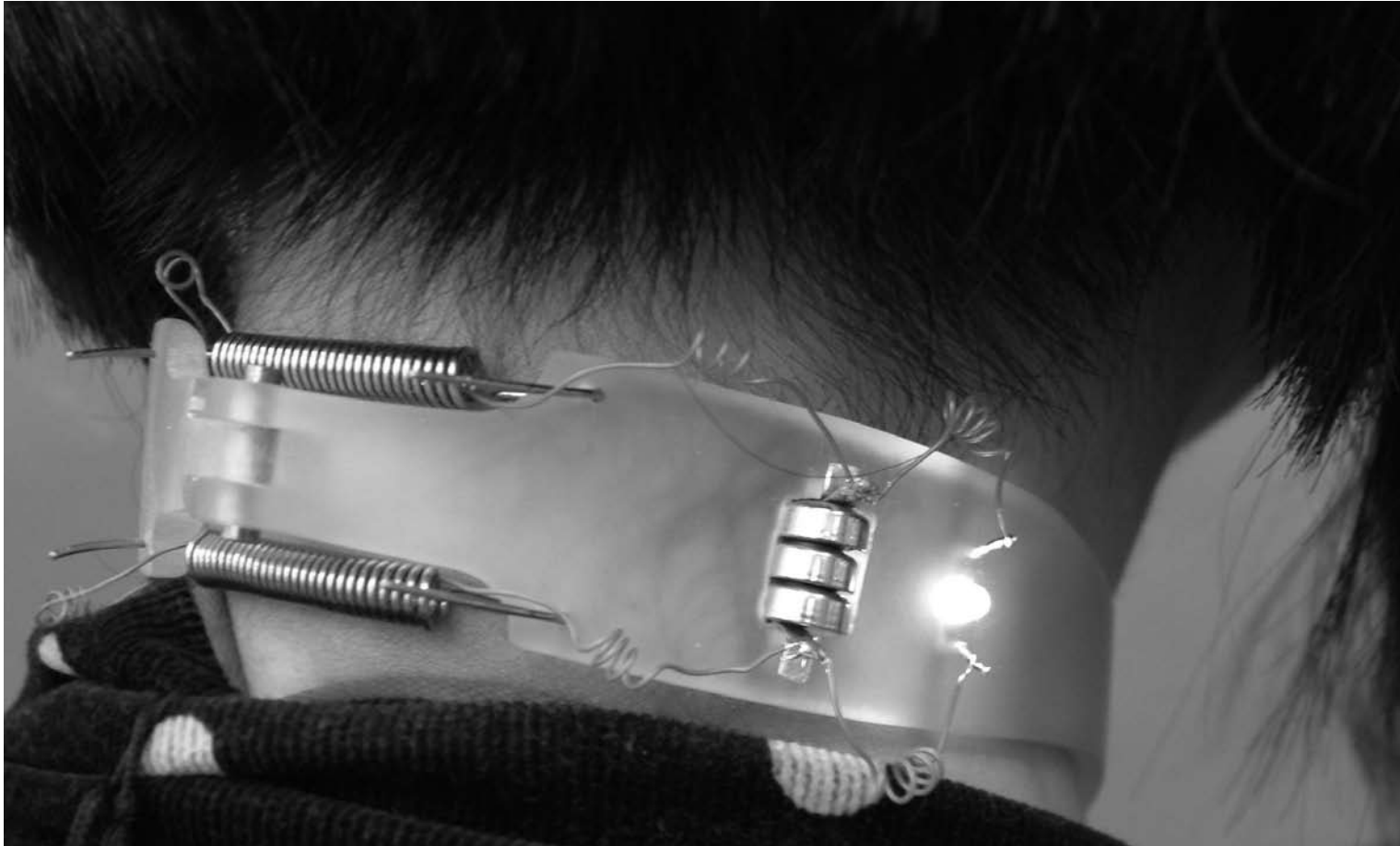
Leah Hess
www.anat.org.au/blog/heiss/

Chris Henschke
www.anat.org.au/blog/henschke/

Frances d'Arth
www.anat.org.au/blog/dAth/

right: *Sining Bowl*, Sean O'Connell, reSkin

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 2007 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 with the following exception:
    1. Through a competitive tender Chris Joyner's employer Katalyst Webdesign secured a contract to redevelop ANAT's web site. Chris Joyner reported this conflict to the board.
    2. Hugh Davies was employed as an externally contracted tutor on the Pixel Play project prior to being a board member and continued in this capacity while a board member. Hugh Davies reported this conflict to the board.
3b. No officer of the Association has received directly or indirectly from the Association any payment or other benefit of a pecuniary value with the following exception:
    1. Linda Carroli applied for and was successful in securing a place at ANAT's 2007 Media Lab Still/Open. Linda Carroli reported this conflict to the board.
    2. Kristin Alford commenced sponsorship negotiations with partner organisation Carclew for the 2008 Emerging Technology Lab Graffiti Research Lab for both her company Bridge 8 and her employers company Nanotechnology Victoria prior to being invited to the ANAT board. The sponsorship went ahead while she was a member of the board. Kristin Alford reported this conflict to the board.

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), 35 (5) (a) and 35 (5) (b) of the Associations Incorporation Act 1985 and is signed for and on behalf of the Committee

by :

Linda Carroli
Chairperson

Dated   29 April   2008

Chris Joyner
Treasurer

29 April.   2008

Independent auditor's report

SCOPE

The financial report and the management committee's responsibility.

The financial report is a special purpose financial report and comprises the operating statement, statement of financial position and accompanying notes to the financial statements, and the Board's declaration for Australian Network for Art and Technology Inc (the association), for the year ended 31 December 2007 as set out on pages 28 to 32.

The elected Board of the Association is responsible for preparing a financial report that presents fairly the financial position and performance of the association. This includes the responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report. The Board has determined that the accounting policies used and described in Note 1 to the financial statements are consistent with the financial reporting requirements of the Associations Incorporation Act 1985 and are appropriate to meet the needs of the members. These policies do not require the application of all Accounting Standards and other mandatory financial reporting requirements in Australia. No opinion is expressed as to whether the accounting policies used are appropriate to the needs of the members.

The financial report has been prepared for distribution to the members for the purpose of fulfilling the management committee's financial reporting requirements under the Association 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.

Audit approach
We conducted an independent audit of the financial report in order to express an opinion on it to the members of the Australian Network for Art and Technology Inc. Our audit has been conducted in accordance with the International Standards on Auditing in order to provide reasonable assurance as to whether the financial report is free of material misstatement. The nature of an audit is influenced by factors such as the use of professional judgment, selective testing, the inherent limitations of internal control, and the availability of persuasive rather than conclusive evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected.

We performed procedures to assess whether in all material respects the financial report presents fairly, in accordance with the accounting policies in Note 1 to the financial statements, a view that is consistent with our understanding of the association's financial position, and of its performance as represented by the results of its operations and cash flows.

We formed our audit opinion on the basis of these procedures, which included:
fh examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial report; and
• assessing the appropriateness of the disclosures used and the reasonableness of significant accounting estimates made by the association.

While we considered the effectiveness of management's internal controls over financial reporting when determining the nature and extent of our procedures, our audit was not designed to provide assurance on internal controls.

We performed procedures to assess whether the substance of business transactions was accurately reflected in eh financial report. These and our other procedures did not include consideration or judgement of the appropriateness or reasonableness of the business plans or strategies adopted by the management of the association.

Independence

We are independent of the association, and have met the independence requirements of Australian professional pronouncements.
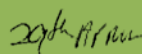
Audit Opinion

In our opinion, the financial report of Australian Network for Art and Technology Inc presents fairly, in accordance with the accounting policies described in Note 1 to the financial statements, a view which is consistent with our understanding of the association's financial position of as at 31 December 2007 and of its financial performance as represented by the results of its operations for the year then ended.

NOT-FOR-PROFIT ACCOUNTING SPECIALISTS

A Petersen   Dated   2008
Principal

Operating Statement
Year Ended 31 December 2007

	2007	2006
Operating Income	906,814	602,066
Less Operating Expenditure	920,663	600,891
Operating Surplus/(Deficit)	**(13,849)**	**1,175**

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

Statement of Financial Position
Year Ended 31 December 2007

	Notes	2007	2006
CURRENT ASSETS			
Cash	4	248,519	238,406
Receivables	5	60,798	20,511
Prepayments		10,550	5,354
TOTAL CURRENT ASSETS		**319,867**	**264,271**
NON CURRENT ASSETS			
Property, Plant & Equipment	6	24,283	19,749
TOTAL NON CURRENT ASSETS		**24,283**	**19,749**
TOTAL ASSETS		**344,150**	**284,020**
CURRENT LIABILITIES			
Creditors &Accruals	1 (a)(i) & 7	27,003	13,257
Income in Advance	8	214,405	158,160
Employee Entitlements	1 (a)(i) & 9	18,424	14,436
TOTAL CURRENT LIABILITIES		**259,832**	**185,853**
TOTAL LIABILITIES		**259,832**	**185,853**
NET ASSETS		**84,318**	**98,167**
EQUITY			
Opening Balance		68,167	66,992
Reserves	10	30,000	30,000
Surplus/(Deficit) for the Year		(13,849)	1,175
TOTAL MEMBERS' FUNDS		**84,318**	**98,167**

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 2007

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 unless indicated otherwise:

(i) The Financial Report has been prepared on an accrual basis of accounting including the historical cost convention and the going concern assumption. The 2006 comparitives were prepared on a part cash/part accrual basis and did not take into account wages, on-costs and audit fees accrued to 31 December 2006.

(ii) The financial report has been prepared in accordance with the following Accounting Standards and other mandatory professional reporting requirements:

AASB 1	First-Time Adoption of Australian Equivalents to International Financial Reporting Standards.
AASB 1031	Materiality
AASB 110	Events after Balance Sheet Date
AASB 1004	Contribution

The association is a not-for-profit entity, being an entity whose principal activity is not the generation of profit. As a result, the company is exempt from applying the following AASBs:

AASB 114	Segment Reporting
AASB 120	Accounting for Government Grants and Disclosure of Government Assistance

(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 the 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, Portable Worlds, Pixel Play and Annual Media Lab programs. Webhosting sponsorship from Internode was also secured for both the Synapse and ANAT websites.

(d) Sponsorship Expenditure
Inkind sponsorships expenditure is shown as discrete expenditure accounts in 2007 and the expenditure is across the projects that attracted in kind sponsorship income at note 1 (c). In 2006 inkind sponsorship expenditure was included in program expenditure.

(e) Income Tax
Australian Network for Art and Technology Incorporated (ANAT) is self assessed income tax exempt.

Note 2. Continuity of Operations
The Australia Council for the Arts and Arts SA notified Australian Network for Art and Technology Incorporated in December 2007 of a new Quadrennial Grant for the period 2008-2012 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.

	NOTES	2007	2006
Note 4. Cash			
NAB Cash Maximiser		217,508	-
NAB Cheque Account		30,923	16,907
Petty Cash		89	200
Adelaide Managed Funds		-	221,299
TOTAL CASH		**248,519**	**238,406**
Note 5. Receivables			
Trade Debtors		60,798	20,511
TOTAL RECEIVABLES		**60,798**	**20,511**
Note 6. Property, Plant and Equipment			
Office Equipment		72,182	71,182
Accumulated Depreciation		(48,056)	(57,069)
Leasehold Improvements		25,293	25,293
Accumulated Amortisation		(25,136)	(19,657)
TOTAL PROPERTY, PLANT & EQUIPMENT		**24,283**	**19,749**
Note 7. Creditors & Accruals			
Trade Creditors		5,461	8,430
NAB Credit Card		2,464	2,742
Wages Accrual	1 (a)(i)	6,957	-
Superannuation		2,687	1,263
Audit Accrual	1 (a)(i)	4,350	-
PAYG Witholding	1 (a)(i)	4,452	2,014
GST		631	(1,192)
TOTAL CREDITORS & ACCRUALS		**27,003**	**13,258**
Note 8. Income in Advance			
Grants Received in Advance			
Visions of Australia		47,580	-
Consultancy Income in Advance		5,000	-
Country Arts SA		-	9,520
SAYAB		-	5,000
Pixel Play Income in Advance		-	763
Health Promotions SA		-	11,440
TOTAL GRANTS IN ADVANCE		**52,580**	**26,723**
Unexpended Grant Funds			
VAB Media Arts Mentorship		10,000	-
Artport - Australia Council		24,777	40,711
esp- Australia Council		15,000	-
Synapse E List		7,266	-
Synapse Round 3		65,560	-
Health Promotions in the Arts		4,689	-
Arts Victoria		31,681	-
Country Arts SA		2,852	-
Synapse Round 2		-	19,489
EPIC - Australia Council		-	4,679
VACS 2006		-	38,063

VAB 2006	-	28,495
TOTAL UNEXPENDED GRANTS	**161,825**	**131,437**
TOTAL INCOME IN ADVANCE	**214,405**	**158,160**

Note 9.   Employee Entitlements

Provison for Annual Leave		15,427	14,436
Provision for TOIL	1 (a)(i)	2,997	-
TOTAL EMPLOYEE ENTITLEMENTS		**18,424**	**14,436**

Note 10.   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 2007.

Report by the auditor on supplementary financial data

Detailed operating statement – income year ended 31 December 2007

INCOME	NOTES	2007	2006
PUBLIC SUBSIDY			
NEW MEDIA ARTS FUND & VISUAL ARTS BOARD			
VAB 2007		309,528	-
VAB 2006		28,495	274,640
NMAF 2005		-	16,691
TOTAL NEW MEDIA ARTS FUND		**338,023**	**291,331**
OTHER FEDERAL			
VACS Strategy 2007		50,024	-
VACS Strategy 2006		38,063	11,937
Synapse Round 3		24,440	-
Synapse Round 2		19,489	40,511
Synapse Database		6,468	-
Synapse Elist		7,639	-
EPIC - Australia Council 2006/2007		10,000	-
EPIC - Australia Council 2005		4,679	25,890
esp-Australia Council		15,000	-
Other Australia Council		29,776	31,289
TOTAL OTHER FEDERAL		**205,578**	**109,627**
STATE GOVERNMENT			
Arts SA		31,500	30,750
SA Film Corporation		3,000	6,640
Arts Vic		42,319	24,480
Country Arts SA		6,667	10,920
Arts SA once of payment		5,000	10,000
Art workers QLD		4,000	-
Health Promotion in the Arts		6,751	-
SAYAB		5,000	-
Arts NT		455	-
Arts WA		2,531	-
Adelaide City Council		-	21,967
TOTAL STATE GOVERNMENT		**107,223**	**104,757**
TOTAL PUBLIC SUBSIDIES		**650,824**	**505,715**
OTHER INCOME			
Membership Fees		5,537	6,788
Participant Fees		14,514	11,098
Participant Fees Less Discounts		909	8,182
Consultancy Fees		30,274	5,267
Presentation & Touring Fees		120	3,790
Bank Interest		19,591	16,527
Donation		30	-
Sale of equipment		400	-
Sundry		57	-
Publication Income		-	109
Equipment Hire		-	1,768
TOTAL OTHER INCOME		**71,432**	**53,529**
NON CASH INCOME			
Sponsorship - In Kind	1(c)	184,558	42,822
TOTAL NON CASH INCOME		**184,558**	**42,822**
TOTAL INCOME		**906,814**	**602,066**

Detailed operating statement – expenditures
year ended 31 December 2007

EXPENDITURE	NOTES	2007	2006
ADMINISTRATION			
OFFICE RENT & RUNNING COSTS			
Rent/Insurance		30,808	30,132
Electricity/Security/Outgoings/Cleaning		7,856	6,718
TOTAL OFFICE RENT & RUNNING COSTS		**38,664**	**36,850**
OFFICE CONSUMABLES & RESOURCES			
Library/Archive/Photocopying		1,609	2,397
Equipment/Office/Depreciation		21,925	16,563
TOTAL OFFICE CONSUMABLES & RESOURCES		**23,534**	**18,960**
COMMUNICATIONS			
Telephone/Teleconferencing		8,371	8,274
Internet		1,340	983
Postage/Courier		9,407	7,061
TOTAL COMMUNICATIONS		**19,118**	**16,318**
LEGAL, FINANCE & GOVERNANCE			
Board Expenses		1,908	1,930
Audit/Accounting Fees	1 (a)(i)	9,200	4,681
Licenses/Fees/Charges		5,336	2,461
TOTAL LEGAL, FINANCE & GOVERNANCE		**16,443**	**9,072**
TOTAL ADMINISTRATION		**97,760**	**81,200**
STAFF WAGES & EXPENSES			
Wages Permanent & Leave Adjustments	1 (a)(i)	282,486	226,443
Superannuation		24,589	19,303
Workcover		1,458	1,141
Staff Development & Amenities		3,564	2,242
Conference/Seminar Fees		534	745
Recruitment		700	1,207
OH&S		659	-
Casual Wages		-	2,737
TOTAL STAFF WAGES & EXPENSES		**313,990**	**253,818**
STAFF TRAVEL			
Domestic Airfares		3,201	2,619
Accommodation/Per Diem		4,094	2,160
Taxi & Car hire		2,127	1,309
TOTAL STAFF TRAVEL		**9,422**	**6,088**
MARKETING			
Advertising	1(d)	4,541	2,522
Printing/Distribution/Documentation		28,298	15,087
Server Hosting	1(d)	250	907
Design/Reproduction Fees		4,060	2,212
Catering		847	1,015
Public Relations, Publicist		1,232	2,767
TOTAL MARKETING		**39,229**	**24,510**

	NOTES	2007	2006
PROGRAM EXPENSES CONSULTANTS FEES			
Artists Fees		24,375	48,975
Speakers Fees		1,200	2,895
Writers Fees		4,002	3,100
Project Managers/Consultant Fees	1(d)	38,209	26,698
Curators/Tutor Fees		37,490	7,400
Technical Support Fees		2,289	1,688
Volunteers (in kind)	1(d)	-	1,500
TOTAL CONSULTANTS FEES		**107,565**	**92,256**
PROGRAM LOCATION EXPENSES			
Venue Hire & Costs	1(d)	2,103	12,835
Equipment Hire & Purchases	1(d)	765	11,967
Insurance/Security		164	216
Catering		16,816	3,550
Production Materials/Freight		8,399	3,005
Co-production Presentation Fee		-	250
TOTAL PROGRAM LOCATION EXPENSES		**28,246**	**31,823**
PROGRAM TRAVEL			
International Airfares		13,282	13,733
Domestic Airfares		11,878	12,136
Accommodation/Per Diem/Travel Allowance		62,623	29,896
Taxi/Car Hire		5,979	5,010
TOTAL PROGRAM TRAVEL		**93,763**	**60,775**
CONFERENCE & WORKSHOP GRANTS		44,982	45,848
TOTAL CONFERENCE & WORKSHOP GRANTS		**44,982**	**45,848**
IN KIND EXPENSES			
Venue Hire	1(d)	47,063	-
Equipment Hire	1(d)	19,000	-
Technical Assistance	1(d)	5,500	-
Production Materials	1(d)	25,850	-
Accommodation	1(d)	4,500	-
Project Staff	1(d)	77,000	-
Promotion/Marketing	1(d)	3,076	-
Internet	1(d)	2,569	73
Consultant Fee	1(d)	-	4,500
TOTAL IN KIND EXPENSES		**184,558**	**4,573**
TOTAL PROGRAM EXPENSES		**459,113**	**235,275**
OTHER EXPENDITURE			
Bad Debt		658	-
Sundry		492	-
		1,150	-
TOTAL EXPENDITURE		**920,663**	**600,891**
OPERATING SURPLUS/(DEFICIT)		**(13,849)**	**1,175**

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

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