



## Australian Network for Art and Technology

Annual Report 2010

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# Vision

*Bridging art, science and technology  
Generating new creativities  
Enriching culture and industry*

## Mission

Our mission is to engage with art, science and technology to enable and influence cultural, community and economic developments by:

1. Building and participating in robust, resilient networks that exist to identify and pursue new opportunities in trans-disciplinary practice and inspiration.
2. Supporting creative practitioners by identifying pathways for innovative and trans-disciplinary practice.
3. Assisting creative practitioners to achieve financially sustainable practices that have important and positive economic impact.

## Definitions and Orientation

**Creative practitioners:** People with experimental, future-focused and trans-disciplinary mindsets who engage with new ideas and technologies by articulating a process of discovery and letting innovation emerge.

**Trans-disciplinary:** A whole ecology of creative and productive activity leading to creative practice being embedded within culture, community and economy. This requires:

1. Industry (producers)
2. Researchers – i.e. Creative practitioners (artists/thinkers/experimenters/researchers)
3. Investment/finance/funding
4. Government (innovation context and infrastructure)
5. Services (legal/accounting professionals)
6. Media (wider society/general audience)

This also includes the concepts of Extra-disciplinary and Supra-disciplinary.

**Extra-disciplinary:** When examined from a trans-disciplinary perspective, the new joint disciplines create an as yet unknown and unexpected discipline; a different way of viewing knowledge.

**Supra-disciplinary:** A new approach taken when the classical approach has reached its limit. This is where professional and amateur knowledge engages and crosses over to enrich trans-disciplinary practice.

# Chair's Report

The last 18 months have been a productive period of consolidation for ANAT: a time of sound financial management, strengthening structure and maximising our overall operating procedures. In addition to this structural refurbishment, the board and operating staff have been planning and coordinating future activities, opportunities and events. Last year, the board also took on two new members, Gillian Morrison and Jock McQueenie, both of whom have a long history of involvement in the Australian arts community. Gillian Morrison now brings her expertise to the role of ANAT board Chair, and I gladly leave this position in her very capable hands.

With an excellent set of creative insight and business skills represented on the board, and a new constitution in place, ANAT offers a best practice model that other not-for-profit organisations can freely adopt in Australia and abroad. With this solid framework established, ANAT now looks ahead to an exciting future of creative programming and opportunities for artists working at the intersection of art, science and technology.

## **Hugh Davies**

*Chair Dec 2008 to Nov 2010*  
***Continues as Board Member***

## **Strength in Stability**

2010 has been the year where key governance and organisational changes implemented in late 2009 have become the foundation for an exciting ANAT future.

As newly elected Chair, I would like to strongly commend previous Chair, Hugh Davies, for such a well-run board structure and acknowledge his tremendous efforts over the past two years. In our two-year cycle of Chair, I am also very pleased to note that Hugh has chosen to remain with the ANAT board both as a member and as an active contributor to the programming sub-committee, one of the five operating sub-committees that are maximising the collective skills and time of the board, staff and specialist community.

The sub-committees currently are: Finance (Chaired by Mark McAllister), Programming (Chaired by Kristin Alford), HR (Chaired by Hugh Davies), Technology (Chaired by Peter McNally), and most recently, ISEA (Chaired by Ross Harley). This advance has supported ANAT in designing a new and sustainable programming policy and developing further financial practices that aim to ensure ANAT's longevity in the changing and always challenging funding and revenue landscape.

In this regard, I am thrilled to report that the ANAT ISEA Organising Committee, Chaired by ANAT CEO Gavin Artz with Board member Prof. Ross Harley as Curatorium Committee Chair, in conjunction with representatives from ANAT, UTS, UNSW (COFA), Sydney University, NSW Events, Business Events Sydney, Experimenta, d/Lux/MediaArts and the Australia Council for the Arts, won the bid to host ISEA2013, ISEA International's symposium on Electronic Arts. This will be held in Sydney in conjunction with our major partner, NSW Events and the VIVID Art Festival in the winter of 2013.

## **A House in Order**

I am also very pleased to report that ANAT leaves 2010 with a sound surplus, this is indicative of the ANAT's Boards commitment to building financial certainty into all aspects of operation. We continue to seek both cultural and financial partnerships that expand our funding sources and open our thinking to new opportunities within the sector.

In support of this principle, the Board agreed to appoint the new role of Business Development Manager to address these issues in 2011/12.

The introduction of the new ANAT website in the past year has led to sighs of relief from the visually long-sighted and those with Nielsen information design credentials, jubilation from the administrators and joy for those wanting to access the latest Filter or interact with peers via Synapse more readily. The ANAT Facebook page has also proved a useful interface for event participants and members interested in keeping in touch and growing their networks.

### **Programming into the Future**

Highlights of 2010 programming include the remarkable collaborations achieved at the Perth-based Dome Lab and the new artist and scientific institution partnerships developed within the Synapse 5 residencies.

Dome Lab was an international collaboration with Australian artists and filmmakers being introduced to the recording and projecting technology required to create work for a full dome screen (akin to a planetarium) by Australian and American practitioners. Every rule was broken to the delighted surprise of the technicians, new relationships were formed and completely unexpected works were produced. Programs within this area of technology continue in 2011.

The 2010 residencies, as part of the Synapse program, were a perfect example of the range of trans-disciplinary collaborations that ANAT encourages and supports. These residencies ranged from sound and visual artist Robin Fox's collaboration with the Melbourne based Bionic Ear Institute to create musical compositions for cochlear implants, to Meredith Walsh's collaboration with the Rome based Pier Luigi Luisi Synthetic Biology Laboratory to experiment with "modifying proteins using aesthetic criteria ... and to address the ethical implications of designing new biological systems."

### **Thank You**

On behalf of the Board, I would like to thank the hard work, dedication and continued vision of the ANAT Management Team. Gavin Artz, as CEO, has brought financial stability and introduced important improvements to the organisation's structures and processes and Vicki Sowry, as Program Manager, has set the tone for a new sustainable programming policy that doesn't lose sight of the true nature of the ANAT beast – working with the new, the unknown and 'seeding' the yet to be thought of.

I would also like to especially thank all the ANAT staff who have worked tirelessly across the organisation, bringing their energy, expertise and goodwill to deliver the exceptional labs, seminars, programs and events that make ANAT such an important and singular organisation.

Thank you also goes to my fellow board members who continue to make significant contributions to the governance and direction of the organisation. I personally have been made to feel especially welcome and supported by all members of the board, which has made the transition to Chair a smooth and happy one.

My final thanks goes, naturally, to the artists and scientists working at this intersection, our members, partners, funders, sponsors, supporters and community for whom we exist to serve.

### **Gillian Morrison**

*Chair elected Nov 2010*

# CEO Report

Innovation is a cultural activity. We maybe unaware of how technology is becoming an augmented extension of us, but as it does, there is a growing requirement for that technology to be deeply culturally sympathetic. The requirement being placed on all industries to synthesise culture, aesthetics, psychology and the social places the trans-disciplinary work of ANAT at the centre of the new economy and society. ANAT is an independent platform where academia, business, creative practitioners, community and culture can collaborate in a safe environment, freed from the usual constraints of their sector or institutions. ANAT is a place where creative curiosity is the central driver for research, development and commercialisation across science, technology and creative practice. From this perspective a new cultural engagement can be seen to be evolving, one where creativity and culture is the main concern of human activity.

For ANAT 2010 was a year of change; not the type of change that catches headlines, but the type that focuses the organisation; the type where you look back in five years time and see the moment when something new emerged. For the first time since the incorporation of the organisation, ANAT's constitution was redrafted against current legislative standards and prevailing views on good governance practice. This was achieved in the context of a consolidation of the subcommittee system, with these subcommittees becoming the forum for significant strategic and policy development. This ongoing strategic dialogue between board, staff and stakeholders allowed ANAT to develop a unique conception of the value of the organisation to culture, community and commerce and set goals that are shaping ANAT's work over the next three years.

ANAT continued to deliver outstanding programmed activity through the Synapse Residency and ANAT Lab Program. The quality and depth of the research collaborations improves each year that Synapse has been running, which signals a significant understanding of what's possible in a cross-disciplinary partnership. Program Manger Vicki Sowry's ground-breaking vision for the Dome Lab changed the perception of frameless cinema in the industry. With the viewpoint of stakeholder inclusion ANAT was the lead organisation in the successful bid to secure ISEA for Sydney in 2013. This will allow Australia to present its world leading capabilities in electronic art and the role this plays in society and the economy to an international audience.

ANAT increased its involvement in high-level research by partnering with the University of Adelaide's ECIC, being named as an industry partner on an ARC Linkage project and presenting, in partnership with Second Nature, the peer reviewed papers for the Super Human Symposium.

We bid farewell to long standing Marketing Manager Amanda Matulick, whose parting gift was to ensure ANAT's documented history was available online through the development of our new website that has attracted a 60% increase in visits since its launch. I would also like to make special mention of the ANAT interns for 2010, Eva Sprenkelder, Dale Caon and Ramandeep Kaur, all of whom contributed many hours over many months to reviewing and improving ANAT's internal systems. The ANAT team from Board through to operations are remarkable, their breadth of interest and expertise as well as their dedication to having a positive impact on the communities they serve makes it possible to do the extraordinary every day.

ANAT, as a network and a platform, cannot achieve anything without collaboration; we exist to bring together and amplify, to make the whole greater than the sum of its parts. Our partners, from the unique artists we work with, to the visionary research labs who provide such a rich working environment and knowledge and our funders and sponsors who value exploration and creation, all come together with good will to make something new, not only for themselves, but for the betterment of all. Innovation is only of value if it improves our lives, be that social, cultural, economic or ecological and for that to be successful the full interconnection of human endeavours needs to be considered. Innovation is a cultural activity.

**Gavin Artz**  
*Chief Executive Officer*

## Key Achievements 2010

- The drafting and implementing of a new constitution for ANAT.
- ANAT “Good Governance Guide” based on ASX and ISO standards developed and implemented.
- The development and implementation of the “ANAT Strategic Programming Guide”, that gives ANAT Board and Operations a common strategic rationale with which to approach long-term program development.
- Web marketing strategy developed which included the redevelopment of the ANAT web site, an upgrade of the Filter site, greater profile for the Synapse site and implementation of Web 2.0 strategy.
- Successful bid for ISEA 2013 to be held in Sydney.
- Jock McQueenie joins the ANAT Board.

## ANAT Board

Hugh Davies (Vic)

### **ANAT Chair**

**Chair of the Human Resources Subcommittee**

**Member of the Programming Subcommittee**

**New Media Artist and Lecturer**

Gavin Artz (SA)

### **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)

**Chair of the Audit Subcommittee**

**Associate at Inventure Partners**

Peter McNally (NSW)

**Chair of the Technology Subcommittee**

**IT Advisor**

Gillian Morrison

**Member of the Programming and Audit Subcommittees**

**Digital production and arts administration**

Jasmin Stephens (WA)

**Member of the Programming and Audit Subcommittees**

**Independent curator**

Professor Ross Harley (NSW)

**Head of the School of Media Arts**

**COFA at the University of NSW**

Jock McQueenie (Qld)

(from Dec 2010)

**Community Arts Consultant**

## ANAT Board Subcommittees

### **Audit Subcommittee**

**Mark McAllister – Chair**

**Gavin Artz**

**Juili Kwan**

**Jasmin Stephens**

**Gillian Morrison**

**Kym Williams – Volunteer external**

**Subcommittee Member**

### **Programming Subcommittee**

**Kristin Alford – Chair**

**Gavin Artz**

**Hugh Davies**

**Amanda Matulick**

**Vicki Sowry**

**Gillian Morrison**

**Jasmin Stephens**

### **Technology Subcommittee**

**Peter McNally – Chair**

**Gavin Artz**

**Michael Kubler**

### **Human Resources Subcommittee**

**Hugh Davies - Chair**

**Kristin Alford**

## ANAT Staff

Gavin Artz (SA)

**Chief Executive Officer**

Vicki Sowry

**Program Manager**

**Member of the Programming Subcommittee**

Amanda Matulick

(to October 2010)

**Communications Manager**

**Member of the Programming Subcommittee**

Sarah Last

(to April 2010)

**Embracing Sound Program Manager**

Ruth Cross

**Programs Officer**

Juili Kwan

**Accountant**

**Member of the Audit Subcommittee**

Louise Vlach

**Administration Officer**

## Project Staff

Mary Lusted

**Perth Logistics**

**Dome Lab**

## Volunteers

**Dome Project**

**Eva Sprenkelder**

**Mariaelena Velletri**

**Jacinta White**

**Tanna Wheildon**

**Courtney Turner**

**John Gallagher**

**Elizabeth Pattinson**

**Michael Breeze**

**Internships**

**Eva Sprenkelder**

(from Utrecht School of Arts, September: 2010 – Continuing)

**Dale Caon**

(July 2010 - Continuing)

**Ramandeep Kaur**

(January 2010 – June 2010)

# Lab

*The ANAT Lab is a professional development program that has grown and evolved since ANAT's inception in 1988. In these Labs, ANAT brings together world-renowned experts and highly skilled creative practitioners to explore an emerging technology. There are no expectations of finished products, but the Labs have often provided the groundwork for significant art works, interesting applications of technology and unique technology-based intellectual property, as well as opening up new career paths and trans-disciplinary partnerships for creative practitioners.*

## Dome Lab 2010

Dome Lab 2010 was held from 31 October – 5 November 2010 at the University of Western Australia in Perth and was an intensive, strategically-focused residential workshop for mid-career filmmakers emphasising a trial-and-error approach that prioritised risk-taking and experimentation over and above 'finished product'. The workshop brought the world's leading fulldome experts together with their local counterparts in order to build upon Western Australia's existing creative and research capabilities and to ensure that Australian artists are at the forefront of developments in fulldome content production.

The tutors selected for Dome Lab 2010 were a mix of Australian and international researchers and artists who were chosen for their abilities in transferring skills and expertise to maximise the research capabilities of the Australian creative industries.

They were:

- Paul Bourke (AUS)
- Warik Lawrance (AUS)
- Peter Morse (AUS)
- Ben Shedd (USA)
- Jonathan Strawn (USA)
- Hue Walker (USA)

The artists and filmmakers selected to participate in Dome Lab 2010 were: Michael Angus (QLD), Michele Barker (NSW), Mark Bolotin (NSW), Grayson Cooke (NSW), Yvette Coyne (WA), Teresa Crea (SA), Sarah-Mace Dennis (NSW), Martin Fox (VIC), Lindi Harrison (NSW), Sohan Ariel Hayes (WA), Chris Henschke (VIC), Donna Kendrigan (VIC), David Kirkpatrick (NSW), Claire Leach (WA), Michela Ledwidge (NSW), Robert Pickles (NSW), Paul Ricketts (WA), Jeffrey Skinner (WA), Lindy Taylor (SA), Matthew Tierney (VIC), Julie Turner (NSW), Tanya Visosevic (NSW), Daniel Walsh (WA).

*"Two days later and I am still suffering from jetlag, and as I lie awake at night I can't stop going over and over all of the Fulldome films that were put together in such a short space of time. Each of the films appears in lucid detail and I find I can recall most of them shot for shot. What an incredibly powerful and visceral medium Fulldome is! When I did manage to finally fall asleep on Saturday night I started dreaming in Fulldome, as though everything appeared through a fisheye lens. This had never happened to me before and was a strange experience indeed."*

**Warik Lawrance - Dome Lab Tutor**



Above:

Participants - Dome Lab 2010

## Residencies

*ANAT has been providing ground-breaking leadership in cross-disciplinary research for over a decade. The Synapse residencies have grown to become a respected and successful cross-disciplinary research opportunity by both artists and scientists.*

*Many of the roadblocks to scientific application and technology development are cultural, and the bringing together of these often separate fields creates real innovation, develops unique skills and understanding and literally builds unenvisioned career paths for creative practitioners. At ANAT we believe these collaborations are vitally important in building more successful research and cultural engagement while potentially having significant economic impacts.*

### Synapse 5 Residencies

The Synapse Residencies place Australian artists into science and research settings to pursue collaborative projects with benefits accruing to both the resident and the host organisation. The Synapse initiative supports creative partnerships between scientists and artists through the residency program, a database of international art/science collaborations, an archived discussion list and the Australian Research Council (ARC) Linkage program, which supports longer-term partnerships between artists and scientists in academic research settings.

ANAT's Program Manager Vicki Sowry comments, '...Artists and scientists approach creativity, exploration and research in different ways and from different perspectives; when working together they open up new ways of seeing, experiencing and interpreting the world around us'.

Andrew Donovan, Inter-Arts Director at the Australia Council for the Arts notes '...Each of the Synapse residencies demonstrates an exciting and genuine collaboration between artists and scientists. They create awareness that artists can contribute to the building of new knowledge in disciplines well beyond those we'd normally associate with artistic practice'.



*Five Australian artists were awarded Synapse residencies for 2010:*

**Robin Fox + Bionic Ear Institute**  
(Melbourne, Australia)

While cochlear implants have been remarkably successful in restoring speech perception, they present an issue in music appreciation for implant users. Robin Fox, one of Australia's leading audio-visual, sound and computer music artists, worked with researchers from the Bionic Ear Institute's Music and Pitch Project Team to create musical compositions tailored specifically for implant users. The collaboration allowed Fox to further his research into audio-visual equivalence by conducting a series of experiments investigating whether visual stimuli accompanying sound can increase the musical experience for the hearing impaired. This research culminated in an inspiring public performance and the project is short-listed for the 2011 Future Everything Award in the UK.

*"I have been spending some valuable time with the electrodometer over the last couple of weeks, testing the reaction of the implant with various sonic inputs." **Robin Fox***

Above: A picture of Robin Fox



**Chris Henschke + Australian Synchrotron**  
(Melbourne, Australia)

In 2007, artist Chris Henschke completed a residency at the Australian Synchrotron, supported by Arts Victoria's Innovation Residency program and ANAT. Following this, he continued to build his understanding of the facility and strengthened his relationships with the resident scientists, a process that has informed this project. 'Lightbridge' aimed to create an audio-visual interface to explore the nature of the synchrotron's 'tune' – what scientists call the complex frequency harmonics generated from the synchrotron's beam status and position data – and to make this real-time data available to other artists and researchers. Chris was invited to visit CERN during his residency.

*"Being 'in the zone' (what some people academically described as 'Flow theory') seems to be similar when physicists are trying to work out some complex problem as when artists are in the middle of working on a piece."* **Chris Henschke**

Above:  
Lightcurve Fraction: From a video by Chris Henschke

**Erica Seccombe + Department of Applied Mathematics, Australian National University** (Canberra, Australia)

Visual artist Erica Seccombe worked with experimental and theoretical scientists from the Department of Applied Mathematics on a collaboration that will assist towards understanding the complex interrelationship of mechanical 3D components of physical objects and balancing visual density with information content. A complementary and concurrent focus on the visualisation and animation of complex datasets also contributed to Seccombe's long-term research project looking at the influence of scientific technology on visual media and contemporary art, as well as producing a wealth of material for use in future artworks. During her residency, Erica was granted access to the CSIRO's plant industry facility as part of the Plants Under the Microscope Artist-in-Residence at the High Resolution Plant Phenomics Centre

*"There is something crazy about the wet lab in Applied Maths; not the extreme sterile environment you would expect, but it has a fantastic experimental atmosphere of tinkering around among countless glass vials."* **Erica Seccombe**

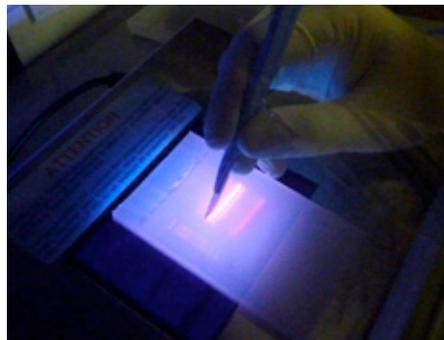


Above:  
A picture of a bean sprout rendered in Drishti: Erica Seccombe

**Meredith Walsh + Pier Luigi Luisi Synthetic**  
Biology Laboratory (Rome, Italy)

The primary research undertaken at the Pier Luigi Luisi Lab investigates the self-organisation and self-reproduction of chemical and biological systems within 'origins of life' and cell model frameworks; in particular, the Lab uses random DNA sequencing to modify protein structure and synthesise new proteins. UK-based artist Meredith Walsh wanted to take this a full step further: rather than relying on random selection, she experimented with modifying proteins using aesthetic criteria to question the ways in which the design and modification of proteins can alter their architecture and expression and to address the ethical implications of designing new biological systems.

*Given the aim of my research project is to focus on the aesthetic generation of protein shape, it is ironic not to be able to see what we are attempting to create." **Meredith Walsh***



Above: A picture of DNA under UV light: Meredith Walsh

**Ken and Julia Yonetani + Sunrise 21 +The**  
**Murray-Darling Freshwater Research Centre**  
**(Mildura, Australia)**

Visual artists, Ken and Julia Yonetani used their residency to further their practice of collaborating with scientists to produce outstanding works engaging with the fragility of the environment. Their recent collaboration with the Australian Institute of Marine Science resulted in the work Sweet Barrier Reef, which represented Australia at the 2009 Venice Biennale. The Water Memory project focused on water as life-force and carrier of the 'memory' of all living entities - past, present and future. Sunrise 21's expertise in advanced digital mapping and the Freshwater Research Centre's work on water quality and ecology enabled a research engagement ranging from the microscopic to the macroscopic 'big picture'.

*"EVERYTHING in this photo is made out of....  
S A L T"* **Ken & Julia Yonetani referring to the  
picture on following page**

Below:  
Still Life: the food bowl: Ken & Julia Yonetani



# Strategic Communications

*ANAT is a network, and within a network there is a key role to communicate and connect. ANAT sees this role as strategic communication, not only for the organisation, but also for the stakeholders we represent. To achieve this, ANAT undertakes research, provides online platforms for communication, demonstrates creative work, holds events and presents and engages at forums, round-table discussions and conferences. The exploration of creative practitioners who bridge art, science and technology are of fundamental importance to our future culture, community and economy.*

## Web Sites

### ANAT Website

#### **www.anat.org.au**

2010 saw the launch of a completely new site that documented the long and influential history of the work ANAT and creative practitioners in art, science and technology have had on the world. ANAT went to great lengths to digitise its original documents to create a significant archival resource.

### Synapse Database

#### **www.synapse.net.au**

2010 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.

### Filter

#### **www.filter.org.au**

In 2010 the Filter web site was updated to allow for the online publication of articles published in other forums, research and past publications that fell outside of the Filter context. These articles were added to highlight the trans-disciplinary nature of ANAT's work, but also to give a sense of the currents of thought occurring that may not be evident in programming activity and to give a window onto formative discussions on topics for future ANAT activity.

### **Issue #73 Interdisciplinary Collaborations**

With the release of Filter 73, ANAT encouraged and invited a progression of dialogue around the conceptualisation and realisation of interdisciplinary collaboration practices. ANAT believes interdisciplinary is critical to the success and survival of creative practitioners in an increasingly competitive and commercially focused marketplace.

### **Issue #74 Sustainable Creative Practice**

This issue focused on both financial definitions of sustainability for creative practitioners, but also broader concerns of cultural, social, ecological and economic sustainability. It asked the question if Australia is to be sustainable, do we need to seek new resources for building true wealth? And is part of this reconsidering what our key national resources are? Concluding with the ideas that we have a hugely underutilised resource of creative cultural practice; a resource that enables us not only to think culturally, but to also conceive of our culture, community and economy as an interwoven complex system.

### **Issue #75 Habitats for Public Engagement**

In this issue of Filter, ANAT explored Habitats for Public Engagement. Starting with the premise that the human need for social interaction is an integral part of our daily lives, it asked the questions: what impact does this have on the environment and architecture we rely on in order to achieve specific outcomes? How should we evaluate the impact our daily decision-making has on our environment/s? What role should, and do, machines play in our lives? How much is too much?

## Blogs

### Synapse 5 Blogs

The 2010 Synapse residency participant blogs record the experiences of these unique research residences.

*Robin Fox 2010 Synapse Residency –*  
<http://fox2010.anat.org.au>

*Ken and Julia Yonetani 2010 Synapse Residency –*  
<http://yonetani2010.anat.org.au>

*Meredith Walsh 2010 Synapse Residency –*  
<http://walsh2010.anat.org.au>

*Erica Seccombe 2010 Synapse Residency –*  
<http://seccombe2010.anat.org.au>

*Chris Henschke 2010 Synapse Residency –*  
<http://henschke2010.anat.org.au>

### Dome 2010

<http://domelab2010.anat.org.au>

Launched as a companion to ANAT's Dome Lab 2010, the blog allowed participants to document their experience as it unfolded in words, images and, ultimately, moving images. The site remains as a significant resource with detailed practical and speculative thoughts from participants, videos of final works and learning resources from the world's experts in the field, including videos of tutorials and links to international dome events.

## Research

### Super Human Publication

In partnership with RMIT and the Second Nature Online Journal, ANAT published the research papers, articles and reviews from the Super Human Symposium held in Melbourne in 2009.

## Super Human Publication

Editorial	
Dr. Stefan Greuter	
Vicki Sowry	
Research Papers	
Michele Barker	Enacting New Media: the consequences of embodied perception for new media arts practice.
Dolores A. Steinman, David A. Steinman	New Visual Paradigms in Medical Representations of the Body
Kathryn A. Hoffmann	Wandering in the Company of Skeletons: Imaginaries of the Body Across Anatomy and Art
Kathy Cleland	Prosthetic identities and Virtual Cyborgs
Mari Velonaki, David Rye, David Silvera Tawil	Engagement, Trust, Intimacy: Touch Sensing for Human-Robot Interaction
Jonathan Duckworth	Embodiment and Play in designing an interactive art system for movement rehabilitation
Tina Gonsalves, Nadia Bianchi-Berthouze, Matt Iacobini, Helen Sloan	The Chameleon Project
Danielle Wilde	Swing That Thing... : extending our poetic and expressive potential
Leah Heiss	Therapeutic Collaborations - Informing the development of therapeutic nanotechnologies through creative practice
Svenja Johni Kratz	Transformative Transgressions: Biotechnology, Personal Experience, Ethics and Art
Articles	
Renee A. Davis	Joe's Cyborg and Other Posthuman Curiosities
Projects	
Alexandra Daisy Ginsberg	The Synthetic Kingdom
Reva M. Stone	Past and Possible Future Selves
Trish Adams, Andrew Burrell	Mellifera: a mixed reality project 2009-10
Molly Epstein	Attaining Homeostasis
Reviews	
Nancy Atakan	De-constructing the Digital Revolution (Genco Gulan)
Paul Callaghan	The Pleasures of Computer Gaming (Eds Melanie Swalwell & Jason Wilson)
Gillian Morrison	Brain Fitness Program™ Posit Science

### Creative Collaboration, Commercialisation and Career Study: Research into contemporary artistic practice.

In 2010 ANAT undertook a study with the support of The Entrepreneurship, Commercialisation and Innovation Centre (ECIC) at the University of Adelaide. The study posed previously unasked questions about contemporary creative practice. Through work with artists, whose practices span art, science and technology, ANAT has been picking up some subtle shifts in contemporary creative practice. This study was ANAT's first step towards capturing and understanding these changes.

#### *Key findings:*

- There is a strong interest in pursuing potential commercial opportunities resulting from their creative practice.
- There is a strong interest in accessing more information and expertise about commercialisation and business development for creative practice.
- The creative practice of those surveyed is inspired by/developed in collaboration across trans-disciplinary groups.
- A broad range of venues, including non-traditional settings, are preferred for showcasing work.
- Early-career artists are comparatively mature, with high levels of education.
- Women are highly represented in creative practices that engage with technology, science and inter-disciplinarity.

### ARC Linkage Project

In 2010 it was announced that ANAT was an industry partner on the ARC Linkage Project "Reconsidering Australian media art history in an international context". This project will establish an unprecedented platform for the promotion and understanding of historic media art works from Australia in a burgeoning international media art scene. It will place Australian media art history within an international context by connecting with established networks of scholars and web resources worldwide. The research outcome, a foundational online resource, will provide future artists and curators with a cohesive overview of Australian media art's recent milestones and developments, crucial to making significantly innovative new works. The project will not only follow international best practice but lead in the development of new interoperability standards for rich-media web resources.

#### *Partners*

- University of NSW
- The University of Melbourne
- Swinburne University of Technology
- Donau Universitat Krems.

## Events

### ISEA Bid

In 2010 ANAT formed an Organising Committee to bid for ISEA 2013. The Organising Committee comprised representatives from ANAT, UTS, UNSW (COFA), Sydney University, NSW Events, Business Events Sydney, Experimenta, d/Lux/Media Arts and the Australia Council for the Arts. Throughout 2010 many national stakeholders were invited to participate and give advice on the form of the bid, with Ross Harley making the formal presentation at ISEA 2010 Ruhr/Germany. Late in 2010 the ISEA Board informed ANAT that the bid had been successful.

### Henry Hoke's Guide to the Misguided

The exhibition Henry Hoke's Guide to the Misguided was presented by ANAT in association with the Institute for Backyard Studies and National Science Week at the National Science Week 2010 Eyre Peninsula Field Days from 10th-12th August 2010.

### Portable Worlds 2nd Edition

In partnership with Country Arts SA, Portable Worlds 2nd Edition Exhibition toured Regional South Australia in 2010. 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.

In 2010 the Portable Worlds 2nd Edition Exhibition, presented by Country Arts SA in partnership with ANAT, toured regional South Australian towns:

- Hahndorf Academy Gallery – 7 May – 20 June 2010
- Roxby Downs Regional Gallery – 30 July – 31 August 2010
- Whyalla Middleback Theatre Foyer Gallery – 9 December 2010 - 16 January 2011

Artists showcased:

- 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

### Fulldome Industry Screenings

In the lead up to Dome Lab 2010, ANAT provided an opportunity for filmmakers and media artists to experience the immersive story-telling potential of fulldome. ANAT presented screenings of the Best of Dome Fest, showcasing the best international films created for the fulldome environment, a new and powerful digital medium that provides audiences with an unprecedented immersive experience using large-format hemispheric screens and omnidirectional sound. The screens were held at:

- Adelaide Planetarium, Mawsons Lake, SA.
- Horizon the Planetarium, West Perth, WA.
- Launceston Planetarium, Launceston, Tas.
- Melbourne Planetarium at Scienceworks, Spotswood, Vic.
- Sir Thomas Brisbane Planetarium, Toowong, Qld.

## Partners

National	2009	2010
Adelaide Film Festival	•	
Australian National University - Department of Applied Mathematics		•
Arts Access Australia	•	•
Art Monthly Australia	•	
Australian Antarctic Division	•	
Australia Centre for the Moving Image	•	
Australian Design Alliance		•
Australian Synchrotron		•
AV Central	•	
The Bionic Ear Institute		•
BOC Australia	•	
Breezotech	•	•
Business Events Sydney		•
Centre for Astrophysics and Supercomputing, Swinburne University	•	
Chalice Bridge	•	
Country Arts SA	•	•
Creative Industries Innovation Centre		•
Horizon		•
DomeFest	•	•
Edith Cowan University	•	
Events New South Wales		•
Federation Square	•	
International Arts Services	•	•
Internode	•	•
Kimberly-Clark	•	
Museum of Contemporary Art	•	
MEGA	•	•
Melbourne Planetarium	•	
Motorola	•	•
The Murray-Darling Freshwater Research Centre		•
Museum of Victoria	•	
NanoVentures Australia	•	
National Film and Sound Archive	•	

National Science Week		•
PICA	•	
Pozible		•
Premium Wines Direct	•	
Queensland University of Technology	•	
Revelation		•
RMIT Gallery	•	
RMIT University – Health Sciences	•	
RMIT University – Media & Communication	•	
Royal Institution of Australia	•	•
State Library of Queensland	•	
Swinburne University of Technology		•
Tyrrell's Wines	•	
TURA	•	
2 Moro Mobile	•	
University of Adelaide – Entrepreneurship, Commercialisation and Innovation Centre		•
University of Adelaide - School of Paediatrics & Reproductive Health	•	
University of New South Wales - COFA		•
The University of Melbourne		•
University of South Australia - Planetarium	•	
The University of Sydney		•
University of Technology Sydney		•
University of Western Australia		•
University of Western Australia - Western Australian Supercomputer Project	•	•
University of Western Australia - Centre for Learning Technology		•
University of Western Sydney - Confocal Bio-imaging Facility	•	
Urtex	•	
WaiveStar Group	•	
<b>International</b>		
Donau Universitat Krems.		•
Roma Tre Universita Degli Studi - Pier Luigi Luisi Synthetic Biology Laboratory		•

## Networks

Participation in Networks			
Adelaide University	CEO	Guest Lecturer	Presented the entrepreneurship lecture in Adelaide Universities MBA Course
All the Planetaria	Program Manager	Presenter	Introduction to Best of Domefest program
Arts Active & Creative Clash	ANAT	Member and Partner	IT, policy and network support for these international and EU based projects.
ARTSLab	Program Manger	Presentation	Presented on ANAT's programs
Arts Research Round Table	CEO	Participant	Discussions on the Art Research historically and into the future.
Arts SA	CEO	Peer Assessor	Member of peer review panel.
The Australian Centre for Social Innovation	CEO	Presenter – Blue Sky Session	Presented "Daily Democracy: Can Art and Technology Drive Social Change?"
Australia Council For the Arts	Program Manager	Peer Assessor	Member of peer review panel for Interarts.
Australian Design Alliance	CEO	Director and Company Secretary	Participation in the formation of a peak design group from urban planning, architecture and fashion design through to graphic design and the arts.
The Canberra Contemporary Art Centre	Program Manager	Presenter	Synapse residency program
MEGA SA	CEO	Working Group member, Mentor, Presenter & Practice Pitch Panel Member	Mentored winning team rezon8 and helped launch a tech start up from an art project
QUT– Creative 3	CEO	Presenter and panel member	Presented a creative user perspective on IP, licensing and IP strategy
Creative Commons Australia	CEO	Presenter	Presented ANAT's experience with Creative Commons Licensing

Synapse Art Science ARC Research Round Table	CEO & Program Manager	Participants	Discussions on the Art Science collaborations historically and into the future.
Australian Science Communicators Conference	Program Manager	Presentation	Synapse residency program and its science communication outcomes
Australian Science Communicators (SA Branch)	Program Manager	Presenter	ANAT's suite of programs, with particular focus on their science communications outcomes.
Australian Urban Design Initiative Round Table	CEO	Participant	Discussions on the development of a coordinated, national urban design initiative.
CoLab international	Program Manager	Advisory board	Program development
Future Everything Awards	CEO	International Advisory Group	Review and nomination of regional artists for this UK based award.
Innovation and Business Skills Australia	CEO	Expert Working Group Member	Participation in the development of education priorities for design.
Revelation Perth International Film Festival	Program Manager	Special Guest	Introduced Best of Domefest program
San Jose 01 Symposium	Program Manager	Participant	Networking
Santa Fe Complex	Program Manager	Presentation	ANAT's programs
University of South Australia	CEO	Presenter - Professional Management for Artists and Designer	Presented with MEGA SA on commercial approaches to IP developed from creative practice.

# Capacity Building

*To ensure that ANAT can deliver high quality programs that have a true impact on the lives of artists and creative practitioners, it is recognised that ANAT needs to continually improve internal processes. Operationally, the main focus areas for this activity are Project Management, Stakeholder Intelligence, Communications and Social Entrepreneurship and, from a Board perspective, Corporate Governance.*

## Governance

Building on the successful implementation of the Audit Subcommittee, Programming Subcommittee and Technology Subcommittee in 2009, ANAT strengthened these Subcommittees of the Board, refining process and embedding them further into ANAT's governance system. The key achievements for the Board and Subcommittees in 2010 were:

### Board

- Development and passing a newly drafted constitution at the 2010 AGM.
- A restructuring of membership.
- Development of "ANAT Good Governance Guidelines" based on best practise guides from the ASX and ISO Governance Standards.
- Development of annual work program for best practice review of the ANAT board.

### Audit Subcommittee

- A detailed review of ANAT's Project Policy and its links with the Risk Policy, leading a policy modification.
- The commencement financial policy development.

### Programming Subcommittee

- The development and implementation of the "ANAT Strategic Programming Guide" that gives ANAT Board and operations a common strategic rational with which to approach long-term program development.

### Technology Subcommittee

- Commencement of hardware and software audit, policy development and strategic review of technology as it relates to ANAT program.

## Project Management

### Policy

Operationally, ANAT's activity is overwhelmingly project management based. Over 2009 and 2010 ANAT developed a "Prince Lite" project approach. The Audit Subcommittee supported this through a 1st year review of project and risk policy with the outcome that a version of the Prince 2 PID structure suitable to ANAT was incorporated into policy documents. This has translated into the development and documentation of annual programming within this framework.

### Document Control & Continual Improvement

Document controls have continued to be developed and implemented with the aim to bring them into line with ISO standards, including incorporating continual improvement processes for documents. This has been an effective approach in continual review of contracting documents based on risk and project reviews.

### Training

Due to financial constraints the intended Prince 2 training was rescheduled for 2011.

## Stakeholder Intelligence

### CRM

Throughout 2010 ANAT evaluated a number of customer management systems (CRM) to better integrate stakeholder information with communications and project management. Over the 2nd half of 2010 ANAT selected, tested and modified Sugar CRM and then migrated its database and communications activity to this system. The implementation and development of the CRM systems at ANAT is in a continual improvement framework to fine tune and develop the system while assessing for its ongoing suitability in light of software availability and features. In 2011 project management, document and process control capabilities will be researched, developed and implemented.

### Surveys

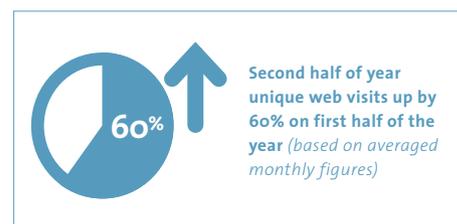
In 2010 ANAT sought to develop a base line with regard to brand, staff engagement and Membership. For this reason ANAT undertook internal and external surveys to gauge stakeholder perceptions and to find perceived gaps. This base line will be used as a starting point to gauge annual progress in these areas.

## Communications

### External

In 2010 ANAT devised and implemented its three website strategy, with the aim of designating specific roles for each site; the main ANAT site for communicating what ANAT is and what it has achieved, the Filter site for thought leadership, opinion and conversations and Synapse for ANAT's art/science focus. This was linked to a greater role for ANAT's monthly Digest to communicate opportunities at ANAT and linked community of practice, and a web 2.0 initiative that built on ANAT's Facebook presence to include Twitter, LinkedIn and YouTube.

After the launch of ANAT's new web site in mid 2010, a brand survey was undertaken that indicated good communication of ANAT's brand values. These strategies culminated in a dramatic increase in unique web visits for the last 6 months of 2010.



### Internal

In 2010 an internal survey was undertaken to set a base line for staff wellbeing and alignment with the organisation's mission.

## Social Entrepreneurship

ANAT is a mission-led organisation, but also recognises the need for itself and stakeholders to earn income while achieving this mission. ANAT attempts to achieve this through improving operational process to reduce costs in program delivery without affecting quality, sponsorships and seeking new revenue streams.

### IP recognition

ANAT commenced a review of possible commercial developments based on ANAT's IP in cross-disciplinary research process. This is being pursued further in 2011 with the planned employment of a Business Development Manager and integration of a "product pipeline" into strategic planning processes.

Research into commercialisation possibilities in the arts continued with ANAT's joint research with the University of Adelaide's Entrepreneurship, Commercialisation and Innovation Centre and ANAT's continued support of MEGA SA.

### Financial Position

Through better-defined project planning and goal setting by the ANAT Board, ANAT was able to move toward greater cost recovery from projects. This combined with the development of more detailed project management guidelines operationally, saw ANAT projects run to budget and allowed the organisation as a whole to move significantly closer to meeting financial targets

Grant income to other income (including sponsorships)			
2009		2010	
Grant	Other Income	Grant	Other Income
\$768,469	\$266,964	\$631,834	\$1,726,659

# 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 Incorporated.

#### SCOPE

The financial statement is 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 2010 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 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 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 extend 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 judgment of the appropriateness or reasonableness of the business plan 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 2010 and of its financial performance as represented by the results of its operations for the year then ended.

### Material Uncertainty Regarding Funding Beyond 31 December 2011

Without qualifying our opinion, we draw attention to Note 2 in the financial statements which indicates that the association is reliant on funding from the Australia Council and Arts SA. The current funding agreements expire on 31 December 2011. As at the date of signing these financial statements another agreement has not been signed.

### NOT-FOR-PROFIT ACCOUNTING SPECIALISTS



**A PETERSEN**

Principal

Dated:

28 APRIL 2011

## 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.
  2. Interstate Board members are reimbursed for travel expenses associated with attending the annual national strategic Board meeting.
  3. Interstate Board members have their flights and accommodation paid for so they can attend the annual national strategic Board meeting.
  4. There is a Board Policy that Board members can be reimbursed up to \$500 for professional development in relation to their work on the ANAT Board. In 2010 Board member Kristin Alford was reimbursed \$500 as part of the fee for The Company Directors Course run by the Australian Institute of Company Directors.

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:



Gillian Morrison Chairperson

20 April 2011



Gavin Artz CEO

21 April 2011

Australian Network for Art Technology  
Incorporated ARBN 098 039 171  
Financial Statement  
Year Ended 31 December 2010

STATEMENT OF COMPREHENSIVE INCOME	2010	2009
	\$	\$
Operating Income	2,358,493	1,035,433
Less Operating Expenditure	2,342,001	1,035,252
<b>Operating Surplus/(Deficit)</b>	<b>16,492</b>	<b>181</b>

The Statement of Comprehensive Income should be read in conjunction with the accompanying notes.

Australian Network for Art Technology  
Incorporated ARBN 098 039 171  
Financial Statement  
Year Ended 31 December 2010

STATEMENT OF FINANCIAL POSITION	NOTES	2010	2009
		\$	\$
<b>CURRENT ASSETS</b>			
Cash	4	220,804	54,950
Receivables	5	477,425	240,604
Prepayments		9,775	8,579
<b>TOTAL CURRENT ASSETS</b>		<b>708,004</b>	<b>304,133</b>
<b>NON CURRENT ASSETS</b>			
Property, Plant & Equipment	6	44,467	55,319
<b>TOTAL NON CURRENT ASSETS</b>		<b>44,467</b>	<b>55,319</b>
<b>TOTAL ASSETS</b>		<b>752,470</b>	<b>359,452</b>
<b>CURRENT LIABILITIES</b>			
Creditors & Accruals	7	68,022	44,718
Income in Advance	8	685,847	332,008
Employee Entitlements	9	8,958	9,574
<b>TOTAL CURRENT LIABILITIES</b>		<b>762,827</b>	<b>386,300</b>
<b>TOTAL LIABILITIES</b>		<b>762,827</b>	<b>386,300</b>
<b>NET ASSETS</b>		<b>(10,356)</b>	<b>(26,848)</b>
<b>EQUITY</b>			
Opening Balance		(42,809)	(42,990)
Reserves		15,961	15,961
Surplus/(Deficit) for the Year		16,492	181
<b>TOTAL MEMBERS' FUNDS</b>		<b>(10,356)</b>	<b>(26,848)</b>

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

Australian Network for Art and Technology  
Incorporated ARBN 098 039 171  
Financial Statement  
Year Ended 31 December 2010

Notes to the Financial Statements

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.

From 1 January 2009, depreciation has been provided using the diminishing value method for all office equipment. Previously items were depreciated on a straight line basis. The impact of the change for the first full financial year was a reduction in expenses of \$3,709. Leasehold Improvements are depreciated on a diminishing value basis at a rate of 20% which is reflective of the current lease term.

(c) Sponsorship Income

In kind sponsorship is included as income relating to venue, equipment and consultancy fees for the Synapse and Emerging Technology Lab programs. This income is recognised where contractual agreements are signed and resources are valued at market rates.

(d) Sponsorship Expenditure

In kind sponsorship is included as income relating to venue, equipment and consultancy fees for the projects that attracted in kind sponsorship income at note 1 (c).

(e) Income Tax

Australian Network for Art and 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 fund Australian Network for Art and Technology Incorporated under a tripartite agreement. The current tripartite funding agreement expires at 31 December 2011 and further funding agreements beyond this date from these parties are yet to be obtained. The organisation is economically dependent on these government entities for the provision of funding in order to provide its services to the community and to continue as a going concern.

## Note 3. Segment Information

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

	2010	2009
Note 4. Cash	\$	\$
NAB Cash Maximiser	156,781	31,519
NAB Cheque Account	63,573	23,141
Petty Cash	450	300
Visions Cheque Account	-	(10)
<b>TOTAL CASH</b>	<b>220,804</b>	<b>54,950</b>

## Note 5. Receivables

Trade Debtors	477,425	240,604
<b>TOTAL RECEIVABLES</b>	<b>477,425</b>	<b>240,604</b>

## Note 6. Property, Plant and Equipment

Office Equipment	94,781	94,781
Accumulated Depreciation	(76,293)	(71,930)
Leasehold Improvements	47,451	47,451
Accumulated Amortisation	(21,472)	(14,983)
<b>TOTAL PROPERTY, PLANT &amp; EQUIPMENT</b>	<b>44,467</b>	<b>55,319</b>

## Note 7. Creditors & Accruals

Trade Creditors	11,684	15,330
NAB Credit Card	1,257	(1,265)
Audit Accrual	3,375	4,500
PAYG Withholding	5,131	7,230
GST	46,574	18,923
<b>TOTAL CREDITORS &amp; ACCRUALS</b>	<b>68,021</b>	<b>44,718</b>

	2010	2009
<b>Note 8. Income in Advance</b>		
<b>Grants Received in Advance</b>		
Arts SA	50,093	-
Synapse 5 - Australia Council	-	98,500
Music Board - ESP10	30,000	19,998
VAB ISEA 2011	58,820	-
ReLive	-	24,521
<b>TOTAL GRANTS IN ADVANCE</b>	<b>138,913</b>	<b>143,019</b>

## Unexpended Grant Funds

Visual Arts Board Funding	326,722	162,954
Synapse 6 - Australia Council	105,000	-
Synapse 5 - Australia Council	23,061	-
Synapse 4 - Australia Council	2,588	-
VACS 2011	53,217	-
VACS 2010	-	26,036
Dept of Transport, Energy & Infrastructure	1,019	-
ReLive	35,328	-
<b>TOTAL UNEXPENDED GRANTS</b>	<b>546,935</b>	<b>188,989</b>
<b>TOTAL INCOME IN ADVANCE</b>	<b>685,848</b>	<b>332,008</b>

## Note 9. Employee Entitlements

Provision for Annual Leave	8,958	9,574
<b>TOTAL EMPLOYEE ENTITLEMENTS</b>	<b>8,958</b>	<b>9,574</b>

**AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY INCORPORATED**

**Disclaimer to the members**

**For the Year Ended 31 December 2010**

The information presented on the following pages is in accordance with the books and records of the association which has been subject to auditing procedures applied in our audit of the association for the financial year ended 31 December 2010. It will be appreciated that our audit did not cover all details of the additional financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of accuracy or reliability in respect of the data provided.

Neither the firm nor any member of employee or the firm undertakes responsibility in any way whatsoever to any person (other than the association) in respect of such data, including errors or omissions therein however caused.

**NOT-FOR-PROFIT ACCOUNTING SPECIALISTS**



**A PETERSEN**

Principal

Dated:

28 APRIL 2011

Australian Network for Art and Technology  
 Incorporated - ARBN 098 039 171  
 Detailed Operating Statement  
 Year Ended 31 December 2010

INCOME	NOTES	2010	2009
<b>PUBLIC SUBSIDY</b>		\$	\$
VISUAL ARTS BOARD			
VAB 2009		-	323,384
VAB 2010		325,907	-
<b>TOTAL VISUAL ARTS BOARD</b>		<b>325,907</b>	<b>323,384</b>
<b>OTHER FEDERAL</b>			
Australian Film Commission		-	7,379
Austrade		7,599	5,000
SuperHuman - Exhibition		-	54,000
SuperHuman - Masterclass		-	40,000
SuperHuman - Symposium		-	52,000
VACS Strategy 2009		-	49,908
VACS Strategy 2010		52,071	-
Synapse Round 4		-	77,132
Synapse Round 5		100,439	1,500
ESP - Australia Council 2008		-	15,000
ESP - Australia Council 2009		-	25,000
Music Board 2010		9,998	-
Art Monthly - Australia Council 2009		-	14,350
Other Australia Council		20,000	-
<b>TOTAL OTHER FEDERAL</b>		<b>190,107</b>	<b>341,269</b>
<b>STATE GOVERNMENT</b>			
Arts SA		49,284	51,500
Arts Access Australia		-	4,000
City of Melbourne		-	8,000
RMIT School of Media & Communication		-	5,000
RMIT School of Health Sciences		-	5,000
RMIT Gallery		-	7,500
ProHelvetia		-	6,887
ReLive - Cost Centre		3,875	-
Ri Aust		-	4,245
Melbourne Planetarium		-	817
Creative NZ		-	1,834
Japan Foundation, Syd		-	1,364
Screen Australia		15,000	7,670
Dept of Culture & Art		36,000	-
Dept of Innovation, Industry & Science		10,000	-
Dept of Transport, Energy & Infrastructure		911	-
NAVA		750	-
<b>TOTAL STATE GOVERNMENT</b>		<b>115,820</b>	<b>103,816</b>
<b>TOTAL PUBLIC SUBSIDIES</b>		<b>631,834</b>	<b>768,469</b>

	2010	2009
<b>OTHER INCOME</b>		
Membership Fees	820	4,384
Participant Fees	4,839	28,332
Participant Fees Less Discounts	-	216
Consultancy Fees	-	366
Art Monthly Lecture Tour	(1,000)	13,500
CAN Fees	-	6,136
Catalogue Sales	-	(62)
Presentation & Touring Fees	-	12,025
Bank Interest	10,266	8,132
Equipment hire	500	-
Sundry	-	4
Insurance claim recovered	-	1219
<b>TOTAL OTHER INCOME</b>	<b>15,424</b>	<b>74,254</b>
<b>NON CASH INCOME</b>		
Sponsorship - In Kind	1(c)	1,711,235
<b>TOTAL NON CASH INCOME</b>	<b>1,711,235</b>	<b>192,710</b>
<b>TOTAL INCOME</b>	<b>2,358,493</b>	<b>1,035,433</b>

Australian Network for Art Technology  
 Incorporated ARBN 098 039 171  
 Financial Statement  
 Year Ended 31 December 2010

EXPENDITURE	2010	2009
<b>ADMINISTRATION</b>	\$	\$
<b>OFFICE RENT &amp; RUNNING COSTS</b>		
Rent/Insurance	47,006	46,340
Electricity/Security/Outgoings/Cleaning	6,706	6,622
<b>TOTAL OFFICE RENT &amp; RUNNING COSTS</b>	<b>53,712</b>	<b>52,962</b>
<b>OFFICE CONSUMABLES &amp; RESOURCES</b>		
Library/Archive/Photocopying	1,221	5,217
Equipment/Office/Depreciation	17,667	26,909
<b>TOTAL OFFICE CONSUMABLES &amp; RESOURCES</b>	<b>18,888</b>	<b>32,126</b>
<b>COMMUNICATIONS</b>		
Telephone/Teleconferencing	3,693	3,893
Internet	7,140	3,120
Postage/Courier	2,021	4,433
<b>TOTAL COMMUNICATIONS</b>	<b>12,854</b>	<b>11,446</b>
<b>LEGAL, FINANCE &amp; GOVERNANCE</b>		
Board Expenses	7,908	9,329
Audit/Accounting Fees	9,275	12,451
Licenses/Fees/Charges	2,320	3,527
<b>TOTAL LEGAL, FINANCE &amp; GOVERNANCE</b>	<b>19,503</b>	<b>25,307</b>
<b>TOTAL ADMINISTRATION</b>	<b>104,958</b>	<b>121,841</b>
<b>STAFF WAGES &amp; EXPENSES</b>		
Wages Permanent & Leave Adjustments	269,104	312,785
Superannuation	24,194	29,042
Workcover	1,131	3,270
Staff Development & Amenities	2,734	3,491
Conference/Seminar Fees	187	490
Recruitment	-	(479)
OH&S	-	182
<b>TOTAL STAFF WAGES &amp; EXPENSES</b>	<b>297,350</b>	<b>348,781</b>
<b>STAFF TRAVEL</b>		
International Airfares	2,820	-
Domestic Airfares	1,728	-
Accommodation/Per Diem	1,778	-
Taxi & Car hire	1,567	357
Bus Tickets	945	-
<b>TOTAL STAFF TRAVEL</b>	<b>8,838</b>	<b>357</b>
<b>MARKETING</b>		
Advertising	2,425	37,533
Printing/Distribution/Documentation	1,166	18,252
Design/Reproduction Fees	500	24,040
Website Redevelopment	2,400	-
Public Relations, Publicist	-	577
Copy Editing	-	163
<b>TOTAL MARKETING</b>	<b>6,491</b>	<b>46,785</b>

PROGRAM EXPENSES	NOTE	2010	2009
<b>CONSULTANTS FEES</b>			
Artists Fees		61,593	76,445
Speakers Fees		1,455	8,044
Writers Fees		1,177	2,600
Project Managers/Consultant Fees		9,538	78,213
Curators/Tutor Fees		5,059	-
<b>TOTAL CONSULTANTS FEES</b>		<b>78,822</b>	<b>165,302</b>
<b>PROGRAM LOCATION EXPENSES</b>			
Venue Hire & Costs		206	2,273
Equipment Hire & Purchases		8,126	6,351
Insurance/Security		500	-
Catering		16,405	12,461
Admin + Stationery		2,205	5,238
Production Materials/Freight		22,414	32,357
Web Hosting		18	392
Marketing		8,186	-
<b>TOTAL PROGRAM LOCATION EXPENSES</b>		<b>58,060</b>	<b>59,072</b>
<b>PROGRAM TRAVEL</b>			
International Airfares		6,986	29,312
Domestic Airfares		15,616	15,956
Accommodation/Per Diem/Travel Allowance		39,776	46,605
Taxi/Car Hire		8,025	8,219
<b>TOTAL PROGRAM TRAVEL</b>		<b>70,403</b>	<b>100,092</b>
<b>IN KIND EXPENSES</b>			
Venue Hire	1(d)	1,057,000	70,010
Production Materials	1(d)	44,250	2,000
Project Staff	1(d)	604,000	104,500
Promotion/Marketing	1(d)	-	15,900
Internet	1(d)	-	-
Accommodation	1(d)	5,600	-
Travel	1(d)	385	-
Insurance	1(d)	-	300
<b>TOTAL IN KIND EXPENSES</b>		<b>1,711,235</b>	<b>192,710</b>
<b>TOTAL PROGRAM EXPENSES</b>		<b>1,918,520</b>	<b>517,176</b>
<b>OTHER EXPENDITURE</b>			
Bad Debt		2,100	-
Sundry		3,745	312
		<b>5,845</b>	<b>312</b>
<b>TOTAL EXPENDITURE</b>		<b>2,342,001</b>	<b>1,035,252</b>
<b>OPERATING SURPLUS/(DEFICIT)</b>		<b>16,492</b>	<b>181</b>

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

#### Personal Thanks to

Jane Andrews (University of South Australia), Susan Andrews (Innovate SA), Robyn Ayres (Arts Law Centre), Harry Bardwell and Vikki Barr (Screenwest), Becc Bates, Alex Reid and Angela Salomon (Arts SA), David Beining, Jonathan Strawn and Hue Walker (ARTSLab, University of New Mexico), Ivan Borgnino, Paul Bourke (WASP University of Western Australia), David Broker (Canberra Contemporary Artspace), Brenton Caffin and Erin Green (TACSI), Clare Cooper and Rohan Gunatilake (Mission Models Money), Linda Cooper, Mike Cowap (Screen Australia), Alana Culverhouse and Michelle Glaser (WA Department of Culture and the Arts), Paul Daly, Anne McCutcheon and Peta Pash (MEGA), Andrew Donovan, Kon Gouriotis, Kate Major, Romany Malesevic, Paul Mason, Laura McLeod, Ricardo Peach, Fee Plumley, Andy Rantzen, Ted Snell and David Sudmalis (Australia Council for the Arts), Chris Drabsch and Gianna Grbich (Daydream Graphics), Martin George (Launceston Planetarium), Marie-Claire Henry, Virginie Laplanche and Darwin Ow (Business Events Sydney), Hedley Imbert (City of Melbourne), Rob Johnston + Katinka Bracker (Country Arts SA), Julian Knowles and Anna Rooke (Queensland Institute of Technology), Gail Kovatseff (Screen Development Australia), Warik Lawrance (Melbourne Planetarium), Martin Lewicki (University of SA Planetarium) Mary Lusted, David McConville (The Elumenati), Peter Morse, Allan O'Connor (ECIC), Peta Pash (Media Entertainment Growth Alliance), Julianne Pierce (ISEA), Ralf Rauker (Edith Cowan University), Paul Ricketts and Michael Wheatley (Centre for Learning Technology, University of Western Australia), Mark Rigby (Sir Thomas Brisbane Planetarium), Jack Sargeant and team (Revelation International Perth Film Festival), Ben Shedd, Jeff Smith (Smith Impress), Julian Staddon (Dorkbot Perth), Carley Tillett (Horizon – the Planetarium), Sarah Tracton and Gareth Wreford (Arts Access Australia), Amanda Tyndall and team (Ri Australia), Catrina Vignando (Craft Australia), Ianto Ware (Renew Adelaide), Marcus Westbury, Jack White (Sky-skan Oceania), Jennie Zeiher and, last but not least, ANAT staff and volunteers.

ANAT is assisted by the Australian Government through the Australia Council for the Arts; its arts funding and advisory body, by the South Australian Government through Arts SA and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.



**Government of South Australia**  
Arts SA

