



Australian Network for Art and Technology

2009 Annual Report

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Vision

Generating new creativities

Bridging art, science & technology

Enriching culture & industry

Mission

Enrichment

Inspiration

Engagement

Enterprise & Sustainability

Enrichment

Delivering initiatives, which enable Australian artists to engage with emerging technologies and produce new work

Inspiration

Presenting and promoting emerging and experimental media, sound and art-science practices

Engagement

Developing audiences, creating awareness and encouraging dialogue

Enterprise

Fostering enterprise, collaboration and innovation

Sustainability

Building organisational sustainability and ensuring vitality

Chair's Report

When recently asked what ANAT's current activities were, I responded, "ANAT uncovers the material that will be taught in universities in the next five years." Yet ANAT does so much more than this.

ANAT's core business is directing focus to the emerging, the underdeveloped, the overlooked, the around the corner, and of course, the future. Through workshops, symposia, residencies, networks, exhibitions and research, ANAT reveals, fuels and ferments these emerging transdisciplinary practices, until they become recognised and understood. And once the vision is clear and the innovative practices have become embraced disciplines, ANAT moves forward again, looking for new but un-championed possibilities.

2009 was a year of change at ANAT. Following the departure of Melinda Rackham after three years of memorable programming, leadership and growth, the board spent some months weighing options and visioning possibilities before promoting Gavin Artz from his position as General Manager to the newly developed role of Chief Executive Officer (CEO).

Gavin's appointment marks a significant and exciting shift in ANAT's leadership profile and internal structure. As ANAT's first CEO, Gavin brings a new management style and an exhilarating vision of creative entrepreneurship to the organisation and sector. Rather than introducing an artistic agenda of his own, Gavin utilises his skills as enabler to find new ways for creative practitioners to develop audiences, gain exposure and receive economic rewards for their creative experimentation, something that is welcomed in Australia's arts/technology sector.

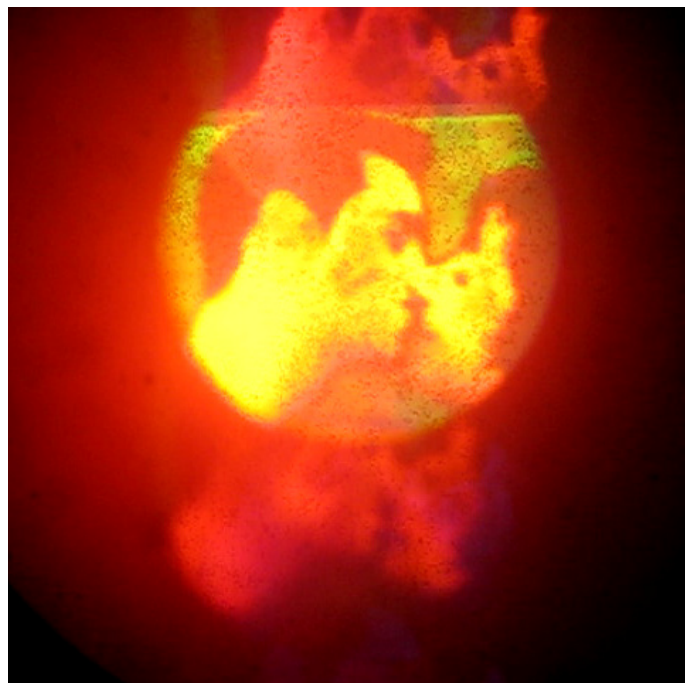
We have also seen board developments with three new members: Mark McAllister, Peter McNally and Ross Harley, who each bring their significant experience and expertise to the team. Furthermore, we have seen the board mature its processes by adopting an extensive subcommittee structure allowing more intensive scrutiny of key areas, closer relations with staff, and opportunities for professional input from thought leaders in finance, arts, science and technology. In the coming year, the board will undergo a review process to identify and iron out any possible undetected gaps in its newly adopted model.

Late last year, two board members and I attended the *International Symposium of Electronic Art (ISEA)* in Ireland. A great many Australians had, like me, made their way under their own steam to the prestigious international event as presenters, performers and exhibiting artists. The overwhelming Australian presence was widely recognised as undeniable evidence of our country's commitment and leadership in creative innovation and emerging technologies.

This fact was again confirmed when ANAT's centrepiece of 2009; *Super Human: Revolution of the Species* took place in Melbourne. This internationally attended event included a two-day symposium at Federation Square, a four-week exhibition at RMIT Gallery and a two-day curatorial masterclass at ACMI. Celebrating the anniversary of Darwin's *Origin of the Species*, the *Super Human* chain of events challenged scientists, artists, researchers and audiences, often in partnership with each other, to consider future directions of human evolution. Presented in tandem with the *Leonardo Education Forum* and the *Re:live Media Arts Histories Conference*, the two week period around *Super Human* attracted many of the world's leading artists, researchers and theorists working in science and with technology. The result was an endlessly inspiring discussion of practice, research and ideas and a rare networking opportunity with some of the leading practitioners in the field.

As ANAT approaches a quarter of a century of activity, its founding position at the creative fringe of technology and science has become an almost mainstream location. However, ANAT continues to lead in this area owing to its long experience, the inspired passion and dedication of the many people involved in its operation, and its fundamental ability to boldly embrace creative practice with the potential for profound social, economic and cultural outcomes.

Hugh Davies
Board Chair



Above:

A frame taken from "KISS DEEP: A Skin Flick", a nano movie projected onto a screen made of sperm cells. Exhibited as part of "Dichter op de huid [Skin Deep], Fort Aspern, The Netherlands. Credit Guy Ben-Ary. Image supplied for Filter 70, 2009.

CEO Report

ANAT is the most important organisation to Australia's sustainable future. Creativity drives our cultural, technical and scientific curiosity to new and unrealised places. It is this creative curiosity that underpins the future of our culture, community and economy. Because of this, ANAT seeks to develop transdisciplinary collaborations across all areas. ANAT has been a champion of cross-disciplinary practice since its inception and has always had a clear call to a new way of working; a call that has often been ahead of its time. ANAT is extending its view of a future based on transdisciplinary practice - drawing on collaborations between art, science and technology, business and the community. This more expansive view of the impact of creative practice and creative practitioners can lead us to economies and communities that we, as citizens, want to have.

In the press release announcing my role as CEO of ANAT I noted that it was an honour to accept the role, one with serious responsibility. I was appointed not to curate, but to provide a resource that can support those who do create. ANAT works to give the creative core in our society the best opportunity for success.

Through 2009 ANAT refocused on what it has always done best: providing professional development and research at the frontier of art, science and technology. We recognise that to do this we need to offer creative practitioners high-level project management, contract management, governance, networking and communication skills. These may not be seen as exciting activities, but they are crucial to ANAT providing the support that is needed. Throughout 2009 the Board and staff of ANAT worked on governance systems, including the development of subcommittees to aid in transparent flows of information across the entire organisation. The Board reaffirmed a commitment to being a membership organisation, a critical factor in grounding the organisation within a community of people interested in supporting innovation and transdisciplinary practice across the arts and sciences.

Through the year both the ANAT staff and Board purposefully developed a thought-leadership perspective. *Filter Magazine*, guided by Amanda Matulick, consolidated its online presence and now reaches a larger audience than its printed predecessor, proving that leadership on issues of culture, community and the economy should come from the creative sector.

With the success of Vicki Sowry's inspired *Dome Project* early in the year and the ongoing Synapse art science program, ANAT has been able to continually deliver high-level projects throughout a year of change.

Operationally, ANAT introduced a management team consisting of myself, Vicki Sowry (Program Manager) and Amanda Matulick (Communications Manager). Our first major test was producing the *Super Human* suite of events to its full potential. With dedicated support from Ruth Cross (Programs Officer), Louise Vlach (Administration Officer) and Gillian Morrison (external consultant) the success of *Super Human* proves what an exceptional team ANAT has.

The ANAT management team also took on a difficult financial challenge in 2009. While there is still a great deal of work to do, we were able to make substantial gains by year end. This was possible because of the support of the Board, the formation of the audit subcommittee and dedication from staff, particularly Juili Kwan (Finance Officer).

ANAT is more than just the projects it delivers. ANAT's pro-active stance in networks, communication strategies and thought leadership has a widening scope of outcomes. Those involved in art, science and technology are centrally placed to lead culture, community and the economy into the future; the ANAT team works hard to secure this central place.

Gavin Artz
Chief Executive Officer



Douglas Kahn presenting at the State Library of Queensland during his national tour presented by ANAT, 2009.

Key Achievements 2009

- The development of a governance system by the audit committee.
- Risk systems developed and implemented for projects and organisation-wide.
- Project Policy developed and implemented.
- The ANAT Board secures new CEO - Gavin Artz and implements new staff structure.
- Submitted the final requirements to receive Deductable Gift Recipient status for donations.
- *Dome Project* as a part of the Adelaide Film Festival a huge popular and critical success, with the *Dome Project* image becoming the ubiquitous image of the Festival.
- ANAT's *Super Human: Revolution of the Species* is a critical International success.
- ANAT represents a consortium of organisations at ISEA 2009 General Meeting to bring ISEA to Sydney in 2013.
- ANAT *Filter* magazine becomes an online only publication.
- ANAT joins design organisations to form the Australian Design Council.

ANAT board



Gavin Artz



Hugh Davies



Kristin Alford



Mack McAllister



Peter McNally



Jasmin Stephens



Prof. Ross Harley



Melinda Rackham



Timothy Magarey

ANAT staff



Gavin Artz



Vicki Sowry



Amanda Matulick



Sarah Last



Ruth Cross



Juili Kwan



Louise Vlach



Simon Tropeano



Melinda Rackham



Fee Plumley



Warren Veljanovski



Anthony Bell

Board members

Hugh Davies (Vic)
ANAT Chair Chair of the Human Resources Subcommittee
Member of the Programming Subcommittee
New Media Artist and Lecturer

Gavin Artz (SA)
(to April 2009)
Staff Representative
General Manager of ANAT
(to June 2009)
Executive Director, Acting
(from July 2009)
CEO
Secretary
Member of the Audit, Programming and Technology Subcommittees

Kristin Alford (SA)
Chair of the Programming Subcommittee
Member of the Human Resources Subcommittee
Managing Director, Bridge 8

Mark McAllister (SA)
(from March 2009)
Chair of the Audit Subcommittee
Associate at Inventure Partners

Peter McNally (NSW)
(from March 2009)
Chair of the Technology Subcommittee
IT Advisor

Jasmin Stephens (WA)
Member of the Programming and Audit Subcommittees
Fremantle Arts Centre, Curator/ Exhibitions Manager

Professor Ross Harley (NSW)
(from October 2009)
Head of the School of Media Arts
COFA at the University of NSW

Melinda Rackham (SA)
(to April 2009)
Secretary
Executive Director of ANAT

Timothy Magarey (SA)
(to May 2009)
Vice Chair

Piper Alderman,
Solicitor

Claire Baker (SA)
(to March 2009)
EICTA, Executive - Operations

ANAT Board Subcommittees

Audit Subcommittee
Mark McAllister – Chair
Gavin Artz
Juili Kwan
Jasmin Stephens

Kym Williams – Volunteer external Subcommittee Member

Programming Subcommittee
Kristin Alford – Chair
Gavin Artz
Hugh Davies
Amanda Matulick
Vicki Sowry
Jasmin Stephens

Technology Subcommittee
Peter McNally – Chair
Gavin Artz

Human Resources Subcommittee
Hugh Davies - Chair
Kristin Alford

Staff

Gavin Artz (SA)
(to April 2009)
General Manager of ANAT
(to June 2009)
Executive Director, Acting
(from July 2009)
Chief Executive Officer

Vicki Sowry
Art Science Program Manager
Member of the Programming Subcommittee

Amanda Matulick
Communications Manager
Member of the Programming Subcommittee

Sarah Last
Embracing Sound Program Manager

Ruth Cross
(from June 2009)
Programs Officer

Juili Kwan
Finance Officer
Member of the Audit Subcommittee

Louise Vlach
(from August 2009)
Administration Officer

Simon Tropeano
(from July 2009)
Technology Officer

Melinda Rackham
(to June 2009)
Executive Director

Fee Plumley
(to February 2009)
Portable Platforms Program Manager
Emerging Technologies Program Manager

Warren Veljanovski
(to August 2009)
Membership & Administration Officer

Anthony Bell
(to July 2009)
Technical Officer

Project Staff

Gillian Morrison
Logistics Coordinator
Super Human: Revolution of the Species

Volunteers

Super Human: Revolution of the Species
Tristan Ivan County-Black
Tom Donnelly
Rusalka Johnston
Ashlee Laing
Ekaterina Loy
Adinda van't Klooster

Dome Project
Connor O'Brien
Teresa Palma
Rebecca Wigg
Sam Wright

Internships
Behnam Bahrami
Oliver Phillips

Enrichment

Delivering initiatives that enable Australian artists to engage with emerging technologies and produce new work.

Super Human: Revolution of the Species

A suite of events inspired by the 150th publication anniversary of *The Origin of Species*, Darwin's evolutionary treatise, *Super Human: Revolution of the Species* turned the spotlight on collaborations between artists and scientists and the impact these have on what it means to be human, now and into the future. Super Human events included: the *Super Human Exhibition*, *Super Human Masterclass* and *Super Human Symposium*.

Super Human Masterclass 25th – 26th of November 2009

Presented by ANAT in association with the Australian Centre for the Moving Image (ACMI), the masterclass provided a theoretical context for emerging practices within an international framework; identifying the key emerging artforms, artists and advocates; connecting curators, presenting organisations and resource networks; exploring the impact gallery space and exhibition design have on emerging artforms; and identifying audience development and marketing strategies.

Held over two days in ACMI's *Cube*, the masterclass allowed for intensive exploration of curatorial themes. Presenters included:

Bio & Nano Art

Jens Hauser (*France*)
Mike Stubbs (*England*)
Paul Thomas (*Australia*)

Digital & Virtual Play

Erich Berger (*Finland*)
Angela Main (*New Zealand*)
Kathy Cleland (*Australia*)
Helen Stuckey (*Australia*)

Interactive Installations

Christiane Paul (*USA*)
George Poonkhin Khut (*Australia*)
Tina Gonsalves (*Australia*)
Lizzie Muller (*Australia*)

Research & Networks

Douglas Kahn (*USA*)
Amanda McDonald Crowley (*USA*)
Sarah Cook (*England*)
Kim Machan (*Australia*)

Synapse 4 Residencies

The fourth year of the *Synapse Residencies* placed Australian artists into science and research settings, within Australia and internationally, to pursue collaborative projects with benefits accruing to both the resident and the host organisation. The selected partnerships for 2008/2009 were:

Dr Rachel Burgess (NSW) & Dr Vicki Clifton (School of Paediatrics & Reproductive Health, University of Adelaide, SA)

Burgess and Clifton built on their previous work investigating microchimerism, a process in which the cells from a mother and her child exist in each other's vascular systems and organs for the duration of their lives. In some situations there is an excessive transfer of cells between mother and child, causing disease and, in some cases, death. The project examined the physical interaction between maternal and placental (fetal) cells in situ.

Nicky Forster & Willoh Weiland (VIC) & Dr Chris Fluke (Centre for Astrophysics & Supercomputing, Swinburne University, VIC)

Swinburne's Centre for Astrophysics & Supercomputing (CAS) continues its strong commitment to inter-disciplinary research,

having previously hosted ANAT residencies in 2004 and 2007. In this project, Forster and Weiland resume their successful partnership investigating issues in contemporary astronomy by drawing upon the research obsessions and cosmological programs resulting from the Centre's involvement in the Square Kilometre Array (SKA), a new-generation radio telescope. The residency occurred in 2009 - the International Year of Astronomy).

<http://weilandforster.anat.org.au/>

Dr Peter Morse (TAS) & Dr Martin Riddle (Australian Antarctic Division, TAS) & Paul Bourke (Western Australian Supercomputer Project, University of Western Australia, WA)

Morse drew on his substantial experience in digital media production to create work engaging with the Antarctic region. His more recent works have utilised 3D, stereoscopic and 360° immersive technologies, leading to a continuing interest in the visualisation of complex datasets. Working with data provided by the AAD and using the computer resources and expertise at WASP, Morse and his collaborators created volumetric visualisations for the full-dome (planetarium) format representing both

empirical and aesthetic features of the data and eliciting an understanding of complex connections between parameters that would not have been revealed or communicated in any other way.

<http://morse.anat.org.au/>

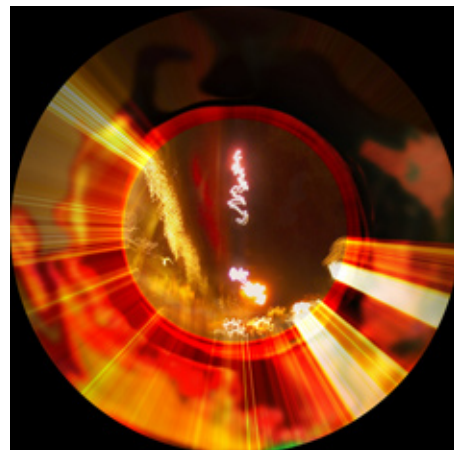
Lynette Wallworth (NSW) & Dr Anya Salih (Confocal Bio-imaging Facility, University of Western Sydney, NSW)

Wallworth and Salih worked together in 2001 and again in 2007 on *Hold: Vessels 1 & 2*. Their current project drew on Salih's ground-breaking research into the photoprotective function of GFP (green fluorescent protein) in corals and Wallworth brings this together with a study into a luminescent bacteria (*Photobacterium luminescens*) thought to be responsible for the increased efficacy of wound-healing in humans in extreme temperatures. The combination of these disparate research fields is made possible by the CBIF's capacity to analyse changes in living cells over time, with the resulting datasets forming the basis of an interactive installation utilising Wallworth's experiments with luminescent glass carried out in 2006.

Kino Kabaret

Kinoadelaide & Kino Portable joined forces with ANAT, 2 Moro Mobile, MEGA and Urtext to present a week of filmmaking production with three screenings. Many filmmakers, artists and no filmmakers signed up for kinoadelaide's 48 hour filmmaking using high-end cameras and edit facilities, or joined the infectious film making on-the-run experiment with Kino Portable.

The Kino Kabaret ran from 23rd – 28th of February 2009 as a part of the Adelaide Film Festival with screenings on the 24th, 26th and 28th February 2009.



Above:

David McConville still image from "*Optical Nervous System*", 2004. Image supplied for *Filter 70*, 2009.

Inspiration

Presenting and promoting emerging and experimental media, sound and art science practices.

Super Human: Revolution of the Species

A suite of events inspired by the 150th publication anniversary of *The Origin of Species*, Darwin's evolutionary treatise, *Super Human: Revolution of the Species* turned the spotlight on collaborations between artists and scientists and the impact these have on what it means to be human, now and into the future. The projects included in *Super Human* were the Super Human Exhibition, *Super Human Masterclass* and *Super Human Symposium*.

Super Human Exhibition 5th November – 5th December 2009 Artists' Reception 22nd November 2009

Presented by The Australian Network for Art and Technology (ANAT) in association with the RMIT Gallery, the exhibition showcased works by leading Australasian artists. The works reframed the Cartesian body within contemporary culture, focusing on Cognition & Neurology (Mind), Augmentation & Biological Manipulation (Body) and Nanoscale Interventions (the Soul, the 'not visible').

The works exhibited included:

Alembic and Retort

George Poonkhin Khut

Chameleon – Prototype07

Tina Gonsalves

Drift

Leah Heiss

Embracelet and Elements

Jonathan Duckworth

Fibre Reactive

Donna Franklin

HAVIDOL®

Justine Cooper

Machine Gun Walker

Brad Nunn

Metazoa

Angela Main

Midas

Paul Thomas in collaboration with
Kevin Raxworthy

NoArk II

Tissue Culture & Art Project

The Electric Retina

Jill Scott

The Fish-Bird Series (2004-09)

Mari Velonaki in collaboration with
David Rye & Steve Scheduling.

Super Human Symposium 23rd – 24th November 2009

Presented with ANAT's academic partner RMIT's Second Nature Journal and taking place over two days at the BMW Edge Federation Square, the Super Human Symposium presented an invigorating and inspiring mix of keynote speakers and collaborative research projects engaging with one or more of the symposium themes: Augmentation, Cognition and Nanoscale Interventions.

Questions that the symposium addressed included, but were not limited to:

- How do scientific and artistic bodies of knowledge intersect with human, social bodies?
- Does art serve simply as a representational tool for the sciences or is there more to the picture than that?
- Does research into bodies and their systems offer an insight into aesthetics, or is it confined to the purely functional?

Symposium papers are being published in RMIT's Second Nature Journal early 2010. ANAT will release podcasts of the presentations early 2010.

Keynotes

Barbara Maria Stafford, USA
Ju Gosling, UK
Junichi Ushiba, Japan
Tami Spector, USA
Paul Brown, Australia/UK

Panel Presentations

Alexandra Daisy Ginsberg, UK
Danielle Wilde, Australia
Dolores Steinman, Canada
Jonathan Duckworth, Australia
Kathryn Hoffmann, USA
Kathy Cleland, Australia
Leah Heiss, Australia
Mari Velonaki, Australia
Michele Barker, Australia
Natasha Vita-More, USA
Reva Stone, Canada
Svenja Kratz, Australia
Tina Gonsalves, Australia

Embracing Sound (ES) Program

ANAT's ES Program is an important initiative, bringing together Australia's diverse sound arts community and connecting it to the broader cultural sector and the public. ES encompasses a vast range of practices and activities occurring at the grass roots level through informal networks through to well established venues. The project documents events, creates professional development opportunities, facilitates communication between artists and advocates for financially sustainable sound art projects.

Through publications, a web portal, CD/DVD productions and a presence at sound and media art events, ES supports and encourages emerging sound artists, promotes and profiles mid-career

artists, acknowledges and celebrates Australian pioneers in sound arts and experimental music.

ES is represented on the Music Council of Australia (MCA), Australia's peak music organisation with Council membership including 50 members representing a broad cross section of Australia's Music industry.

ES activity over 2009 included a presence at the following events

- Sydney Festival – Sydney, NSW
- The Now Now Festival – Blue Mountains, NSW
- UTS Sound and Music Design Symposium – Sydney, NSW
- The Brisbane Sound exhibition launch and concerts – Brisbane, QLD
- Audio Pollen – Brisbane, QLD
- Super Human symposium – Melbourne, VIC
- Douglas Kahn National Lecture Tour – Brisbane, Perth, Sydney, Canberra, Melbourne, ANAT/AMA Publication Launch at Re:live – Melbourne, VIC

Douglas Kahn Tour

Throughout October and November 2009 Douglas Kahn toured Australia as part of ANAT's Embracing Sound program in partnership with the Art Monthly Australia (AMA)'s Occasional Lecture Series. This lecture tour gave Australia's visual, music, film and performing arts industries the opportunity to directly engage with Kahn, one of the most significant sound arts theorists in the past 25 years. In conjunction with the lecture series, ANAT and AMA published the Arts of Sound AMA special issue, featuring an online accompaniment Filter issue, and a DVD curated by Douglas Khan that featured:

New Commissioned Works

Encounter With the Halo Field – Joyce Hinterding and David Haines
Five Creation Myths – Robin Fox
Make Me a Tree – Paul Carter
Insect Woman – Phillip Samartzis

Previously Published Works

13 x Pied Butcherbird Recordings – Hollis Taylor
Beauty & Squeals for Cat – Alan Lamb
Hypnogogics & Piano Solo live @ the Now Now Festival – Anthony Pateras
December 13th & Offcuts – Severed Heads
Mystic Eyes & La Cicatrice Interieure – Lisa McKinney
Great Fences of Australia (DVD excerpt & Perimeter Fence of Communications Site) – Jon Rose & Hollis Taylor
More Songs About Factories, Part 3 – Camilla Hannan
Instance and Iland – Thembi Soddell

Stolon Tonals – Dylan Martorell

E-A-R-B-E-A-R-D – Earbeard live @ the Audio Pollen Social Club (APSC)

A selection of these tracks was also made available online through ANAT's Filter publication [www.filter.anat.org.au]. The national lecture tour culminated in Melbourne, with Douglas Kahn featuring as one of the high calibre international presenters at ANAT's Super Human: Revolution of the Species curatorial masterclass, and a keynote speaker at Re:live, the Third International Conference on the Histories of Media Art, Science and Technology.

The lecture tour culminated in Melbourne, with Douglas Kahn featuring as one of the high calibre international presenters at ANAT's Super Human: Revolution of the Species curatorial masterclass, and a keynote speaker at Re:live, the Third International Conference on the Histories of Media Art, Science and Technology.

"... It is especially refreshing that AMA and ANAT have been strenuously unconcerned with policing any putative domain of where sound stops and starts with respect to art and music" – Douglas Kahn

National Tour Dates

Perth: 30-31ST October 2009 - Totally Huge New Music Festival Conference 2009 and Keynote Address. Presented by Tura New Music and the Music Research Group at Edith Cowan University. AMA Launch @ PICA.

Brisbane: 5-8th November 2009 - Lecture series, exhibition and screening program. Hosted by the State Library of Queensland, Queensland University of Technology and OtherFilm.

Canberra: 17th November 2009 - Lecture. Hosted by the National Film and Sound Archive.

Sydney: 19th November 2009 - Lecture. Hosted by the Museum of Contemporary Art.

Melbourne: 25-26th November 2009 - Super Human: Revolution of the Species masterclass presenter. Hosted by ANAT in association with ACMI.

Melbourne: 27th November 2009 - Keynote address at Re:live Media Arts Histories Conference, and ANAT/AMA publication party for conference delegates. Hosted by ANAT, AMA, and Re:live Media Arts Histories Conference.

Dome Project

The Dome Project was presented by the Australian Network for Art & Technology (ANAT), RiAus and the Centre for Astrophysics and Supercomputing, Swinburne University as part of the 2009 BigPond Adelaide Film Festival (BAFF).

This groundbreaking project provided Australian audiences with the opportunity to experience the immersive and exciting potential of the fulldome medium. The project also saw a special release of Filter Magazine, *Screen Play*, which looked at the proliferation and use of screen environments internationally.

The Best of DomeFest

The Best of DomeFest comprised the best screen works currently made for fulldome. The program brought together a unique set of partners - ANAT, DomeFest, 2009 BigPond Adelaide Film Festival, RiAus and both Mawson Lakes (SA) and Melbourne Planetariums. David Beining (founder and director of DomeFest, Associate Director of Immersive Media at the University of New Mexico) attended the Festival and, in the lead up, headed the international panel that selected the program content. *The Best of DomeFest* was shown at Mawson Lakes Planetarium.

“The BigPond Adelaide Film Festival [BAFF] is delighted with the outstanding results of its partnership with ANAT for the 2009 program.” –
Adele Hann, Associate Director BAFF

The branding image used for The Dome Project was one of the strongest and most used media graphics of the 2009 BigPond Adelaide Film Festival indicating the marketing reach of the program was strong. This transferred into ticket sales achieving 80% capacity, with word-of-mouth resulting in the second half of the season being sold out.

Portable Dome

The Portable Dome was set up for four hours a day on the SA Museum lawns on North Terrace in Adelaide city centre and screened a looped 25 minute program of the following three works: *Poèm électronique* by Le Corbusier and Edgard Varèse; *Celestial Mechanics* by Scott Hessels and *Future Memory* by Amanda Phillips and Alexander Waite Mitchell. 502 people attended the screenings at the Portable Dome.

The Dome Project Panel Discussion

The Dome Project panel discussion was invited by the 2009 BigPond Adelaide Film Festival to be part of the *Double Helix: Art and the Moving Image Symposium* suite of events. The panel comprised the distinguished guests listed below who were selected to discuss the opportunities made possible by the rapid uptake of fulldome production and exhibition technologies and infrastructure.

Moderator: Jennie Zeiher
(Rising Sun Pictures).

Speakers: David Beining (DomeFest), Monica Zetlin (Melbourne Planetarium), Scott Hessels, Warik Lawrance, Amanda Phillips, Peter Morse (all content creators) and Chris Fluke (Swinburne's Centre for Astrophysics & Supercomputing).

Portable Platforms (PP) Program

ANAT believes technology and mobility can change habits and inhabitation of public spaces. Exploring connection and intimacy, portability and community, scale and distance, the artworks in *Portable World's 2nd Edition* utilise mobile phones for both display and creation of the works.

Portable Worlds 2nd Edition toured nationally in 2008 and 2009, bringing exhibition and workshop programs to urban and regional Australia.

In 2009 exhibitions and workshops were held at:

24 Hour Art – May 2009, NT.

Artists presented were

Anita Bacic & Natalie Woodlock
Blaide Lallemand & Hilary Cuerden-Clifford
Greg Giannis
Ian Gwilt
Lisa Harms
Lycette Bros
Shane Ingram
Thomas Buchanan
Troy Innocent, Ollie Olsen & Harry Lee

Engagement

Develop audiences; create awareness and encouraging dialogue via information rich web sites, online forums, print publications and events.

Web Sites

ANAT Website
www.anat.org.au

Throughout 2009 the ANAT website continued to broadcast ANAT and Industry news and events, snippets of technological innovations, and member profiles.

Synapse Database
www.synapse.net.au

2009 saw the continued growth of the Synapse Database, both in terms of records held and its use as a research tool. ANAT continues to moderate the database to maintain its integrity and usefulness.

ANAT will continue to develop the Synapse website to be the premier gateway for information on art science collaborations in Australia.

Portable Worlds 2nd Edition Website
www.anat.org.au/portableworlds/

The Portable Worlds 2nd Edition website details the touring exhibitions and associated workshops, while featuring the works of nine artists specific for mobile phones. Included on the site is an education pack allowing the workshop to fit seamlessly into school curriculum.

Filter
<http://filter.anat.org.au/>

Filter has been informing and inspiring a global network of creative innovators for over two decades. In 2009 we launched the Filter's digital space, allow for more interaction and communication.

Designed to encourage engagement and dialogue, the site contains the latest Filter content as well as an archive of all past issues, dating back to its first issue in 2005.

Web Visits

Due to the sudden liquidation of ANAT's main web hosting contractor and the immense job of moving 72 current and historic sites at short notice, ANAT cannot obtain full site activity reports. The limited reports do not give an indication of true web activity and cannot be compared to previous years. Because of this ANAT will be unable to report web visits for 2009.

Blogs

Synapse 4 Blogs

The 2008/2009 Synapse residency participant blogs record the experiences of these unique research residences. Two of the residencies recorded information on their projects during 2009:

Peter Morse
<http://morse.anat.org.au/>

Willoh Weiland & Nicky Forster
<http://weilandforster.anat.org.au/>

Embracing Sound (ES) Blog

<http://esp.anat.org.au/>

During 2009, ANAT's ES blog continued to keep the sound community informed of events and news appropriate to the industry. Towards the end of the year, due to a lack of time and resources, the blog became an archive designed to record the programs activities in the past, with ES updates to be contained within Industry News on the ANAT website.

Filter Magazine

Issue #70, February 2009

Screen Play highlights the proliferation and impact of screens in contemporary urban life and the opportunities this provides for producers of moving image media. Guest Edited by Scott Hessels the content discussed the moving image from its creation to its display. This issue was produced in collaboration with ANAT's Dome Project as part of the 2009 BigPond Adelaide Film Festival.

Issue #71, September 2009

In the first exclusively digital issue of Filter we address the complex issues many publishers face, along with a contemplation of the benefits and downfalls digital technologies present. *Out of Print* asks; Do digital enhancements improve the experience of reading? Is digital really carbon neutral? Has paper had its day?

Issue #72, November 2009

The Arts of Sound special edition was presented by ANAT's Embracing Sound (ES) Program in partnership with Art Monthly Australia. The issue endeavours to consciously contextualise sound art practices within the wider and well-established contemporary arts arena and amplifies many distinctly different viewpoints from Australian and New Zealand writers and artists.



Above:

Image by Megan Patty for Filter 71, 2009.

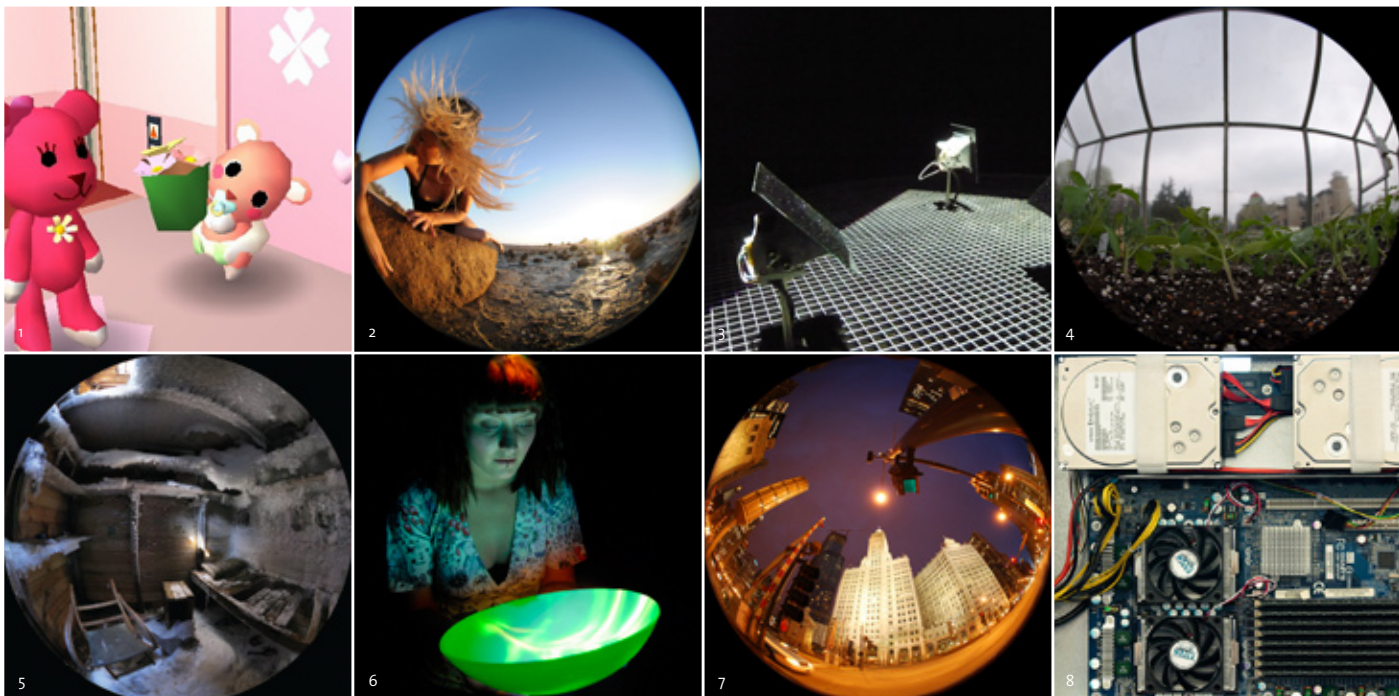


1 Natasha Vita More, Super Human Symposium Day 1, 23 November 2009, BMW Edge Federation Square. Photographer Adinda van't Klooster **2** Symposium Audience. Super Human Symposium Day 1, 23 November 2009, BMW Edge Federation Square. Photographer Adinda van't Klooster **3** Dolores Steinmen, Super Human Symposium Day 1, 23 November 2009, BMW Edge Federation Square. Photographer Adinda van't Klooster **4** Junichi Ushiba, Super Human Symposium Day 2 24 November 2009, BMW Edge Federation Square. Photographer Adinda van't Klooster **5** Svenja Kratz, Super Human Symposium Day 2, 24 November 2009, BMW Edge Federation Square. Photographer Adinda van't **6** Vicki Sowry and Troy Innocent, Symposium Networking Drinks, 23 November, 2009. Photographer Amanda Matulick Klooster **7** Lizzie Muller, Mike Stubbs and Sarah Cook, Masterclass Dinner, 25 November, Photographer Paul Thomas **8** Alembic and Retort by George Poonkhin Khut. Super Human Exhibition, RMIT Gallery. Image copyright RMIT Gallery. **9** Metazoa by Angella Main. Super Human Exhibition, RMIT Gallery. Image copyright RMIT Gallery. **10** Circle D Fragile Balances by Mari Velonaki in collaboration with David Rye and Steve Scheduling. Super Human Exhibition, RMIT Gallery. Image copyright RMIT Gallery **11** Machine Gun Walker by Brad Nunn. Super Human Exhibition, RMIT Gallery. Image copyright RMIT Gallery. **12** The Chameleon Project by Tina Gonsalves. Super Human Exhibition, RMIT Gallery. Image copyright RMIT Gallery. **13** Jonathan Duckworth with his work Embracelet. Super Human Exhibition, RMIT Gallery. Image copyright RMIT Gallery. **14** Drift by Leah Heiss. Super Human Exhibition, RMIT Gallery. Image copyright RMIT Gallery. **15** Jill Scott with her work The Electric Retina. Super Human Exhibition, RMIT Gallery. Image copyright RMIT Gallery.



Above:

Void Love, by Willow Weiland and Nicky Forster,
developed during their Synapse 4 Residency. Image by
Davina Adamson.



1 "Inter Dis-Communication Machine", Kazuhiko Hachiya (1993). Credit Mikio Kurokawa. Supplied for Filter 70, 2009. 2 *Future Memory* a film by South Australian artists, Amanda Phillips and Alexander Waite Mitchell. Presented as part of The Dome Project 2009. 3 *Robotic mirrors in Orchestra's*, Otomo Yoshihide & Takamine Tadasu, YCAM 2008, Matthew Gingold. Image supplied for Filter 70, 2009. 4 *SEEDS OF SPRING* [Still Image] Director of Photography: Richard Power Hoffman. Editor: Jon Shearburn. Coyopa Productions, Inc. 5 Mawson's Room, Cape Dension, Antarctica from 'Frozen in Time': Mawson's Huts, Antarctica, 2008. Peter Morse. Synapse 4 Residency 2009. 6 Lynette Wallworth, 'Hold Vessel 1', 2001. Colin Davidson. Image courtesy of National Glass Centre and the artist. Synapse 4 Residency 2009. 7 *SECOND CITY* Produced and Directed by Matthew Mascheri. Music by Colin Wilsher Dome3D, LLC. 8 Google's server design. Image Credit: Stephen Shankland/CNET

Enterprise

Fostering enterprise, collaboration and innovation.

Revenue Diversification

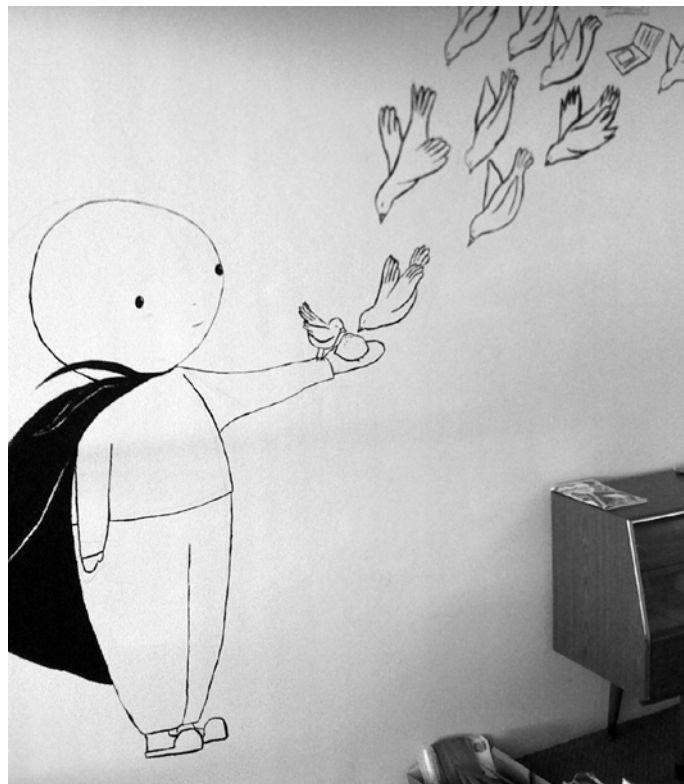
ANAT's three main strategies for revenue diversification are; philanthropy, sponsors and fee for service activity.

Philanthropy: In 2009 ANAT put the last structures in place required for the granting of Deductible Gift Recipient Status. This will open up new philanthropic opportunities in 2010.

Sponsors: ANAT once again attracted significant in-kind sponsorship through its programming activities. In 2009 ANAT also developed cash sponsorship opportunities that will be implemented in 2010.

Fee for service: With ANAT's focus on professional development activity, the ability to charge fee for service increased as can be seen in the table below. ANAT continued to develop business models in 2009 that will aid ANAT and creative practitioners to develop new revenue streams.

Ratio of earned income to Grant Income	
2008	2009
4.5%	10.8%



Above:

*The Fetus Mural, Supplied by
Susy Pow for Filter 71, 2009.*

Sponsorships

National Sponsors	2008	2009
ACMI		•
Adelaide Bank Festival of Arts	•	
Adelaide City Council	•	
Adelaide Festival Centre	•	
Adelaide Film Festival		•
Arts Access Australia		•
Artrage	•	
Art Monthly Australia		•
Australian Antarctic Division		•
Australian Centre for the Moving Image		•
Australian Synchrotron	•	
AV Central		•
BOC Australia		•
Breezotech	•	•
Bridge 8	•	
Carclew Youth Arts, Visual Arts & Digital Media	•	
Centre for Astrophysics and Supercomputing, Swinburne University	•	•
Chalice Bridge		•
Container Project	•	
Country Arts SA	•	•
The Best of DomeFest		•
Edith Cowan University		•
Federation Square		•
Garvan Institute of Medical Research	•	
International Arts Services		•
Internode	•	•
Independent Arts Foundation	•	
Kimberly-Clark		•
Museum of Contemporary Art		•
MEGA		•

Melbourne Planetarium		•
Motorola	•	•
Museum of Victoria		•
My Goodness	•	
Nanotechnology Victoria	•	
NanoVentures Australia		•
National Film and Sound Archive		•
PICA		•
Premium Wines Direct	•	•
Queensland University of Technology	•	•
RMIT Gallery		•
RMIT University – Health Sciences		•
RMIT University – Media & Communication		•
Royal Institution of Australia	•	•
State Library of Queensland	•	
TURA		•
Tyrrell's Wines		•
The University of Queensland	•	
2 Moro Mobile		•
University of Adelaide – School of Paediatrics & Reproductive Health		•
University of South Australia – Planetarium		•
University of Western Australia – Western Australian Supercomputer Project		•
University of Western Sydney – Confocal Bio-Imaging Facility		•
Urtext	•	•
WaiveStar Group		•
International Sponsors		
Brighton and Sussex Medical School	•	
Artificial Intelligence Lab, University of Zurich	•	
Wellcome Trust Centre for Neuroimaging (UK)	•	

Networks

Regional

Helpmann Academy New Media Committee
As Executive Director Melinda Rackham represented ANAT as a member of the Adelaide based philanthropic association supporting arts students at a tertiary level in South Australia.

University of SA, School of Art Advisory Committee
As Executive Director Melinda Rackham represented ANAT on this committee as a representative of the new media arts sector. Melinda Rackham provided advice and industry perspectives that assisted the School of Art to develop appropriate programs in the field of new media arts.

MEGA SA Working Group
As CEO Gavin Artz represented ANAT on the MEGA SA Working Group. He managed the Entrepreneurship section of this university-accredited course, delivered the Entrepreneurial Teams component and provided mentoring to participants.

Flinders University, School of Humanities, Course Advisory Panel
As Program Manager, Vicki Sowry represented ANAT as an industry expert for the development of Bachelor of Media degree.

TAFE SA Course Advisory Panel
As General Manager and later CEO Gavin Artz represented ANAT as an industry expert for the development of an Entrepreneurship course for the VET sector.

National

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.

AIMIA Mobile Industry Content Development Group (MICDG)
Portable Platforms Manager Fee Plumley was actively involved with this diverse industry group, which is investigating and supporting the advancement of mobile phone content development in Australia.

Relive Media Arts History Conference
As Executive Director Melinda Rackham represented ANAT as a member of the Re:live Media Arts Histories Conference Steering Committee.

National Visual Arts and Craft Committee
Convened by NAVA (National Association for the Visual Arts), NVACN 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.

KneeHIGH
ANAT's Finance Office Juili Kwan joined the board of kneeHIGH Performing Arts Company in 2009.

Music Council of Australia (MCA)
ANAT's Embracing Sound Manager Sarah Last is a member of Australia's peak music organisation.

Australian Design Coalition
As CEO of ANAT Gavin Artz represents ANAT on this industry body convened to further Australian Design and design thinking.

Expert Working Group New National Visual Arts and Craft Qualifications
As CEO of ANAT Gavin Artz represents ANAT on this working group set up to review and inform national visual arts and crafts qualifications.

Industry Assessor, various
As Program Manager, Vicki Sowry participated in the assessment of funding applications for the Australia Council for the Arts and the WA Department of Culture and the Arts.

Networks

International

Arts Active

ANAT is founding member of this international network of organisations which host and enable art and science collaborations. As Program Manager, Vicki Sowry is a member.

Experimental Media Centre (EMC)

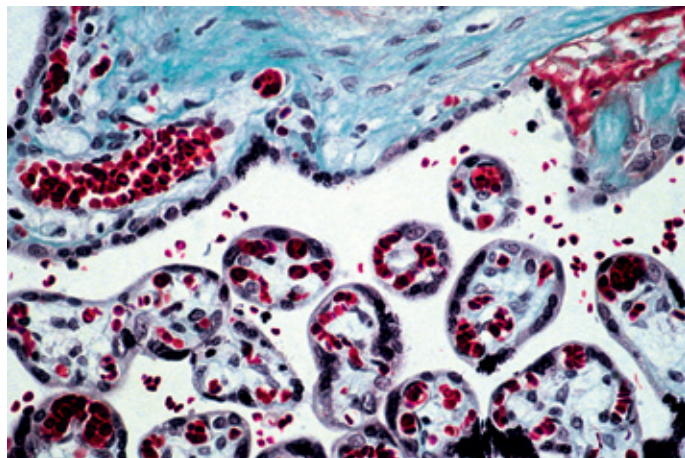
As Executive Director Melinda Rackham represented ANAT as a member of the International EMC Advisory Committee, developing a \$30 million Research and Creative scholarship centre in Winnipeg Canada.

International Symposium on Electronic Art (ISEA)

ANAT has had a long association with the ISEA Festival, having co-ordinated TISEA in Australia in 1993. As Executive Director Melinda Rackham represented ANAT as a member of the Advisory Board for ISEA 2010 in Germany

Mission Models Money

As CEO Gavin Artz represented ANAT on Mission, Models, Money P2P steering committee. This project was designed to develop international dialogue around new revenue models for cultural organisations.



Above:

Placental Tissue, by Rachael Burgess. Synapse 4 Residency.

Participation in Networks

March	3rd Annual IP Management in Practice Conference, Sydney	Conference presentation on Ancillary IPs	CEO
March	MEGA SA, Adelaide	Entrepreneurial Teams presentation	CEO
April	EAF Biotechnica Symposium, Adelaide	Art Science presentation	AS Program Manager
May	Artlink Publishing Forum, Adelaide	Changing Climates in Arts Publishing Forum	Communications Manager
June	WA Dept of Culture and the Arts, Perth	External Assessor	AS Program Manager
June	Flinders University Course Advisory Committee - Bachelor of Media, Adelaide	Course Advisor	AS Program Manager
June	Australia Council for the Arts, Inter-arts, Sydney	Peer Assessor	AS Program Manager
July	MAC – Media Arts Congress, Melbourne	Presented on scarcity abundance and innovation	CEO
August	ISEA 2009, Belfast UK	Conference paper presentation “The arts, innovation and commercial opportunities”	CEO
August	ISEA 2009, Belfast UK	Presented to ISEA General Meeting on Sydney’s ISEA 2013 bid.	CEO
August	Rotary, Adelaide	Presenting on art, technology and science	CEO
October	TINA - This Is Not Art, Newcastle NSW Brisbane	Presented on Making Money in the Media Arts	CEO
December	Collections Australia National, Adelaide	Presented at Allsorts Conference on Disruptive Digital	CEO
December	Collections Australia National, Adelaide	Workshop	CEO
December	Australia Council for the Arts, Inter-arts, Sydney	Peer assessor	AS Program Manager

Sustainability

Building organisational sustainability and ensuring vitality.

Corporate Infrastructure

Throughout 2009 the ANAT Board undertook a restructuring of its activities around a robust Subcommittee model. In 2009 the Audit, Programming and Technology Subcommittees were formed to complement the existing HR Subcommittee. These Subcommittees are made up of Board Members, ANAT staff and external experts. This model is intended to provide strong governance in an appropriately constituted framework with the goal of enhanced transparency, communication and teamwork from Board through to staff.

Audit Subcommittee:

This Subcommittee reviews budget and finances against the strategic goals of the organisation. The Audit Subcommittee also has a strong focus on risk and systems to monitor and manage risk. External Subcommittee Member Kym Williams has brought an external eye and significant governance and risk experience to the Subcommittee.

Programming Subcommittee:

This Subcommittee reviews current and future programming against the strategic goals of the organisation. It is envisioned that this Subcommittee will take on expert members from the ANAT committee from time to time.

Technology Subcommittee:

This Subcommittee ensures that ANAT's internal technology allows ANAT to deliver its strategic goals, but also that it can do this externally for stakeholders. It is envisioned

that this Subcommittee will take on expert members from time to time.

HR Subcommittee:

The main task of the HR Subcommittee is to be the point of contact for the recruitment of the CEO and to review the CEO.

Succession Planning

The ANAT Board undertakes annual assessment and candidate review as apart of its annual work schedule. The ANAT Board also sees the subcommittees as a place those interested in the becoming a Board member can develop an understanding of the organisation, its strategies and Board operations.

Human Resources

In 2009 ANAT undertook a benchmarking study against similar organisations and the public service with regard to pay and conditions. ANAT has parity with similar organisations, but compared to the public sector ANAT remunerates staff at rates 20% less overall and 30% less for management roles.

In 2009 a management team was developed consisting of the CEO, AS Manager and Communications Manager. As a part of this team development, staff and the ANAT Board developed Organisation Values and ANAT Brand Values that inform ANAT's activities. A review of contracts and conditions was undertaken in light of national "Fair Work" changes that will come into effect in January 2010.



Above:

Metazoa by Angella Main.

Financial report

Independent auditor's report

AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY INCORPORATED

Independent audit report to members of Australian Network for Art and Technologies Inc.

SCOPE

The financial statement and the management committee's responsibility.

The financial statement is a special purpose financial statement and comprises the statement of comprehensive income, 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 2009 as set out on pages 1 to 5.

The elected Board of the association is responsible for preparing a financial statement 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 (SA) 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 statement has been prepared for distribution to the members for the purpose of satisfying the Board of Managements reporting requirements under the agreement between the Australian Council for the Arts, Arts SA and the Australian Network for Art and Technology Incorporated under the tripartite agreement and under the Association Incorporation Act (SA). 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 statement 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 statement is free of material misstatement. The nature of an audit is influenced by factors such as the use of professional judgement, 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 statement 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:

- examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial statement; 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 the financial report. These and our other procedures did not include consideration or judgement of the appropriateness or reasonableness of the business planes 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 statement 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 2009 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

Principal

Dated:

19th April 2010

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 Associations Incorporation ACT 1985 (SA):

1. The accompanying Statement of Comprehensive Income, Statement of Financial Position and Notes to and forming part of the financial statements present fairly the results of the operation of the Association for the financial year ended 31 December 2009 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 with the following exceptions:
 1. The Board benefits from an insurance policy for Directors Liabilities supplied at the expense of the Australian Network for Art and Technology Incorporated.

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 Incorporations Act 1985 and is signed on behalf of the Board by :



Hugh Davies Chairperson

30 March 2010



Gavin Artz Executive Director (Acting)

1st April 2010

Australian Network for Art Technology Incorporated ARBN 098 039 171 Operating Statement For The Year Ended 31 December 2009

	2009	2008
	\$	\$
Operating Income	1,035,433	772,503
Less Operating Expenditure	1,035,252	869,812
Operating Surplus/(Deficit)	181	(97,309)

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

Australian Network for Art Technology Incorporated ARBN 098 039 171 Statement of Financial Position Year Ended 31 December 2009

	NOTES	2009	2008
CURRENT ASSETS		\$	\$
Cash	4	54,950	367,071
Receivables	5	240,604	10,476
Prepayments		8,579	15,111
TOTAL CURRENT ASSETS		304,133	392,658
NON CURRENT ASSETS			
Property, Plant & Equipment	6	55,319	74,577
TOTAL NON CURRENT ASSETS		55,319	74,577
TOTAL ASSETS		359,452	467,235
CURRENT LIABILITIES			
Creditors & Accruals	7	44,718	55,516
Income in Advance	8	332,008	412,275
Employee Entitlements	9	9,574	26,473
TOTAL CURRENT LIABILITIES		386,300	494,265
TOTAL LIABILITIES		386,300	494,265
NET ASSETS		(26,848)	(27,029)
EQUITY			
Opening Balance		(42,990)	54,319
Reserves	10	15,961	15,961
Surplus/(Deficit) for the Year		181	(97,309)
TOTAL MEMBERS' FUNDS	11	(26,848)	(27,029)

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

Australian Network for Art and Technology Incorporated ARBN 098 039 171 Notes to and forming part of the Accounts Year Ended 31 December 2009

Note 1. SUMMARY OF ACCOUNTING POLICIES

(a) Basis of Accounting

These special purpose financial statements have 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.

This financial statement is therefore a special purpose financial statement that has been prepared in order to meet the requirements of the Associations Incorporations Act and the following Australian Accounting Standards;

- AASB 1031 *Materiality*
- AASB 110 *Events after the Balance Sheet Date*

The financial statements have been prepared in accordance with the significant accounting policies disclosed below, which the officers have determined are appropriate to meet the needs of the members. Such accounting policies are consistent with the previous period unless stated otherwise.

The financial statements have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. The accounting policies that have been adopted in the preparation of these statements are as follows:

(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 and Emerging Technology Lab programs.

(d) Sponsorship Expenditure

Inkind sponsorships expenditure is shown as discrete expenditure accounts in 2008 & 2009 and the expenditure is across the projects that attracted in kind sponsorship income at note 1 (c).

(e) Income Tax

Australian Network for Art an Technology Incorporated (ANAT) is income tax exempt and operates the Australian Network for Art and Technology Public Fund which has deductible gift recipient status.

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 1 January 2008 to 31 December 2011 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.

	2009	2008
Note 4. Cash		
NAB Cash Maximiser	31,519	369,389
NAB Cheque Account	23,141	(2,608)
Petty Cash	300	300
Visions Cheque Account	(10)	(10)
TOTAL CASH	54,950	367,071

Note 5. Receivables

Trade Debtors	240,604	10,476
TOTAL RECEIVABLES	240,604	10,476

Note 6. Property, Plant and Equipment

Office Equipment	94,781	90,647
Accumulated Depreciation	(71,930)	(58,004)
Leasehold Improvements	47,451	47,451
Accumulated Amortisation	(14,983)	(5,516)
TOTAL PROPERTY, PLANT & EQUIPMENT	55,319	74,577

Note 7. Creditors & Accruals

Trade Creditors	15,330	16,472
NAB Credit Card	(1,265)	1,130
Wages Accrual	-	1,389
Superannuation	-	111
Audit Accrual	4,500	4,500
PAYG Withholding	7,230	8,180
GST	18,923	23,733
TOTAL CREDITORS & ACCRUALS	44,718	55,516

	2009	2008
Note 8. Income in Advance		
Grants Received in Advance		
Visions of Australia	-	6
Consultancy Income in Advance	-	182
Screen Australia	-	5,470
Synapse 5 - Australia Council	98,500	-
Music Board - ESP10	19,998	-
Australian Film Commission	-	5,379
Australia Council - Art Monthly	-	14,350
ReLive	24,521	13,382
TOTAL GRANTS IN ADVANCE	143,019	38,769
Unexpended Grant Funds		
Visual Arts Board Funding	162,954	157,942
Australian Council - Super Human	-	99,000
esp- Australia Council	-	15,000
VACS 2009	-	24,433
VACS 2010	26,036	-
Synapse Round 4	-	77,132
TOTAL UNEXPENDED GRANTS	188,989	373,506
TOTAL INCOME IN ADVANCE	332,008	412,275
Note 9. Employee Entitlements		
Provision for Annual Leave	9,574	26,473
TOTAL EMPLOYEE ENTITLEMENTS	9,574	26,473

Note 10. Operating Result

In 2008 ANAT posted a \$97,029 deficit and this resulted in negative equity of \$27,029. This was a one off out of the ordinary event. This event had been due to a reduction of equity from expenses incurred in relocation and fit out of new premises combined with a reduction in income. The ANAT Board took a number of measures to ensure this is was a one off event. These included the setting up of an Audit Committee; the reviewing and expanding of financial policies; the recruitment of board members and a CEO with business and financial expertise; the establishment of a purchase order system, more frequent scheduled adjustment for liabilities and a board directive of budgeting for sufficient surpluses. In 2009, a small surplus of \$181 was made and the Board expects the position to be more favourable in 2010.

Australian Network for Art and Technology
Incorporated - ARBN 098 039 171
Detailed Statement of Comprehensive
Income For the Year Ended 31 December 2009

INCOME	NOTES	2009	2008
PUBLIC SUBSIDY		\$	\$
VISUAL ARTS BOARD			
VAB 2008	-	-	317,910
VAB 2009	323,384	-	-
TOTAL VISUAL ARTS BOARD		323,384	317,910
OTHER FEDERAL			
Australian Film Commission	7,379	-	2,621
Austrade	5,000	-	-
SuperHuman - Exhibition	54,000	-	6,000
SuperHuman - Masterclass	40,000	-	-
SuperHuman - Symposium	52,000	-	3,000
VACS Strategy 2009	49,908	-	1,043
VACS Strategy 2008	-	-	50,000
DCITA Visions	-	-	47,574
Synapse Round 5	1,500	-	-
Synapse Round 4	77,132	-	28,868
Synapse Round 3	-	-	65,153
Synapse Elist	-	-	7,673
OZCO website	-	-	24,777
ESP- Australia Council 2008	15,000	-	25,000
ESP-Australia Council 2007	-	-	15,000
ESP - Australia Council 2009	25,000	-	-
Art Monthly - Australia Council 2009	14,350	-	-
Mentor Grant	-	-	10,000
Other Australia Council	-	-	338
TOTAL OTHER FEDERAL		341,269	287,047
STATE GOVERNMENT			
Arts SA	51,500	-	62,300
Arts Vic	-	-	31,681
Country Arts SA	-	-	2,853
Arts Access Australia	4,000	-	-
City of Melbourne	8,000	-	-
Health Promotion in the Arts	-	-	4,689
RMIT School of Media & Communication	5,000	-	-
RMIT School of Health Sciences	5,000	-	-
RMIT Gallery	7,500	-	-
ProHelvetia	6,887	-	-
La Trobe Regional Gallery	-	-	3,000
Tasmania Regional Arts	-	-	2,500
Arts NSW	-	-	3,000
Ri Aust	4,245	-	-
Melbourne Planetarium	817	-	-
Creative NZ	1,834	-	-
Japan Foundation, Syd	1,364	-	-
Symbiotica	-	-	1,039
Department of Trade and Economic Development	-	-	6,364
Screen Australia	7,670	-	1,130
TOTAL STATE GOVERNMENT		103,816	118,555
TOTAL PUBLIC SUBSIDIES		768,469	723,511

	2009	2008
OTHER INCOME		
Membership Fees	4,384	10,157
Participant Fees	28,332	-
Participant Fees Less Discounts	216	-
Consultancy Fees	366	12,218
Art Monthly Lecture Tour	13,500	-
CAN Fees	6,136	-
Catalogue Sales	(62)	-
Presentation & Touring Fees	12,025	-
Bank Interest	8,132	11,651
Sale of equipment	-	390
Sundry	4	459
Insurance claim recovered	1219	-
Equipment Hire	-	-
TOTAL OTHER INCOME	74,254	34,875
NON CASH INCOME		
Sponsorship - In Kind	1(c) 192,710	76
TOTAL NON CASH INCOME	192,710	76
TOTAL INCOME	1,035,433	758,463

Detailed Income Statement – expenditures For the Year Ended 31 December 2009

EXPENDITURE	2009	2008
ADMINISTRATION	\$	\$
OFFICE RENT & RUNNING COSTS		
Rent/Insurance	46,340	35,382
Electricity/Security/Outgoings/Cleaning	6,622	13,429
TOTAL OFFICE RENT & RUNNING COSTS	52,962	48,810
OFFICE CONSUMABLES & RESOURCES		
Library/Archive/Photocopying	5,217	1,606
Equipment/Office/Depreciation	26,909	25,915
TOTAL OFFICE CONSUMABLES & RESOURCES	32,126	27,520
COMMUNICATIONS		
Telephone/Teleconferencing	3,893	7,258
Internet	3,120	2,564
Postage/Courier	4,433	6,348
TOTAL COMMUNICATIONS	11,446	16,169
LEGAL, FINANCE & GOVERNANCE		
Board Expenses	9,329	4,137
Audit/Accounting Fees	12,451	11,378
Licenses/Fees/Charges	3,527	4,077
TOTAL LEGAL, FINANCE & GOVERNANCE	25,306	19,592
TOTAL ADMINISTRATION	121,841	112,091
STAFF WAGES & EXPENSES		
Wages Permanent & Leave Adjustments	312,785	325,864
Superannuation	29,042	29,039
Workcover	3,270	1,427
Staff Development & Amenities	3,491	5,138
Conference/Seminar Fees	490	50
Recruitment	(479)	1,003
OH&S	182	566
Casual Wages	-	-
TOTAL STAFF WAGES & EXPENSES	348,781	363,087
STAFF TRAVEL		
International Airfares	-	615
Domestic Airfares	-	3,063
Accommodation/Per Diem	-	2,398
Taxi & Car hire	357	2,016
TOTAL STAFF TRAVEL	357	8,093
MARKETING		
Advertising	3,753	5,514
Printing/Distribution/Documentation	18,252	28,810
Design/Reproduction Fees	24,040	18,423
Catering	-	1,801
Public Relations, Publicist	577	2,914
Copy Editing	163	-
TOTAL MARKETING	46,785	57,463
PROGRAM EXPENSES	2009	2008

CONSULTANTS FEES			
Artists Fees	76,445	74,035	
Speakers Fees	8,044	-	
Writers Fees	2,600	5,191	
Project Managers/Consultant Fees	78,213	103,008	
Curators/Tutor Fees	-	4,053	
Technical Support Fees	-	1,040	
TOTAL CONSULTANTS FEES	165,302	187,327	
PROGRAM LOCATION EXPENSES			
Venue Hire & Costs	1(d)	2,273	713
Equipment Hire & Purchases	1(d)	6,351	5,436
Insurance/Security		-	300
Catering		12,461	1,634
Admin + Stationery		5,238	-
Production Materials/Freight		32,357	16,496
Web Hosting		392	1,152
TOTAL PROGRAM LOCATION EXPENSES	59,072	25,731	
PROGRAM TRAVEL			
International Airfares		29,312	15,378
Domestic Airfares		15,956	11,722
Accommodation/Per Diem/Travel Allowance		46,605	46,465
Taxi/Car Hire		8,219	4,939
TOTAL PROGRAM TRAVEL	100,092	78,504	
CONFERENCE & WORKSHOP GRANTS			
TOTAL CONFERENCE & WORKSHOP GRANTS	-	-	36,899
IN KIND EXPENSES			
Venue Hire	1(d)	70,010	-
Production Materials	1(d)	2,000	-
Project Staff	1(d)	104,500	-
Promotion/Marketing	1(d)	15,900	240
Internet	1(d)	-	76
Insurance	1(d)	300	-
TOTAL IN KIND EXPENSES	192,710	316	
TOTAL PROGRAM EXPENSES	517,176	328,777	
OTHER EXPENDITURE			
Bad Debt		-	21
Sundry		312	280
		312	301
TOTAL EXPENDITURE	1,035,252	869,811	
OTHER INCOME			
Transfer from Reserves		0	14,039
TOTAL OTHER INCOME	0	14,039	
OPERATING SURPLUS/(DEFICIT)	181	(97,308)	

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

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Government of South Australia
Arts SA

