ANAT
generating
new creativities

Australian Network for Art and Technology

2008 Annual Report

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2008 Annual Report

ANAT

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

In my short time as chair of the ANAT Board, the organisation has faced some significant operational and financial challenges. However, owing to the high level of professional expertise and experience both on the board and within the organisation's staff such challenges are, and continue to be, surmountable. The diversity of skill and strength of spirit within ANAT is inspiring.

With a new chapter in the organisation materialising along with the introduction of new board members, I would like to take this opportunity to thank those who have recently served on the board. Special thanks to ANAT's previous chair Linda Carroli for her sturdy guidance through the business of the board and to the vigorous work of Timothy Magarey, Julian Knowles and Claire Baker who have given so much of their precious time and experience to the organisation. Our most prominent gratitude goes to our Executive Director Melinda Rackham, who in her four years at the helm, has grown the organisation in both size and recognition and relocated the office to a site befitting its new stature. To all these individuals and to all ANAT Members and staff, thank you for your previous and ongoing contribution and know that you can continue take enormous pride in this organisation.

Hugh Davies
Chair, from 3rd of December 2008

Over the past few years, one of my greatest sources of personal pride – if that's not excessively self referential – has been writing the Chair's report for the Australian Network for Art and Technology's Annual Report. It is not only an opportunity for the Board to account to the organisation's membership, funders and partners, it also provides a space to reflect on the dynamism and impact of emerging and interdisciplinary arts practice and practitioners. Where and how would those practitioners and practices be situated in Australia's cultural landscape if not for ANAT?

I joined ANAT's Board about four years ago, serving as Chair for three of those, and it's been an honour and pleasure playing a role in a cultural organisation that I have no hesitation in commending as one of the country's most outstanding, anomalous and challenging. Over this time, the Board has taken seriously its responsibility to create the organisation's future and pursued a program of development and reinvention. In examining the broader frameworks for governance and growth, the Board agreed that this would provide ANAT with the necessary stability and outlook to move into more competitive and demanding spaces. The questions we repeatedly pose to ourselves as a Board are concerned with understanding our role as individuals and an entity, as well as endeavouring to fulfil those roles in a spirit of generosity fuelled by ambition for the organisation and its community. In addressing those questions, the main areas we focused on these past three years, with a concerted push in 2008, included policy, governance and corporate structure.

A couple of years ago, during our strategic planning meeting, we were asked, "If ANAT was a story character or a plot, what would it be?" One of the more compelling of the responses was a comparison to the Jorge Lois Borges' story The Garden of Forking Paths – a consideration of ANAT as an entity that was luxuriantly gliding across new territories while nimbly sliding along new pathways. If the way forward for ANAT is inherently unpredictable, disruptive and networked, then this requires flexibility, courage and resilience. If the organisation sought greater impact in 'generating new creativities' or exploring new roles for artists, it also needed to pursue both calculated risks and purposeful consolidation. In order to achieve that, the Board was impelled to take some resolute steps. To the credit of my colleagues, the Board embraced these challenges committing ever more hours of voluntary time.

ANAT approaches 2009 with newly drafted and more contemporary policy that frames the Board's governance imperatives and a draft constitution that will ease the organisation's transition to a company limited by guarantee structure. The benefits of these shifts include consolidation of the responsibilities and capabilities of the Board and company, and strategic positioning of ANAT to pursue new income opportunities and partnerships. In so doing, ANAT will continue to be able to provide the highest quality and most challenging programs and projects. Despite the challenges of managing budgets in non-profit organisations, which continue to be reliant on project grants while exploring the opportunities of commercialisation, business development and sponsorship, ANAT's prospects are promising. Stepping into 2009, ANAT's 21st anniversary year, the annual budget has almost tripled and, with considered financial and program management, the organisation is well equipped to handle a relatively modest shortfall. ANAT's senior management team, comprised of Dr Melinda Rackham and Gavin Artz, are embracing this task with creative pragmatism. I also applaud Melinda and her team of program managers – Fee Plumley, Vicki Sowry and Sarah Last - for such a voraciously inquiring program.

For everyone who has ever served on a Board in the spirit of philanthropy or out of belief that our national or community arts and cultures deserve so much more than they receive, you have my resounding respect and gratitude. Due to personal circumstances, I have regretfully had to cut my time on ANAT's Board short. Another Queenslander, Julian Knowles, left the Board with me. The Board remains in Hugh Davies' most capable and careful hands. I am grateful to my Board colleagues both present and past for their support and magnificent efforts over the years. May you and future Board members continue to lead ANAT into those other territories and worlds. I hope you will all wantonly celebrate ANAT's 21st anniversary in 2009 with the beguiling vivacity and reckless intelligence that this unique organisation has unwaveringly cultivated.

Linda Carroli
Chair, 1 January – 3 December 2008
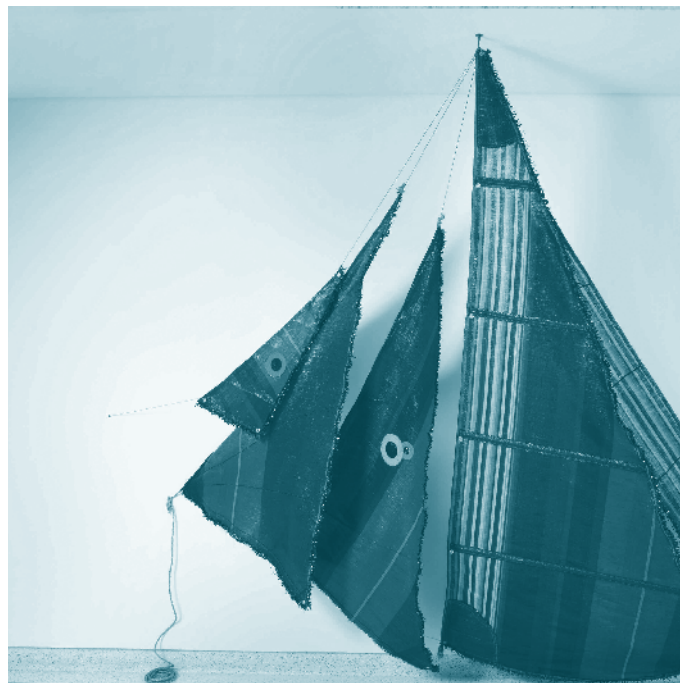
Above:
Sails by Alyce Santoro
Image courtesy of the Museum of
Contemporary Art in San Diego

Executive Director's Report

You may have noticed a change to ANAT's Vision statement-
Generating new creativities
Bridging art, science & technology
Enriching culture & industry

After much inspired discussion and serious deliberation we have embraced a vision more suited to our direction for the foreseeable future. What is great about ANAT is that after 20 years it continues to evolve and change - often instigating that change - bringing newness to the media arts and wider cultural landscape; and always responding to its environment - bringing us up to speed in this under explored territory.

Its easy, and probably expected, to focus in a Director's report on the goals we have kicked; the strategies which have succeeded; the Key Performance Indicator's we have exceeded. But the rest of the document will inform you in detail of what we have delivered, secured, expanded, developed, heightened and consolidated. It will also let you know that we have participated, inspired, supported, encouraged, revitalised, enhanced, enriched, engaged and sustained...

But what I want to talk about is functioning as an organisation from a sense of curiosity – operating from a sense of adventure as to where art and hybrid practice can take us. We can not maintain fixed perspectives at ANAT as we work in a place where we do not know what unnamed artform will emerge tomorrow, or what potential that holds for the future. What set of practices we will be dealing with? What new opportunities may present themselves? It means we are always alert to flickerings on the electronic radar, slippages in blogs, twitters on the horizon, emergences in small studios, and peculiarly playful practices. Of course this places extra demands on us as a cultural organisation, far different from having a building and a predictable annual schedule of events.

It makes us mutate to fit each unique circumstance, to form polygamous partnerships, to be agile and sensitive - and we do this simultaneously and superbly! The ANAT team is dedicated to bringing you the best, quirkiest or perhaps the most challenging of concepts, emerging technologies, curatorial practice, discussions, sound works, reactive, wearable and living clothing and jewellery, portable and non linear art works, and well.. just stuff. The team, like an organism, grows and shrinks according to each project - our core staff being the stabilising backbone on which the ANAT community and our wider sector depend. My heartfelt gratitude to everyone of you who has been part of the A-team in 2008. You all did it!

And it wasn't easy - we have made major structural changes this year, re-branded, re-webbed, re-databased, and moved premises while delivering a full program locally and globally. Our new conceptual, virtual and physical home base is secured, with room to expand and room to manoeuvre. Financially we have ended the year with a deficit, which is not unexpected in a period of rapid maturation - and it has been valuable in showing us where we need to focus our attention in 2009 to address procedural and operational gaps. Our funding partners at the Australia Council and Arts SA have provided valuable guidance, consideration and support in enabling us to continually develop a sustainable organisation to better serve the emerging practices arena.

Most importantly, the ANAT Board guides us, illuminates a path, holds back branches to allow us to explore and interpret this emergent terrain. Thank you enormously to our departing long-term Board Chair Linda Carroli, and veteran Board members Chris Joyner and Julian Knowles, who have given so generously over the proceeding five/six years. Our remarkable renewed Board are refreshed and ready to take us to the next destination in ANAT's 21st anniversary year in 2009.

Operating with strategic commitment, intelligence, creativity, passion, collaboration and innovation, what lies ahead for the curious ANAT organism in an interesting global environment promises to be surprising! Please join us in the adventure of generating new creativities.

Dr Melinda Rackham
Executive Director

'Crowded Room' at GRL Throwie Workshop 2008, Image by Adelaide Festival Centre Artspace.

Key ANAT achievements for 2008:

- Secured Quadrennial funding from the Australia Council for the Arts and Arts SA for 2008-2011, increasing our Arts SA funding by almost 50 %.

- ANAT relocated to larger, more publically visible and accessible premises at 142 North Terrace, Adelaide.

- Developed the ANAT website and sub sites as major portals for Australian emerging and experimental media, sound and art-science practices, while also profiling our members .

- Developed a unique profile with organisational rebranding.

- Heightened awareness of our diversity by implementing four core program areas of Art Science, Embracing Sound, Emerging Technologies and Portable Platforms.

- Enhanced and expanded our publication profile with blogs, online forums and widely distributing Filter magazine at Australian and International events.

- Produced public forums and events in both art and non media art contexts, in Australia and internationally.

- Consolidated existing relationships while developing 45% more program and organisational partnerships and sponsorships.

- Participated in networks, committees, juries, and advisory boards locally, nationally and globally.

- Expanded the Art Science residency program, to its largest and most diverse ever, with national and international residencies in cultural, academic and industry research facilities.

- Profiled and enabled professional development for senior and emerging artists through mentorships and grants.

- Ensured the Emerging Technologies Laboratory remains a part of our core program, this year through the GRL Lab.

- Developed ANAT's physical resources to ensure maximum operational efficiency through the implementation of a new administration database.

ANAT board

Linda Carroli

Hugh Davies

Chris Joyner

Melinda Rackham

Gavin Artz

Kristin Alford

Julian Knowles

Timothy Magarey

Jasmin Stephens

ANAT staff
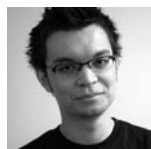

Melinda Rackham

Gavin Artz

Amanda Matulick

Christian Kuntz

Anthony Bell

Warren Veljanovski

Jo Rebbeck

Juili Kwan

Sasha Grbich

Fee Plumley

Vicki Sowry

Sarah Last

Board members

Linda Carroli (QLD)
Chair (to December 2008)
New Media Artist and Writer

Hugh Davies (VIC)
Chair (from December 2008)
New Media Artist and Lecturer

Chris Joyner (SA)
Treasurer (to May 2008)
Developer/Web Design, Kataylist

Melinda Rackham (SA)
Secretary
Executive Director of ANAT

Gavin Artz (SA)
Staff representative
General Manager of ANAT

Kristin Alford (SA)
Managing Director, Bridge 8

Julian Knowles (QLD)
(to December 2008)
Professor and Portfolio Director,
Creative Industries Faculty, QUT

Timothy Magarey (SA)
Vice Chair
Piper Alderman, Solicitor

Jasmin Stephens (WA)
Fremantle Arts Centre,
Curator/Exhibition Manager

Claire Baker (SA)
(from May 2008)
EICTA, Executive - Operations

Staff members

Melinda Rackham
Executive Director

Gavin Artz
General Manager

Amanda Matulick
**Communications Manager
& Managing Editor of Filter
Magazine**

Christian Kuntz
(to March 2008)
Technical Officer

Anthony Bell
(from April 2008)
Technical Officer

Warren Veljanovski
**Membership & Administration
Officer**

Jo Rebbeck
(to March 2008)
Finance Officer

Juili Kwan
(from February 2008)
Finance Officer

Sasha Grbich
(to January 2008)
**Portable Platforms
Program Manager
still/open Project manager**

Fee Plumley
(from November 2008)
**Portable Platforms
Program Manager
Emerging Technologies
Program Manager**

Vicki Sowry
Arts Science Program Manager

Shannon O'Neil
(to December 2007)
**Embracing Sound'
Program Manager**

Sarah Last
(from January 2008)
Embracing Sound Program Manager

Richelle Fowler
Casual

Ruth Cross
Casual

Project staff

Holly Owen
**Portable Worlds & Pixel Play
Web site redevelopment**

Lisa Harms
Portable Worlds & Pixel Play

Enrichment

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

Emerging Technology Lab

Graffiti Research Lab (GRL)

In March 2008, GRL visited Adelaide to produce the week long 'GRL Masterclass', presented by Carclew Youth Arts in association with the Adelaide Bank Festival of Arts and ANAT.

GRL creators, Evan Roth and James Powderly are dedicated to outfitting street artists with open source technologies for urban communication. GRL's goal is to technologically empower individuals to creatively alter and reclaim their surroundings from unchecked development and corporate visual culture.

Through a public application process, the following 15 Australian artists, collaborators & facilitators were chosen to participate in the Masterclass;

- Jo Kerlogue
- Adam Synnott
- Kel Mocilnik
- Chris Tamm
- Narisha Cash
- Shakthidharan
- Simeon Moran
- Laura Wills
- Billie Thomson
- Logan Macdonald
- Justin Schmidt
- Ali Kadhim
- Benzo
- Jerrem

The Masterclass was a part of Carclew Youth Arts Breeding Ground Industry Development program. This program invites artists of national or international significance to ignite, inspire, provoke and challenge local practitioners and audiences to profile innovation and stimulate critical debate.

ANAT provided places in the Masterclass for five national participants, as part of its Emerging Technologies Program, designed to create environments for inspiration, enrichment, engagement, playful exploration and collaboration across disciplines and hybrid practices.

The GRL legacy continues to live on throughout Australia see http://grl.anat.org.au/

Art Science (AS) Program

Arts Victoria Arts Innovation Residency

Arts Victoria's *Arts Innovation* program provided support for professional artists to undertake a project with partners in other fields to share their respective knowledge and expertise.

In 2007/2008 ANAT managed three residencies for Victorian professional artists or arts organisations to undertake Arts Innovation Residencies with the following host organisations:

Chris Henschke + the Australian Synchrotron

The Australian Synchrotron, opened in 2007, houses a 3GeV third-generation circular synchrotron that accelerates electrons to almost the speed of light. As the electrons are deflected through magnetic fields they create narrow beams of extremely bright light, which is channelled down beamlines to experimental workstations where it is used for research. Synchrotron light is advancing research and development in fields as diverse as the biosciences, medicine, the environmental sciences, agriculture, minerals exploration, engineering, forensics and the development of advance materials.

Chris Henschke is a Melbourne-based artist who has been working with digital media for the past fifteen years. His main areas of research are in experimental virtual environments and interactive sound installations. Chris focused his investigations on an incandescent lightbulb, given its symbolic and technological associations with the Synchrotron, using the facilitiy's beamlines to analyse the lightbulb at different resolutions and methods, then combining the data to create a series of images, animations, sounds and sculptural forms.

Leah Heiss + Nanotechnology Victoria (NanoVic) Ltd

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

Leah Heiss is a designer, artist and educator interested in the role of technology in mediating social relationships. She holds a Masters of Design from the Spatial Information Architecture Laboratory, RMIT University. During the residency, Leah developed technologies and pieces entitled *Diabetes + Arsenic*. *Diabetes* is a range of jewellery, which works in tandem with NanoVic's transdermal patches that allow insulin to be administered through the skin, replacing syringes. *Arsenic* encompasses a series of vessels, which act to remove arsenic from water and are designed for people in transit in areas where arsenic is prevalent in well water (e.g. India, Bangladesh, United States).

Frances d'Ath + the Centre for Astrophysics and Supercomputing (CAS), Swinburne University

Established in 1998, the *CAS* is one of the largest astronomy research groups in Australia. With over 40 staff and students, the Centre's astronomers are involved in research ranging from studying the formation of planets, testing Einstein's Theory of Relativity, designing the next generation of radio telescopes, and mapping the large-scale structure of the Universe.

Frances d'Ath graduated from the Victorian College of the Arts School of Dance in 2001 and has since choreographed works for stage and film in Australia, Taiwan and Europe. She has been awarded residencies in Guangzhou and Taiwan and scholarships for study in both Vienna and Zurich. Frances used the residency to research and develop new choreographic systems derived from computer-based data visualisation and applied the research to interactive lighting and projection systems. The residency culminated in the presentation of a work in development - "*Monadologie*".

Synapse 3 Residencies

Delivered in partnership with the Australia Council for the Arts 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.

Kirsty Boyle (NSW) + the Artificial Intelligence Lab (Switzerland)

Kirsty drew upon her extensive knowledge of Karakuri Ningyo (Japanese mechanical doll making) to develop *Girltron*, a girl robot with a mechanical performance-based AI system. *Girltron* highlights the importance of fusing science with broader cultural and social concerns and recognises the role tradition plays in contemporary technology. Kirsty's chief collaborator for the project was AI specialist, Dr Lijin Aryananda.

Madeleine Flynn & Tim Humphrey (VIC) + the Garvan Institute of Medical Research (Australia)

Madeleine and Tim worked with Dr Shane Grey, head of the Gene Therapy and Autoimmunity Group, to investigate ways of sonifying information from new genetic analysis techniques that reveal the dynamics of cellular processes. The collaboration has the potential to advance the understanding of complex cellular patterns and networks, as well as providing unique opportunities for the artistic rendition of processes at the heart of human existence.

Tina Gonsalves (QLD) + Affective Computing Group, MIT (USA), Wellcome Trust Centre for Neuroimaging (UK), and the Brighton & Sussex Medical School (UK)

Tina's project, *Chameleon*, drew upon earlier work developed in partnership with Emeritus Professor Chris Frith, Wellcome Principal Research Fellow. *Chameleon* synthesizes neuroscientific and affective computing research to explore and provoke emotional processes by producing emotionally responsive audiovisual narratives. The work highlights awareness of our inner selves, as well as our innate tendency to synchronise and connect with others.

Greg Hooper (QLD) + the Queensland Brain Institute (Australia)

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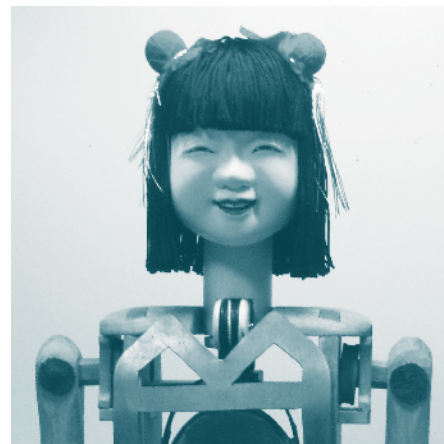
Above:

Karakuri Doll by Kirsty Boyle developed during her Synapse residency at the University of Zurich's Artificial Intelligence Laboratory (AI Lab)

Professional Development Travel Grant

ANAT's Professional Development Travel Grant was devolved from the Australia Council in 1997, and as a quick response fund, it encourages Australian new media artists to participate in national and international events that might otherwise be outside of their financial bounds. Recipients of the fund recognise the opportunities it provided them by way of contribution to their professional development, networking opportunities and exposition of their work for veneration to a broader audience.

Professional Development Travel Grant recipients		
Jesse Stevens	VIC	Linux Audio Conference 2008, Germany
Daniel Flood	VIC	Container Project, Jamaica
Anthea Caddy	VIC	Moers Festival, Germany
Ionat Zurr	WA	5th Biennial European Conference of the Society of Literature, Science & the Arts, Berlin, Germany
Colleen Morgan	QLD	Come Out + Play Festival & Residency, New York, USA
Narinda Reeders	VIC	ISEA2008, Singapore
Margaret Seymour	NSW	ISEA2008, Singapore
Petra Gemeinboeck	NSW	eMobiLArt – European Lab for Interactive Artists, Rovaniemi, Finland
Priscilla Bracks	QLD	ISEA2008, Singapore
Narayana Takacs	VIC	ISEA2008, Singapore
Bridget Walker	VIC	International Studio Residency, CAMC, Centre d'Art, Ardenne, France
Matthew Gardiner	VIC	Artbots Exhibition, Dublin, Ireland
Willoh S. Weiland	VIC	Less Remote: Arts & Humanities Symposium, Glasgow, UK
Matthew Gingold	VIC	YCAM InterLab Camp, Japan
Hellen Sky	VIC	CYNETart_08, International Festival of Media Art, Dresden, Germany
Andy Nicholson	NSW	Open Source Video Conference, Brussels, Belgium
Meg Hale	VIC	Curatorial Mentorship, Images Festival, Toronto, Canada

Embracing Sound
(ES) Program

Throughout 2008 the *ES* Program has been highly active in establishing a presence at key festival and sound events and initiating links and partnerships with relevant organisations to promote Australian sound art and electronic music.

It Promotes sound art information via its web site http://www.anat.org.au/esp/.
ES has also had presences at a number of festivals such as;
•Sydney Festival – Sydney, NSW
•The Now Now Festival – Blue Mountains, NSW
•UTS Sound and Music Design Symposium – Sydney, NSW
•Akemi – Blue Mountains, NSW
•'The Brisbane Sound' exhibition launch and concerts – Brisbane, QLD
•Audio Pollen – Brisbane, QLD
•Melbourne International Biennale of Music (MIBEM) – Melbourne, VIC
8Christian Marclay exhibition launch, Australian Centre for the Moving Image (ACMI), Melbourne, VIC
•National Film and Sound Archive (NFSA) inaugural 'Sound Day'. This event also included the launch of 'Hearing Places' a book edited by Ros Bandt, and the Arts Minister Peter Garrett announcing the top 10 entries for the 2008 'Sounds of Australia' (National Registry of Recorded Sound)
•Anode – Sydney, NSW

ES has developed links with sound, art and music academics from many leading Australian institutions. These institutions include: RMIT, Curtin University of Technology, WAPA, UTS, QUT, Sydney College of the Arts, University of Wollongong, University of Canberra, ANU, University of Western Sydney, College of Fine Arts UNSW and the University of Adelaide.

ES secured nomination and membership with 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. MCA serves many roles providing information and publications, coordinating research, advocacy and projects to advance music in Australia. *ES* will be representing the Computer music/ multimedia sector.

ES is working with NFSA staff members Matthew Davies, Carla Texiera and Vincent Plush to facilitate documentation of contemporary Australian sound art, and to ensure significant Australian sound artists, such as Ernie Altoff, Alan Lamb and Chris Mann, who are nearing retirement are adequately documented in the NFSA collections.

A productive outcome from meetings with Steven Adams of Classic FM has been our agreement to proceed with a partnership to establish an annual curatorial residency program at the ABC. *ES* participated in the Sound and Music Design Symposium in February 2008, and has since been invited to comment upon the course outlines and plans for the interdisciplinary 'Sound Design' degree that will be introduced in 2010.

In November 2008 the ES Program Manager spoke at SIAL's *'Urban Soundscape Symposium'* in Melbourne.

ANAT has successfully liaised between the electronic music sector and the Australia Council Music Board, creating an environment for a freer flow of information and expertise. *ES* has been well received from all stakeholders and will continue and grow as a vital resource, supporting and profiling our experimental and sound arts community locally and globally.

Portable Worlds Second Edition

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 tours nationally in 2008 and 2009, bringing exhibition and workshop programs to urban and regional Australia.

In 2008 exhibitions and workshops were held at:
• Streaky Bay Rural Transaction and Visitor Information Centre (SA) March - April 2008.
• Academy Gallery (TAS) May - June 2008.
• Latrobe Regional Gallery (Vic) June - July 2008.
• Albury Regional Gallery (NSW) October – December 2008.

Artists presented were:
• Lisa Harms.
• Thomas Buchanan.
• Shane Ingram.
• Lycette Bros.
• Blaide Lallemand & Hilary Cuerden-Clifford.
• Anita Bacic & Natalie Woodlock.
• Troy Innocent, Ollie Olsen & Harry Lee.
• Greg Giannis.
• Ian Gwilt.
• Christopher Fulham.

Inspiration

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

Coded Cloth Exhibition

A 21st century revolution in fashion, art and design, the exhibition showcased the unique emerging genre of interactive, new-media textiles. Coded Cloth featured a new art form beyond the imagination, embedding technology into wearable fashion to create a new hybrid art and design. Curator, Dr Melinda Rackham selected works distinguished by innovation.

Running from the 30 October to the 19 December 2008 the exhibition presented elegantly designed 'reactive' furniture by Elliat Rich, whose thermo chromatic Yala flowers printed on the sofa, remain invisible until body heat activates the ink – and the flowers appear (just as the Yala plants bloom after life-giving desert rains). Donna Franklin's 'living garment' is a dress that you grow – made from the beautiful Australian orange bracket fungi. Fashion designers, High Tea With Mrs Woo, created the ultimate travel wear – with inbuilt heating circuits, while Alyce Santoro presented fabric woven from recycled audiocassette tapes.

The exhibition also coincided with the launch of Filter 69 entitled Coding Cloth.

SOPA

In 2008 ANAT worked with the Sydney Olympic Park Authority in a curatorial consultant capacity. ANAT advised architects and construction firms on media artwork for public space in a commercial precinct being developed for the Authority. Early in 2008 the commissioning process was successfully completed, however the project did not proceed to completion due to factors outside our control.

Mentorship

Managed by ANAT, Julian Stadon's mentorship was a part of the Australian Government's Young & Emerging Artists Initiative supported by the Australia Council, its arts funding and advisory body. The mentorship provided an opportunity for an artist aged under 30 to explore new directions, expand technical skills and increase knowledge of networks, debates and business practice spanning a three-month period.

In early 2008, artist Julian Stadon undertook his mentorship with Christa Sommerer and Laurent Mignonneau. Julian's blog explores the evolution and impact of newly evolved networked digital environments and the work he undertook with Christa and Laurent at the University of Art and Design in Linz, Austria to further his research in these areas.

The project explored and developed novel, interactive augmented reality constructs within Massive Multi User Domains (MMUDs), particularly Second Life. Subsequent to the completion of the mentorship period, the resulting works were shown at the John Curtin Gallery, as part of the DOFA08 exhibition.

Engagement

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

Web Sites

ANAT Website
www.anat.org.au

In May 2008 ANAT's completely redesigned website was launched to much acclaim. The innovative design and greater functionality highlights ANAT and Industry news, member profiles, current ANAT programs and allows for ANAT's history to be searchable and cross referenced. The new site has also delivered a sophisticated data management system to the organisation that will help in better targeting information to members and the wider ANAT community. With a greater focus on user created content such as blogs and news updates, ANAT's new site is growing to be a hub for information on science, technology and art.

CAOs Website
www.caos.org.au

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

Australia wide, CAOs organisations have been one of the central forces in the promotion of new and innovative visual art for over 20 years. CAOs organisations have consistently developed and presented innovative contemporary art forms.

The CAOs network stages over 200 exhibitions, special events, publications and residencies each year, which incorporate local, national and international programs. They encourage the production of new work and critical debate, and provide audiences and practitioners with resources and information on current concerns within the cultural sphere.

Synapse Database
www.synapse.net.au

2008 saw the final stage of a major redevelopment of the website to include even greater functionality and useability for artists, writers, scientists and the community at large. ANAT will continue to develop the *Synapse* database to be the premier gateway for information on art and science collaborations in Australia.

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

Launched in early 2008 *The Portable Worlds 2nd Edition* website gives information about the current 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.

Blogs

AIR Residency Blogs
The AIR residencies (ANAT/Arts Victoria Innovation Residency) saw three blogs investigating scientific research and art added to the ANAT website.

Leah Heiss
www.anat.org.au/blog/heiss/

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

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

Synapse 3 Blogs
The Synapse residences which ran across 2007 and 2008 saw four blogs that allowed artists to record their experiences in these unique research residences.

Kirsty Boyle
http://boyle.anat.org.au/

Greg Hooper
http://hooper.anat.org.au/

Tina Gonsalves
http://gonsalves.anat.org.au/

Madeleine Flynn & Tim Humphrey
http://flynnhumphrey.anat.org.au/

es Blog
http://esp.anat.org.au/
ANAT's ES blog continued to keep the sound community informed of events and news that effects them. In late 2008 work was commenced on a redesign of the blog to allow for program growth and better dissemination of information to active sound arts communities.

GRL Blog
http://grl.anat.org.au/
To document and keep the public informed ANAT launched the GRL Blog to coincide with the 2008 Emerging Technology lab facilitated by the Graffiti Research Lab. The blog mapped locations of interventions and documented through video and still images the lab's impact on participants and the city of Adelaide where it was held.

Mentorship Blog
Julian Stadon undertook an ANAT managed mentorship as part of the Australian Government's Young & Emerging Artists Initiative supported by the Australia Council.
http://mentorship.anat.org.au/

Direct Communications

In addition to email announcements and press releases, the following communication strategies allowed for direct communication from ANAT to our active and interested audiences.

Elist
The Synapse elist brought together international experts and practitioners around topics including bioart, robotics, impairment and augmentation, urban and outer spaces, AI and cognition, mapping, climate change and ethical issues arising from art and science practices.

For a month each between March-December 2008 the list focused on a specific area of collaboration between the arts and sciences.

Plug in
Our email digest *Plug In* was sent fortnightly to all ANAT members and the wider constituency informing them of relevant national and international opportunities, events and news regarding art, science, technology and new media practices. It included announcements of conferences, exhibitions, festivals, symposia and training courses, and calls for submissions for a range of different programs. In mid 2008 *Plug In* was discontinued with a focus on direct publication on the ANAT site of news and dates.

ANAT continues to desminate information via email but with an editorial aim of highlighting importance to the ANAT community.

Right:
Diabetes Ring by Leah Heiss.
Prototype developed during Synpase Residency.

Web Vistits

The long awaited new ANAT website was launched on the 15th of May 2008, bringing with it a host of changes to the functionality and operation of ANAT's web presence. This launch entailed moving the site to a new Internet host, with a different system of website monitoring.

Since the Google webstats began in June 2008, there has been an average of approx. 17,000 visits per month to the ANAT website, sub-sites and blogs. We can also see spikes in the visits to individual artist blogs when ANAT press releases and corresponding media coverage have promoted the work, such as with Leah Heiss during the months of August and September.

Unique Visits 2007	Month (2008)	Unique Visits 2008	Unique Visits Blogs & Forums 2008
18813	Jan	241437	
18964	Feb	283974	
22352	Mar	335728	
18603	Apr	296686	
Transition To New Server			
28160	Jun	15249	13484
33345	Jul	16322	14084
31275	Aug	17836	15731
24165	Sep	18461	16399
26055	Oct	18306	16093
25986	Nov	17511	15503
25457	Dec	15049	13552
	Total	1276559	104846

Please note:

1. Two distinct monitoring systems for web statistics were used in 2008.
2. Changing systems makes comparisons difficult as they measure different information.
3. The transition month of May 2008, has not been reported due to transition disruption.
4. Prior to June 08 there was no reliable statistics on blogs and forums.

Forums

Filter Magazine
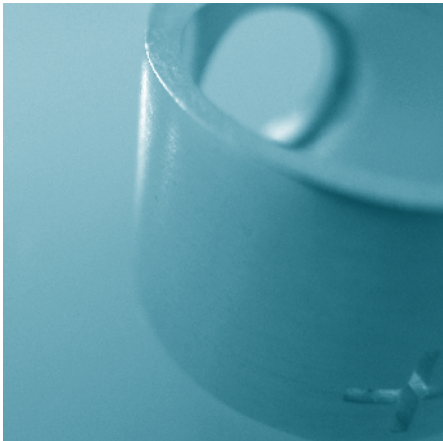
ISEA

Art Science Program Manager Vicki Sowry presented Way to Go: The Impact of Process on Artists' Residencies in Science and Research Settings. The panel presented the findings of the Artsactive think-tank held in Perth, Western Australia immediately prior to ISEA2008. Both sessions interrogated the issues impacting upon the success and sustainability of art/science residency programs now and into the future, including: residency models and methodologies, contracting, IP and copyright, partnerships and ethics.

GRL

As a part of the GRL ET Lab a panel discussion on public art was held. Called Art and the City the panel discussion included GRL's Evan Roth & James Powderly and was Chaired by Reuben Keehan.

Light is a messenger

As a part of the Adelaide Festival's Artists' Week talk program ANAT presented in conjunction with Science Outside the Square, "Light is a Messenger" for an afternoon of "enlightening" discussion on the art and science of light.

Convened by multi-award winning science/health broadcaster and journalist Natasha Mitchell, the two sessions provided the packed theatre with fascinating insights into where science meets art.

Issue #67 Autumn 2008 – *Circulation 3000*
UR SPACE – Guest Editor James Dodd
Launched in conjunction with ANAT's 2008 Emerging Technology Lab, Filter 67 engaged with the idea of public space. From graffiti, to free running, public art and artistic expression in virtual spaces this issue explored the ownership of public space and art as a part of our daily living culture. The impending visit of New York's Graffiti Research Lab (GRL) was also covered with instructions on building your own laser tagger.

Issue #68 Winter 2008 – *Circulation 3000*
ART + SCI 4EVA – Guest Editor Linda Cooper
Filter 68 explored the commonalities between the arts and science and the exciting collaborations between the two, which holds the potential to unlock new insight and avenues of exploration. This interdisciplinary research was highlighted with articles by Justine Cooper, Prof. Tanya Monro and Prof. Bob Williamson, Natasha Mitchell, Arantxa Mendiharat, Prof. Marcello Costa, Chris Henschke and Kathy High.

Issue #69 Summer 2008 - *Circulation 2000*
Coding Cloth – Guest Editor Angella Mackey
Launched to coincide with ANAT's Coded Cloth exhibition, the issue delves into the topics of textiles and electronics and dares to ask, 'what is the future of wearable technologies.' Included in the first 1000 copies was a sample of sonic fabric along with instructions which enabled readers to experiment with their very own piece of wearable technology.
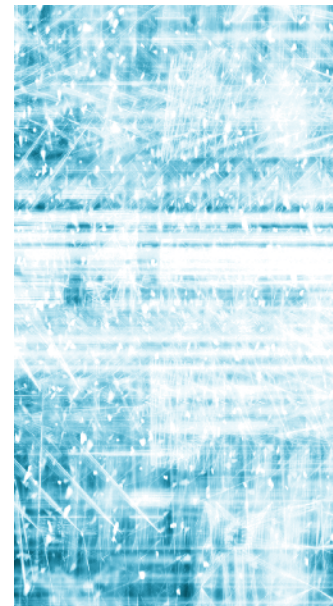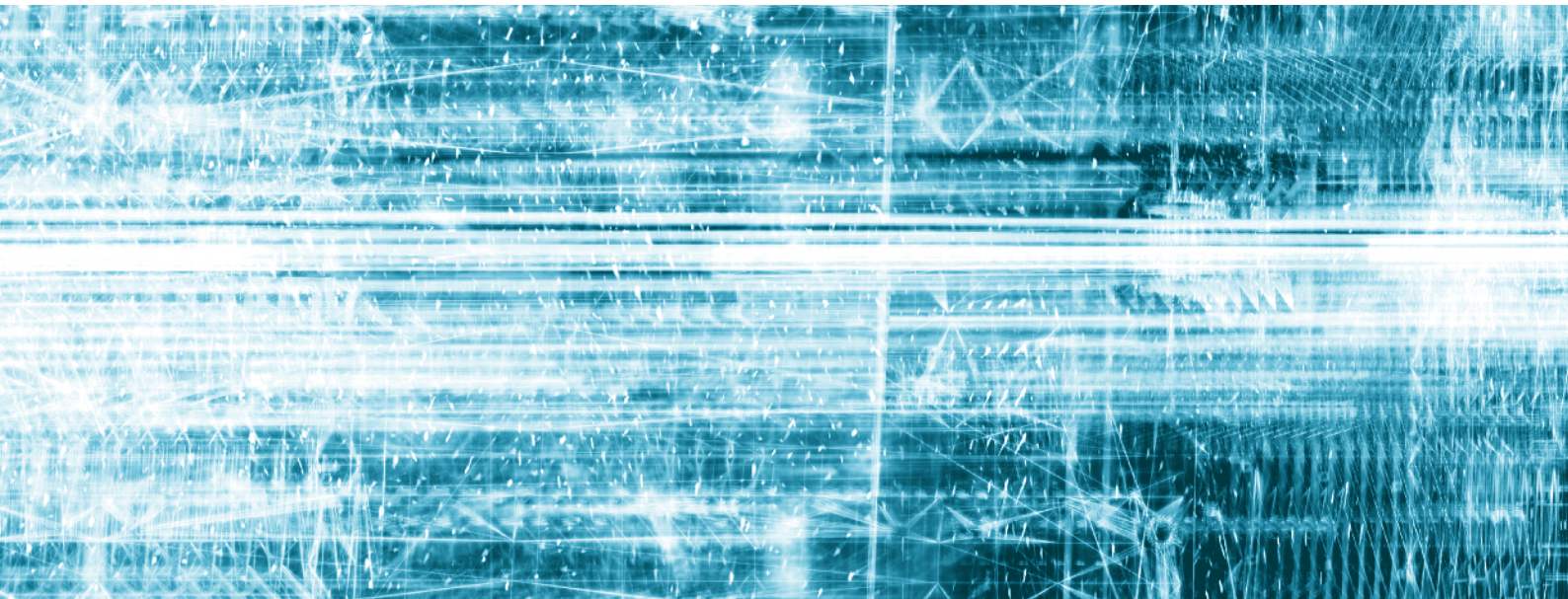
Above:
Magnet Fields by Chris Henschke,
developed during a Synapse Residency.

1: Filter #68 Cover
2: *Hidden* by High Tea with Mrs Woo,
   developed during 07 ET Lab *reSkin*
3: *Frequencies* by Chris Henschke,
   developed during his Synapse Residency
4: *Throwie Cluster* at GRL Throwie Workshop.
   Image by Adelaide Festival Centre Artspace.
5: BuffDiss display at Filter #67 Launch
6: Journey to Morning by Chris Fulham, Blaide Lallem
   and Hillary Cuerden-Clifford
7: Splinter Orchestra play at Field Trip as part of the Anode
   Festival. Image supplied by Anode.
8: *Fibre Reactive Dress* by Donna Franklin,
   displayed as part of the Coded Cloth Exhibition.

Enterprise

Revenue Diversification
Through 2008 ANAT has work on developing strategies to increase revenue diversification. These strategies cover the areas of:

1. Philanthropy
2. Sponsorship
3. Commercialisation

Over the next three years ANAT will be rolling out these strategies and monitoring the effects upon the organisation and the sector.

One of ANAT's goals is to generate more earned income.

Ratio of Earned Income to Grant Income	
2007	2008
7.8%	4.5%

Sponsorships

ANAT increased the number of sponsorships by 13 through 2008.

National Sponsors	2007	2008
Adelaide Bank Festival of Arts		•
Adelaide City Council	•	•
Adelaide Festival Centre		•
Artrage	•	•
Australian Synchrotron	•	•
Breezetech		•
Bridge 8		•
Carclew Youth Arts, Visual Arts & Digital Media		•
Container Project		•
Country Arts SA	•	•
Garvan Institute of Medical Research	•	•
Internode	•	•
Independent Arts Foundation		•
Motorola	•	•
My Goodness		•
Nanotechnology Victoria	•	•
Premium Wines Direct		•
Queensland University of Technology		•
Science Outside the Square, Royal Institution of Australia		•
Centre for Astrophysics and Supercomputing, Swinburne University		•
SymbioticA	•	•
The University of Queensland		•
International Sponsors		
Brighton and Sussex Medical School	•	•
Artificial Intelligence Lab, University of Zurich	•	•
Wellcome Trust Centre for Nuroimaging (UK)	•	•

Networks

Regional:

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

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

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.

CAOs (Contemporary Arts Organisations of Australia)
CAOs is a national network of organisations that promotes and develops contemporary Australian art practice. ANAT was an active member of CAOs and managed the CAOs gateway website http://www.caos.org.au until late in 2008.

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

Re:live Media Arts History Conference
Executive Director Melinda Rackham is a member of the Re:live Conference Steering Committee, which will be held in Melbourne, Australia in 2009.

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.

ICT Council for South Australia
ANAT's General Manager Gavin Artz was elected to the board of the Information and Communication Technology Council in November 2007 and continued his membership through to the winding up of the council and the merging with the EIA. The ICT Council for SA was the Peak Body for ICT in South Australia.

KneeHIGH
ANAT's General Manager sat on the board of kneeHIGH performing arts company throughout 2008.

International:

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

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

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

International Symposium on Electronic Art (ISEA)
ANAT has had a long association with the ISEA Festival, having co-ordinated TISEA in Australia in 1993. Executive Director Melinda Rackham was a member of the International Programming Committee for ISEA 2008 to be held in Singapore, continuing in that capacity for ISEA 2009 in Dublin and a member of the Advisory Board for ISEA 2010 in Germany.

Participation in Networks

February	Synergy Symposium, Helpman Acadamy Uni SA	Presented ANAT's range of programs	Executive Director & Portable Platforms Program Manager
February	MRC Short Screen Awards	Judge and Presenter for Experimental Film Awards	Executive Director
March	NAVA Quarterly Article	Generating New Creativities	Executive Director
April	The Art and Innovation Agenda CHASS, Sydney	Presenting ANAT's approach to creative Innovation	Executive Director & General Manager
May	Subtle Technologies, Toronto, Canada	Electronic Emissions. Presentation of a paper on Australian emergent artists working with light	Executive Director
May	Urban Screens International conference, Melbourne	Presented paper on Media Art in public space; Participated in a Panel on Urban Screen Futures	Executive Director
May	Futuresonic Festival, Manchester, UK	Filter #67 launch	Marketing Manager
May	University of Tasmania	Presentation on ANAT and commercial revenue models for the arts	General Manager
June	SA trade delegation to Korea	Presenting ANAT to Korean and international business	Platforms Program Manager
June	Big Bang Festival, Berkley California, USA	Osmosis - Panel on Art and Science Practices	Executive Director
June	Zero 1 Biennale, San Jose, USA	Hosted an Australian Media Arts Networking event, profiling Australian Media and Sound artists and Filter magazine	Executive Director
July	ISEA Singapore	Hosted an Australian Media Arts Networking event, profiling Australian Media and Sounds artists and Filter magazine	Executive Director
July	ISEA Singapore	Organised and Presented Way to Go: The Impact of Process on Astists' Residencies in Science and Research Settings	Art Science Program Manager
July	ISEA Singapore	Organised and participated in Arts Active Think Tank on the success and sustainability of art/science residency programs	Art Science Program Manager
August	DEWHA	Presentation on ANAT and commercial revenue models for the arts	General Manager
October	This is Not Art / Electrofringe festival of electronic arts	Presentation on sound art	Embracing Sound Program manager
November	Queensland Premiers New Media Award, GOMA, Brisbane	Juror on the Inaugural $100, 000 Media Art Awards	Executive Director
November	CEO Institute	Presentation on ANAT and commercial revenue models for technology businesses and creative industries	General Manager
November	Urban Soundscapre Symposium, SIAL Melbourne	Presentation on Sound Art	Embracing Sound Program Manager

Sustainability

Building organisational sustainability and ensuring vitality.

Relocation

In 2008 ANAT relocated to new offices at Level 2, 142 North Terrace, Adelaide. This larger space required a complete fit out and will see ANAT into the next decade. The space has been designed around an open plan environment to improve informal communication, to allow for change and growth in the organisation and to take advantage of natural light.

ANAT would like to thank Artslaw and DLA Phillips Fox for their support around the lease negotiation.

Corporate infrastructure

Throughout 2008 ANAT's Board worked on constitutional reform for the organistion. ANAT would like to thank Artslaw, DLA Phillips Fox and Minter Ellison for their support in these endeavours.

Succession Planning

The ANAT Board undertook a significant review of board competencies that has lead to a focused search for board members that can bring a diversity of skills to the Board and improve governance. The ANAT Board has endeavoured to introduce a broad range of skilled directors to the organisation to give the members the best possible selection of candidates at the AGM.

HR

In 2008 ANAT sought external experts to report to the board on ways to improve Human Resources and operations at ANAT. This report is due in early 2009.

The Executive Director, General Manager and the ANAT Board have been working toward improvements in reporting, job descriptions, roles and responsibilities through out the organisation.

Above:
Hidden by High Tea with Mrs Woo,
developed during 07 ET Lab *reSkin*

Financial report

Board report

BOARD REPORT

In the opinion of the Board of the Australian Network for Art and Technology Incorporated and in compliance with the relevant sections of the Associations Incorporation ACT 1985 (SA):

1.   The accompanying Operating Statement, Statement of Financial Position and Notes to and forming part of the accounts present fairly the results of the operation of the Association for the financial year ended 31 December 2008 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.   Kristin Alford negotiated a sponsorship agreement with the Australian Network for Art and Technologies partner Carclew for the 2008 Emerging Technology Lab entitled GRL for both her company Bridge 8 and her clients company Nanotechnology Victoria. Kristin Alford reported this to the Board.

   2.   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   21/4/2009

Gavin Artz
Executive Director (Acting)   22/4/2009

Independent auditor's report

SCOPE

The financial report and the management committee's responsibility.

The financial report is a special purpose financial report and comprises the income statement, balance sheet and accompanying notes to the financial statements, and the Board's declaration for the Australian Network for Art and Technology Inc (the association), for the year ended 31 December 2008 as set out on pages 1 to 10.

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

The financial report has been prepared for distribution to the members for the purpose of satisfying the Board of Management's reporting requirements under the agreement between the Australian Council of the Arts, Arts SA and the Australian Network for Art and Technology Incorporated under the tripartite agreement and under the Association Incorporation Act 1985. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

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

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

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

While we consider 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 judgment of the appropriateness or reasonableness of the business plans or strategies adopted by the management of the association.

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

Audit Opinion
In our opinion, the financial report of Australian Network for Art and Technology Inc presents fairly, in accordance with the accounting policies described in Note 1 to the financial statements, a view which is consistent with our understanding of the association's financial position of as at 31 December 2008 and of its financial performance as represented by the results of its operations for the year then ended.

Emphasis of matter
Without qualification to the opinion expressed above, we draw attention to Note 11 to the financial statements. ANAT had an operating deficit for the year ended 31 December 2008 resulting in the association's liabilities exceeding its assets as at 31 December 2008. The Board considers this to be a one off, out of the ordinary event due to unfunded program expansion and the relocation of offices and the fitout of the new premises. The Board has put in place a number of strategies to ensure this situation will reverse over time and not decline further or reoccur. It is on this basis combined with the surety of funding until the end of 2010 that the Board is of the belief that the going concern assumption is appropriate for ANAT as at 31 December 2008.

NOT-FOR-PROFIT ACCOUNTING SPECIALISTS

A Petersen
Principal

27 April 2009

Disclaimer to the members
For the Year Ended 31 December 2008

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 2008. 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 or employee of 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

27 April 2009

Australian Network for Art Technology Incorporated ARBN 098 039 171
Income Statement
For The Year Ended 31 December 2008

	2008 $	2007 $
Operating Income	772,503	906,814
Less Operating Expenditure	869,812	920,663
Operating Surplus/(Deficit)	**(97,309)**	**(13,849)**

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

Australian Network for Art Technology Incorporated

ARBN 098 039 171

Balance Sheet

As at 31 December 2008

	Notes	2008	2007
CURRENT ASSETS			
Cash	4	367,071	248,519
Receivables	5	10,476	60,798
Prepayments		15,111	10,550
TOTAL CURRENT ASSETS		**392,658**	**319,867**
NON CURRENT ASSETS			
Property, Plant & Equipment	6	74,577	24,283
TOTAL NON CURRENT ASSETS		**74,577**	**24,283**
TOTAL ASSETS		**467,235**	**344,150**
CURRENT LIABILITIES			
Creditors &Accruals	7	55,516	27,003
Income in Advance	8	412,275	214,405
Employee Entitlements	9	26,473	18,424
TOTAL CURRENT LIABILITIES		**494,264**	**259,832**
TOTAL LIABILITIES		**494,264**	**259,832**
NET ASSETS		**(27,029)**	**84,318**
EQUITY			
Opening Balance		54,319	68,167
Reserves	10	15,961	30,000
Surplus/(Deficit) for the Year		(97,309)	(13,849)
TOTAL MEMBERS' FUNDS	11	**(27,029)**	**84,318**

The Balance Sheet should be read in conjunction with the accompanying Notes.

Australian Network for Art and Technology Incorporated ARBN 098 039 171
Notes to the Financial Statements
For the Year Ended 31 December 2008

Note 1.   SUMMARY OF ACCOUNTING POLICIES

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

(i) The Financial Report has been prepared on an accrual basis of accounting including the historical cost convention and the going concern assumption.

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

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

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

(c) Sponsorship Income
In kind sponsorship is included as income relating to venue, equipment and consultancy fees for the Synapse , Arts Victoria Residency, Portable Worlds, Pixel Play and Annual Media Lab programs in 2007. Webhosting sponsorship from Internode was also secured for both the Synapse and ANAT websites in 2007. In 2008 there were no sponsorship agreements signed.

(d) Sponsorship Expenditure
Inkind sponsorships expenditure is shown as discrete expenditure accounts in 2007. In 2008 there were no sponsorship agreements signed.

(e) Income Tax
Australian Network for Art and Technology Incorporated (ANAT) was self assessed as income tax exempt in 2007 and has the status of Income Tax Exempt Charity from 2008.

Note 2.   Continuity of Operations

The Australia Council for the Arts and Arts SA notified the Australian Network for Art and Technology Incorporated in December 2007 of a new Quadrennial Grant for the period 2008-2012 under the Tripartite Agreement.

Note 3.   Segment Information

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

	2008	2007
Note 4. Cash		
NAB Cash Maximiser	369,389	217,508
NAB Cheque Account	(2,608)	30,923
Petty Cash	300	89
Visions Cheque Account	(10)	-
TOTAL CASH	**367,071**	**248,519**

	2008	2007
Note 5. Receivables		
Trade Debtors	10,476	60,798
TOTAL RECEIVABLES	**10,476**	**60,798**

	2008	2007
Note 6. Property, Plant and Equipment		
Office Equipment	90,647	72,182
Accumulated Depreciation	(58,004)	(48,056)
Leasehold Improvements	47,451	25,293
Accumulated Amortisation	(5,517)	(25,137)
TOTAL PROPERTY, PLANT & EQUIPMENT	**74,577**	**24,283**

	2008	2007
Note 7. Creditors & Accruals		
Trade Creditors	16,472	5,461
NAB Credit Card	1,130	2,464
Wages Accrual	1,389	6,957
Superannuation	111	2,687
Audit Accrual	4,500	4,350
PAYG Witholding	8,180	4,452
GST	23,734	631
TOTAL CREDITORS & ACCRUALS	**55,516**	**27,003**

	2008	2007
Note 8. Income in Advance		
Grants Received in Advance		
Visions of Australia	6	47,580
Consultancy Income in Advance	182	5,000
Screen Australia	5,470	-
Australian Film Commission	5,379	-
Australia Council - Art Monthly	14,350	-
ReLive	13,382	-
TOTAL GRANTS IN ADVANCE	**38,769**	**52,580**
Unexpended Grant Funds		
Visual Arts Board Funding	157,942	-
VAB Media Arts Mentorship	-	10,000
Artport - Australia Council	-	24,777
Australia Council - Super Human	99,000	-
esp- Australia Council	15,000	15,000
VACS 2009	24,433	-
Synapse E List	-	7,266
Synapse Round 3	-	65,560
Synapse Round 4	77,131	-
Health Promotions in the Arts	-	4,689
Arts Victoria	-	31,681
Country Arts SA	-	2,853
TOTAL UNEXPENDED GRANTS	**373,506**	**161,825**
TOTAL INCOME IN ADVANCE	**412,275**	**214,405**

	2008	2007
Note 9. Employee Entitlements		
Provison for Annual Leave	26,473	15,427
Provision for TOIL	-	2,997
TOTAL EMPLOYEE ENTITLEMENTS	**26,473**	**18,424**

Note 10.   Movement in Reserves

In 2008 the ANAT Board expended reserves on the relocation and fit out of new premises. This has reduced the reserves from $30,000 to $15,961; a reduction of $14,039.

Note 11.   Operating Deficit

In 2008 ANAT posted a $97,029 deficit and this has resulted in negitive equity of $27,029. This is a one off out of the ordinary event. This event has been due to a reduction of equity from expenses incurred in unfunded program expansion, relocation and fit out of new premises combined with a reduction in income.

The ANAT Board has taken a number of measures to ensure this is a one off event and will not reoccur. These include the setting up of an Audit Committee; the reviewing and expanding of financial policies; the recruitment of board members and an Executive Director with business and financial expertise; the establishment of a purchase order system, more frequent scheduled adjustments for liabilities and a board directive of budgeting for sufficient surpluses to reverse the 2008 negative equity position.

Australian Network for Art and Technology Incorporated - ARBN 098 039 171
Detailed Income Statement
For the Year Ended 31 December 2008

INCOME	NOTES	2008	2007
PUBLIC SUBSIDY		**$**	**$**
VISUAL ARTS BOARD			
VAB 2007		-	309,528
VAB 2006		-	28,495
VAB 2008		317,910	-
TOTAL NEW MEDIA ARTS FUND		**317,910**	**338,023**
OTHER FEDERAL			
Australian Film Commission		2,621	-
SuperHuman - Exhibition		6,000	-
SuperHuman - Symposium		3,000	-
VACS Strategy 2009		1,043	-
VACS Strategy 2008		50,000	-
VACS Strategy 2007		-	50,024
VACS Strategy 2006		-	38,063
DCITA Visions		47,574	-
Synapse Round 4		28,868	-
Synapse Round 3		65,153	24,440
Synapse Round 2		-	19,489
Synapse Database		-	6,468
Synapse Elist		7,673	7,639
OZCO website		24,777	-
EPIC - Australia Council 2006/2007		-	10,000
EPIC - Australia Council 2005		-	4,679
ESP - Australia Council 2008		25,000	-
ESP - Australia Council 2007		15,000	15,000
Mentor Grant		10,000	-
Other Australia Council		338	29,776
TOTAL OTHER FEDERAL		**287,047**	**205,578**
STATE GOVERNMENT			
Arts SA		62,300	31,500
SA Film Corporation		-	3,000
Arts Vic		31,681	42,319
Country Arts SA		2,853	6,667
Arts SA once off payment		-	5,000
Art workers QLD		-	4,000
Health Promotion in the Arts		4,689	6,751
SAYAB		-	5,000
La Trobe Regional Gallery		3,000	-
Tasmania Regional Arts		2,500	-
Arts NSW		3,000	-
Arts NT		-	455
Arts WA		-	2,531
Symbotica		1,039	-
Department of Trade and Economic Development		6,364	-
Screen Australia		1,130	-
TOTAL STATE GOVERNMENT		**118,556**	**107,223**
TOTAL PUBLIC SUBSIDIES		**723,513**	**650,824**

	NOTES	2008	2007
OTHER INCOME			
Membership Fees		10,157	5,537
Participant Fees		-	14,514
Participant Fees Less Discounts		-	909
Consultancy Fees		12,218	30,274
Presentation & Touring Fees		-	120
Bank Interest		11,651	19,591
Donation		-	30
Sale of equipment		390	400
Sundry		459	57
TOTAL OTHER INCOME		**34,875**	**71,432**
NON CASH INCOME			
Sponsorship - In Kind	1(c)	76	184,558
TOTAL NON CASH INCOME		**76**	**184,558**
TOTAL INCOME		**758,464**	**906,814**

Detailed operating statement – expenditures
year ended 31 December 2008

EXPENDITURE	2008	2007
ADMINISTRATION		
OFFICE RENT & RUNNING COSTS		
Rent/Insurance	35,382	30,808
Electricity/Security/Outgoings/Cleaning	13,428	7,856
TOTAL OFFICE RENT & RUNNING COSTS	**48,810**	**38,664**
OFFICE CONSUMABLES & RESOURCES		
Library/Archive/Photocopying	1,606	1,609
Equipment/Office/Depreciation	25,914	21,925
TOTAL OFFICE CONSUMABLES & RESOURCES	**27,520**	**23,534**
COMMUNICATIONS		
Telephone/Teleconferencing	7,258	8,371
Internet	2,564	1,340
Postage/Courier	6,347	9,407
TOTAL COMMUNICATIONS	**16,169**	**19,118**
LEGAL, FINANCE & GOVERNANCE		
Board Expenses	4,137	1,908
Audit/Accounting Fees	11,378	9,200
Licenses/Fees/Charges	4,077	5,336
TOTAL LEGAL, FINANCE & GOVERNANCE	**19,592**	**16,443**
TOTAL ADMINISTRATION	**112,091**	**97,760**
STAFF WAGES & EXPENSES		
Wages Permanent & Leave Adjustments	325,864	282,486
Superannuation	29,039	24,589
Workcover	1,427	1,458
Staff Development & Amenities	5,138	3,564
Conference/Seminar Fees	50	534
Recruitment	1,003	700
OH&S	566	659
TOTAL STAFF WAGES & EXPENSES	**363,087**	**313,990**
STAFF TRAVEL		
International Airfares	615	-
Domestic Airfares	3,063	3,201
Accommodation/Per Diem	2,398	4,094
Taxi & Car hire	2,017	2,127
TOTAL STAFF TRAVEL	**8,093**	**9,422**
MARKETING		
Advertising	5,514	4,541
Printing/Distribution/Documentation	28,810	28,298
Server Hosting	-	250
Design/Reproduction Fees	18,423	4,060
Catering	1,801	847
Public Relations, Publicist	2,915	1,232
TOTAL MARKETING	**57,463**	**39,229**

PROGRAM EXPENSES	2008	2007
CONSULTANTS FEES		
Artists Fees	74,035	24,375
Speakers Fees	-	1,200
Writers Fees	5,191	4,002
Project Managers/Consultant Fees	103,008	38,209
Curators/Tutor Fees	4,053	37,490
Technical Support Fees	1,040	2,289
TOTAL CONSULTANTS FEES	**187,327**	**107,565**
PROGRAM LOCATION EXPENSES		
Venue Hire & Costs	713	2,103
Equipment Hire & Purchases	5,436	765
Insurance/Security	300	164
Catering	1,634	16,816
Production Materials/Freight	16,496	8,399
Web Hosting	1,152	-
TOTAL PROGRAM LOCATION EXPENSES	**25,731**	**28,246**
PROGRAM TRAVEL		
International Airfares	15,378	13,282
Domestic Airfares	11,722	11,878
Accommodation/Per Diem/Travel Allowance	46,465	62,623
Taxi/Car Hire	4,939	5,979
TOTAL PROGRAM TRAVEL	**78,504**	**93,763**
PROFESSIONAL DEVELOPMENT AND TRAVEL GRANT	36,899	44,982
PROFESSIONAL DEVELOPMENT AND TRAVEL GRANT TOTAL	**36,899**	**44,982**
IN KIND EXPENSES		
Venue Hire	-	47,063
Equipment Hire	-	19,000
Technical Assistance	-	5,500
Production Materials	-	25,850
Accommodation	-	4,500
Project Staff	-	77,000
Promotion/Marketing	240	3,076
Internet	76	2,569
TOTAL IN KIND EXPENSES	**316**	**184,558**
TOTAL PROGRAM EXPENSES	**328,777**	**459,114**
OTHER EXPENDITURE		
Bad Debt	21	658
Sundry	280	492
	301	1,150
TOTAL EXPENDITURE	**869,812**	**920,663**
OTHER INCOME		
Transfer from Reserves	14,039	-
TOTAL OTHER INCOME	**14,038**	**-**
OPERATING SURPLUS/(DEFICIT)	**(97,309)**	**(13,849)**

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

ANAT supporters 2008

ANAT wishes to thank our funding bodies, partners and supporters who have assisted with the realisation of our programs throughout 2008.

Funding Bodies

Australia Council for the Arts

Australia Council for the Arts, Visual Arts and Craft Strategy

Arts SA

Inter-Arts Office of the Australia Council

Project Funding Partners

Arts Victoria Arts Innovation

Country Arts SA through the Regional Arts Fund

Inter-Arts Office of the Australia Council

South Australian Film Commission

South Australian Youth Arts Board

Screen Australia

Project and Program Partners

Adelaide Bank Festival of the Arts

Adelaide City Council

Adelaide Festival Centre

Adelaide Film Festival

Artrage

Australian Synchrotron

Breezetech

Bridge8

Brighton & Sussex Medial School

Carclew Youth Arts, Visual Arts and Digital Media

Cincam

Container Project

Garvan Institute

Internode

Motorola

Nanotechnology Victoria

Queensland University of Technology - Queensland Brain Institute

RiAus

Science Outside The Square

SymbioticA

Swinburne University of Technology

The Independent Arts Foundation

University of Zurich, Artificial Intelligence Lab

Wellcome Trust Centre for Neuroimaging

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